

2017 Conference of the Universities Art Association of Canada

Congrès 2017 de l'Association d'art des universités du Canada

**October 12–15 octobre, 2017
Banff Centre for Arts and Creativity**

uaac-aauc.com



The experience of conference-going is one of being in the moment: for a few days, we forget the quotidian pressures that crowd our lives, giving ourselves over to the thrill of being with people who share our passions and vocations. And having Banff as the setting just heightens the delight: in the most astonishingly picturesque way possible, it makes the separation from everyday life both figurative and literal.

Incredibly, the members of the Universities Art Association of Canada have been getting together like this for five decades—2017 is the fifteenth anniversary of the first UAAC conference, held at Queen's University and organized around the theme of "The Arts and the University." So it's fitting that we should reflect on what's happened in that time: to the arts, to universities, to our geographical, political and cultural contexts. Certainly David Garneau's keynote presentation, "Indian Agents: Indigenous Artists as Non-State Actors," will provide a crucial opportunity for that, but there will be other occasions as well and I hope you will find the experience productive and invigorating.

I want to thank the organizers for their hard work in bringing this conference together. Thanks also to the programming committee for their great work with the difficult task of reviewing session proposals. And, as always, I am pleased to thank Fran Pauzé, UAAC's administrator, without whom nothing would get done.

Finally, I can't conclude without mentioning that it's been gratifying over the last few years to see UAAC's constituency broadening: full and part-time faculty, students, independent scholars, curators, designers, artists. However, the fraught state of many institutions these days means students and precariously-employed faculty find it increasingly difficult to participate in our conference. For that reason, we have a fund to support participation and, if you are a full-time faculty who has not donated to the fund this year, I'd like to remind you that it's never too late and invite you to join me in doing so.

Thanks to you all for your participation, and enjoy the conference.

Charles Reeve, **President**

L'Association d'art des Universités du Canada/Universities Art Association of Canada

Faire l'expérience d'un congrès, c'est vivre pour le moment : pendant quelques jours, on oublie les pressions quotidiennes qui surchargent nos vies et on cède au bonheur d'être entouré de gens qui partagent nos passions et notre vocation. Le décor de Banff accentue ce plaisir : grâce à ses paysages absolument pittoresques, cette séparation du quotidien existe au sens propre comme au sens figuré.

Aussi incroyable que cela puisse paraître, les membres de l'Association d'art des universités du Canada se réunissent ainsi depuis cinq décennies — on souligne en 2017 le cinquantième anniversaire du premier congrès de l'UAAC-AAUC, qui s'est tenu à l'Université Queen's autour du thème « Les arts et l'université ». Il est donc tout indiqué de réfléchir à ce qui s'est passé au cours de cette période : ce qu'il est advenu des arts, des universités, de nos contextes géographiques, politiques et culturels. Assurément, la conférence d'honneur de David Garneau, « Les agents indiens : les artistes autochtones en tant qu'acteurs non étatiques », sera une occasion importante de le faire, mais d'autres moments y seront aussi propices et j'espère que vous trouverez cette expérience à la fois productive et stimulante.

Je remercie les organisateurs qui ont travaillé fort pour préparer ce congrès. Merci aussi au comité de programmation qui a fait un excellent travail relativement à la difficile tâche d'évaluer les propositions de séances. Et comme toujours, je tiens à remercier Fran Pauzé, l'administratrice de l'UAAC-AAUC, sans qui rien ne serait accompli.

Enfin, je ne peux conclure sans mentionner qu'il est gratifiant d'avoir vu croître le nombre des membres de l'UAAC-AAUC au cours des dernières années : des professeurs à temps plein et à temps partiel, des étudiants, des chercheurs indépendants, des conservateurs, des concepteurs et des artistes. Toutefois, les problèmes que connaissent aujourd'hui plusieurs établissements font en sorte que les étudiants et les universitaires au statut précaire trouvent de plus en plus difficile de participer à notre congrès. Pour cette raison, nous avons mis sur pied un fonds visant à soutenir leur participation. Si vous êtes un professeur à temps plein et que vous n'avez pas encore contribué au fonds cette année, j'aimerais vous rappeler qu'il n'est jamais trop tard et vous inviter à le faire avec moi.

Merci à tous de votre participation. Je vous souhaite un excellent congrès.

Charles Reeve, **président**

L'Association d'art des Universités du Canada/Universities Art Association of Canada

It gives me great pleasure to welcome the UAAC/AUCC's 2017 conference back to the Banff Centre for the second time in four years. When we first held the conference at Banff in 2013, many members commented on how much they enjoyed the event, not only because of the unique environment of Banff and the Rockies, but also for the way in which the Centre really brought everyone together in a space that encouraged social and intellectual interaction. The attractions of the location are perhaps reflected in the fact that more than two-hundred and fifty members have registered for the conference. While the scenery is an enticement, the real attraction is, of course, the opportunity to meet and share the diverse and important work being done by UAAC's members.

As was the case the last time the conference was held at Banff, several Alberta institutions have helped provide support to make the event possible. I would like to thank the Alberta College of Art and Design, the University of Alberta, Augustana Faculty at the University of Alberta, the University of Lethbridge and the University of Calgary for their financial contributions to the conference. There are a number of individuals I would especially like to thank: the members of the panel adjudication committee, Lawrence Kan of the Banff Centre for his help as on-site coordinator; Tom Willock and Susan Sax-Willock for their hospitality in hosting our closing reception at their gallery; and, especially, UAAC's chief administrator, Fran Pauzé, for her unstinting and invaluable work in helping to organize this event. Finally, the viability of UAAC's annual conference is always primarily dependent upon the participation of its members, and so I would like to thank you all for making the journey whether you have come from far away or nearby to Banff.

Benedict Fullalove,
UAAC Vice President and 2017 Conference Organizer



Pour la deuxième fois en quatre ans, je suis très heureux de souhaiter la bienvenue aux participants au congrès 2017 de l'UAAC-AAUC au Banff Centre. En 2013, la première fois que nous avons tenu le congrès à Banff, plusieurs membres ont mentionné à quel point ils avaient apprécié l'événement, non seulement en raison de l'environnement unique qu'offrent Banff et les Rocheuses, mais aussi pour la manière dont le Centre a véritablement réuni tout le monde dans un espace encourageant les interactions tant sociales qu'intellectuelles. Les atouts de l'endroit expliquent peut-être que plus de deux cent cinquante membres se sont inscrits au congrès. Bien que les paysages soient un incitatif certain, son principal attrait est bien sûr la possibilité de découvrir et de partager la diversité des travaux importants réalisés par les membres de l'UAAC-AAUC.

Comme c'était aussi le cas la dernière fois que le congrès s'est tenu à Banff, plusieurs établissements albertains ont contribué à rendre l'événement possible. Je remercie l'Alberta College of Art and Design, l'Université de l'Alberta, Augustana University College, l'Université de Lethbridge et l'Université de Calgary de leur contribution financière au congrès. Je remercie particulièrement plusieurs personnes : les membres du comité d'évaluation des panels, Lawrence Kan du Banff Centre pour son aide à titre de coordonnateur du site; Tom Willock et Susan Sax-Willock pour l'hospitalité qu'ils ont démontrée en accueillant notre réception de clôture dans leur galerie; et surtout l'administratrice en chef de l'UAAC-AAUC, Fran Pauzé, qui a travaillé sans relâche à organiser cet événement. Enfin, la pérennité du congrès annuel de l'UAAC-AAUC dépend toujours principalement de la participation de ses membres. Merci à tous de vous être déplacés, quelle que soit la distance que vous avez parcourue.

Benedict Fullalove,

vice-président de l'UAAC-AAUC et organisateur du congrès 2017



Keynote : David Garneau

■ KC 101-103 : Friday : 5:30-7:30 pm

“Indian Agents: Indigenous Artists as Non-State Actors.”

Indigenous contemporary artists are complex agents. They exist in spaces between and among the dominant art world and their home communities. They are expected to be both individual creative agents and members of a community. This talk considers the varieties of Indigenous contemporary art experience with an emphasis on the new ways of being Native implied by the performative category ‘Indigenous contemporary artist’, and how these practices portage mainstream academic and local communities spaces.

David Garneau Bio and Presentation, UAAC 2017

David Garneau (Metis) is a visual artist, curator, critical writer, and Associate Professor at the University of Regina. His recent curation and writing focus on Indigenous Contemporary art. He is member of the SSHRC-funded research group, Creative Conciliations. He has recently co-curated large group exhibitions in Regina, Sydney, Australia, and The Museum of the American Indian, New York.

Conference Schedule

Thursday October 12

10:00 am-4:00 pm Board meeting KC 310
5:30-8:30 pm Opening reception : KC 305

Friday, October 13

8:45-10:15 am Session 1
10:30-12:00 pm Session 2
Lunch Professional Development Session/
Graduate Student lunch : KC 105
1:45-3:15 pm Session 3
3:30-5:00 pm Session 4
5:30-7:30 pm Keynote : David Garneau : KC 101-103

Saturday, October 14

8:45-10:15 am Session 1
10:30-12:00 pm Session 2
12:00-2:00 pm Annual General Meeting : KC 105
2:00-3:30 pm Session 3
3:45-5:15 pm Session 4
6:00 pm Closing reception : Willock and Sax Gallery, 210 Bear Street

Friday Morning : At a glance



Session 1 : 8:45–10:15 am

Room 1 (KC 103)

Why Public Art? Practices, Strategies, and Rivalry in Post-Digital Societies
Alvarez Hernandez/Therrien
Lavorel, Tembeck, McCracken, Videkanic

Room 2 (KC 204)

Fashion, Capital, Time
Smith/Finucane
Stark, Dierker, Belidor

Room 3 (KC 202)

Strange Weather: Atmospheric Conditions in Art and Design – Part 1
Bresnahan
Akiyama, Bridges, Carlesimo, Thomas

Room 4 (KC 206)

On Compassion – Part 1
Cahill
Fredericks, Lipton, Cronin, Bickel

Room 5 (KC 203)

Educational Practices: Art, Education and Research Mash-Up
Bourgault
D'Onofrio, Eiserman, Brower, Shantz

Room 6 (KC 205)

Open Pre-Modern
Fullalove
Bloom, Gobin, Muckart

Room 7 (KC 201)

Art and the Uncanny – Part 1
Kisil
Siddall, Boucher, Hengeveld, Dunning

Room 8 (KC 208)

A Muscle the Size of My Fist: Negative Affect & Social Justice in Contemporary Art – Part 2
Morman
McDonald, Mendritzki, Burns,

Room 9 (KC 210)

Session 2 : 10:30–12:00 pm

A Big Dull Axe Looms Large: Interrogating the Disciplinary Relevance of Art & Art History in Canada
Symko/Terry
Beier, Cowan, Hills, Wark

Photographs and Decolonizing Strategies
Watson/Dubois
Fleet, Bishops-Stall, Williams, Payne

Strange Weather: Atmospheric Conditions in Art and Design – Part 2
Bresnahan
Hubregtse, Korola, Kuiper, Sun

On Compassion – Part 2
Cahill
Phipps, King, Lozoway, Butler, Kedey, Urban

Forming Collaborative Partnerships: Interdisciplinary Narratives
Shantz/Irland
Langlois, Morgan, Percy, Stewart

Art History Pedagogy Caucus: Surveying the Survey
Dymond/Korda
Boone, Hardy, Langill,

Art and the Uncanny – Part 2
Kisil
Rajonovic, Berry, Newbigging, St. Hilaire

A Muscle the Size of My Fist: Negative Affect & Social Justice in Contemporary Art – Part 2
Morman
Hogan, Reeve, Thera

HECAA Open Session (Historians of Eighteenth-Century Art and Architecture)
Coutu
DeLouche, Contogouris, Whyte, Robin

Friday Afternoon : At a glance



Session 3 : 1:45–3:15 pm

Session 4 : 3:30–5:00 pm

Room 1
(KC 103)

Diaspora, Trauma, Memory
Videkanic
Esfahani, Papadatos, Alvarez-Hernandez

Diaspora, Trauma, Memory
Videkanic
Thompson, Halajian, Tuer, Bernal

Room 2
(KC 204)

The Banff Centre and Photographic Practice – Part 1
Gilbert
Kunard, Baillargeon, Hohn,

The Banff Centre and Photographic Practice – Part 2
Gilbert
Fuller, Falk, Salloum

Room 3
(KC 202)

New Approaches to the Interior – Part 1
Campbell
Todd-Parrish, Dennis, Frank, Gray, Schwartz

New Approaches to the Interior – Part 2
Campbell
Todd-Parrish, Freddolini, Marchand, Windover

Room 4
(KC 206)

Abstract Painting Today
Steiner
Neufeld, Andersson, Kalberg, Barnes

Horsepower:
Livestock, Natural Resources, Machinery... and Fine Art at the International
Boone
Spooner, Houze, Bateman

Room 5
(KC 203)

Performative Craft:
Chamber/Perron
Krueger, Laganse, Tritter, Rodriguez

Roundtable on Canadian Art History
Levy
Brush, Hardy, Levy, Philips, Reeve, Whitelaw

Room 6
(KC 205)

Being with: Intimacy + Empathy in Creative Practice – Part 1
Inkster
Barkai, Purcell, Stahl

Being with: Intimacy + Empathy in Creative Practice – Part 2
Inkster
Ohiozebau, Pohlod, Rushton, Testa

Room 7
(KC 201)

Non-human Animals in Media Art – Part 1
Szoke
Andreyev, Wilson, Linnemann-Ewé

Non-human Animals in Media Art – Part 2
Szoke
McKnight, Lauzon, Lee

Room 8
(KC 208)

A Tribute to John Berger and His Legacy
Fearnside
Fearnside, Hey, Halliday

Open Canadian
Smither
Nicholas, Lauder, Regimbal, Verrall

Room 9
(KC 210)

Un bestiaire post-écocide/ A post-ecocidal bestiary
Uhl
Miclo, Boulch, Abrassart

Improvise Everything
Waddell/Bell
Bartol, Bronstein, White

Saturday Morning : At a glance



Session 1 : 8:45–10:15 am

Session 2 : 10:30–12:00 pm

Room 1 (KC 103)

The Art of Time – Part 1

Chang
Coutu, Dumont-Gauthier, Steiner, Hilder

The Art of Time – Part 2

Chang
Kazani, Swanson, Vallo Madsen, Usiskin

Room 2 (KC 204)

Women and the Urban Field – Part 1

Fleet
Klorman-Eraqi, Stewart, Jarosi, Cappuccitti

Women and the Urban Field – Part 2

Fleet
Noone, Clouston, Jackson

Room 3 (KC 202)

Creating Cultural Connections

D'Onofrio
Bourgault, Shields, Albert

Representations of 'Nature' in Nineteenth-century Art: the Ecological Paradigm

Greer
Wilson, Ibbotson

Room 4 (KC 206)

At the Boundaries: Art & Science

Koenig
Bachmann, Cutler, Horowitz, Irland

Virtual Material: Teaching Artistic practice

Kubis/Suddick
Oldynski

Room 5 (KC 203)

Art and Student Revolt: Classrooms in Times of Crisis

Carter
Teti, Morrell, Krstich, Santone

2017- Museums and Art Galleries- Spaces for Reconciliation

Marsden
Lemay, Perez Montelongo, Fullalove

Room 6 (KC 205)

A Duet with the Camera: Dance and the Still and Moving Image

Lynch
Andersen, Silver, Taler,

Creative Research, Research-Creation as Methodology

McKnight
Atta, Rusted, El-Sheikh, Klassen, Inkster

Room 7 (KC 201)

Bibliophile/Homophile Queer and Transgender Publishing Culture

Black/Gerard
Reed, Clintberg, Aubin, Olds

Latin American Art in the Canadian Context/ L'art Latino-Américain dans le contexte Canadien

Robin/Tuer
Burke, Ruiz Aguirre, Pearce de Toledo, Hubert

Room 8 (KC 208)

The Lure of the Archive/ Writing New Histories – Part 1

Skidmore/Schwartz
Lerner, Heath, Opp

The Lure of the Archive/ Writing New Histories – Part 2

Skidmore/Schwartz
Gauvin, McDowell, Jonsson, Siemens

Saturday Afternoon : At a glance



Session 3 : 2:00–3:30 pm

Session 4 : 3:45–5:15 pm

Room 1
(KC 103)

Mediating Indigenous Modernisms
Phillips/Vorano
Butler-Palmer, Pageot, Harney, McLean

Confronting Controversy: Discussions of Social Reform in Art History
Eckersley/Yates
Terry, Jervis, Froh-Metcalf, Jasmine

Room 2
(KC 204)

Vernacular Photography meets Sellers, Collectors and Search Engines
Friend
O'Brian, Sanford, Massoni, Thulin

Not in, but not out: Negotiating spaces of queer practices in visual arts.
Gajowy
Morman, Davidow, Vallerand, Eliev

Room 3
(KC 202)

Inside from the Outside : choreographic turns in the relationship between performance
Watson
Paoli, Cachia, Clausen

The Portrait Reframed: The Impact of Selfie Culture on Art, Art History and Art Education
Halliday
Wood, Maddison, Dal Bo, Campbell

Room 4
(KC 206)

Art of the Aftermath
Lauzon
Kong, Huynh, Cahill

Provenance, Cultural Ownership, and Art History
Gerin, Annie
Angel, Gaudet, Robertson

Room 5
(KC 203)

Open Studio – Part 1
Horowitz
Collins, Gilbert, Martin

Open Studio – Part 2
Horowitz
Ball, Lacroix, Gueray, Heard

Room 6
(KC 205)

Horizons of Landscape
Whyte
Korda, Snowball, Angus, Dymond, Parks

Room 7
(KC 201)

Reimagining the Iconic: Adapting and Adaptations of the Pictorial Image
Chong
Gorea, Nolte, Saad, McIver

Research-creation and precarity: art, activism, and alt-ac
St-Hilaire
Kaemmerling, Tsuan-Hsiang Day, Finbloom

Room 8
(KC 208)

Feelings of Structure – Part 1
Wong
Engle, Freeman, Mair

Feelings of Structure – Part 2
Wong
Rabyniuk, Rault

Friday Session 1

8:45 am–10:15 am
uaac-aauc.com



Friday Session 1 : Room 1

Why Public Art? Practices, Strategies, and Rivalry in Post-Digital Societies

Montreal's 375th anniversary celebration in 2017 has involved an unprecedented number and variety of public art patrons, who have commissioned high caliber, expensive projects relying on a vast range of expertise, techniques, and mediums. This public art “hysteria” appears to be a worldwide phenomenon. In *Out of Time, Out of Place: Public Art Now* (2015), Claire Doherty argues that, in commissioners' eyes, the work of public art might act as a symbol of a city's progressive, contemporary credentials to rival other megalopolis. Indeed, never before has public art attracted the attention of political and economical elites as it does today in major post-digital societies. Researchers presenting papers in this session will reflect upon why, and under which forms and approaches, is public art at the centre of most post-digital cities' urban planning and development. Within this session, “public art” is understood as publicly situated art, whether temporary or permanent.

Session Chairs/Présidentes de séance:

Analays Alvarez Hernandez, University of Toronto
Marie-Josée Therrien, OCAD University

Presentations/Présentations

Room 1 : 8:45-10:15 am

1. “De la cité moderne à la cité postnumérique: Évolution des fonctions de l’art public en milieu hospitalier”

Abstract/Résumé:

Avec l’inauguration du nouveau site Glen du Centre Universitaire de Santé McGill (CUSM) en 2015 et, bientôt, celle du nouveau Centre hospitalier de l’Université de Montréal (CHUM), nous nous retrouvons devant une situation singulière: dorénavant, les plus grandes collections d’art public au Québec seront hébergées dans nos super-hôpitaux. La présence de l’art dans les hôpitaux occidentaux ne date pas d’hier; par contre, son association étroite avec la notion d’humanisation des soins n’est apparue que dans la deuxième moitié du XXe siècle. Cette association va de pair avec la définition de la santé promulguée par l’OMS, selon laquelle le bien-être social et culturel s’ajoutent à “l’absence de maladie ou d’infirmité”. Conformément, les discours entourant l’art public hospitalier servent à souligner des liens ralliant l’hôpital à ses divers usagers, ainsi qu’à l’offre culturelle plus étendue des cités post-numériques contemporaines. Ce phénomène rejoint ainsi un mouvement plus large qui voit se multiplier depuis quelques années les projets d’art public dans les sociétés urbaines. Notre communication proposera une lecture critique des fonctions changeantes de l’art public en milieu hospitalier en prenant en compte son évolution au cours du dernier siècle, notamment en ce qui a trait à la (mise en) représentation des liens sociaux entre l’institution et ses publics. À partir d’études de cas d’art public hospitalier en Europe et en Amérique, nous interrogerons comment l’art public sert à communiquer l’image de la fine pointe des services offerts par l’institution médicale. Dans un second temps, nous évaluerons comment ces collections font office de médiation entre l’institution et les divers publics desservis (professionnels, patients et proches). Cela nous permettra enfin de mettre en lumière l’évolution des différentes conceptions holistiques de l’être humain véhiculées par les discours institutionnels sur l’art public en milieu hospitalier.

Presenters/Présentatrices:

Marie Lavorel, Université du Québec à Montréal (marie.lavorel@gmail.com)
Tamar Tembeck, McGill University (tamar.tembeck@mcgill.ca)

Room 1 : 8:45-10:15 am

2. “The Suburban Home as Material: The Role of the Artist in a Rapidly Growing City”

Abstract:

Melbourne (Australia) like so many cities around the world is transforming under the pressure of population growth. Over the next 20 years the Australian Bureau of Statistics estimates that Melbourne’s population will double, making it the most populated city in Australia (Anderson 2016). Traditionally, Melbourne has been a sprawling car dependent metropolis, aesthetically and culturally tied to the quarter acre block with a single storey stand-alone suburban house at its heart. However, due to rapid population growth, and a housing affordability crisis, whole neighbourhoods of quarter-acre blocks are being demolished and their land repurposed for medium density town houses, units and apartments. Throughout Australian art history the suburbs, and the stand-alone house on the quarter acre block, have been a popular subject matter. Painters such as Clarice Beckett (1887-1935), John Brack (1920-1999) and Howard Arkley (1951-1999) have explored everything from the impact of fog and smog on the quality of light in the suburbs to the cookie cutter architecture and kitsch decor of the suburban home. However, in this redeveloping city the suburban house has gone from subject matter to material with artists taking over the fabric of the house itself to create temporary installations, contemporary performance works and vast three-dimensional paintings which consume the suburban house prior to its demolition. This paper explores the work of three Melbourne artists – Robbie Rowlands, Ian Strange and (the author of the paper) Clare McCracken – who have all created temporary works from suburban homes. In doing so it articulates how site-specific art in the suburbs is playing an important role in critically analysing the changing city, as well as providing a platform for community dialogue about the current state of the metropolis and its future.

Presenter:

Clare McCracken, RMIT University (clare.mccracken@rmit.edu.au)

Room 1 : 8:45-10:15 am

3. “Unsettling Settler Landscape: Curation and Public Social Engagement in Scarborough Bluffs”

Abstract:

This paper will present a curatorial work I am currently conducting on the site of the Scarborough Guild of the Arts Park. *The (Un)settling* is therefore a curatorial project that connects The Scarborough Guild of the Arts (the Guild) with six contemporary artists (Lori Blondeau, Terrance Houle, Basil Alzeri, Ed Johnson and Paul Couillard and Lisa Myer), and two University classes who are engaging, activating and responding to the site and its troubled history. This curatorial project is premised not on the notion of bringing work and exhibiting it, but on the notion of social engagement as a form of public intervention and critique as well as dialog. Artists’ interventions therefore do not take a form of classical presentational model, but rather each artist spends a week working in a mobile art lab (a 33’ Airstream Trailer), which is situated in the open site of the park (and therefore accessible to the people who frequent the park), and creates work directly on site. Their work and presence therefore serves as a bridge between the history of the Guild and the site’s place and meaning in Scarborough’s current cultural and artistic context. An educational and interpretive component is an important part of the curatorial plan as students from York University and University of Waterloo will also create work on-site and in response to the artists and the site’s history. The idea behind the project is to create a direct intervention/engagement between the artists and the audiences which create moments of tension, confrontation, dialog and experimentation. Public art is in this case seen as a space of the studio as open to the public, its processes transparent, and artistic engagement as one in the open. My own role as curator is one of facilitation rather than presentation as I negotiate my own visibility in the space (as I spend most of my time with the artists onsite). I propose that this could be a model for future curatorial work in public art.

Presenter:

Bojana Videkanic, University of Waterloo (bojana.videkanic@uwaterloo.ca)

Friday Session 1 : Room 2

Fashion, Capital, Time

A temporal paradox—of volatility and stability—underpins the concept and history of fashion. As Gilles Lipovetsky argues in *The Empire of Fashion*, fashion's emergence in 15th-century Europe was linked to the new value placed on “novelty” over tradition. The “instability of personal appearance” constituted an investment in “accelerated temporality.” Yet, as the 19th century would reveal, “fashion’s mutability could only come into being against a background of order”—a fashion system. Hence, by 1902, economist Werner Sombart would observe: “Fashion is the favourite child of capitalism: fashion arose from its inner essence and expresses its character as do few other phenomena of our contemporary social life.” The temporal “epiphenomena” of fluctuation and standardization, Sombart noted, bound fashion and capital together. Now, in an era of “fast fashion,” the acceleration of production has hit fevered pitch, while designers and labels (mal)adapt to the logic of automation.

This panel aims to explore the economies and temporalities of fashion as concept and material culture. We seek papers that consider, i.e.: the fashion of art; global networks of production and trade; the temporality of social media; discussions of capital, time, or automation in art, design, or fashion history.

Session Chairs:

T'ai Smith, UBC (tai.smith@ubc.ca)

Blake Finucane, UBC (blakefinucane@gmail.com)

Presentations

Room 2 : 8:45-10:15 am

1. “Fashioning the Future without a Present: Time, Gender, and Reification in Mallarmé’s *La Dernière Mode*”

Abstract:

In 1874, the French poet Stéphane Mallarmé founded, edited, and wrote a fashion magazine, entitled *La Dernière Mode*. What motivated the most notoriously hermetic writer of his generation to compose elliptical chronicles of the most minor fluctuations in Parisian style under an array of pseudonyms (including Ix, Miss Satin, and Marguerite de Ponty), set next to fashion plates and event listings? The magazine was tacitly oriented toward twin lapses that Mallarmé diagnosed as the cultural condition of industrial capitalism: first, that the enlightened reading public once assumed by the poet—the male, bourgeois public sphere—had been replaced by a private readership constituted through consumption and gendered female; and, second, that the legitimation crisis of traditional poetic form and the commodification of social relations had augured an “interregnum” for aesthetics, in which art’s former modes of representing the collectivity had been rendered obsolete but new ones appropriate to the modern “Crowd” had not yet been invented. Far from the resigned detachment with which he has often been charged, Mallarmé sought in *La Dernière Mode* to “take advantage of this phase of existence..., with its lack of a present.” With the arrival of the “future verse” stalled, the poet turned to the figures of absence and anticipation within the present, embodied in the “intimate ceremonies” of fashion. If, for Mallarmé, femininity was poetry’s gender in the present, with its patriarchal associations of vanity, frivolity, and fleetingness, these same pejoratives could be recuperated by the poet and set against the forms of labor coded as productive (thus masculine) within capitalism’s regimes of valorization. Offering a close reading of *La Dernière Mode* and establishing its place within late nineteenth-century aesthetic discourse, this paper argues that fashion was a nexus for Mallarmé’s lacunary investigations of time, gender, and reification.

Presenter:

Trevor Stark, Postdoctoral scholar, Columbia University, New York (trevor.e.stark@gmail.com)

Trevor Stark is a Mellon Postdoctoral Fellow in the Department of Art History and Archaeology at Columbia University. He received his PhD in the History of Art and Architecture Department at Harvard University in 2016. Stark’s current book project is entitled *Total Expansion of the Letter: Avant-Garde Art and Language after Mallarmé*. To account for the centrality of language within European avant-garde art from cubism to Dada, as both material and metaphor, this book traces a genealogy back to the poetics of Stéphane Mallarmé, for whom language was at once the ground of human sociability and the figure of contingency. Stark’s writing on topics including Chris Marker, Hugo Ball, and Marcel Broodthaers has appeared in *OCTOBER* and *Texte zur Kunst*. He has two forthcoming essays in 2017 on Picasso’s cubism, one for *Art History* and one for an exhibition catalogue published by the Museo Picasso Málaga.

Room 2 : 8:45-10:15 am

2. “As the Wife Beater Got Dirty: Modern Male Archetypes in West Coast Film and Fashion”

Abstract:

In the early 1930s, the Californian fashion industry moved from making “coarse work clothes” (Scott, 2008) to designing men’s leisure wear. This paper explores the connection between this shift and the rise of the “clean” and “dirty” t- and undershirt as signifiers for the underdog in Hollywood movies. “Scandal” erupted in 1934 when Clark Gable revealed his bare chest in the five-time Oscar winning picture, *It Happened One Night* (Frank Capra, director; Robert Kalloch, costume designer). Gable’s bare chest, a visual tabula rasa, propelled a cultural change that was already underway. America’s men wanted the dominating three-piece suit replaced with more comfortable clothing appropriate to the alluring, body-contoured lifestyle of West coast living. Hollywood reflected this trend of fetishizing the male physique by creating two modern archetypes of men’s attire. One was the clean “honest” look of leisure wear in different genre films, from *Rebel Without a Cause* (1955) and *American Graffiti* (1973), to the *Rocky* (1976 - 2006) and *The Fast and the Furious* (2001 - 2017) series. The second look was “dirty,” more in the tradition of workwear and the attire of Western movies like *High Noon* (1952). The dirty undershirt became a symbol for injustice, male violence, abnormal male sexuality, or dark heroism in Hollywood films such as *A Streetcar Named Desire* (1951), *Cruising* (1980), *Die Hard* (1988), and most recently, *White House Down* (2013). Gable’s bare chest capitalized on cultural ambiguity for commercial success and prepared the way for Hollywood to create, with the help of modern clothing styles, contemporary heroes who in turn, further influenced mainstream fashion.

Presenter:

Urs Dierker, Independent scholar and artist, Toronto (udierker@yorku.ca)

Urs Dierker is a textile artist in film and TV productions. His research examines aged and distressed costumes in North American action, horror, and sci-fi films. Urs has a post-graduate diploma in fine arts from the MFA program of the Bezalel Academy of Arts and Design, Jerusalem, and a BA in Visual Communication from the University of Applied Sciences, Bielefeld, Germany. Dierker is also a men’s tailor educated at the German State Opera Berlin. Currently Dierker is pursuing a Masters in Interdisciplinary Studies at York University in Toronto, Canada. Urs has worked in costume departments of film productions since 2007 on projects like *Anonymous* (2011), *Pacific Rim* (2013), *The Hunger Games* (2015), and *Suicide Squad* (2016).

Room 2 : 8:45-10:15 am

3. “Diversity as capital: Fashion in 2017”

Abstract:

Recently, the fashion industry has seen its most diverse fashion weeks ever. The Fall 2017 fashion month (which include New York, Paris, London and Milan Fashion weeks) has presented a higher number of models of colour, as well as body, age and sexually diverse models. Obvious great news considering the world’s political climate, if there ever were a season to do it, now would be the perfect time to have diversity on the runway. There has also been an advancement in appointing more and more women at the head of major fashion houses, but male designers still hold the power. As with the visual arts milieu, fashion has been quick to jump on the diversity bandwagon, “the in-vogue term for the cultural industry” (Tania Cañas, “Diversity is a white word”, *ArtsHub*, 2017), because it sells. Does the inclusion of diversity create a real change in the fashion industries’ practice? With strong parallels with the visual arts and its institutions, this communication seeks to demonstrate how diversity is used as a mean to generate capitals (money, audiences, sympathy) rather than to question the systems already in place.

Presenter:

Eunice Bélidor, Independent scholar and curator, Montreal (eunibeli@gmail.com)

Born in Montreal, Eunice Bélidor is a curator, critic and researcher, specializing in contemporary Haitian art, and interested in fashion design, performance, post-black studies and feminism. She holds a B.A in Art History from Concordia University (Montreal), a M.A in Art History & Visual Culture, and a graduate diploma in Curatorial Studies from York University (Toronto). She has organized and curated various exhibitions, and her writing has been published in the *Journal of Curatorial Studies*, *Invitation* (Art Mûr gallery), *InCirculation*, and *Espace Art Actuel*. She regularly takes part in various juries and committees: she sits on the Visual Arts Evaluation Committee at the Conseil des Arts de Montréal. She currently works as programming coordinator at article, an artist-run centre in Montreal.

Friday Session 1 : Room 3

Strange Weather: Atmospheric Conditions in Art and Design - Part 1

There's a change in the air – or at least, in how we think about it. A spate of recent texts from John Durham Peters' *The Marvelous Clouds* to Peter Sloterdijk's work on (atmo)spheres and air terror, to Gernot Böhme's writings on architectural atmospheres, have highlighted the constructed and mediated nature of our climatological environments. Climate change has made us aware of the atmosphere as an object shaped by human intervention; but in addition to pollutants, since the dawn of the Industrial Age we've been throwing all kinds of things into the air: balloons, airplanes, rockets, satellites, media-rich waves. At the same time, making sense of atmospheric phenomena (clouds, wind, weather patterns) constitutes some of our oldest meaning-making activity. This session encourages meditations on these themes, and on the ways in which atmospheric and air-borne phenomena have been considered in works of art, architecture, and design – from celestial spheres to weather-stations to visualizations of climate change, cloud-paintings and photographs, condensation cubes, artificial suns, and ambient architectures: the sky's the limit.

Session Chair:

Keith Bresnahan, OCAD University

Presentations

Room 3 : 8:45-10:15 am

1. “Metaphor and Materiality: Representing the Weather in Digital Art”

Abstract:

In the past few decades, metaphors have played a crucial role in helping us (or perhaps coercing us) to adapt to the dizzying pace of technological change. One of the more pervasive (and pernicious) recent examples is the figure of “the cloud,” that ubiquitous, immaterial, vaporous repository of data that apparently exists in the sky. Of course, digital data require a material substrate, and the vast resources and intensive processes required to manufacture phones, computers, data centres, etc. are literally transforming the atmosphere in which the actual clouds are suspended.

It’s more than apparent that we’ve reached a troubling juncture: I argue that we’ve lost the ability to distinguish metaphor from materiality (and vice versa). We now create digital models of actual clouds and then store these data in the virtual cloud, thereby affecting the weather that we model and so on, *ad infinitum*. My paper addresses this disorienting circularity by attending to the ways in which artists such as Nathalie Jeremijenko, Andrea Polli, and Nathalie Miebach—whose primary media are digital data—are attempting to create works and experiences that make the material and environmental consequences of these information networks sensible. I suggest that these works are most effective when they call attention to and upend the metaphor/material loops that hold us in thrall. However, it’s equally important to attend to the ways in which aestheticizing data can inure us to these narratives by simply telling us what we already know, by reinforcing these loops. Evidently art is not and has never been a panacea for addressing major social and political issues; if anything, I argue that it is more productive to examine art and aesthetics as symptoms of the changing, and collapsing relationship between language and materiality.

Presenter:

Mitchell Akiyama, Assistant Professor, Daniels Faculty of Architecture, Landscape, and Design, University of Toronto

Mitchell Akiyama is a Toronto-based scholar, composer, and artist. His eclectic body of work includes writings about plants, animals, cities, and sound art; scores for film and dance; and objects and installations that trouble received ideas about history, perception, and sensory experience. Akiyama’s output has appeared in *Leonardo Music Journal*, *ISEA*, *Sonar Music Festival* (Barcelona), *Raster-Noton Records* (Berlin), *Gendai Gallery* (Toronto), and in many other exhibitions, publications, and festivals. He holds a PhD in communications from McGill University and an MFA from Concordia University and is currently a SSRHC Postdoctoral Fellow at York University’s Sensorium Centre for Digital Arts & Technology, and Assistant Professor of Visual Studies at the Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto.

Room 3 : 8:45-10:15 am

2. “Atmospheric Resonance – Luminosity and DIY Sustainable Technology in Contemporary Painting”

Abstract:

In this paper, I am interested in discussing my recent painting exhibitions, *Temperature Inversion* and *Atmospheric Resonance*, as examples of how a visual artist’s engagement with atmospheric luminosity in relationship with provisional architecture, modernist form, and DIY technology can create dialogues regarding both current anxieties relating to our climatological environment and the possibility of renewing poetic connection with natural cycles. Both bodies of work re-engage with the modernist impulse to flatten and obfuscate the sensational representation of deep space by depicting atmosphere as dense, unnaturally coloured and therefore potentially polluted, yet also luminous to the point of broadcasting a visual energetic charge. While I would argue that the *Temperature Inversion* exhibition leans more towards a sublime reading, aiming to articulate the hair-raising sensation of viewing dense green-tinted atmosphere preceding a tornado, *Atmospheric Resonance* tips towards reverie via a brighter palette and the inclusion of cautiously promising DIY sustainable technologies manifested as modernist forms. Examining *Atmospheric Resonance*, I am also interested in discussing the possibility and challenge of design process as generative towards thoughtful relationships developed and maintained with natural cycles. For example, the *Colour Field Cook Stove* sculptures are based on a functioning flat-packed and folded solar cook stove design, modified to generate “heat” through painted radiant colour and tone, instead of the prescribed reflective foil employed to capture the sun’s energy. Through my painterly practice, my discussion will aim to create dialogue regarding both contemporary anxiety and enthrallment possible when regarding our climatological environment.

Presenter:

Leigh Bridges, Assistant Professor, School of Art, University of Manitoba

Canadian artist Leigh Bridges is based in Winnipeg and holds a Master’s degree in Fine Art from the University of Victoria. She has a professional practice which spans the fields of art and graphic design, having an extensive background as a print designer for corporate and non-profit clients. Bridges was based in Berlin from 2005 to 2007, where her exploration of collage vis a vis painting developed with a particular emphasis on aspects of the sublime in landscape depictions. Bridges’ most recent work both expands and complicates these established directions, intersecting modernist forms, schema for do-it-yourself sustainable technology, and landscape. She has exhibited internationally, most recently in Toronto, Montreal, Berlin, Vancouver, Melbourne, Seattle and Skien, Norway. Her work is part of several private and corporate collections, including Bank of Montreal, Toronto Dominion Bank, and Global Affairs Canada. Bridges holds a position of Assistant Professor of Art and Design at the University of Manitoba. She is represented by Paul Petro Contemporary in Toronto.

Room 3 : 8:45-10:15 am

3. “Giving the Moon Back to Itself: Critical Reflections on Planetary Crises”

Abstract:

I am proposing a paper that addresses artists who critically engage with elements of the sky, including the sun and clouds, satellites and the space race, and beyond to the cosmos. I will consider the work of artists such as Maggie Groat, Olafur Eliasson, and Charles Stankieveh among others, and the ways in which their upward-focused works offer a political consideration of property and ownership, industrialization, militarization, and colonization. I will then closely consider the artwork *The Golden USB* (2014-ongoing) by artists Richard Ibghy and Marilou Lemmens, which wryly presents a trade catalogue of all of the Earth's resources to unknown life-forms within our solar system. This work emphasizes the devaluing effect of conventional trade policies, while addressing capitalism's need for constant expansion. Finally, I will analyze how this turn towards the sky in contemporary art, while technically a turn away from our physical planet, is in fact a method for thinking critically about planetary crises and provides a method for drawing complex links between the sociopolitical and economic catalysts of our current ecological predicament.

Presenter:

Teresa Carlesimo, PhD Candidate, Cultural Studies, Queen's University
(teresa.carlesimo@gmail.com)

Teresa Carlesimo is an interdisciplinary artist currently pursuing a PhD in Cultural Studies at Queen's University where her research considers various systems of power, class and empire as integral to the analysis of environmental damage. Recent exhibitions include Museum London, Bellevue Arts Museum in Washington, Eyelevel in Halifax, and Art Mür in Montréal, with forthcoming exhibitions at the Agnes Etherington Art Centre, 8eleven Gallery, and the Thames Art Gallery. In fall 2016 she was an artist-in-residence at the National University of Ireland where her work addressed the visual culture of urbanization, and she will be continuing this research in residence in Barcelona, Spain and Reykjavík, Iceland in the winter of 2017. Recent and forthcoming publications include *Performance Research*, *Public Journal*, *Art Papers* and *Blackflash*. Her work has been exhibited throughout Canada and the US.

Room 3 : 8:45-10:15 am

4. “ ‘N’Awlins Has Two Speeds: Slow and Mildew’: The City as a Barometer of Things to Come”

Abstract:

The city of New Orleans resists the virtual through an inescapable materiality to which standing water, heat, and rain are key contributors. In 2005, it was destroyed by climatological disaster, but after the floodwaters of Hurricane Katrina receded, residents returned to rebuild. It is a sliver of high ground by the Mississippi River levee system, a symbiotic matrix of human, material, and cultural events and logic.

This presentation will explore recurrent elements in my studio research-creation that constitute a thematic investigation of relationships between nature and the human will to culture and order. It's been said that New Orleans has two speeds- slow and mildew. This statement suggests an astonishing merger of the oppositional forces of nature and culture into a singular entity- “slow” refers to the pace of cultural institutions and human behaviors and “mildew” to the effects of nature (specifically the yeasts, molds, mildews and other fungi that are neither plant nor animal and depend upon a mild action of air and water to survive). It's as if this city is the locus of a singular fusion of normally oppositional elements. Contained within this fungal, creeping ability to reclaim what we've built is the whisper of an apocalyptic burst of power. Born of the combined forces of air and water, it can lift cars through windows, throw boats onto buildings, and submerge an entire city in a cocktail of earth, water, plants, animals, sewage, oil, and everything else under the sun and moon. The ability of nature to explode into such action is initially impossible to comprehend. Patterns of recognition are disrupted and the familiar landmarks of thought are shattered in this post-Katrina epistemology. We walk in the shadow of this possibility, a grave threat to the deep assumptions and habitual knowledge that form our foundational understandings of the world.

Presenter:

Jesse Thomas, Assistant Professor, Department of Art and Design, University of Alberta
(jthomas6@ualberta.ca)

Jesse Thomas was born in Washington DC, and grew up in Vancouver and New Orleans. He studied painting and drawing at Parsons School of Design in Manhattan and finished his BFA at the School of the Art Institute of Chicago. After earning an MFA in Painting from Washington University in St Louis, he taught drawing, painting, and design there for 10 years. Since 2012, Thomas has been an Assistant Professor in the Department of Art and Design at the University of Alberta. His research interests include the Northern Renaissance, Southern Baroque, and contemporary German painting. In his work, Thomas investigates the intersection of the aesthetic and political realms. He is fascinated by painting's ability to deliver cognitive and ethical content, and celebrates the medium's ability to engage with ideas at a unique human scale while affirming the value of aesthetic experience within the visual arts.

Friday Session 1 : Room 4

On Compassion - Part 1

Where are the spaces of compassion within academic life? How can we implement forms and structures of care within the institution? In what ways can we find time for empathy—for our students, our colleagues, our work, and ourselves—within an increasingly neoliberal and corporatized academic culture? What are the possibilities of coming together in kindness, although such acts do not often register within the progressively quantified measures of scholarly performance? This session will critically think through the possibilities and promises of compassion as a manner of doing politics within scholarly life, a way of renegotiating and resisting the hyper-individualism and hyper-productivity of academic culture. As such, it seeks participants at various career stages to come together and question the politics of care as a mode or approach to academic life that can help us to think otherwise about the responsibilities and structures of being within scholarly institutions.

Session Chair:

Susan Cahill, University of Calgary (susan.cahill@ucalgary.ca)

Presentations

Room 4 : 8:45-10:15 am

1. “Creating Space for in Disorientation Academia”

Abstract:

Disorientations are common experiences of not knowing what to do or how to go on (Harbin, 2012, 2016). Harbin (2012, 2016) urges us to reside in morally productive disorientations as they “can strengthen relationality, heighten sensitivity to vulnerability, draw attention to dynamic experience, and spur political prioritizing” (271). Academics often experience disorientation, perhaps when taking on new roles, encountering unfamiliar knowledge, or building new relationships across difference, but the moral value of our disorientation is regularly undermined by environments that demand efficiency, certainty, objectivity, and professionalism. In this presentation, I examine the potential value of residing in disorientation in academia, and propose some strategies for creating compassionate spaces in which it is acceptable to be disoriented.

Presenter:

Dr. Erin Fredericks, Associate Professor, Department of Sociology, St. Thomas University
(fredericks@stu.ca)

Room 4 : 8:45-10:15 am

2. “Vulnerable Practices & Somatic Pedagogies As Academic/Political Resistance”

Abstract:

“Welcome everyone. There are 200 students registered in this class. Thank you for your attention. Before I begin, I have a request. Here are your instructions: Everyone get out of your seat and touch the wall.” The Professor and his TAs step backwards and move to wall of the lecture hall. Student reticence and hesitance is addressed with direct instruction. “Spread yourselves around the room so you are touching the wall.” Each student is asked to think of an adjective to describe how they feel at this very moment. Examples are given. “My name is Mark and I’m a bit anxious.” How do instructors “identify” with large groups of students? How can we embody and teach empathy? Where does “care” enter our academic profession? My challenge for compassion has been a physical, emotional, traumatic, yet promising and transformative experience. To make a social/political difference and work with a service-oriented consciousness, my pedagogical experiences with compassion reveal resistance strategies for coping with current neoliberal academic life.

Presenter:

Dr. Mark Lipton, Associate Professor, School of English and Theatre/Media Studies,
University of Guelph (liptonm@uguelph.ca)

Room 4 : 8:45-10:15 am

3. “Difficult Images and Compassionate Looking”

Abstract:

As scholars in the field of History of Art & Visual Culture we often work with difficult images. In our teaching, writing, and research, we spend a lot of time thinking about the ways in which images can both challenge and sustain dominant social, cultural, and political ideas. Images are important tools for social justice, something we both emphasize in our work, and yet, these images are often embedded in very troubling contexts. Images of violence and suffering dominate this material. While we recognize the importance of giving this work the critical attention it deserves, we also recognize that looking at and engaging with difficult images takes an emotional toll on our students and on us. These images can draw out a sense of compassion for those depicted within the frame, but it is equally important to turn that compassion around and think about the way it relates to the politics of viewing. This is especially significant in the context of the neoliberal university (and beyond) because compassion can be a form of resistance and teaching empathic looking is one way to produce citizens who care.

In this paper we will address the following questions in relation to the theme of compassionately engaging with difficult images: How can we create “spaces of compassion” when working with difficult images? How do we take care of ourselves and our students when working in this context? What are the emotional and social benefits of working through such difficult material? Can this work help our students to see with empathy?

Presenters:

Dr. Keri Cronin, Associate Professor, Visual Art, Brock University (keri.cronin@gmail.com)

Dr. Linda Steer, Associate Professor, Visual Arts, Brock University (lsteer@brocku.ca)

Room 4 : 8:45-10:15 am

4. “Toward a Matrixial Arts-based Compassion in Higher Education”

Abstract:

Our work as critical arts-based researchers and educators is informed by our art making practices and the contextual problems of the human condition— in particular, how experience, feelings, emotions, self-identity, empathy and compassion play crucial roles in healing and ethical emancipation agendas. Our combined career trajectories which include environmental studies, human services and roles as cultural activists significantly color our academic, education and community work— yet, as practicing artists, we work to ensure that art leads our thinking, inquiries and actions.

Defining art and artist in the widest sense in a 21st century context, we approach empathy, aesthetics and ethics as interwoven domains that ought to be informed by what Bracha Ettinger calls *artworking*, or what some call arts-based research (e.g. Barone & Eisner, 2012). Ettinger’s *artworking* however, is differentiated from arts-based research in that it is wholly located in the “trauma paradigm” or “trauma culture” of social awareness and academic studies (Andermahr & Pellicer-Ortfn (2013, p. 2). *Artworking* is the “work of mourning” as part of witnessing and healing, central to the co-encounter of the art object, performance and audience (Leoporda, 2013, p. 190) in present and historical time. This is art-working with a social purpose of connection through difference, empathy and compassionate reconciliation. This presentation will be a combination of experiential interaction and matrixial theory. We will introduce art and aesthetic practices as foundational to any healthy and sustainable ethical and compassionate practices.

Presenters:

Dr. Barbara Bickel, Associate Professor, Art Education, Southern Illinois University
(bickel.barbara@gmail.com)

Dr. R. Michael Fisher, Independent Scholar and Artist (r.michaelfisher52@gmail.com)

Friday Session 1 : Room 5

Educational Practices: Art, Education and Research Mash-Up

In this session, scholars and art practitioners working in education are invited to share the pedagogical strategies they have designed, and perhaps also implemented, to cultivate a productive correspondence between teaching and their research practice. As instructional endeavors become an important part of one's working life, how does one weave together research and creative models of inquiry with pedagogical goals? How is education as a process-based experience relevant to our current approaches? Finally, is the territory extending within and beyond the ambitions of participatory and relational art a viable orientation for collegiate education? From Pablo Helguera's transpedagogical propositions to teaching as a social project, storytelling or performing endurance, panelists are invited to contribute their narratives of integration or resistance to the reciprocal influence of their multiple practices. Philosophical musings, critical investigations as well as accounts of experimentation are welcome.

Session Chair/Présidente de séance:

Rébecca Bourgault, Boston University (rbourgo@bu.edu)

Presentations

Room 5 : 8:45-10:15 am

1. “What’s the difference? Activating reflective practices beyond the written”

Abstract:

I use experiential learning in my teaching practice, wherein I partnered students with various institutions and artists from the local art community. This paper delivers a summary of developed curriculum and an account of my experience of implementing experiential learning as a pedagogical model. In particular, the role of reflection in engaged learning experiences emerged as both a highly important yet challenging component, with a myriad of outcomes. Reflection took different forms; written, enacted, and the creation of an artwork. I hope to answer the question of “what changes when reflection practices are activated in different ways?”

Reflective practices help students to “make meaning of the experience” (Bringle & Hatcher), self-assess engagement, unifying theory and action. Students identify how the studio arts, with a disciplinary perspective of doing and making, can inform approaches to understanding experiences. Using Garoian’s idea of prosthetic pedagogy, education is “characterized as performances of subjectivity that intersect, critique, and extend beyond academic, institutional, and corporate assumptions and sediments to enable the creation of new and diverse understandings through art practice”. Activating praxis in the form of a creative response demonstrates the value of *poiesis*, the transfer of intuition to intellect as an approach to dissecting experience. Creation opens new possibilities of knowing by way of contradiction, process, criticality, provocation and activating the imaginary of experience, all towards a nuanced and intimate new understanding and potentials.

Presenter:

Christine D’Onofrio, Instructor, University of British Columbia, Department of Art History, Visual Art and Theory (Christine.donofrio@ubc.ca)

Christine D’Onofrio is a visual artist based in Vancouver, British Columbia. She attended York University in Toronto for her BFA, and completed her MFA at the University of British Columbia. She has shown extensively throughout Canada and currently teaches at the University of British Columbia.

Room 5 : 8:45-10:15 am

2. “Performance Art As Collaborative, Inquiry Based Learning”

Abstract:

Performance Art as Collaborative, Inquiry Based Learning will introduce the practice of performance art as a means to engage art education students in inquiry in the discipline. Garoian and Gaudelius (2004) argue that the nature of performance art as a “spectacle” prompts both its creators and its audience to engage in critical exploration of the situation within which the performance is situated. According to their thesis, a spectacle, something that draws attention to itself, inherently begs critique. They suggest that, as spectacle, performance art can therefore become a tool for critical pedagogy: It is a means to engage students in examination of what they are learning, why, and how their learning is transforming them. Further, if we understand that our underlying purpose in undergraduate education is to facilitate the transformation of adolescents into civically responsible adults, then we need to seek out pedagogies that facilitate this transformational process. Garoian (1999) writes,

As a strategy to create critical sites of learning, performance art pedagogy makes it possible for all observers to become participants and all participants, creators of cultural meaning. In doing so, they learn about culture as well as ways in which to question its hegemonic authority.

The goal in using performance art as pedagogy is to create the liminal space in which students explore, challenge and reconstitute the cultural codes they encounter within their discipline of study. Students examine the status quo of a discourse thereby providing a space for students to become an active agent in transforming their understanding.

This presentation will describe my ten-year exploration of the pedagogical affordances of performance art in an introductory undergraduate art education class, grounding the practice in the theoretical and philosophical underpinnings of performance art as an instructional strategy.

Presenter:

Jennifer Eiserman, PhD, Associate Professor, Department of Art, University of Calgary
(jreiserm@ucalgary.ca)

Jennifer Eiserman is an associate professor in the Department of Art at the University of Calgary, teaching in studio, art education and museum and heritage studies. She has been engaging her undergraduate students in collaborative inquiry based learning for 15 years. The importance of making together, learning together, and understanding together have been the driving force of her research and her teaching practice. She is fascinated by how people learn through engagement with art and with each, resulting in teaching and research about community based art and collaborative practice. In addition to collaborative learning and artmaking, her research interests also include diversity and multi-culturalism in art education. Dr. Eiserman is also a practicing artist, working in both two- and three-dimensional media.

Room 5 : 8:45-10:15 am

3. “Curation as research and teaching: lessons from 9 years of exhibition projects”

Abstract:

This paper explores the pedagogical strategies I have developed in teaching exhibitions and their relation to my curatorial practice. For 7 years, I have been teaching the capstone, full-year exhibition project course in the Master of Museum Studies program at the University of Toronto. Over this time frame, I have supervised over 100 student exhibitions and exhibition related projects. These projects have been produced with a variety of cultural, scientific, educational and activist partner organizations including major museums (ROM, AGO, Ontario Science Centre, Canadian War Museum, Canadian Aviation and Space Museum), university galleries (University of Toronto Art Museum, Doris McCarthy Gallery), archives (Ontario Jewish Archives), artist run centres (Workers Arts and Heritage Centre) historic houses (Marie Dressler House, Campbell House Museum), Festivals (CONTACT) and community organizations (Kensington Market Historical Society, Family Services Toronto). During this same period of time, curatorial practice and the production of exhibitions have become an increasingly important avenue of my research. My understanding of the limits and possibilities of curation have shifted through the engagement with non-art curation and this has shaped my contemporary art projects. This presentation draws on that experience and examines the links and disjunctions between pursuing curation as research and teaching exhibition practice.

Presenter:

Matthew Brower, Assistant Professor and Director, Museum Studies, University of Toronto
(Matthew.brower@utoronto.ca)

Matthew Brower is Director of the Museum Studies Program at the University of Toronto. From 2008-2012 he was the curator of the University of Toronto Art Centre. He has curated and co-curated several major exhibitions including *Suzy Lake: Political Poetics* (UTAC 2011), *Through the Body: Lens-Based Work by Contemporary Chinese Women* (UTAC 2014), *Mediated Memory: Canadian Focus Exhibition at the Sixth Beijing International Art Biennial* (NAMOC 2015), and *Yonder* (Koffler 2016). He has published broadly in visual culture and animal studies and is the author of *Developing Animals: Wildlife and Early American Photography*.

Room 5 : 8:45-10:15 am

4. “Crossing Divides: Research and Teaching Collaboration in Art and Science”

Abstract:

I will discuss two recent projects which connect research with teaching, art with science, faculty with students, and which raise questions as to how the institution both values and “resists” the blurring of these categories. Both projects arose from my initial interest in conducting artistic research related to water and the South Saskatchewan River and led to my involvement on a SSHRC-funded Connections Grant, *Building Bridges Between Deltas*, with the School of the Environment and Sustainability (SENS) at my university. My role, and that of the students involved, was to create a traveling exhibition connecting three remote delta communities in Saskatchewan, Alberta and NWT with art as an agency for community engagement and knowledge translation. This subsequently led me to design of a special topics studio art course, *Becoming Water*, co-taught with a SENS science colleague, which engaged art and science faculty in conversation with undergraduate and graduate art students. The course included field trips to the city’s water treatment plant, the dam which controls the water flow and a 4-day residency in the river delta of the Aboriginal/Metis community living downstream from the dam and city, where the environmental impact of upstream use became apparent. Course projects included collaborative studio assignments allowing students to respond to and track their changing awareness of water/the river and to hear response to their work in several “conversation cafes” with both artists and scientists.

In these two, unique research/teaching contexts, the students and my science colleagues became “collaborators” extending my research in new directions and raising questions as to the distinctions between research, teaching, community-engagement and administration. I will use images and examples from these projects as models of productive collaboration which also challenge the institutional conventions associated with both research and teaching.

Presenter:

Susan Shantz, Professor, Studio Art, Department of Art and Art History, University of Saskatchewan (susan.shantz@usask.ca)

Susan Shantz teaches sculpture and multi-media studio practices at the University of Saskatchewan and has a M.F.A. in Sculpture/Interdisciplinary Art (York University), a M.A. (with Distinction) in Religion and Culture (Wilfrid Laurier) and a B.A. in English Literature (Goshen College, Indiana). Her art practice consists of mixed-media works, often sculptural in form, that explore embodied ways of knowing. She is interested in ritual and gesture and the ways in which art arises from these and becomes a cultural performance. Her materials and processes derive from a range of conceptual concerns including questioning the dualities of nature/culture and matter/spirit. Recent projects extend these interests to connect research with teaching and community engagement.

Friday Session 1 : Room 6

Open Session: Art Historical Subjects and Themes before 1700

This open session invites papers focusing on art historical research on any subject or theme prior to 1700.

Session Chair:

Dr. Benedict Fullalove, Alberta College of Art and Design

Presentations

Room 6 : 8:45-10:15 am

1. “The Fæco-poetics of Early Modern Landscapes”

Abstract:

How did early modern viewers in the Low Countries look at landscape paintings? This paper takes up Karel van Mander’s curious “Life of Joachim Patinir” as one model by which to illuminate how this most famous of northern art theorists framed the viewer’s visual engagement with images. In his sketch of Patinir’s life, Van Mander recounts that the artist was known by the nickname “de Kakker,” derived from his penchant for painting little defecating men in his works. The author explains this practice by relating that viewers were expected to take up the challenge of spotting the shitter within the expansive landscapes Patinir painted. Taking Van Mander at his word, at least for a moment, this anecdote and others like it emphasize a model of engagement with paintings that is at once purely visual and decidedly social, seemingly removed from more familiar interpretations that extol a moralizing, mentalist approach.

The very frequency with which Van Mander deploys these examples might encourage them to be understood as literary trope rather than historical practice. And yet there are sufficient surviving examples of Netherlandish paintings that include little men voiding their bowels as to allow the possibility that Van Mander offers a viable historical model of how some viewers may have looked at sixteenth-century landscape paintings. My interest in this paper, then, is not to assert the historical accuracy of Van Mander’s account of Patinir as a painter of *kakkertjes*. Instead, attending to Van Mander’s investment in describing the practice of concealing poop in landscapes as a reward for attentive viewers underscores the extent to which his work can be read as a prescriptive text for early modern audiences, while restoring the place of direct visual and social experience of painting in the face of more recent scholarly emphases on individual ideation.

Presenter:

James Bloom, Centre College, Kentucky

James Bloom is Associate Professor of Art History and Chair of the Art Program at Centre College. His work explores the confluence of coprology and art.

Room 6 : 8:45-10:15 am

2. “Gathering for Games: Appropriating Spaces and Negotiating Power in the Seventeenth Century”

Abstract:

This paper considers a selection of images of maps and landscapes as a point of departure for exploring the impact of space to framing conceptions of criminality, power and identity in the seventeenth century. Very often, civic authorities would move the executed bodies of criminals who had committed particularly egregious crimes to the gallows fields, located just beyond the city walls. This was meant to serve as a warning that criminal or perceived deviant behaviour would not be tolerated by authorities. Given the presence of decomposing human remains, it is thus striking that the edges of city limits attracted large numbers of the public. People would gather not only to visit the gallows as a site of display of authority over criminal actions, but also to play games and enjoy leisure activities with family, friends and strangers. The site and the activities occurring there were frequently represented in a range of genres and media. The edges of the city, therefore, offered a place for diverse groups of people of varying social status and backgrounds to mix and interact with each other while still remaining literally in the shadow of civic authority. My paper thus examines examples of images that recorded the liminal spaces outside the city walls and considers the manner in which the criminal body came to be framed in relation to the land. It also interrogates the use of unsanctioned actions at the gallows as a means by which civic identity could be negotiated or transformed.

Presenter:

Anuradha Gobin, University of Calgary

Anuradha Gobin is an Assistant Professor of art history in the Department of Art at the University of Calgary. Prior to joining the University of Calgary, Anuradha earned a PhD in art history from McGill University and completed a postdoctoral fellowship at the Sainsbury Institute for Art at the University of East Anglia in the United Kingdom. Her research specialization is early modern art, with particular focus on the visual culture of Northern Europe and its colonies in the Atlantic world.

Room 6 : 8:45-10:15 am

3. “The Un-imaged Martyr King: An Elegie upon the Martyrdom of Charls”

Abstract:

This paper examines a small booklet published in English that focuses on the trial and execution of the seventeenth-century English king Charles I titled *An Elegie upon the Martyrdom of Charls, Late King of England, of Blessed Memory*. Published in the year of his execution, the visual program throughout this work repeatedly denies the ability to represent the events it describes within. On each verso side of nearly every page throughout the booklet, the printer has methodically impressed an un-engraved woodblock across the entirety of the page, its textured surface presenting a kind of anti-image that runs as a leitmotif throughout the work.

This kind of denial of representation in relation to the execution of the Stuart king parallels some of the first hand accounts of witnesses at the scene of his execution. Against these accounts that describe the event as something to be “blotted” out, or rendered visually indistinct in the collective memory, is the king’s own conscious campaign of martyrdom found in the small book authored by Charles and published on the day of his burial, the *Eikon Basilike* (The King’s Image). As will be explored in this paper, both of these works respond to earlier traditions of English martyr narratives and imagery in England, with particular roots in the printed form found in the sixteenth century.

Presenter:

Heather Muckart, University of British Columbia

Biography:

Heather Muckart is PhD Candidate in the Department of Art History, Visual Arts, and Theory at the University of British Columbia. Her doctoral dissertation examines the history of Protestant martyr imagery in sixteenth- and seventeenth-century England, and is titled: “Reformation of the Portrait: Likeness and Artlessness in Early Modern English Protestant Martyr Portraits.”

Friday Session 1 - Room 7

Art and the Uncanny - Part 1

This panel looks at Sigmund Freud's concept of the "uncanny" as a creative strategy. It takes as its starting point Plato's ideas about the illusory nature of reality through an exploration or manipulation of the concealed, unseen, and unheard. Freud's original description of the uncanny was the feeling of something appearing to have an inexplicable basis beyond the ordinary, something that is uncomfortably familiar. Because the uncanny is paradoxical in nature, that is, strangely familiar, yet incongruous, it creates cognitive dissonance, producing unsettled emotional and psychological states of anxiety. Work that grapples with these thematic and theoretical undercurrents, obeys the unconscious logic of the associations of contiguity that give rise to a sense of the uncanny at the very moment that such concealment or withholding is revealed. Moments of recognition, of presence rather than absence, pattern rather than randomness, produce feelings that are synonymous with the uncanny.

Session Chair:

Gerry Kisil, Alberta College of Art and Design (gerry.kisil@acad.ca)

Presentations

Room 7 : 8:45-10:15 am

1. “Seeing Strange: Image Making Technologies, Ostranenie and the Feminine”

Abstract:

“Seeing Strange: Image Making Technologies, Ostranenie and the Feminine” addresses how the feminine body, technology and vision can be examined through interrelationships between perception, the uncanny, and affect. Sigmund Freud locates the experience of the shift between imperceptibility and perceptibility as taking place within the realm of the uncanny. He writes that in art an uncomfortable effect produced by eliminating the distinction between imagination and reality often occurs using techniques such as dim light or defamiliarization to test the viewer’s idea of reality. A further concept of defamiliarization, or ostranenie, in filmmaking is attributed to Victor Shklovsky, and refers to the perceptual and cognitive making strange of our everyday perceptions and conceptions. Shklovsky describes these habituated awarenesses as something automatic, and that the technique of art makes these perceptions unfamiliar again, to be constantly renewed in order to be viable. “Seeing Strange” explores how production of the uncanny in artworks occurs through the unusual ways in which ordinary image making technologies and situations are utilized and presented. Specifically, the paper examines artists such as Bracha Ettinger, Nina Sellars, and others in their use of technologies to engender shifting states of perceptibility and affect in their works. A making strange of technologies nurtures engrossment, creating the experience of seeing as a recognizable process, taking place with the entire body – not merely the eye. This uncanny and corporeal experience of vision leads to a questioning of the certainty of identificatory positions both philosophically and practically in relation to the female body. Intentional misuse of technologies further subverts the discourses from which they arise where machines are pushed to renew or translate, allowing a stance outside from their ordinary use.

Presenter:

Erin Siddall, Visual Artist and UBC MFA Candidate, convocation May 2017 (erinsiddall@gmail.com)

Erin Siddall is a multi-disciplinary visual artist whose work interrogates the viewer into thinking about looking rather than what they are looking at. Her work investigates uncanny interactions between the body and machines that mediate or alter perception. Siddall’s work creates a blurred overlap of digital and analog interfaces revealing the uneasy space between the body and apparatuses. She further researches corporeal experiences of media, which includes the problem of how real-world objects speak when translated through these interfaces. Siddall holds a Master of Fine Arts from the University of British Columbia (2017), a Bachelor of Media Arts from Emily Carr University (2011), and has screened and shown at galleries and festivals such as Access Gallery, Satellite Gallery, The Helen and Morris Belkin Art Gallery, Gallery 295, The Western Front Gallery, Capture Photography Festival, Winsor Gallery, and the Burrard Art Foundation Studio.

Room 7 : 8:45-10:15 am

2. “On the Uncanny in the Encounter between the Living and the Inanimate in Performed Immobility”

Abstract:

In *The Uncanny*, Freud undertook to determine the sources of this feeling by referring to Jentsch's work, the conclusions of which he contradicts. The feeling of the uncanny that arises from the short story *The Sandman* by Hoffmann would not be due to the object, which one endows with a soul, but rather to the set of choices made by the author, which would explain why the same object can appear, or not, to be uncanny depending on the context. Though they are not as such a source of the uncanny, the representations that blur the distinction between the living and the inanimate appear to be a favoured vehicle to stimulate this feeling, as is borne out by several examples from literature and the visual arts. Horst Bredekamp describes these representations as “living images,” which he classifies into three groups. For this presentation, we will draw on the group of schematic images, and more specifically the tableaux vivants that make it up. We will study a selection of performances carried out from the mid 1990s to today in which the performers' immobility draws an operative force from the tableau vivant. The use that is made of inaction and movement will be examined in order to envision how the indetermination that is thereby created fosters a feeling of the uncanny. In his study on the movement of statues, Kenneth Gross for his part suggests that the encounter between human life and the world of objects serves to go beyond systems of opposites and to ensure a survival of life in death. Following Gross, we could thus put forward that the performances under study, in which individuals remain inactive, make up a way of embodying opposites and death by picturing, at least a partial, deliverance from it.

Presenter:

Mélanie Boucher, PhD Art History, Professor, École multidisciplinaire de l'image, Université du Québec en Outaouais

Since 2013, Mélanie Boucher is professor at Université du Québec en Outaouais. From 2003 to 2013, she held various positions in conservation and research, among others at the Musée national des beaux-arts du Québec. In 2014, she published the book *La nourriture en art performatif. Son usage, de la première moitié du 20e siècle à aujourd'hui* and, in 2009, the first monograph on Claudie Gagnon. Her interest in performance art led her to carry out research on the tableau vivant in contemporary art and to organize the symposium *Stay Still, Translate: Performance, Présentation, Conservation du tableau vivant au Canada*, presented in 2017 at the Musée d'art contemporain de Montréal. As part of the research group CIÉCO: Collections et impératif évènementiel/The Convulsive Collections, Mélanie Boucher is also pursuing research on the event-based use of museum collections.

Room 7 : 8:45-10:15 am

3. “Art and the Uncanny: unfamiliar forms in an unfamiliar world”

Abstract:

We live in a world in which societal norms have become increasingly fragmented. Similarly, technological and scientific advances have changed not only how we understand and interact with this world but also its very composition. The unfamiliar has itself become quite familiar. This research project investigates how the uncanny through its cognitive dissonance has been used within art making to foster a deeper appreciation for and understanding of this unfamiliar world and our place within it.

In this research I will explore how artists, including myself, have incorporated such means as a subtle shift in scale, in context or in material to create an uncanny repositioning of the everyday – the seen but unnoticed. Within these artworks the viewer’s preconception of the real, of normal life, is challenged. They are left to decipher between a contrasted preconception and perception. Memory is placed in conflict with present experience. Fact and fiction become blurred creating a platform of uncertainty from which one’s understanding of the authentically real can be contemplated and considered again.

In a world in which our comprehension of the authentic is increasingly difficult to determine, the uncanny serves a critical role in providing the context for insight and unintended reflection. This research project examines how our faking it is sometimes better than the real thing.

Presenter:

Robert Hengeveld (info@roberthengeveld.com)

Robert Hengeveld is an installation and media artist whose work explores the boundaries between reality and fiction, and where we find ourselves within that relationship. This has often taken shape through the manipulation of familiar environments or common experiences: a rotating tree, a floating shopping cart, or a street lamp that occasionally breaks out into a flickering morse code, only to return to its normal occupation of habitual illuminating.

He completed a MFA at the University of Victoria. His work has been exhibited across Canada and internationally. Past exhibitions include Art Gallery of Guelph (Guelph CA), Art Athina (Athens, GC), Alternator (Kelowna CA), Mercer Union (Toronto, ON), Mulherin New York (NYC, US), and Opinion Makers (London UK). This summer he will be participating in The Arctic Circle expedition along with other international artists and scientists. Robert Hengeveld is represented by Mulherin Toronto + New York.

Room 7 : 8:45-10:15 am

4. “Mirages de Ville”

Abstract:

This paper looks at Sigmund Freud’s concept of the “uncanny” as a creative strategy for artworks. Specifically, we will examine a series of works, loosely organized as *Mirages de Ville*, by Alan Dunning and the late Paul Woodrow, that suggest new ways to see and navigate urban space, by listening to and analyzing ambient audio environments, revealing voices and sounds that disturb our sense of our surroundings by changing our psychological and emotional response.

The works use the deficiencies of speech recognition software, and its tendencies to produce false positives to expand the range of sounds that might be recognized as speech, to change the emotional valence of the urban landscape, to form the basis for a new understanding(s) of the metropolis as a continual accretion of psychological, spatiotemporal zones.

Mirages de Ville focuses on the discovery of meaning in chaotic and random flows, where there is usually an expectation of none, and on the moment of revelation as a foundation of the uncanny. The objective is to look at how we might perceive space differently through the lenses of the misheard, the half-heard and the imagined to perceive alternative realities.

The works associate Freud’s uncanny with the mirage of urban life, the constantly shifting and complex succession of seen or imagined things that make up our surroundings - the phantasmagoric - and looks for the presence of an unsettling unknown. Its starting point is a concern for the illusory nature of the perceived world, and the revelation of hidden disturbances in our understanding of familiar surroundings.

This paper considers the histories and contexts informing *Mirages de Ville*, and imagines the project’s future, as it explores notions of what might constitute a digital uncanny.

Presenter:

Alan Dunning, Independent Artist/Adjunct professor, University of Calgary (adunning@ucalgary.ca)

Alan Dunning is a new media and installation artist and founding member of the interdisciplinary art and science collaboration, the Einstein’s Brain Project. In partnership with the Project and individually he has an extensive Canadian and international exhibition record and is represented in public collections including the Museum of Modern Art, NY and the National Gallery of Canada. Awards include grants from the Daniel Langlois Foundation, SSHRC, the Canada Council, and the Alberta Foundation for the Arts. References to his work and research include: Caroline Langill’s project for Fondation Langlois, “Shifting Polarities”, Anna Munster’s “Materializing New Media”, and “Future Bodies”, Edward Shanken’s “Art and Electronic Media”, Ted Hiebert’s, “Digital Inflections” for CTheory, Kate Hayles’ “Flesh and Metal: Reconfiguring the Mindbody in Virtual Environments”, and Mark Hansen’s “New Philosophy for New Media”. He is an Adjunct Professor in Art at the University of Calgary, currently living and working in Victoria, BC.

Friday Session 1 : Room 8

A Muscle the Size of My Fist: Negative Affect & Social Justice in Contemporary Art - Part 1

To what sociopolitical ends do contemporary visual artists strategically deploy personal affect, including anxiety, sadness, and disappointment? How and under what circumstances might 'affecting' contemporary visual art move us toward social and economic justice? Recently, the affective turn in the humanities has invited new modes of thinking about the ways affect circulates among art objects, artists, and audiences. Scholars including Massumi and Clough have theorized affect as a visceral experience of intensity and potential that resides just outside the boundary of conscious thought. In *The Cultural Politics of Emotion*, Sarah Ahmed locates emotion not *inside* the feeling subject, but *outside*, as a mediating relation between embodied humans and our external worlds. How does art use abjection to bridge the imaginative gap between the somatic and the sociopolitical? This session invites proposals from artists and scholars with alternative presentation formats are welcome.

Session Chair:

Megan Morman, University of Lethbridge (megan.morman@uleth.ca)

Presentations

Room 8 : 8:45-10:15 am

1. “‘L’ is for Loneliness: Isolation and/as Collectivity in Contemporary Queer Art”

Abstract:

“‘L’ is for Loneliness: is it possible to share the feeling of being lonely or alone as a way to make new forms of collectivity?” ask Ann Cvetkovich and Karin Michalski in their 2014 work, *The Alphabet of Feeling Bad*. As part of my larger dissertation work – which investigates queer and trans artist collectives (ca. 1970-present) as sites at which the social has been, and continues to be, reimagined against the affective dimensions of neoliberal capitalism and cisheteropatriarchy – this presentation looks to contemporary queer aesthetic expressions of loneliness and/or isolation as possible grounds for formations of queer relationships across time and space. Rather than viewing loneliness as a traumatic experience or positing social connection as a necessary remedy, this presentation instead draws on theories of queer anti-sociality in order to conceptualize the political potential of the lonely queer subject.

To this end, I will put psychological and philosophical scholarship on loneliness from the Romantic period onwards into dialogue with queer affect theory, which seeks to understand emotional states (such as shame, guilt, and melancholy) as powerful dimensions of queer subjectivities. Additionally, this presentation will argue that art serves as a unique and critical medium for forging connections through loneliness while leaving lonely feelings fully intact. In other words, I will contend that the distance between artist and viewer functions to preserve loneliness as a significant site for the development of queer self-understanding and political agency within neoliberal capital modes of relating, thereby refusing to alleviate such negative feelings with superficial discourses of “community” or “togetherness.”

Presenter:

Robin Alex McDonald, Doctoral Candidate, Cultural Studies Program, Queen’s University, Kingston, Ontario (robin.mcdonald@queensu.ca)

Room 8 : 8:45-10:15 am

2. “Nude in the Library”

Abstract:

Rosemarie Trockel's 1997 screenprint “Bibliothek Babylon” shows a nearly-nude woman in the art section of a library, surrounded by books on Marcel Broodthaers. Her dangling breasts graze the edge of the desk; she wears a pom-pom on her ring finger. This image will be the erotic-intellectual focal point for a presentation which describes how Trockel and other artists have explored the potential of female bodies to destabilize academic and artistic structures. While the threat of humiliation is often used to police girls and women who want to access institutions of knowledge, this presentation will embrace squirmy, uncomfortable feelings, and will consider embarrassment as a feminist aesthetic resource.

Presenter:

Erica Mendritzki, Sessional Instructor, University of Manitoba, Winnipeg, Manitoba
(mendritzki@gmail.com)

Room 8 : 8:45-10:15 am

3. “Hear Us”

Abstract:

I propose to present excerpts from my new work on disappointment and longing (I consider them to be my media). The work in photography, drawings and a memoir looks at my relationship to the world of art and its players. The voice of my project is that of an artist who finds himself perplexed by the art industry. He is particularly surprised by the rise of the “Veblen Good”. Named after turn of the century Chicago economist Thorsten Veblen, the Veblen Good is a type of commodity whose demand rises as its price rises in apparent contradiction to classical Fordist economic principles. I will read a couple of passages from my new book Hans Ulrich Obrist Hear Us and show some pictures. (Black Dog Publishing and YYZ BOOKS: 2016)

Presenter:

Bill Burns, Visiting Artist/Faculty, Yukon SOVA, Dawson City, Yukon (animalsafety@gmail.com)

Friday Session 2

10:30 am–12:00 pm

uaac-aauc.com



Friday Session 2 : Room 1

UAAC 2017 Professional Development Panel: “A Big Dull Axe Looms Large”: Interrogating the Disciplinary Relevance of Art & Art History in Canada

In October of 2016, registered British charity, AQA, announced its intention to cancel Art History A-Level in 2017, heeding British Secretary of State for Education Michael Gove’s call for curriculum cuts in favour of “more challenging, more ambitious and more rigorous” subjects (*Independent*, October 13, 2016). Significantly, the vocal outcry by international arts advocacy groups, artists, cultural administrators and historians helped overturn the AQA’s decision. The initial decision underscored for a global audience (once again) the politically tenuous nature of art education. The Chairs of this panel will approach this event in the context of UAAC’s 50th anniversary conference as motivation to engage in serious disciplinary soul-searching – particularly in light of the current American administration’s wholesale cut to the National Endowment for the Arts.

Session Chairs:

Dr. Riva Symko, Assistant Professor, Department of Art, University of Alaska, Anchorage
(rssymko@alaska.edu)

Dr. Andrea Terry, Contract Instructor, Visual Arts, Lakehead University (aterry@lakeheadu.ca)

Presentations/Présentations

Room 1 : 10:30 am-12:00 pm

1. “The Disappeared Future of Arts-Based Research”

Abstract:

Faced with the slow but steady hollowing out of educational domains via privatization, alongside surging financial crises, a growing sense of precarity in relation to the future of work, and the acknowledgement that the planet is undergoing uncertain transformations brought on by anthropogenic climate change, it seems the grounds are rife for upheaval within pedagogical domains. These disquieting narratives, however, have not necessarily overturned traditional or habitual paradigms, particularly within the field of education. Instead, we have witnessed a reconstitution of conventional reference points that work to narrow conditions of possibility, in turn infecting the potential for thinking the future of education beyond the limited purview of the past-present. In short, we have restricted access to alternative speculations on how pedagogical life might unfold otherwise by narrowing what we think possible in the first place via the common-sense assumption that ‘there is no alternative’ to the way things are. Taking this poverty of thought seriously, this essay marks a speculative attempt at thinking arts-based education and research—its strident commitments and contemporary movements—from the vantage of the Anthropocene and its impending crises. The challenges of this new global epoch are taken up as a speculative probe for assessing key fidelities and impasses within the field of arts-based research and their adequacy to a moment of vast planetary change. By shifting the ecological background of the field, the essay seeks to articulate quite a different project, stakes, method, and mood for arts-based research and education.

Presenter:

Jessie Beier, PhD Student, SSHRC Doctoral Fellow, Principal Instructor, Department of Secondary Education, University of Alberta, Edmonton, Alberta (jibeier@ualberta.ca)

Jessie Beier is a teacher, artist, and PhD student at the University of Alberta in Edmonton, Alberta. Beier's interests in visual and sonic ecologies have led to a research-creation practice that works to think pedagogy, in its many forms, as a power for overturning cliché and dismantling common-sense habits of interpretation and understanding. Beier's current research investigates how education systems produce resources for thinking the future in light of what has been termed the ‘Anthropocene’, with the aim of fabricating alternative speculations on how pedagogical life *might* be thought otherwise. Beier's most recent projects can be found in the edited books *Sonic Thinking: A Media Philosophical Approach* (Bloomsbury), *The Precarious Future of Education: Risk and Uncertainty in Ecology, Curriculum, Learning, and Technology* (Palgrave MacMillan), and *What is Art Education? Essays After Deleuze and Guattari* (Palgrave MacMillan).

Room 1 : 10:30 am-12:00 pm

2. “Insubordinate, Indiscrete, Interdisciplinary: Risking Perpetual Precarity in All The Wrong Places, or, Just Being Fabulous, A Manifesto”

Abstract:

In this presentation I follow two mutually-informing tracks of thought. In the first, I consider the ways that interdisciplinary criticality is necessary and abundant throughout the long histories of the study of minoritized and activist cultural production. That is, when our intellectual orientation is towards work being made by folks whose art is produced under conditions that will lead to the likely categorization and dismissal of their work as Identity Politics, we must study well beyond a single scholarly discipline in order to understand both the work itself and its conditions of production, circulation and reception. We must insist on indiscretion and practice insubordination to single-disciplinary explanations so that we might understand how minoritized art works work across genres, locales, time periods. In the second track of thought, I trace my own methodological practice, which I call a decolonizing trans-feminist & queer *rhizomatic genealogy*. Here, I describe the ways that this methodology is both fabulous—as in making it up as I go along—and perpetually risky as a scholarly, artistic and activist practice. If we understand art practices to be part of a full life and total environment of cultural and political expression, then studying minoritized cultural production across many platforms—including stages, pages, streets and digital spaces—requires rigorous improvisation as well as an ethical accountability to the artists and activists whose work motivates and shapes our research. The risk of being fabulous, as many a drag queen knows, is the risk of being under-appreciated. I conclude this presentation by considering how we might appreciate the politically-engaged work that is being done in our connected fields, through transformational tactics in hiring, citation, remuneration and mentoring.

Presenter:

T.L. Cowan, Assistant Professor, Media Studies, Department of Arts, Culture & Media (UTSC), Faculty of Information (iSchool), University of Toronto (tl.cowan@utoronto.ca)

T.L. Cowan is an Assistant Professor of Media Studies in the Department of Arts, Culture & Media (UTSC) and the iSchool at the University of Toronto. T.L. works in both scholarly, activist and artistic modes of cultural production and is the author of many articles, book chapters, blog posts and performances (including *ephemera* 2014; *Transgender Studies Quarterly* 2014; *Liminalities: A Performance Studies Journal* 2016). T.L. is also the author of the *GLITTERfesto: An Open Call in Trinity Formation For A Revolutionary Movement Of Activist Performance Based On The Premise That Social Justice is Fabulous*, and is currently completing the manuscript for *Sliding Scale: Trans- Feminist & Queer Cabaret Methods*. Pronouns: She/They

Room 1 : 10:30 am-12:00 pm

3. “Radical Museology in the University Art Collection”

Abstract:

As a curator I sometimes discretely observe visitors in the gallery, and individuals engaging with public art outside of a gallery, to get a sense of their experience. The most immediate and common reaction to art from the non-specialist public is: “I don’t get it.” If the primary experience of art by a general public is a sense of frustration and alienation, the question is how art education and the interpretive mechanisms deployed to cultivate engagement with art can overcome this. My paper will examine how ideas forwarded by radical and avant museology, specifically in the writing of Claire Bishop and Arseny Zhilyaev, can revive object generated pedagogical approaches to art history and education, particularly in the context of the university art collection. Can an approach animated by the impetus of radical and avant museology subvert the representational and formalist aesthetic codes that remain the dominant modes of analyzing and presenting art? Can a dialectical contemporary that seeks to acknowledge the multiple temporalities specific to an artwork inform the historical analysis that follows? How would this type of methodology be enacted in a University gallery or collection to enhance visual arts literacy, and reinvigorate art historical object based pedagogy? University art galleries and their collections are uniquely positioned to cultivate such a strategy on several fronts. They operate with a double-blind against market imbrication, removed from the direct demands of public funding for operating costs, which is increasingly dictated by metrics such as attendance, and with arms-length governance models nested within the larger academic structures of the university. University galleries and art collections also have an imperative to be an accessible educational resource to community, faculty, and student body.

Presenter:

Matthew Hills, Assistant Curator, University of Alberta Art Collection (matthew.hills@ualberta.ca)

Matthew Hills is Assistant Curator of the University of Alberta Art Collection. Previous to the University of Alberta, he was Administrative Coordinator at the Agnes Etherington Art Centre at Queen's University, and Curatorial Assistant at the Vancouver Art Gallery. Currently he is Program Chair and board member for Nuit Blanche Edmonton. He received his MA in Critical and Curatorial Studies from the University of British Columbia. His critical writing on art has been published in *Border Crossings*, *Muse*, *Galleries West*, and *Syphon*. His research focus is contemporary art and issues, public art, twentieth-century art history, curatorial and museum studies.

Room 1 : 10:30 am-12:00 pm

4. “Pedagogical Questions about Teaching ‘Difficult Knowledge’ and Creating ‘Safe Spaces’ in the University Classroom”

Abstract:

This paper addresses the topic of what has come to known as “difficult knowledge” and “safe spaces” from the perspective of undergraduate teaching and learning. The term “difficult knowledge” began to appear in education and curatorial research and practice around 2009 with projects like the Curating Difficult Knowledge conference at the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence at the University of Toronto, the Difficult Knowledge Project at the University of British Columbia, and the anthology *Curating Difficult Knowledge: Violent Pasts in Public Spaces*, edited by Erica Lehrer, Cynthia Milton and Monica Eileen Patterson. While these projects focus on presenting difficult knowledge in the public spaces of museums, studies in education focus mainly on presenting difficult knowledge in secondary school rather than university settings. And although the concept of “safe spaces” in university classrooms has been addressed in pedagogical research since the 1990s, the academic and journalistic press has been full of stories in recent years about “coddled” or “snowflake” students and debates about whether “trigger warnings” insulate students from thinking critically about difficult subject matter. This paper proposes to review the literature on these debates, to consider what it means to create safe spaces, and to provoke discussion on how safe spaces can both mitigate and enable the challenges of teaching and learning difficult knowledge within the framework of art, art history and related educational fields. It will draw upon specific examples and case studies.

Presenter:

Jayne Wark, Professor, Art History and Contemporary Culture, Nova Scotia College of Art and Design University (jwark@nsacad.ca)

Jayne Wark is Professor in Art History and Contemporary Culture at the Nova Scotia College of Art and Design University. She is the author of *Radical Gestures: Feminism and Performance in North America* (2006) and co-curator of *Traffic: Conceptual Art in Canada 1965-1980*. Her most recent publication is “Queering Abjection: A Lesbian, Feminist and Canadian Perspective” in *Abject Visions: Powers of Horror in Art and Visual Culture* (Manchester UP, 2016).

Friday Session 2 : Room 2

Photographs and Decolonizing Strategies

Photography, arguably the most popular form of visual media in the early twenty-first century, has long been a vehicle for critique and social intervention. Increasingly it is emerging as a key form for decolonizing strategies by Indigenous and settler artists, community groups, museums and other cultural institutions. Ranging from Indigenous communities' re-animation of historic photographs to settler colonial critiques and contemporary Indigenous photo-based art, photography has become a multivalent site for unsettling settler privilege.

This session explores how photography—in photo-based art, community-based projects, and other initiatives—actively engages in decolonization. We welcome papers from art historians, archivists, photographers, artists, and those involved with community engagement.

Session Chairs:

Brittany Watson, Whyte Museum of the Canadian Rockies (brittany.joy.watson@gmail.com)
Dagny Dubois, Whyte Museum of the Canadian Rockies (dagology@gmail.com)

Presentations

Room 2 : 10:30 am-12:00 pm

1. “Unsettling Spectatorship: Photography and Decolonization”

Abstract:

This presentation examines the work of contemporary Indigenous artists who address the role of photography in historical and ongoing processes of settler colonialism. I consider several aesthetic strategies employed by artists who engage with historical images either directly or symbolically, performing acts of archival intervention, parody, masquerade or ironic juxtaposition. I describe these tactics as acts of aesthetic unsettlement, designed to decolonize representation by exposing, interacting with and overcoming the troubling associations and central tenets of both photography and settler colonialism. In all cases examined, photography is both embraced as a profound medium with which to address history and interrogated for its practical and conceptual alignment with colonial exploitation, expansion and control. Addressing the political and conceptual implications of such artistic practice for both the viewing public and the medium of photography itself, my argument encompasses three central claims: (1) a state of protracted catastrophe is disclosed in the work of contemporary Indigenous artists who confront the perpetuation of settler colonial occupation and ideology in North America; (2) by engaging with photography's fraught history as a tool of colonial control and its associations with indexicality, objectivity and evidentiary authority, these artists also expose the medium itself to be in crisis; and (3) soliciting a form of responsible engagement from the viewer, these works necessitate the development of critical and durational forms of spectatorship that can be extended to historical and contemporary photographs.

Presenter:

Reilley Bishop-Stall, PhD Candidate, McGill University

Reilley Bishop Stall is a PhD Candidate in the Department of Art History and Communication Studies at McGill University. Her research concerns the ethics of photography, Indigenous and anticolonial contemporary art. She has held a Social Sciences and Humanities Research Council, Canada Graduate Scholarship (SSHRC CGS) and a Max Stern McCord Museum Fellowship and her work has been published in local and international peer-reviewed journals.

Room 2 : 10:30 am-12:00 pm

2. “Colonial trauma, historical literacy and photographic archives: the Canadian context.”

Abstract:

“Revising colonial vocabularies has become a strategy, weapon, and source of empowerment . . . part of the process of shifting imposed languages and texts; expanding limiting, systematic, or standardized translations; . . . aggravating and defying colonial authority.”

-Ryan Rice, *Counting Coup*, 2011, 11.

Might scholars revisit the colonial archives without reanimating the trauma of assimilation? The North American Residential School system, operational from late 19th to mid-20th century, produced a profoundly disturbing yet shockingly banal genre of photographs to portray their young charges many of whom had been forcefully apprehended from kin, home, and territory. While the photographs may have served charitable even humanitarian *intentions* they decisively diverge from school portraiture conceived as ‘normative’ (ie: non-indigenous). The Residential School photograph’s banality might even cause deception. Would the images cause a historically-illiterate, or sceptical viewer to doubt the intergenerational “punch” caused by the assimilation agenda of the Canada federal government? And what of the revival of these portraits at a time when healing, recovery and decolonization are critical? Because the intentions of the bureaucratic producers of the images so clearly clash with survivor testimonials, I hope an analysis of a sample of these photographs – illuminated by the historical evidence assembled by the *Truth and Reconciliation Commission* (2015) – will yield a serious consideration of the ethics of archives and archival research.

Presenter:

Carol Williams, Professor, WGST/History, University of Lethbridge

On faculty at the University of Lethbridge, Williams’ specialties are Women’s History; histories of photography; and reproductive rights and justice. With collaborators Faye Heavy Shield, Linda Weasel Head, and Hali Heavy Shield, Williams is beginning a SSHRC-funded project, *Kainai Women’s Activism in Treaty 7 Territory 1969 to 1990* (2017-2020). She is an international consultant on an initiative headed by Dr. Sigrid Lien and Hilde Nielssen *Negotiating History: Photography in Sami Culture* (Norwegian Research Council). Between 2008 and 2011, Williams held a Tier II Canada Research Chair in Feminist and Gender Studies at Trent University where she edited *Indigenous Women’s Work: From Labor to Activism* (2012). *Framing the West: Race, Gender and the Photographic “Frontier” in the Pacific Northwest* (2003) won the 2006 Norris & Carol Hundley Book Prize from the AHA. She has also published on contemporary art including, “An Historical Overview of Feminist Cultural Practice in Vancouver 1970-1990,” for *The Vancouver Anthology*.

Room 2 : 10:30 am-12:00 pm

3. “The 1950s Photographs of Joseph Idlout as Decolonization”

Abstract:

This paper introduces a remarkable and almost unknown body of approximately 300 photographs taken during the 1950s by the Inuk hunter Joseph Idlout (also known as Idlout). I argue that Idlout’s photography marks a significant and self-reflexive response to southern or Qallunaat imaging of the Inuit. As such, this work—in Idlout’s approach to photography and in their reception today—reflects decolonizing strategies.

It should be no surprise that Joseph Idlout (? –1968) was a skilled photographer: he was, after all, probably the most extensively photographed Inuk of his time. For decades, Idlout’s image circulated widely in the south as a primitivizing and salutary emblem of Canada’s claims to Arctic sovereignty. He starred in the influential ethnographic film *Land of the Long Day* (1952, NFB, Doug Wilkinson), posed for hundreds of still photographs by southerners, and was portrayed on the Canadian \$2 bill issued in 1974 (six years after his death).

Idlout’s own photographs mainly depict camp life around Pond Inlet (Mittimatalik) from about 1951-54. Like his contemporary Inuk photographer Peter Pitseolak, Idlout provides intimate portrayals of family and camp life in the last years before the establishment of settled communities. But Idlout’s photography also reveals a self-consciousness about the gaze and, particularly in later photographs from 1958, provides a telling Inuk perspective on interactions with *Qallunaat*.

This paper emerges from a new research project that reintroduces Joseph Idlout’s photography through research that is being conducted in collaboration with the Nunavut Archives, Idlout family members, and participants in the hamlets of Pond Inlet (Mittimatalik) and Resolute (Qausuittuq), Nunavut.

Presenter:

Carol Payne, Carleton University (Carol.payne@carleton.ca)

Room 2 : 10:30 am-12:00 pm

4. “Photographic Fictions and Indigenous Lives in the Post-Truth Era”

Abstract:

What does history remember, and what does it forget? The past decade has offered a flowering of critical work by scholars, activists, and artists who speak to the long record and present inheritance of indigenous and diasporic dispossession within Canada’s legally recognized borders. Often, these interventions have worked to disrupt historical authorities such as archives, museums, and classrooms, which promote narratives obscuring the principles of assimilationist colonial methods. Source documents and objects of visual culture— genealogical records, stories, songs, photographs, caricatures—are frequently imbued with colonial fantasies of self-invention: fantasies marked by aspirations toward racial purity, indigenous cultural erasure, and the rewriting of history.

At a contemporary moment that increasingly is defined as ‘Post-Truth,’ how does the visual record hold potential for strategies of decolonization in the Truth and Reconciliation era? The proposed paper takes up the challenge of decolonizing the photographic record by discussing a work by Hannah Maynard (1834-1918), a British-born photographer active in Victoria, British Columbia. I offer a close reading of a staged ethnographic studio portrait by Maynard as an entry point into a broader consideration of identity, indigenous representation and early visual conceptions of nationhood.

Presenter:

Vanessa Fleet

Vanessa Fleet is a photo-historian, curator, and educator. A PhD candidate in Art History and Visual Culture at York University, she writes on the relationship between photographs and cultural institutions. She has completed curatorial projects and collections work at the University of Toronto Art Centre, The Art Gallery of Ontario, the Archive of Modern Conflict, Georgian College, and the J. Paul Getty Museum. Her research is funded by a Vanier Canada Graduate Scholarship.

Friday Session 2 : Room 3

Strange Weather: Atmospheric Conditions in Art and Design - Part 2

There's a change in the air – or at least, in how we think about it. A spate of recent texts from John Durham Peters' *The Marvelous Clouds* to Peter Sloterdijk's work on (atmo)spheres and air terror, to Gernot Böhme's writings on architectural atmospheres, have highlighted the constructed and mediated nature of our climatological environments. Climate change has made us aware of the atmosphere as an object shaped by human intervention; but in addition to pollutants, since the dawn of the Industrial Age we've been throwing all kinds of things into the air: balloons, airplanes, rockets, satellites, media-rich waves. At the same time, making sense of atmospheric phenomena (clouds, wind, weather patterns) constitutes some of our oldest meaning-making activity. This session encourages meditations on these themes, and on the ways in which atmospheric and air-borne phenomena have been considered in works of art, architecture, and design – from celestial spheres to weather-stations to visualizations of climate change, cloud-paintings and photographs, condensation cubes, artificial suns, and ambient architectures: the sky's the limit.

Session Chair:
Keith Bresnahan

Presentations

Room 3 : 10:30 am-12:00 pm

1. “Altered and designed atmospheres: the effects and experience of air travel”

Abstract:

Air travel consists of time spent moving through the earth's atmosphere as well as in manufactured environments with their own controlled atmospheric conditions. In the aircraft's fuselage, for instance, air is pressurized and recirculated through the cabin. Air terminals envelope and protect passengers in an interior space shielded from outdoor weather, exhaust fumes, and ear-piercing jet engine noise. Architects also aim to design these interiors such that they have a 'pleasant atmosphere' that affects the passenger's mood and stimulates them to spend their money in the terminal's shops and restaurants. In this paper, I consider how the air terminal's and the aircraft's manufactured atmospheres diverge from the outdoor atmosphere which supports and is altered by air travel. At Vancouver's YVR and Amsterdam Airport Schiphol, for instance, planners have installed pseudo-naturalistic settings that recreate pristine local environments unaffected by landing and departing aircraft. These interior designs include manufactured waterways, representations of wildlife, and soundscape loops of singing birds. Indeed, expansive runways and airplane noise disrupt natural habitats and displace animals such as birds from the area. Those that do remain are chased from the surrounding airspace since bird strikes can severely damage a jet engine. My analysis of atmospheres and air travel also considers how airline advertisements and air terminal artworks depict life in the air. Often, the experiential aspect of flying is represented as a smooth and unencumbered trajectory through airspace. This differs, however, from the passenger's usual experience of commercial flight where they are confined to a seat and shaken by occasional bouts of turbulence. While these uncomfortable disturbances are elided from airline promotional materials, air travel itself is causing these shifts in airflows to become more frequent and violent; aircraft emissions exacerbate climate change which in turn intensifies these unstable pockets of air.

Presenter:

Menno Hubregtse, Sessional Instructor, University of Victoria (mennohub@alumni.ubc.ca)

Menno Hubregtse is an art and architectural historian whose research focuses on 20th to 21st century architecture, air terminal design, public art, and early 20th century modern art. He completed his PhD in Art History at the University of British Columbia in October 2015. His doctoral research, which was funded by the Social Sciences and Humanities Research Council of Canada, examined the architecture and artworks in international airports and how air terminal design contributes to the airport's operation. His dissertation considers the air terminal's aesthetics in terms of its capacity to order and affect passenger movement. He is currently a sessional instructor at the University of Victoria where he teaches courses on the history of western architecture, the history of photography, and 20th and 21st century architecture and design. He has published articles in *Interiors: Design/Architecture/Culture* and *RACAR: revue d'art canadienne / Canadian Art Review*.

Room 3 : 10:30 am-12:00 pm

2. “‘Shadows Are Hard to Get Hold Of’: On Clouds, Smoke, and Atmospheric Design in Weimar Cinema”

Abstract:

Like the diffuse phenomena they purport to describe, the terms “atmosphere,” “shadow,” “clouds,” “mist,” and “haze” permeate writing on Weimar art cinema, from early film criticism to contemporary scholarly accounts. Indeed, *Stimmung* (mood, atmosphere) was already a privileged locus of discourse during the Weimar period itself, becoming the very grounds on which film could claim its status as a work of art. Subsequent literature on German silent cinema has, however, largely approached *Stimmung* as mood, treating it as a type of pathetic fallacy that expressed the German Romantic soul (Eisner) or prophesied the rise of fascism (Kracauer). Rather than view *Stimmung* as a historical metaphor, this paper instead turns to the term’s atmospheric potential to resituate Weimar cinema as one among the many sites of environmental design that transformed the atmosphere of late-nineteenth and early twentieth-century Germany.

For this reason, this paper does not so much treat *films* as it does *film production*, especially those aspects of production geared towards the fabrication and manipulation of the most nebulous of atmospheric phenomena—smoke and clouds. *Stimmung*, in this framework, becomes, among other things, a specific form of artificial weather, drawing the worlds projected onscreen into conversation with an industrialized world in which the very air itself was being reconceived as an object of design (Sloterdijk, Connor). While an art cinema populated with somnambulists, vampires, doppelgängers, and magicians hardly seems an obvious subject through which to investigate the ongoing transformations of the atmosphere in the early twentieth-century, the artificial atmospheres of Weimar cinema in fact offer a fantastic mirror to this strange weather of modernity, one in which the increasingly fraught relationship between the human, technological, and atmospheric are by turns negotiated, exalted, and critiqued.

Presenter:

Katerina Korola, PhD student, Art History/Cinema and Media Studies, University of Chicago

Katerina Korola is currently a PhD student in the Departments of Cinema and Media Studies and Art History at the University of Chicago. Her research interests include set design and filmic landscapes, environmental aesthetics and ecological theory, and visionary architecture. Funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) and the Fonds de recherche sur la société et la culture de Québec (FRQSC), her dissertation focuses on the notion of atmosphere and emergence of atmospheric design and media practices in the Weimar Republic.

Room 3 : 10:30 am-12:00 pm

3. “Windbreakers and Sunscreen; Fearing the Weather”

Abstract:

Much of my work has focused on central themes that explore sheltering spaces, fear, protection, and human fallibility. Through strategies of reinvention, I am compelled to re-examine an architectural structure’s ability to provide safety and refuge against overwhelming forces, natural or otherwise. I have researched hidden structures, specifically, pre-fab storm shelters meant to be buried underground. As spaces built with security and survival in mind, they seem barely hospitable, and provide only minimal hope. I am curious about the psychological and social aspects of these spaces which are part of a common imaginary but whose claustrophobic environments are removed from most people’s experiences.

I connect my interests in examining aspects of weather to my childhood growing up on the Prairies where we often experienced billowing green skies and severe weather warnings. Seeing weather approach from a great distance created a specific feeling that is uniformly excitement, anticipation and worry. I know these sentiments about weather are not mine alone and there is something compelling about the shared response we have to weather (conscious and unconscious). This phenomenon of attraction and fear in response to the weather is something that has informed my art practice for some time. My work relating to weather follows a few trajectories. One aspect of my work reconsiders plans and designs for shelters meant to provide protection from the inundating force of wind. Another element of the work deals with the subtle, yet dangerous strength of the sun. Both of these interests have led to site-specific projects in various landscapes on the far edges of the country; including tracing paths of the relentless, unsettling sun in Dawson City, Yukon, constructing kites on the coast of Newfoundland, and creating a shelter/recording studio portable transmission tower on the Magdalen Islands in the Atlantic.

Presenter:

Adriana Kuiper, Artist, Associate Professor, Fine Arts, Mount Allison University (akuiper@mta.ca)

Adriana Kuiper is an installation artist who lives and works in Sackville, New Brunswick. Her work explores of modified, hidden architectural structures meant to suggest safety from extreme forces, natural and otherwise. Provisionally built structures found in the local landscape and adaptations of existing instructions for “Do-It-Yourself” shelters and small buildings are the basis for her practice. Site- Specific installations of her work have been shown at Struts Gallery (Sackville), Nocturne (Halifax), Art in the Open (Charlottetown), Nuit Blanche (Toronto), and at Dalhousie University in Halifax. Kuiper’s work has been shown across Canada in cities such as Kitchener, Oakville, Vancouver and Calgary, and has been exhibited internationally in Oslo, Norway. Kuiper has worked collaboratively with her partner Ryan Suter to make works that explore both artists’ interest in public installation, sound and electronics. Most recently their work was part of Songlines, a residency and exhibition in the Magdalen Islands, QC. Kuiper is a faculty member in the Department of Fine Arts at Mount Allison University, where she teaches sculpture and drawing.

Room 3 : 10:30 am-12:00 pm

4. “Uncanny Duets: An Exploration of Maternal Subjectivity and Weather Balloons”

Abstract:

Weather balloons are alive, independent and responsive to their environment. Not only a technology for scientific mapping and exploration, they have been used by others to carry tools, objects, chairs, and people. The proposed paper takes up these ideas alongside what theorist Jane Bennett calls *vibrant objects*, across thresholds, into domestic geographies, investigating how an allegedly scientific object moves in spaces that are non-Cartesian, autobiographical and open to poetic interpretation. I address some of the history of weather balloons and contemporary artists that use this artifact in their own art practice, alongside my series of media installations: *Condensation and other moments* (2015), *Objects Wrapped in Dreams* (2015), and *Traces of Motherhood* (2016). Referencing recent traditions of Art Intervention, Performance Art, Land Art, and the canon of feminist art history, my research considers how the maternal body responds to the agency of things in the world. Instead of releasing this airborne machine into the sky however, I engage the balloon in an uncanny duet, carrying it across varied terrain, offering another lens for how we perceive, pull and weave consciousness into daily rituals. Through these actions the balloon exists independently and has its own desire, and quietly alludes to the complexities of the maternal relationship. I discuss my material choices, use of smartphone technologies, and reflect on the research-creation process. I focus on the questions: What senses help forefront or foreground these relationships? What connections do our senses perceive and are these systems immediately apparent to us?

Presenter:

Prophecy Sun, PhD student, School of Interactive Arts and Technology, Simon Fraser University (pdsun@sfu.ca)

Prophecy Sun's interdisciplinary performance practice threads together both conscious and unconscious choreographies, sound, and environment, to create exploratory works that invoke deep body memory and draw from an interior landscape of dreams. She is a SSHRC-funded PhD student at the School of Interactive Arts + Technology, Simon Fraser University and the recipient of the Governor General's Gold Medal. Her experimental performances, sound compositions, installations, videos and collaborations have been exhibited nationally and internationally at the Surrey Art Gallery, L'alternative: Festival de Cine Independiente de Barcelona, ISEA 2015, DIS 2014, FUSE at the Vancouver Art Gallery, Vancouver International Jazz Festival, International Experimental Cinema

Friday Session 2 : Room 4

On Compassion - Part 2

Where are the spaces of compassion within academic life? How can we implement forms and structures of care within the institution? In what ways can we find time for empathy—for our students, our colleagues, our work, and ourselves—within an increasingly neoliberal and corporatized academic culture? What are the possibilities of coming together in kindness, although such acts do not often register within the progressively quantified measures of scholarly performance? This session will critically think through the possibilities and promises of compassion as a manner of doing politics within scholarly life, a way of renegotiating and resisting the hyper-individualism and hyper-productivity of academic culture. As such, it seeks participants at various career stages to come together and question the politics of care as a mode or approach to academic life that can help us to think otherwise about the responsibilities and structures of being within scholarly institutions.

Session Chair:

Susan Cahill, University of Calgary (susan.cahill@ucalgary.ca)

Presentations

Room 4 : 10:30 am-12:00 pm

1. “The Value of Slow”

Abstract:

Maggie Berg and Barbara Seeder’s (2016) recent book *The Slow Professor: Challenging the Culture of Speed in the Academy* offers a refreshing perspective on finding pleasure in teaching and research through slowness. Committing to being a ‘slow’ professor has a strong relationship to compassion; we will share our personal experiences in building community and finding a way of “living poetically” (Leggo, 2009) in the university. In this paper, we will draw analogies to the Indigenous story of *A Boy Called Slow* (Bruchac, 1998) to think of the negative connotations derived in the name Slow, only to discover this boy had the strength and fortitude to become a warrior of great renown. From the Indigenous perspective, slowness is a virtue. In addition to Bruchac’s (1998) story, the Elders teachings are about developing abilities of listening, observing, and seeing; these keen senses come at a slow pace of time. Drawing on these texts and our personal narratives, we will share our reflections on slowness consciousness and a way to self-compassion.

Presenters:

Dr. Heather Phipps, Dr. Anna-Leah King, and Dr. Barbara McNeil, Faculty of Education, University of Regina

(Heather.Phipps@uregina.ca)

(Anna-Leah.King@uregina.ca)

(Barbara.McNeil@uregina.ca)

Room 4 : 10:30 am-12:00 pm

2. “Carpentry, Compassion, and Praxis”

Abstract:

When I write I think of carpentry. As a carpenter, I think of writing. In both cases I am constantly torturing myself when I do one thing and think of another. For me, I have had to bring forms of compassion into my work in order to mitigate or temper the destructive thought cycle that eradicates the ability to actually get anything accomplished. In addition there are crippling thoughts about my perception of being judged as pursuing non-scholarly activities while pursuing non-scholarly activities. For me, activating compassion means to be present in the task at hand without constantly thinking of what I am not doing. My formal training in practical yoga informs a certain kind of awareness of how my desire for praxis, practical doing, seems slightly at odds with teaching Sociology and theory. On the other hand, when working with material objects like wood, metal, or concrete, I judge the activity as less than other uses of time, and deny even the pragmatic manifestation of praxis as barely worthy of attention, even though the reward of satisfaction is often higher than the reward of a published article. In this brief talk I wish to provide vignettes of action while combining a skeletal frame of three metaphors that may or may not be useful for thinking through fluid spaces of compassion, such as: a) compassion might represent the temporal midpoint of a pendulum, think of newton's cradle, b) yoga reminds the aspirant to pay attention to the breath, the inhalation, the exhalation, and the space in between, c) measure twice, cut once.

Presenter:

Dr. Andriko Lozowy, Instructor, Department of Sociology, Grande Prairie Regional College
(alozowy@ualberta.ca)

Room 4 : 10:30 am-12:00 pm

3. “At but not of the university”

Abstract:

If you peer through the sidelight window next to the door of my classroom, as you might expect you'll see a teacher at the front of the room; but if you look the other way, at the student body, you may well be surprised. The students in my Hum courses are noticeably older, diverse in cultural backgrounds and age (18—85) and are not affluent.

My students live with severe poverty in Vancouver's Downtown Eastside, Downtown South and nearby areas, unceded Coast Salish territories. The circumstances they find themselves in are magnified by government, researchers, artists and media into figurations that are heavy to carry. They are heavily researched and represented by universities (with 600+ academic papers and 40 current research projects in the DTES) but are not able to access the university-level education they want.

But what if they could?

In this paper, I describe some practices I've made as the Academic Director of a tiny programme called Hum (Humanities 101 Community Programme) precariously positioned in a massive, deeply hierarchical, elite university. These practices create and support situations in which education can be de-weaponized by deliberately not reproducing institutional methods of separation, competition, judgment, exclusion and violence which are currently accelerating; and by valuing and attending to our lived experience through explicit practices of responsiveness, care, consent, confidentiality, situatedness and self-representation.

These practices are informed by site specific installation art, feminist anti-racist situated knowledges pedagogy and curriculum, Cultural Studies methodologies, First Nations OCAP ethics protocols, and mindfulness practices. Hinging two significantly different communities, these practices help to make long term, trustworthy, education-based relationships possible. Being 'at but not of the university', Hum runs four free, dedicated, wildly interdisciplinary, non-credit university-level courses; free public programmes downtown; a steering committee of students and alumni; and has involved about 300 invited volunteer teachers and discussion facilitators over the Programme's 18 years.

Presenter:

Margot Leigh Butler, Academic Director of Hum (Humanities 101 Community Programme),
Faculty of Arts, University of British Columbia (mlbutler@mail.ubc.ca)

Room 4 : 10:30 am-12:00 pm

4. “The politics of pedagogical care today”

Abstract:

Contemporary Students enrolled in higher learning institution appear to be primarily focused on but one thing – to land that job. Whether in the realm of research or within the workforce, the emphasis on hyper-productivity and exceptional success in academic culture is serious and discernable.

Healthy competition has been replaced with aggressive behaviours, accusations and manipulation of processes and protocol. Are there really too few jobs out there, or has it become an accepted culture that now pervades our own pedagogical DNA? What has happened to collegiality in an era where incivility in both academia and industry is being permitted, never mind accepted?

In a recent article in Fast Company, CEOs were asked to consider the values they stand for, using their power of good. In such a divisive time, can our Universities also be seen as accountable to their end product – the graduate, and their learning environment?

We have found as academics, professionals and applied researchers, that caring, empathy and compassion in studio-based situations actually improves productivity, increases academic and applied excellence, and enhances emotional benefits.

Some of the various ways we have observed increased performance is by:

1. Developing a ‘pay it forward’ framework that actually does pay off.
2. Building on fundamental values of acceptance and love in the classroom.
3. Engaging and enriching the community experience beyond the classroom.

By highlighting both strengths, weaknesses, successes and failures of past and present grads, empathy and understanding grows. But there is more.

Creating team-based learning inspires respectfulness, care and collaboration with fellow teammates. Once instilled, this ‘Culture of compassion’ expands to encompass student diversity and equity-seeking groups including those with international and cultural bias, disabilities, racialized persons and the LGBT community. Add to that, newer, less charted areas of decolonization and this landscape can only intensify.

Presenters:

Sandy Kedey, Professor, Faculty of Design, Chair of Advertising, OCAD University
(skedey@faculty.ocadu.ca)

Ann Urban, Professor, Faculty of Design, OCAD University (ann@urbanco.ca)

Friday Session 2 : Room 5

Round Table: Forming Collaborative Partnerships: Interdisciplinary Narratives

Artists are increasingly being called upon to be collaborative partners on interdisciplinary projects within post-secondary institutions. Partnerships may be in the context of SSHRC-funded research grants and involve working with community members, training and teaching graduate and undergraduate students as well as producing artistic research. The role of the artist becomes more than that of a single practitioner. What models can artists draw on to describe and categorize art practices that cross conventional institutional categories of research/teaching/community engagement and administration? Can relational aesthetics, socially-engaged art and the “collaborative turn” (Lind) provide alternative ways for thinking about art that might inform institutional narratives? In this session, we will consider how complex projects with multiple participants across departments and disciplines are valued and rewarded. We invite submissions for a roundtable panel and discussion (10 minute presentations) that provide case studies and theoretical and/or practical contributions to a discussion of these issues.

Session Chairs:

Susan Shantz, University of Saskatchewan (susan.shantz@usask.ca)

Basia Irland, University of New Mexico

Presentations

Room 5 : 10:30 am-12:00 pm

1. “Exploring New Roles for Artists in Communities and Infrastructures”

Abstract:

In the 1960s, Artist Placement Group began their work with industry and government to establish temporary placements for artists. In these roles, artists worked on an ‘open brief’ towards a mutually beneficial process or outcome for both their host and the artists themselves. This model opened up and established alternative roles for artists, beyond the studio, gallery, and educational institution. Over 50 years later, these kinds of extended practices, wherein artists develop new forms of embedded engagement, have become not only more legible but widely supported. In this context, new and more rigorous frameworks need to be developed to support the artists, students, educators, and community partners engaging in this work.

I will offer a brief discussion of my own experiences bridging across the roles of educator, artist, and community partner, followed by some questions that are shaping my current research. In particular, I will focus on my work as Research Director of Broken City Lab, as a teacher in Emily Carr University’s Social Practice and Community Engagement Minor, and as the Artist-in-Residence with the City of Vancouver’s Sustainability Group to reflect on the complexity of socially engaged and embedded practices across professional and artistic dimensions. Further, I will aim to introduce a set of ‘terms’ or ‘roles’ that could help to more appropriately describe the variety of skills, knowledges, and capacities an artist can bring to a multidisciplinary group and what’s at stake as they are invited to do so.

Presenter:

Justin Langlois, Associate Professor, Faculty of Culture and Community, Emily Carr University of Art and Design (jjlanglois@ecuad.ca)

Justin Langlois is an artist, educator, and organizer. He is the co-founder and research director of Broken City Lab, an artist-led collective working to explore the complexities of locality, infrastructures, and participation in relation to civic engagement and social change, and he is the founder of The School for Eventual Vacancy and curator of The Neighbourhood Time Exchange. His practice explores collaborative structures, critical pedagogy, and custodial frameworks as tools for gathering, learning, and making. Since 2013, he has taught in the Faculty of Culture and Community in the Social Practice and Community Engagement Minor at Emily Carr University of Art and Design. He is currently the inaugural artist-in-residence with the City of Vancouver’s Sustainability Group.

Room 5 : 10:30 am-12:00 pm

2. “Practicing Interdisciplinary Collaboration”

Abstract:

Interdisciplinary collaborations are trending now at an academic institution near you. Even specialized institutions, such as art colleges, are feeling the pressure to create partnerships across disciplines and pursue related funding. In response to this opportunity, and/or through the strong encouragement from university administrations, artists are also actively pursuing these types of projects. The Social Sciences and Humanities Research Council has formally acknowledged the legitimacy of artistic research through a research/creation category so artists (professors, students) now have access to support not available through the Canada Council for the Arts or other provincial arts organizations. Interdisciplinary collaborations claim innovation and new forms of knowledge transfer resulting from such partnerships and art professors can access sizable funds to hire art students as Highly Qualified Personnel. But one could and should ask what the outcome is and is it worth it? Is it money well spent and who benefits? More importantly, what about artistic integrity?

Artists bring a unique set of critical skills to the collaboration process but many of these are not immediately, financially, quantifiable. As such the creative contribution is undervalued, and in some cases the quality of an artistic outcome become irrelevant. These types of interdisciplinary collaborations certainly change the creative process and as a result shift how art institutions and practices are programmed, valued and evaluated. Can artists consider these projects within the context of contemporary practices such as New Genre Public Art or Art-Residencies, or do artists just become project managers? I will use my own experience as artist-in-residence at TRLabs Regina, University of Regina, and most recently, at the Dalhousie Medical School, as case studies and will discuss the benefits, the concerns, and role of the artist/researcher/professor within multi-disciplinary collaborations.

Presenter:

Kim Morgan, Associate Professor, NSCAD University (kmorgan@nscad.ca)

Kim Morgan is a visual artist working in multi-media. For the last twelve years she has been exploring the process of cross-disciplinary collaborations through the creation of public art projects in partnership with scientists, engineers and other artists. Within this framework, her work addresses the impact of technology on the human body, our perceptions of time and space, and the shifting boundaries between the private and the public. Recently Morgan was the artist-in-resident at the Dalhousie Medical School, HEALS program. From 2004 to 2008 she was the artist-in-residence at TRLabs, University of Regina. She has received funding for her projects from the Social Science Humanities and Research Council, Communities of Tomorrow, Arts Nova Scotia, the Saskatchewan Arts Board, and the Canada Council for the Arts. She lives and works in Halifax where she is an Associate Professor at the Nova Scotia College of Art and Design University.

Room 5 : 10:30 am-12:00 pm

3. “Your Timing is Perfect! Developing an International Collaborative Project for the World Stage – the Inaugural Windows Showcase at Canada House, London, UK”

Abstract:

Over the past six years, my research, teaching and service activities have merged: collaboration and community engagement have become the hallmark and day-to-day reality of my working academic experience. Engagement with individuals, communities and organizations within, and external to, Memorial University, are a regular part of my work and are often initiated through in-person encounters. From organizing small, student exhibitions at off-campus venues in our local community, to establishing long-term working relationships with non-profit arts organizations in the province and country that offer students experiential learning opportunities, every partnership has similarities, as well as a unique set of characteristics.

I will present a case study of a 2014-15 project, the *Inaugural Windows Showcase at Canada House, Trafalgar Square, London, UK*. This was a collaboration between students and faculty in the Visual Arts and Theatre Programs, School of Fine Arts, Memorial University; the Canadian High Commission in London, UK; the London School of Fashion; and Selfridges Department Store in London. I will discuss how the project was developed and share some of the opportunities and challenges of collaborative partnerships from my perspective as an artist working in academia. How can interdisciplinary projects provide rich teaching/learning, research, and other outcomes for students, faculty and partners with diverse goals? How can students be attracted to participate in projects that are extra-curricular to their studies? What is lost and what is gained when translating ideas across cultures? What are the financial costs and sources of funding for initiatives that don't fall within traditional, prescribed frameworks? How might marketing and communication enrich the scope of a project? I will discuss these issues in relation to this complex, multi-stakeholder collaboration.

Presenter:

Ingrid Mary Percy, Associate Professor, Visual Arts Program, School of Fine Arts, Grenfell Campus, Memorial University, Corner Brook, Newfoundland and Labrador, (ipercy@grenfell.mun.ca)

Ingrid Mary Percy is a visual artist who engages in critical writing and curatorial practice and believes strongly in service and community engagement. To that end, she has served on the board of Open Space in Victoria, BC, Eastern Edge Gallery in St. John's, NL, and Visual Artists Newfoundland and Labrador (VANL-CARFAC). In 2017, Ingrid was chosen to be President and Spokesperson of CARFAC National (Canadian Artists' Representation/Le Front des artistes canadiens), the national voice of Canada's professional visual artists. Ingrid has taught visual art at the University of Victoria and Emily Carr University of Art + Design. She lives in Corner Brook, Newfoundland and Labrador where she is Associate Professor of drawing, painting and interdisciplinary practices in the Visual Arts Program at Grenfell Campus, Memorial University.

Room 5 : 10:30 am-12:00 pm

4. “Artist/activist/administrator/teacher: toward a new paradigm”

Abstract:

Should administrative work and educational leadership be framed as a social practice creative project? Can artists who consciously embed themselves in roles of institutional leadership in order to enact change, conceive of their work as social practice, thereby significantly altering the utility and meaning of administrative work? Perceived within such a dynamic, a re-imagination of art education might see artists and designers in leadership positions driving progressive and highly creative change from within. As most administrative work is relational, can new paradigms be developed to overturn all too frequent, combative and conflict-driven dynamics between administrators and faculty, operating within a context of resource scarcity and territoriality, toward win-win collaborative solutions whereby powerful pedagogy and social benefit accrue for everyone involved?

Extending this paradigm toward community projects and curriculum, Stewart will discuss the Faculty of Culture & Community’s innovative SPACE (Social Practice & Community Engagement) Minor as an example of one strategy for community engaged pedagogy. Community engaged curriculum, social practice research, the ethics of representation, public art projects and community sponsored courses will be briefly touched upon. Working together, value aligned administrators, faculty, community partners and students, can generate innovative educational programs that will ethically frame art & design social practice within a context of resource alignment, generosity and cultural resilience. Pedagogy in this context is multi-faceted, and all participants can be seen to be teachers and learners, working together on focused projects that have varying time commitments, lasting for one or two semesters, or carrying forward over several years. Community work is of necessity slow work. In this age of climate change, environmental and social crisis, art educators can model social sustainability through creative problem solving and design thinking, and enable students to be citizen participants in creating a socially just, ethically responsible and highly creative future.

Presenter:

Susan Stewart, Associate Professor, Faculty of Culture + Community, Emily Carr University of Art & Design (ssewart@ecua.ca)

Susan Stewart was the Founding Dean of the Faculty of Culture + Community at Emily Carr University of Art + Design. (2008-16) In this role, she helped build programs, and led research and new practices in social and community engagement, enabling students to engage in various communities and to explore ideas of social practice as part of their curriculum. She has recently returned to teaching. Primarily working in video and photography, her latest public installation, *Change Without Notice*, consisted of immersive video projections that considered notions of social sustainability within the context of environmental crisis. She has directed social documentaries and was also a member of the queer art collective, Kiss & Tell, whose award-winning and provocative productions were exhibited, published and performed locally and internationally for over a decade.

Friday Session 2 : Room 6

Room 5 : 10:30 am-12:00 pm

Art History Pedagogy Caucus: Surveying the Survey

Twenty years ago, the art history survey seemed to be heading toward radical reconfiguration yet today, at many institutions, it is as entrenched as ever. How has it changed? How does it need to change? How do you balance coverage versus depth? What is included and what is omitted? What effects does this have? And how does the survey relate to the larger curriculum? We invite submissions that consider the traditional art historical survey, that fight against the traditional survey, that offer alternatives to the survey, or that consider both its potentials and its pitfalls.

Session Chairs:

Andrea Korda, University of Alberta (korda@ualberta.ca)

Anne Dymond, University of Lethbridge (anne.dymond@uleth.ca)

Presentations

1. “Art History 101 and 102 are the bane of our existence!”

Abstract:

These classes, which typically survey the western tradition from antiquity through the twentieth century, have received poor marks from students, who complain about memorizing images, their focus on a Eurocentric tradition and the fine (as opposed to applied) arts, and the irrelevance of history to their twenty-first century lives. For their part, senior faculty avoid teaching these classes, claiming they lack expertise to teach outside their fields of specialization and passing them over to sessional instructors and graduate students. Yet, the first-year introduction is arguably the most important class in the post-secondary curriculum, one that every faculty member should be able to teach. At the University of Alberta, we have been engaged in a two-year process of renewal and reform. Art H 101 and 102 was offered for the last time during the academic year 2016-17, and our new HADVC 100 (History of Art, Design and Visual Culture) will debut in Fall 2017. Every one of our seven faculty members—who work in fields ranging from the sixteenth century to the present and from East Asia to American and Europe—will be teaching this course on a rotating basis. What they share is a commitment to a series of learning outcomes, assignments that will promote them, and a willingness to give it a try. This presentation will introduce our new curriculum to the audience in attendance.

Presenter:

M. Elizabeth Boone, Professor, History of Art, Design, and Visual Culture, University of Alberta
(betsy.boone@ualberta.ca)

Room 6 : 10:30 am-12:00 pm

2. “The art history survey and the (Québec) national imaginary – a report from the field”

Abstract:

Since 2013, the Équipe de recherche en histoire de l’art au Québec (ÉRHAQ), a group of researchers working at UQAM, the Université de Montréal and Université Laval, has been at work preparing what will eventually be the very first survey text of Quebec art history. The aim of the project is to provide for the undergraduate community a reference book that will attend to the development, from the era of contact to 1960, of the visual arts on the territories that now constitute the entity known as ‘Québec’. In its first four years, the team established a digital lab at UQAM where key researchers’ and institutional archives have been scanned and are now being prepared for entry to a relational database. This work has resulted in the first critical timeline, and the first comprehensive bibliography, for the visual arts in Québec (1600-1960). This necessary ‘infrastructure’ work supports the team in its fundamental questions: how should the planned survey take shape? How should it deal with notions of ‘beginning’ and ‘end’; what are its temporal divisions? How should we think through issues of identity and linguistic diversity or the shifting geographical territorial parameters that tend to undermine any stable sense of what “Québec” is? How should we think about these pluralities in our imagined readership?

To help us address these and other questions, we organized a series of workshops between January and May 2017 to which we invited eight colleagues who had worked on historical survey projects, four of them in areas of Québec Studies (other than art history) and four of whom had worked on surveys of art history for territories beyond Québec (for Canada coast to coast, for the history of Iroquois territories, for the United States and for France). This presentation will focus on the outcome of these workshops and offer insights into the critical planning process now underway as the team prepares to undertake its (long-awaited) writing and editorial process.

Presenter:

Dominic Hardy, Professor, Département d’histoire de l’art, Université du Québec à Montréal
(hardy.dominic@uqam.ca)

Room 6 : 10:30 am-12:00 pm

3. “Art History Restart: Curricular Approaches”

Abstract:

As we struggle in Art and Design post-secondary institutions to determine how to decolonize the curriculum and integrate non-western and indigenous knowledge, the majority of students continue to opt for traditional art histories as electives. In addition, the first-year art survey often bears the responsibility of dealing with a Eurocentric art history canon while attempting to integrate non-western and indigenous art histories, often inadequately. In the wake of the global turn and, in Canada, the TRC calls to action that cover education, is the art history survey even relevant? Are there other means besides the survey to teach parallel art and cultural histories? Can art history even be decolonized given its imperialistic gaze? This presentation will ponder these curricular questions in order to open up a dialogue on approaches to restarting foundational art history curricula at Art and Design schools.

Presenter:

Dr. Caroline Seck Langill, Associate Professor & Dean, Liberal Arts and Sciences,
OCAD University

Friday Session 2 : Room 7

Art and the Uncanny - Part 2

This panel looks at Sigmund Freud's concept of the "uncanny" as a creative strategy. It takes as its starting point Plato's ideas about the illusory nature of reality through an exploration or manipulation of the concealed, unseen, and unheard. Freud's original description of the uncanny was the feeling of something appearing to have an inexplicable basis beyond the ordinary, something that is uncomfortably familiar. Because the uncanny is paradoxical in nature, that is, strangely familiar, yet incongruous, it creates cognitive dissonance, producing unsettled emotional and psychological states of anxiety. Work that grapples with these thematic and theoretical undercurrents, obeys the unconscious logic of the associations of contiguity that give rise to a sense of the uncanny at the very moment that such concealment or withholding is revealed. Moments of recognition, of presence rather than absence, pattern rather than randomness, produce feelings that are synonymous with the uncanny.

Session Chairs:

Gerry Kisil, Alberta College of Art and Design (gerry.kisil@acad.ca)

Presentations

Room 7 : 10:30 am-12:00 pm

1. “Embracing the New Sublime – William Orpen’s Uncanny World War Imagery “

Abstract:

Those who survived it, called the place a ‘death trance’. Painters and photographers who immortalised it, referred to it as ‘ghastly’, ‘eerie’ ‘otherworldly’, and ‘awe-inspiring’. These were some of the terms used to describe the Western Front during the First World War. The British Government spared no expense in sending talented painters to war-torn locations where the scale of destruction reached unheard of dimensions. Their task was not to depict the ravages of war, but to present the palatable side of hostilities, and the exploits of a victorious army. This meant being subject to the demands of a complex propaganda machine, strategically modifying truth, leaving aside any attempt at denouncing the death toll, any moral debt to the victims of combat. There were, however, ways and means of escaping this deadlock.

The Irish painter William Orpen (1878-1931) was one of the famed London-based artists commissioned to depict the Western Front. Orpen’s clean-cut portraiture did not signal the subsequent radical change of perspective in his war oeuvre. The result of his stay in battle-scarred Continental Europe was a host of shocking images – death and devastation were depicted in a lyrical manner, suggestive of Arcadian serenity.

This paper focuses on a selection of paintings and drawings by Orpen, which address the notion of the uncanny, understood as the ‘new sublime’ in an age of mechanised warfare. It is a particular brand of the uncanny, namely its emergence in the guise of ‘stillness and unforeseen anticipation of deathly stasis’ that makes Orpen’s take on the Western Front so disconcerting. His images of body parts, military uniforms hanging by a few vertebrae, solitary crosses and inundated shell holes are the topics explored in this paper, in an attempt to account for the artist’s ongoing appeal and his early twentieth-century celebration as a painter-visionary.

Presenter:

Dr. Miruna Cuzman, History of Art Department, College of Arts, Humanities and Social Sciences, The University of Edinburgh, UK (miruna.cuzman@ed.ac.uk)

Room 7 : 10:30 am-12:00 pm

2. “Partition, Slides and Slices: imaging and imagining medical knowledge”

Abstract:

Partition is a research creation project bringing together physical specimens and pictorial representations of illness. As an artist I am invested in the ways books store, create, and disseminate what we come to think of as knowledge. Working across artist's books, found and altered publications, and diaristic texts; this project focuses on the fundamental role that reading -- both texts and images -- plays in providing a springboard for alternative, and adaptable narratives.

Partition is an exploration both preserved anatomical specimens (neurological slides, microscopy plates and preservations on paper) and anatomical atlases. These are fascinating explorations of the ways in which we partition, slice, and set apart, deriving from the compulsion to order, identify and “know”. These specimens and atlases depict the body in discrete systems in the effort to better know the whole. As a member of the SSHRC research project Hybrid Bodies, looking at the non-medical effects of Heart Transplant, my research encompasses many avenues to combating the dissolution of the self into the medically known body.

In Partition, I use this system of organizing knowledge and information to discuss the disparity between representations of the body and the body itself; the paradoxical division of the self into bodily functions, discrete systems and networks - dismantling the holistic self. How can we know ‘our bodies, ourselves’ when confronted with the ‘anonymous’ specimen; the self of such a body long striped of its autonomy, authority and full corporeality.

Presenter:

Elliott Rajnovic, MFA, Research Associate, Concordia University, (Elliott.rajnovic@gmail.com)

Elliott Rajnovic is an artist, writer and scholar living and working in Montreal, Quebec. Working interdisciplinarily across visual media, design, art theory, writing, performance, public speaking, private speaking and teaching- he is endeavoring to think about it all, all at once. Intrigued by the notions of authority and knowledge transfer in both the pedagogical and medical systems, Elliott works through patterns of normativity inspired/perpetuated by the institutions of the Academy and the Hospital. His current research and practice interests look to the role of creative and artistic output as methods and strategies of coping with, and resistance to, the reign of the medicinalized body and erasure of the soul. He is interested in work which confronts impressions of illness as transgression and/or retribution with a specific lens to discourses on the ‘un-well’.

Room 7 : 10:30 am-12:00 pm

3. “Reflecting Uncertainty with Edouard Manet”

Abstract:

At the Paris Salon of 1882, Edouard Manet presented one of his last major canvases: *Un Bar aux Folies Bèrgère*. The Salon audience was confronted by a woman placed behind a bar strewn with bottles at a popular Parisian nightclub. On the surface, while overtly modern, there was nothing blatantly controversial about the work from this senior artist, once known for rocking the boat of the establishment. However, further inspection reveals that the work is not as placid as it seems. Though the canvas clearly predates Freudian discussions of the uncanny, Manet’s work reflects these later theories. What initially appears to be rooted in reality becomes harder to accept once the distortion in the mirror behind the principle figure is recognized. The device of the uncanny finds itself here by way of the destabilisation of the viewer. Further to Freud’s discussions of the uncanny, a mirror’s reflection allows for the engagement with a doppelganger. Clearly, the women in the Bar look identical but one is not an accurate reflection of the other. This causes the audience to question the artist’s intention: is the ‘other woman’ a memory? A fear? A prediction? Or, perhaps, is the rear-facing woman the reality and the other is the deception? In this paper, I demonstrate Manet’s prescriptive employment of the uncanny in his use of mirrors. He was not alone in using this prop as a destabilising device, which spoke to an anxiety or uncertainty about the rapidly modernising world of the late nineteenth century. Contemporaries such as Edgar Degas and Gustave Caillebotte also engaged with reflections in spaces of modernity. These artists deliberately engaged with this manner of physical distortion to cause viewers to question the accuracy of the space, which leads to the questioning of reality itself and their position in it.

Presenter:

Melissa Berry, University of Victoria

Melissa Berry received her MA from the Courtauld Institute in 2006 and her PhD in Art History and Visual Studies in 2015 from the University of Victoria where she continues to teach as a sessional instructor. Her research focused on translocal interconnections between European artists in the mid-19th century, which she has presented at various international conferences and has published in *The Victorian Review*, *Visual Culture in Britain*, and *The Burlington Magazine*. Her forthcoming book on the *Société des trois* will be published in 2018.

Room 7 : 10:30 am-12:00 pm

4. “Factory-made baby fat and silicone births: Reborn babies and the uncanny “

Abstract:

Reborn babies are elaborately crafted dolls made to resemble real babies as much as possible. Some Reborn enthusiasts treat the inert, silent dolls like babies and dozens of collectors regularly post videos on YouTube chronicling their lives as the “mothers” of Reborn babies. These objects are undeniably and viscerally uncanny. Reborn baby artists seek to elicit the same emotions from potential buyers as might be evoked by a real infant. These consumers who are “Reborn” as mothers play at the boundary of heteronormative reproduction and transgressive practice. Although regularly criticized or shamed by psychologists, television talkshow hosts, and internet trolls, Reborn community members are supportive of one another and vocal in defending their activities. Reborn babies provide rich terrain upon which to speculate about the potential of art objects that foster strong affective relations from adoration to repulsion toward the uncanny. In this presentation I will explore the network of relations orbiting the Reborn baby with a focus on paradoxical practices which simultaneously reproduce heteronormative cultural beliefs while also subverting them through make-belief, simulation, and play. By introducing some of the limited scholarship in existence on the topic of Reborn babies, I will address the tendency of a pathological diagnosis being applied to Reborn mothers. This provides one answer to Freud’s question posed early on in his (chapter?) on the uncanny— in what circumstances can the familiar become uncanny and frightening? A final proposition to explore is to what extent Reborn babies give form to the concept of heimlich, embodying attraction, cuteness and nostalgia alongside aversion, morbidity and the unfamiliar.

Presenter:

Emilie St. Hilaire, Humanities PhD student, Concordia University (emilie.st.hilaire@concordia.ca)

Emilie St.Hilaire is an interdisciplinary artist currently pursuing doctoral studies in the Humanities at Concordia University in Montreal. Her dissertation research is on Reborn babies. Other interests include questioning academic and artistic institutions and Emilie also enjoys arguments about research-creation. Emilie has exhibited her art work at galleries and festivals nationally and internationally, and has received grants and awards from national and provincial arts funding organizations. In 2015 Emilie was one of two artists from North America selected to attend the WARP Contemporary Art Platform International Artist Village at the Brugge Triennale (Bruges, Belgium). In 2016-17 some of Emilie’s recent work toured Western Canada with stops in Winnipeg, Saskatoon, and Edmonton.

Room 7 : 10:30 am-12:00 pm

5. “What do comics want? Using graphic narratives to play with memory”

Abstract:

Considering comics as a form of sequential drawing, this paper explores the relationship between experience, memory and picture making to ask, what do comics want? Thinking of Christopher Bollas’s concept of a thing done as a life event that is distinct from what our psyche retroactively makes of it, we might understand drawing comics as a trace of the psychical construction of memory. The result of a research-creation investigation, I focus on a series of autobiographical comics that attempt to show traces of queerness in my own childhood. Drawing self-narrative comics is proposed as a method to approach the uncanny, enabling recognition of queer ways of being in childhood – ways of being that may have been discounted, ignored, or suppressed. John Berger suggests that “drawing is one way of addressing the absent and making it appear”. Using drawing to approach memories of my own queer orientations brings me into proximity with what Jen Gilbert describes as, “the ghostly gay child [that] is only ever recognized after [the] growing [up] has happened, after words and names and labels have replaced an inarticulate but felt presence”. Lynda Barry suggests that we use paper as a place, rather than a thing, to get at a certain state of mind that is very good for us. This paper she speaks of, a place for drawing our memories as comics, may illuminate the sideways growth, or the oblique angle, of queer perversion in childhood. In summary this paper will present how comics may want us to play with memory and in the process, reorient our psychic conceptions to make visible space for the queer parts of ourselves.

Presenter:

Martha Newbigging

Martha Newbigging is a multi-disciplinary artist with practices in drawing, comics and animation. They have illustrated over a dozen children’s books and their animations have been screened internationally. They teach illustration as a Professor in the School of Creative Arts and Animation at Seneca College, Toronto. They have a BFA from OCAD University, a Bachelor of Education from York University, and are currently completing a Masters of Environmental Studies at York University. Their research explores queer sexuality in childhood and youth through self-narrative comics and considers the implications for critical pedagogy.

Friday Session 2 : Room 8

A Muscle the Size of My Fist: Negative Affect & Social Justice in Contemporary Art - Part 2

To what sociopolitical ends do contemporary visual artists strategically deploy personal affect, including anxiety, sadness, and disappointment? How and under what circumstances might ‘affecting’ contemporary visual art move us toward social and economic justice? Recently, the affective turn in the humanities has invited new modes of thinking about the ways affect circulates among art objects, artists, and audiences. Scholars including Massumi and Clough have theorized affect as a visceral experience of intensity and potential that resides just outside the boundary of conscious thought. In *The Cultural Politics of Emotion*, Sarah Ahmed locates emotion not *inside* the feeling subject, but *outside*, as a mediating relation between embodied humans and our external worlds. How does art use abjection to bridge the imaginative gap between the somatic and the sociopolitical? This session invites proposals from artists and scholars with alternative presentation formats are welcome.

Session Chair:

Megan Morman, University of Lethbridge (megan.morman@uleth.ca)

Presentations

1. “Just Making It: The Stain of Femaffect on Fiber in Art”

Abstract:

“Revolution is not a one-time event.”

– Audre Lorde

This paper looks at femaffects, and the work I do with The Gynocratic Art Gallery (www.gynocraticartgallery.com) as part of my practice-led dissertation, working to reframe the negative affects of textiles in contemporary art, and combatting their discriminatory effects.

Historical connections between the creative labour of women and the textiles of handcrafts are longstanding. Craft-making remains a point of pride for many women and other members of the LGBTQ2+ art communities in the contemporary moment (Parker, R. 1984; Auther, E. 2010; Chaich, J. & Oldham, T. 2017). Yet in Euro North America, negative affects cling to those techniques and materials that are associated with fiber handcrafts. This remains provocatively true, despite academic and critical consensus concerning the defunct status of our iconic ‘art vs. craft’ debate.

I define femaffects as negatively feminized impressions or feelings – a specific type of affect – which over time have become ‘stuck’ (Ahmed, 2010) to fiber handcrafts. I assert that femaffects trigger negative consequences in the viewer’s impressions of artwork. This results in a variety of negative effects for artists including: diminished representation in public and private collections, less research focused on their work by academics, and those working in galleries, libraries, archives and museums.

My talk focuses on femaffect and the patriarchal and heteronormative histories at its root. I will touch on how its inequitable effects unfold. Groups such as The Gynocratic Art Gallery and other feminist galleries such as FAG in Toronto, work to creatively engage the people, challenging current notions of what constitutes art vs. activism.

I assert that femaffect disproportionately effects of creative work by women, cumulatively so on women of colour and other members the LGBTQ2+ communities who choose to use fiber materials and handcrafted methods in their art practice today. This must be changed – one small revolution at a time.

Presenter:

Danielle Hogan, PhD candidate, Interdisciplinary Studies, University of New Brunswick, Fredericton, NB (daniellectarlahogan@gmail.com)

Room 8 : 10:30 am-12:00 pm

2. “Judy Chicago, Serial Autobiography and the Metaphor of Sex”

Abstract:

As feminism permeated visual art, women artists began to be heard. Starting from the early 1970s, Kate Millett, Anne Truitt and Judy Chicago produced multiple reminiscences of the 1960s, later joined by Faith Ringgold and Yayoi Kusama (along with Eva Hesse’s posthumously-published diaries). Engaging with that moment’s culture and politics, they reacted to and influenced its visual idioms, their engagements with the artistic avant-garde often mirroring exchanges with what we might call the sexual avant-garde.

Even against this background, though, Chicago stands out. For one thing, sexually explicit though her art often was at this time (the caricatured gender stereotypes in “Cock and Cunt Play” [1972]; the ceramic vaginas of “The Dinner Party” [1979]), it nonetheless seems tame beside her first autobiography, *Through the Flower* (1975). Modelling a sexual agency that opposed the objectifying masculinity dismantled by Millett in *Sexual Politics* (1970), *Through the Flower* graphically describes Chicago’s sex life, deploying this emphatic female sexual agency as a metonym for female agency in general, its urgency facilitated by the art world’s perennially Romantic injunction to be oneself.

This intervention mattered in a moment when, though widely celebrated, sexual liberation generally turned out to mean male sexual liberation. Yet—a second distinguishing feature—Chicago repudiates this explicitness twenty years later in *Beyond the Flower* (1996), refashioning herself as more “mature,” “discreet” and “deferential.” Stung by backlash against a proposal to donate “The Dinner Party” to the University of the District of Columbia, increasingly determined to engage the Holocaust’s dark legacy, Chicago recalibrates her rhetorical display of affect, chastened, perhaps, by controversy’s alienating effects and seeking more solicitous forms of writerly and artistic address.

Presenter:

Charles Reeve, Associate Professor in the faculties of Liberal Arts and Sciences and Art, OCAD University, Toronto, ON (writingbyartists@gmail.com)

Room 8 : 10:30 am-12:00 pm

3. “Within Our Bodies Floating: An artistic investigation of trauma in personal, intergenerational and systemic sexual violence”

Abstract:

I would like to present on my thesis work, which utilizes research creation to discuss the aftermath of sexual violence and the systemic oppression of women's experiences. Through art we can realize the shared experience of trauma and oppression, countering silence and isolation by engaging an ethics of care, belief and empathy. As a rape survivor, I use my own body and personal narrative to engage with the affect of trauma as well as historical oppression of women's experiences. To quote Tracey Emin, “I work with what I know. But it goes beyond that. I start with myself and end up with the universe” (Brown, 2006).

My work engages the negative affect of trauma as a catalyst for conversation about survivor's embodied experiences. Individual trauma is rarely openly discussed, which is but one indicator that individual sexual violence is symptomatic of larger systemic issues. Political action is necessary to change our current culture of women's oppression, as rape is a tool to maintain patriarchal power.

My artistic research engages a variety of media to invoke negative affect surrounding sexual violence. I use video, choreography, embroidery and photography to create work that ranges in tone and intent. Some of the work speaks as a whisper, indicating the silence of trauma, through subtle videos that indicate a body moving underwater. Other works speak through a shout, with large fabric panels picturing violently painted ink and embroidered defiant bodies. The water acts as a metaphor for trauma while the embroidery references the women's work of my matriarchal lineage and generations of gender-based oppression.

Art has the capacity to address the gravity of rape culture and trauma as well as the vulnerability of personal healing. This research is centred in reclaiming the silenced voices of survivors of sexual violence as a necessary political action.

Presenter:

Rebecca Thera, MFA Candidate, Art and Design, University of Alberta, Edmonton, AB
(rathera@ualberta.ca)

Friday Session 2 : Room 9

“HECAA Open Session” (Historians of Eighteenth-Century Art and Architecture)

The objective of this society is to stimulate, foster, and disseminate knowledge of all aspects of visual culture in the long eighteenth century. This HECAA open session welcomes papers that examine any aspect of art and visual culture from the 1680s to the 1830s. Special consideration will be given to proposals that demonstrate innovation in theoretical and/or methodological approaches.

Session Chair:

Jean Coutu

Presentations

Room 8 : 10:30 am-12:00 pm

1. “From Citizen-Prince to Citizen-King: Reproducible Portraits of Louis-Philippe during the 1810s and ’20s”

Abstract:

Following a violent revolution in July 1830, Louis-Philippe was swept into power as King of the July Monarchy, a constitutional regime established as a compromise between the political extremes of republicanism and absolutism and associated with the rise of the bourgeoisie. Art historians have studied the painted and printed representations of the new monarch after the 1830 Revolution and have connected them with the regime’s famous ideology, the *juste milieu*, a principle of middleliness, moderation, and conciliation. Presented as a “citizen-king,” his portraits incorporate multiple social identities, appealing to traditional kingship, constitutionalism, and republicanism at different times. However, no scholarly attention has been devoted to the portraits of Louis-Philippe in circulation *before* his sudden rise to power in 1830. Through the examination of a suite of portraits, nearly all of which are unstudied, this paper argues that Louis-Philippe’s identity as the political and social “middle” began in his portraiture of the 1810s and ’20s during the Bourbon Restoration. Many of these portraits look back to eighteenth-century precedents, such as Joshua Reynolds’ 1785 portrait of Louis-Philippe’s father, as a way of establishing and legitimizing links with the ancien régime. Other portraits herald Louis-Philippe’s Revolutionary and Napoleonic credentials. And still others explore the Romantic cult of nature and show the bourgeois-clad citizen-prince finding himself in the wilderness. This paper examines these disparate images by investigating the myriad of ways they would have been read by different viewers across the fractured political and social spectrum in post-revolutionary France. It considers the inherent contradictions and tensions of these portraits and the various strategies the images took to navigate those conflicts, issues that were never resolved and carried over into the July Monarchy after 1830.

Presenter:

Sean DeLouche, PhD, Lecturer, Baylor University, Waco, Texas (sean_delouche@baylor.edu)

Sean DeLouche teaches eighteenth- and nineteenth-century European and American art history at the Allbritton Art Institute of Baylor University. He received his MA and PhD in the History of Art from The Ohio State University in 2014. He received the Kress History of Art Travel Fellowship and Presidential Fellowship to complete work on his dissertation, “Face Value: The Reproducible Portrait in France, 1830-1848”. His research interests include Romanticism, portraiture, reception theory, and theories of identity. His current research project, which he is writing for an article and presenting here, was conducted last summer at the Bibliothèque nationale in Paris on reproducible portraits of Louis-Philippe before he became King of the July Monarchy in 1830.

Room 9 : 10:30 am-12:00 pm

2. “Philanthropic Consolations after the Loss of the Slave Bill: James Gillray and the Slave Trade”

Abstract:

On 15 March 1796, William Wilberforce introduced a bill to parliament in favour of the abolition of the slave trade. His previous bills had been voted down, but this time, popular opinion in favour of abolition was growing, and the bill was supported by prominent members of parliament, including Prime Minister William Pitt and the leader of the opposition, Charles James Fox. It was nevertheless defeated, with the heartbreakingly close vote of 74 to 70. About three weeks later, on April 4, James Gillray published *Philanthropic Consolations after the Loss of the Slave Bill*, depicting Wilberforce and fellow abolitionist Samuel Horsley, Bishop of Rochester and Dean of Westminster, consoling and/or being consoled by two black women in fashionable muslin dresses. One woman, bare-breasted and smoking a cheroot, shares a sofa with Wilberforce; the other sits on Horsley's lap, holding a glass of wine aloft, and receiving a kiss. In this caricature, one of the very few in which he addressed the issue of slavery, Gillray mocks the motives of the abolitionists and feeds the anxieties and prejudices of the more conservative members of society. The print is unusual at this stage in Gillray's career in that it is unsigned and does not bear the publisher's – presumably Hannah Humphrey's – details, which raises the question as to whether Gillray and Humphrey were entirely comfortable with its publication. This paper will examine this caricature in depth and alongside other images surrounding the movement for the abolition of slavery as well as an unstudied preparatory drawing that sheds some light on the initial stages of its development.

Presenter:

Ersy Contogouris, PhD, Assistant Professor of Art History, Département d'histoire de l'art et d'études cinématographiques of the Université de Montréal (ersy.contogouris@gmail.com)

Ersy Contogouris is Assistant Professor of Art History at the Département d'histoire de l'art et d'études cinématographiques of the Université de Montréal. She works on 18th- and 19th-century art, feminist and queer approaches in art history, and the history of caricature and graphic satire. Contogouris was the Assistant Editor of *The Efflorescence of Caricature, 1759-1838* (Ashgate, 2011) and has published and given many talks on Gillray's prints and drawings (Ashmolean Museum, Oxford; Lewis Walpole Library, Yale; INHA, Paris; etc.). She is currently finishing a book manuscript entitled *Emma Hamilton and Late Eighteenth-Century Art: Agency, Performance, and Representation*, to be published by Routledge in their Research in Gender and Art series. Since 2012, I have been the managing editor of UAAC's journal, *RACAR*.

Room 9 : 10:30 am-12:00 pm

3. “Whose Salon? Viewer Movement and Ceremonial Rhetoric in the Salon du Louvre”

Abstract:

This paper considers the design of the Salon du Louvre in order to investigate how the control of viewer movement can impose meaning on an exhibition. The history of the Salon reveals tensions between its role as a celebration of the king, an expression of the identity and structure of the Académie royale de peinture et de sculpture, and a nascent public sphere. Yet largely absent in modern scholarship on the Salon is an account of the experience of individual viewers, experience either ignored due to a lack of period documentation or subsumed within the rhetorical construct of a faceless “public”. Nevertheless the design of the exhibitions directed viewer movement and experience in specific ways that reveal how representatives of the state, the Académie, and the individual artists contested the purpose of the Salon.

First, this paper posits that the form of the earliest Salons made them primarily celebrations of the institution of the Académie. Second, this paper shows how in an ensuing phase of development, by strictly controlling viewer movement the Salons expressed the logic of absolutism, thus shifting attention from the Académie toward the state. Third, this paper argues that the subsequent move of the Salon to the Salon Carré made it harder to control viewers’ movement, thereby eroding the ceremonial aspect of the exhibition and favouring competition between individual artists.

Presenter:

Ryan Whyte, PhD, OCAD University

Ryan Whyte (PhD University of Toronto) is a tenure-track Assistant Professor of art history at OCAD University. He is currently completing a book on the role of printed matter in the Paris Salon du Louvre exhibitions of the Old Regime. A companion, ongoing digital humanities project is a virtual reconstruction of the 18th-century Salon du Louvre. He has published articles on French printmaking in *Eighteenth-Century Studies* and *RACAR*. His other recent published work addresses gender and print culture in Napoleonic France; the visual culture of gastronomy; and chinoiserie in industrialized fashion. In 2014 he was Chercheur invité at the Institut national d’histoire de l’art, Paris.

Room 9 : 10:30 am-12:00 pm

4. “The Enigma of Antonio Enríquez’ Mythological Paintings”

Abstract:

Four paintings illustrating different mythological episodes exist in American collections that were signed and dated by Antonio Enríquez in 1735. Two are part of the Spanish Colonial Art Collection of the Denver Art Museum, due to its New Spanish origins, while the other two are in a private collection. They presumably were originally part of a single set. These works are intriguing. On the one hand, very few mythological paintings remain from the colonial era; their existence is more widely known through literary descriptions from chronicles of the period. On the other hand, Antonio Enríquez is a painter that was active in the second half of the eighteenth century in the cultural area of Guadalajara in New Spain (now Mexico). From his remaining work, nothing can be directly connected to the mythological paintings: they are all religious topics or portraits of important people from the Nueva Galicia region. However, an historical document alludes to Enríquez as the author of the visual representations illustrating mythological scenes, which accompanied the celebration of Ferdinand VI coming to the Spanish throne. That event was nevertheless celebrated in Guadalajara in October 1747, therefore the paintings in the American collections were not necessarily used for that celebration. Through a close analysis of the paintings and reading of the document, I intend to connect both pieces of evidence to claim that the mythological paintings are the work of the painter that operated in Guadalajara. In doing so, I aim to shed some light on the early works of a painter that has been inadequately studied so far in the historiography of Mexican colonial painting.

Presenter:

Alena Robin, PhD, Associate Professor of Hispanic Visual art and Culture, Department of Modern Languages and Literatures, University of Western Ontario (alena.robin@gmail.com)

Alena Robin is an Associate Professor of Hispanic Visual Art and Culture in the Department of Modern Languages and Literatures at The University of Western Ontario. Her field of expertise is Latin American colonial art. Her research interests focus on the representation of the Passion of Christ in New Spain in different artistic expressions, mostly in the seventeenth and eighteenth centuries. Other fields of specialization and interest are Theories of Art and Artistic Literature in Spain and Latin America and Historiography of Viceregal Painting in New Spain. Her book was recently published by the Instituto de Investigaciones Estéticas of the UNAM, *Las capillas del Vía Crucis de la ciudad de México. Arte, patrocinio y sacralización del espacio* (2014). This proposal is part of a new research project that revisits New Spanish painting in the Eighteenth century, for which she received a SSHRC Insight Grant.

Lunch : PD Session

■ Room KC 105 : 12:00-1:00 pm

Publishing in the field of art history/Publier dans le domaine de l'histoire de l'art

Come and meet editors who work in the field of art history! UAAC's Professional Development Session is a perfect opportunity to ask working editors practical questions about how to pitch an article or a book, preferred manuscript length, peer review process, copyright issues and purchasing images for publications, etc.

Venez rencontrer des rédacteurs qui sont actifs dans le domaine de l'histoire de l'art! La Séance de développement professionnel organisée par l'AAUC est l'occasion parfaite de poser aux rédacteurs des questions pratiques sur comment proposer des manuscrits d'articles ou de livres, le processus d'évaluation par les pairs, la longueur préférée des manuscrits, les droits d'auteur et l'achat d'images en vue de publication, etc.

Moderator/modératrice:

Ersy Contogouris, Université de Montréal

Participants:

Sara Angel, Founder and Executive Director/Fondatrice et directrice exécutive, Art Canada Institute/Institut de l'art canadien

Christine Bernier, Director/Directrice, Collection Art+, Presses de l'Université de Montréal

Annie Gérin, Editor-in-Chief/Rédactrice-en-chef, RACAR

Geoffrey Robert Little, Editor-in-Chief/ Directeur de l'édition, Concordia University Press

Brian Scrivener, Director/Directeur, University of Calgary Press

Friday Session 3

1:45–3:15 pm

uaac-aauc.com



Friday Session 3 : Room 1

Diaspora, Trauma, Memory - Part 1

The intent of this panel session is to focus on the inter-relationship of diaspora, trauma, and memory as each is evoked via visual culture (images/objects/places, etc.). The contemporary moment, rife with antagonisms and trauma with respect to migration, seems like the opportune time to discuss issues of how ideas, images, and objects related to diasporic experience find their way into the public consciousness. The proposed session will be organized as a panel discussion in which each participant will present a 5-minute synopsis of their research after which the remainder of the session will be devoted to discussion. The aim is to bring together scholars whose chronological or cultural research areas may be disparate yet they share a common interest in the ramifications of displacement, and its ongoing cultural, political, and social relevance.

Session Chair:

Bojana Videkanic, University of Waterloo (bojana.videkanic@uwaterloo.ca)

Presentations

Room 1 : 1:45-3:15 pm

1. “Investigations of Cultural Translation in Diaspora”

Abstract:

My research investigates cultural translation and applies its theories to visual arts, with a specific focus on the translational activities that occur in the art practices of contemporary artists in diaspora. I navigate displacement and cultural transformation through two theoretical frameworks: Walter Benjamin’s concept of translation as a departure from the original and Homi Bhabha’s notions of the third space and in-betweenness. Bhabha defines the concept of cultural translation as an act of disjunction and resistance, which opens up a space of negotiation and the emergence of a new space of in-betweenness, called the third space. Based on the implementation of these theoretical approaches, I suggest that the art practices of artists in diaspora not only open up Bhabha’s “Third Space of enunciation,” but such practices can also produce the third space as a physical site, not merely as an abstract concept.

Returning to the etymological roots of translation as “carrying or bringing across,” my research explores ornamentation as a form of “portable culture” that can be carried across cultures and nations. Throughout history, ornate artifacts have circulated amongst various cultures. This movement has resulted in dissemination and adaptation of ornamentation into other cultural traditions. The use of culturally specific objects and ornamentation in works of artists in diaspora evokes issues of migration and questions displacement, dissemination, and reinsertion of culture. Since the third space hinges on an act of negotiation, the viewers’ unique experiences and cultures inform their “reading” of the work, thus allowing them to enter the third space by engaging in cultural translation: the viewers carry their culture across onto the work of art and vice versa.

Presenter:

Soheila Esfahani, Lecturer, University of Waterloo, Renison University College
(Soheila.esfahani@uwaterloo.ca)

Soheila Esfahani grew up in Tehran, Iran, and moved to Canada in 1992. She received her Master of Fine Arts degree from the University of Western Ontario (2010) and her BA in Fine Arts from the University of Waterloo (2003). Esfahani is a recipient of grants from the Social Sciences & Humanities Research Council of Canada, the Canada Council for the Arts, the Ontario Arts Council, and the Region of Waterloo Arts Fund. Esfahani’s work is represented in public and private collections including the Canada Council’s Art Bank. She is a recipient of 2016 Waterloo Region Arts Awards (Visual Arts category) and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Currently, she is a lecturer at the University of Waterloo and is a member of the artist-run centre the Red Head Gallery in Toronto.

Room 1 : 1:45-3:15 pm

2. “Knowing One’s Place: Home in the Works of Do Ho Suh and Federico Guzmán”

Abstract:

How does a sense of displacement reveal that memory, like home, is not always built from the ground up, and what can the trauma associated with the loss of a sense of place tell us about the nature of home itself? My research examines art practices that deal with displacement or diaspora through an exploration of the volatility of home. I reflect on these practices both in terms of their political ramifications, through their impact on communities, as well as their social and cultural impacts, via individual identity and psychological displacement. My investigation considers two artists, Do Ho Suh and Federico Guzmán, whose works problematizes precarious identities and the traumas associated with them. Whereas Suh looks at the precarious nature of his individual relationship to home, Guzmán’s collaborative practice points our attention to the notion of homeland, through the mass migration of the Sahrawi people. I argue that in both Suh and Guzmán’s work memory seems to operate as a tool which aims to unify a fractured and dispersed sense of self; for Suh, his childhood growing up in Korea and his experience immigrating to the US, and for Guzmán, through collective understandings and communal living. In literally suspending memory, Suh and Guzmán’s installations demonstrate that recollection exists somewhere between the present and the past, as an ever-absent ghost whose presence cannot be ignored. What follows from an exploration of these fabric works are questions surrounding memory and trauma and the ways in which the concept of home, for individuals and/or communities who feel diaspora, exists in an interstice between past and present where intersubjective cultural, social, and political dynamics meet.

Presenter:

Margherita Papadatos, PhD student, Western University

Margherita Papadatos is in the third year of her doctorate in the Art and Visual Culture program in the department of Visual Arts at Western University. She holds an MA in Art History from Western University and a BFA from York University in Visual Arts. Margherita’s current research interests center on exploring the relationship between contemporary art works, philosophy, and theory with specific emphasis on displacement, sites of nonplace, precarious spaces, politics, notions of identity, and memory.

Room 1 : 1:45-3:15 pm

3. “Representing Trauma in Multicultural/Diasporic Contexts: Public Art Controversies in Canada”

Abstract:

Canada’s growing and rapidly diversifying immigrant population has profoundly affected this country’s commemorative public art practices, historically established by the Anglophone and Francophone political and economic elite. In recent decades, many ethno-cultural groups have approached Canadian government(s) (mainly municipal and federal levels) regarding matters of commemoration. A significant number of these memorial proposals seek to represent traumatic, contested or controversial extra-national events such as genocidal massacres or crimes committed by totalitarian regimes. Yet public controversies may sparkle when immigrant populations build commemorative works that denounce totalitarian regimes which are still in power, or memorialize crimes or tragedies that haven’t been officially recognized by their new homeland’s governments or the perpetrators. These monuments and memorials might even affect diplomatic and economic relations between Canada – in the role of the host society that accommodates them – and the nations and governments they target.

In this panel, I will explore public controversies stirred by four commemorative works channeling difficult memories: the *Goddess of Democracy* statues in Vancouver (1991) and Toronto (1992), which pay tribute to the violently suppressed student-led demonstrations in Beijing’s Tiananmen Square (1989); *La Réparation* (1998, Montreal), a house-shaped marble structure dedicated to all victims of 20th century genocides and, especially, to the Armenian Genocide (1915); and the forthcoming *Memorial to Victims of Totalitarian Communism* (Ottawa), one of the most contentious memorial proposals in Canada’s modern history. These case studies should encourage the discussion and trigger an imperative to critically explore new strategies and forms of memorialization in Canada: what and who is worthy of commemoration, and, more importantly, how effectively to remember (and for how long) in multicultural and diasporic societies.

Presenter:

Analays Alvarez-Hernandez, a.alvarezhernandez@utoronto.ca, Post-Doc University of Toronto

Dr. Analays Alvarez-Hernandez is a postdoctoral fellow in the History of Art department of the University of Toronto. She received her doctorate from the Université du Québec à Montréal in 2015. Cross-cultural and multilingual education and professional experience have contributed to Dr. Alvarez’s expertise in commemorative public art, immigrant heritages, and digital curating.

Friday Session 3 : Room 2

The Banff Centre and Photographic Practice – Part 1

Since its inception in 1933, the Banff Centre has been a space of nurturing, experimentation, and enquiry for art practice. The photography facilities are a source of support and inspiration, and a critical site in the development of a strong fabric of photographic practice for numerous artists and photographers nationally and internationally. This panel focuses on the Banff Centre as a community of photographic practices, concentrating on a particularly fruitful period in the late seventies and its legacy into the present. We invite proposals for papers reflecting on philosophies, modes of artistic practice, and models of learning that developed between teachers, curators, students, and artists on photography at the school at this time, and the influences these had on successive generations of photographers.

Session Chair/Président de séance:

Lorraine Gilbert, University of Ottawa (lgilbert@uottawa.ca)

Presentations/Présentations

Room 2 : 1:45-3:15 pm

1. “The Culture and Idea of Photography”

Abstract:

“What if the century and a half of solidity of the photograph as the baseline representational tool began to change? ...What would contemporary images look like then?”

— Paul Rabinow *Marking Time: On the Anthropology of the Contemporary*

The Banff Centre’s determination to engage the world differently in the late 1970s happened to coincide with a growing awareness by many people in the arts that something was stirring in photography. The medium’s practices, discourses, and social formations were changing. Take a generous resource like The Banff Centre as an emerging global context, add a baseline representational tool that was beginning to swerve in tantalizing ways, season this admixture with wonderful, creative people: good things could happen. This paper will reflect on some of the key ingredients in the 1970s that seeded and in some ways anticipated the contemporary image world in 2017. This is an image world that artists, curators, teachers and other makers of culture were exploring at The Banff Center then and continue to explore now. Paul Rabinow’s provocation serves as a critical marker for this reflection. The goal is to connect a collective past to the collective present—a present in which it is the deception of many contemporary images that they behave like photographs, not least because we still want them to.

Presenter:

Lorne Falk, Adjunct Associate Professor of Contemporary Art, Theory and Criticism, Hampshire College, Amherst, Massachusetts (lfalk@hampshire.edu)

Lorne Falk has worked in the arts and education for almost four decades. His experience is international, interdisciplinary and transcultural. His interests include the contemporary visual and media arts, digital culture, cultural theory and criticism, and curatorial practice. Lorne was Dean of Faculty at the School of the Museum of Fine Arts (SMFA) in Boston from 2001 to 2008. From 1997 to 2000, he was Associate Professor (Design, Theory and Criticism) at the School of Design, the Hong Kong Polytechnic University. From 1989 to 1994, he was a Program Director at the Banff Centre for the Arts, where he created and directed an international multidisciplinary residency program for artists and scholars. From 1978 to 1985, he was Director and Chief Curator of the Walter Phillips Gallery at The Banff Centre. He was Director-Curator of The Photographers Gallery in Saskatoon, Canada from 1973 to 1977.

Room 2 : 1:45-3:15 pm

2. “Grandeur et misère de la photographie canadienne au tournant des années quatre-vingt-dix”

Abstract/Résumé:

À la fin des années quatre-vingt et après plusieurs années d'interruption, le Banff Centre School of Fine Arts redémarrait un programme de photographie. Dans un tout nouveau pavillon et doté d'infrastructures de production modernes et de niveau professionnel, le nouveau programme ambitionnait de renouer avec la communauté des photographes du Canada. Après un hiatus de près de dix ans, suite au fatidique incendie qui, à la fin des années soixante-dix, avait détruit les installations où se trouvaient loger le programme de photographie d'alors, on annonçait en 1989 les couleurs de ce qui serait le mandat et la vision du nouveau programme de photographie.

On sait l'influence qu'a eu Banff pour le développement de la photographie canadienne et ce tout particulièrement au cours des années soixante-dix. Pôle d'attraction et lieux de convergence des idées, des expressions et des formes, Banff aura été une sorte de Mecque de la photographie au Canada d'où émergeront et se consolideront, entre autres, des pratiques novatrices de l'image photographique.

Quelques dix ans plus tard et voguant sur une solide réputation, le nouveau programme apparaît cependant dans une conjoncture quelque peu différente. En un peu moins d'une génération, les choses avaient bien changées et le panorama même de ce qu'on appelait la photographie canadienne n'était déjà plus le même. Ajoutons à cela que le cadre et la nature même des programmes offerts par la School of Fine Arts du Banff Centre allait à partir de 1989 radicalement puisque l'institution allait délaisser son mandat d'enseignement sous-gradué pour aborder les études avancées et cela en mettant de l'avant la formule de la résidence d'artiste, un concept qui à l'époque suscitait un intérêt grandissant et qui allait aussi bouleverser le rapport entre l'institution et la communauté artistique canadienne.

J'aimerais dans ma présentation faire état des changements qui ont opérés au début des années quatre-vingt-dix à la fois dans le monde de l'art, dans l'univers de la photographie et dans le domaine des pratiques comme telles, pour faire du programme de photographie, à l'image de ce qui se passait ailleurs, une instance précaire et éminemment vulnérable servant une communauté dorénavant éclatée.

Presenter/Présentateur:

Richard Baillargeon, Professeur titulaire, École d'art, Université Laval

(Richard.Baillargeon@arv.ulaval.ca)

Room 2 : 1:45-3:15 pm

3. “The Banff Centre and Photographic Practice”

Abstract:

Much education is still focused on teaching ... conditioning students to do what the teacher wants them to do to get a good grade, but this is death to an artist. This focus, with certain obvious differences, was somewhat true of the Banff Centre photography program in the early 1970s.

When I began teaching there in 1977, it was my belief that young artists must be themselves, know themselves and work from within, learning to be fully conscious of their responses to being here now, and staying focused on how best to express and give form to their responses to, and concerns about the world.

I will present the pedagogical concerns that led to my involvement in the creation of the photography studio program at the Banff Centre. I will summarize the planning process that led to the definition of the photography program without courses where the participants (as opposed to the students) would be fully engaged in being artists and photographers and doing photography with guidance from each other and interaction with experienced artists. I chaired the governance committee and will share my proposal to move away from conventional hierarchical management and decision-making and move toward a service structure that would proactively support the unique needs of each discipline and respond to the individual needs of the resident artists. We invited strong guests to help us explore, in each discipline, the unique facilitation of creative growth that would help the resident participants become strong independent innovative artists. The clarification of the role of the Banff Centre as an advanced arts conservatory was fully supported by President David Leighton and presented in the Turning Point.

I will also touch upon my involvement in proposing interdisciplinary thematic residencies and my proposal for the Leighton Artists Colony as a group exhibition of innovative architecture.

Presenter:

Hugh Hohn

Friday Session 3 : Room 3

New Approaches to the Interior - Part 1

This panel invites presentations from artists, art historians, architectural historians, and design historians that interrogate and unsettle assumptions about the home across time and around the world. Possible topics include: house museums and period rooms; artists' houses; domestic objects and agency; furnishings and social performance; the layering of meaning within and across interior spaces; relationships of the interior to the exterior; relationships between the private and public; matter, materials, and materiality in the home; memory/senses/the body/time, and the home; mobile homes; the production of domestic space; queering the interior; art and rituals in the home; the home and the life stages; phenomenology of the interior; specific rooms in the home: the study, bedroom, living room, etc.; collecting and the home.

Session Chair:

Erin J. Campbell, University of Victoria (erinjc@uvic.ca)

Erin J. Campbell holds a PhD in Art History from the University of Toronto (1998) and is Associate Professor of Early Modern European Art and Chair of the Department of Art History & Visual Studies, University of Victoria. Her research interests include cultural representations of old age and the material culture of the early modern domestic interior. Her publications appear in a number of journals and essay collections, and she is editor and contributing author of *Growing Old in Early Modern Europe: Cultural Representations* (Ashgate, 2006) and co-editor and contributing author of *The Early Modern Italian Domestic Interior: People, Objects, Domesticities* (Ashgate, 2013). Her most recent book, *Old Women and Art in the Early Modern Italian Domestic Interior*, was published by Ashgate in 2015. Current projects include a co-edited book on medieval furniture and a SSHRC-supported project "Art and the Stages of Life in Early Modern Italy" (2016-2021).

Presentations

Room 3 : 1:45-3:15 pm

1. “Memories of the Future”

Abstract:

This presentation will summarize the curatorial premise of *Memories of the Future*, an ongoing project that invites contemporary artists to respond to themes and narratives within Canadian house museums. Co-curator Katherine Dennis will discuss the artistic and curatorial strategies employed in the first two iterations of this project and share developments for the upcoming third edition scheduled for Vancouver in 2018. Noa Bronstein and Katherine Dennis collaboratively curate *Memories of the Future*, working with artists and partner museums to develop contemporary art exhibitions within the house museum, activated through public programming.

This curatorial project digs deeply into the archive and provides alternate readings of historical narratives. Employing a range of media and approaches, these interventions explore the layered narratives and hidden stories of our socio-material history. The first iteration of *Memories* took place at Gibson House Museum in 2014 with commissioned installations by Sara Angelucci, Matt Macintosh, Eleanor King and Robert Hengeveld. Each artist responded to the site's history by bringing to the fore timely issues related to museums and authenticity, land claims, sustainability and urban development. In 2015, the second edition at the Campbell House Museum included existing works by Aleesa Cohene and new and existing works by artist collective Bambitchell. This exhibition took as its starting point the houses location in Toronto's justice precinct and the legacy of Chief Justice William Campbell to draw attention to issues of citizenship, social justice, and governmental policies and regulations.

This project attempts to make visible history as in the making, as negotiated, disputed, and knotted. *Memories* provides a public platform for Canadian artists to ask pertinent questions about our cultural spaces. Using the visual language of the present and speculating on possibilities for the future, memories of the distant past are newly exposed, interpreted and remembered.

Presenter:

Katherine Dennis, Independent curator, Adult Programs Coordinator, Vancouver Art Gallery
(hello@katherinedennis.ca | www.katherinedennis.ca)

Katherine Dennis is a Vancouver-based independent curator. Her practice focuses on the ideological construction of public institutions and the way these power structures and systems impact people and art within and outside these spaces. Her curatorial projects include *NOW* (2012) at the Art Gallery of Ontario, *Land Marks* (2013–2015), with Andrea Fatona, and *as perennial as the grass* (2013). Dennis holds a BFA from the University of British Columbia and an MFA in Curatorial Practices from OCAD University. She was the inaugural recipient of the Middlebrook Prize for Young Canadian Curators. As part of a social sciences research team, she contributed to the development and analysis of visitor surveys for several Canadian museums to better understand their audiences. She has published in the peer-reviewed journal *Muséologies*, *MUSE* magazine, and *KAPSULA*, as well as exhibition catalogues. She is currently Adult Public Programs Coordinator at the Vancouver Art Gallery.

Room 3 : 1:45-3:15 pm

2. “The Metropolitan Seminars in the Home”

Abstract:

Between 1958 and 1960, the Metropolitan Museum of Art (MMA) published the *Metropolitan Seminars in Art*, a series of 24 books on art appreciation and art history, which included separate colour photo-engraved reproductions. Distributed by the Book-of-the-Month Club (BOMC), the “Seminars in the Home,” as they were called, were mailed to subscribers monthly. According to BOMC founder Harry Scherman, no fewer than 350,000 families (probably at least a million individuals) made use of this educational service, evidence “of the cultural curiosities in recent years of the American public.” The MMA recognized what Pierre Bourdieu and Alain Darbel would articulate a few years later, that museums “reinforce for some the feeling of belonging and for others the feeling of exclusion.” The *Seminars* were the MMA’s solution for those who excluded themselves. This remedial course was “an entirely fresh approach to art education,” as the promotional material claimed, because it went “into the homes of those who seek enlightenment about great art.” Family members could conveniently take the course “simultaneously if desired—husband and wife, parent and teen-age child. Reading each portfolio aloud, and examining the reproductions together, is particularly enlightening; it is like visiting a museum together, pointing out to one another something to be appreciated and enjoyed.” As Bourdieu tells us, the family (domestic life) is the chief source for the “transmission of cultural capital.” The *Seminars* functioned not unlike television and radio broadcasting, as a form of “mobile privatization,” to quote Raymond Williams: they moved from a centre of production to the “self-sufficient family home.” The *Seminars*, in their relation to the home and the type of critical knowledge they imparted to the reader, reflected at the same time as they created cultural and social values of the predominantly white, middle-class audience that read them.

Presenter:

Mitchell Frank, Associate Professor, Carleton University (Mitchell.Frank@carleton.ca)

Biography:

Mitchell B. Frank is an associate professor at Carleton University, appointed to both the Art History program and the Institute for Comparative Studies in Literature, Art and Culture. His area of specialization is nineteenth-century German art and historiography. He is the author of *German Romantic Painting Redefined* (Ashgate, 2001), *Central European Drawings from the National Gallery of Canada* (NGC, 2007), and co-editor of *German Art History and Scientific Thought* (Ashgate, 2012). More recently, he has been working in the area of art education in postwar America, and more specifically the relation between the Metropolitan Museum of Art and the Book-of-the-Month Club. For the past few years, he has also served as one of the editors of *RACAR*.

Room 3 : 1:45-3:15 pm

3. “Corporate Collecting in the Home”

Abstract:

Developments in patterns of corporate art collecting during the 1980s were paralleled by changes in the ways that some art collectors accumulated and displayed art objects in more domestic settings. With changes to tax law made during Reagan’s presidency, the phenomenon of corporate art collecting escalated rapidly during the 1980s. In some cases, high-ranking business people involved in such corporate art collections had related personal art collections that were displayed in their homes. As a result, patterns in the way objects were accumulated, displayed and shared within this milieu took on a very particular character that formed a network between corporate spaces, museum spaces and domestic spaces. This paper studies the example of Sydney and Frances Lewis, owners of the retail empire Best Products Company during the 1980s, who created both an extensive corporate art collection and personal art collection that overlapped with one another in strategic ways. As a result, their private domestic spaces began to take on spatial characteristics of their corporate spaces. With this blurring between domestic and corporate boundaries, the art objects themselves were increasingly characterized as being out of place within their setting. One visitor to their home noted “the juxtaposition of objects is very strange, very quixotic,” while another described how the art objects seemed to burst forth from the domestic interior as if they were taking over the building. Sent back and forth over corporate and domestic spatial boundaries, expected to perform in both realms but belong to neither, these art objects were increasingly treated as autonomous objects, relating to a setting but not belonging to it. This paper situates these shifts in corporate art collecting in the home within broader disciplinary debates of the period over the relationship of an art object to its context.

Presenter:

Christina Gray, PhD candidate, University of California, Los Angeles, Department of Architecture & Urban Design (cbgray@ucla.edu)

Christina Gray is currently a doctoral candidate in the Department of Architecture and Urban Design at UCLA where her dissertation research centers on the development of an experience environment in postmodern retail architecture. In addition to her doctoral studies, Christina also serves as an archivist for Gehry Partners. Since moving to Los Angeles, she has taught architectural history and theory courses at Otis College, UCLA, SCI-Arc and USC. Previously, she earned a Master of Architecture degree from the University of Toronto and subsequently worked for a number of architectural practices in both Vancouver and Rome.

Room 3 : 1:45-3:15 pm

4. “Interior States/Interior Spaces: The On the Nest Project”

Abstract:

On the Nest is a photographic project that utilizes environmental portraiture to examine two important transitional moments in the life course of the family: the transition to parenthood with the birth of a first child, and the transition to life as an empty nester when the last child has left home. The portraits are situated in the nurseries expectant parents have prepared for their newborns and in the vacated bedrooms left behind by adult children. The rooms themselves are central to interpreting the photographs’ layered meanings. Multiple questions are raised, and inferences made possible, through comparisons among the photographs within each group. With regard to expecting parents, some of the questions raised include: How do expectant parents approach this major life change? In what ways are traditions, values and sentiments inscribed in the furnishing and decoration of the nursery? Where do our ideas about “being prepared” come from, and what does preparedness look like? What psychological, cultural and social functions are served by creating a special room for the baby? The transition process for empty nesters is less clearly defined and much less celebrated. This ambiguity is reflected in the disposition of rooms left behind. When, if ever, do parents feel ready to dismantle a beloved child’s bedroom? Which artifacts are preserved? Which discarded? If a room is repurposed, what new uses might it serve? What histories of parenting and family life can be read from these multilayered interiors? Additionally, comparing expectant parent with empty nester photographs provokes reflection on individuals’ identities before and after parenthood, while simultaneously raising questions about differing family life trajectories. The presentation introduces these two linked photographic series, engages with several questions raised by the work, and suggests possible inferences to be drawn from studying domestic interiors rich with stories to tell.

Presenter:

Dona Schwartz, Associate Professor, Department of Art, University of Calgary
(dona.schwartz@ucalgary.ca)

Dona Schwartz is a photographic artist whose work explores everyday life and culture. She earned a PhD at the Annenberg School for Communications at the University of Pennsylvania, specializing in visual communication and ethnographic research. She has published two photographic ethnographies, *Waucoma Twilight: Generations of the Farm* (Smithsonian Institution Press, 1992) and *Contesting the Super Bowl* (Routledge, 1997). In addition, she has published two photographic monographs, *In the Kitchen* (Kehrer Verlag, 2009) and *On the Nest* (Kehrer Verlag, 2015). Schwartz’s award-winning photographs have been internationally exhibited and published. Her work is included in the collections of the U.S. Library of Congress, the Museum of Fine Arts Houston, the Musée de l’Elysée, the George Eastman Museum, the Harry Ransom Center, the Portland Art Museum, and the Kinsey Institute. Schwartz is Associate Professor in the Department of Art at the University of Calgary. She is represented by Stephen Bulger Gallery, Toronto.

Friday Session 3 : Room 4

Abstract Painting Today

The session will focus on the re-emergence of contemporary abstraction. Crossovers between art history, theory and painterly practice will be at the crux of the session. We are especially interested in having a mix of art historians, painters and theorists on the panel. Close readers of painterly practice and meta- theoretical accounts of the medium will be central. Lectures may touch upon the legacies of minimalism and conceptualism, and should tackle painting as a medium that has assimilated the neo-avant-garde gambit. Contributions highlighting the logic and poietics of unique practices are especially encouraged, but strong general accounts of contemporary painting tackling the market, the aftermath of modernism, the post- modern, photography, identity or other issues involving the art field will certainly be considered.

Session Chair:

Shep Steiner, University of Manitoba (Shepherd.Steiner@umanitoba.ca)

Presentations

Room 4 : 1:45-3:15 pm

1. “The Monochrome Re-adapted”

Abstract:

Through discussion of my recent artistic practice this paper will reflect upon my recent experiments to adapt aspects of monochrome painting to my artistic practice, which has evolved in recent years to consider painting vis a vis objects.

This consideration is activated by two parallel projects that draw upon the history of monochrome painting. The first mines latent representational aspects of the monochrome along with its historically proximal “cohort”, the shaped canvas, to mimic a mass-produced object, the LP record. While on the face of it a fairly direct pop art strategy is employed here, I will tease out deeper resonances between the painting as an object and the LP, in addition to slowing the iconic reading of these works to consider the details of their execution. The second investigates the relationship between the studio genre and the abstract monochrome, using Matisse’s “Red Studio” as a model. In my case I have substituted Matisse’s red with chroma key green, and substituted video for painting, mapping the modernist dissolution of figure/ground relations onto post-production special effects.

Taken in tandem the two projects adapt late modernist forms to offer reflections on painting today, and together offer up novel and diverse semantic possibilities. I will also discuss artistic precedents to these strategies and draw comparisons to the practices of other contemporary artists who work with closely adjacent concerns.

Presenter:

Mark Neufeld

Canadian artist Mark Neufeld works between a variety of disciplines and media, with painting as the basis for his activities. Neufeld’s work takes the form of installations that interweave paintings with readymade objects and assemblages, and utilizes presentation strategies borrowed from museology and curating. Thematically, the work weaves together a variety of interests pulled from popular culture and art history. Mark Neufeld is based in Winnipeg, Manitoba, where he teaches at the University of Manitoba School of Art. Mark Neufeld received a BFA from Emily Carr and an MFA from the University of Victoria, and has been the recipient of a number of awards and grants, including the Joseph Plaskett Award — an award designed to support a painter for a year of living and producing art abroad. Neufeld has exhibited across Canada, in the United States, in Germany, Australia and Norway, and most recently participated in *Ideas & Things* at the Kamloops Art Gallery, *Re-enactments*, a solo exhibition at Gallery 1C03, University of Winnipeg and *Performance with Two Sculptures*, a solo exhibition at the Southern Alberta Art Gallery, Lethbridge Alberta.

Room 4 : 1:45-3:15 pm

2. “Meeting at the Edge of the Forest: Gordon Smith and Rodney Graham’s Abstractions”

Abstract:

This paper clears a path through the forest of West Coast artistic traditions and abstraction to reveal a set of interests and shared values between Gordon Smith and Rodney Graham, two Vancouver artists from different generations who on first sight may not appear to have much in common. The paper takes as its starting point Graham’s monumental photographic triptych *The Gifted Amateur*, Nov. 10th, 1962, 2007 before looking closely at specific paintings by Smith and numerous other works by Graham. If Smith has mainly become known for his decorative surfaces and Graham for his pop inspired post-conceptualism, I argue that there is a deeper and much darker side to both these practices that need to be addressed. As I will show, these are rooted as much in personal and historical trauma as in traditions of surrealism and abstraction.

Presenter:

Patrik Andersson

Patrik Andersson is Associate Professor in the Department of Critical and Cultural Practices, Emily Carr University of Art & Design. He holds a PhD in Art History from the University of British Columbia with a dissertation on the post-war reception of Marcel Duchamp’s work in New York, Paris and Stockholm titled *Euro-Pop: The Mechanical Bride Stripped Bare in Stockholm, Even 1954-1966* (2002). Recent published texts include “Hitting the Nail on the Head: Rodney Graham’s Impressionist Game” (BALTIC Centre for Contemporary Art, 2017), “Movement in Pontus Hulten’s *Inner and Outer Space*” (Moderna Museet, Stockholm 2017), *Grey Matter(s) in the Work of Neil Wedman* (ECU Press, 2016), and “Niki de Saint-Phalle’s Killing Game: Participation, Happenings and Theatre” (Grand Palais / Guggenheim, 2015). Since 1997 he has been operating Trapp Projects, an independent curatorial and publishing platform.

Room 4 : 1:45-3:15 pm

3. “Abstract Utopian Concepts and Abstraction”

Abstract:

The topic of this presentation will look at the relationship between utopian concepts and abstraction. I will be speaking from the position of the painting practitioner. Rather than focusing on an overarching historical thematic I will closely look at the practice of painting itself. I will explore some historical as well as personal examples of abstraction and its ability/difficulty to position itself within the aftermath of modernism/postmodernism. The presentation will be questioning the historical and contemporary strategies of abstraction as a possible approach for painting in the 21st century. I will be focusing on post-war modernism in Latin America as a historical example of the relationship between utopian instincts and abstract painting. I will further investigate the relationship between historical abstraction and more recent developments in abstraction such as zombie formalism and atemporality. I will attempt to situate the current artistic practices within the discourse of Meta modernism, which will serve as a possible linkage point to the historical examples of abstraction.

Presenter:

Holger Kalberg

Holger Kalberg was born in Germany and currently lives and works in Winnipeg, Manitoba. Kalberg studied at Emily Carr University in Vancouver (BFA 2001) and the Chelsea School of Art, London, UK (MFA 2007). Recent exhibitions include ‘Out of Sight’ Vancouver Art Gallery 2014 and Satellite Gallery 2014, Vancouver. The work has been featured in the 2012 exhibition ‘Reconfiguring Abstraction’ at the School of Art Gallery at University of Manitoba, curated by Mary Reid.

His work was featured in the Vancouver Art Galleries ‘Paint’, a solo exhibition 2007 Queens University, Kingston 2008. Participated in numerous solo and group exhibitions in Germany, Switzerland the United Kingdom and Canada. Kalberg has received BC Arts Council and Canada Council production grants and has been a multiple finalist in the RBC painting Competition as well as the Celeste Art Prize in London, UK. Kalberg’s paintings and sculptural work combine elements of collage and appropriation that explore the relationship between modernism, craft/design and Utopian ideologies. Holger Kalberg is represented by Monte Clark Gallery, Vancouver.

Room 4 : 1:45-3:15 pm

4. “Repetition, Permutation, and Incidental Resonance”

Abstract:

This presentation follows the divergent and meandering path of one artists’ struggle to negotiate a world in flux. Through an emerging feminist sensibility trapped, yet straining to be set free from an outmoded tradition, the artist stumbles, falls, and falters, but perseveres in her journey.

Painting, with all of its triumphs and failures, has always lived within the paradox of the non-discursive agency of matter, and the very human struggle with and desire for order and predictability. For many contemporary artists, abstract painting has re-emerged as a vital and regenerative practice. Through the lens of feminist materialism, our bonds with the “non-human,” as represented through the viscous and unruly material body of paint, suggest a new realism. This realism serves to transport the artist towards a place of confluence with the myriad of biological and physical processes that have traditionally existed outside of the limitations of human knowing and desire. The artist performs the human act of control through repetitive practice, while the paint performs its own natural, vital, and often intransigent role.

Presenter:

Elizabeth Barnes

Elizabeth Barnes is a dual Canadian and American citizen who currently holds a regular position in the faculty of fine arts at Kwantlen Polytechnic University. She has taught as non-regular faculty for Emily Carr University of Art and Design, University of the Fraser Valley, Portland State University, and Portland Community College. Barnes received her BFA in Painting and Printmaking from Tyler School of Art in Philadelphia, where she graduated *magna cum laude*. She received her MFA in Studio Practices from the University of North Carolina at Chapel Hill. She also holds a certificate in Multimedia from Portland Community College. Barnes maintains an active studio practice, working both in paint and digital media, and has exhibited her work in public and commercial galleries throughout the United States and Canada. She is currently represented by Herrer Kiss Gallery in Calgary. Her work can be found in public collections, including the Canadian Office of Foreign Trade, as well as in corporate and private collections in Canada, Europe, and the USA.

Friday Session 3 : Room 5

Performative Craft

This session will examine the role of performance in socially engaged craft, specifically as a companion to material performativity. Definitions of “performativity” in disciplines such as: craft, performance, and mobility studies; the philosophy of language; and gender and queer theory, have emphasized tensions between discursivity and materiality, and language and corporeality. In recent years we see artists conflating those polarities in practices that innovatively expand the boundaries of craft through incorporating performance.

All historical, methodological and material approaches are welcome.

Session Chairs:

Ruth Chambers, Professor University of Regina (ruth.chambers@uregina.ca)

Mireille Perron, Alberta College of Art and Design (mireille.perron@acad.ca)

Presentations

Room 5 : 1:45-3:15 pm

1. “Spinning a Discourse: The Performative Nature of Materials”

Abstract:

This paper will explore the performative nature of the craft demonstration and the role materials play in forming the movements of the maker. Through specific case studies in Canadian glass and ceramics from the second half of the 20th century, this paper will think through the concepts of live form as articulated by Jenni Sorkin in *Live Form: Women, Ceramics, and Community*,ilinx-type games as described by Roger Caillois in *Man, Play and Games* and David Pye’s concepts surrounding workmanship in the *Nature and Art of Workmanship*.

Presenter:

Julia Krueger, PhD Candidate, University of Western Ontario (godmother_fry@yahoo.ca)

Julia Krueger was born and raised in Regina and one of her earliest art-related memories is staring up at an impossibly high bookshelf in a second-hand bookstore on 13th Ave. in total awe of a Victor Cicansky ceramic preserve jar of pickled eggs. She credits this early moment of wonder with her continued fascination with the history of Saskatchewan ceramics, leading to academic and curatorial work in art history, craft history/theory and ceramics. Julia Krueger holds a BFA in Ceramics from ACAD, and a BA and MA in Art History from Carleton University, she is currently a PhD Candidate at Western University where her research is focused on Prairie craft from the late 1960s to early 1980s.

Room 5 : 1:45-3:15 pm

2. “The Intra-Action of Ideology, Ritual, Material and Popular Culture Embedded in Blood Letting Furniture”

Abstract:

Barad's theory of agential realism, which includes the inseparability of intra-acting agencies are ideas that help articulate the embodied knowledge that exists in my practice and the work that I make. I will be presenting objects that I made and have emerged from the entangled relationships between ideology, ritual, material and popular culture. In addition to the conceptual propositions of this body of work and the questioning of ideology embedded in objects and their agency, I think about how these objects use our embodied knowledge to engage in critical corporeal experience.

By contextualizing my work and practice through sources from my visual culture and a lens of agential realism, I consider the act of making, materials I source and use, the economy around the object, and context of my studio, tools etc. also as a social or political emergence.

Presenter:

Carmela Laganse, Assistant Professor, McMaster University (laganse@mcmaster.ca)

Carmela Laganse was born and raised in Winnipeg, Manitoba. With her BFA from the University of Manitoba and her MFA from Ohio University, Carmela has worked and taught in Canada, the United States, and Europe. She is currently Assistant Professor in Studio Arts at McMaster University. Laganse has exhibited nationally and internationally including at the Dunlop Art Gallery (Saskatchewan), Nuova Icona Contemporary Art (Italy), as well as group shows at the Redux Contemporary Art Center in South Carolina, and the Gardiner Museum in Toronto. Her most recent exhibitions were at the Thames Gallery in Chatham-Kent and a group exhibition titled Close Quarters at the Canadian Clay and Glass Gallery.

Room 5 : 1:45-3:15 pm

3. “Negotiating Identity through Performative Craft”

Abstract:

According to Mary Baumstark, “the craft object, in its traditional forms, is often domestic, functional, and personal, carrying with it a sense of its maker’s skill and tacit knowledge.” The use/making of such objects is performative in nature, and thus builds a human connection between its maker and user/viewer. In this presentation, Nicole Tritter and Nurgul Rodriguez, emerging artists with different backgrounds, who find a common thread through hand-made art works and craft, will discuss how their artworks negotiate identity through performative craft. Tritter will discuss her work *I feel I know you*, 2017, which included a hand-sewn coyote cloak, and her work in progress, *Reconciliation Dress*, which combines styles, symbols and world philosophies from her Mi’kmaq, Acadian French, and Ukrainian roots. Rodriguez will discuss her work *broken English*, which explores her growing interest in different forms of “diasporic” existence and its effect on identity formation. In this presentation, she examines what the performativity in this installation art work is, which is porcelain paper clay slabs and text that collaborated as a form and idea, by focusing on participation of audience.

Presenters:

Nicole Tritter, MFA, University of Calgary

Nurgul Rodriguez, MFA, University of Calgary

Nicole Tritter is an interdisciplinary artist whose work has been presented in theatres, alternatively performance spaces and/or galleries in Calgary, as well as, Denman Island, Fanny Bay, Victoria, Kimberly, Toronto, Ottawa, Washington, DC., and Mexico City, Mexico. Her ideas are expressed through varying materials, processes and/or expressive mediums including but not limited to, dance, performance, stained glass, painting, sculpture, video and installation. She has a Bachelor of Arts in Dance Studies from the University of Calgary (1998), a Bachelor of Fine Arts in Sculpture from the Alberta College of Art and Design (2014), and is currently an MFA Candidate (Sculpture) at the University of Calgary.

Nurgul Rodriguez was born in the Black Sea area of Turkey and she received her B.F.A. from the Dokuz Eylül University, Turkey. She has also lived in Izmir, Istanbul, San Francisco, United States, and Madrid, Spain, before she came to Calgary in 2009. As an MFA Candidate at the University of Calgary, she focuses on exploring the construction of identity in the context of immigration, and how bureaucratic process of immigration constructs the individuals’ rituals or performance of identity in terms of multiculturalism in Canada. She interprets immigration processes through artifacts and documentation of her own immigrant experience. Her aim is to use her artistic voice to represent the interrogation of transformed identities within a new culture.

Friday Session 3 : Room 6

Being with: Intimacy + Empathy in Creative Practice - Part 1

This session solicits abstracts from visual and performing artists whose practices seek to engage with experiences of intimacy or empathic connection. These themes may manifest in one or all elements of an artist's research creation: conceptualization of a work's form and content; methods or processes deployed in its development and dissemination, and/or; the affective experience of its final synthesis. The session invites questions such as: In what ways are contemporary practitioners exploring notions of intimacy or empathy in their work? How might the experience of such work influence a viewer's perception of *being in the world* as one of *being-with-others*? Could this notion, experienced through art, stimulate a sense of personal agency or ethical engagement *as part of* a collectivity? Taken together, this session aims to generate dialogue about the relevance of such contemporary creative practices, and to invite consideration of their generative possibilities within, and beyond, the art institution.

Session Chair:

Alexandria Inkster, Independent Artist (amib@telus.net)

Presentations

Room 6 : 1:45-3:15 pm

1. “Forced intimacy in the museum space: on the participatory performance of Israeli artist Einat Amir”

Abstract:

The lecture will explore the art of Israeli artist Einat Amir, who works in the media of instructed live performances. Her works explore every day communication between people, through artificial interactions she creates in the museum space. Her “lab of emotional research” blends notions of authenticity, fabrication, and manipulation. Amir’s live performances are unpredictable and dependent on audience participation and collaboration.

The lecture will focus on two of Amir’s seminal works: *Enough About You*, 2011, and *Our Best Intentions*, 2013.

Enough About You was a participatory performance designed as platforms for instant intimacies inside the museum space. The installation consisted of five sound-proof white cubicles with a glass front, where pairs of people from the audience were invited to enter and stand, facing each other. The pairs were visible from outside the units to the remaining spectators. A set of directions were played inside the units, not heard by the spectators in the room.

Our Best Intentions was a live performance happening in suggested “family room”, “bedroom”, “workroom” and “dining room” environments in the museum. A group of participants created human interactions under the supervision of a group moderator, while the other groups observed.

My analysis will focus on personal and social questions, such as: can we still intimately interact with other people in a world where privacy is lost and betrayed? Can art raise consciousness to the ways controlled environment can manipulate and change us? Can people still have authentic encounters with others in completely artificial situations? Which human behaviors are eternal and universal and which are time and place specific?

Presenter:

Dr. Sigal Barkai, 2017-2018 Post Doctoral Fellow, Concordia University, Montreal, Canada (sigalbarkai@gmail.com)

Dr. Sigal Barkai is the head of Visual Literacy - Arts Education Graduate Program M.Ed, at the Faculty of Arts, Kibbutzim College, Tel-Aviv, Israel. She is a researcher and curator of contemporary Israeli art. Since 2011 she is the national supervisor of art education in the Israeli ministry of education. Her PhD dissertation, named “A Stage for Masculinities: Representations of Israeli soldiers in the theatre”, was submitted to the Faculty of the Arts at Tel Aviv University, 2012. In her past she was a curator at the Petach-Tikva Museum of Art (2005-2009) and since then she worked as an independent curator in various venues such as the Eretz Israel museum and Haifa Museum of Art. She published numerous papers and articles about Israeli visual arts from a feminist and sociopolitical point of view. She also presented it as a special guest of NIMAC, the Nicosia Municipal Arts Center, Cyprus, October 2016. She is the recipient of the Post-Doctoral Fellowship award for 2017-18 academic year at the Azrieli Institute of Israel Studies, Concordia University, Montreal, Canada.

Room 6 : 1:45-3:15 pm

2. Disability Daily Drawn, 365 Encounters with Difference

Abstract:

My practice begins in the ordinary days of family where I am drawing a comic a day for 365 days alongside my 11 year-old daughter who was born with the genetic difference Down syndrome. As part of my PhD research, I am considering the mundane experience of living beside disability? What is uniquely humorous, difficult, peculiar or lovely in the daily encounters with her difference? Transposing the quotidian encounters into a comic a day makes the imperceptible visible and in so doing, encapsulates each encounter to be viewed and considered, individually and as a multi-page sequence. Now into the second year of this practice, the four panel pages continue to evolve.

What is the generative nature of this project? A hybrid art and literary form, comics can be a source of powerful testimonial-based art and a primary source of generative knowledge, an onto-epistemological apparatus (Foucault 1970) for knowing difference and different knowing. Consider the liminal space or the gutter, that space between the panels. This is the sublime character of the medium for it is in this space that allows the audience, the images and the text to intermingle and co-create and ultimately to generate empathy for the experience of the other. The creator and the viewer engage in an exchange that is not confined by language or representation, rather a combined exponential experience. It is in this space that comics can be what Karen Barad (2007) calls a “knowledge making practice” and in this project, to contemplate, empathize and uncover daily encounters with difference.

Presenter:

JoAnn Purcell, PhD candidate, Critical Disability Studies, York University, ON

JoAnn Purcell is a PhD student in Critical Disability Studies at York University, combining her background as a visual artist and registered nurse using comics alongside disability and difference. She holds an MA in Art History from York University, a BScN from the University of Toronto and is a graduate of the Ontario College of Art in Toronto. She is the current and founding Program Coordinator of Illustration at Seneca College. She was instrumental in the creation of the award winning Animation Arts Centre and was coordinator in the early years. As Faculty, she teaches drawing, painting, colour theory and art and illustration history. She has years of hands-on experience as a visual artist, animator and visual effects artist.

Room 6 : 1:45-3:15 pm

3. “Make Seeing as Feeling: The Potentiality of a Phenomenological Encounter with MRI Scans to Create an Empathetic Exchange between Doctors, Patients, and Caregivers”

Abstract:

My research-creation project focuses on how a fine art recontextualization of internal medical scans can positively impact a patient’s sense of identity and agency. I create this work in an intimate collaborative practice with my sister, who has multiple sclerosis. Using her patient narratives, my background as a printmaker, and our close sororal bond, we create printworks that speak to living with the daily weight and knowledge of the lesions that grow along her brain and spine.

To create this figurative work, I combine my sister’s MRI scans with charcoal impressions of my own body. The joining of our bodily marks creates a figure that is ghostly, pulled apart, or monstrous—qualities that point to the tension she feels with her body. Our traces combine through printmaking to construct this new, third figure who is the amalgamation of our collaborative endeavors to give context to the medicalized body.

The ultimate goal for this work is to create an empathetic exchange between doctors, patients, and caregivers that will lead to better patient care. My sister and I hold workshops, present papers, and exhibit within medical contexts to remind doctors that MRI scans represent the bones, viscera, and flesh of a real, whole person who seeks healing. These scans are no longer housed on a hospital computer, but confront the viewers at their own scale and cannot be engaged with passively.

Although this work is about chronic illness in particular, the artwork is open enough for viewers to impart their own identity and experiences within the medical system, and come to find we all carry anxiety about our bodies and, more broadly, our mortality. This identification with different bodies ignites the empathetic exchange between able and impaired peoples. My aim is not to “celebrate” or “fight” difference, but to foster an ethical turn in medicine and greater society where difference is expected and respected.

Presenter:

Darian Goldin Stahl, Vanier Scholar, PhD Humanities Student, Concordia University Montreal (dariangoldinstahl@gmail.com, www.dariangoldinstahl.com)

Darian Goldin Stahl is a Printmaker and Bookmaker currently residing in Canada. She is a PhD student in Humanities at Concordia University in Montreal, and recently completed an eight-month scholarship residency at Malaspina Printmakers in Vancouver, British Columbia. Darian received her MFA in Printmaking from the University of Alberta in 2015, and her BFA in Printmaking at Indiana University Bloomington in 2011. She first studied printmaking at the Scuola Internazionale di Grafica in Venice, Italy in 2008.

Darian’s arts-based research focuses on the medical humanities, patient narrative, and chronic illness. She has recently been awarded solo and two-person exhibitions in Vancouver, Calgary, Ottawa, and Winnipeg. Darian has also lectured at numerous conferences on her research and has exhibited her work in many countries around the world, including the United States, Canada, Scotland, China, Slovakia, and Egypt.

Friday Session 3 : Room 7

Non-human Animals in Media Art - Part 1

This panel explores non-human animals in media art. How do interactive, generative, aleatoric, improvisational or other types of media art methodologies engage nonhuman animals and promote an ethics of compassion? How do the creation and dissemination practices of media arts engage issues specific to nonhuman animals such as interspecies collaboration, protected or degraded ecological spaces, urban and rural space, war, experimentation, and ethical thematics? How might media art uniquely move the discourse of nonhuman animals beyond the visual or object-centric worldview into notions of agency, voice, relational ontologies, immanence, encounter, haptic perception, and nonvisual knowledge? This session panel encourages submissions from faculty, graduate students and independent researchers in art history, visual and material culture, creative practices, design, theory and criticism, pedagogy and museum/gallery practices.

Session Chair:

Donna Szoke, Brock University (dszoke@brocku.ca)

Presentations

Room 7 : 1:45-3:15 pm

1. “Art-making with a crow”

Abstract:

Andreyev discusses ethics and ecological aesthetics through an examination into relational events that happened with free-living neighbourhood crows. She focuses on how one crow’s creativity initiated a series of interspecies artworks. Andreyev’s presentation proposes interspecies collaboration through methods of biophilic attention and generative indeterminacy. Biophilic attention is a practice of sensing more-than-human vitality and creativity, and paying attention to affect—with all its potency in the moment—as means to turn away from separation and towards connection. Generative indeterminacy is a production method that potentiates the relinquishment of human-centric authorship for interspecies collaboration. These methods are supported by electro-acoustic and computational processes, deep listening, call and response methods, and biomimicry.

Presenter:

Julie Andreyev, (lic@telus.net)

Julie Andreyev is an artist, researcher and educator. Andreyev’s art practice, called *Animal Lover* (www.animallover.ca), explores more-than-human relational creativity. The projects take the form of new media performance, video installation, generative art, and relational aesthetics. Andreyev’s research and projects have been presented internationally, and are supported by the Canada Council for the Arts and the Social Sciences and Humanities Research Council of Canada. Andreyev is Associate Professor at Emily Carr University of Art + Design in Vancouver. Andreyev’s recently completed PhD thesis, completed through SFU, is an interdisciplinary investigation into an expansion of ethics for more-than-human beings examined through interspecies relational creativity in art processes.

Room 7 : 1:45-3:15 pm

2. (no title provided)

Abstract:

My praxis with bison began this past summer when I had the privilege of being an artist in residence at Riding Mountain National Park. Every day for two weeks I observed and captured audio recordings of the bison that inhabit the Lake Audy plain enclosure. Collaborating with conservation officers, members of the local indigenous communities, naturalists and most importantly the bison themselves, I gathered knowledge and formed a connection to these creatures and their biosphere. Following this undertaking, I have developed a suite of works, one of which is a new media work and accompanying paratextual document titled *Western Porcupine Grass* (<https://vimeo.com/216666290>). This work joins aesthetic, relational, and scientific strategies to engage in concatenated ways of “knowing well” (Tuana). In the new media aspect of the work, the viewer sees a spiraled blade of Western Porcupine Grass being placed in a woman’s mouth where it rests for a moment and is then slowly pulled out, and is revealed to be straight. Held up before the camera it begins to twist itself again. Over this looping visual are heard three authoritative voices, occasionally bison, and myself. Through these clips, various theories and stories of adaptation, conservation, anthropomorphism, and value unfold. There are moments of disconnect between audio and visual, but these are contrasted by passages of clarity, where the poetic act and the seemingly austere biological discussions speak to one another. In the paratextual document, these conversations form entry points to research that connects my material relational practice to actor-network theory, the cultural coding of science and non-human environments, and the importance of acknowledging ‘ungrievable’ lives. This work is an early incarnation of the form I intend my PhD dissertation to take; a form that integrates aesthetic production and research-practice into the academic document, not as an additive addendum to it.

Presenter:

Michelle Wilson, PhD Candidate, Art and Visual Culture, University of Western Ontario
(Mwils227@uwo.ca) <http://michelle-wilson-xxdr.squarespace.com/>

In her work, Michelle Wilson explores the use of inter-media art as a conduit for imagining alternate political and personal realities in which non-human animals are afforded relational and differentiated rights. Collaborating with bison, conservation officers, Indigenous community members, and local naturalists Wilson’s work aims make palpable the presence and absence of the bison, as well as their inseparability from this land and its people. Wilson received her BFA from the University of Ottawa in 2005 and graduated with highest honours from the School of Photographic Arts, Ottawa in 2008. She represented Canada at the Rencontres d’Arles in 2008, and, more recently, presented at the 14th annual Institute for Critical Animal Studies Conference. In 2015, she successfully defended her MFA thesis, *ANIMA: Visual Art as a Vehicle for Exploring Other Modes of Relatedness*. She is currently a Ph.D. candidate in Art and Visual Culture at the University of Western Ontario.

Room 7 : 1:45-3:15 pm

3. “A Foray into the Sonic Worlds of Animals: Xenophonia in Sound Art”

Abstract:

“Plants and animals are always his hosts; man is always necessarily their guest.” —Michel Serres

Since the 1960s, sound artists such as Alvin Lucier and Pauline Oliveros have probed the sonic affordances and experiences of non-human animals. What is it like to listen beyond human ears? Dolphins, spiders and whales listen within a different frequency spectrum than humans – they even experience sound differently through vibrations on their various bodies. Jane Bennett calls for an affinity to *the-outside-that-is-inside-too*, where humans understand their interconnection with and extension to other species. This paper proposes an escape from the animal/human divide through a practice of compassionate listening to animal *xenophonia* – a term I coined to describe sounds perceived as foreign and alien, and which uphold bifurcations of human/animal, subject/object and culture/nature. Through sound art practices of co-creative cross-species interaction we can understand the sonic experience of animals through experimentation and “a certain willingness to appear naïve or foolish” (Bennett).

Listening in on a select anthology of artworks by Céleste Boursier-Mougenot, Jana Winderen, Marie Caye, Mark Peter Wright, Lawrence Abu Hamdan and Uri Aran, this paper explores the creation of sound art with, on, about, and for animals. What are the ontological and political assumptions made by these various approaches? We may try to better understand the sonic experience of animals through interactive, generative and improvisational artistic methodologies, but sometimes these tactics turn back on themselves in ouroborosian fashion. Speculating about the sonic experiences of animals, artists may end up applying the very violence of anthropocentrism they seek to discombobulate. How do we probe the minds, materials and assemblages of non-human animals without our human essence oozing in?

Presenting a selection of methodological approaches to animal-oriented sound art, this paper suggests an anthropodecentric vibrational ontology that actively experiments with the xenophonia of non-human animals.

Presenter:

Tobias Linnemann Ewé (tobiasewe@gmail.com)

Tobias Linnemann Ewé (1987) is at various times a computer musician, sonic situationist, and PhD-student in The Department of Art History, Visual Art & Theory (University of British Columbia) with an interest in how objects experience sound. He has an MA in Modern Culture (University of Copenhagen) with a specialty in digital folklore and the political potential of net_art archives. Based in Vancouver, Ewé is a researcher of vibrational affect, speculative aesthetics and sound art. He also writes about sound studies, cyberspace and the practices of everyday life at www.tle.li and [@tobias_ewe](https://twitter.com/tobias_ewe).

Friday Session 3 : Room 8

A Tribute to John Berger and His Legacy

In January 2017, the influential critic, the British born, John Berger, died in France where he had lived for many years. It seems fitting that the 50th UAAC anniversary conference help celebrate the legacy of Berger whose critical works such as “Ways of Seeing,” and “About Looking,” have been used in many university courses. As he wrote, “Seeing comes before the words. The child looks and recognizes before it can speak. But there is another sense in which seeing comes before words. It is seeing which establishes our places in the surrounding world.” This session invites papers that explore the influence of Berger’s work, not only as a critic, but also as a poet, novelist, painter, collaborator with photographers, and screenwriter. Papers are invited that explore diverse perspectives relating to Berger’s legacy from various areas of the visual arts including studio, art history, theory, criticism, pedagogy, and museum/gallery practices.

Session Chair:

Lee Fearnside, Associate Professor of Art and Director of the Diane Kidd Gallery, Tiffin University, Ohio, US. (fearnsidel@tiffin.edu)

Presentations

Room 8 : 1:45-3:15 pm

1. “Looking with Her; John Berger and the Use of Art History in Problematizing the Postfeminist Politics of the Sexy Mirror-Selfie”

Abstract:

Sexting is a notable phenomenon occurring among North American youth and has been identified as an “epidemic” (Cooper, 2012). The phenomenon is particularly prominent within the open-access media app known as *thehive.com* (Resignation Media, 2015) where sexually suggestive photos of women are prevalent. The postfeminist and neoliberal underpinnings that permeate the sexy-mirror selfie (in which a selfie is taken in front of the mirror) are notably layered and complex with firm links to the history of visual culture; Like a bizarre example of history repeating, the visual similarities between the sexy mirror selfie and many European paintings from art history are uncanny.

Within *Ways of Seeing* (1972) John Berger articulated what could be identified as the nexus of postfeminist, neoliberal ideology undergirding the sexy selfie phenomenon. In his analysis of a painting by the early renaissance artist Hans Memling (1485), Berger challenged the popular opinion that the depiction of a mirror was a mere symbol of Christian morality, but rather the ultimate permission for female objectification: I am not looking at her, I am looking with her.

Influenced by Berger’s analysis, I will situate the use of European Art History as a form of *subjugated knowledge* (Foucault, 1972) in challenging the emphasis on self-surveillance (Gill, 2007), self-discipline (Gill, 2007) and neoliberal individualism (Butler, 2007) that permeates this contemporary, image-based phenomenon.

Presenter:

Tia Halliday, BFA, BEd, MFA, Tenure-Track Instructor of Visual Art and Theory, Department of Art, University of Calgary

Room 8 : 1:45-3:15 pm

2. “Images of the Resistance and Another Way of Telling”

Abstract:

Berger and Mohr’s *Another Way of Telling* examines the connections and disconnections between photographs, photographers, viewers and perception or understanding. Can these ideas be applied to political images? After the US presidential election and throughout the current administration, photographs of protest marches, people affected by the administration’s policies, and artist’s reactions have proliferated social media and visual culture. Do these images help us to understand the loose coalition of the “resistance,” convey a spirit of a moment in time, or are they ambiguous documents? This paper debates whether these photographs communicate collective experience, or, if in the end, the uncertainty of the photograph makes it impossible to foster anything beyond observation (Berger, 1982).

Presenter:

Lee Fearnside, Associate Professor of Art and Director of the Diane Kidd Gallery, Tiffin University, Ohio, US. (fearnsidel@tiffin.edu)

Lee Fearnside, Associate Professor of Art, is also the Director of the Diane Kidd Gallery at Tiffin University. In her own work, she creates projects using photography and video to explore issues of body image, sexuality, and cultural politics. Her photographic work has been exhibited in galleries in New England, the Midwest and in national juried shows, including the Toledo Museum of Art (Ohio) and the New York Hall of Science (NY). Her videos have been screened at film festivals in Boston, Oregon, Toronto, Chicago, San Francisco and most recently on Rhode Island PBS.

Room 8 : 1:45-3:15 pm

3. “White Fear from Black Voices: What Do We See? What Do We Know? Examining Semantic Discourses of Kara Walker’s Installation *Harper’s Pictorial History of the Civil War (Annotated)* and the WGN network’s serial drama *Underground*”

Abstract:

“Race is potentially the most salient matter in American discourse . . .” Increased visibility of white supremacists and Black Lives Matter have amplified present-day awareness about race problems and lingering phenomenon about fear, power, and control within the contemporary United States. Both movements make visible the systemic oppression (human bondage, mass murder, mass incarceration, and income inequality) of black people by white people throughout the nation’s past and into the present day. White fear has motivated generations of white Americans to remain complicit in their silence against such oppression and since the country’s beginnings the white ruling class has invented systems of wealth to hold power over black people with American slavery being the most egregious. Kara Walker’s installation *Harper’s Pictorial History of the Civil War (Annotated)* and the WGN network’s serial drama *Underground* use formal language and historical context to tell stories about enslaved black people by white oppressors during Antebellum America. Both media frame issues of whiteness through fear, violence, oppression, and power. Research uses Berger’s theories to examine: 1.) how technique and aesthetics provide semantic discourse within the media and 2.) how both media serve as conduits from a past age to the contemporary era.

Presenter:

Holly Hey, Professor, Head of Film, The University of Toledo, Department of Theatre and Film, College of Visual and Performing Arts, Toledo, Ohio (holly.hey@utoledo.edu)

Friday Session 3 : Room 9

Un bestiaire post-écocide

Des dragons celtes aux licornes du Moyen-Âge; du *Jardin des délices* aux chimères de Thomas Grünfeld, chaque période historique génère ses images d'animaux merveilleux et monstrueux qui incarnent l'imaginaire d'une société et les transformations qui l'affecte. À l'aune de la « Sixième extinction », la plus rapide et dévastatrice, quels seraient ces monstres animaliers aujourd'hui ? Le lien entre identité et altérité se reflète-t-il dans les hybrides qu'inventent et fantasment les artistes ? Comment composer avec cette généalogie du futur ? Quel serait le bestiaire de l'Anthropocène dont l'identité visuelle est à constituer ? Depuis l'empathie interspécifique, le culte de la « cuteness » animale jusqu'à la vision catastrophiste d'insectes ravageurs, voire de supers espèces génétiquement modifiées, quels imaginaires repère-t-on dans les représentations actuelles et que nous disent-ils de la société qui vient ? Entre études de cas et propositions de lectures transversales, ce panel cherche à spéculer autant qu'à analyser des ensembles symptomatiques.

A post-ecocidal bestiary

From celtic dragons to mediaeval unicorns; from *Jardin des délices* to Grünfeld's chimeras, each historical period generates its images of wonderful and monstrous animals that embody the imagination of a society and the transformations that affects it. On the edge of the "Sixth extinction", the most rapid and devastating one, what would these animal monsters be today ? Is the relationship between identity and otherness reflected in the hybrids invented and fantasized by artists ? How should we deal with this genealogy of the future ? What would be the bestiary of the Anthropocene whose visual identity is to be constituted ? Since interspecific empathy, the cult of animal "cuteness" up to the catastrophic vision of insect pests, or even super genetically modified species, what imaginations are found in current representations, and what do they tell us about the society that is to come ? Between case studies and proposals of transversal readings, this panel seeks to speculate as well as to analyze symptomatic sets.

Session Chairs/Présidentes de séance:

Magali Uhl, professeure, Département de sociologie, Université du Québec à Montréal, Canada (Uhl.magali@uqam.ca)

Presentations/Présentations

Room 9 : 1:45-3:15 pm

1. “L’exposition du vivant: le bestiaire hybride de Pierre Huyghe”

Abstract/Résumé:

Lors de son exposition éponyme au centre Georges Pompidou en 2013, Pierre Huyghe présentait des animaux humains et non-humains *in vivo* dans l’espace d’exposition. À travers cette étude de cas, on remarque que le glissement de la représentation à la présentation du vivant laisse entr’apercevoir certains changements profonds quant à la conception de l’animalité, faisant apparaître un étrange bestiaire.

Dans l’œuvre de Pierre Huyghe, anthropomorphisme, zoomorphisme et hybridation s’entrecroisent dans des situations au sein desquelles le vivant est omniprésent et participe à une conception globale du monde (*Umwelt*). Qu’il s’agisse de *Human*, une chienne à la patte droite rose fluo, d’un bernard-l’ermite évoluant au sein d’un aquarium avec en guise de coquille une réplique miniature de *La Muse endormie* de Brancusi, d’un humain portant un masque lumineux déambulant dans l’espace d’exposition, d’un autre à tête de faucon ou encore d’une statue de style classique dont la tête est recouverte d’un essaim d’abeilles en activité ; tous participent à l’élaboration de ce bestiaire hybride aux limites floues et mouvantes où humains et non-humains sont envisagés de façon globale – certaines œuvres étant d’ailleurs accrochées à différentes hauteurs permettant ainsi une juste appréciation de tous et allant ainsi à l’encontre de l’un des truismes les plus ancrés affirmant que l’art est une activité uniquement humaine. Si ces œuvres n’interrogent pas directement les frontières entre nature et culture, elles suggèrent au contraire leur entrelacement sinon leur effacement à l’ère que d’aucuns nomment Anthropocène. Des animaux de petites tailles ou invertébrés – habituellement peu considérés dans les sociétés dites Occidentales – sont également partie prenante de l’exposition. Ils induisent une conception plurielle du vivant et la présence réelle du corps animal confronte le spectateur aux défis de la subversion normative des catégories en envisageant le vivant au prisme de l’altérité plutôt que de la hiérarchisation.

Presenter/Présentatrice:

Anne-Sophie Miclo, Doctorat en histoire de l’art à l’Université du Québec à Montréal
(miclo.anne-sophie@courrier.uqam.ca)

Anne-Sophie Miclo est doctorante en histoire de l’art à l’Université du Québec à Montréal, elle s’intéresse aux problématiques liées à l’utilisation du vivant non-humain dans les expositions et les collections muséales. Elle est titulaire d’un Master en Politique et Gestion de la Culture à l’Institut d’Études Politiques de Strasbourg et d’un Master en Histoire de l’art de l’université de Strasbourg au cours duquel elle a fait porter ses recherches sur l’œuvre de Céleste Boursier-Mougenot. Elle a par ailleurs contribué à des catalogues d’expositions et compte plusieurs articles publiés dans des revues spécialisées telles que *La Belle Revue*, *Inferno* et *ESPACE art actuel*.

Room 9 : 1:45-3:15 pm

2. “Qu’avons-nous fait de l’animal et qu’allons-nous en faire?”

Abstract/Résumé:

La figure animale est centrale au sein de ma démarche. En raison de sa charge historique et symbolique, elle est pour moi prétexte à interroger les transformations qui affectent notre société et, dans une optique prospective, à questionner le(s) futur(s) que, potentiellement, ces transformations induisent.

À l’ère des modifications du génome qui altèrent et transforment les corps et les environnements, les coupures ontologiques ancestrales vacillent. Le concept même de *Nature* est devenu équivoque. Les frontières qui séparaient jadis *naturel* et *artificiel* lentement se dissolvent et, avec elles, nos capacités d’entendement de ce qui relève encore du domaine de l’imaginaire et de ce qui existe, véritablement.

Les créatures hybrides peuplent les imaginaires et les arts depuis des millénaires. Aujourd’hui, alors que la transgénèse permet désormais à l’homme d’intervenir au cœur du génome pour créer des créatures conformes à ses attentes, la mise en œuvre d’animaux monstrueux s’enrichit d’un sens nouveau. Passées de la représentation à la réalité, les entités monstrueuses ne sont en effet plus seulement des créatures imaginaires mais sont créées de façon routinière dans les laboratoires et s’incorporent lentement dans le paysage génétique.

Dans cette perspective, je m’appuie sur les imaginaires contemporains de l’animalité engendrés par ces bouleversements sans précédents des modalités d’existence du vivant pour tracer des lignes de causalité. Je cherche à inventer plastiquement les formes potentielles que pourrait, aujourd’hui et demain, prendre le vivant. Je cherche à concevoir un récit de ce qui pourrait advenir, au regard de ce qui est déjà advenu, au regard de ce qui, déjà, advient.

À partir d’une présentation de ma démarche artistique, cette communication propose dans une perspective contextualisante d’évoquer le bestiaire de l’Anthropocène tel que je peux l’imaginer et tels que d’autres artistes peuvent le faire.

Presenter/Présentatrice:

Charlotte Boulch, Doctorante en Art et Sciences de l’Art à l’Université d’Aix-Marseille
(charlotte.boulch@gmail.com)

Charlotte Boulch (Univ. Aix-Marseille en collaboration avec l’Académie Royale des Beaux-Arts de Bruxelles) est artiste et doctorante en Art et sciences de l’Art. Ses recherches portent sur l’utilisation contemporaine de la figure animale dans l’art. Plus spécifiquement sur la manière dont la mise en œuvre de la figure animale au sein de l’art contemporain peut constituer un outil critique efficient de l’arraisonement de la nature et de l’instrumentalisation des animaux par l’homme.

Room 9 : 1:45-3:15 pm

3. “Animaux robots ou nouvelle wilderness? Prospective du bestiaire de la smart city à l’ère de l’anthropocène”

Abstract/Résumé:

En 2014, Greenpeace publie une vidéo «RoboBees – The future is already there» dans laquelle apparaissent des abeilles robotiques de seconde génération. Dystopie inquiétante du *critical design* ou utopie technologique, cette fiction délibérément ambivalente met sur la piste de ce que pourrait être un premier bestiaire post-écocide: un catalogue d’animaux robots remplaçant, par biomimétisme, des animaux naturels, leur ajoutant même de nouvelles fonctions. Plus fondamentalement, si le bestiaire désignait au Moyen Âge un manuscrit regroupant des fables et des moralités sur les animaux réels ou imaginaires, le bestiaire post-écocide pourrait bien être le répertoire de biomimétisme, présentant les vertus et fonctions de tous les organes animaliers, comme ressources pour concevoir des animaux artefacts.

Face à cette nouvelle domestication et consignation du vivant, on peut opposer les travaux d’artistes contemporains explorant une nouvelle wilderness et questionnant notre identité et sa relation floue à l’animal, comme ceux notamment de Pierre Huygues, Friz Haeg, ou Jan Fabre, ainsi que ceux de designers critiques comme le groupe «Design Friction» imaginant des animaux hackers de la smart city (projet *Animals of the Smart City*).

Cette communication cherchera à approfondir deux questions. D’abord, en quoi l’écocide et l’anthropocène consistent-ils à écarter l’animal monstre, énigmatique et poétique, par une problématisation bien particulière du merveilleux, celle que porte l’encyclopédie de biomimétisme (ex. l’arche de Noé du 21^e siècle comme clé usb contenant un répertoire de biomimicry)? Ensuite, comment faire la « généalogie prospective » de ce nouveau partage entre « raison et déraison » (qui n’est pas sans rappeler l’approche déployée par Michel Foucault dans son *Histoire de la Folie*), à partir de deux bréviaires rivaux: celui des animaux robots des ingénieurs du MIT (Robobee project) et celui de la nouvelle wilderness dans la ville contemporaine des artistes et designers critiques ?

Presenter/Présentateur:

Christophe Abrassart, Professeur-adjoint à l’École de design de l’Université de Montréal (christophe.abrassart@umontreal.ca)

Christophe Abrassart, PhD en Sciences de Gestion (CGS, MinesParisTech) est professeur à l’école de design de l’Université de Montréal, co-directeur du DESS en éco-design stratégique (UdeM-Polytechnique Montréal) et co-directeur du Lab Ville Prospective (www.labvilleprospective.org). Il anime régulièrement des ateliers de co-design prospectif. Ses recherches portent sur la prospective stratégique, la conception innovante de la ville durable au XXI^e siècle, le design de systèmes de produits-services (PSS) et de styles de vie durables et la théorie du design (codesign, design social, critical design, design et éthique, design et littérature, design et subjectivation, design et politique publique). Il collabore également avec le groupe Design et Société (École de design, UdeM), le Centre de recherche en éthique (CRÉ, UdeM) et le groupe Mosaic (HEC Montréal).

Friday Session 4

3:30–5:00 pm
uaac-aauc.com



Friday Session 4 : Room 1

Diaspora, Trauma, Memory - Part 2

The intent of this panel session is to focus on the inter-relationship of diaspora, trauma, and memory as each is evoked via visual culture (images/objects/places, etc.). The contemporary moment, rife with antagonisms and trauma with respect to migration, seems like the opportune time to discuss issues of how ideas, images, and objects related to diasporic experience find their way into the public consciousness. The proposed session will be organized as a panel discussion in which each participant will present a 5-minute synopsis of their research after which the remainder of the session will be devoted to discussion. The aim is to bring together scholars whose chronological or cultural research areas may be disparate yet they share a common interest in the ramifications of displacement, and its ongoing cultural, political, and social relevance.

Session Chair/Présidente de séance:

Bojana Videkanic, University of Waterloo (bojana.videkanic@uwaterloo.ca)

Presentations/Présentations

Room 1 : 3:30-5:00 pm

1. “Mapping Racial Trauma”

Abstract:

In 1934, the U.S. Government established the Federal Housing Administration to deal with chronic housing shortages and spikes in foreclosures during the Depression. As part of the New Deal, the FHA formed the *Home Owners' Loan Corporation* to assess and refinance mortgages for over a million homeowners. As part of this work, the HOLC created 'risk assessment maps' in 239 cities across in the US, dividing neighbourhoods into four colour-coded grades, ranging from 'highly desirable' to 'undesirable', which were noted in red. Not surprisingly, these areas housed most of the six million African Americans who had left the South during the Great Migration.

Three decades later, community activists in Chicago coined the term, 'redlining' to refer the common practice of mortgage lenders drawing red lines on maps to indicate areas that they would not service. While many of these areas coincided with the 'undesirable' areas of the HOLC maps (Jackson, 2008), the maps themselves were just one of the myriad of ways that lenders used demographic information to discriminate against racial minorities. (Hillier, 2003)

Recently, writers such as Ta-Nehisi Coates and Richard Rothstein, and interactive projects such as *Mapping Inequality* have thrust both the maps and redlining back into the spotlight. While some districts remain intact, or are visible through geographic traces, many of these areas have been have been replaced by highways and infrastructure, or 'revitalized' through gentrification.

Borderline is a research-creation project of mine that examines the relationship between sound and socioeconomic divisions within cities using historical housing data, open data and performance. During this panel, I will discuss the HOLC maps through the lens of racial trauma, specifically how spatial discrimination impacts Black geographies, and how mapping inequality flattens social landscapes by eliminating subaltern methodologies.

Presenter:

Jessica Thompson, University of Waterloo (jessica.thompson@uwaterloo.ca)

Jessica Thompson is a media artist working in sound, performance and mobile technologies. Her research investigates the ways that urban sound reveals spatial and social conditions within cities, and how the creative use of urban data can generate new modes of placemaking and citizen engagement. Her work has shown in exhibitions and festivals such as the *International Symposium of Electronic Art* (San Jose, Dubai, Vancouver), the *Conflux Festival* (New York), *Thinking Metropolis* (Copenhagen), *(in)visible Cities* (Winnipeg), *Beyond/In Western New York* (Buffalo), *New Interfaces in Musical Expression* (Oslo), *Audible Edifices* (Hong Kong), *Artists' Walks* (New York) and *Locus Sonus* (Aix-en-Provence), as well as publications such as *Canadian Art*, *c Magazine*, *Acoustic Territories* (Continuum Books), the *Leonardo Music Journal*, and numerous art, design and technology blogs. She is an Assistant Professor in Hybrid Practice at the University of Waterloo.

Room 1 : 3:30-5:00 pm

2. “The Migrant Image: Mining the Family Photo Album”

Abstract:

This paper discusses the role of the family photographic archive to explore the notions of belonging and nationhood. It enacts an interdisciplinary analysis of artist Zoe Leonard's 2016 photographic project, *In the Wake*, presented at Hauser & Wirth, NY. It combines art historical discourse on photography and the medium's relationship to post war historical memory (a lineage that Leonard references in the work) with contemporary issues from Critical Immigration and Refugee Studies.

Leonard's *In the Wake* presents archival photographs from her family photo album to explore the generational impact of displacement and statelessness. Leonard's family participated in the Polish Resistance Movement during World War II. At the end of the war, with Poland under Soviet occupation, Leonard's surviving family escaped the country and remained stateless for over a decade, before immigrating to the United States and obtaining citizenship. Leonard re-photographs old snapshots from the family archive, documenting her unresolved relationship with this history while enacting the process of constructing historical memory and familial narrative.

The paper strategically oscillates between two modes of visual representation of familial history, nationhood and belonging. Through the historical and formal lens of Art History, the paper explores the role of the private family archive within photographic discourse, the medium's indexical relationship to trauma and post-war photographic practices (including Gerhard Richter, Christian Boltanski and Harun Farocki), and the construction of history through counter-practices of collecting and labeling. Pairing this analysis with contemporary issues from Critical Immigration and Refugee Studies, the paper addresses the way in which the immigrant body is constituted in discourse through visibility and media representation. It underscores the material effects of the visual and the discursive on immigrant and refugee determination processes. The paper considers tropes of otherness, criminality and contamination, and argues that the visual and the material can not be separated, as they mutually construct notions of legitimacy and belonging, and are actively engaged in the production of bodies in relation to the nation-state.

Presenter:

Shoghig Halajian, PhD student, History of Art, Theory and Criticism, University of California, San Diego (shalajia@ucsd.edu)

Shoghig Halajian is a curator, writer, and researcher based in Los Angeles. She organizes invitation of sorts with Anthony Carfello and Suzy Halajian, serves on the Board of Directors at Human Resources LA, and is currently working on a publication that explores technological practices of surveillance and social control, co-edited with Thomas Lawson (LACE, 2017). From 2013-2016, Halajian was Assistant Director/ Curator at Los Angeles Contemporary Exhibitions (LACE). Recent curatorial projects include *At night the states* (co-curated with Suzy Halajian) at the Hammer Museum, 2017; *DISSENT: what they fear is the light* (co-curated with Thomas Lawson) at LACE, 2016; *Jibade-Khalil Huffman: Verse Chorus Verse* at LACE, 2016; and *Rafa Esparza: I have never been here before* at LACE, 2015. She is currently a Ph.D. student in Art History, Theory, and Criticism at University of California, San Diego.

Room 1 : 3:30-5:00 pm

3. “Talismans & Traces: Performing the Body as the Transitional Object of Displacement”

Abstract:

This brief presentation outlines the contours of my thinking-in-process about the centrality of the body as an artistic medium to represent the trauma of genocide and state terror. Specifically, I am concerned with theorizing how within the framework of performativity the body stands in for the transitional object of early psychic experience, and, in so doing, becomes the transitional object for the historical memory of displacement. I consider both how the presence of the body in the performative moment can relay the intergenerational memory of trauma without recourse to words, and how the after-life of this performative moment through the circulation of documentary images creates the potential for the reclamation of societal justice as a site of secondary witnessing. In thinking through performing the body as a transitional object that presages testimony, I draw on the insights of Donald Winnicott, Jeanne Randolph, and Diana Taylor to explore the intermediation of object, body, memory, and witnessing. By way of example, I focus on the work of the Guatemalan artist Regina José Galindo. Time permitting, I also address the performance work of Constelaciones, a collective of five women based in Winnipeg who undertook a pilgrimage in July 2016 to the Atacama Desert to perform the return of ceramic bones made by Monica Martinez to her homeland of Chile.

Presenter:

Dot Tuer, Ontario College of Art and Design University (dtuer@faculty.ocadu.ca)

Dot Tuer is a writer, curator and cultural historian. Her work focuses on Canadian and Latin American art from a decolonial perspective, with a specific interest in photography, new media, and performance. Tuer is the author of *Mining the Media Archive* (2006) and of numerous museum catalogue, book anthology, and journal essays. Her most recent curatorial project was a retrospective exhibition at the Art Gallery of Ontario of Mexican artists Frida Kahlo and Diego Rivera, *Frida and Diego: Passion, Politics, and Painting* (2012-13). Tuer holds a Ph.D. in Latin American history from the University of Toronto and is Professor of Visual and Critical Studies at OCAD University. Her current research centers on the politics of cultural memory, visual storytelling, and strategies of commemoration in the Americas.

Room 1 : 3:30-5:00 pm

4. “Art and Migration: Performative Installation, a Locale for Memory and Identity”

Abstract/Résumé:

My inter-artistic practice can be situated at the crossroads of visual arts, performative theatre and literature. As a migrant artist, I transform exile into a space for creation, into a location for memory and identity. In my view, more than institutions the locale of art is society itself, more than objects art must be action. I profoundly believe in the role the artist must play in social and political transformation processes, which in turn prompted me to integrate in my work social issues that particularly concern me. Taking the form of installations, performances, engravings, videos, sounds, or their hybridization, my work deals with topics such as migration, exile, female identity, social and political violence, memory, marginality, isolation, internal force or fragility.

My proposal for the panel « Diaspora, Trauma and Memory » is to present the process I follow as a creator and how it builds on my individual identity as a spanish-speaking-woman-artist-and-mother-of-colombian-origin as well as a french-speaking-woman-migrant-artist-living-in-Quebec. My presentation will be based on three performative installations: *Monument to Ciudad Juarez: Only Women Who Die a Violent Death Go Directly to a Paradise* (2002), an artwork on the many hundreds of women who were violently murdered in Ciudad Juarez, Mexico; *Made of the Same Blood* (2007), a work through which I talk about the forced displacement of women because of the armed conflict in Colombia, the country where I was born; and *The Other Side of the White Islands*, an artwork that shows how the transformation of abandonment, despair and solitude can be experienced, through revolt and liberation before reaching a certain state of resilience.

Presenter/Présentatrice:

Claudia Bernal, Artiste interdisciplinaire, Doctorante en Études et pratiques des arts, Université du Québec à Montréal (claudiabernal@hotmail.com)

Claudia Bernal is an interdisciplinary artist and researcher. She holds a B.A. in *Visual Arts/ Creation* (UQAM, 1999), a MA in theater (UQAM, 2015), and is currently pursuing a PhD in Études et Pratiques des arts at UQAM. The concepts of movement, migration, space, identity, are recurrent in her artworks. She has performed and presented both, solo and collective exhibitions, in museums, artists run centers, galleries, theaters in Canada, Europe and the Americas. She has also presented art pieces in public spaces in Paris, Brussels, Vienna, Prague, Istanbul and Toronto. Her artworks are part of the collection of Banque Nationale du Canada, Bibliothèque et Archives nationales du Québec, Cirque du Soleil, Hotello, the MÉMORIA foundation, among others. She has earned grants from Fonds de recherche du Québec- Société et culture, The Canada Council for the Arts and The Conseil des arts et de lettres du Québec. Colombia-born and Canadian, Claudia Bernal lives and works in Montreal.

Room 1 : 3:30-5:00 pm

4. “Art et migration: l’installation performative comme lieu de mémoire et d’identité”

Abstract/Résumé:

Ma pratique artistique interdisciplinaire se situe à la croisée des arts visuels, du théâtre performatif et de la littérature. Artiste migrante, je transforme l’exil en espace de création, en lieu de mémoire et d’identité. Selon moi, le lieu de l’art, plus que les institutions, doit être la société elle-même, et l’art, plus qu’objets, doit être action. Je crois profondément au rôle que doit jouer l’artiste dans les processus de transformation sociale et politique, ce qui m’a amené à tenir compte dans mon travail d’enjeux sociaux qui me touchent particulièrement. Dans mes œuvres, qui prennent la forme d’installations, de performances, de gravures, de vidéos, de bandes sonores, ou leur hybridation, j’aborde des sujets tels la migration, l’exil, l’identité féminine, la violence sociale et politique, la mémoire, la marginalité, l’isolement, la fragilité et la force intérieures.

Pour le panel « Diaspora, Trauma and Memory », je propose de présenter ma démarche artistique et comment s’y reflète mon identité individuelle en tant que femme-mère-artiste-d’origine-colombienne-hispanophone, ainsi que femme-artiste-immigrante-francophone-habitant-au-Québec. Ma présentation s’appuiera sur trois installations performatives: *Monument à Ciudad Juarez: Seules celles qui meurent de mort violente vont directement à l’un des paradis* (2002), œuvre qui porte sur les assassinats violents de plusieurs centaines de femmes à Ciudad Juarez au Mexique; *Faits du même sang* (2007), œuvre par laquelle j’aborde le déplacement forcé des femmes à cause du conflit armé dans mon pays d’origine, la Colombie; et *L’envers des îles blanches* (2014), œuvre qui témoigne de la transformation des expériences d’abandon, de désespoir et de solitude, du passage par la révolte et la libération, avant d’arriver à une certaine résilience.

Presenter/Présentatrice:

Claudia Bernal, Artiste interdisciplinaire, Doctorante en Études et pratiques des arts, Université du Québec à Montréal (claudiabernal@hotmail.com)

Claudia Bernal est artiste interdisciplinaire et chercheure. Elle détient un B.A. en *Arts visuels/ Création* (UQAM, 1999), et une MA en théâtre (UQAM, 2015). Actuellement, elle poursuit ses études au Doctorat en études et pratiques des arts à l’UQAM. Dans ses œuvres, les concepts de mouvement, de migration, d’espace, d’identité, sont récurrents. Elle a présenté des expositions tant individuelles que collectives dans des musées, des centres d’artistes, des galeries et des théâtres au Canada, en Europe et dans les Amériques. Aussi, elle a fait des interventions artistiques dans des espaces publics à Paris, Brussels, Vienna, Prague, Istanbul et Toronto. Ses œuvres font partie entre autres de la Collection de la Banque Nationale du Canada, de la Bibliothèque et Archives nationales du Québec, Hottello et de la Fondation MÉMORIA. Elle a été boursière du Fonds de recherche du Québec- Société et culture, Le Conseil des arts du Canada et Le Conseil des arts et de lettres du Québec. Canadienne d’origine colombienne, Claudia Bernal vit et travaille à Montréal.

Friday Session 4 : Room 2

The Banff Centre and Photographic Practice - Part 2

Since its inception in 1933, the Banff Centre has been a space of nurturing, experimentation, and enquiry for art practice. The photography facilities are a source of support and inspiration, and a critical site in the development of a strong fabric of photographic practice for numerous artists and photographers nationally and internationally. This panel focuses on the Banff Centre as a community of photographic practices, concentrating on a particularly fruitful period in the late seventies and its legacy into the present. We invite proposals for papers reflecting on philosophies, modes of artistic practice, and models of learning that developed between teachers, curators, students, and artists on photography at the school at this time, and the influences these had on successive generations of photographers.

Session Chair:

Lorraine Gilbert University of Ottawa (lgilbert@uottawa.ca)

Presentations

Room 2 : 3:30-5:00 pm

1. “Working in a Palace of Memory: Eleven Years in the Banff Centre’s Photography Department”

Abstract:

As an undergrad in the late 1990s and early 2000s I first encountered the Banff Centre’s importance to Canada’s photographic community through my teachers. David McMillan at University of Manitoba and later Diane Evans, Chris Czartoryski and Marion Penner Bancroft at Emily Carr all spoke highly of their time working as artists in the mountain institution.

In 2004, I began my own relationship with the photography studios at the Banff Centre. First as a workstudy and later as the Photography Facilitator, I looked after photography artists who were in residence and the studio facilities that supported their artistic research. Through the process of working in the photography studios, I learned more about the institutional memory of the Banff Centre’s photography area through the archives and the Walter Phillips Gallery collection; the flames that engulfed Crich Hall in December of 1979, the Banff Purchase and the work of Barbara Spohr, and the rebuilding of the photography program embodied through the construction of the Jeanne and Peter Lougheed in 1988.

The experience of being at Banff for a sustained period was not only pivotal to my own development as an artist, but also gave me a greater understanding of the position the place held in many artist’s hearts and minds. There is a kind of collective ownership of Banff in the artistic community of Canada. Its influence and reach is bigger than the place itself because of this collective memory – quite simply its strength is in the people and community built around it. As artists who’ve been in Banff, we’ve all bumped up against each other in the darkness of the colour darkroom, or stared out the studio windows looking down the valley towards Bourgeau or Cascade. It represents an instance of pause – often a decisive moment in one’s artistic practice.

At its core, Banff represents a place where artists go to make work and are valued for their artistic knowledge. The effects of the support and mentorship offered historically through this institution continue to reverberate through the photographic community in Canada and be cannot be underestimated.

Presenter: Sarah Fuller

Sarah Fuller holds a BFA from Emily Carr University and is currently an MFA candidate at the University of Ottawa. She has completed residencies at the Klondike Institute of Art and Culture, Yukon, Fondazione Antonio Ratti, Italy, and the Association of Visual Artists (SIM), Iceland. Recent exhibitions include *Future Station: The 2015 Alberta Biennial* at the Art Gallery of Alberta and *See Attached* at the University of Lethbridge Art Gallery. Her work is held in the collections of the Canada Council for the Arts Art Bank, the Alberta Foundation for the Arts, and the Walter Phillips Gallery. For ten years she was the Photographic Facilitator in the Creative Residencies Program at the Banff Centre. Sarah’s work is concerned with investigating and uncovering multiple histories and narratives of place within landscape. Her practice is primarily project-based and often involves working with archives as a means to investigate hidden or obscured narratives. Consistent topics are vernacular architecture, cultural constructions of wilderness, and camouflage.

Room 2 : 3:30-5:00 pm

2. “Rembering Banff Souvenir”

Abstract:

For this panel, I will use the example of the Banff Centre to discuss the changing value and meaning of photography and how the medium shapes and is shaped by larger political, social, and economic contexts. Nodal points of creativity, such as those occurring at Banff, are neither generated, nor remain, in isolation. Rather, I understand them as nested within the politics of interconnected concerns that move ideas and insights along various sometimes competing paths. My discussion will specifically focus on how the photograph articulates social and cultural values through institutional frameworks, which include not only the Banff Centre but federal ones as well. In 1992, the Canadian Museum of Contemporary Photography produced *Banff Souvenir*, which featured the work of artists on this panel, as well as others. I see this present panel, and its desire to acknowledge and celebrate a period of intense artmaking, as connecting across time to this other institutional moment, itself contained with a larger constellation of interests. My participation will focus on fleshing out these relations between artists and institutions in the larger cultural environment. I see what I term the “microhistories” of photography as one way to map out this complex terrain. At Banff, photography operated to create and consolidate a community of interests. The photographs generated in this creative moment (itself informed by a myriad of factors) reflect these values. As images moved outside this milieu to be collected and displayed, they served as meaningful statements that supported the ideas and mandates of other cultural institutions and the individuals working within them. These different histories of the medium, and the various tasks assigned to it, can thus be studied as indicators of changing cultural and social values that affect the role of the artist and institutions at particular points in time.

Presenter:

Andrea Kunard, Associate Curator

Andrea Kunard curates exhibitions on Canadian photography including *Shifting Sites* (2000), *Susan McEachern: Structures of Meaning* (2004), *Steeling the Gaze* (2008), *Scott McFarland: A Cultivated View* (2009), *Fred Herzog* (2011), *Clash: Conflict and Its Consequences* (2012), *Michel Campeau: Icons of Obsolescence* (2013), *Photography in Canada 1960-2000* (2017) and *Marlene Creates - Places, Paths, and Pauses* (2017). Kunard has taught photo history, Canadian art and cultural theory at Carleton and Queen's University, and lectured on photography throughout Canada. Co-editor of *The Cultural Work of Photography in Canada* (McGill Queen's U.P. 2008), she has also written articles on contemporary and historical photography in *The Journal of Canadian Art History*, *the International Journal of Canadian Studies*, and *Early Popular Visual Culture*. She is currently working on a major web-based project focused on the National Film Board of Canada, Still Photography Division collection in collaboration with the Library and Archives Canada.

Room 2 : 3:30-5:00 pm

3. “discursive realities/practical allusions (being and unbeing)”

Abstract:

This period of time in this place of centrifugal force was something so meaningful and illusive that to historicize it now seems totally contradictory to the spirit of the processes and the essence of the productive creative endeavors that emanated from it. Though history-making was a small part of the register the most indelible effect was the person as artist-making, what could be learnt from undoing and doing and the dismantling and understanding of what was being done. This presentation will be a sometimes philosophical subjective account of what was experienced experientially being and unbeing (unbecoming/letting go and piecing things back together) in the Banff long-term photography residency program from 1978-79 (and the ‘Banff Purchase’ *Master class*, summer 1979). This brief moment in photo/art history – absent from all historical accounts from what I can see – was of deep importance for the many that participated, whether full-time practitioners of the ‘course’, one of frequent passer-bys, or those that dropped in on an ir/regular basis. With Hubert Hohn as the overarching guide in the metaphysical and practical processes (dismantling and developing effective pedagogical tools and practices), his influences being the teachings of Minor White, Sufism, Gurdjieff / Ouspensky (“learning how to learn”), gestalt and others, the subjects became equal participants with all who were in the room. I will also look at the driving threads of that time and the infusions of teachings and our learning and how it is embedded in my work at Banff and the directions that were inspired and continued to grow from that space of nurturing, experimentation and enquiry to become part of the fabric of growing practices that motivate contemporary photography today.

Presenter:

Jayne Salloum

Jayne Salloum’s practise exists within and between the personal, quotidian, local and the trans-national. A grandson of Syrian immigrants from the Beqaa Valley (Lebanon), he was born and raised on Sylix (Okanagan) territory. His work engages in an intimate subjectivity and discursive challenge while critically asserting itself in the perception of social manifestations and political realities. He has worked in installation, photography, video, performance, text, curating and facilitation since 1978. Salloum has lectured and published pervasively, and has exhibited at the widest range of local and international venues possible, from the smallest unnamed storefronts in his downtown eastside neighbourhood to institutions such as Musée du Louvre, Museum of Modern Art, Centre Georges Pompidou, Kunsterhaus Bethanien, National Gallery of Canada, Bienal De La Havana, Sharjah Biennial, Biennale of Sydney and the Rotterdam International Film Festival. Salloum is a recipient of the 2014 Governor General’s Award in Visual and Media Arts.

Friday Session 4 - Room 3

New Approaches to the Interior - Part 2

This panel invites presentations from artists, art historians, architectural historians, and design historians that interrogate and unsettle assumptions about the home across time and around the world. Possible topics include: house museums and period rooms; artists' houses; domestic objects and agency; furnishings and social performance; the layering of meaning within and across interior spaces; relationships of the interior to the exterior; relationships between the private and public; matter, materials, and materiality in the home; memory/senses/the body/time, and the home; mobile homes; the production of domestic space; queering the interior; art and rituals in the home; the home and the life stages; phenomenology of the interior; specific rooms in the home: the study, bedroom, living room, etc.; collecting and the home.

Session Chair:

Erin J. Campbell, University of Victoria (erinjc@uvic.ca)

Erin J. Campbell holds a PhD in Art History from the University of Toronto (1998) and is Associate Professor of Early Modern European Art and Chair of the Department of Art History & Visual Studies, University of Victoria. Her research interests include cultural representations of old age and the material culture of the early modern domestic interior. Her publications appear in a number of journals and essay collections, and she is editor and contributing author of *Growing Old in Early Modern Europe: Cultural Representations* (Ashgate, 2006) and co-editor and contributing author of *The Early Modern Italian Domestic Interior: People, Objects, Domesticities* (Ashgate, 2013). Her most recent book, *Old Women and Art in the Early Modern Italian Domestic Interior*, was published by Ashgate in 2015. Current projects include a co-edited book on medieval furniture and a SSHRC-supported project "Art and the Stages of Life in Early Modern Italy" (2016-2021).

Presentations

Room 3 : 3:30-5:00 pm

1. “Objects Unknown: Kijiji, Online Materiality, and Being Alone”

Abstract:

In the Digital Age, how and why we interact with one another is increasingly mediated by technology. What is often overlooked is *where* the sites of social interaction have relocated. While much of our communication happens via social networking sites like Facebook and twitter, often overlooked as communal social spaces are sites like craigslist and kijiji. Through my visual research in printmaking and installation, I explore the materiality of online objects and their narratives, their lives and pneumatic qualities. I am particularly interested in these objects and spaces because they also offer a unique mediated social interaction between strangers.

Focusing on domestic objects, and how we relate to one another through their use, collection and display, my research looks to theories of material culture and materiality. In the digitized world, not only do we curate our online, “profiles” but also create new archives through selling used domestic objects on the Internet. The curation and description of these objects (as you may once have done in a garage sale, outside your home– in “public”) is now, in the cyberspace alternative, presented as a series of images and descriptive texts that refer to an object that exists offline. In addition to how the objects are “curated” (described, photographed) I am equally interested in the unknown qualities of each object –their function as receptacle, pneumatic device, and/or ephemeral relic in their existence both online and offline.

In my practice, I source images from kijiji that draw my attention for their peculiar aesthetic qualities or descriptions. Adding text and drawings of my own to these “found” images, I seek to inhabit spaces/know objects I don’t or can’t know offline while exploring the themes of loneliness, aloneness, and contemporary notions of place.

Presenter:

Phoebe Todd-Parrish, Masters of Fine Arts Candidate, Department of Art and Design, University of Alberta (toddparr@ualberta.ca)

Phoebe Todd-Parrish is a visual artist and graduate student at the University of Alberta where she is an MFA candidate specializing in print making. Originally from a small town outside of Toronto, Phoebe moved to Toronto to complete her undergraduate degree in Visual Arts and English Literature at York University. She went on to complete her MA in English from York University in 2015-2016 and began her MFA at the University of Alberta in the fall of 2016. She enjoys taking her art practice, which explores various media- from installation to animation- to as many places as possible, drawing inspiration from the mundane and the extraordinary in equal parts.

Room 3 : 3:30-5:00 pm

2. “Gold and the Materiality of Splendor in the Early Modern Interior”

Abstract:

When we consider materials, and the way they encapsulate style and encode meaning, one of the most evident and obvious transitions between Medieval and early modern art is the rejection of gold. As a consequence, gold has often been neglected in the art historiography of early modern Italian painting and sculpture as well. But does this reflect the reality of what we see, especially when we explore early modern interiors and their decorations? The answer is no: if we look at walls and ceilings in early modern palaces, we see that gold was ubiquitous, and became increasingly visible in the seventeenth century, when artists used it extensively, often combined with painting and stucco.

Gold, thanks to its material qualities, became a quintessential indicator of splendor, as defined by Pontano in his treatise *De Splendore*, and others, and described by visitors of palaces. In this paper I will argue that gold literally embodied the semantics of splendor—in terms of material wealth and effulgent qualities—and by becoming part of frames for *quadri riportati*, covering entire sections of walls and ceilings, and being included in the pictorial fabric of frescoes, it played a crucial role in articulating the visual vocabulary of social performance. I will focus in particular on a case study, the Sale dei Pianeti in the Pitti Palace, decorated by Pietro da Cortona and his assistant and heir Ciro Ferri. These rooms, I will argue, offer an unparalleled case study because of the extensive use of gold on the surface of the walls and ceilings, but also—and perhaps more prominently—because they embody a moment of overt competition between the Medici and the Barberini families in Seicento Italy.

Presenter:

Francesco Freddolini, Associate Professor, Luther College, University of Regina
(francesco.freddolini@uregina.ca)

Francesco Freddolini is Associate Professor of Art History at Luther College, University of Regina. His research focuses on material and economic histories of collecting and display, and modern global artistic exchanges. His recent publications include *Giovanni Baratta, 1670–1747. Scultura e Industria del Marmo tra la Toscana e le Corti d'Europa* (Rome: L'Erma di Bretschneider, 2013), contributions to *Display of Art in the Roman Palace, 1550–1750*, edited by Gail Feigenbaum with Francesco Freddolini (Los Angeles: Getty Research Institute, 2014), and the special section of the *Journal of Art Historiography* (2014) entitled “Inventories and Catalogues: Materials and Narrative Histories,” guest edited with Anne Helmreich. He is currently co-editing with Marco Musillo a volume entitled *The Medici and the Global World: Art, Mobility, and Exchange in Early Modern Tuscany*, and his research has been supported by the Getty Research Institute, and the Social Sciences and Humanities Research Council of Canada.

Room 3 : 3:30-5:00 pm

3. “Staging the Self at Home: French 18th-century Decors in 19th-century US Houses “

Abstract:

During the second half of the 19th century, French 18th-century inspired decors could be found inside many of New York’s wealthiest houses. Members of the social elite turned to the “Louis” styles and their numerous revivals and reinterpretations to decorate their large entertainment rooms, such as the newly introduced ballrooms, as well as more intimate spaces like boudoirs and bedrooms. Combinations of paneling, furniture, and decorative objects, whether originals or modern reproductions, thus (re)created various versions of the French Ancien Régime in the United States.

It is widely agreed that the use of French 18th-century decors within the home played a significant role in asserting the Gilded Age nouveau riches’s social legitimacy, chiefly by establishing ties—however fictitious and fantasized—with the aristocracy. Yet, to consider the presence of these objects in the domestic sphere only as a means of conferring status or gaining cultural capital is to tell only part of the story. In order to further problematize the process of appropriation of French aristocratic material culture in the US, I will examine the ways in which such decors can be associated with the theatrical notions of stage and costume, either literally (e.g. in the case of costume balls) or metaphorically. To do so, my analysis will concentrate on the design and uses of some of the rooms created for members of the Vanderbilt family during the last decades of the 19th century. I will show how these rooms, by offering a space to construct one’s identity through the appropriation of a foreign and idealized past, supported a new form of dramatization of social relationships within the domestic sphere. In this respect, they contributed in a singular way to the transformation of the value ascribed to polite rituals that occurred during this period.

Presenter:

Marie-Ève Marchand, FRQSC postdoctoral fellow, Department of Art History, Concordia University; sessional lecturer, Université de Montréal (marie-eve.marchand@mail.concordia.ca)

Marie-Ève Marchand is a FRQSC postdoctoral fellow in the Department of art history at Concordia University and a sessional lecturer at Université de Montréal. Her research focuses on the so-called decorative arts, especially their materiality and the epistemological issues arising from their collecting and display in both museums and domestic interiors. Her current project probes the singular role played by French 18th-century material culture in the domestic spaces of art collectors in the United States during the Gilded Age by examining the ways in which objects, through their materiality, their physical interactions with their owners, and their symbolic value, contributed to the construction of the self. Her recent publications include articles in *RACAR*, *Esse: Art + Opinions*, *Espace: Art actuel*, and *Musées*, as well as several book chapters. Her book manuscript, *L’histoire mise en pièces: la period room au musée*, is under consideration for publication by Presses Universitaires de Rennes.

Room 3 : 3:30-5:00 pm

4. “Nostalgia, Modernity, and Interior Design at Casa Loma”

Abstract:

Charles Rice’s and Penny Sparke’s work reminds us of the importance of interiors to the experience of modernity. Indeed, in different ways, they posit that the very idea of the interior (or decorating the interior) is a modern invention. If modernity is fraught with anxiety due to rapid social, cultural, and economic change, than nostalgia (a feeling of homesickness sometimes associated with the older notion of melancholy) seems a particularly appropriate driver for design ideas, especially for upwardly mobile social elites looking to create links, however tenuous, to the “old country.”

With these ideas in mind, this paper uses Sir Henry and Mary Pellatt’s ill-fated Casa Loma as a vehicle for exploring the importance of nostalgia in the emergent field of interior design in the early twentieth century. Perhaps akin to the great estates of the robber barons south of the border, with their Beaux-Arts designed châteaux and enormous Rhode Island “cottages,” the 98-room Casa Loma evinces a desire to (re) create a “proper” sense of home in the New World, with new money. The paper builds on the recent work by Alla Myzelev on Casa Loma but directs attention to interior design practice more generally. It examines the relationships between client, institutions (e.g., department stores), and interior decorating literature to help map out this still largely overlooked aspect of the Canadian built environment. Casa Loma offers an extreme example of nostalgia at play in the Toronto at this time, and provides a useful entry point into the history of interior design in Canada more than three decades prior to the establishment of the first interior decoration program at the University of Manitoba in 1938.

Presenter:

Michael Windover, PhD, Associate Professor, School for Studies in Art and Culture: Art History, Carleton University (michael.windover@carleton.ca)

Michael Windover is Associate Professor of Art History in the School for Studies in Art and Culture at Carleton University, where he is currently Supervisor of the History and Theory of Architecture Program. He is also Adjunct Curator of Design at the Canada Science and Technology Museum. His research interests include twentieth-century architecture and design culture and the designed environments of mass media. He is author of *Art Deco: A Mode of Mobility* (Presses de l’Université du Québec, 2012) and co-author of *Seeing, Selling, and Situating Radio in Canada, 1922-1956* (Dalhousie Architectural Press, 2017).

Friday Session 4 : Room 4

Horsepower: Livestock, Natural Resources, Machinery... and Fine Art at the International World's Fairs

What aesthetics are involved in the display of a Redwood Tree or a wheat thresher? Those who study the world's fairs know that including painting and sculpture at these international competitions was actually an afterthought. Livestock, natural resources, machinery, and manufactured products provided the economic horsepower for the fairs, meriting increased attention by those of us dedicated to the study of art and visual culture. Animals appeared in painting and sculpture, but they also appeared live. Rugged mountains, pastoral fields, and urban landscapes were hung in the gallery of fine arts, but they also manifested their importance in other parts of the fair. How were the farm, factory, forests, and mountains imagined in the differing types of exhibitions mounted at the fairs? What is the relationship between these various exhibitions and what do their differences suggest in light of current theoretical trends such as ecocriticism and post-humanism? Do visual renderings of these subjects conform to or disrupt the models promoted by these displays?

Session Chair:

M. Elizabeth (Betsy) Boone Professor, History of Art, Design and Visual Culture, University of Alberta (betsy.boone@ualberta.ca)

Presentations

Room 4 : 3:30-5:00 pm

1. “Wild and Luxuriantly”: Exhibiting Canada at International World’s Fairs, 1880s-1930s”

Abstract:

Coming to prominence in the mid-nineteenth century, International World’s Fairs were the “extraordinary cultural spawn of industry and empire” (Greenhalgh 1988: 2). These phenomenally popular events served as platforms for the display of objects, the movement of people, and the dissemination of ideas across the British Empire and beyond. As a result, apparitions of empire and imperial ideologies were deeply embedded in this distinct exhibition paradigm. Beginning with the Great Exhibition held in London in 1851, Canadian government agencies regularly contributed to exhibitions held in Britain. Focusing on key fairs held between the 1880s and 1930s, the paper proposed here seeks to uncover what ambitions underpinned the carefully constructed exhibits mounted by successive governments. What visions of Canada was it hoped that displays of preserved fruits and processed foodstuffs, extracted minerals and harvested grains, Massey-Harris wheat binders and images of the Canadian Pacific Railway would convey to predominantly British audiences? Furthermore, how did the messages communicated by these materials compare to those suggested by fine art, architecture and craft, which routinely played second fiddle to natural resources and industrial machinery? Posing such questions engenders an analysis of the emotive aspirations symbolised by these diverse exhibits. This facilitates an examination of how Canadian authorities used International World’s Fairs, specifically those mounted in British cities like London and Glasgow, to promote a burgeoning sense of national identity. Consequently, the paper proposed here engages with discussions concerning the politics of aesthetics, particularly how visual and material culture is used to construct imaginings and projections of nationhood. This prompts a consideration of what experiences and subjectivities are included within such national iconographies, and conversely which are those that are left out, timely subjects in light of Canada 150 and the celebrations, as well as criticisms, it has elicited.

Presenter:

Dr Rosie Spooner, Lecturer, Design History & Theory, Glasgow School of Art, UK
(r.spooner@gsa.ac.uk) (rosie.g.spooner@gmail.com)

Originally from Toronto, Dr Rosie Spooner is a researcher, educator and writer, and is currently Lecturer in Design History & Theory at the Glasgow School of Art. She holds a PhD in History of Art (University of Glasgow), and an MA in Colonial and Postcolonial Studies (University of Bristol). Examining the visual and material culture of empire, her research explores how International Exhibitions facilitated the exchange of objects, people and ideas between Britain and Canada, and questions how varied civic, national, colonial and imperial identities and ambitions interacted at these events. Her work has been published in academic journals (*Burlington Magazine*, *International Journal on the Inclusive Museum*, *Journal of Curatorial Studies*), and critical arts publications (*C Magazine*, *Kapsula*).

Room 4 : 3:30-5:00 pm

2. “Exhibiting the Forest at the World’s Fair”

Abstract:

Pavilions representing the timber industries were among the most unique and curious structures at the world’s fairs of the late nineteenth and early twentieth centuries. The picturesque buildings, which were reminiscent of Swiss chalets, Bavarian cottages, or ancient temples, featured whole logs in their foundation, interior supports, and decorative colonnades. The material of the buildings signified trees as natural resources. This paper examines the development of forestry buildings at international exhibitions in both Europe and the United States from the 1870s to the First World War. Examples include the Pavilion of Hungarian Forestry at the 1873 Vienna World’s Fair, the United States Forestry Building at the 1893 World’s Columbian Exposition in Chicago, the buildings representing the timber industries of the Pacific Northwest at the 1905 Lewis and Clark Exhibition in Portland, Oregon, and at the 1909 Alaska-Yukon-Pacific exhibition in Seattle, and the Lumbermen’s Building and House of Hoo-Hoo (lumbermen’s fraternal order), designed by architect Bernard Maybeck for the 1914-15 Panama-Pacific Exhibition in San Francisco. The paper will also consider separate displays of tree trunks and sections. “General Noble” astonished visitors to the 1893 Chicago world’s fair with its dramatic scale. The California giant sequoia, named after a U.S. Civil War general, had measured 285’ tall and 17 ½’ in diameter, and was believed to be several hundred years old. Its felling was documented in a series of photographs by August William Ericson, which were also displayed at the fair. In keeping with the competitive nationalistic spirit of the fairs, such buildings and exhibits of trees, together with the timber industries they represented, came to serve as powerful symbols of national identity, which represented the land as both natural resource and sublime antiquity, and which claimed a narrative of cultural progression from primitive past to civilized present.

Presenter:

Dr Rebecca Houze, Professor of Art and Design History, Northern Illinois University
(rhouze@niu.edu)

Professor Rebecca Houze studies the history of design and the decorative arts, with an emphasis on textiles and dress. She received her BA from the University of Washington (1993) and her MA and PhD from the University of Chicago (1994, 2000). Her research examines the relationship between art, industry, collection, and display in the late nineteenth and early twentieth centuries. She is author of *Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress* (Ashgate, 2015), and *New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape* (Bloomsbury, 2016). She has published her work in *Design Issues*, *Fashion Theory*, *Textile*, *Centropa*, and the *Journal of Design History*, where she also serves on the Editorial Board. Her current research investigates the relationship between world’s fairs, open-air museums, and national parks in Europe and North America at the turn of the twentieth century.

Room 4 : 3:30-5:00 pm

3. “*Ursus horribilis*: Seth Kinman’s Grizzly Chair at the World’s Columbian Exposition”

Abstract:

Situated as a “mountain man” in frontier history, Seth Kinman (1815-1888) of Humboldt, California was a famous chair maker and entertainer known for his hunting prowess. Made of elk-horns or grizzly bear hides, his chairs were given to Presidents and are emblems of U.S. cultural identity; material manifestations of both politics and ideas of animals. This paper will discuss Kinman’s *Grizzly Chair* that was presented to President Johnson in 1865, and later exhibited at the World’s Columbian Exposition in 1893. Constructed from the bones and hides of two California grizzly bears (once classified as *Ursus horribilis*, “terrifying bear” and extinct since the 1920s), the chair featured an animatronic-like head that would move and snap its teeth at the legs of its sitter. *Grizzly Chair* contrasted with the idealized visions of animal as specimen at the Exposition, such as the Kansas State Pavilion’s *Panorama of North American Plants and Animals*. While Kinman’s chair is closer to animal trophies from the west and abroad—displayed in saloons, trading posts, and hotels—it had similarities to those specimen-like animals displayed as constructed “nature” for a public audience; both types of animal-object displays reflected current ecological concerns while also representing ideologies of nationalism. As technological and functional hunting trophy, *Grizzly Chair* demonstrates the use of animals and their fate before the protective, ecological, and empathetic turn of the Progressive Era (1890-1920).

Presenter:

Vanessa Bateman, PhD Candidate, Art History, Theory, and Criticism, University of California, San Diego (vbateman@ucsd.edu)

Vanessa Bateman is a doctoral candidate in Art History, Theory, and Criticism at the University of California, San Diego. Her research focuses on visual representations of hunting in the early twentieth century; connecting hunting practices to technological developments in visual media that were concurrent with the conservationist movement in the United States during the Progressive Era. In 2017, she joined the Specialization Track in Anthropogeny (the study of human origins) through CARTA (Center for Academic Research and Training in Anthropogeny) as part of UC San Diego and the Salk Institute of Biomedical Studies. Although she focuses on the modern, Vanessa situates the subjects of hunting and animals through their place in the development of visual language and larger conceptions of the human/animal divide. Originally from Toronto, Vanessa received an MA from the Contemporary Art, Design, and New Media Art Histories program at OCAD University in 2013.

Friday Session 4 : Room 5

Art History in Canada Project (1933-present)

This panel will discuss the results of a collaborative project organized by Evonne Levy with the collaboration of colleagues across the country on the history of the discipline of Art History in Canadian universities from 1935 to the present. The basis for discussion will be a website and a pamphlet available at the conference. Data has been collected about the growth and diversification of art history faculties, tenure track position by tenure track position, in around 15 universities where graduate degrees are offered. The project has also generated a snapshot of the current state of art history faculty in the ca. 30 universities that offer BAs in art history (or visual studies), including the countries in which our professorate received its training, and the subjects we teach. As much data remains to be collected (especially about the history of the subfields of our discipline), the panel and audience are invited to discuss: what the data gathered to date tells us; areas for further research (and recruit people to conduct it); how the trends this data helps us to see may assist individual departments and our collective in shaping the discipline's future.

Session Chair:

Evonne Levy

Panelists:

Kathryn Brush, Dominic Hardy, Evonne Levy, Ruth Phillips, Charles Reeve, Anne Whitelaw

Friday Session 4 : Room 6

Being with: Intimacy + Empathy in Creative Practice - Part 2

This session solicits abstracts from visual and performing artists whose practices seek to engage with experiences of intimacy or empathic connection. These themes may manifest in one or all elements of an artist's research creation: conceptualization of a work's form and content; methods or processes deployed in its development and dissemination, and/or; the affective experience of its final synthesis. The session invites questions such as: In what ways are contemporary practitioners exploring notions of intimacy or empathy in their work? How might the experience of such work influence a viewer's perception of *being in the world* as one of *being-with-others*? Could this notion, experienced through art, stimulate a sense of personal agency or ethical engagement *as part* of a collectivity? Taken together, this session aims to generate dialogue about the relevance of such contemporary creative practices, and to invite consideration of their generative possibilities within, and beyond, the art institution.

Session Chairs:

Alexandria Inkster, Independent Artist (amib@telus.net)

Presentations

Room 6 : 3:30-5:00 pm

1. “Creative Engagement with the Effects of Climate Change on Rural Nigerian Women”

Abstract:

The core of my research is to use my creative practice in generating awareness about the effects of climate change on the lives of Nigerian women living in rural communities. The effects of climate change on rural Nigerian communities is being experienced in several sectors, including agriculture, water resources, housing, health and loss of cultural practices, and women tend to suffer more. Empathy is a force that plays a significant role in our attitudes towards social issues. It shapes our understanding of ideas, other cultures and religions, and how we feel the pains of others. The concept of empathy has evolved as a social expectation and cultural norm, which has further gained relevance in the Arts, especially in art activism. With recent natural and sociopolitical chaos happening around the world, including the devastating effects of climate change, it is important for artists to ask how their works of art can help project the viewers into empathizing with the characters in their works. The element of empathy in my work allows me to creatively show the pains of women in the affected communities. My research explores materials and different forms of creative representations including painting, mixed media, and installation in a bid to engage my viewers in the most convincing ways. This paper seeks to show the relevance of empathy in my creative practice. It will highlight the effects of climate change on rural women from a Nigerian cultural perspective by helping these women tell their stories in the most visually compelling ways. This paper is also aimed at creatively engaging viewers who are proximate and distant geographically from the affected communities.

Presenter:

Diana Ohiozebau, MFA Candidate, Department of Art, University of Calgary
(diana.ohiozebau@ucalgary.ca)

Diana Ohiozebau is a British born artist living in Calgary, Canada. She is currently in the Masters of Fine Art program at the University of Calgary. Her BFA degree was received in 2012 from Ambrose Alli University, Nigeria. She was the valedictorian for her class and received the state government award for the best graduating student. She has worked and received training in renowned art studios in Nigeria including the Universal Studios of Art, Lagos and Center for Arts and Culture, Delta state. She was a founding member of the Ingenious minds art group, Lagos, Nigeria. She has exhibited at the Saskatchewan Exhibition, Saskatoon, Canada – in 2015, her works came first, second and third positions respectively at the Saskatchewan Exhibition. Her recent exhibitions include *Vulnerability*, Department of Art, The Little Gallery, Calgary Canada; *Art Martini*, Winter Garden, Calgary, Canada; and *Displaced Bodies*, Department of Art, The Little Gallery, Calgary Canada. Her artistic and research practice is focused on the beauty and richness of her culture; she works primarily with acrylic, mixed media, collage techniques and installation. Currently her research at the University of Calgary takes an interdisciplinary approach by creatively engaging with environmental concerns on women living in rural communities in Nigeria.

Room 6 : 3:30-5:00 pm

2. “How Do I Feel Right Now? Checking In as Creative and Empathetic Practice”

Abstract:

How are you? How many times today have you been asked that question? How many times did you say *good*, or *fine*, or *OK*? When was the last time someone asked you how you’re doing and *listened*, so you could respond in truth and complexity? How aware are you of your own feelings? If someone asked you how you’re really feeling, would you know how to respond?

How Do I Feel Right Now?, a public engagement initiative developed by Chelsea Rushton as part of the *Sankalpa Centre for Dreams and Visions*, an open studio and exhibition at the Lightbox Studio in Calgary’s Arts Commons (March 7 - May 28, 2017), offered participants opportunities to ask themselves the question, and to hold space for their own answers. 11” x17” check-in sheets, depicting outlines of a human form, invited participants to “take a few deep breaths, notice what is going on in your body, and record your discoveries on this sheet”—not in words, but in *images*. Check-in sheets were available throughout the duration of the exhibition for passers-by to complete on their own time; Chelsea opened the Lightbox Studio during her final weeks of exhibition for participants to engage with the project in shared space. *How Do I Feel Right Now?* promoted increased self-awareness through pause, and facilitated the communication of internal experiences with visual language.

Following a brief introduction on Chelsea’s work in the Lightbox Studio, presenters and audience members will be invited to complete their own check in sheet and share their findings with the group. This exercise will engage the audience in both listening and action, and through active listening, create an atmosphere of intimacy and empathy in the session itself.

Presenter:

Chelsea Rushton, MFA, Sessional Instructor, Department of Art, University of Calgary
(clrushto@gmail.com) (clrushto@ucalgary.ca)

Chelsea Rushton holds a BFA with distinction in Creative Writing from the University of Victoria and an MFA in Visual Art from the University of Calgary, and she is internationally trained at the 500-hour level as a yoga teacher. She is the developer and instructor of *Art of the Soul: Creative Process as Spiritual Practice*, a combined lecture, seminar, and studio course currently offered at the University of Calgary. Excerpts from her MFA thesis, *Motherland: Country of the Healer; Country of the Healed*, are published in the *International Journal of Social, Political, and Community Agendas in the Arts* (Common Ground), and forthcoming in *Pulse Anthology of Critical Texts* (Emmedia Gallery & Production Society). Her creative research has been supported by the British Columbia Arts Council, the Alberta Foundation for the Arts, the University of Calgary’s Centre for Research in the Fine Arts, and Calgary Arts Development.

Room 6 : 3:30-5:00 pm

3. “Lost, Found, Within, Without”

Abstract:

As an artist, archivist, collector, and gleaner, I become slowly acquainted with various objects and fragments that seem to call my attention. Within my collecting, objects experience a dislocation but also an introduction to other like things, an attempt to find/create a ‘truthfulness’ not gleaned from the singular but from the many, not seen in the actual-ness of place and space but from the symbolic relationship to that of the collector. When I began this practice, the sense of intimacy and empathy existed solely between the collected object and its relationship to myself, the collector. Although this still holds true, as my collections grow and shift from photographs found in family shoe boxes to sea glass, stones and other various treasures found along the shores in Newfoundland, I realized what I am interested in is not the object itself but the translations and transformations that surround its acquisition and life thereafter. Speaking about my collections and picking things up alongside others became an invitation to a dialogue where I no longer simply gathered objects but personal tales and anecdotes. My attempts for a sense of ‘truthfulness’ began extending past the object, and into the culture of Newfoundland storytelling and craft. Through collecting, an often lonely experience, I began cherishing and exploring what was shared between myself and those I encountered in this practice. These intimate moments, not sought after but simply emerge in my excursions, have allowed me to begin reflecting upon how collecting has become an invitation to unexpected moments of intimacy and closeness with both strangers and objects. This paper will explore accounts of such stories, how they emphasize a sense of closeness and loneliness, and how the resulting art shifts and alters such unexpected intimate experiences.

Presenter:

Andrew Testa (info@andrewtesta.ca) (www.andrewtesta.ca)

Andrew Testa is currently living in Corner Brook, Newfoundland. He has taught as an Assistant Visiting Professor in printmaking, drawing and painting at Grenfell Campus, Memorial University of Newfoundland. He achieved his MFA and BFA from York University, Toronto Ontario, in 2016 and 2013 respectively. He is a recipient of SSHRC and the Elizabeth Greenshields Foundation grants along with numerous awards including a nomination for the York University Thesis Prize. His art practice is concerned with the nature of images—images which at once inscribe a historical continuity between the past and present, as well as index an inevitable sense of loss and drift. Through collecting, storytelling, folding and arranging, his compositions reframe and represent fragments of objects into assembled entities. Through a negotiation between arbitrary and systematic gestures, he explores both subjective and objective observations rooted in the slippery connection between knowledge and image.

Friday Session 4 : Room 7

Non-human Animals in Media Art - Part 2

This panel explores non-human animals in media art. How do interactive, generative, aleatoric, improvisational or other types of media art methodologies engage nonhuman animals and promote an ethics of compassion? How do the creation and dissemination practices of media arts engage issues specific to nonhuman animals such as interspecies collaboration, protected or degraded ecological spaces, urban and rural space, war, experimentation, and ethical thematics? How might media art uniquely move the discourse of nonhuman animals beyond the visual or object-centric worldview into notions of agency, voice, relational ontologies, immanence, encounter, haptic perception, and nonvisual knowledge? This session panel encourages submissions from faculty, graduate students and independent researchers in art history, visual and material culture, creative practices, design, theory and criticism, pedagogy and museum/gallery practices.

Session Chair:

Donna Szoke, Brock University (dszoke@brocku.ca)

Presentations

Room 7 : 3:30-5:00 pm

1. “Just a bird in the glass: surveillance, gazing and non-consensual watching of non-human animals”

Abstract:

CCTV cameras are perched on street lights, high rise buildings and as Banksy creatively puts, in bird nests. While humans have become complicit to the ubiquitous nature of surveillance cameras and watching, there is a lack of consideration on how non-human animals are subjects of constant urban and rural surveillance. Non-human animals are constantly objectified through surveillance practices for human benefit and desire (ie: wildlife watching, zoos, science, species surveys). My artist talk looks at a series artistic projects I’ve produced since 2015 that consider non-consensual watching of animals in both ‘wild’ and urban settings. Furthermore, my artistic productions that use hunting cameras, performance and installations as medium, will interrogate human relationships with animals and the ways that human governance and surveillance trends, implicate audiences outside of their scope of watching.

This talk will address three separate bodies of work: *Scarecrow* (2016-2017), *INFRARED* (2015) and a *precarious train of thought* (2017). Commonly, my works use new media techniques, performance and human and non-human animal interaction to critique themes of non-human animal affect, consent, politics and nature.

Presenter:

Stéphanie McKnight (Stéfy), PhD Student, Cultural Studies, Queen’s University, and Artist (stefy.mcknight@queensu.ca)(www.smmcknight.com)(www.organicsurveillance.com)

Stéphanie McKnight (Stéfy) is an artist and creative practitioner currently producing in Kingston Ontario. Stéfy has a Bachelor of Fine Arts from Nipissing University (North Bay, ON) and a Master’s of Cultural Studies from Queen’s University (Kingston, ON). Her research focuses on gender performativity, privacy, new media and the chilling effects of surveillance trends on artists and activists in North America. Stéfy’s medium is art in forms of installation, video, experimental photography, performance and found objects. Recent exhibitions include the Centre for Indigenous Research-Creation, Modern Fuel Artist Run-Centre, the Isabel Bader Centre for Performing Arts, the Tett Centre for Creativity and Learning, OCAD University, the WKP Kennedy Gallery and White Water Gallery. In 2015, her work *Coded, I Am* was shortlisted for the Queen’s University Research Photo Contest and Queen’s University 175 Photo Contest. Stéfy’s work has been featured in *LandEscape Now!* online contemporary art magazine in Europe, January 2017.

Room 7 : 3:30-5:00 pm

2. “The Wild Things of War: A Contemporary Art History”

Abstract:

In one of the opening scenes of Christopher Nolan’s 2014 film *Interstellar*, set in 2067, the protagonist Cooper is driving through a rural landscape with his children when his pickup truck gets a flat tire. Suddenly a drone appears—Cooper identifies it as a solar-powered Indian Air Force drone—and they set about chasing it through cornfields. It never becomes clear why a decommissioned drone is flying over the American mid-west; however, it’s suggested in the narrative that it may have been forgotten in the drawdown after a global resources war and thus left to its own devices, flying aimlessly around the world for ten years until Cooper manages to wrangle it with his digital lariat. This presentation is largely inspired by this wandering drone, which provokes the question: What happens when drones go feral? Fly off course? Behave randomly or unpredictably, like animals in the wild? Such are the drones that currently populate the contemporary art world. From Laurent Grasso’s *On Air* (2009), which sees a falcon fitted with a small camera and set free in a barren landscape somewhere in the United Arab Emirates, to Roman Signer’s *56 kleine helikopter*, in which a room filled with rows of remote-controlled helicopters descends into noisy mayhem, contemporary art practices are exploring and exploiting the potential chaos and contingency contained (or rather uncontained) within the figure of the militarized drone. Treating the drone as a sort of non-human animal, I argue that these art practices decentre the technofetishistic emphasis on the drone as autonomous war machine, while also opening up a space for thinking about how these bodies might be understood to operate as agents of disruption—bodies with the capacity to challenge, reject, short-circuit or even simply flail against the very networks that bring them into being.

Presenter:

Claudette Lauzon (lauzon@sfu.ca)

Claudette Lauzon is an assistant professor of contemporary art history in the School for the Contemporary Arts at Simon Fraser University. She is the author of *The Unmaking of Home in Contemporary Art* (University of Toronto Press, 2017), which looks at the ways in which artists use the space of home (both literally and figuratively) to reframe human responses to trauma. Her current research project examines visual cultures of militarization through the lens of media art practices. With John O’Brian (UBC), she is also editing a collection of essays on vision and visuality in the post-nuclear era.

Room 7 : 3:30-5:00 pm

3. “Look With Your Tongue”

Abstract:

As kids, we had a rabbit who was cooked into a soup after living with us for several years.

*It was new year’s eve – the Year of the Snake – and someone asked me, “Is that a good or a bad thing?” I’d like to discuss ways of practicing empathy towards the unknowable by revisiting moments from several of my performance and video-based works, embodied and processual, to challenge anthropomorphism and test out modes of encounter. If anthropomorphism is a matter of projecting human qualities, values, and motivations onto the nonhuman animal – or more broadly, the unknowable other – I wonder if an empathetic encounter is possible without identification?

Do we need to ‘understand’ them in order to be with them?

What shape does this ‘understanding’ take, and what if it doesn’t?

Fifteen Dogs poses the question: *what would happen if animals possessed human reason and language?*

In an interview on CBC, writer André Alexis describes his apologue as a philosophical inquiry having ‘an awareness of the questions’ – questions which persist in prose – without referring back to itself.

Alexis’ approach provides me with a compass for an artistic framework that begins at a confluence of voice – looking – becoming – language:

The disembodied voice that teeters between general and particular in a video-performance called *Kinds of caves and wholes and parts*.

Paradoxical looking at captive salamanders and an inability to articulate in *Axolotl* – my very first animation, an awkward translation of the short story by Julio Cortázar.

In the performing essay *Rise and Fall*: an unresolved attempt to know a word through the tongue – the word being both a temporality and an image – by an irrational, haptic means.

Stretto is a monologue addressing the ‘other’ – a one-sided pact – obsessing over the impossibility of sharing worldviews and ‘Hospitality’ (after Derrida) when living with a mouse.

For this presentation, I would like to weave a conversation through moments in my practice that shape an ethos of empathy by addressing, representing, or approximating animality. I half-understand this ‘animality’ as an ontology adjacent to the constructed, aware and articulate (human) self. The other half changes.

Presenter:

Serena Lee (info@serenalee.com)

Serena Lee is an artist from Toronto. Layering forms and media, she maps power, perception, and belonging through models of polyphony. Serena practises and presents close to home and internationally, currently and recently with Cow House Studios (Dublin), The Research Pavilion at the 57th Venice Biennale, YYZ Artists’ Outlet, the Images Festival, FADO Performance, Pleasure Dome, Mountain Standard Time (Calgary), and Kunsthalle Exnergasse (Vienna). A member of the Read-in collective since 2010 (based between The Netherlands, Berlin, Toronto, and Yogyakarta), Serena collaborates on performative, textual, and discursive projects, shifting interdisciplinary modes. Active as a cultural worker, she is on the Board of Directors for Gendai Gallery, Vtape, and Trinity Square Video, and works in experiential learning at OCAD University. Serena holds an MFA from the Piet Zwart Institute (Rotterdam, NL) and an Associate Diploma in Piano Performance from the Royal Conservatory of Music (CA).

Friday Session 4 : Room 8

Open Session: Canadian Art, Design and Visual Culture prior to 1980

In this year of many anniversaries (Canada 150, Treaty Seven 140 and UAAC 50) this open session invites submissions from art historians, historians of design, curators, artists, and other researchers engaged in critical approaches to the study of historical art, design, and visual culture in Canada prior to 1980. Papers that address gender, sexuality, critical race theories, indigenous art and representation, and/or LGBTQ issues are particularly welcome.

Session Chair:

Devon Smither, Assistant Professor, University of Lethbridge (devon.smither@uleth.ca)

Presentations

Room 8 : 3:30-5:00 pm

1. “Science/Fiction: Vera Frenkel and Canadian Information Art in the 1970s”

Abstract:

This paper proposes an original reading of Canadian artists’ evolving relationship to information technologies during the 1970s, as the metaphysical media paradigm of Marshall McLuhan experienced a period of acute crisis and as women artists increasingly engaged with computational concepts and themes.

Symptomatic of this transitional moment is a 1974 microfiche authored by S. Markson and Mark Manson reporting on “a new movement in Canadian art, ‘Data-Art.’” Tensions between the document’s diminutive scale and the ambitious scope of its multi-platform analysis dramatize an accelerated drive to achieve new thresholds of compression and high-speed visualization in this period. Markson and Manson’s choice of microfiche as a publication format echoes American artists and engineers’ use of the S-C 4020 microfilm recorder to produce computer art at Bell Labs in New Jersey. This paper explores the hypothesis that the works brought into visibility by *Technological Art in Canada* constitute, not the “new movement” of data art proclaimed by its authors, but, rather, a second wave of Canadian information art: one that increasingly pushed up against the limits of the metaphysical media paradigm promoted by McLuhan and followers, as artists contended with the material constraints of complex and multi-layered computational ecologies.

Applying the critical theory of François Laruelle—which explores the residual metaphysical investments of post-structuralist philosophy—I will also address the work of Vera Frenkel as thematizing a turn away from the corporeal and theological claims of McLuhan and followers to engage with positivist models as the raw materials of new modalities of “fiction.” Frenkel’s creative redeployment of the conventions of detective fiction in such projects as *No Solution: A Suspense Thriller* (1976-79) is axiomatic of the strategies of scientific fabulation practiced by artists in the wake of this anthropological turn.

Presenter:

Adam Lauder, SSHRC Postdoctoral Fellow, York University

Room 8 : 3:30-5:00 pm

2. “Habitat 67: Nature Narratives at Canada’s Centenary”

Abstract:

This paper examines the dualistic mode of representation employed by Canada’s national exhibition at Expo 67, which I speculate juxtaposed ideas of north and south in order to uphold the binary of nature and culture embedded in the fair’s theme: *Man and His World*. Canada’s national exhibition for the world’s fair in Montreal on the occasion of the country’s centenary restricted its representation of Indigeneity to examples of Inuit printmaking and carving. Moreover, its central architectural feature was an inverted nine-story pyramid named after the Inuit language term for meeting place, *Katimavik*. The primacy of Inuit art and culture within this state spectacle arguably supported a patriotic identification with northern geography, which has long served Euro-Canadian claims to boundless natural resources and national vigor. Concurrently, the Canadian art exhibition at Expo 67 stressed hard-edge modernism, which was the perceived antithesis of Inuit art because it was southern and non-representational. These abstract painters inherited their claim to the urban, modern experience from the European avant-garde, and they duly rejected nature in absolute terms. Their distinct combination of pure form and bright colour is indicative of high modernism, which is defined by ruthless economy and blind optimism. Expo 67 privileged this worldview and, albeit cautiously, projected a utopian, technological future of universal comfort and leisure. From our contemporary position, this was a spectacular overstatement of the supremacy of culture over nature. Climate change is proving that the Canadian identity dependent upon the tension between north and south is untenable. Given that this year marks Canada’s sesquicentennial and last year was the warmest on record, this is a timely and urgent study.

Presenter:

Vanessa Nicholas, PhD Candidate, Department of Visual Art & Art History, School of Art, Media, Performance and Design at York University

Room 8 : 3:30-5:00 pm

3. “Dive-In: Eleanor Mackey and Formalism in Toronto, 1965–1969”

Abstract:

In 1969 Eleanor Mackey was one of the most promising emerging painters in Toronto. With a sold-out exhibition at the Isaacs Gallery the year before, public installations at the Canada Trust Tower and Canada Post in Scarborough, and a comparison to Jack Bush in the pages of *The Globe and Mail*, Mackey was being touted as the first success of the alternative New School of Art (founded in 1965). She was also one of only a handful of women with representation in Toronto’s male-dominated commercial galleries. But 1969 proved to be a breaking point for Mackey. She became involved with a radical Maoist group, rejected painting as a bourgeois pursuit, and embarked on a brief but zealous quest to unionize female garment workers in Toronto’s west end. Her determination to cultivate an artistic career also conflicted with the expectations placed on her both publicly and personally as a wife and mother. By 1970 she had withdrawn from the Toronto painting scene, and her important contributions have since been obscured by art history.

Although her orbit aligned with the official art world for less than five years, it sparked something profound, and she produced some of the most innovative and electrifying abstract paintings that could be seen in Toronto at the end of the 1960s. Mentored by the likes of Gordon Rayner at the New School of Art, Mackey developed a bold, non-figurative style with tremendous form and colour using layers of diluted acrylic stain on unprimed canvas. Monumental in scale, with titles like *Dive In* and *Trembling*, Mackey’s paintings offered an immersive exploration of the intangible world of phenomenological sensation. They were at once original and connected to a long tradition of formalism. This paper will focus on the development of Mackey’s distinctive non-figurative style and outline the period when she intersected with the Toronto painting scene to define her previously overlooked place in the history of non-objective art in Canada.

Presenter:

Christopher Régimbal, Independent scholar

Room 8 : 3:30-5:00 pm

4. “Hands Up! 1960s Conceptualism and Black Cultural Activism”

Abstract:

My proposed paper tells the story of two photographic artefacts from the late 1960s. One is six silver gelatine prints from Garry Neill Kennedy’s 1969 conceptual work *Bisected*. The second, titled *Black Handshake*, was taken by a photojournalist, following the first all Black family meeting in Halifax in 1968. The pair comes from my research into the relationship between conceptual art and black cultural activism in the 1960s in Canada. Although scholars, artists, and activists in black studies, art history, and art criticism recognize the period as a wellspring for all of these fields, few have teased apart conceptual art’s and black cultural activism’s complex relationship in a Canadian context.

In the 1960s conceptual art was an emergent vanguard art form whose most distinctive aesthetic premise was a paradigmatic shift from art as object to art as idea. Where the story of conceptualism in Canada has achieved an uncontested place within the nation’s artistic contributions to Western twentieth-century avant-gardes, the contributions of black cultural production has been largely absent.

While the six silver gelatine prints and *Black Handshake* are part of two separate visual culture-political discourses, both centre on men’s hands separated from any context. Kennedy’s work shows a white man’s hand and arm roughly bisected from fingers to above the elbow across six frames. As it’s descriptive title indicates, *Black Handshake* frames two hands upraised and clasped together.

The two photographs come from my personal archive of hundreds of such artefacts. My interest lies not only with their past, but also with proprietary issues. Paired together, the two works begin to suggest another idea, one that simultaneously brings into view intersections and elisions between 1960s conceptual art and black cultural activism.

Presenter:

Krys Verrall, PhD, Adjunct Faculty York University

Friday Session 4 : Room 9

Improvise Everything

In the fall of 2016, co-chairs Justin Waddell and Jacqueline Bell organized an exhibition at Banff Centre for Arts and Creativity titled *Improvise Everything*. The exhibition included a selection of works that took up ideas of improvisation, and aimed to explore “the terms of engagement that inform the fluid structures of performance and propose these terms as potential strategies for generating mutual responsibility within our everyday relations.” Drawing on exhibition research that understood the core of improvisation as a practice of listening, this panel aims to open up a conversation on how ideas of improvisation may be applied beyond the realm of music, with the potential to inform relations with individuals, collectives and non-human entities within daily life. In considering how an ethics of improvisation might be interpreted and acted upon, we are interested in prompting questions about how we might think more critically about the politics of listening.

Session Chairs:

Justin Waddell, Alberta College of Art and Design (justin.waddell@acad.ca)

Jacqueline Bell, Walter Phillips Gallery, The Banff Centre (jacqueline_bell@banffcentre.ca)

Presentations

Room 9 : 3:30-5:00 pm

1. “Obstacles and Openings: Negotiating Boundaries through Witching and Walking”

Abstract:

Walking can be an improvisational act. When walking, we may encounter provocations that cause us to modify our path. Similar to walking, dowsing allows one to become not just an observer but an active recipient and correspondent, generating reciprocity between the dowser and their immediate surroundings. One could imagine the dowser’s body as both transmitter and receiver, an antenna of sorts that is open to new forms of information. If through walking and dowsing, we can become active negotiators of public space, then these actions can become acts of resistance, ones that incite self-determination, diversion, and freedom.

A Woman Walking (the City Limits) and *Water-Witching Walks* are two recent works that imagine walking dowsing as forms of openness: to possibilities, to questions, to resisting the imposing and organizing forces of the city. *A Woman Walking (the City Limits)* saw me attempting to walk the city limits of Calgary (174+km). Tracing the walk through collected objects, photographs, drawing, and video, the contours of others that move alongside and within these boundaries are made visible. *Water-Witching Walks* are participatory pieces that I have developed for various institutions including Access Gallery (Vancouver), City of Calgary’s Public Art Program (in collaboration with Sarah Nordean), and the Santa Fe Art Institute. In this work, dowsing (aka water-witching or divining) becomes a way to invite others to move through a location and to respond to it. The work unfolds and becomes itself as people become active agents in its processes. As dowsers ask questions and listen to answers in unordinary ways, they begin to move off of sanctioned pathways.

Dowsing is inquiry; it involves asking questions. Learning how and when to ask questions is integral. How one might explain one’s dowsing results is an altogether different concern: dowsing’s long history as a pseudo-science conjures coincidence, mendacity, even sorcery as explanations. What, then, is “reliable” information about the environment? How might we see dowsing (and walking) as both practice and knowledge?

Presenter:

Alana Bartol, Faculty, Alberta College of Art and Design
(hello@alanabartol.com) (www.alanabartol.com)

Alana Bartol is an interdisciplinary artist that comes from a long line of water witches. Investigating alternate epistemologies within and beyond the human body, her site-responsive works propose dreaming, walking, and divination as ways of understanding across place, species and bodies. Through performance, video, drawing, and participatory art, her work aims to make visible the unseen forces and histories in our everyday environments. Bartol’s work has been presented and screened nationally and internationally at various venues and festivals including PlugIn Institute of Contemporary Art (Winnipeg), ARC Gallery (Chicago), TRUCK Contemporary Art (Calgary), Contemporary Art Institute of Detroit, Karsh-Masson Gallery (Ottawa), Simultan Festival (Romania), Museo de la Ciudad (Guadalajara, Mexico), Access Gallery (Vancouver), InterAccess (Toronto), Media City International Film Festival (Windsor, ON), Mountain Standard Time Performative Art Festival (Calgary), and Groupe Intervention Vidéo (Montréal), amongst others. She currently lives in Calgary and teaches at Alberta College of Art and Design.

Room 9 : 3:30-5:00 pm

2. “Docents Gone Wild: Notes on Improvisational Models of Programming”

Abstract:

This presentation focuses on several programmatic case studies that explore concepts of engaged pedagogy and how the intersections of community, artist, curator and institution can come together in new, transgressive and unexpected ways. This presentation traces Britt Welter-Nolan and Nora Bronstein’s shared interests in improvisational programming and self-representational models that create active engagement in exhibitions and programs. In their joint practices, improvisation functions as a tool of empathy and a model that opens up reflexive programs and resituates the gallery or program space as a place of sharing, challenging and re-writing political narratives.

Bronstein and Welter-Nolan have a collective interest in disruptive programming models, participatory design and the relationships between institutions, creative communities and distinct models of public expression. Their practices have overlapped since 2011 as they have taken a shared approach to their work, passing the baton of projects and even roles back and forth as it were, over the years at the Gladstone Hotel. They continue to collaborate and influence each other’s projects as they have transitioned into roles at Gallery 44 Centre for Contemporary Photography and Myseum of Toronto, respectively, and challenge each other to find new ways to implement and grow their practice.

As case studies from The Gladstone Hotel, Gallery 44 and Myseum of Toronto will show, at the core of improvisation is a deep commitment to trust, risk taking, listening, expressing lived experiences and collaboration that fosters knowledge sharing and translation. This talk considers how these very human and often personal and intimate outcomes of improvisation can impact on our work and transform the spaces in which we produce and consume art, narratives and diverse forms cultural expression.

Presenters:

Noa Bronstein, independent curator (noa@gallery44.org)

Noa Bronstein is a writer and curator based in Toronto. Recent curatorial projects include *When Form Becomes Attitude* at Contemporary Calgary and *Memories of the Future* at Campbell House Museum. She is currently the Executive Director of Gallery 44 Centre for Contemporary Photography.

Room 9 : 3:30-5:00 pm

3. “A Breathing Room”

Abstract:

A Breathing Room is an installation that was included in the Exhibition *Improvise Everything* in 2016. The work is a self-contained space designed to highlight the gas exchange of carbon dioxide and oxygen between humans and plant life. Those encountering the work were invited to enter the room and have a personal, meditative and embodied experience of this relationship. *A Breathing Room* combines influences from fiction, science fiction, biology and architecture to illustrate both an ecological imaginary and actual symbiosis.

This talk/presentation will introduce *A Breathing Room* in the context of my research-creation PhD work, in which I ask questions such as: How are more-than-human lives, and human relationships with them imagined? How might we alter these imaginings through forms of cultural production aimed towards philosophical and political change, in light of current global ecological crises? Can the creation of embodied, sensory, and affective experiences expand ways of thinking about and interacting with non-human worlds in unique ways?

Presenter:

Amanda White, PhD Candidate, Cultural Studies, Queen's University (amanda.white@queensu.ca)

Amanda White is a PhD candidate in the Cultural Studies program at Queen's University and a visual artist based in Toronto, Canada. Her current work is an interdisciplinary examination of cultural imaginings of nature through research, writing and art practice. Amanda has presented her work in galleries including the Harbourfront Centre, The Banff Centre for the Arts and Creativity, PlugIn ICA, the Ontario Science Centre, Modern Fuel ARC, as well as independently producing many public interventions and engagements. Recent publications include feature articles for *esse- Art and Opinions* (2016), *Antennae: the journal of nature in visual culture* (2017) as well as a number of peer-reviewed articles and book chapters forthcoming in 2017.

Keynote : David Garneau

■ Friday : 5:30-7:30 pm

“Indian Agents: Indigenous Artists as Non-State Actors.”

Indigenous contemporary artists are complex agents. They exist in spaces between and among the dominant art world and their home communities. They are expected to be both individual creative agents and members of a community. This talk considers the varieties of Indigenous contemporary art experience with an emphasis on the new ways of being Native implied by the performative category ‘Indigenous contemporary artist’, and how these practices portage mainstream academic and local communities spaces.

David Garneau Bio and Presentation, UAAC 2017

David Garneau (Metis) is a visual artist, curator, critical writer, and Associate Professor at the University of Regina. His recent curation and writing focus on Indigenous Contemporary art. He is member of the SSHRC-funded research group, Creative Conciliations. He has recently co-curated large group exhibitions in Regina, Sydney, Australia, and The Museum of the American Indian, New York.

Saturday Session 1

8:45–10:15 am
uaac-aauc.com



Saturday Session 1 : Room 1

The Art of Time - Part 1

Depictions of Time from Ancient Greece to the Modern and Contemporary have largely been informed by studies in anthropology, narratology, phenomenology, and philosophy. The writings of Plato, Aristotle, Augustine, Bergson, Heidegger, Merleau-Ponty, and Gell have shaped the images of time from its portrayal on art objects to its representation in new media. This panel seeks to explore the relationship between Art and Time and encourage an interdisciplinary dialogue on the meaning and function of Time in Art.

Session Chair:

Samantha Chang, University of Toronto (samantha.chang@mail.utoronto.ca)

Samantha Chang is a PhD student from the Graduate Department of Art at University of Toronto where she holds a Joseph-Armand Bombardier Canada Graduate Scholarship (CGS) Doctoral Award, a Faculty of Arts and Science Top (FAST) Doctoral Fellowship, and a Mary H. Beatty Fellowship. A professional flutist and conductor, Samantha graduated from the Royal Academy of Music in London (England) and she is a fellow of the Trinity College London and the London College of Music. Samantha's research explores the conceptual relationships between visual arts and music in the early modern period, specifically those of artistic identity, temporality, synesthesia, and performativity. Her current research project examines the representation of music in the painter's studio.

Presentations

■ Room 1 : 8:45-10:15 am

1. “Time and the Sublime: Edmund Burke and Historical Distance”

Abstract:

This paper will explore the concept of time, specifically historical distance, in relation to Edmund Burke’s construction of the sublime. First articulated in his *A Philosophical Enquiry into the Sublime and the Beautiful* (1757/59), Burke’s aesthetic then percolates through his *Thoughts on the Cause of the Present Discontents* (1770) and his *Reflections on the Revolution in France* (1790). It is inextricably linked, as several scholars have shown, to the profound shift in the political and economic landscapes of the era and, as important, to Burke’s own protean political economic ideology of the intertwined nature of the landed interest and capitalism. Likewise, other scholars have focused on the idea of history in Burke’s writings and his emphasis on sentiment and affect.

My paper will draw on these analyses and investigate the relationship between time, sentiment and the sublime. In order to do this, I will examine the architecture and sculpture collection of Wentworth Woodhouse, built and amassed by the 1st and 2nd Marquis of Rockingham. Burke served as private secretary to the latter. *A Philosophical Enquiry* was written before Burke came into Rockingham’s orbit but we shall see, as others have noted, that Burke refines and recalibrates his idea of the sublime in his subsequent writings. In addition to highlighting the role of time in Burke’s writing, another of my goals is to posit and elucidate the potential reflexive influence between the house, the collection, Rockingham, and Burke. A central tenet is the notion of imitation, as expounded by Burke (offering an interesting counterpoint to Winckelmann). I will argue that time and the sublime work together at Wentworth Woodhouse to legitimate and authenticate the landed gentry’s leadership in England in a tumultuous time, and ultimately against the backdrop of the French Revolution.

Presenter:

Joan Coutu, Professor of Art History and Visual Culture, University of Waterloo
(joan.coutu@uwaterloo.ca)

Joan Coutu is Professor of Art History and Visual Culture at the University Waterloo. Her research interests focus on the built environment of 18th-century Britain and early 20th-century Canada with a particular interest on the role of memory and nationalism in articulating space, power and social differentiation. Coutu has published two books, *Persuasion and Propaganda: Monuments and the Eighteenth-century British Empire* (2006) and *Then and Now: Collecting and Classicism in Eighteenth-century England* (2015), and has authored several essays on monuments, landscape design, and collecting in both 18th-century Britain and 20th-century Canada—the opposite ends of empire. The subject of this conference paper is an elaboration of the some of the ideas posited in *Then and Now*.

Room 1 : 8:45-10:15 am

2. “Depicting the Past: Rufino Tamayo and the Muralists”

Abstract:

During in the mid-1920s, the walls of Mexico City started to be occupied by the works of the men who we know today as “los Tres Grandes” (the Three Great Ones): the muralists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros. If this period has come to be known as the “Mexican Renaissance,” it was not long before the muralists began dictating what subjects were worthy of depiction, how and on what they should be painted, and to what political end.

The refusal to comply with their narrative treatment of Mexico’s history—especially in the depiction and inclusion of its “glorious” pre-Hispanic past—became so difficult to bear that some artists, struggling to gain any sort of visibility and receive commissions, were left with no other choice but to go into self-exile. This is the case of Rufino Tamayo (1899–1991) who early in his career chose to distance himself from the tenets of the muralist canon. Indeed, if the muralists saw the past as a tool through which they could create a fictionalized imagery that would further their political and artistic agenda, Tamayo saw in it the mythical language that would shape his desire to create a universal art that would be Mexican in essence.

This paper focuses on the work of Tamayo as a case study in temporal heterodoxy. Reflecting on how one can view post-Revolutionary Mexico as what French historian Pierre Nora calls a *lieu de mémoire*, it explores the dialectic relationship between memory and history in the works of Tamayo and the “Three Great Ones.” It considers their manipulations of Mexico’s pre-Columbian vocabulary and their respective temporal inclusion of the past and its relationship to the present.

Presenter:

Marina Dumont-Gauthier, University of Toronto (marina.dumontgauthier@mail.utoronto.ca)

Marina Dumont-Gauthier started her PhD at the University of Toronto in 2016. Her research focuses on the importance of urban spaces as sites of international mediation and mutual influence, and their impact on the work of key European and Latin American artists of the avant-garde. She is the recipient of an Armand-Joseph Bombardier doctoral scholarship and recently completed a research internship in the Department of the Photography at the Museum of Modern Art in New York.

Room 1 : 8:45-10:15 am

3. “Variable Time: Chiasm, Conversion and Allegory in Camera Lucida”

Abstract:

I suggest that Roland Barthes’ *Camera Lucida* has largely escaped capture by its best and closest interpreters because Barthes’ critics have not fully comprehended the problem that photography poses for time. I show the *punctum*’s instant of time to be shot-through by a complex network of exchanges that “give” time in the form of chiasmic reversals. I suggest the variable iterations of the punctum relating to desire and the fetish in Part I of the book serve as a minor analytic of time that merely stretch or elongate the present. I show that the photograph itself for Barthes negates futurity by exemplifying what he describes as the temporal bracket between past and present. Finally, I show that this radical cropping back of time is placed in tension with the time of the famous Winter Garden Photograph, which instances a classical notion of allegory that vastly extends the time of the present by allowing for the possibility of both past and future. Ultimately, I link this broad notion of time to the problem of conversion and a much larger theological machinery, and show that the punctum in its ideal form is tethered to memory, which Jacques Derrida calls “a tension toward the future.”

Presenter:

Shepherd Steiner, Assistant Professor of Contemporary Art History and Theory, School of Art, University of Manitoba (Shepherd.Steiner@umanitoba.ca)

Shepherd Steiner is Assistant Professor of Contemporary Art History and Theory in the School of Art, University of Manitoba. He is the co-editor of *Cork Caucus: On Art, Possibility & Democracy* (Frankfurt: Revolver, 2007), *The New Criticism: Formalist Literary Theory in America and Abroad* (London: Cambridge Scholars Publishing, 2013) and *Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s*, (Berkeley and Los Angeles: University of California Press, 2018). He is the author of *Rodney Graham: Phonokinetoscope* (London: Afterall, 2013). Recent publications include: “Mirror on the Wall: Photography, Logos, and the Problem of Writing in Ken Lum,” *Asian Diasporic Visual Cultures and the Americas*, (Fall 2016); “5 Versions of the Photographic Act: Archival Logic in the Work of Andrea Robbins & Max Becher,” in *Routledge Companion to Photography Theory* (London: Routledge, 2016); “Photography at a Crossroads: Studio as Genealogy, *Dispositif*, Spur,” *Journal of the Philosophy of Photography*, (Dec. 2013).

■ Room 1 : 8:45-10:15 am

4. “Financial Times: Christian Marclay’s The Clock and the 24-hour Shift”

Abstract:

In 1944, the anarchist writer George Woodcock accused the mechanical clock of shifting time from agrarian to industrial organization. He argued that the modern worker was made by clock-time, as Chaplin’s character, the Little Tramp, shows us in *Modern Times*, or as Freder, the hero of Fritz Lang’s *Metropolis*, makes clear as he exhausts himself working a ten-hour shift as a clock operator: “Father-! Father-!,” he shouts, “Will ten hours never end --!?!?” But what kind of workers are made in the time of finance capital, where High Frequency Traders pay a premium to receive data seconds before the rest of the “market,” and where labor has vacated the factory to wander through cafes and bedrooms, hot-desks and trains? As Julia Bryan-Wilson puts it, “As any freelancer knows, if you are never officially on the clock, then you never feel totally off the clock, either” (Bryan-Wilson, 2012, p. 40).

My paper will address representations of industrial and financial time in contemporary art to show how laboring bodies respond to economic conditions. Christian Marclay’s 24-hour film installation *The Clock* (2010), comprised of thousands of excerpts from film where a specific time is displayed by an on-screen clock, points to a particular transformation of labor within finance capital. No longer able to identify the objects we produce, or to calculate the value of our labor for our increasingly spectral employers, we now labor through consumption. Jonathan Crary makes this point in his defense of sleep, *24/7* (2013), where he illustrates the pressures placed on subjects to forgo sleep in favor of participation in a competitive, networked economy. Marclay’s piece does not stop, nor does it break for intermissions, and in the process reminds viewers of the demands placed on them by the screens they navigate daily, disrupting their sleep and absorbing their labor.

Presenter:

Jamie Hilder, Instructor, Critical and Cultural Studies, Emily Carr University of Art and Design
(jamiehilder@ecuad.ca)

Jamie Hilder is a Vancouver-based artist and writer whose work engages the intersections of economics and aesthetics. He has exhibited work internationally, and his critical writing has appeared in *Fillip*, *Yishu Journal of Contemporary Chinese Art*, *Contemporary Literature*, and *Public Art Dialogue*. His book *Designed Words for a Designed World: The International Concrete Poetry Movement, 1955–1971* (McGill-Queens UP, 2016) addresses the effects that technologies of an emergent globalism—satellite photography, nuclear weaponry, television—had on the poetry of the mid-twentieth century. He is an instructor in the Critical and Cultural Studies Department at Emily Carr University of Art and Design.

Saturday Session 1 - Room 2

Women and the Urban Field - Part 1

In her creative atlas of New York, *Nonstop Metropolis* (2016), writer, historian, and activist Rebecca Solnit created “City of Women”: a re-imagining of the city’s subway map built on the names of significant women and the places where they lived, worked, performed, and made art. Solnit’s map to a feminist city counters the logic of everyday urban experience where, moving through city streets, women often are reminded that “this is not their world, their city, their street; that their freedom of movement and association is liable to be undermined at any time.” Exposing the gendered social fabrics of the city, this panel invites papers and presentations that consider urban encounters through feminist art practices: cartographic interventions, installations, performance art in public spaces, photography and video work of urban sprawl and post-industrial sites. How have women seen the urban field? How have they pictured themselves—and their aesthetic practice—shaped by the city? Where have they seen women missing? Papers considering intersectional positions are encouraged.

Session Chair:

Vanessa Fleet, York University (vfleet@yorku.ca)

Presentations

■ Room 2 : 8:45-10:15 am

1. “Feminist Graffiti as Reclaiming Urban Space”

Abstract:

During the 1970s in Britain feminist slogans like “Women Say No to Male Violence” and “Rape is an offense” were spray painted on city streets and were captured by feminist photographers. This paper aims to show that photographic documentation and circulation were an integral part of the times’ feminist forms of urban protest. The discussion suggests that such feminist graffiti practices were among acts of reclaiming the urban space and of exposing it as saturated with gendered power relations making women feel unsafe. The arguments posed by these feminist graffiti are explained as situated in relation to the times explosive feminist backlash against sexual violence against women. Additionally, the discussion considers other disruptive forms of urban protest like the ‘Reclaim the Night’ marches which took place simultaneously in a number of British cities in refutation of male violence against women.

My analysis presents the feminist photographic documentation of such feminist urban protests and their circulation in feminist publications as relating to the times’ perception of photography as a form of political practice, as responding to the feminist challenge posed on photography as a masculine field, and as resonating with the times developing theoretical feminist discourse on the politics of space.

Presenter:

Dr. Na’ama Klorman-Eraqi, Photography Program and Art History Department, Tel Aviv University

Na’ama Klorman-Eraqi is a lecturer in the Photography Program and Art History Department at Tel Aviv University. Klorman-Eraqi completed her PhD at SUNY, Binghamton, New York where she wrote her dissertation: ‘Feminism and Photography in Britain in the 1970s and Early 1980s.’ Her research interests include examining political intersection between feminism and photography, and exploring the social role of photography, and of contemporary art. Klorman-Eraqi published articles in academic journals like *Feminist Media Studies* and *Photography and Culture*.

Room 2 : 8:45-10:15 am

2. “Dora dans les rues: female flânerie and the *dérive* in Dora Maar’s street photography.”

Abstract:

The street photography of French surrealist, Dora Maar, constitutes a substantial portion of her overall non-commercial oeuvre, if not the majority. The images were mainly created in Paris, as well as on two rare trips abroad (to Barcelona in 1933 and London in 1934). Undeniably, the street, the city, and unrestricted passage throughout – guided by subjective intent – were of prime importance to surrealism. The surrealist vision of the street can only go so far, however, in explicating the significance of Maar’s photographic activities in the urban field: surrealist wandering in the city was an almost exclusively masculine and subjective experience and Maar instead participates in a peculiarly female act of *flânerie*.

This paper will therefore argue that Maar goes beyond the subjective, aleatory nature of surrealist ambulations in the city and moves towards the kind of work the Situationists would pursue later in the form of the *dérive* (which marries subjective movement to objective, universal relevance), in her unique position as independent female photographer. In exploring the distinctions between the urban *flâneur* and the person on the Situationist *dérive*, Thomas McDonough has argued that, while the gaze of the *flâneur* (who is always necessarily male) is detached and observing, the person on the *dérive* attempts to counteract class and gender distinctions by refusing this gaze in favour of one that is participatory and attentive. This is a productive interpretation of the advantages of Situationism when arguing that Maar’s images nuance the surrealist approach to the significance of the street. Against the patriarchal, bourgeois nature of surrealism, Maar asserts her position as a woman photographer exploring the city in a way that is both conscious and revelatory as well as unconscious and documentary.

Presenter:

Naomi Stewart, University of Edinburgh

Naomi Stewart is a PhD student in History of Art at the University of Edinburgh, and recipient of a prestigious Wolfson Foundation Postgraduate Scholarship. Previously, she studied at the University of St Andrews – first, for an MA (Hons) in Art History and Classical Studies and then an MLitt in History of Photography. Her research focuses on analyzing the contribution of women artists to the early 20th century European avant-gardes, and her thesis is the first scholarly exploration of Dora Maar’s photographic works and their dialogic relationships with surrealism. She has received a number of prizes, and her publications include ‘Calum Colvin and the Postmodern Turn’ in *Calum Colvin: The Magic Box* (Edinburgh Printmakers, 2014) and an exhibition review in *Studies in Photography* (Anniversary Edition, July 2016). Naomi also is currently serving on the Association for Art History’s Student Members’ Committee.

Room 2 : 8:45-10:15 am

3. “Prima Galleristas: Mapping Female Dealers in Mid-Twentieth-Century Manhattan”

Abstract:

“Prima Galleristas” is an investigation of four female gallery owners in Manhattan in the period between 1945 and 1975: Betty Parsons (57th Street Betty Parsons Gallery); Martha Jackson (Martha Jackson Gallery); Virginia Dwan (Dwan Gallery); and Ileana Sonnabend (Sonnabend Gallery). While each of these women has received individual attention for their activities as art dealers, no study to date has examined their collective cultural and historical impact on so many of the central artistic movements of the period, from Abstract Expressionism, Minimalism, and Pop Art to Conceptual Art, the Gutai Group, Performance Art, and Land Art. Even a cursory review of the artists that they discovered and represented (their “stables”) demonstrates the significance of their role in shaping Modernist and neo-avant-garde art in the United States: these four female dealers, for example, represented Jackson Pollock, Jim Dine, and Mark Rothko, Robert Rauschenberg, Robert Morris, Robert Smithson, Agnes Martin, Sol LeWitt, Andy Warhol, Louise Nevelson, Vito Acconci, and Jeff Koons, among many others.

Given the fact that “Prima Galleristas” is defined by a specific urban geography, mapping the galleries’ concentrated influence and yet expansive reach (vis-à-vis the number of artists who they exhibited and the artworks that were shown) provides a picture of the vital role that these women played in the art historical narrative of mid- and late-twentieth-century art, an influence that notably occurred well before the beginning of second-wave feminism in the early 1970s. “Prima Galleristas” brings to light the previously unrecognized ways in which the critical, commercial enterprise of women shaped the urban landscape of Modernist art in the second half of the twentieth century, making visible the contributions of female dealers as cultural agents fundamental to the origins of the post-war avant-garde and revealing the extent to which they stood at the very core of artistic developments.

Presenter:

Dr. Susan Jarosi, University of Louisville

Susan Jarosi is Associate Professor of Art History and Visual Studies in the Women’s & Gender Studies and Fine Arts Departments at the University of Louisville. Her critical writing on performance art and expanded cinema has been published in the journals *Art History*, *Screen*, and *Art and Documentation*; and in the anthologies *The Fluxus Reader* (ed. K. Friedman, 1998), *Not a Day Without a Line – Understanding Artists’ Writings* (ed. H. De Preester, 2013), *Interactive Contemporary Art: Participation in Practice* (ed. K. Brown, 2014), and *Reading Contemporary Performance: Participation in Practice* (ed. M. Cheng, 2016). She also serves as President of her AAUP chapter.

Room 2 : 8:45-10:15 am

4. “Looking: Suzy Lake’s Performing an Archive as Counter Narrative to the Ruin Photography of Detroit”

Abstract:

Suzy Lake’s work, *Performing an Archive* (2014/2016) combines archival research, mapping and her signature style of self-portraiture to explore her identity as it relates to the city of Detroit. This body of work is a ‘coming home’ for Lake who has been living and working in Canada since 1968 and is an attempt to situate her present self and insert her physical body into the places of her past. This project is a search for identity in a decaying urban landscape that, through its exploration of the working class neighbourhoods of Lake’s childhood, bears witness to the cycle of ruin and revitalization of Detroit. In her work, that traces and photographs her roots in Detroit, Lake calls into question the culture of gawking at and objectifying Detroit as the ruin city. In this paper, I will consider what it means for a city to be observed, photographed and often times gawked at by so many outsiders and how this has perpetuated a negative narrative of Detroit as a city of ruin. At first the photographs seem to play directly into this narrative of looking at Detroit from the outside, the gawker narrative. But what Lake achieved was a feeling in these photographs of the artist being looked at by the city. They seem voyeuristic in a way and while observing them, one can almost hear a whisper of a city begging the question, ‘what are you looking at?’ My intended discussion of Lake’s series will consider this question and evaluate how her work either answers it, or begs us as the viewer to reconsider our preconceived notions of Detroit in our attempt to answer it. Through this work, Lake attempts to locate her identity within a city currently struggling to identify itself.

Presenter:

Jessica Cappuccitti

I have earned a Master’s Degree at OCAD University in the Contemporary Art, Design and New Media Art Histories program (2013) where my research focused on trauma and witnessing in the exhibition, *Overlooked / Looked Over* (2012) at the National Veterans Art Museum in Chicago. I am currently completing the third year of my Ph.D. in Art and Visual Culture at Western University in London, Ontario. I am interested in contemporary art and my current research focusses on the City of Detroit as a case study for analyzing the complex role that artists are playing in the potential re-growth and revitalization of the city.

Saturday Session 1 : Room 3

Creating Cultural Connections: Engaged Learning in Art Education

“The museum is a school. The artist learns to communicate the public learns to make connections”—Luis Camnitzer

Future learning ecosystem forecasts an expansion of the definition of “school”; where learning can happen and the forms it can take. From theory to praxis, classroom to community, this panel will focus on arts education that incorporates engaged and/or experiential learning. Experiential learning as a pedagogical model activates links between academic theory and application, informing how students self-define or customize their own future professional role, and investigate power, privilege and difference. New modes of assessment and assignment formats incorporate reflection as a constructivist learning outcome, and are known to develop habits of life-long learning. Much like the topic, this panel invites contributors of various perspectives, from curators and programmers, to educators and scholars. Submissions can take on experimental delivery formats, including auto-ethnographic narratives, curriculum examples or incorporating activities, all to contribute to a conversation that reveals what happens to student learning when conventional teaching boundaries are expanded.

Session Chair:

Christine D’Onofrio, University of British Columbia (christine.donofrio@ubc.ca)

Christine D’Onofrio is a visual artist based in Vancouver, British Columbia. She attended York University in Toronto for her BFA, and completed her MFA at the University of British Columbia. She has exhibited throughout Canada, and currently teaches at the University of British Columbia.

Presentations

■ Room 3 : 8:45-10:15 am

1. “Across the Bridge: Experiment in Transpedagogy”

Abstract:

In 2014, upon the invitation of the CEO of the Salem Harbor Power Plant in Salem, Massachusetts, a team of three art professors from the fields of Art Education, Studio Arts and Creative Writing designed and team-taught an interdisciplinary course project for junior and senior college art students. The coal-burning plant, built in the 1950s, was scheduled for demolition in July 2014, and its employees laid-off permanently.

The course *Across the Bridge*, named in part for its geographical location in relation to the plant, was conceived as an inquiry-based learning experience. It intended to provide students with the opportunity to engage in research, art making, oral history and documentary in the production of a visual and narrative legacy of the plant and the community of people who worked there.

The presentation offers a reflective assessment of the project using the concept of transpedagogy (Helguera, 2006), as guiding light to examine the missed opportunities, as well as the wisdom gained through post-experience.

In considering how the system of exchange between the two groups shaped students' interests and artistic work, the presentation will offer an analysis of the narratives of family and nostalgia that developed among workers, alongside students' portrayal of the power plant as a fire-breathing beast, a temple to industry, or a theme park. Its conclusions will revisit concepts of relational art and relocate the creative nucleus of the project to human encounters and exchanges.

Presenter:

Rébecca Bourgault, Assistant Professor and Chair of Art Education, College of Fine Arts, Boston University, MA (rbourgo@bu.edu)

An art educator, scholar, and a visual artist, Rébecca Bourgault completed her doctoral degree in 2011 at the Art & Art Education program of Teachers College, Columbia University. Other degrees include an MFA in sculpture from the University of Calgary and a BFA from Concordia University in Montréal. From 1999 to 2007, Rébecca was a studio instructor at the Alberta College of Art & Design, with teaching collaborations at Mount Royal College and the University of Calgary. Her sculpture installations and works on paper have been exhibited in the US and Canada. Current research interests include socially engaged art and community practices, more specifically with intergenerational groups; cultural studies; oral history and documentary work as these inform the disciplines of education through art.

Room 3 : 8:45-10:15 am

2. “Playing with the fringe: Experiential Pedagogy inside and outside of the classroom”

Abstract:

More than ever, students are critical of the educations they receive. They seek experiences and information that will prepare them for their futures, most of which surely won't take place inside of classrooms. How is it then that classroom based methods of teaching, lecturing and reading remain the most prevalent pedagogical models of teaching and learning, despite the successes of a plethora of alternative educational models that have been adapted and adopted in progressive schools for at least a century? Working from a study of the Black Mountain College as a case in point, this paper will investigate how some old lessons may be critically remotivated in a contemporary arts-learning and/or art school setting. Through interactivity, imagery and short exercises, this presentation/discussion will attempt to enact its claims.

Presenter:

Lorraine Albert, MFA Candidate, NSCAD University (Lorraine_albert@hotmail.com)

Lorraine Albert is a transdisciplinary artist with specific interests in sculpture, site-specific installation and movement. A graduate from Dawson College in Graphic Design, Lorraine worked as a graphic designer in Australia and pursued her 'life education' by backpacking around the world. She continued her studies at Concordia University and received her Bachelor of Fine Arts in 2015 with distinction. Lorraine has presented work in several festivals including Art Matters (2014), the Bouge d'ici dance festival (2016) and, Landmarks/Repères 2017. She has also presented a choreography curated by Tangente (2016) and participated in exhibitions at the VAV Gallery (2015) and the Anna Leonowans Gallery (2016). Lorraine is currently pursuing a Masters in Fine Arts degree at the Nova Scotia College of Art and Design University in Halifax.

■ Room 3 : 8:45-10:15 am

3. “Reflection in a Studio Art Class”

Abstract:

As an artist and educator within a Department of Art Education, I teach studio art classes to students from a variety of art backgrounds, ranging from no art experience to significant studio art education. As such, I must consider ways of engaging with students in ways that allow students to work based on individual goals drawn from their own experiences, backgrounds and interests. Reflection therefore becomes central to the pedagogy within these courses. Reflection is used to allow students to engage with their own thinking process, make connections to artists, ideas, issues and experiences and draw from this to develop their own artistic directions. Furthermore, it allows students to consider larger questions such as “Why make art?” and “What does art do?”, questions that are central to developing as an art educator. In this presentation, drawing from my own teaching experience and theories in curriculum and pedagogy, I examine approaches to reflection within a studio art class. Reflecting on my role as an art educator, I ask: What role does reflection play in the art making process? How can we guide students to reflect within studio art classes in a genuine and productive way? How can we use various approaches to reflection to foster community within a studio art class?

Presenter:

Alison Shields, PhD Candidate, University of British Columbia; Assistant Teaching Professor, University of Victoria (alisonleashields@gmail.com)

Alison Shields is an Assistant Teaching Professor in Art Education at the University of Victoria. She received a Masters of Fine Arts at the University of Waterloo and is currently a PhD Candidate in the Department of Curriculum and Pedagogy at the University of British Columbia. She has exhibited her paintings in Montreal, Toronto and Vancouver and has participated in artist residencies across Canada and the United States. Through her SSHRC funded doctoral research, which has taken her on a cross-Canada journey visiting over 125 artists' studios, Shields explores creative processes, painting as inquiry, and the relationship between thinking and making through studio work.

Saturday Session 1 : Room 4

At the Boundaries: Art and Science Collaborations

In recent years, artists and scientists have become increasingly engaged with each other's practices whether through interdisciplinary residencies, collaborative projects or scholarly investigations. In what ways can transformative methodologies of collaboration work to engage with the diverse languages employed by artists and scientists? What are possible models for interdisciplinary learning in the studio and science lab that are creative and effective generators of new knowledge and its visualization? Philosopher Elizabeth Grosz posits: "Science, like art, plunges itself into the materiality of the universe though with very different aims in mind. ...This is not to say that art does not draw on science or that science does not draw on art, but in drawing on the other's resources each must transform the work of the other into its own language and its own purpose." For this panel we welcome submissions of papers that offer models of hybrid research at the boundaries of art and science from the perspectives of art history, artistic practice, theoretical inquiry, and curatorial practices.

Session Chair:

Ingrid Koenig, Emily Carr University of Art + Design (ikoenig@ecuad.ca)

Presentations

Room 4 : 8:45-10:15 am

1. “Hybrid Bodies: A project across art, medicine, social science, philosophy, and ethics”

Abstract:

Since the first heart transplant in 1967, the technical aspects of the operation have been streamlined and now heart transplantation is the accepted therapy for end-stage heart failure. Organ transfer is also the subject of a larger and highly significant social and ethical debate on the nature of identity, kinship and community in a biotechnologically mediated age. Organ transplantation signifies a shift in the way the body is viewed, raising questions around bodily boundaries, identity, and even the legal definitions of life and death.

While significant research has been conducted into transplantation using the bio-medical model, the aim of the *Hybrid Bodies* project was to further explore the complexity of organ transplantation in a novel way, bringing together interdisciplinary research from the arts, medicine, science and humanities.

This paper explores a 10-year interdisciplinary collaboration. In 2007 four artists; Ingrid Bachmann, Andrew Carnie, Catherine Richards, and Alexa Wright were invited to join a unique interdisciplinary research study of the emotional and psychological effects of heart transplantation. The artists collaborated with a research team based at Toronto General Hospital University Health Network that was headed by Cardiologist Dr. Heather Ross and philosopher Dr. Margrit Shildrick, and included transplant psychiatrist Dr. Susan Abbey, health researchers Dr. Patricia McKeever and Dr. Jennifer Poole.

The aim of *Hybrid Bodies* was to further explore the complexity of organ transplantation in a novel way that would make it accessible to the public by providing context to discuss and explore these ideas and to bring medical research to new and broader audiences.

Involving artists as active researchers rather than simply interpreters of scientific data, this project represents a new strategic approach to research creation and knowledge transfer strategies across the arts and sciences. All the artist co-applicants have many years of experience working collaboratively with scientists and of working across the disciplines of art and science.

The results of *Hybrid Bodies* have been presented at art galleries, museums and healthcare settings in the Canada, UK, and Europe and we have co authored a paper with our scientific partners

Presenter:

Ingrid Bachmann, Associate Professor, Studio Arts Department, Concordia University, Montreal, Quebec (bachmann@videotron.ca) (www.ingridbachmann.com) (www.hybridbodiesproject.com)

Ingrid Bachmann is a Montreal artist who works in multiple formats including kinetic and interactive sculptures and installations, drawing, sound and video. Technology, both redundant and new, figure in her work as do the stories that are told around them. Bachmann has been involved in a number of multi-year art-science medical projects including *Hybrid Bodies* (University Health Network, Toronto) a collaboration with an interdisciplinary scientific team to explore the non-medical effects of heart transplant in recipients. and Flux (University of Alberta), which explores the impact of head and neck cancer on patients. Bachmann has presented her multi-disciplinary work nationally and internationally in exhibitions and festivals in Belgian, Estonia, Germany, Singapore, Peru, Hong Kong, the US, Brazil, the UK and Cuba including the 11th Havana Biennale (Cuba), Manifestation International d'art 6 (Quebec) and Command Z: Artist Exploring Phenomena and Technology (USA). She is currently Associate Professor in the Studio Arts Department at Concordia University in Montreal, Canada and the Director of the Institute of Everyday Life – an arts/ideas lab.

■ Room 4 : 8:45-10:15 am

2. “Leaning Out of Windows: A Case Study in Hybrid Research”

Abstract:

Through a discussion of *Leaning Out of Windows* (LOoW) a four-year SSHRCC funded interdisciplinary project (2016 to 2020) this paper will consider art and science collaboration, hybrid research, long term curatorial initiatives and their relationship to scientific ideas of quantum fields. In this venture artists and physicists are brought together to share the quest to understand the nature of reality. Their diverse experiences, views, and interactions bring each discipline to see a new perspective on the creative process while also broadening the potential for communication between disciplines. The aim is to transform the grammar of abstract knowledge by specifically addressing the barely discernible phenomena studied by physics through aesthetics, analogy, metaphor, and other inventive methods. The process itself can be understood as a field of elements that are interconnected directly through artistic and scientific exchanges as well as indirectly through recurring scientific ideas and aesthetic motifs. In this way, LOoW is a model for interdisciplinary learning that may transform work whether in the studio, the lab or in the spaces between these realms of production. As this is the second year of a four year project this paper presents works in progress and with it a provisional analysis of the larger initiative.

Presenter:

Dr. Randy Lee Cutler, Emily Carr University of Art and Design, Vancouver, BC (rcutler@ecuad.ca)

Randy Lee Cutler is an associate professor at Emily Carr University, Vancouver where she teaches in the Faculty of Visual Art and Material Practice. In the intersections of gender, art, science, and technology, her art practice takes up themes of materiality and sustenance through public lectures, teaching, critical writing, performance art, experimental video, and print media. Much of her process involves working with material objects (crystals, salt, food in general) as a means of entering into the history and potential agency of undervalued or everyday structures. In addition to screenings of her video work, curated images, installations and performances, she has also authored numerous essays published in exhibition catalogues, edited anthologies and art magazines including *C magazine*, *Blackflash*, *Visual Arts Research Journal*, *The Phillip Review*, *Texte zur Kunst* and *Canadian Art*. *Open Wide: An Abecedarium for the Great Digestive System*, an ebook on digestion as a metaphor for experience was launched on itunes in March 2014. She is currently developing a series of work informed by geological research on mineral specimens.

■ Room 4 : 8:45-10:15 am

3. “I set out to track the sun”

Abstract:

Since 2011 I have been engaged in the life of an amateur astronomer within the framework of my conceptual art practice, using photo-based, video, and drawing media. Initially focusing on the planet Saturn, my interest has broadened to include the sun and globular clusters. Responding to the question asked in the call for At the Boundaries regarding models for interdisciplinary learning and creative generators of new knowledge and its visualization, I propose to present about my experience attending the Summer Solstice Arctic Circle Expedition in June 2017. The residency will be attended by a multi-disciplinary group of 24 visual, media, and performing artists, scientists, and writers, and takes place aboard a tall ship sailing around Svalbard, with visits to land each day. The work that I will conduct during the residency combines my interest in landscape and astronomical work, focusing on photographic representations of the midnight sun in relation to the horizons of fjords, glaciers, mountains, ice, and sea. Points of inquiry that I aim to articulate relate to notions of visualizing visual data (an intentionally circular and playful critique of data visualization within the context of the visual arts); imaginative notions pertaining to the artificial divisions of knowledge that are nurtured in both academia and through the idea of disciplinary expertise; and the reclamation of an idea of human bonding through the elevation of common knowledges.

Presenter:

Dr. Risa Horowitz, Associate Professor, Department of Visual Arts, University of Regina
(risa.horowitz@uregina.ca) (risahorowitz@gmail.com)

Risa Horowitz is a visual and media artist and associate professor of visual arts in the Department of Visual Arts at the University of Regina, in Saskatchewan. She has lived and worked in seven Canadian provinces as an artist, educator, writer, and gallery programmer and is represented in Toronto by MKG127 Gallery. Horowitz's practice blurs boundaries between expert-amateur, hobby-work, and leisure-productivity. She is an active tournament Scrabble competitor and has recently become an amateur astronomer and astro-photographer, which, along with vegetable gardening, form part of her art practice. Horowitz has received numerous grants from the Canada Council for the Arts and several provincial funding bodies. Her works are in the collections of TD and BMO, the Canada Council Art Bank, and the Saskatchewan Arts Board. In 2014 twenty paintings from the Trees of Canada series were acquired for Canada House in London by Global Affairs Canada.

Room 4 : 8:45-10:15 am

4. “READING THE RIVER”

Abstract:

In this presentation, I will discuss examples from three series of art projects related to rivers, which depend on a collaboration with scientists.

“WATERBORNE DISEASE SCROLLS” explores waterborne diseases whose transmission occurs when people drink contaminated water, or submerge themselves in water for bathing, swimming, ceremonial or religious purposes. Scrolls completed while in India are made using sari silk, partially because water can be strained through this fabric to reduce the number of organisms that cause infections. In the case of Walkerton, Ontario, Canada, I transferred images of *Escherichia coli* and *Campylobacter jejuni* onto local hospital bed sheets. Schistosomiasis scrolls were created in Ethiopia, Egypt, and Nepal while on a grant with the Chair of Biology. In Nepal, I worked closely with parasitologists.

“A GATHERING OF WATERS” projects physically connect people along the length of rivers. The portable Backpack/Repositories created for each project hold the data, water samples, canteen, logbook, relics, and stories of each river. In Georgia, for example, I worked with an algae specialist to create a backpack in the form of a *Navicula* for the Oconee River. Each Gathering involves extensive research and numerous site visits often informed by scientists. “Ireland takes the journey herself, swimming upstream against a society not yet convinced that our comforts are worth sacrificing for our resources.” (Lucy Lippard)

“ICE RECEDING/ BOOKS RESEEDING” emphasizes the necessity of collective effort, scientific knowledge, and poetic intervention to investigate the complex issues of climate disruption and watershed restoration through the release of seed-laden ephemeral ice-book sculptures into rivers around the world. As an artist, I work collaboratively with stream ecologists, river restoration biologists, and botanists to ascertain the best seeds for each specific riparian zone. The devastation of rivers is extraordinary, and the need to educate and activate local diverse communities is vast.

Presenter:

Basia Irland, Professor Emerita, University of New Mexico (basia@unm.edu)

Fulbright Scholar, Basia Irland, is an author, poet, sculptor, installation artist, and activist who creates international water projects, featured in two books, “Water Library” (University of New Mexico Press, 2007) and “Reading the River: The Ecological Activist Art of Basia Irland” (Museum De Domijnen, 2017). Irland is Professor Emerita, University of New Mexico, where she founded the Art and Ecology Program. She writes a blog for National Geographic about global rivers written in the first person from the perspective of the water. She works with scholars from diverse disciplines building rainwater harvesting systems; connecting communities and fostering dialogue along the entire length of rivers; filming water documentaries; sculpting hand-carved ice books embedded with native riparian seeds for river restoration projects; and creating waterborne disease projects around the world. Irland lectures and exhibits extensively. In 2016, she had a major retrospective exhibition at the Museum De Domijnen, The Netherlands. (basiairland.com)

Saturday Session 1 : Room 5

Art and Student Revolt: Classrooms in Times of Crisis

In the wave of protests that spanned the globe in the late-1960s the college campus served as an especially contested site, with the nature of education becoming a key issue in the demands for change in a wider socio-political arena. But by 1970 a number of arrests and deaths, as well as police suppression and public disapproval forced many students to return to school and accept some level of engagement with extant institutions, moving from what historian Julian Bourg called, “outsider street politics to insider participation and reform.” In heeding Bourg’s claim, this panel seeks to explore the classroom, and the histories therein, as a space through which pedagogical, artistic, and socio-political shifts can be traced. How might re-thinking the classroom today provide us with a capacious framework to consider new forms of artistic, political, and theoretical radicalism since the 1960s, especially as they intersect(ed) with perceived crises in art, politics, and education?

Session Chairs:

Kristen Carter, PhD Candidate (k.carter0009@gmail.com)

Jackie Witkowski, PhD (jrwitkowski@gmail.com)

Presentations

■ Room 5 : 8:45-10:15 am

1. “Occupying UCI: Chris Burden’s MFA Thesis Performances as Institutional Critique”

Abstract:

On Monday morning, April 26, 1971, Chris Burden climbed into a 2' x 2' x 3' storage locker in a studio-classroom at the University of California, Irvine, where he had the week to exhibit his MFA thesis project. Burden's *Five Day Locker Piece*, an endurance performance-cum-sculpture wherein he remained interred for 105 hours, was not so much an isolation piece, as Burden has indicated, but rather a profoundly social work. Encouraging people to visit him, Burden found himself holding court with not only his friends and colleagues, but also faculty members and TAs who brought students to the locker to discuss the piece with him. Burden also conducted art-world business from the inside the locker, planning his next performance for his graduating class's thesis exhibition in the school's gallery, discussing scheduling for F Space—the cooperative gallery Burden co-founded with other UCI MFAs—and even holding an interview with the *Los Angeles Times*. The one person Burden hoped would not show up was Dean Clayton Garrison, who the artist feared could shut the piece down if the right person raised an objection. Burden frequently invoked the Dean in conversation with his interlocutors, almost provoking him through third parties and potential gossip. While the allusion was nowhere explicit in the piece, Burden's act was triflingly close to the occupational protests that crippled campuses across the U.S. throughout the late 1960s. The purpose of this paper is to reexamine Burden's *Locker* and *Bicycle* pieces, both performed at UC-Irvine in the span of one month, as works of institutional critique in which Burden occupied space in the art school as a means of disrupting the flow of business-as-usual. Although Burden's early performances were resolutely non-ideological, his means and methods closely aligned with those of the American student movement in the early 1970s.

Presenter:

Mathew Teti, PhD Candidate, Columbia University (met2158@columbia.edu)

Matthew Teti holds a BA from Northwestern University in Comparative Literature and an MA from Columbia University in Art History. He is currently finishing his dissertation “Chris Burden, 1967–1971,” which is an in-depth study of the influential American artist's early career sculpture and performance art. “Chris Burden, 1967–1971” is part of a larger project that will historically reevaluate Burden's work from the 1970s, the first chapter of which, “Media Hijack: Chris Burden and the Logic of Terrorism,” will be published in 2017. Matthew has received fellowships from the Graduate School of Arts and Sciences, Columbia University and the Pierre and Tana Matisse Foundation, and he has taught in the Core Curriculum at Columbia since 2014. His broader research interest is in Californian art of the 1960s, 70s, and 80s, especially sculpture, performance, conceptual, and installation art. Matthew has lived and worked in New York and Los Angeles since 2008.

Room 5 : 8:45-10:15 am

2. “‘Learning by Doing’: The Avant-Garde and Counterculture in Cape Breton”

Abstract:

During the late 1960s and early 1970s a number of artists, variously affiliated with the New York avant-garde, established themselves on Cape Breton Island in Nova Scotia. For artists including fluxus artist Geoffrey Hendricks, video artist Joan Jonas, sculptor Richard Serra, composer Philip Glass, painter Robert Moskowitz, photographer Robert Frank and sculptor June Leaf, Cape Breton became both a respite from the New York art world and an enduring presence in their work. The stories, people, and places of Cape Breton can be encountered in the films and photographs of Robert Frank, videos and performances by Joan Jonas, as well as in sculptures and events by Geoffrey Hendricks.

This paper will focus on the convergence of these and other artists in this unlikely remote place, where many of them still live. More specifically, it will look at experimental educational projects that were sited there and which came to have an influence in their lives and work. It will trace their history through the Putney School, a progressive boarding school in Vermont which ran a summer camp in Cape Breton through which members of the avant-garde and the back-to-the-land counterculture of the 1970s first came to the island. Based on the ideas of educational theorist John Dewey, the Putney School program emphasized manual labour and “learning by doing,” setting into place ideas that would shape the work of some of these artists, as well as the counterculture of the region. In addition, there were many other artists who retreated almost entirely from the art world, directing their efforts towards the creative activity of surviving in Cape Breton. Working from interviews with Geoffrey Hendricks, Joan Jonas and others, this paper will consider how the place that is Cape Breton gave rise to ideas and artistic practices that are international in their influence, and local in their origins.

Presenter:

Amish Morrell, Assistant Professor, OCAD University (amorrell@faculty.ocadu.ca)

Amish Morrell is Assistant Professor in the Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies at OCAD University. He is also Editorial Director at *C Magazine* and an independent critic and curator. Recent exhibitions include *Doing Your Own Thing: Back-to-the-Land in Eastern Canada During the 1970s*, co-curated with Pan Wendt for the Confederation Centre Art Gallery in Charlottetown PEI, and *Outdoor School*, at the Doris McCarthy Gallery at the University of Toronto Scarborough. He has developed numerous exhibitions and public projects that explore the social and cultural dimensions of nature and combine outdoor activity and artistic practice, including *The Sauna Symposium*, *Nightwalks with Teenagers*, and *Running with Art Critics*. His writing has appeared in publications including *Art Papers*, *Canadian Art*, *C Magazine* and *Prefix*. In September 2016 he was a guest faculty member in the Banff Centre for the Arts Artist in Residence Program.

Room 5 : 8:45-10:15 am

3. “Following Instructions: The legacy of Happenings, Fluxus, and Education Reform, Then and Now”

Abstract:

Art historians often situate the emergence of contemporary participatory art in the wake of performance and conceptual art of the 1960s and 1970s. While these ephemeral practices often took place outside of the conventional art world structures such as galleries and museums, some practitioners, also teaching artists, envisioned their work as having the ability to reform formal education, both at the K-12 and postsecondary level. Within this history, the transformation of teaching into performance art, and curriculum into event score, is an understudied aspect of happenings and Fluxus events—all of which began in the classroom. This paper examines the roles that Happenings and Fluxus artists have played in reforming education in the wake of 1968, and their continuing influence on the teaching of socially-engaged art practice and its histories. In particular, the paper explores the double status of curriculum documents not traditionally classified as ‘art’, and ‘event-scores’ or instructions used in performance art. Allan Kaprow’s pilot project, *‘Other Ways’*, (1968-9), executed amidst the political and social upheavals in Berkeley, will be discussed as a prototype for envisioning a happenings or fluxus-based pedagogy. Similar strategies are evident in contemporary projects Ultra Red’s *re:assembly (civis sum)* (2009) involving school children from the St. Marylebone Church of England School, and the *Art and Social Practice Workbook* (2013), a collection of assignments from students, faculty, and alumni of Portland State University’s Art and Social Practice MFA Program. In examining these projects, the paper offers a reappraisal of the term “document”, not merely as an evidentiary record or trace of a performance, but also as a teaching strategy or guide – as evidenced by word’s etymology, from the Latin word for lesson or *documentum*, and the verb *docēre*, (to teach).

Presenter:

Vesna Krstich, Independent Scholar (vesnakrs@hotmail.com)

Vesna Krstich is a Toronto-based educator, art critic and art historian. Her research explores the interrelationship between performance-based practices and experimental pedagogy from the 1960s onwards. Krstich has received grants from the Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council. In 2013, she created ‘Back to School’ at Gallery TPW (Toronto), a curatorial residency that examined performance instructions as curriculum material through a program of workshops, screenings, and artist talks. Her current work investigates contemporary art pedagogy in the university classroom and its historic precedents as part of ‘The Pedagogical Impulse’, a Social Sciences and Humanities Research Council funded project led by Professor Springgay. Krstich’s writing has been published in *C Magazine*, *Art Papers*, *Parachute*, *Canadian Art*, and *Curator: The Museum Journal*. Her most recent publication will appear in Helen Reed and Hannah Jickling’s book, *Multiple Elementary*, jointly published by YYZ (Toronto) and Black Dog (UK).

■ Room 5 : 8:45-10:15 am

4. “The Impromptu Classroom as Refuge and Space of Emergence in Time of Crisis”

Abstract:

The performative lecture (or lecture-performance), descendent from 1960s pedagogical art and institutional critique, has been a significant genre in the past decade. Sometimes it resembles a semi-fictional artist talk; other times it signals an embodied delivery or frames a participatory workshop. Its popularity points to a contemporary desire for other ways of knowing and spaces of speculative experimentation. Meanwhile, qualification of the lecture as “performative” draws attention to both the shared construction of knowledge in a given space, and the contingency of that knowledge. Renewed interest in the form, I suggest, is situated within intersecting crises – the waning of lecture as dominant form of academic knowledge “delivery”, the fraught speech power of public lecturers in an anti-intellectual and xenophobic political climate, and the ongoing marginalization of voices (especially those of people of color) who challenge Eurocentric ways of knowing. While some critics focus on the performer’s role in these lectures, it is rather through considering their operation as impromptu classrooms that we observe how the destabilization of knowledge occurs differently for more or less privileged speakers.

This paper examines two recent examples, an untitled performative lecture by Simone Leigh and Rizvana Bradley (2017) and *Time, Memory, and Justice in Marginalized Communities* (2017) by Black Quantum Futurism (Rasheedah Phillips and Camae Aweya). While highlighting well-established ways of knowing that are nonetheless undervalued in American society, both take an affirmative approach, adding magical dimensions instead of simply enacting critique. In different ways, both stage alternative temporalities that reorient the space to healing. Might the lecture in this way be rehabilitated as a strategy to teach empathetic listening? Can this format help us articulate the power dynamics of lecturing in general? Will the knowledges brought forth in these shared spaces of learning, finally, prepare audiences to create more just and inclusive futures?

Presenter:

Jessica Santone, Assistant Professor, California State University, East Bay
(Jessica.santone@csueastbay.edu)

Jessica Santone is Assistant Professor of Art, Modern and Contemporary Art History at Cal State East Bay. Her research and reviews on performance documentation, Fluxus, performance audiences, and pedagogical art have been published in *Visual Resources*, *Performance Research*, *Leonardo*, *Art Journal*, *Art Bulletin*, as well as a number of exhibition catalogues and art magazines.

Saturday Session 1 : Room 6

Duet with the Camera: Dance and the Still and Moving Image/ Un duo avec la caméra: la danse, la photographie et l'image en mouvement

I feel strongly that film is related more closely to dance than to any other form because, like dance, it is conveyed in time. —Maya Deren

Filming and photographing moving bodies has altered how dance is choreographed, rehearsed, and staged for the camera. Critical debates surrounding the relation between dance and film have tended to revolve around notions of presence and liveness, and on the camera's capacity to capture and express the ephemeral and visceral experience of live dance. This panel aims to investigate the ways in which artists, dancers, and filmmakers invite us to re-conceptualize the camera not as a recording device but as a stage which permits new articulations of the relationships between bodies in motion and technologies of representation through the use of various filmic and editing techniques. We are interested in proposals that examine collaborations between dancers, photographers and filmmakers, from early experiments during the silent film era and the collaborative initiatives of the historical avant-garde to the experimental film works of the Judson Dance Theatre, contemporary music videos and dance films. We also welcome papers that examine the theoretical underpinnings of dancing with the camera and the role of the spectator's body in filmic performances.

L'acte de filmer et de photographier des corps en mouvement a modifié la manière dont la danse est chorégraphiée, répétée, et mise en scène pour la caméra. Les débats critiques qui considèrent le lien entre la danse et le cinéma ont tendance à se situer autour des notions de présence et du vivant de la représentation; soit le « liveness » et la capacité qu'a la caméra à saisir et exprimer l'expérience éphémère et viscérale de la danse en direct. Cette séance vise à examiner les manières dont les artistes, danseurs et cinéastes nous invitent à reconceptualiser la caméra non pas comme un dispositif d'enregistrement mais comme un canevas scénique qui permet de nouvelles façons d'articuler les liens entre les corps en mouvement et les technologies de la représentation par l'utilisation de diverses techniques filmiques et d'édition. Nous invitons des réflexions qui examinent des collaborations entre danseurs, photographes et cinéastes, des premières expériences au cours de l'époque du cinéma muet et des collaborations de l'avant-garde historique aux œuvres cinématographiques expérimentales du Judson Dance Theater, vidéoclips contemporains et films de danse. Nous invitons également les propositions qui examinent les enjeux théoriques liés à la danse avec la caméra et au rôle du corps du spectateur dans la performance filmique.

Session Chairs/Présidentes de séance:

Isabelle Lynch, PhD Student, University of Pennsylvania (ilync089@gmail.com)

Sophie Lynch, PhD Student, University of Chicago (slync089@gmail.com)

Presentations

■ Room 6 : 8:45-10:15 am

1. “The Spectator’s Cut: Kris Verdonck’s 3D Dancing Sculptures”

Abstract:

Working at the intersection of theatre, dance, visual art, architecture, and cinema, Belgian director Kris Verdonck is one of the most exciting artists active in the contemporary European performance scene. This paper takes as its subject Verdonck’s 2012 installation, *ISOS*. Inspired by the post-apocalyptic science fiction of J.G. Ballard, *ISOS* consists of nine rectangular boxes that are evenly spaced in a gallery setting. Inside of each is a 3D screen projecting an image or “moving sculpture” inspired by Ballard’s dystopic scenes. Filmed from a bird’s eye perspective, these uncanny images (which often use doubling) break down the subject/object divide through the objectification of human characters and the attribution of human-like characteristics to machines.

By choosing the chronology of what they view, *ISOS*’s spectators are invited to edit their own short film. Maneuvering in this audio-visual installation, they become conscious of the fact that perception is an embodied, phenomenological experience. Filmed at the Experimental Media and Performing Arts Centre in New York with the most cutting-edge stereoscopic technology, yet reminiscent of the early experiments of Georges Méliès, the work simultaneously evokes the history and future of cinema. Shot in 3D, the images give the illusion of the live presence of the performer; however, the real they evoke is a hyper-real, and the bodies, posthuman. Writing from the double perspective of a performer in Verdonck’s work and a spectator to it—in other words as a subject whose Other, or object of perception, is a (doubled) representation of herself—I will narrate my own experience of dancing with/for the camera.

Presenter:

Tawny Andersen, PhD Candidate, McGill University (tawnyandersen@hotmail.com)

Tawny Andersen is a PhD candidate in the Department of Art History and Communication Studies at McGill University. Her dissertation, which she frames methodologically within the emerging field of performance philosophy, conducts a historicization and theorization of the concept of performativity through an examination of the germinal texts of its key theorists. In 2018, Tawny will begin a two-year SSHRC-funded postdoctoral fellowship at the Centre for Research in Modern European Philosophy at Kingston University. Tawny holds an MA degree in Performance Studies from the Université Libre de Bruxelles. Her recent articles have appeared in *Performance Research* and *Performance Philosophy*. Prior to entering academia, Tawny enjoyed a career in contemporary dance, during which time she worked with many of Europe’s foremost directors, including Jan Fabre, Meg Stuart, and Kris Verdonck.

Room 6 : 8:45-10:15 am

2. “Unfixing the Score: On Movement, Rhythm, and the Photographic Sequence”

Abstract:

Where do histories of activism, enactment, and movement reside in photography, and how does photography activate these recent histories? I consider the prescient nature of photography; the depictions, in vernacular and art photography, of political movements and embodied ‘movements’ as moving in time with contemporary ‘movement culture’, and how strategies of photographic sequencing, with a view to rhythm, lyricism, and the performance score set the still image into motion. Canadian photographers Carole Condé and Karl Beveridge are considered for their early politicization in relation to histories of political dance, notably, the influence of experimental dancer and choreographer Yvonne Rainer. Canadian-American photographer Suzy Lake’s practice is positioned as a unique blending, as well as bending, of the photographic medium, the body, and modes of perception, this intersection laying the groundwork for a consideration of the socio-political tenor of Lake’s oeuvre. A view to the multiple meanings of the term “movement” are catalyzed by an examination of the parallels and divergences between Lake’s photo-performances and the dance practices of Rainer, as well as Simone Forti, whose experimental dances and participation in playful, spontaneous Happenings now exist predominantly in photographic documentation, whereas Lake’s performances were inextricable from the act of taking the photograph, always occurring in front of, or in direct conversation with, the camera. Finally, the American collaborative project The School for the Movement of the Technicolor People, a temporary dance company and pedagogical platform for examining the historical and present-day dimensions of what constitutes a Black dance curriculum, is examined for its simultaneous engagement with live dance and photographic documentation. These examples work to articulate how through the palpable ‘rhythm’ of the photographic sequence, a subtle, yet powerful, movement culture might emerge.

Presenter:

Erin Silver, Assistant Professor, University of British Columbia (erin.silver@gmail.com)

Erin Silver is an emerging scholar of queer feminist visual culture, performance, activism, and art history, and obtained a PhD in Art History and Gender and Women’s studies from McGill University in 2013. She is the co-editor (with Amelia Jones) of *Otherwise: Imagining Queer Feminist Art Histories* (Manchester University Press, 2015), and recently co-edited (with taisha paggett) the winter 2017 issue of *C Magazine*, “Force,” on intersectional feminisms. She has curated exhibitions at the FOFA Gallery, the Canadian Lesbian and Gay Archives, and the Doris McCarthy Gallery. In 2016-2017, she was the Horizon Postdoctoral Fellow in the Histories of Photography in Canada at Concordia University. Silver is currently Assistant Professor, History of Art, Architecture and Visual Culture in Canada at the University of British Columbia.

■ Room 6 : 8:45-10:15 am

3. “Artist Talk: 20+ Years Making Dancefilms”

Abstract:

When I contextualize my current work for people who are unfamiliar with my practice, I tell them that I started my career as a choreographer and proceeded to make dancefilms for 20 years before reframing my practice within a visual art context. But my attempts to distance myself from the dancefilm genre have proven futile. It was 1992, when I first came to Banff for a three-week, intensive *Dance and the Camera* workshop that my dancefilm career began. 25 years later I am back in Banff, still talking about and surreptitiously making dancefilms.

This artist talk will begin with an outline of Banff’s 1992 *Dance and Camera Workshop* and focus on the creation of two dancefilm projects that currently bookend my practice; my first film, *the village trilogy* (1995), which began as a failed and hotly criticised experiment during the workshop before going on to win three international awards, and my latest movement and film work, *Carry Tiger to the Mountain* (2017) which was recently installed at Gallery 101 in Ottawa. Throughout the talk I will touch on the recent history of dancefilm in Canada beginning with films like *Le Dortoir* (1988) by Francois Girard and Carbon 14, the impact of the Moving Pictures Festival of Dance on Film and Video (1992-2007), and the effects of broadcasters such as Bravo! and the CBC on the production of dancefilm.

Bringing in presentation contexts such as films created for broadcast and festivals versus films created for gallery spaces, as well as a variety of creation and collaboration modes in the relationship of dance and film, this talk will include video clips, images of production storyboards, and a critical discussion of the relationship of dance to film and video.

Presenter:

Laura Taler, Independent Artist (aurataler@mac.com)

Laura Taler is a Romanian-born Canadian artist whose work incorporates performance, film, sound, sculpture and installation. Taler began her career as a contemporary dance choreographer before turning her attention to filmmaking and visual art. She has been a resident at the Banff Centre for the Arts, Centro Cultural Recoleta (Buenos Aires), Carleton Immersive Media Studio (Ottawa), and a fellow at the Institute for Cultural Inquiry (Berlin). Her work has been screened in festivals, exhibitions, and broadcast internationally. Broadcasters include CBC, Bravo!, TFO, ARTV (Canada), Channel 4 (U.K.), NPS (The Netherlands), ABC (Australia), IBA (Israel), and SVT (Sweden). She was twice awarded the Cinedance Award for Best Canadian Dancefilm, in addition to a Gold Hugo from the Chicago International Film Festival, the Best Experimental Documentary award from Hot Docs!, Best of the Festival from New York’s Dance on Camera Festival, and a handful of Gemini Award nominations.

Room 6 : 8:45-10:15 am

4. “Compromise and Renewal: Recreating the Triadic Ballet for Television”

Abstract:

Oskar Schlemmer’s *Triadic Ballet*, a key work in the history of the Bauhaus, was first performed in its entirety in Stuttgart in 1922, and it was revisited a handful of times in the following years. Schlemmer died in 1943, leaving art and dance historians a variety of fragmentary documents by which to understand the *Ballet*, such as photographs, drawings, and the artist’s letters and diary entries. In 1968, a team of television producers (Margarete Hasting, Franz Schömbbs and Georg Verden), with the artist’s widow, Tut Schlemmer, and Xanti Schawinsky (one of his students at the Bauhaus), recreated the *Ballet* for German television. This recreation, relying on fragments of the original score, still photographs, and highly schematic choreographic notes, replaced the live stage with edited television—a very different mode of delivery. As such, it is widely viewed as a highly compromised rendering of an iconic, if inaccessible work.

Rather than dismissing the 1968 *Triadic Ballet* as an inaccurate recreation, however, I propose reading it as a collaborative continuation of Schlemmer’s project. In this paper I argue that the most obvious point of distinction and compromise between the recreation and the original—the very active use of the television camera and editing technology to shape the work—fulfills aspects of Schlemmer’s creative agenda that he could not activate in the 1920s. Formal experimentation with television that was taking place in the late 1960s allowed previously impossible visualizations of the dance performance. By reading the televisual elements employed in the 1968 version through the lens of Schlemmer’s writing about dance, space, and the human body, I will demonstrate that the 1968 reframing of the dance for the camera allowed it to explore concepts that Schlemmer had only ever had the opportunity to explore speculatively.

Presenter:

Sarah Hollenberg, Visiting Assistant Professor, Department of Art and Art History,
University of Utah (hollenb@gmail.com)

Sarah Hollenberg is Visiting Assistant Professor of Art History at the University of Utah. Her current book project, *When Video Was New* focuses on the relationship between artistic practices and institutional structures in the early years of video art. Her research and teaching interests extend to contemporary new media, museum studies, gender and identity, and postcolonial practices. Recent publications include “Televisual Process: Bruce Nauman’s *Flour Arrangements* at KQED-TV” in *American Art Journal*, “SOTD” with Dani Leventhal and Sheilah Wilson for *Blackflash Magazine*, and “Bridget Moser’s Grammar” (MSVU Art Gallery, Halifax).

Saturday Session 1 : Room 7

Bibliophile/Homophile: Queer and Trans Publishing Cultures

Throughout the 20th century, pulp novels, periodicals, pamphlets, posters, bulletins, newsletters, printed ephemera, chapbooks, comics, zines, and artist books and multiples called vast homophile, lesbian- and third world lesbian-feminist, transgender, and queer publics into being. Self-publishing is intimately tied to liberation movements, and remains an act of political autonomy and personal survival. Against the threat of state censorship and destruction, even ideological differences between movements, publishing and collecting printed matter is also a fiercely defended labour of love. Many personal and activist collections borne of desire and identification have grown into spaces for preserving queer and trans knowledge like the Lesbian Herstory Archives and the Canadian Lesbian and Gay Archives; themselves ripe, fraught, idiosyncratic and engaging sites for artist interventions and research. What are the possibilities for queer and trans publishing to create and sustain intimacy, artistic innovation, new self-representation, and critique in the contemporary media landscape? Papers that consider the rich history of homophile, transgender, and queer-feminist publishing are welcome, as are presentations on contemporary publications by artists, curators, historians, archivists, and publishers alike.

Session Chairs:

Anthea Black, Assistant Professor, California College of the Arts (anthea.black@gmail.com)

Shannon Gerard, Assistant Professor, OCAD University (sgerard@faculty.ocadu.ca)

Anthea Black is a Canadian artist and writer based in San Francisco/Toronto. They are the co-editor of two new books: *HANDBOOK: Supporting Queer and Trans Students in Art and Design Education* with Shamina Chherawala for the Queer Publishing Project, and *Craft on Demand: The New Politics of the Handmade* with Nicole Burisch. Black is an Assistant Professor in Printmedia at California College of the Arts.

Shannon Gerard's work spans a variety of media, including books, crochet, prints, and large-scale installations incorporating stop-motion animation and wheat paste. Her work with public/pedagogical projects such as *The Carl Wagan Bookmobile* and *Mountain School Bookhouse* emphasizes the materials and ethos of independent publishing as social-political engagements. She is an Assistant Professor in Publications and Print Media at OCAD University.

Presentations

■ Room 7 : 8:45-10:15 am

1. “Art Criticism & Other Short Stories”

Abstract:

Art Criticism & Other Short Stories is a zine and experiment in art writing, primarily featuring artists writing on the work of other artists. The publication is framed as “fan fiction,” asking contributors to respond to artworks that they admire within the framework of a short story. I started this project after I completed graduate school in 2011. The first issue was a way to sidestep the critical, interpretive and historically-informed writing that I had been required to perform within academia, and instead to play with alternate writing forms.

Six years on, my interest in fan culture and specifically fan writing continues, for the ways in which it models an embedded and embodied critical discourse. Philosopher and media scholar John Fiske has called fans “excessive readers,” noting the ways in which they expand on pre-existing texts, speculate on hidden subtext, and extend narratives towards their own desires. *Art Criticism and Other Short Stories* explores what a fanatical “too close” reading can offer to art writing, where interpretation and judgement are set aside in favor of storytelling and speculation. This third issue plays with notions of embodiment, in and in particular, bodily responses to encounters with art. In a turn towards slash fiction, this issue includes an erotic encounter between a critic and Jade Yumang’s soft sculpture by Maya Suess, an ode to sculptor Louise Bourgeois’s ponytail by Hazel Meyer, and a meditation on Canadian artist Aleesa Cohene’s sculpture *You, Dear* that imagines the material of the piece as both sex toy and digestive aide by Vanessa Kwan.

Presenter:

Helen Reed, Independent Artist (re.helen@gmail.com)

Helen Reed is an artist based in Vancouver on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations. Her projects take shape as public installations, social situations, and events that circulate as photographs, videos, printed matter, and artists’ multiples. Helen has exhibited and performed internationally, with work appearing in The Portland Art Museum (OR), The Dunlop Art Gallery (SK), Smack Mellon (NY), Doris McCarthy Gallery (ON), Foreman Art Gallery (QC), The Vancouver Art Gallery (BC), The Power Plant (ON) and Flat Time House’s first issue of *noit* (UK). She also self-publishes a zine of fan fiction for contemporary art called *Art Criticism & Other Short Stories*. These compilations feature short fiction by artists and writers that enact speculative and playful relationships towards art works. AC&OSS has featured writing by Maya Suess on Kent Monkman, Darren O’Donnell on Thomas Hirschhorn and Amber Dawn on Louise Nevelson.

■ Room 7 : 8:45-10:15 am

2. “Sticky: The Vazaleen Posters”

Abstract:

Vaseline is: a sticky petroleum product used for moisturizing; a potential lubricant for sexual encounter; and a serial queer party first organized by Canadian artist Will Munro (1975-2010). Eventually renamed Vazaleen, this pivotal recurring form of queer hospitality first appeared in Toronto’s nightlife and cultural circuit in 1999. This series of parties provided social (and possibly even sexual) lubricant to participants. Vazaleen remains an important touchstone in Canadian queer urban subcultures for self-organization, politicized partying, and erotic, ecstatic frivolity. To promote this series of events Munro and Michael Como created silkscreened advertising posters that are rife with innuendo and cultural icons of queer identity such as German singer Nina Hagen. This array of visual strategies was meant to draw in attendees and, seemingly, to sensationalize the event with the lustres of punk, DIY, and fetish imagery. This paper considers Vazaleen’s efflorescence of printed matter as a form of hailing or interpellation, beckoning queer identification and queer sociality.

Presenter:

Dr. Mark Clintberg, Assistant Professor, Alberta College of Art and Design
(mark.clintberg@acad.ca)

Mark Clintberg is artist who works in the field of art history. He is an Assistant Professor and Associate Chair of the School of Critical and Creative Studies at the Alberta College of Art and Design.

■ Room 7 : 8:45-10:15 am

3. “When my hands are empty I will be full”: Radical Words, Spatial Carvings, and Solidarity in Press Gang’s Intersectional Queer Counterpublics”

Abstract:

This paper examines the intersection between Press Gang Publishers and Printers and Vancouver’s lesbian liberation movements from 1974-1989. During the Cold War, especially from the late 1960s to the early 1980s, the Canadian government, in its fight for capitalism and normality, discursively constructed queer people as a national threat to rationalize its need to surveil them (Kinsman and Gentile 44). Yet Press Gang, as a women-only collective grounded in anti-capitalist, anti-homophobic, and anti-racist values, challenged this oppression by publishing and printing novels, children’s books, poetry collections, broadsheets, posters, and pamphlets that included radical lesbian discourses. For instance, Persimmon Blackbridge and Sheila Gilhooly’s intermedia book *Still Sane* (1986) and Chrystos’s poetry collection *Not Vanishing* (1988) made the experiences of incarcerated lesbians and indigenous two-spirited women visible, respectively. These efforts solidified the collective’s legacy as a major contributor to lesbian liberation efforts (Quirk-e Art Writing Group). This paper considers the collective’s influence on lesbian liberation movements as it produced and circulated radical discourses that facilitated the formation of an intersectional queer counterpublic. As Linda Christine Fox demonstrates, Press Gang produced an intersectional space of resistance by working with women affected by other forms of social marginalization, such as racial, economic, and cultural discrimination (138-139). Although Fox’s work examines the collective’s later phase (i.e. post 1989), I examine the collective’s earlier publishing and printing efforts, and political organization tackled racial, cultural, and class issues affecting lesbians to produce a queer counterpublic. I propose that the collective’s creative activist practices participated in a “citationality and resignification” (Butler 21) process that engaged with abject and intersectional material deemed dangerous by a conservative public but embraced by a lesbian counterpublic. I contend that Press Gang carved a physical and imagined space for lesbians to increase their visibility, foster intersectional solidarity, promote homophilia, and galvanize political resistance.

Presenter:

Mathieu Aubin, PhD Candidate, The University of British Columbia, Okanagan
(mathieu.aubin@alumni.ubc.ca)

Mathieu Aubin is a doctoral candidate in the Faculty of Critical Studies at The University of British Columbia’s Okanagan campus. His SSHRC-funded work focuses on the intersection between Vancouver’s small presses and lesbian and gay liberation movements in the city. He is especially interested in the way that these presses contributed to the production of alternate spaces of radical production that impacted queer readers in Vancouver and elsewhere.

Room 7 : 8:45-10:15 am

4. “The Cockettes’ Queer Phenomenology”

Abstract:

In 1971 the San Francisco-based group The Cockettes issued *The Official COCKETTES T.M.: Paper Doll Book*. Inside the zine contained twenty-three different paper doll forms of individuals affiliated with the group, along with photographs and drawings depicting optional clothing and accessories. Most of the pages encouraged a genderfuck sensibility; some picture the doll forms in drag and in many, the costumes and styling allow for a fluid approach to the conscious performance of gender. For example, Wally’s page depicts the figure with full beard, conical coconut-torpedo bra-top, fishnets, and comically enlarged geometric shapes as genitalia. In appropriating the paper doll format popular from the 19th and early 20th centuries, the Cockettes both nod to the conventions by which children become acculturated into normative gender roles and invite their readers to de- and re-construct those very roles. The Cockettes’ *Paper Doll Book* also offers us the opportunity to consider how we become constituted as subjects through our interactions with the dolls on its pages. How does the zine shape our sense of self when we cover Sweet Pam’s pregnant belly or change Kremah Ritz from full-length gown to dapper suit? In this paper, I apply Sara Ahmed’s work on queer phenomenology to the analysis of the Cockettes’ *Paper Doll Book* in order to explore how zines create new spaces and possibilities for a queered subject-object relationship. Drawing on Ahmed’s theory, I consider the ways in which the Cockettes both orient and dis-orient us, how at times the zine draws us in closer to create intimate identifications with the figures as subjects and objects, and how at others, it redirects our emotions or attention by disrupting those very identifications. The *Paper Doll Book* not only manifests a genderfuck approach, but also queers the very formation of subjectivity.

Presenter:

Kirsten Olds, Associate Professor, University of Tulsa (kirsten-olds@utulsa.edu)

Kirsten Olds is Associate Professor of Art History at the University of Tulsa, with a specialty in modern and contemporary art. She has published on zines and queer practices in the 1970s, including essays for *Art Journal*, *Journal of Fandom Studies*, *Art Practical*, and the edited volume *The Territories of Artists’ Periodicals*, and at present is completing a book manuscript on the networked practices developed within the international correspondence art scene of the 1960s and 1970s.

Saturday Session 1 : Room 8

The Lure of the Archive/Writing New Histories - Part 1

Visual materials preserved in archives have long been employed by researchers as illustrative – as windows on a vanished past. Increasingly, since the visual turn in the humanities and social sciences, such images have been examined as primary sources as a way to illuminate and complicate studies of human activity, relationships, and complex or changing attitudes. But oil paintings, watercolours, maps, and photographs also pose questions, some that can only be answered by recourse to other media.

Whether considered art, fact, or artifact, visual images furnish answers and pose questions that enrich our understanding not only of the work itself, but also of the broader contexts in which they were originally created and circulated and are now viewed and preserved. Papers are invited that pose imaginative questions about archives and images – especially photographs but also other media – or respond imaginatively to questions posed by archival images themselves.

Session Chairs:

Colleen Skidmore, University of Alberta (Colleen.Skidmore@ualberta.ca)

Joan Schwartz, Queen's University (Schwartz@queensu.ca)

Presentations

■ Room 8 : 8:45-10:15 am

1. “Exploring English Canadian Childhood, Nationhood, and Indigenous Imagery in Nineteenth-Century Canada: An Analysis of Some Key Paintings of Children in relation to Photomechanical Prints from Early Canadiana Online and Archives Canada”

Abstract:

In 2009 for the anthology *Depicting Canada's Children* (Wilfrid Laurier University Press) I analyzed George Agnew Reid's (1860–1947) paintings as narratives of a child nation. My research focused on the works of this artist-teacher and principal of the Central Ontario School of Art and Design in Toronto who was best known for his charming pictures of farm children. Recently, upon returning to the paintings of Reid and the theme of Canadian childhood and nationhood in nineteenth-century Canada I used another approach which led to significantly different findings. Foregrounding my new research methodology was the depiction of Canadian children and Indigenous peoples in photomechanical prints that were published in books, journals, newspapers, children's stories and textbooks. In late nineteenth century Canada this new wave of pictorial publications was made possible by innovations in lithography and photographic techniques. My corpus for this new study came mainly from two on-line archival collections: Archives Canada, an archival portal maintained by the Canadian Council of Archives and Library and Archives Canada; and Early Canadiana Online, a full-text virtual library developed by a coalition of over two hundred libraries to provide digital access to Canada's documentary heritage from the 16th to 20th centuries. In general terms, the objective of this presentation is to show how a far better comprehension of the visual culture and social beliefs of a particular era is possible when considering paintings in close association with photomechanical prints. Specifically, by means of this case study I will examine the manipulation of Indigenous imagery in various types of publications to disseminate an English Canadian nationalist mode of thinking. Within this context I will show how paintings and prints falsely used Indigenous peoples as a reference point for defining Canada's youth and teaching them about the country's past.

Presenter:

Loren Lerner, Professor, Art History, Concordia University (loren.lerner@sympatico.ca)

Loren Lerner is professor of Art History at Concordia University in Montreal. In 2005, Lerner was curator of *Picturing Her: Images of Girlhood / Salut les filles! La jeune fille en images* at the McCord Museum. This exhibition project led to Lerner's editorship of *Depicting Canada's Children* in 2009. Journal articles and essays from 2007 to 2016 on images of Canada's young people appear in *Rethinking Professionalism: Essays on Women and Art in Canada, 1850-1970*, *Canadian Children's Literature*, *Journal of Canadian Art History*, *Journal of the History of Childhood and Youth*, *Girlhood Studies*, *Historical Studies in Education*, *Papers of the Bibliographical Society of Canada*, *Healing the World's Children and Girlhood and the Politics of Place*.

Room 8 : 8:45-10:15 am

2. “The Discursive Quality of (Photo) Copies in the Jo Spence Memorial Archive”

Abstract:

Jo Spence (British, 1934–1992)—radical London-based activist, socialist-feminist photographer, writer, educator and collaborator—was a pivotal figure in the establishment of a post-modern feminist discourse that challenged the art world and museum’s fetishizing photographs through conventions such as limited edition prints as collector’s items. Together with Terry Dennett (British, b. 1938), Spence founded Photography Workshop in 1974, an alternative archive, research hub and resource centre that “grew out of . . . [their] . . . dissatisfaction with current trends in British photography and . . . desire to contribute towards social change” (Amateur Photographer. Photo Workshop in Islington, September 1975). Following Spence’s death in 1992, Dennett renamed Photography Workshop’s archival repository the ‘Jo Spence Memorial Archive’ (JSMA), and since 2006 parts of it have been scattered amongst public institutions and private collections in England, Scotland, Spain, Canada and the United States. A private London-based gallerist now represents the Jo Spence Estate and sells components of the archive as fine art—both ‘vintage’ pieces and Dennett-approved limited edition reprints from original negatives.

This paper questions the saliency of the over one-hundred high quality colour photocopies of Spence’s work at the Ryerson Image Centre in Toronto—the largest repository of the JSMA. Easily made and inexpensive to reproduce, it posits that, unlike ‘vintage’ works now subject to the contemporary art market, the RIC’s colour photocopies are extensions of the duo’s propensity for reproduction and dissemination, and foregrounding the rhetoric of the photographic message over and above all else. Seeing with the archive this way, this paper asks whether the RIC’s photocopies can be understood as a continued manifestation of Spence and Dennett’s political project.

Presenter:

Charlene Heath, Archivist, Ryerson Image Centre; PhD student, Communication and Culture, Ryerson/York University (charleneheath@ryerson.ca)

Charlene Heath is the archivist at the Ryerson Image Centre (RIC) in Toronto, Canada. She holds a BFA in Photography from the Nova Scotia College of Art and Design in Halifax, Canada and a MA in Photographic Preservation and Collections Management from Ryerson University in collaboration with the Eastman Museum in Rochester New York. She is currently a PhD student in the joint program in Communication and Culture at Ryerson/York University in Toronto. Her research interests include visual culture, the history and material culture of photography, archival theory, and museum discourse.

■ Room 8 : 8:45-10:15 am

3. “Putting a Price on Pictures: prairie archives and value of photographs, 1945-1970”

Abstract:

After World War II, photographs became a central archival concern on the Canadian prairies as new public and private institutions started to collect western history. From the privately-funded Glenbow Institute to the establishment of formal provincial archival facilities in Alberta, Saskatchewan, and Manitoba, an entirely new infrastructure for accessing and researching photographs emerged. As these photographic holdings expanded, new questions were raised over how to determine the archival, historical, and monetary ‘value’ of photographs.

By analyzing the purchase, acquisition, and assessment of key photographic collections in post-war prairie Canada, this paper explores how the evidentiary value of photographs remained in flux as institutions wrestled with the material and conceptual difficulties of incorporating photographs into the archive. From the 1947 purchase of the Ernest Brown Collection by the Province of Alberta for an unprecedented \$50,000 to small-scale accessions by the Saskatchewan Archives Board, all of the prairie archives agreed that photographs were different than the textual materials that were collected, but rarely purchased. Clashes occurred when aesthetic and archival values diverged, a situation that led photographer Harry Pollard to threaten to destroy his own negatives rather than have an archive buy them cheaply after his death.

Although contemporary practice consigns photographs to the “margins of archivy,” as Joan M. Schwartz argues, this paper suggests that photographs were far more central to prairie archives in the post-war period than has been generally recognized. In 1956 alone, the fledgling Glenbow Institute accessioned 30,000 photographs while taking in only 18,000 pages of text. In order to understand the impact of this flood of photographs on prairie archives, this paper uses the point of purchase to expose the tensions and frictions over how (and why) photographs were valued for post-war heritage institutions.

Presenter:

James Opp, Professor, Department of History, Carleton University (James.Opp@carleton.ca)

James Opp is Acting Associate Dean in the Faculty of Graduate and Postdoctoral Affairs and Professor in the Department of History at Carleton University. He has published a number of articles on photographs, archives, and advertising. He is the co-editor of *Placing Memory and Remembering Place in Canada* (2010) and *Home, Work, and Play: Situating Canadian Social History*, 3rd Edition (2015). He is currently completing a book on photographic archives in Prairie Canada, and actively researching Yousuf Karsh’s collaborative commercial work in the 1950s and 1960s.

Saturday Session 2

10:30 am–12:00 pm

uaac-aauc.com



Saturday Session 2 : Room 1

The Art of Time - Part 2

Depictions of Time from Ancient Greece to the Modern and Contemporary have largely been informed by studies in anthropology, narratology, phenomenology, and philosophy. The writings of Plato, Aristotle, Augustine, Bergson, Heidegger, Merleau-Ponty, and Gell have shaped the images of time from its portrayal on art objects to its representation in new media. This panel seeks to explore the relationship between Art and Time and encourage an interdisciplinary dialogue on the meaning and function of Time in Art.

Session Chair:

Samantha Chang, University of Toronto (samantha.chang@mail.utoronto.ca)

Samantha Chang is a PhD student from the Graduate Department of Art at University of Toronto where she holds a Joseph-Armand Bombardier Canada Graduate Scholarship (CGS) Doctoral Award, a Faculty of Arts and Science Top (FAST) Doctoral Fellowship, and a Mary H. Beatty Fellowship. A professional flutist and conductor, Samantha graduated from the Royal Academy of Music in London (England) and she is a fellow of the Trinity College London and the London College of Music. Samantha's research explores the conceptual relationships between visual arts and music in the early modern period, specifically those of artistic identity, temporality, synesthesia, and performativity. Her current research project examines the representation of music in the painter's studio.

Presentations

■ Room 1 : 10:30 am-12:00 pm

1. “Protecting Time: Magical Iconography in Water-Clocks of the Medieval Islamic Period”

Abstract:

Much of the horological knowledge in medieval Islamicate societies can be traced to Hellenistic and Persian sources, making water-clocks a long-standing tradition in Mediterranean culture. While the mechanical details of medieval automata and their functions have been discussed widely, the cultural iconographies inherently present in such devices have been mostly overlooked in scholarship. Water-clocks, in addition to their utilitarian function, served as a political and cultural marker. The monumentality and opulence of such technological devices, its associations with courtly patronage, use in public spaces and as diplomatic gifts, constituted them objects of wonder and spectacle. As such, their visual iconography must be understood within the socio-cultural context of production, reception and engagement.

A common occurrence in water-clocks of the medieval Islamic period is the use of serpent and dragon motifs, princely iconographies, and zodiacal depictions. The paper examines the cultural associations of such iconography and particularly its connections with magical ideas. In the twelfth and thirteenth centuries, there is a proliferation of material culture, manuals and scholarly treatises that deal specifically with ideas of supernatural forces for healing and protection, astral magic, talismanic rituals, and divination. The images utilized in such magical objects are redolent in the iconography of water-clocks.

Through the examination of the well-known elephant clock and castle clock of Isma'il al-Jazari (d. 1206), and the Bab Jayrun clock from the Great Mosque of Damascus, the paper argues for a cultural consideration of water-clocks in the medieval period. Such devices are also paradigmatic in illustrating the intertwining of knowledge categories in the medieval period, in particular that of science, religion and magic.

Presenter:

Zahra Kazani, University of Victoria (zahrak@uvic.ca)

Zahra Kazani is a doctoral candidate at the Department of Art History and Visual Studies at the University of Victoria. She has completed a MA in History of Islamic art at the School of Oriental and African Studies, University of London, and a MA in Muslim Cultures from the Institute for the Study of Muslim Civilizations, Aga Khan University in London, UK. She holds a Bachelor of Arts degree from the University of Texas at Austin. Zahra has worked extensively in museums, including the British Museum, the Royal Ontario Museum, and the Aga Khan Museum. She is the recipient of the University of Oxford Barakat Trust Award, the Hamad bin Khalifa Fellowship of Islamic Art, Qatar, and the Joseph Armand-Bombardier Canada Graduate Scholarship (SSHRC). Her doctoral project examines the presence of magical ideas in Arabic script patterns in medieval Islamicate societies.

■ Room 1 : 10:30 am-12:00 pm

2. “Time and the Performativity of Painting in Jacopo Tintoretto’s *Women Making Music*”

Abstract:

How might a musical score be used to depict and suggest aspects of time in a painting? In Jacopo Tintoretto’s *Women Making Music*, two musical scores are legible and each include significant references to time in their texts: to Dawn in Andrea Gabrieli’s madrigal *Quanto lieta ver noi sorge* and to Night in the canzona napolitana *Dolc’amorose*. The figures in the painting notably chart an arc across the picture plane, much like that of a rising sun, with the use of colour in the painting reflecting an arc of dawn to dusk. The various meanings of this painting have been debated by multiple scholars, including Colin Slim, Erasmus Weddigen, and most recently, Liana Cheney. None have yet engaged with the possibility that this painting reflects on the passing of time, the cyclical movement of days, and even more so, the relationship of music, as an art of time, to that of painting. Tintoretto as painter was often associated with a quick, improvisatory manner of painting that resonated in many ways with the skills of the virtuoso musician. This painting arguably uses legible musical scores to underscore the performativity of both music-making and painting, as arts that unfold in time, and manipulate time (through slow and deliberate motions, or fast flourish) to convey visual and audible effects.

Presenter:

Barbara Swanson, York University (swanson@yorku.ca)

Barbara Swanson is a musicologist and SSHRC Postdoctoral Fellow in the Department of Visual Art and Art History at York University. Her current research addresses relationships between music and painting in Early Modern Italy. Her work has been supported by fellowships and awards from the American Council of Learned Societies, the American Musicological Society, and the Social Sciences and Humanities Research Council of Canada. Forthcoming publications include essays in *Analytical Essays on Music by Women Composers* (Oxford University Press) and in *Perfect Harmony and Melting Strains: Music in Early Modern Culture* (Walter de Gruyter).

Room 1 : 10:30 am-12:00 pm

3. “Lost in Portrait Paintings”

Abstract:

In recent years, a longing for “presence” has taken hold of spectators, readers and audiences. In the humanities, “presence” has become a new object of study. This paper proposal will demonstrate and discuss the benefits and challenges of presence theory by pointing to specific techniques and effects in portrait paintings. The insistent gaze of portraits can, I will argue, create a momentarily experience of “presence” by presenting itself as both a thing of the past and the present. In Jean-Luc Nancy’s *The Birth to Presence* and Hans Ulrich Gumbrecht *Production of Presence*, presence was characterized as moments of aesthetic intensity and a “[...] state of being lost in focused intensity.” In Gumbrecht’s view, the spectator cannot be present and analytical at the same time. Presence interrupts the work of interpretation, but enables the spectator (or reader or listener) to relate to the past in both intellectual ways and with our bodies. This paper will argue—pointing to specific 18th and 19th century portraits—that the gazes of these artworks must be returned with both an analytical and presence-seeking gaze. Presence is never pure, but formed by cultural codes and ways of looking. In this state of intensity, presence can be regarded as a spatial experience of the past. Following Georges Didi-Huberman and Dutch historian Eelco Runia, the paper will describe artworks as time knots. They bring the past into the present. According to Runia, presence theory is an approach which “[...] focus not on the past but on the present, not on history as *what is irremediably gone*, but on history *as an ongoing process*.” Presence, then, is not a matter of being lost in time, but on the contrary a state that enable us to feel or touch the past as something tangible and within reach.

Presenter:

Theis Vallo Madsen, Faaborg Museum and University of Southern Denmark
(Theis@faaborgmuseum.dk)

Theis Vallo Madsen, PhD, postdoctoral researcher in the three-year “Art and Presence” research project at Faaborg Museum and University of Southern Denmark (supported by the VELUX Foundation). PhD degree from Aarhus University and Kunsten Museum of Modern Art.

Room 1 : 10:30 am-12:00 pm

4. “Still-moving: The Temporal Space of Samson Kambalu’s *Snow Man*”

Abstract:

The recent history of moving images has seen a notable collision occur whereby digital media has incited the dissolution of polarities between photography and film and their respective renderings of time. Within video’s confounding space of the in-between, depictions of the human form have transformed into shifting bodies of erratic movement. This development has emerged from the reassessment of tempo, temporality and media. As the impetus for this discussion takes many forms, I seek to demarcate one methodology of what I refer to as the *still-moving image* through discussing Samson Kambalu’s *Snow Man*, a video of the artist pulsating in mid-step. I define the “stopped-motion” approach implemented by Kambalu as manipulating movement to disrupt an action or gesture through post-production editing. As a result of this practice, a banal instant is prolonged and reframed as a moment of continuity where past, present and future collide. In turn, this artwork acts as an analytical model to explore notions of temporality and the instant. With the philosophical assistance of Henri Bergson, Henri Poincaré, and Gaston Bachelard, I theorize this artwork within the encompassing still-moving paradigm of video as a propensity to employ stillness within movement to expand and savour our fleeting present within a society that prioritizes speed and prospect. As such, the still-moving image reflects on our everyday instants as possessing continuity and multiple temporalities. Through providing a temporal space that incites a pensiveness to slow down the practice of looking, *Snow Man* ultimately enforces a consideration of our inherent vacillations and temporal dissonance at an ever-evolving moment in time.

Presenter:

Jacqui Usiskin, Yukon Arts Centre (jacqui.usiskin@gmail.com)

Jacqui Usiskin received her Master of Studies in the History of Art and Visual Culture with distinction from the University of Oxford in 2016 and her Bachelor of Fine Arts (Honours) in Art History from the University of Manitoba in 2013. With an analytical curiosity drawn towards ontological analysis of lens-based artworks, Jacqui’s research focus on art theory regarding time, perception and reception culminated in her master’s dissertation “*At the Still Point of the Turning World: Shifting Between Stasis and Movement in Contemporary Video Art.*” She recently spoke at “After Chantal: An International Conference” hosted by The Centre for Research and Education in Arts and Media (CREAM) at the University of Westminster, London. She has completed internships at the Peggy Guggenheim Collection, Venice, and the Centre for Contemporary Art, Tel Aviv. Jacqui currently resides in Whitehorse, Yukon Territory where she works in the visual arts department of the Yukon Arts Centre.

Saturday Session 2 - Room 2

Women and the Urban Field - Part 2

In her creative atlas of New York, *Nonstop Metropolis* (2016), writer, historian, and activist Rebecca Solnit created “City of Women”: a re-imagining of the city’s subway map built on the names of significant women and the places where they lived, worked, performed, and made art. Solnit’s map to a feminist city counters the logic of everyday urban experience where, moving through city streets, women often are reminded that “this is not their world, their city, their street; that their freedom of movement and association is liable to be undermined at any time.” Exposing the gendered social fabrics of the city, this panel invites papers and presentations that consider urban encounters through feminist art practices: cartographic interventions, installations, performance art in public spaces, photography and video work of urban sprawl and post-industrial sites. How have women seen the urban field? How have they pictured themselves—and their aesthetic practices—shaped by the city? Where have they seen women missing? Papers considering intersectional positions are encouraged.

Session Chair:

Vanessa Fleet, York University (vfleet@yorku.ca)

Presentations

■ Room 2 : 10:30 am-12:00 pm

1. “How to Ask for Directions in the Age of Locative Media”

Abstract:

As I walk through the city, I carry a digital map in my pocket; I tag my location in social media updates; I hit ‘accept’ when requested to share my GPS coordinates. How do I visualize the space I inhabit without the assistance of the readymade digital map? The always-at-hand Google Map presents a standardized visualization of space that determines my ‘best routes’ from Point A to Point B and ensures that I am always located and never lost, so I never have to stop and ask for directions.

Johanna Drucker (2014) argues that visualizations of information, enacted through forms such as maps and charts, are often interpreted as a neutral way knowledge is organized. Instead, these forms are constitutive of cultural constructions, becoming a means by which knowledge is generated. How can feminist visual epistemologies- the act of asking for directions- interrupt standardizations of digital mapping in order to create new notations of place and situatedness? I will begin to address this question through a drawing project that connects 1960s conceptual art to contemporary research in Information Studies. In the early 1960s, artist Stanley Brouwn stood on a street corner in Amsterdam and asked people for directions with pen and paper in hand. ‘Could you draw that for me?’ Now, in the age of dominant Google Map, I have conducted similar performances in Toronto, New York City, St. Louis, Brighton, and Amsterdam. These disappearing events may be considered an inconsequential moment of helpful pleasantries, resulting in the collection of simple drawings. Yet, these instances of spontaneous drawing serve a more urgent purpose: one that intervenes in the standardized administration of space in order to reveal the imaginative possibilities and ambient intelligences – the secret shortcuts, the reoriented perspectives, the disregarded scales, the traced memories – that constitute urban space.

Presenter:

Rebecca Noone

Rebecca Noone is a Canadian artist and a PhD student at the Faculty of Information, University of Toronto. Her work brings together conceptual art practices and social scientific research methods in order to explore the everyday encounters and interactions with information, systems, and technologies. Noone has asked theoretical physicists how they cope with the mundane, compiled maps of hand-drawn directions collected from helpful passers-by, archived detritus in demolition-slatted homes, built an interactive library cataloguing/poetry generating system, and bartered off the periodic table of elements at art shows. Noone has presented her work at conferences, art residencies, and project spaces in Canada, the USA, and Europe. Some venues include: the International Visual Methodologies Conference 2015 (Brighton, UK); the 2014 iConference (Berlin, GR); NES Art Residency (Skagaströnd, Iceland); the Luminary Art Residency (St. Louis, MO); the Elsewhere Residency (Greensboro, NC); YTB Gallery (Toronto, ON); and the WRECK CITY Project (Calgary, AB).

■ Room 2 : 10:30 am-12:00 pm

2. “Crossing Borders and the Urban Field”

Abstract:

In my ongoing practice-based research into Lake Ontario, I have been exploring the importance of place, borders, memory, and our connection to a broader ecology. I work with mud to expose the vast array of life in soil and the ways we are connected by it. In the creation of my most recent work *Lake Ontario Portrait* I traveled around the Canadian and American sides of the lake, collecting mud from fifteen locations. The act of navigating the landscapes around the lake, including suburbs, across national borders, cities, and barren fields has impacted my ongoing understanding of place and the lines that divide. Borders, and the implications of crossing them, have a vital presence within my practice-based research: Rosi Bradotti’s discussion of border crossing figures, the border of our skins being crossed by microbial life, Donna Haraway’s concept of companion species, breaking down the border between human/non-human, and crossing the Canadian/American border. My paper explores this enhanced sense of place, my role as a female artist within it, creating artwork from it, and the importance of crossing borders –particularly when it is uncomfortable to do so.

Presenter:

Nicole Clouston

Nicole Clouston is a practice-based researcher currently completing her PhD in Visual Art at York University. In her practice she asks: *What happens when we acknowledge, through an embodied experience, our connection to a world teeming with life both around and inside us?* Nicole has exhibited across Canada in Montreal, Victoria, Edmonton, and Toronto. She is currently the artist in residence at the Coalesce Bio Art Lab at the University at Buffalo.

■ Room 2 : 10:30 am-12:00 pm

3. “Out and Back: A Map of Subjectivities”

Abstract:

Out and Back is a series of maps that I designed during the first year of my MDes. Through these maps I explore time, scale, landmarks and distances based on a personal, subjective account. The purpose of this project was to examine how emotional and individual factors influence the ways we interact with time and space, and I am interested in discussing what these “subjectivities” might mean for creating human-centered design in wayfinding, navigation and mapping. Generally, maps are treated as practical artifacts that orient us in space or get us from point A to point B, without considering the emotional and subjective ways that we interact with both time and space. However, no matter how large the institution or city, humans by nature can only experience the world in “small”, personal, day-to-day ways. Understanding how and why people navigate through their environments contributes to knowledge for building human-centered cities, and towards designing wayfinding tools that work on a human scale. Through this mapping research project, I was interested in asking how subjective things, like memories and moods, affect our experience of space and time. What would it look like to build a “personal” map, not to mark literal, mathematically accurate distances produced from satellite imagery, but based on the experiences of one person, travelling through their city on a single day? In this presentation, I would be sharing my inspiration for working on this project, my process, and the resulting illustrated maps that I built, using slides and also displaying the physical maps (portions of which can be seen in the attached PDF). I am interested in using this project as a starting point for an open-ended discussion about how we subjectively experience our cities as we move through them, especially as women.

Presenter:

Sarah Jackson

Sarah Jackson is an MDes candidate in Visual Communication Design at the University of Alberta. Her research interests centre around design philosophy, feminist design, performance and feminist art. Prior to entering the MDes program, Sarah worked in the advertising and design industry as an award-winning illustrator, designer and art director. Her work has won Distinction and Gold ACE Awards, Redgee Design Awards and she has been featured in Avenue magazine, Alberta Venture and Design Edge magazine. She also regularly performs and produces shows in neo, classic, and theatrical burlesque. Recently, Sarah won the 2017 GDC National Scholarship Award to be applied to her thesis work.

Saturday Session 2 : Room 3

Representations of ‘Nature’ in Nineteenth-century Art: the Ecological Paradigm

The word “oecology”, coined by the German zoologist and artist Ernst Haeckel in 1866, brought together the study of living organisms with their environments. As discussed by Greg Thomas in his chapter “The Ecological Paradigm” in *Art and Ecology in Nineteenth Century France* (2000), the term ‘nature’ was coming to be recognized as “an abstract concept defined by its difference from the human”. Recently, nineteenth-century representations of the natural world and its inhabitants have been the subject of renewed interest, with a range of art historical and cross-disciplinary theoretical writings including those dealing with the Anthropocene, Animal Studies, and the History of Science, informing these studies and exhibitions. This session welcomes papers that contribute to this discussion, including those that consider representations of natural environments, of non-human species within their environment (including in scientific imagery), and the relationship between the two.

Session Chair:

Joan E. Greer, University of Alberta (jegreer@ualberta.ca)

Presentations

■ Room 3 : 10:30 am-12:00 pm

1. “The Memorialist”

Abstract:

This paper considers the representation of the wild animal within North America’s first public zoo, and the recreation of such imagery through a 21st century lens. How did the architecture of this 19th century zoo contribute to an understanding of ecology? What can this narrative communicate about the complicated relationships between settler culture and wildlife (in the past and present), and how can this emotional geography be rendered through a contemporary art practice?

In consideration of the above questions, this paper will present my recent interdisciplinary project *The Memorialist*, retelling the story of these zoological gardens, which opened at the edge of Halifax, NS, in 1847. At their peak, they stretched across one hundred acres of sprawling wooded enclosures. Their proprietor, Andrew Downs, was known to care deeply for the wildlife in his keep—he tended to the animals himself, and he referred to the grounds as his “humble Memorial”. Downs’ Zoological Gardens marked, perhaps, the first instance that the wild animal was placed in a “living museum” within a wilderness setting; hence, in spite of their proprietor’s sincere intentions, the gardens signaled a broken bridge between the colonial settler and the natural world.

By crafting my own visual representation of Downs’ Zoological Gardens as a paper diorama, I blur the boundaries between reality and fiction—common dichotomies in this culture’s understanding of nature and the wild animal. Furthermore, *The Memorialist* renders symbols of 19th century understanding of wildlife that act as harbingers for current ecological malaise. Retracing Andrew Downs’ travels through Victorian natural history museums, early nature preserves, and the ruins of his Halifax zoo, this project laments an impossible disconnect from nature inherent in Western culture’s attempts to grasp it.

(See <https://www.darcywilson.org/the-memorialist/> and <https://www.darcywilson.org/the-memorialist-museology/> for images of *The Memorialist*)

Presenter:

D’Arcy Wilson, Assistant Professor of Painting, Drawing, and Interdisciplinary Studio, Memorial University of Newfoundland, Grenfell Campus (dwilson@grenfell.mun.ca) (www.darcywilson.org)

D’Arcy Wilson (MFA University of Calgary ’08, BFA Mount Allison University ’05) is an Atlantic Canadian, interdisciplinary artist whose work probes ecological angst and anxiety through the lens of Settler culture, often considering Western Culture’s fraught relationship with wildlife. D’Arcy has collaborated with wildlife rehabilitation centers, natural history museums, school choirs, and more. She has participated in numerous artist residencies and exhibitions across Canada, most recently exhibiting her work at The Rooms (St. John’s, NL), the Owens Art Gallery (Sackville, NB), Cape Breton University Art Gallery (Sydney, NS) and Galerie d’art Louise-et-Reuban-Cohen (University of Moncton, NB). In 2016 she initiated and curated Saltbox Contemporary Arts Festival; a festival of performance art in Corner Brook, NL. D’Arcy is based in Corner Brook, where she is Assistant Professor in the Visual Arts Program at Memorial University of Newfoundland’s Grenfell Campus.

Room 3 : 10:30 am-12:00 pm

2. “Crafting ‘nature’: the transnational Arts and Crafts Movement, introduced species, and ecological violence in colonial Aotearoa New Zealand”

Abstract:

This paper examines visual representations of ‘nature’ and their ecological ramifications in nineteenth-century Aotearoa New Zealand, specifically in relation to the transnational Arts and Crafts Movement. While the Arts and Crafts’ highly ideological emphasis on locally appropriate ‘natural’ motifs is extensively documented in histories of the Movement, its sometimes deleterious environmental implications have not been addressed. Ecological consequences connected to Arts and Crafts philosophies are particularly legible in colonial contexts, where the Movement’s design principles – first conceived in Britain – were problematized by their transnational adaptation; in NZ, Arts and Crafts espousal of ‘fitness to locality’ in the selection of motifs and materials was to conflict with the colony’s attempt to fashion itself – environmentally as well as socially – as a ‘better Britain.’ This research demonstrates how NZ Arts and Crafts visual culture frequently constructed and legitimised a view of ‘local nature’ that naturalised introduced species of flora and fauna, many of which proved detrimental to endemic ones. I argue that despite the prescient ecocritical discourses within the Arts and Crafts, the Movement in NZ played a role in normalising and concealing the ecological violence of European settler colonialism.

This research also proposes that in the hybrid ecologies of colonial NZ – produced not just through species introductions, but through deforestation, urbanisation and the seizure of Māori land – ‘nature’ itself acquired the role of representation, as landscapes and parks were forged in emulation of previous environments of European settlers. The establishment of the acclimatisation societies that co-ordinated the importation of non-native species was closely contemporaneous with the NZ Arts and Crafts Movement, and this research illuminates the entanglements of these spheres. Demonstrating how aesthetic regimes deriving from the Arts and Crafts influenced the ecologies acclimatisation societies were seeking to curate, this paper highlights circularities in art and nature’s remediations of one another.

Presenter:

Rosie Ibbotson, PhD, Lecturer in Art History and Theory (Canadian equivalent: Assistant Professor), Te Whare Wānanga o Waitaha University of Canterbury, Aotearoa New Zealand (rosie.ibbotson@canterbury.ac.nz)

Rosie Ibbotson is Lecturer in Art History and Theory at Te Whare Wānanga o Waitaha University of Canterbury, Aotearoa New Zealand. Her research centres on the long nineteenth century and concerns the intersections of visual representation and environmental change, and she is writing a book titled *Picturing the imperial Anthropocene: visual representation, migratory imaginaries, and environmental change in the long nineteenth century*. Rosie has also published on the entanglements of visual and material culture and de-extinction, and in collaboration with Barbara Garrie is editing a book titled *Things change: material culture, transformation, and memory in post-earthquake Christchurch*. Prior to joining the faculty at the University of Canterbury, Rosie was a Postdoctoral Research Associate in the Department of Prints and Drawings at the Yale Center for British Art in New Haven, Connecticut, and completed her doctorate at the University of Cambridge, focusing on the transnational Arts and Crafts Movement.

Saturday Session 2 : Room 4

Virtual Material: Teaching Artistic Practice During Rapid Technological Change

“If students get a sound education in the history, social effects and psychological biases of technology, they may grow to be adults who use technology rather than be used by it.” Neil Postman

This session will investigate the challenges and opportunities in teaching contemporary artistic practice within an era of rapid technological change to consider the following questions:

- With novel image and object production technologies, how does one engage students in understanding historical context and depth of content?
- What studio models and modes of student engagement are required?
- How to balance teaching software versus conventional material skills against theoretical conceptualization? We welcome proposals for papers that consider two- and three-dimensional practices, most specifically a) the teaching of painting within the expanding digital realm, animation, and virtual reality; and b) sculpture/installation within computer-aided output and rapid prototyping.

Session Chairs:

Anda Kubis, OCAD University (akubis@ocadu.ca)

Jennie Suddick, OCAD University (jsuddick@faculty.ocadu.ca)

Presentations

■ Room 4 : 10:30 am-12:00 pm

1. “Issues in 3D Animation Teaching”

Abstract:

Teaching 3D animation at the university level poses several challenges to art educators due to the rapid development of computer technology. Keeping up-to-date with software and industry standards in order to bring relevant information to students requires resources and time. While this remains an important aspect of teaching 3D animation, I propose to revisit the origins of 3D technology in order to find different teaching models. In the 1950s and 60s, universities played a crucial role in the development of 3D technology and encouraged computer artists to experiment with this emerging media form. By acknowledging the research-based and experimental origins of 3D animation, a unique and innovative approach to teaching can be developed that distinguishes itself from animation instruction in technical colleges. We must equip our students to continue in the tradition of artists being at the forefront of innovation in computer technology.

Presenter:

Gustavo Cerquera Benjumea (www.gcerquera.com)

Gustavo Cerquera Benjumea is a Colombian-born Toronto-based digital media artist, animator, and teacher. He specializes in computer animation, video installation, and drawing. He teaches digital media and animation at OCAD and Brock University.

■ Room 4 : 10:30 am-12:00 pm

2. “Engineering Feminism: Prototyping as a Community Service Model”

Abstract:

As co-founders of Prototype: a feminist makerspace in Pittsburgh, Pennsylvania we will be discussing how the engineering design process and rapid prototyping can be used as a community service model to engage more women in high-tech making and ultimately increase retention in the fields of Science, Technology, Engineering, and Math (STEM). Specifically, we will discuss how we used the engineering design process to identify the problem of women being underrepresented in STEM fields which led us to brainstorm tangible solutions to this problem through rapid prototyping. We will answer questions such as: How can laser engraving, CNC design, 3D printing and programming electronics be made more accessible to women? This workshop will equip participants for self-advocacy in their pursuits, professionally and as makers, and provide a community service model to make feminism accessible to all genders and backgrounds through project-based-dialogue.

Presenters:

E.Louise Larson and Erin Oldynski, Co-Founders of Prototype PGH (e.louiselarson@gmail.com) (oldynski@gmail.com)

Prototype PGH was started by E.Louise Larson and Erin Oldynski in January 2017 as the first feminist makerspace in Pittsburgh, Pennsylvania. Prototype was born from the idea that we are constantly prototyping the kind of world we want to live in. As two women who love making, educating, and Pittsburgh, this is our first prototype for the future. We see Prototype as a space where feminists of all genders are welcome to make things, fail quickly, and find the support to start all over again.

Saturday Session 2 : Room 5

Museums and Art Galleries-Spaces for Reconciliation

2017 is an opportunity to investigate endeavors made between First Nations and museums and art galleries on the issues of reconciliation and how First Nations are significant contributors to not only to the history and future of First Nations, but as they relate to the history and future of Canada. This session invites papers that explore how First Nations narratives have evolved within museum and art gallery practices, and explore how museums and art galleries tell richer and more complete stories by integrating/reconciling indigenous voices to traditional/pioneer/euro-centric voices. This session will also explore how museums and art galleries present multiple ways of knowing that empower once nearly silenced voices, challenge dominant narratives, welcomed First Nations, community-based scholarly voices into museums and art galleries practices as a way to facilitate participatory, collaborative and diverse ways of knowing to begin to re-define Canada as an evolving concept.

Session Chair:

Scott Marsden, Haida Gwaii Museum (museum@haidagwaii.net)

Presentations

■ Room 5 : 10:30 am-12:00 pm

1. “Museums to address ‘national forgetfulness’”

Abstract:

“Historical memory is the stories we choose to remember, but also those we choose to forget.” For Aboriginal peoples, this has been an act of “national forgetfulness” (William Stanner) and it has had and still has significant repercussions on their lives as it has denied them the recognition of life-affecting realities. Museums have played a major role in dispossessing and misrepresenting First Peoples narratives. They, however, have the potential – through both exhibitions and programming - to serve as spaces of healing and reconciliation by acknowledging responsibility for these wrongs, readdressing these contested pasts and empowering First Peoples voices. Art can play a key role.

In 2013, the McCord Museum inaugurated a new First Peoples Gallery with the exhibition entitled *Wearing our Identity*. Showcased alongside a projection of articles of the Indian Act, the exhibition explores how clothing has been used to communicate, to erase and to revitalize identity. Developed in close collaboration with an Aboriginal committee, and with the support of community scholars and members, the exhibit seeks to promote a better understanding of First Peoples experiences and complex issues and bring First Peoples interpretation and knowledge into the exhibition. Contemporary artist installations selected every six months by Anishinaabe artist and curator Nadia Myre interact with the more formalized exhibition space and exhibit. The art pieces challenge the museum perspective and address the visitor regarding commonly held assumptions about stereotypes, land, histories and memories. Together, these voices broaden the interpretation and enrich understanding.

Presenter:

Guislaine Lemay, Curator Ethnology and Archaeology; Interim Curator, Decorative arts, McCord Museum (Guislaine.lemay@mccord-stewart.ca)

Guislaine Lemay travaille au Musée McCord depuis 25 ans, d'abord en tant qu'assistante de recherche puis adjointe à la conservation travaillant plus particulièrement avec la collection des Premières Peuples au Musée McCord. Elle est nommée, en 2008, Conservatrice de la culture matérielle, puis conservatrice, Ethnologie et archéologie et Conservatrice par intérim, des arts décoratifs. Plus récemment, elle a été la conservatrice de l'exposition *Porter son identité*, qui a reçu une mention honorable du Prix d'histoire du Gouverneur général pour l'excellence dans les musées: Histoire vivante!; Association des musées canadiens et Société Histoire Canada, 2013

Room 5 : 10:30 am-12:00 pm

2. “Beau Dick’s Lalakenis/All Directions: Towards a Performative Paradigm”

Abstract:

In January 2016, Kwakwaka’wakw artist Beau Dick inaugurated his exhibition *Lalakenis/All Directions* at the Morris and Helen Belkin Art Gallery at the University of British Columbia, which rests on unceded Musqueam territory, with two events: a twelve-hour long public ‘Potlatch’ and an indigenous opening ceremony. Much, if not all that occurred, would have been deemed illegal under the Potlatch Ban of 1884-1951. The exhibition was comprised of the traces of a journey that had begun in the summer of 2014, through images, sounds and cultural belongings. I would argue the exhibition is mainly action; an action whose roots have a deep temporal resonance.

Although the formalist paradigm has been critiqued as a framework for the study and display of Northwest Coast art, Lalakenis seems to increasingly affirm its potential as a new paradigm of indigenous cultural display. Using Agamben’s conceptualization of paradigmatic thinking, this paper aims to inscribe the exhibition within the long history of Northwest Coast performance in public institutions in order to identify the idea of repetition, while underscoring the exhibition’s specific and contemporary cultural transgressions and political strategies, and thus its singularity. I suggest that the essential role occupied by an embodied enactment of culture, protocol, and the historically specific assemblage character of the project, positions Lalakenis as a compelling contemporary paradigm of Northwest Coast art-display. Further, I argue that a methodological focus on performativity as a generative and fluid process of meaning-making presents a fruitful alternative to more static or categorical approaches to art. Finally, I will address the extent to which such a ‘performative paradigm’ can be functionally de-territorializing beyond the institutional space, pointing to the material reality of what is, in fact, at stake: the land.

Through this research, I overtly aim to acknowledge Beau Dick’s invaluable legacy that continues to generate productive dialogues and challenging questions.

Presenter:

Daniela Perez Montelongo, PhD Candidate, Art History Visual Art & Theory, University of British Columbia (daniela.perezmontelongo@gmail.com)

Daniela holds a BA in Political Science from the Institut de Sciences Politiques de Paris (Sciences Po), an MA in Art History from the Université Paris 1 Panthéon-Sorbonne, and is currently a PhD candidate in the department of Art History, Visual Art and Theory at the University of British Columbia. Her research continues with the work undertaken for her Masters thesis: “Symbolic Big Houses: a Performative Indigenization of the Museum of Anthropology at the University of British Columbia and the Royal British Columbia Museum”. She is interested in contemporary and historical indigenous Northwest Coast Art, and more specifically, the politics around the entanglement of embodied enactments of culture and material culture. Her interest in performance is informed by postcolonial theory and institutional critique, as well as a contemporary indigenous politics and critique of colonialism.

■ Room 5 : 10:30 am-12:00 pm

3. “The Buffalo Nation’s Luxton Museum: Reconciling an Unreconstructed Museum in the Context of Banff National Park”

Abstract:

From their origin in the late 19th century, National Parks in the Canadian Rockies have existed in a complex and often difficult relationship with the Indigenous peoples on whose lands the parks were established. The wilderness park has traditionally been viewed as a kind of museum for the conservation of Nature, in which its biological and aesthetic qualities can be experienced in a pure, “unimpaired” state. But this, of course, has occurred in the historical context of the regulation, restriction and, in some cases, expulsion of Indigenous peoples from their traditional territories. This paper focuses on Banff National Park and considers the representations of Indigenous histories, peoples and artefacts in the Buffalo Nations Luxton Museum. Originally a tourist curio shop, the Luxton Museum was established as an ethnographic museum in the 1950s by Norman Luxton, a Banff entrepreneur, with the support of the important philanthropist and collector Eric L Harvie. Since 1992, the museum has been operated by the Buffalo Nations Cultural Society, which represents several distinct Aboriginal cultural groups, including the Cree nations, members of the Blackfoot Confederacy (Siksika, Peigan, and Blood), the Tsuu T’ina, the Nakoda, and the Metis. Much of the museum’s collection is owned by the Glenbow Museum. Specifically, this paper considers the extent to which the Buffalo Nations Luxton Museum both reflects and exceeds its origins as a colonialist institution, and how that, in turn, raises questions about the status of Banff National Park itself as a “natural” museum.

Presenter:

Dr. Ben Fullalove, Alberta College of Art and Design

Ben Fullalove teaches Art History and Visual Culture at the Alberta College of Art and Design, where he is Assistant Chair of the School of Critical and Creative Studies. His work focuses on issues of landscape, place, and identity.

Saturday Session 2 : Room 6

Creative Research, Research-Creation as Methodology

Creative research as a methodology has been at the root of many recent conversations that aim to recognize and validate art and cultural objects as a productive and effective approach to producing and disseminating knowledge in institutional research and scholarly projects. The scholarly recognition of this model of research is highlighted through defining research-creation by funding agents such as the Social Sciences and Humanities Research Council of Canada (SSHRC). Furthermore, this is evident by the added option to complete a creative project, part of a thesis or postdoctoral term, in fields of study such as Cultural Studies, Fine Arts and Art History.

As such, this session seeks to bring together academics, artists and cultural practitioners who use creative research as the central methodology in their practices. Participants are invited to discuss and share the abilities, possibilities, and challenges of using creative methods to produce and interpret information. We will work through common questions such as how to define research-creation now that it has become more thoroughly used? How is it shaping scholarly research and funding? What are the future potentials of using art and creative practices as a methodology?

Session Chair:

Stéphanie McKnight, Queen's University (stefy.mcknight@queensu.ca)

Stéphanie McKnight (Stéfy) is an artist and creative practitioner currently producing in Kingston Ontario. Stéfy has a Bachelor of Fine Arts from Nipissing University (North Bay, ON) and a Master's of Cultural Studies from Queen's University (Kingston, ON). Interested in how cultural objects and productions create knowledge and interaction, her creative practice focuses on gender performativity, privacy, research-creation, new media and the chilling effects of surveillance trends on artists and activists in North America. Stéfy's primary artistic medium is installation art in forms of site specific, video; experimental photography, performance and found objects. Recent exhibitions and performances include "Park Life: Interventions in Public Space" part of LandMarks 2017 at Mallory Town Landing in Thousand Islands National Park, the inaugural Electric Circuits Festival in Kingston, the Centre for Indigenous Research-Creation at Queen's University, Modern Fuel Artist Run-Centre, the Isabel Bader Centre for Performing Arts, the Tett Centre for Creativity and Learning, OCAD University, the WKP Kennedy Gallery and White Water Gallery. In 2015, her work *Coded, I Am* was shortlisted for the Queen's University Research Photo Contest and Queen's University 175 Photo Contest. Stéfy's work has been featured in the January 2017 edition of *LandEscape Now!* online contemporary art magazine in Europe. (www.smmcknight.com)

Presentations

■ Room 6 : 10:30 am-12:00 pm

1. “Visualizing the Unsayable: Research-Creation as a Challenge to the Representational Limits of Muslim Subjectivities”

Abstract:

While research-creation methodologies are sometimes seen as an illustrative supplement to a more theoretically substantive traditional research project, this paper considers the ways that artistic interventions can significantly expand the scope of representational possibility by deploying affective and auto-ethnographic strategies. Specifically, this paper considers the possibilities and limitations of mediating community-based research on diasporic Muslim subjectivity within and outside Canadian cultural institutions, and how such a methodology can work on the intersections of artistic and academic practice.

Examining the representational limits of Muslim subjectivity in cultural spaces can be fraught with challenges due to the power of assimilative institutional processes and the silences and lacunae of Canadian media discourses. Such institutional silences are mirrored by the boundaries of traditional research, which can entrench normative discourses by defining theoretical rigour in a way that excludes practices that originate from the body rather than the established canon of Western philosophy. Research-creation methodologies can open possibilities of representation by more broadly defining what is sayable so as to include bodily, affective experiences of dislocation and epistemic violence in the scope of academic practice.

In this way, research-creation methodologies can act as a significant decolonial, anti-racist challenge to Eurocentric academic models, resisting liberal assumptions of a stable, individual subject, and in so doing, making visible an entire terrain of experience that has been heretofore excluded by traditional research forms.

Presenter:

Pansee Atta, PhD Student, Carleton University (pansee.atta@gmail.com)

Pansee Atta is an Egyptian-Canadian artist and scholar whose practice examines colonization, feminism, Muslim representation, and the role of Canadian cultural institutions in legacies of epistemic violence. Her artwork has been exhibited in Canadian Artist-Run Spaces since 2007. Previous residencies include the *Impressions* Residency at the Montréal Museum of Fine Arts, the SparkBox Studio Award, and a residency at the Atelier of Alexandria. Previous exhibitions have taken place at Galerie La Centrale Powerhouse, the Art Gallery of Mississauga, Z Art Space in Montreal, and others. As a Turbines Curatorial Collective member she co-curated UTOPIAS Queer performance art festival in Kingston, Ontario. She is a graduate of the MA program in Cultural Studies at Queen's University, in which her project investigated the decolonization of museum exhibition practices. Currently, she is completing a PhD in Cultural Mediations at Carleton University, which is located on the unceded territory of the Kitchissippi Omāmiwinini Anishinabeg.

Room 6 : 10:30 am-12:00 pm

2. “Qualitative Methods and Performance Autoethnography in Creative Inquiry”

Abstract:

Recognizing that SSHRC’s “research/creation” rubric encompasses an array of creative research practices that travel across academic fields, from arts-based qualitative research to practice-based creative work, this presentation explores performance autoethnography as a method of inquiry. Arts-based qualitative researchers often incorporate art into their research outcomes as a means of evocation, participation, collaboration, representation, or dissemination (Leavy 2013). While this approach may enhance the status of the visual, literary, and performing arts in academic institutions, it deflects attention from creative research practices as inquiry and knowledge generation. While supportive of arts-based methods in qualitative research, the presentation asks, do qualitative research methods have a reciprocal value in developing the visual research practices of artist researchers?

The presentation develops this question with specific reference to autoethnography and performance autoethnography. “Autoethnography” is understood here as a qualitative method that connects “the autobiographical and personal to the cultural, social and the political” (Ellis, xix). “Performance autoethnography” is an embodied, ephemeral form of autoethnography that is “a vehicle of emancipation from cultural and familial scripts” that structure identity (Spry, 708), and that “foregrounds the active-body-knowing” (Bryant 2016). To rephrase a question posed by Barbara Bolt, are there ways that the embodied knowledge of autoethnography might help “give ‘voice’ to material thinking” that often characterises creative research in the visual arts (Bolt, 4)? Drawing on research in visual culture, and administrative and pedagogical experience in a visual art department, the presentation will consider the value and application of these methods for practice-based research and the expectation that students develop critical, discursive accounts of their creative practice.

References: Alexander, B. (2016). Teaching Autoethnography and Autoethnographic Pedagogy. In *Handbook of Autoethnography*. S.H. Jones, T.E. Adams, C. Ellis, eds. Routledge.
Bolt, B. (2006). Materializing Pedagogies. Working Papers in Art and Design 4. https://www.hersts.ac.uk/_data/assets/pdf_file/0015/12381/WPIAAD_vol4_bolt.pdf
Ellis, C. (2004). *The Ethnographic I: A Methodological Novel about Autoethnography*. Altamira Press.
Leavy, P. (2013). *Method Meets Art: Arts-based Research Practice*. Guilford Press.
Spry, T. (2001). Performing Autoethnography: An Embodied Methodological Praxis. *Qualitative Inquiry* n7:6, 706-732.

Presenter:

Brian Rusted, Associate Professor, University of Calgary (rusted@ucalgary.ca)

I am an associate professor in the Department of Communications Media and Film, and head of the Department of Art at the University of Calgary. I have taught courses in documentary film, cultural performance, cowboy art, and Canadian folklore. My research explores visual culture and performance: what happens when visual culture is considered a sensory and social practice rather than a textual representation to be decoded. My creative research has sought to integrate performance poetry, visual culture and media art, with work exhibited, collected by or screened at the Walter Phillips Gallery, the Southern Alberta Art Gallery, the Marion Nichol Gallery, the National Gallery of Canada, the Nickle Galleries, the Museum of Modern Art, and the Museum of New Art. In anticipation of the Calgary Stampede’s centennial, I curated *The Art of the Calgary Stampede*, and in 2016, I guest edited a special issue of *Cultural Studies* => *Critical Methodologies* called “Reiterating the Canadian West”.

■ Room 6 : 10:30 am-12:00 pm

3. “Rogues and Burrowers: Modes of Research-Creation in Contemporary University-based Art”

Abstract:

There is a nagging feeling in the university art milieu that the best research creation grants go to the worst artists. Large-scale collaborative projects, so the story goes, place limits on artists working within them, and press those artists into the service of scientific knowledge production and dissemination. In his paper “Props to Bad Artists” Glen Lowry takes a critical look at the epistemological and aesthetic values that underpin university-based art. As he notes, since scholarly merit is easier to assess than artistic merit for funding bodies like SSHRC, the culture of research creation might well be “rigged against *real* artists who make *good* art.”

In this paper, I will push past what Lowry calls the “good research/bad art dichotomy” to describe two less value-laden tendencies or modes of research-creation that criss-cross the boundary between art and science. How do artists work at this boundary like *rogues*, or ne’er-do-wells who stray from the herd, and when are they like *burrowers*, moving in close to scientific authority for safety and legitimacy? In the first case the artist’s relationship with scientists would tend to be critical or antagonistic. In the second case the artist’s relationship with scientists would be parasitic or dependent. Are there aesthetic values we can associate with these relationships of power? I will consider these modes as they appear in two large-scale collaborative research-creation projects titled *Hybrid Bodies: Rethinking Heart Transplantation* and *Perceptions of Promise: Biotechnology, Science and Art*, and in the work of Martin Howse and Adam Gunn, artists with abiding but eccentric interests in physics and computer science respectively.

Presenter:

Tammer El-Sheikh, Assistant Professor Interdisciplinary Studies, Art Theory and Criticism, Faculty of Fine Arts, Concordia University (tammer.elsheikh@gmail.com)

Tammer El-Sheikh received his Ph.D. in Art History from McGill University in 2013. His dissertation, titled *Strategies of Refusal: Art and Cultural Politics in the Work of Edward Said and Hassan Khan* explored emerging interdisciplinary approaches to Middle Eastern art histories. For the past four years, he has been teaching graduate seminars in the Department of Studio Arts and undergraduate courses in the Department of Art History at Concordia University. Last year he developed and led a new MFA seminar on approaches to research-creation called “Critical Methods and Practices”. He is a collaborator on the *Hybrid Bodies* project, contributing a major essay on research-creation to the exhibition catalogue *Hybrid Bodies: Rethinking Heart Transplantation*. His research has appeared in *ArtMargins* and *Arab Studies Journal*. His art criticism has been published in *Canadian Art*, *Parachute*, *CMagazine* and *ETC*. He is currently a Montreal correspondent for *Akimbo*.

Room 6 : 10:30 am-12:00 pm

4. “Research by Artists: Critically Integrating Ethical Frameworks”

Abstract:

The demand to consider “ethics” by institutional research ethics committees as well as through practitioners’ critical discourse is critical in the framing of art research. In this paper, the author examines the critical integration of research ethics frameworks in research creation from the perspective of artists and policy developers. This paper considers how current research by artists has been affected by increasing demands for “ethics” both in the regulatory contexts of research institutions and in the critical discourse encountered outside of universities, such as critical art texts, exhibition-related events, and other forms of public reception. From a set of key policy documents and researchers’ rebuttals, three common themes emerge as relevant to artist-researchers and policy developers engaged in the integration of institutional ethical frameworks in sites of research by artists. First, research ethics review processes uncover unique challenges in situating artists’ research in academic worlds. Second, often overlooked within academia, non-institutional practice standards present relevant ethical framing for artist-researchers and reviewers. Third, the perception of institutional “ethics creep” as manifest in censorship lingers as a specter over the integration of research ethics structures in sites of research by artists. An examination of these themes will be concluded by a set of recommendations to inspire further discussion and considerations for future policy.

Presenter:

Lois Klassen, PhD Student, Queen’s University (lois.klassen@queensu.ca)

Lois Klassen is a student in the Cultural Studies PhD Program at Queen’s University. She is also a Research Ethics Board Coordinator at Emily Carr University of Art + Design in Vancouver, Canada. As an artist, she has produced socially engaged art projects in collaboration with Anvil Centre Artist in Residence program (New Westminster, BC), Santa Fe Art Institute Immigration/Emigration Residency, Plug In Institute of Contemporary Art and MAWA Summer Institute (Winnipeg), Soma Summer (Mexico City), The Glenbow Museum, University of Salford (UK), Western Front, and more. Her texts have appeared in *Ethics and Visual Research Methods* (Warr, Guilleman, Cox, Waycott, eds.; Palgrave), *More Caught in the Act: an anthology of performance art by Canadian Women* (Householder, Mars, eds.; YYZBooks), *Word Hoard*, *Fillip Magazine*, *Public Journal*, *Border Crossings*, *LIVE! Performance Art Biennale* blog, and more.

■ Room 6 : 10:30 am-12:00 pm

5. “Indigestion: Theory as Sustenance in Research Creation”

Abstract:

This paper will present a selection of recently produced creative projects, primarily to consider how critical and theoretical texts may function, in a perhaps non-traditional way, within a highly-embodied research creation practice. The projects themselves will be situated as creative syntheses|research platforms along the temporal unfolding of this artistic practice, which the author conceptually and diagrammatically perceives as the reiterative (and endless) journey around a Möbius strip. Scholarly text as material not thematic or extra disciplinary background |ground work (a different function altogether: best be informed! stay abreast! know your context!) not a skeleton to insert into and then extract from the work for qualitative evaluation (a drying rack: drape the work on it for critical inspection – you can do a literature review) but rather a form of physically encountered viscerally experienced conceptual nourishment.

A feast, a smorgasbord, a buffet of delectable ideas. Contemporary philosophy, critical theory, cultural analysis, gathered from the spread. High-graded for their delicious turns-of-phrase, poetic gaps (in language, in comprehension, in doubt of their translation), mutated, combined, refigured. Makes for a messy plate, a constantly churning mind. Internal conversations can give one a stomachache. Germs of things, stretched, collapsed, imagined upon. Magical propositions, questions, imaginings of answers, percolating into queasy eructations.

Through an examination of the development and outcomes of specific artworks, I would like to probe questions such as: How may scholarly texts impel, reverberate within, and become subsumed in creative artistic research to yield new culturally and critically relevant propositions? And, in approaching academic|expert literature in such a way, what are some of the practical and methodological difficulties an artist might encounter in attempting to position her creative practice under the (permeable) umbrella of Research Creation.

Presenter:

Alexandria Inkster, Independent, MFA 2016, University of Calgary (amib@telus.net)

Alexandria Inkster is a practicing artist based in Calgary, Alberta. She received her BFA with Distinction (Sculpture) from the Alberta College of Art and Design in 2014, and her MFA from the University of Calgary in 2016. Working predominately in performance and installation, her research seeks to investigate, identify, and embody alternate ways in which we may inhabit the world – as conscious material agents –with a heightened attention to the notion of *being with*. This manifests in her practice as a real-time exploration of relationships – theoretical, conceptual, emotional, social, material, and aesthetic-affective – between minds, bodies, things. Through constructs of play, ritual, and magical ideation, she aims to actualize – for herself and for others – experiences of intimacy, empathy, and of entering *together* into spaces of improbable possibility. Most recently, Alexandria has participated in Canadian performance art events in Edmonton (Visualeyez 2016: Kindness) and Montréal (RIPA 2017).

Saturday Session 2 : Room 7

Latin American Art in the Canadian Context / L'art Latino-Américain dans le contexte Canadien

This session invites presentations addressing the researching, collecting, exhibiting and teaching of Latin American Art in Canada. As a follow-up to last year's double session on taking stock of current scholarship in the field, this year's session is similarly focused on creating dialogue amongst scholars, curators, and artists that is interdisciplinary and inclusive of both contemporary and historical perspectives. In the context of Canada's celebration of its 150-year existence as a nation-state, we particularly encourage proposals that address the relationship of Latin American art to Canada within hemispheric and comparative frameworks. Topics can include, but are not limited to, art and politics, patronage, gender and identity, spirituality and art, nationalism and regionalism, modernism and modernity, curatorial initiatives and exhibition reception, methodology, and historiographical reflections.

Cette session invite des présentations qui adresse la recherche, le collectionnisme, l'exposition et l'enseignement de l'art Latino-Américain au Canada. En poursuivant la réflexion qui débuta lors de la double session de l'année dernière sur l'état de la question sur la recherche actuelle dans ce champ, la session de cette année propose ouvrir un dialogue interdisciplinaire et inclusif de perspectives contemporaines et historiques, entre chercheurs, conservateurs et artistes. Dans le contexte de la célébration du 150^e anniversaire du Canada comme état-nation, nous encourageons particulièrement les propositions qui adressent la relation de l'art Latino-Américain avec le Canada dans un cadre comparatif et hémisphérique. Les thèmes peuvent inclure, sans se limiter à, l'art et la politique, mécénat, genre et identité, spiritualité et art, nationalisme et régionalisme, modernisme et modernité, initiative et réception d'expositions, méthodologie, et réflexions historiographiques.

Session Chairs/Présidentes de séance:

Alena Robin, The University of Western Ontario (alena.robin@gmail.com)

Dot Tuer, OCAD University (dtuer@faculty.ocadu.ca)

Presentations

■ Room 7 : 10:30 am-12:00 pm

1. “In Deepest Solitude: The Architecture of the Eremite Carmelite Convents of New Spain”

Abstract:

According to tradition, the Carmelite Order was founded in the twelfth century at the summit of Mount Carmel in northern Palestine. The Order soon expanded to Europe and became one of the most revered eremitic organizations of the Middle Ages. In the early modern period, the Order thrived in Spain, reformed by two of its most exalted mystics, SS. John of the Cross and Theresa of Avila. In 1585, the first twelve Carmelite monks traveled to New Spain, taking their revered spiritual tradition of inner reflection and spirituality with them. Once in Mexico, the Carmelite order founded a number of—mostly urban—convents characterized by their refined architecture. Two of their convents, however, were destined to be eremitic convents—or *desiertos*, as they were known at the time, a reference to the eremitic tradition of the early Christian Desert Fathers—and were constructed in unpopulated, remote locations in central Mexico, intended for select friars to embark on solitary confinement and prayer, a tradition that was central to the Order.

My paper intends to lay down some ideas about researching a subject that has been scarcely explored in Mexican viceregal scholarship. My main objective, at this point, is to intertwine the investigation of the convent’s architecture with the literature of mystics John of the Cross and Theresa of Ávila. This project was initiated during my doctoral studies at McGill University, and an exploration into the subject has been delayed due to the completion of the doctoral project. I was recently granted the de Montequin Fellowship for the study of Iberoamerican architecture, so my paper will present the results of fieldwork and archival investigations in Mexico on the subject.

Presenter:

Juan Luis Burke, State University of New York at Alfred State College
(juanluisburke@gmail.com)

Juan Luis Burke is an architect and architectural historian. He recently completed his doctoral studies at McGill University, under the tutelage of Prof. Alberto Pérez-Gómez, in the History and Theory of Architecture program. He specializes in the study of architecture, urbanism, and the visual culture of early modern Mexico, and its relationships with Europe, particularly Spain and Italy. He is also an architectural educator, having been professor at the School of Architecture and Design at the Monterrey Technological Institute, in Puebla, Mexico, and is presently an Assistant Professor at the State University of New York, at Alfred State College, where he teaches architectural design studios and architectural history and theory. He continues to collaborate with the Monterrey Technological Institute, where he is a summer guest lecturer at their School of Architecture.

Room 7 : 10:30 am-12:00 pm

2. “Dystopia: Displaying Cuban art in Canada”

Abstract:

My paper will address systemic issues with the exhibition of Latin American visual art in Canada. Utilizing the exhibition *Utopian Territories: New Art from Cuba* (1997) as a case study, I will illustrate three main issues. These are: the intellectual/ curatorial dependency on the U.S., the discrimination against Latin American scholarship/expertise, and the lack of art history programs focusing on the region in Canada.

Utopian Territories was the first exhibition of Cuban contemporary visual art since 1959. Therefore, it is as a perfect example for a comparative study of the display of Cuban visual art in Canada and the U.S. after its legalization. Indeed, from 1962 until 1990, all Cuban visual art that was created on the island was considered illegal goods by the U.S. Treasury Department. Because of the extraterritorial reach of U.S. legislation concerning Cuba, this provision meant that Cuban visual art was almost totally excluded from international art circuits until very recently.

Today, few Canadian galleries and museums exhibit artwork created outside of the Western normative art history canon. Even fewer display Cuban artwork. And when they do, the curatorial interpretation is too often influenced by remnants of colonial bias. The importance of dealing with the issues outlined above cannot be overstated, particularly in the context of Canada's 150th anniversary, and the celebration's focus on cultural diversity.

Presenter:

Ana M. Ruiz Aguirre, PhD Candidate, Cultural Studies Program, Queen's University
(12aamr@queensu.ca)

Ana M. Ruiz Aguirre is PhD Candidate in the Cultural Studies Interdisciplinary Program at Queen's University, and a recent MITACS Globalink Scholar at the Universidad Nacional Autónoma de México (UNAM) in Mexico City. Her doctoral research, for which she received a SSHRC Joseph Armand Bombardier Scholarship, examines the role of cultural diplomacy in the ongoing negotiation of the U.S.-Cuba conflict, paying particular attention to the multilateral impact of Cuban visual art exhibitions displayed in Canada and Mexico after the legalization of Cuban artwork in the U.S. in 1990. Current research interests include cultural diplomacy and hegemony, contemporary Cuban visual art, and the history of the U.S.-Cuba conflict.

■ Room 7 : 10:30 am-12:00 pm

3. “Over, Under and Along: Life on the Hyphen”

Abstract:

Between 1973 and 1975, Chilean artist Juan Downey travelled the continent of the Americas from north to south starting in New York and making his way through Texas, Mexico, Guatemala, Peru, Bolivia and Chile. While on route, he made videos of the indigenous communities to show the isolation of cultures. His aim was to create a holistic perspective by editing all the interactions into one work of art. The resultant installation comprised thirty-one videos and was first screened in an exhibition curated by David Ross at the Long Beach Museum of Art in 1975.

Downey’s piece was called *Video Trans Americas* and is the title chosen by Cassandra Getty and Dianne Pearce for an exhibition presented at Museum London from September 11, 2016 to January 22, 2017. *TransAMERICAS: A sign, a situation, a concept* united fourteen Latin American artists who live and work in Canada and the United States. This essay will share works from *TransAMERICAS*, which is structured around the themes of language, travel, bridges and community.

The explosion of artists circulating in a manner described by critic Gerardo Mosquera as “glocally” (globally and locally) proves that passports have been traded in for post-national identities, the result being physical and cultural exchange. This shift in identity has been referred to by writer Gustavo Pérez-Firmat as “life on the hyphen”: much as a bridge allows transit between locations, that small dash between words connects vast cultural concepts. The work in *TransAMERICAS*, which I will analyze in my presentation, reveals how the hyphen has become a symbol of increased dialogue and interaction between people and places.

Presenter:

Dianne Pearce de Toledo, Artist, Curator and Cultural Administrator, Burlington, Ontario
(pearcetoledo@gmail.com)

Dianne Pearce (St. Thomas, Ontario) holds a BFA from the Nova Scotia College of Art and Design and an MFA from the Universidad Nacional Autónoma de México, as well as certificates in Project Management and Museum Studies. She has received grants from both Canadian and Mexican funding bodies on provincial and federal levels. She has exhibited extensively in artist-run centres as well as in museums in Canada, Mexico, Paris, Madrid, Marbella, Milan, Miami, Chile and Argentina. The artist has curated three international exhibitions: *Anatomical Permutations: Ten Canadian Artists* (1998, Festival Internacional Cervantino, Guanajuato); *Sticks and Stones: Two Canadian-Mexican artists meet two Canadian artists* (2005, Universidad Iberoamericana, Mexico City); and *TranAMERICAS* (2016-17, Museum London). She taught art and theory for ten years at Endicott College, Iberoamericana University and the National School for Painting, Sculpture and Printmaking, all in Mexico City. She was Curator of Public Programs at Museum London for eight years and is now Cultural Coordinator for the Town of Oakville.

■ Room 7 : 10:30 am-12:00 pm

4. “Re-Presenting the ‘Arts of the Americas’ at the Montreal Museum of Fine Arts”

Abstract:

The Montreal Museum of Fine Arts hosts one of the largest collections of pre-Columbian, colonial, and modern Latin American art in Canada. In 2018, the entire collection will be redeployed in new and larger galleries as part of the reopening of the galleries devoted to non-Western arts. The organisation of the new galleries will follow a more thematic approach to move beyond the rigid chronological narrative, which often dominates museum displays. The aura of authority of museums as “windows on the past” will also be further disrupted by acknowledging the history of the collection as well as by opening a dialogue between pre-Columbian and more modern works. As part of this approach, two artists from the Latin American diaspora in Canada have been invited to produce a new works in relation to the museum’s collection. From defining the “Arts of the Americas” to designing galleries with multiple audiences in mind, this paper discusses some of the main challenges of this project and more widely of curating and exhibiting Latin American art in Canada.

Presenter:

Erell Hubert, Curator, Arts of the Americas at the Montreal Museum of Fine Arts
(ehubert@mbamtl.org)

Erell Hubert is curator of the Arts of the Americas at the Montreal Museum of Fine Arts. She holds a Ph.D in Archaeology from the University of Cambridge. Her dissertation explored the role of figurines in processes of identity negotiation among the Moche of the north coast of Peru (450 – 850 CE). She was also associate curator of the exhibition *Peru: Kingdoms of the Sun and the Moon* (2013-2014) presented at the Montreal Museum of Fine Arts and Seattle Art Museum, and published a history of the pre-Columbian collection of the Montreal Museum of Fine Arts. Recently, she has been working on the role of museums in constructing “archaeological cultures”.

Saturday Session 2 : Room 8

The Lure of the Archive/Writing New Histories - Part 2

Visual materials preserved in archives have long been employed by researchers as illustrative – as windows on a vanished past. Increasingly, since the visual turn in the humanities and social sciences, such images have been examined as primary sources as a way to illuminate and complicate studies of human activity, relationships, and complex or changing attitudes. But oil paintings, watercolours, maps, and photographs also pose questions, some that can only be answered by recourse to other media.

Whether considered art, fact, or artifact, visual images furnish answers and pose questions that enrich our understanding not only of the work itself, but also of the broader contexts in which they were originally created and circulated and are now viewed and preserved. Papers are invited that pose imaginative questions about archives and images – especially photographs but also other media – or respond imaginatively to questions posed by archival images themselves.

Session Chairs:

Colleen Skidmore, University of Alberta (Colleen.Skidmore@ualberta.ca)

Joan Schwartz, Queen's University (Schwartz@queensu.ca)

Presentations

■ Room 8 : 10:30 am-12:00 pm

1. “Punching through Documentary Photography”

Abstract:

The Farm Security Administration (FSA) photography division has long been considered the preeminent example of documentary photography in America. Based on a documentary ideal put forth by filmmaker John Grierson, the FSA adopted documentary photography as part of Franklin D. Roosevelt’s incorporative program of restoring national unity and popular alignment with the state during the crisis of the Great Depression. The purpose of this paper is to shift the ground on which this assumption is based by considering a previously unexplored shadow archive of FSA photographs: more than 2000 negatives deemed subversive by FSA director Roy Stryker and subsequently “killed” by a hole punch. Each of these hole-punched negatives exhibits a prominent black circle in the photographic frame - a “mass of black” - a term coined by Georges Didi-Huberman in critical examination of the production of four photographs made by Jewish prisoners in Auschwitz, in August, 1944. In Didi-Huberman’s study, the “mass of black” is representative of the interior of the gas chamber itself, and “is to name the very structure of these images.” The “mass of black” that permeates the FSA archive is equally telling, bearing witness to political processes otherwise hidden by the surface-effect of the photograph. The very existence of this shadow archive illustrates not only a constant culling of resistant images, of an “ineradicable remainder” (Tagg, 2009), but a duality in this crucial moment in the history of documentary: a separation between the documentary ideal as evident in the “official” archive, and the ideologically volatile photographic archive from which it is constructed. What arises in tracing this systemic suppression of recalcitrant images is an American history of documentary photography founded on an imagined alignment with an impossible ideal. This authoritative history in which the FSA figures so prominently, therefore, must be fundamentally reconsidered.

Presenter:

Ryan Gauvin, PhD Candidate, Department of Art History, Visual Art & Theory, University of British Columbia (rmgauvin@gmail.com)

Ryan Gauvin is currently a 4th year PhD candidate in the Department of Art History, Visual Art & Theory at the University of British Columbia. His doctoral research addresses depictions of labour in both professional and amateur documentary photography practices, exposing a dialogue between Soviet and American models of documentary during the interwar period of 1918 to 1939. He is supported by the Social Sciences and Humanities Research Council of Canada and am supervised by Dr. John O’Brien. Prior to pursuing his doctoral studies, he completed an MFA in Documentary Media at Ryerson University (2009), and a BA in Geography at Simon Fraser University (2006). His research, centering on documentary photography and labour, is informed by a thirteen-year tenure as a groundskeeper on a golf course, with camera always in hand.

Room 8 : 10:30 am-12:00 pm

2. “Acts of Erasure: The Visual Archive and Emerging Histories”

Abstract: My paper examines images from a family archive of Super 8 films and the potential they have to raise formative questions. Common experience and identity formation are among the subjects raised. After watching a series of tender, joy-filled moments captured on Super 8 film in 1968—a five year olds birthday party, the delight of new kittens, and learning to ride a bike among them—I developed a multi-step artistic process. This process involves carefully selecting stills from the original film, manipulating them digitally, producing a series of photo-based prints, and then scanning the prints to make a new animated film that acts as an echo of, and commentary on, the original. This approach serves as the basis for *Five Candles*—part of my new body of work that both questions and reconstructs memories of childhood and domestic life while noting how collections of historical documents do not simply provide access to the past, but are created, selected and removed as a deliberate shaping of memory. My decision to work with home videos in particular—films that are likely to be deemed of little aesthetic or historical value—is deliberate. Photographs and filmic images create memories and shape self-understandings, but there are gaps—in our memories and between frames of Super 8 film. In creating a physical space between frames in my gradually darkened photo-based prints I aim create room for recognition of and reflection on the collective childhood experience. The familiar nature of the birthday and other scenes poses the seminal question: remember this?

Presenter:

Myken McDowell, MFA Candidate (Printmaking), University of Alberta (myken1@ualberta.ca)

Myken McDowell is an artist living in Edmonton, Alberta. In 2016 she received a BFA with distinction from Concordia University in Montreal, Quebec. She has also studied at Red Deer College and Funen Art Academy in Odense, Denmark. Myken recently completed her first year of the Masters of Fine Arts in Printmaking program at the University of Alberta where she received the Joseph Armand Bombardier Canada Graduate Scholarship (SSHRC) along with the Walter H. Johns Graduate Fellowship for her research on family archives and home videos. Concerned largely with the creative nature of memory, archives and their influence on each other, Myken works across disciplines—in printmaking, film and digital media—to make research-based art that often manifests in series. Her work has been exhibited both nationally and internationally and has appeared in *Interfold Magazine*.

■ Room 8 : 10:30 am-12:00 pm

3. “Home Turf: Re-Earthing Family Narrative”

Abstract:

At the same time as my father’s deteriorating health, the culmination of a long process of development in the neighbourhood my family had lived in for 40 years. Through periodic transfers between home and hospital, we also witnessed the uprooting of trees, the construction of roadways and subdividing of properties, including our own. Our house was soon marked for sale and redevelopment, and our affects moved to a new location following his passing. These materials, an archive of ephemera, photos and letters that tell the story of our family from their journey from Denmark and eventual settling in Canada, now sit in cardboard boxes and Tupperware containers. Using these personal ‘affects’, I am engaged in a long-term performative engagement, using them as a lens to interrogate larger conditions urban development, migration, colonial histories, logics in which our history is implicated. These will be teased out of the contents of the material and texts in my family’s collection. Familial objects, gathered from my mother’s archive will be mailed to our former address. As this house no longer exists, the material will be returned to the sender, wearing the imprinted marks of the journey.

Presenter:

Tomas Jonsson, Masters Candidate (MFA), Faculty of Critical and Creative Studies, University of British Columbia Okanagan (nuna_ca@yahoo.com)

Tomas Jonsson is an artist, curator, and writer interested in issues of social agency in processes of urban growth and transformation. He has curated, presented, and performed work in Canada and internationally, including Artscape Gibraltar Point (Toronto), Suvilahti (Helsinki), and MoKS (Mooste, Estonia). Tomas received his BFA in 2000 from the University of Calgary. In 2009 he participated in the Border Cities Kolleg at the Bauhaus Institute in Dessau, Germany, where he developed projects with creative and precarious communities in Tallinn and Helsinki. He is currently an MFA Candidate at the University of British Columbia Okanagan.

Room 8 : 10:30 am-12:00 pm

4. “A Camera, a Diary, and the Open Road: Rosemary Gilliat Eaton’s Cross Canada Road Trip, 1954”

Abstract:

On July 31, 1954 four women packed up a station wagon and hit the road on what would be a five week trek across the Trans-Canada Highway. Among them was British-born photographer Rosemary Gilliat who took hundreds of photographs along the way, capturing a vast array of people and places from Ottawa to Vancouver. Now housed at Library and Archives Canada, these images pose important questions about modernity and mobility in the mid-twentieth century, the politics of landscape in Canada, and the intersection of vernacular photography and the documentary.

Also in the archive is a 128 page diary Gilliat kept while on her Trans-Canada adventure. While the diary aids in reconstructing the itinerary of the trip and illuminating Gilliat’s feelings towards the country she only recently called home, it also offers intriguing moments of tension with its photographic counterpart, suggesting key differences in how people represent themselves in image and text. Notably, Gilliat’s textual descriptions of the difficulties the women faced as unaccompanied travellers traversing the country, is countered by several photographs she took of her companions setting up camp, hiking up mountains, and performing car maintenance—women posed as capable, adventurous, and confident. While perhaps typical of road trip snapshots, these images are important for revealing how Gilliat used the camera to construct and perform identity. Functioning at the intersection between personal experience and collective memory, this body of work, which is yet to be the focus of any critical study, reflects the broader social and political contexts of its time while continuing to resonate today.

Presenter:

Danielle Siemens, Independent Scholar (siemensdanielle@gmail.com)

Danielle Siemens is an independent scholar with a B.A in the History of Art, Design and Visual Culture from the University of Alberta and a M.A in Art History from Carleton University. Her master’s thesis focused on British-born, Canadian photojournalist Rosemary Gilliat and her 1960 trip to the eastern Canadian Arctic. She is interested in the history of photography in Canada, particularly in issues concerning race, gender, and the documentary. In 2015 she completed a practicum at the National Gallery of Canada, working under assistant curator Andrea Kunard in the collection of the National Film Board of Canada’s Still Photography Division. She is currently an academic year intern at the National Gallery of Art, Washington DC in the department of photographs and is working on two upcoming exhibitions, one about interwar women photographers and another about the history of portraiture.

AGM

■ KC 105 : 12:00-2:00 pm

Saturday Session 3

1:45–3:15 pm
uaac-aauc.com



Saturday Session 3 : Room 1

Mediating Indigenous Modernisms

Recent exhibitions of the work of Alex Janvier (2016) and Professional Indian Artists Inc (2014) revealed the critical mediations at work historically in the creation, critical evaluation, and current affirmation of modernist 20th century Indigenous arts. Ranging from the mentoring of teachers to dynamic friendships with other Indigenous artists to the patronage of individuals and institutions, such mediations have produced both histories of marginalization and mis-classification and more recent celebrations of originality and authenticity.

This panel invites case studies which document and analyze specific episodes of mediation critical to the development of individual Indigenous artists in North America and globally. Questions to be considered include how participants have negotiated colonial and neo-colonial asymmetries of social and economic power; the transformative impacts of interactions for both artists and mediators; how artists negotiated the negative and positive valences of modernist primitivism; and how transnational networks have informed processes of mediation.

Session Chairs/Président(e)s de séance:

Ruth Phillips, Carleton University (Ruth.Phillips@carleton.ca)

Norman Vorano, Queen's University (Norman.Vorano@queensu.ca)

Presentations/Présentations

■ Room 1 : 2:00-3:30 pm

1. “David Lyle Neel: Mediating the Impact of Colonialism in 1950s Vancouver”

Abstract:

Carver, painter, and cartoonist David Lyle Neel (1937-1961) is the eldest son of the eminent woman totem-pole carver Ellen Neel. From the early 1950s until his death in 1961, David appeared in numerous press photographs carving alongside his mother at the Totem Arts Studio in Vancouver’s Stanley Park. Many accompanying news stories characterize him as lead carver in the studio, which Ellen Neel opened in 1951. His paintings also featured on the covers of *The Native Voice*. Despite his prominence in the late 1950s, David is not well known to academics because he passed away just prior to the emergence of a wave of Northwest scholarship in the early 1960s.

This presentation provides a case study that documents and examines David Lyle Neel’s work as both the product and space of intercultural mediation and commentary. While his mother had extended Kwakiutl artistic conventions to include acrylic paint and silkscreen prints, David, with the help of art instructors at the Vancouver Art Gallery, moved to oil-on-canvas painting and abstract sculpture to present Kwakiutl narratives such as *Dzonaqua* and Thunderbird and Whale. Cross-cultural relations were the subject of an unpublished series of political cartoons that offer up poignant and often caustic criticism of Canadian-Indigenous relations, noting colonialism and the tourist-trade economy on which both he and his mother depended for their livelihoods. Neel also used art as a site on which he negotiated his own identity through various spellings of his surname, “Neel”, as Federal law slid his legal identity from that of “Registered Indian” to “Caucasian” over the course of his life.

This case study of David Lyle Neel offers insight into the strategies that one short-lived and long-overlooked artist applied to negotiate, criticize, and mediate asymmetries of power specific to Vancouver following WW II.

Presenter:

Dr. Carolyn Butler Palmer, Legacy Chair in the Modern and Contemporary Arts of the Pacific Northwest, Associate Professor, Department of Art History and Visual Studies, University of Victoria (cbpalmer@uvic.ca)

Carolyn Butler Palmer is Associate Professor and Williams Legacy Chair in Modern and Contemporary Arts of the Pacific Northwest. In 2017, she collaborated with David Anthony Neel and Lou-ann Neel in the creation of “Ellen Neel: The First Woman Totem Pole Carver” at the University of Victoria’s Legacy Art Gallery. Dr. Butler Palmer is currently working on a book project about Ellen Neel, David Lyle Neel, and his descendants David Anthony Neel, Edwin Neel, and Ellena Neel. She is also completing an article with University of Victoria law student Vanessa Udy on Ellen Neel and copyright in Canada, to be published in RACAR.

Room 1 : 2:00-3:30 pm

2. “Métissage, transnationalité et mentorat. Le cas de Domingo Cisneros”

Abstract/Résumé:

Cette communication tentera de cerner de quelles manières les stratégies de « transnationalité » (Foner 1997, Smith 1993), de « transculturation » (Côté et Benessaïh 2012) et de « panethnicité » (Lopez et Espiritu 1990) interviennent dans l'exercice du mentorat comme moyen de médiation culturelle. À partir d'une étude de cas, nous nous demanderons en quoi l'expérience migrante transnationale et une posture de panethnicité, c'est-à-dire une posture solidaire entre des groupes culturels hétérogènes mais qui partagent des épistémologies proches, sont des phénomènes fondateurs dans les relations d'échanges, de transferts et de transactions culturelles de mentorat.

Domingo Cisneros (1942–), artiste canadien d'origine mexicaine tepehuane, a joué un rôle de chef de file dans la montée d'un art engagé envers les défis que posent la crise écologique et le mouvement d'autodétermination des artistes autochtones contemporains au Canada. Parallèlement, il a également joué un rôle de mentor pour toute une génération de créateurs autochtones, et non autochtones, entre 1974 et 1996. La diversité des médias qu'il utilise, son identité métissée, son ambiguïté linguistique, ses choix de matériaux inusités et les thématiques souvent morbides qu'il privilégie, en font une figure inclassable en tant qu'artiste. Paradoxalement, c'est peut-être justement le caractère transnational de son parcours migrant ainsi que ses expériences panethniques de « rencontres » qui lui ont permis de développer des filiations et des relations de soutien et de mentor, non exemptes de tensions, tant envers des créateurs francophones qu'anglophones, autochtones qu'allochtones.

Presenter/Présentatrice:

Édith-Anne Pageot, Département d'histoire de l'art, Université du Québec à Montréal
(pageot.edith-anne@uqam.ca)

Édith-Anne Pageot est professeure au Département d'histoire de l'art de l'Université du Québec à Montréal et membre de l'Institut de recherches et d'études féministes. Elle est également professeure auxiliaire et membre de la Faculté des études supérieures et postdoctorales de l'Université d'Ottawa où elle fut lauréate du Prix d'excellence en enseignement en 2013. Spécialiste des modernités au Québec et au Canada, elle s'intéresse aux politiques de l'identité et à ses formes complexes. Elle s'interroge sur les manières dont les images et les dispositifs de médiation culturelle façonnent les concepts de genre, de territoire, de nation et de collectivité. Sa plus récente publication, parue chez Wilfrid Laurier Press, s'intitule « Postcolonial Territorial Landmarks within Canada's Multiculturalism : The Myth of Virility » (2017).

Room 1 : 2:00-3:30 pm

3. “Throwbacks and Rewinds: Assuaging the Anxiety of Influence in the works of contemporary African artists”

Abstract:

Recent written histories of modern art scenes in Africa turn on stories of mentorship, influence, and mediation. These tales follow a now recognizable set of patterns wrought by the pathologies of colonial modernity, moulded within the logics of modernist primitivism and mediated through equal desires to salvage pasts and forge utopian, sovereign futures. Art History has been slow to divest these relationships, and their resulting visual products from the spectre of anxious influence, ‘contamination’ and mimicry. Though these interactions often entailed settler-colonizer-native exchanges, influence and mediation also crucially occurred between artists and across generations. These *influences* with style and approach may not arise from intimate, sustained personal relationships but rather may rest upon *imaginative* translations of visual forms, proximate and distant, at hand or accessible only through reproduction.

Historians, most concerned with re-claiming and re-valuing modernisms-at-large have characterized contemporary artistic inter-generational *mediation* as ‘archival’ and (possibly) ‘nostalgic’ in nature. This talk will address inter-generational exchange and the nature of *influence*, that old bug-bear for art historians, in the works of two artists: photographer Omar Victor Diop and mixed media artist, Athi Patra Ruga. The former consciously riffs on the formal and philosophical tenets of ‘classic’ African studio photography (particularly Seydou Keita and Meissa Gueye) in his highly stylized, fashion portraits of forgotten historical figures while the latter produces strikingly kitsch tapestries that are tough, tongue-in-cheek ‘translations’ of the modernist primitivist paintings of his German-South African compatriot Irma Stern. Diop seems to seek an earnest *schooling* in canonical studio practices while Ruga critiques the pervasive influence of Stern’s oeuvre while declaring her profound influence on his own handling of colour. What would it mean to talk of *imagined*, possibly *paradoxical* mediations between modern African artists and their contemporary heirs?

Presenter:

Elizabeth Harney, Associate Professor, Department of Art, University of Toronto
(e.harney@utoronto.ca)

Elizabeth Harney is Associate Professor in the Department of Art, University of Toronto, teaching modern/contemporary African and diasporic arts. She was the first curator of contemporary arts at the National Museum of African Art, Smithsonian (1999-2003). Harney is the author of *In Senghor’s Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960-1995* (Duke 2004) and *Ethiopian Passages: Contemporary Art from the Diaspora* (Philip Wilson/Smithsonian Institution: 2003), and co-editor of *Inscribing Meaning: Writing and Graphic Systems in African Art* (5 Continents Press, 2007). Harney has published in *Art Journal*, *African Arts*, *NKA: Journal of Contemporary African Art*, *The Art Bulletin*, *Third Text*, *South Atlantic Quarterly*, and the *Oxford Art Journal*. She is also co-editor, with Ruth B. Phillips, of *Mapping Modernisms: Art, Indigeneity, Colonialism* (forthcoming Duke University Press) and has two books in progress, *The RetroModern: Africa and the Time of the Contemporary* and *Prismatic Scatterings: Global Modernists in post-war Europe*.

■ Room 1 : 2:00-3:30 pm

4. “David Malangi and his paintings: Mediating paradigms”

Abstract:

Mediation is invariably a complex set of processes when and wherever it occurs, even if it can appear to be a simple case of a white coordinator employed by a remote Australian Indigenous community to mediate the sale and exhibition of their art. Today’s art coordinator is the modern version of earlier white mediators on Indigenous communities such as mission staff and anthropologists, who were the first to mediate the sale of art works in Western art worlds. At play here is a double mediation, in which Indigenous communities use their art as one means to mediate into their life world missionaries, anthropologists and art coordinators. By analyzing the art of David Malangi (1927–1999) – one of the most acclaimed Arnhem Land painters of his generation – through the lens of various mediating process in which he was deeply involved, this paper traces a history of mediation in Yolngu art in an arc that begins with the use of his designs on Australia’s one-dollar note in 1965 through to his leading role in *The Aboriginal Memorial*, made in 1988 and widely regarded as the most important example of Aboriginal contemporary art. This arc starts at the Methodist mission of Mililingimbi, then regarded as one of the world’s main centres of ‘primitive art’ production and on the radar of Western modernists such as André Breton, where an unexpected and particularly intense and prolonged double mediation began between Malangi and the Australian Treasurer, Nugget Coombs. It ends at a major project of the Sydney Biennale in which Malangi, along with James Mollison, Director of the National Gallery of Australia, played a leading role. The analysis focuses on the aesthetic repercussions of these mediating processes, in which Malangi travelled from a celebrated maker of ‘primitive art’ to that of ‘contemporary art’.

Presenter:

Ian McLean, Senior Research Professor of Contemporary Art, Faculty of Law, Humanities and the Arts, University of Wollongong (imclean@uow.edu.au) (<http://uow.edu.au>)

Ian McLean is Hugh Ramsay Chair of Australian Art History at the University of Melbourne, and Senior Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Indigenous art. His books include *Indigenous Archives The making and Unmaking of Aboriginal Art* (with Darren Jorgensen); *Rattling Spears A History of Indigenous Australian Art*; *Double Desire: Transculturation and Indigenous art*; *How Aborigines Invented the Idea of Contemporary Art*; *White Aborigines Identity Politics in Australian Art*; and *The Art of Gordon Bennett* (with a chapter by Gordon Bennett).

Saturday Session 3 : Room 2

Vernacular Photography meets Sellers, Collectors and Search Engines

The abundance of vernacular photography available for purchase via the Internet and the methods used to source images for purchase offer ways of thinking about a significant genre in the history of photography. Sellers provide descriptions regarding content, process, provenance, quality and price, and buyers use intricate linguistic variances through search engines to find imagery. This panel, open to artists and historians, will address these new mediations of photographic meaning that are influenced by multiple and fluctuating factors including: the seller, the collector, the competition, the photograph's origins and value, and the afterlife these images have when culled from the Internet and reframed in other spaces. Participants may respond to the end result of this "reframing" or to the online processes to consider how these factors combine to generate value(s) and thought for photographs that once held an overwhelmingly private currency in the form of memory and sentiment.

Session Chair:

Amy Friend, Brock University (afriend@brocku.ca)

Presentations

Room 2 : 2:00-3:30 pm

1. “Holding: Mining History and the Vernacular Image”

Abstract:

I would like to speak about the series *Holding* and the role of the appropriated vernacular image in contemporary art making; and by extension the over-arching concept of the photographic album as the source for art making. We interpret and understand our heritage, other cultures and time periods through the objects they make, their rituals, their written words, and the remnants of their culture which have been preserved and photographed.

I combine photographs I’ve made of empty places – spaces once inhabited or currently inhabited but with no one present – with found photographs of times that no longer exist – images that are empty of personal memory – and then paint a thin line to draw a literal point of connection from one image to the next. The line, like a strand of DNA ties the images separated by generations to one another. Each diptych’s title utilizes the complexity of language to help navigate the viewer to underlying connections and conundrums.

Art Historian Adrian Duran wrote about the series “... *Holding* mobilizes the album as a site of memory, collective and familial bonds, and inter-historical identity construction. Though traditional in this sense, the work also explodes the album, both as medium and practice... Unlike the traditional album, an aide-mémoire for the present, the *Holding* series absorbs the past as a catalyst for subjunctive auto-biography, literally and figuratively inscribing these images with the hand of their creator(s), much as albums once merged image and hand-written or drawn text to fully manifest their purpose as recording and remembrance.”

Utilizing appropriated photographs of people stirs recollections for the viewer, and yet they are completely void of telling a story in specificity. As an artist, re-contextualizing these vernacular images, giving them a new life in the making of art, is both satisfying and compelling when we consider that we are all products of the past in this very present moment.

Presenter:

Anne Leighton Massoni, Program Director | Assistant Professor – Photography, The University of the Arts - Philadelphia, USA

Anne Leighton Massoni, is the Program Director of Photography at The University of the Arts in Philadelphia. Massoni graduated with a MFA in Photography from Ohio University and BAs in Photography and Anthropology from Connecticut College. Her work relates to ideas of both real and fabricated memories, using a variety of film and digital techniques. She has exhibited nationally and internationally including the H. F. Johnson Museum in New York, The Print Center in Philadelphia, NIH in Washington, DC, Newspace Gallery in Portland, Rayko in San Francisco, the East End Film Festival in London, England, the 2013 International Mobile Innovation Screening in New Zealand and Australia. Recent publications of her work include ASPECT: The Chronicle of New Media Art and SpostaMenti, an exhibition catalog of her series “Holding” and The Photograph & The Album, Published by MuseumsEtc in England. She serves on the International Board of the Society for Photographic Education.

■ Room 2 : 2:00-3:30 pm

2. “Found on eBay: War and Peace in Vernacular Nuclear Photography”

Abstract:

Soviet and American nuclear postcards manufactured during the Cold War oscillate between threats of devastation and promises of peace. Sometimes they attempt to accomplish both at the same time. The legend on the back of a 1960 American postcard of a B-52 bomber carrying four missiles under its wings states that the aircraft is “the world’s most powerful weapon for peace.” The attempt to have it both ways is located in the last three words – “weapon for peace.” In order to make any observation about nuclear postcards, however, it is first necessary to determine that atomic cards constitute a distinct genre of vernacular photography. I will argue that they do and, further, show that eBay’s search engine provides evidence for the claim. Over a period of ten years beginning in 2004, eBay’s online auction and shopping website provided me with a range of nuclear imagery that would have otherwise remained invisible. Consumer-to-consumer transactions on the website revealed a previously unidentified subfield of the postcard. By analyzing the rectos and versos of purchased cards, my paper will argue that nuclear postcards from the United States and the Soviet Union during the Cold War framed their messages almost exclusively in positive terms. As Susan Stewart has observed, postcards speak in the nostalgic language of longing and provide a miniaturized spectacle that domesticates what is pictured, even if what is shown is implicated in traumatic historical events. How nuclear postcards, found and purchased on eBay, domesticate the Bomb by displacing anxiety with pleasure is the focus of my investigation.

Presenter:

John O’Brian, Professor, Department of Art History, Visual Art & Theory, University of British Columbia (john.obrian@ubc.ca)

Room 2 : 2:00-3:30 pm

3. “Gay/Lesbian Interest and Appropriation: How EBay Changed My Art Practice”

Abstract:

The online marketplace has changed the way people can access a range of things, including vintage photographs from any time period. A new market, specifically for vernacular photographs from the past that depict men together and women together, has recently emerged. I believe this has been influenced by the decline of print media, the growth of the online marketplace, and mainstream acceptance of LGBT people. We are now a viable and lucrative market, recognized by large corporations and private EBay sellers.

The availability of vintage snapshots in an easily searchable way has transformed my art practice. In my own photographic work I live vicariously through unknown strangers, creating implied narratives from vintage snapshots that I have collected primarily through the marketplace. My project, *Through the Lens of Desire*, creates implied narratives using snapshots from the 1920s- 1950s. Vernacular photographs from that era were created as private keepsakes and the unselfconscious intimacy they depict feels authentic and relatable. By purposefully selecting images that picture men together and women together I am creating an imaginary queer past. My research participates in the ongoing dialog about queer visibility and sexual identity, while remaining accessible to a broader audience.

My image presentation will trace the history of my work with appropriated images and sexuality, including family snapshots that served as the initial inspiration. I will discuss how I acquire source material, the role of context in creating and viewing the work, and the importance of the anonymity of the figures. I will also address how my work resides in that tension between the past and present, between truth and fiction.

Presenter:

Kris Sanford, Assistant Professor, Central Michigan University (sanfo1k@cmich.edu)

Kris Sanford grew up in southeast Michigan, receiving a BFA in photography from the College for Creative Studies in Detroit and an MFA in photography from Arizona State University. She is currently an assistant professor at Central Michigan University. Kris has exhibited her work internationally, including group exhibitions in Amsterdam, Boston, Chicago, Denver, Detroit, Houston, London, Miami, and New York. She was selected as a finalist for the LensCulture Exposure Awards 2015 and included in the 2016 Critical Mass Top 50. Recent awards include the Fellowship 17 International Award from Silver Eye Center for Photography and the Visual Studies Workshop Residency Award through Critical Mass 2016. Her photographs have been featured in *Fraction Magazine*, *Light Leaked*, *Slate*, and the *Huffington Post*. Her art explores intimate relationships, specifically queer desire, through the use of appropriated images and text.

Room 2 : 2:00-3:30 pm

4. “Item #320403105153”

Abstract:

Family photographs may affect to show us our past, but what we do with them, how we use them – is really about today, not yesterday.

—Annette Kuhn, writer

In this talk, I will briefly discuss three photographic and sound based artworks, entitled *I Remember...* (2003), *Unknown Woman* (2003), and *Just the Way it Was* (2004), as the conceptual foundation for a newer ongoing project, entitled *Item #320403105153*. In the early work, I used found family snapshots, purchased at various local junk shops, as pneumatic devices – to collect stories from anonymous participants in regards to the personal memories that these found images triggered. The stories were then fragmented and combined, re-contextualized to form a new narrative, a collective response. The work was ultimately about a relationship to memories that our not our own.

For *Item #320403105153*, I purchased a lot of 1000+ vacation slides (from one family) on eBay for approximately \$100, images that range from the mid forties to the early seventies, the era of the nuclear family to the era of divorce. What drew me to the slides initially was the way in which they were categorized/cataloged, but as I make my way through the archive, I have become more interested in my second hand experience of someone else's life, as depicted through their family photographs. By digitally blacking out parts of the selected images, I am able to emphasize the parts that I associate with, which are based on both personal and collective memory. And through the exploration of various modes of narrative, this series investigates the dynamics of familial relationships and the mediated experience of place, twice removed.

Presenter:

Stephanie R. Thulin, Assistant Chair and Assistant Professor, Department of Kinetic Imaging, School of the Arts, Virginia Commonwealth University (located in Richmond, VA USA)
(srthulin@vcu.edu)

Stephanie Robbins Thulin is the Assistant Chair and Assistant Professor in the Department of Kinetic Imaging at VCUarts. She holds an MA in Digital Arts and an MFA in Photography & Digital Imaging from the Maryland Institute College of Art, and a Bachelor of Arts in Digital Arts From Stetson University. Through the use and manipulation of photography, digital collage, video, sound and installation, her art practice is centered on the conflict between present reality and past memory, the importance of place and the relationship between image, sound and experience. Her work has been actively featured in solo exhibitions and numerous group exhibitions – regionally, nationally and in Canada. She currently lives in Richmond, Virginia.

Saturday Session 3 : Room 3

“Take your broken heart and turn it into art”: Art of the Aftermath

In the wake of the 2016 US Presidential election, the left appears exhausted. The brief years of this century have already witnessed a host of international catastrophes that seem to allow no form of solution or resistance. Yet there has been a recent turn in scholarship (Barad, Berardi, Braidotti) towards the capacity for creativity and politics to emerge from this dystopically marked period. In 2006, Paul Chan staged versions of Beckett’s *Waiting for Godot* across post-Katrina New Orleans because he found that in the stillness after a disaster there was a compelling potential within the act of waiting – to be on the other side of disaster. As Beckett’s character cries, “Let us not waste our time in idle discourse! Let us do something while we have the chance!” This session examines the capacity for art to mobilize after the event, a state of waiting pierced by longing for renewal. What, as “Bifo” Berardi asks, “can artists do when the majority of society seems stunned, depressed and unable to act?” How do emerging models of social engagement and activism enable art to face the aftermath?

Session Chair:

Claudette Lauzon, Simon Fraser University (lauzon@sfu.ca)

Presentations

■ Room 4 : 2:00-3:30 pm

1. “What is this New Moment? The Art of Urgency in This Now, More Than Ever”

Abstract:

Since November 9th, 2017, the political atmosphere in the West has become pressurized by the American election, Brexit, and Trudeau’s approval of the Trans Mountain pipeline. It is as though events have multiplied with increasing speed, lodging the present between the wake of current politics and questioning what could be next. This presentation, in a focused study of the exhibition *This Now, More Than Ever* (shown at SFU Galleries in February 2017), attempts to name this present, this now, asking with curators Melanie O’Brian and Stephen Collis: What is this new moment and what is the capacity to mobilize within it? Understanding that contemporary art houses a range of possibilities, O’Brian and Collis worked quickly to generate a response from the arts community to measure and connect the call to action. As the present moment slants towards a fearsome politics, I suggest this motivation towards an alternative demonstrates the range of expression engendered from what appears as a new political bottom.

Presenter:

Yani Kong, School for the Contemporary Arts, Simon Fraser University

■ Room 4 : 2:00-3:30 pm

2. “If I Had a Hammer”

Abstract:

“If I Had a Hammer” is an art installation of 600 square feet created in 2016-2017 to address four key events in Canadian history: the abolishment of the feudal system, the abolishment of the Chinese head tax, the establishment of the Canadian Bill of Rights, and the beginning of the reconciliation process with Canada’s indigenous communities. Installation is used to explore different forms of diasporic tangents in Canadian multiculturalism intersected with the Truth and Reconciliation Commission’s 94 ‘calls to action.’ The inspiration is sourced in the significant role performed by women in the assemblage to support youth. While trauma and social memories in various Canadian ethnicities continue to be saturated by Middle East and USA politics, the necessary timing and mobility by the ‘calls to action’ is an ideal channel to uplift Canadian moving inspiration. The universal metaphor of a horse contains open dimensions of meaning embodying a return to nature and an agent to conquer the second largest nation on earth. I hope the combination of momenta activating all regions and Canadian communities and the 150th anniversary of Canada may give rise to new discussion and action as an advanced upturn.

Presenter:

Kim Huynh, Department of Art, University of Calgary

■ Room 4 : 2:00-3:30 pm

3. “Creative Potential and Generative Politics: The Art of Surveillance in Canada”

Abstract:

In contemporary history, the events of 9/11 are treated as a historical watershed, a moment that defines, justifies, and affirms the expansive logic of the War on Terror. Yet, as Patel, Moussa, and Upadhyay (2015) have argued, 9/11 and its aftermath are not exceptional, but are in fact the legacy and continuation of the historical violence of the settler colonial nation-state. Within the post-9/11 era in Canada, multiple bills and practices related to surveillance have been implemented in the name of securing the nation from the infiltration of terror, and have been used to rationalize the Islamophobia central to the logic of the War on Terror. After 9/11, surveillance structures have been normalized as necessary to national security, yet enact a disembodied violence that unequally targets and tracks certain racialized bodies (as simplistic reductions of people and communities). My work explores the generative potential of creative engagements to critically engage with this context of surveillance and the body, whereby the practice of art does not simply re-present or re-confirm that which one already knows, but also constitutes an encounter as an opportunity to think and feel otherwise. Using a series of artworks as case studies, I want to work toward a way of articulating how creative practice actively participates in conversations and debates on surveillance, security, and the regulation of bodies within ongoing rationales for the “post-9/11 era.” With this work, I want to find ways to work with art as small acts of visionary resistance that forgo the relentless and violent love for the nation-state in its contemporary forms of colonial imperialisms and what it has to offer or deny.

Presenter:

Susan Cahill, Department of Art, University of Calgary

Saturday Session 3 : Room 4

Inside from the Outside: choreographic turns in the relationship between performance art and the museum.

Through the last four decades, moving and still bodies have occupied museum space as artworks. Though performance has occurred throughout the public spaces of museums and cultural spaces, it has often been relegated to the liminal spaces of atriums and lobbies, sometimes exhibited in relation to sculpture – but only on rare occasions presented as part of the curatorial mandate of the institution. More often performance has made its way into cultural institutions as part of the educational function. What frames the particularities of Canadian art history in this context?

This panel examines performance works within the physical, cultural and political contexts of Canadian institutional sites. What forces have instigated the inclusion of performance art and what has been the overall effect? What have been the challenges, successes and failures of presenting live art in the museum? What effect does the presence of live art have on the reading of the museum itself?

Session Chairs/Présidentes de séance:

Sarah Watson, University of Concordia, and Arttexte (swatson@arttexte.ca)

Presentations

Room 3 : 2:00-3:30 pm

1. Encountering the Live

Abstract:

This paper examines how performance work sits within the framework of institutions and what challenges such practices pose to museological traditions. Using case studies of works that are not live — and might not at first appear to belong to a discussion of performance — these objects demonstrate the extent to which durational experience, the visibility of artistic process or emphasis on viewer participation characterize a more fluid and paradoxical relationship between objects, movement and documentation. The case studies take up the work of artists including: Nadia Belerique; Leslie Hewitt; Mike Nelson, Jimmy Robert and Emily Roysdon. Through researching performative aspects in their work, this paper seeks to stimulate a reexamination of performance narratives at differing institutional contexts.

Presenter:

Independent Scholar and Director of Exhibitions and Programs, Mercer Union, Toronto, ON
(julia@mercerunion.org)

Julia Paoli is a curator and writer based in Toronto where she is currently Director of Exhibitions & Programs at Mercer Union, a centre for contemporary art. Her practice is focused on researching and developing projects with artists that meld models of influence and actively consider the complexities of genealogy of history. She was previously Associate Curator at The Power Plant Contemporary Art Gallery where she curated projects such as *Emily Mast: The Cage is a Stage*; *Leslie Hewitt: Collective Stance*; *Bik Van der Pol: Eminent Domain*; *The Mouth Holds the Tongue*; *Julia Dault: Color me Badd*; *Mike Nelson: Amnesiac Hide*; and *Jimmy Robert: Draw the Line*. She also worked as Assistant Curator on *Ydessa Hendeles: The Milliner's Daughter*; *Franz Erhard Walther: Call to Action*; and *The Unfinished Conversation: Encoding/Decoding*. She is the editor of *Draw the Line*, a critical reader on the work of Jimmy Robert published by The Power Plant as part of its series Power Plant Pages. Prior to her role at The Power Plant, Julia organized projects including *Dispersion* at Trinity Square Video; *Social Choreography* at Gallery TPW; *The Rest is Real: Video Works by Aleesa Cohene*, Vtape; and co-curated a presentation of A.K. Burns and A.L. Steiner's *Community Action Center* with the Feminist Art Gallery and Pleasure Dome. In 2011 Julia received her MA from the Center for Curatorial Studies, Bard College where commissioned new works by artists A.K. Burns and MPA.

Room 3 : 2:00-3:30 pm

2. “Automatisme Ambulatoire: Hysteria, Imitation, Performance”

Abstract:

In Fall 2018, the Owens Art Gallery at Mount Allison University in Sackville, New Brunswick in partnership with Tangled Art + Disability in Toronto will host *Automatisme Ambulatoire: Hysteria, Imitation, Performance*, curated by Amanda Cachia. Six Canadian and international artists have been invited to consider the idea of “automatisme ambulatoire,” “hysteria” and “epilepsy” as a performance style, and to consider how these gestures can work to subvert, undo, transform and re-imagine the body and language, both real and imagined. Through their diverse and established choreographic practices, which always already embrace hybrid performance-based gestures, these artists aim to question, challenge and complicate the ethical and moral boundaries of “imitation,” and how the so-called “pathologized” body might be considered under new social and cultural contemporary contexts.

The exhibition aims to develop a new artistic framework building on the language of performance art, body art, Fluxus, Happenings, and other seminal dialogical art movements arising in the 1960s and 1970s at the same time as the various coalitional rights movements in Canada, the United States, and Europe. Numerous theoretical, practical and ethnographic analyses of the body in motion have been undertaken within the academy and museum and gallery world across a number of fields, particularly as it pertains to the “othered” body. This framework has also been taken up in cultural studies, film studies, dance studies, communication studies, women’s and gender studies, visual studies and art history. The conflation and intersections of all these areas inspires and motivates contemporary exhibitions of art, as evidenced by the recent surge of interest in how movement and choreography might come to form offer new perspectives in theory and praxis, and rotate art history as we know it. Indeed, scholar Andre Lepecki goes so far as to call this a “choreographic turn” in the artistic landscape, dominated by historical figures such as Merce Cunningham, Trisha Brown, Simone Forti, Robert Morris and Yvonne Rainer. This exhibition will contribute and advance creative responses to the “othered body” by especially offering an intersectional approach to choreography and performance-based practices in contemporary art both inside and outside the white walls of the museum.

Presenter:

Amanda Cachia, Independent Scholar, PhD, University of California San Diego
(acachia@ucsd.edu) (www.amandacachia.com)

Amanda Cachia received her PhD in Art History, Theory & Criticism at the University of California, San Diego in Spring, 2017, and is an independent curator and critic from Sydney, Australia. Her research focuses on modern and contemporary art; curatorial studies; disability studies; performance, choreography and politics; activist art and museum access; feminist and queer theory; and phenomenology. Her dissertation, “Raw Sense: Choreography, Disability, Politics,” analyzes the work of eight contemporary artists who create radical interventions in public space by virtue of non-normative body actions, and traces a genealogy for this work through avant-garde art movements from the 1960s and 1970s to offer an expanded narrative on performance, minimalism and Fluxus from a disabled perspective. Previously the Director/Curator of the Dunlop Art Gallery in Saskatchewan, Canada (2007-2010), Cachia has curated approximately 40 exhibitions, many of which contain social justice themes and content.

Room 3 : 2:00-3:30 pm

3. “Gestures, Exhibitions and Archives ... or Lost Illusions by Sarah Pierce”

Abstract:

This paper looks at the growing field of artistic practices that engage with the intersected politics of performances, archives and museums. The main case study is a three part solo exhibition entitled, *Lost Illusions/Illusions perdues* (2014) by the Dublin based US Canadian artist Sarah Pierce (1969*). This body of work consisted of a series of continuously evolving multimedia installations and performance based actions that were developed on site and exhibited at The Walter Phillips Gallery in Banff in Alberta, Mercer Union in Toronto Ontario, and concluding its year long Canadian journey from the West to the East, at the SBC Gallery for contemporary art, in Montreal. This paper analyses how artists, such as Pierce, activate cultural memory by performing and playing out the anachronism of art history and its archives within the tension field of the exhibition as an institutional space. This work is emblematic for Pierce's engagement and broad understanding of cultural work articulated through movement, speech or gesture, and the activation of images and objects reflecting the site specificity of the exhibition, in which memory, power, validation, as well as protest are continuously negotiated. Pierce sees her work as part of a feminist legacy, « deeply committed to a radical turn away from the cult of the artist and individual achievements towards the signs and symbols of a system of art making ». She investigates through scripted and incidental actions and settings – what she cites as « a shared neuroses of place » (www.TheMetropolitainComplex.com), can evolve within the exhibition. An approach that implies a broadened investigation of performance as a hybrid medium that plays out its ongoing reception and cyclic transformations of the concept from event, to exhibit, to archive, through numerous authors, from artist to curator, to spectator to historian.

Presenter:

Barbara Clausen, Université du Québec à Montréal (clausen.barbara@uqam.ca)

Barbara Clausen is a curator and professor at the art history department at UQAM in Montréal. Since 2000 she has written extensively on the institutionalization and mediation of performance art and has curated numerous exhibitions and performance series in Europe as well as North America. In 2016 she curated the first major exhibition of Joan Jonas' work in Canada entitled *From Away*, at DHC/Art and the performance series *Affinities*, at Centre Phi in Montreal. She is currently researching artistic and curatorial practices that negotiate the politics of the archive through performance within the framework of the exhibition. She is the Curatorial Research Director of the *Joan Jonas Knowledge Base* together with Glenn Wharton (Museum Studies) and Deena Engel (Digital Humanities) for the Artist Archive Initiative at New York University in New York.

Saturday Session 3 : Room 5

Open Session: Visual Arts - Part 1

This open session invites papers and presentations by practicing visual artists. In this open studio session a coalescing theme emerges having to do with yearning. In light of their various approaches to the conceptual of intellectual, and rational, this session is devoted to presenters' counterpunctual notions of love, wonder, and awe (without falling into the trap of self-expression and unabashed aesthetic beauty).

Session Chair:

Risa Horowitz, University of Regina (risa.horowitz@uregina.ca)

Presentations

Room 5 : 2:00-3:30 pm

1. “Furthest Boundless”

Abstract:

Since the late ‘80s I have been immersed in an engagement with the visceral materials of painting, especially encaustic, the use of wax as a binder and vehicle for pigment. Around 2006 the colour black entered, and eventually dominated the studio. Black, the accumulation of all colours, the darkest shadow, the burnt remains, the fertile soil. The aphelion: the point on the orbit of a celestial body that is farthest from the sun.

In the studio, I always begin with the materials that present themselves, those that demand my attention. They are often viscous (linseed oil, wax), particulate (crushed charcoal, black walnut hulls, boiled, ground and sifted) and fibrous (jute, coir, cotton, linen). A process is then established, one that usually involves a significant amount of physical labour and time. Working with each of these materials, in turn and in tandem, sets the mind in motion and frees the spirit. Laying brushloads of molten, charcoal saturated wax onto a surface becomes a kind of embalming, coating and protecting. Saturating rope with wax and securing it down to a surface becomes an act of protection and making safe. Tearing that rope back out again violently disrupts.

Recently I have been making nets, knotting and bringing together miles of strands of rope and twine, transforming a dense spool into expansive waves of light and air-filled curtains. The apeiron, the boundless, the origin for all that is (see Anaximander c. 610-546 BCE). Current studio work is in preparation for an exhibition opening at the Koffler Centre for the Arts (curator Mona Filip) in January of 2018.

With this presentation I will make verbal the complex shift from raw materials to artwork, one that involves instinct, intellect, gut, spirit, psyche and chance.

Presenter:

Nicole Collins, Assistant Professor, Ontario College of Art & Design University
(ncollins@faculty.ocadu.ca) (www.nicolecollins.com)

Nicole Collins’ artistic practice focuses on the effect of time, accumulation, force and heat on a wide range of visceral materials, through painting, drawing, installation, intervention, video, and sound. Since 1994 she has exhibited extensively including solo exhibitions at The Art Gallery of Ontario (2013), The University of Waterloo Art Gallery (2013), and The Embassy of Canada in Tokyo (2001). Her work has been featured in *Abstract Painting in Canada* (Nasgaard), and the 3rd edition of *A Concise History of Canadian Painting* (Reid). Collins is an Assistant Professor at the Ontario College of Art & Design University (OCADU) and she lives in Toronto with her husband artist Michael Davidson. Her work is represented by General Hardware Contemporary in Toronto.

Room 5 : 2:00-3:30 pm

2. Title tbd

Abstract:

I moved from Quebec to British Columbia in 1978 to study forest genetics and ecology. I soon found out that, while the trees were very big and the clear-cuts very clear cut, the issues were far more complex than what we were being taught. The forest edge became, and remains for me, a symbol of where we were (and, I fear, still are) as a culture. It was as a tree-planter (and Forestry drop-out), daily following that cut edge, that I began my serious work with the landscape, planting trees and photographing the people and the places where we worked.

Fast-forward to 2017, and not much seems to have changed. Clear-cuts continue to patchwork British Columbia, and the proposals to lay 'bigger, better' pipelines through what is left of once-pristine nature and contested aboriginal lands proceed. I ask myself if my own particular path as an artist is having any effect at all. Nevertheless, I continue to make landscapes that question the forms of exploitation and land use/occupation that affect our culture and perhaps our changing perception of ourselves as Canadians.

In the years following my project of relatively straight-forward panoramas of clear-cuts and tree-planters in B.C., I moved on to other, related subjects: the construction of narrative tableaux of the economic landscape of rural Quebec; an autumnally picturesque 'Group of Seven' Ontario landscape (complete with airport, golf course, a Timmy's and a Home Hardware); the scanning of plants to recreate larger-than-life murals of two contrasting ecosystems, (a vacant lot in the Ottawa-Gatineau region, and a micro-forest floor in the Laurentians). Recently, I visited and photographed old, overgrown clear-cuts on the west coast. I plan to present a selection of these works, taking you with me, across Canada, along the bright edge of the symbolic clear-cut.

Presenter:

Lorraine Gilbert, Associate Professor, Chair, Department of Visual Arts, University of Ottawa
(Lorraine.Gilbert@uottawa.ca)

Lorraine Gilbert received her BSc in Environmental Biology from McGill University in 1977, and pursued Graduate Studies in Forestry at the University of British Columbia in 1978-79. At this time, she also turned her attention to photography, and began to study at the Banff Centre with Hubert Hohn, and at the Visual Studies Workshop with Nathan Lyons (Rochester, NY). She earned her MFA in Photography from Concordia University in 1987. Since then, her work has been acquired and included in solo and group exhibitions at the National Gallery of Canada, The Ottawa Art Gallery, The Vancouver Art Gallery, as well as in the United States, France and Iceland. She has received numerous grants and awards, including election to the Royal Canadian Academy (RCA) in 2003. Lorraine Gilbert has taught at Concordia University, NSCAD, ECUAD, and is currently the director of the Visual Arts Department at the University of Ottawa.

■ Room 5 : 2:00-3:30 pm

3. “An exuberance of the senses”

Abstract:

While in a Western view of sense perception the various sensory stimuli are distinguished by the perceptual organs through which they arise, recent research in brain science is revealing how different sensory inputs activate and are processed in the same regions of the brain, suggesting a kind of latent sensory plurality or polymorphology. With a nod also to Buddhist philosophy of mind and perception, Annie Martin will explore this synaesthetic sensory promiscuity, finding in what have been conceived of as gaps, fruitful openings. Working through some of her own recent and current projects, as well as some by other artists, Martin will attempt to unfold the interplay and overlap of the various senses and perceptual modes, finding in this exuberance of the senses joy and possibly also a kind of transcendence.

Presenter:

Annie Martin, Associate Professor, University of Lethbridge (annie.martin@uleth.ca)

Annie Martin's practice traverses installation, sound, painting, drawing, textile and performance. Her work has been exhibited widely in Canada, and internationally. Martin received her MFA from Concordia University in 1994. She is an Associate Professor of Art at the University of Lethbridge.

Saturday Session 3 : Room 6

Horizons of Landscape

This session addresses the shifting horizons of landscape in any artistic medium, period, and place. In the context of art-historical debates over globalization and the post-global, and art histories not structured by the Western hierarchy of genres, what can be learned from landscape? The collapse of the biosphere, resurgent nationalisms, the ubiquity of surveillance, migration and statelessness reflect the political dimensions of landscape in the 21st century just as they prompt the rethinking of past landscapes. How have evolving epistemologies and disciplinary frameworks for understanding landscape shaped its artistic manifestations? What challenges do concepts of the anthropocene or the posthuman pose for understanding landscape? What are the afterlives of landscape-concepts such as the sublime, the picturesque, the pastoral? Papers exploring methodologically innovative approaches to landscape are particularly welcome.

Session Chair:

Ryan Whyte, OCAD University

Presentations

■ Room 6 : 2:00-3:30 pm

1. “Landscape and the Pedagogical Frame: Select Examples from the 19th Century to the Present”

Abstract:

In this paper, I consider how 19th- and early 20th-century educational practices framed the landscape, teaching young people how to approach and interpret the natural world. I focus on the object lesson, a pedagogical approach that emphasized direct experience with actual objects. Object lessons became popular in the 19th century as a means of teaching students to make their own observations through careful looking, but actual practices around object lessons were inconsistent. For example, while some educators insisted that students directly engage with their objects of study, others allowed that a picture of the object could be just as effective. And while some emphasized the value of object lessons for developing skills rather than knowledge about a particular subject, others were more prescriptive when it came to the facts to be learned, and eventually recited. Taking Elizabeth Mayo’s popular schoolbooks as my starting point, I will discuss how these varied approaches came to frame the landscape for young people in the 19th century. As further points of comparison, I will touch on early 20th-century pedagogical models, such as visual instruction and the teachings of Boy Scout leaders. When discussed side-by-side, these historical examples demonstrate how different disciplinary frameworks shape understandings of landscape.

This Fall, I plan to incorporate this research into my teaching by asking students to engage with the landscape of Camrose, Alberta with the help of different technological tools and compare the results. The clauze glass, camera obscura, film camera, and digital smartphone cameras each situate their viewers in relation to the landscape in distinct ways. Students will consider how these tools influence their view and understanding of the natural world. By way of conclusion, I will share the results of this experiment.

Presenter:

Andrea Korda, Assistant Professor, Art History, University of Alberta, Augustana Faculty
(korda@ualberta.ca)

Andrea Korda is an Assistant Professor of Art History in the Augustana Faculty of the University of Alberta. Her research focuses on Victorian new media, with publications addressing illustrated newspapers, pictorial advertising and children’s picture books. She is the author of *Printing and Painting the News in Victorian London: The Graphic and Social Realism, 1869–1891* (Ashgate, 2015).

Room 6 : 2:00-3:30 pm

2. “The Sublime IRL v URL: Rocky Mountain Landscapes in the Age of Social Media”

Abstract:

From his post as General Superintendent of the Canadian Pacific Railway in the late 19th century, William Cornelius Van Horne was charged with building a rail traverse of the Canadian Rockies. “We can’t export the scenery - we’ll import the tourists,” he now famously announced, bolstering his campaign to not only get the railway built, but also used. But do his words still hold true today? Can we export the scenery? Certainly images of the landscape might circulate far and wide today, but can they replace its experience? What notions of the sublime can be transmitted and received in the age of social media? Which philosophical frameworks of the sublime are best for examining these ideas today? Are thinkers such as Burke and Kant still relevant? Or must we incorporate theories that have seen some of the twentieth century advances in media, or yet even more contemporarily, notions such as the technological and digital sublime, from thinkers such as Marcuse and Mosco. The Jasper Museum and Archives collection will serve as the base for research, with this largely photographic set ideally complemented with contemporary examples of landscapes in other media.

Presenter:

Alison Snowball, Independent Scholar, Historian, Jasper Yellowhead Historical Society
(Alison.snowball@gmail.com)

Alison Snowball employs a number of materials and media – including photo, text, paint, and performance – to explore an evolving set of conceptual fascinations – including philosophy, economics, politics, and mathematics. Snowball holds an MA from OCAD University and has published works with MOMUS, Kapsula, and the Journal of Curatorial Studies. Originally from Toronto, Snowball now lives and works in Jasper, where she was recently appointed to the post of Historian of the Jasper Yellowhead

Room 6 : 2:00-3:30 pm

3. “Landscape after Nature: from landscape to land use”

Abstract:

In *After Nature: A Politics for the Anthropocene*, Jedidiah Purdy argues for the significance of the representation in mediating our relationship to the natural world, what he terms the environmental imagination. Purdy notes “the link between ways of seeing, encountering and valuing the world- that is, imagination- and way of acting, personally, politically, and legally, that have shaped the world in concrete ways” (7). Purdy goes on to argue that the era of the Anthropocene is “after nature,” where it is evident that the natural and artificial have merged at every scale and the artifice of nature must give way to a more complex way of seeing.

Purdy introduces a fundamental question to the contemporary study of landscape: what does landscape look like after nature? How can an ecological imagination move beyond ideas of the ‘natural’ to accept responsibility for synthetic, damaged, or marginal landscapes? What role can the visual play in helping us meet the ecological challenges of the present?

I will apply these questions to a case study of the visual culture of resource extraction in Canada. I will consider how Canada has imagined its relationship to extractive communities and the implications of these representations. Emily Eliza Scott and Kirsten J. Swenson describe ‘critical landscapes’ (2015) which make visible the historical spatial politics inscribed in the land by foregrounding the material and political uses of land and land use. I propose a methodological shift from the scopic regime of vision and contemplation to an understanding of landscape as historically produced by both so-called natural and artificial aspects of our world. If the visual language of landscape naturalizes a binary between nature and society, can an ecological imagination enable new ways of seeing?

Presenter:

Siobhan Angus, PhD Candidate in Art History and Visual Culture at York University
(sangus@yorku.ca)

Siobhan Angus is a PhD Candidate in Art History and Visual Culture at York University. She holds an MA in labour history from the University of Toronto. Her current research explores the visual culture of resource extraction in Canada from an ecological perspective. She is a recipient of the SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship. She has held positions at the Art Museum at the University of Toronto, the Multicultural History Society of Ontario, University College (University of Toronto), and Sotheby's.

Room 6 : 2:00-3:30 pm

4. “Romantic Landscape: The Original Affect Theory for Activist Art”

Abstract:

This paper will consider the recent refugee-centered work of Ai Weiwei in terms of a reinvigoration of Romantic landscape art. Stimulated by research on affect, much contemporary activist practice has sought an embodied, emotional experience that simultaneously facilitates critical assessment, which combine to inspire action. As with nineteenth-century Romantic landscape, this experiential practice often telescopes time and space in ways that are deliberately and productively disorienting. In Ai’s *Law of the Journey* (2017 Installation, National Gallery in Prague), a huge inflatable raft crowded with figures is suspended in an immense space. The piece resonates in myriad ways: it evokes early seascapes such as Gericault’s *Raft of the Medusa*, which critiqued government policy while also seeking to universalize tragedy; it also resonates with the history of the site, which functioned as a transfer station for Jewish people enroute to concentration camps in World War II. Yet for all its conceptual rigour, it works as an embodied experience, primarily concerned with situating the viewer in the landscape. In this, it is the most successful of Ai’s recent refugee works, which have sometimes used a more intellectualized or disembodied approach. In the Anthropocene, it may be that there is no “landscape” art that is not fundamentally engaged with human-produced disaster; in activist art, practices gleaned from traditional Romantic landscape may be very affective.

Presenters:

Anne Dymond, Associate Professor, Art History / Museum Studies,
University of Lethbridge (anne.dymond@uleth.ca)
Amy Parks, BA, Independent Scholar (amzoparks@gmail.com)

Anne Dymond’s research interests include nineteenth-century anarchist landscape theory and contemporary art museums.

Amy Parks is an independent scholar whose current research centers on contemporary practices and memorialization.

Saturday Session 3 : Room 7

Reimagining the Iconic: Adapting and Adaptations of the Pictorial Image

The ubiquity of adaptations in popular culture and the fine arts attests to the appeal in revisiting prior works across various media and genres. Concomitantly, post-Romantic ideals of originality and the practice of fidelity criticism have demoted adaptations to the status of inferior incarnations. However, by recognizing the adaptation as a product of an innately interpretative process of “appropriating or salvaging” (Linda Hutcheon: *A Theory of Adaptation*, 2006, 20), the subsequent embodiment can be perceived as an autonomous formal entity. This interdisciplinary session looks beyond the primacy of the literary text by positioning “iconic” works of art as the points of departure for *pictorial adaptations*. Examples include Max von Schilling’s 1915 opera *Mona Lisa*, Stephen Sondheim’s 1984 musical *Sunday in the Park with George*, and Tracy Chevalier’s 1999 historical novel *Girl with a Pearl Earring*. Papers may address the impact of media-specific modes of engagement on the identity of the source image, the challenges of overcoming the axiomatic authority of the canonical work of art, or the dynamics of inter-semiotic shifts. The linking of art history and visual culture to intermedial studies, translation theories, and the performing arts are particularly welcome.

Session Chair:

Corrinne Chong, Independent Researcher (adaptationssessions@gmail.com)

Presentations

■ Room 7 : 2:00-3:30 pm

1. “A Byzantine Chôraic Perspective on New Media Art in the Age of Digital Screens”

Abstract:

Contrary to the traditional aesthetic experience strictly based on passive visual consumption, new media artists use screen technology to directly involve viewers in the creation of an artwork's form and content. According to Katja Kwastek, this machine-based interactivity acquired today a multisensory, hybrid dimension from a combination of “elements of theater, music, film, video art, and the visual arts with a variety of digital technology” that challenges the technocentric and ideological views, which dominate the critique of new media artwork since the 80s, and thus requires further investigation. This article stems from the hypothesis that artists and critics might be able to make sense of the omnipresence of digital screens in contemporary art (and everyday life) by drawing from the Byzantine theory of Chorography (*chôra*/space + *chorós*/movement) that studies the construction of sacred spaces from a strange combination of material and immaterial things. Developed by Nicoletta Isar, a Byzantine *chôraic* vision refers, more precisely, to the performative movements of Cristian Orthodox believers and icons in tracing an (invisible) image within an urban space to create a sacred space. It is this marking of the physical space, considered as sacred in medieval Byzantine practice, that can be linked to today's mapping of the secular environment through and with mobile digital screens. New media aesthetic theory hardly addresses this *chorographic* type of experience with images, and so Jeffrey Shaw's installation, *The Golden Calf* is discussed to offer an alternative to the technocentric and ideological views in understanding how virtual and physical spaces function as part of a comprehensive, interactive artwork. Like with the topological function of the Byzantine icon in delineating an interactive, sacred space, Shaw uses the technological screen to immerse viewers into a multisensory space that treats immaterial, digital images as physical matter—the very source of a *chôraic* vision.

Presenter:

Adrian Gorea, Postdoctoral Fellow at the New Europe College, Bucharest, Romania
(art@adriangorea.com)

Adrian Gorea is a visual artist with an academic interest in religious and commercial iconic images. His artwork has been exhibited across Canada, USA, and Europe. For details of his artwork see www.saintsandadrian.com. He is currently a postdoctoral fellow at the New Europe College—Institute for Advanced Study in Bucharest, Romania (<http://www.nec.ro/>) working on the aesthetics of interaction in new media art in relation to the Byzantine theology of the image. He has completed his PhD in the Humanities (Interdisciplinary) Program at Concordia University, Montreal, Canada (2015) combining studies in Theology/Philosophy, Art History, and Studio Arts. Adrian also has an MFA in Drawing/Painting from the School of Visual Arts, University of Windsor (2010).

Room 7 : 2:00-3:30 pm

2. “Designing for Diaspora: Translating Chinoiserie in Karen Tam’s *Terra dos Chinês Curio Shop*”

Abstract:

The iconic blue and white imagery of Ming dynasty porcelain remains a symbol of Otherness in Western art history. From seventeenth century Dutch still life paintings to an eighteenth century altar covering in Quebec City, housewares designed ‘in the Chinese style’ were ubiquitous symbols of worldly sophistication among consumers in Europe and North America. The fervor for these objects propelled the aesthetic languages of chinoiserie and an entire industry of consumable objects that appropriated the visual imagery of East Asian art. Tracing the widespread cultural influence of these objects, scholars of material culture have begun to reassess *chinoiserie* as a form of address (Gerritsen and Riella 2015; Johns 2016; Sloboda 2014). A recent exhibition at the Museum of Fine Arts in Boston has even expanded the scope of these networks to reveal early transpacific connections between Asia and the Americas (Carr 2016). This scholarship suggests that, as a product of commercial trade networks and artistic exchanges, chinoiserie has played a significant role in shaping commercial and aesthetic tastes and political opinions. This paper will respond to these critical re-assessments by arguing that these objects, and the spaces in which they are consumed, have also shaped diasporic histories and identities. I will examine Karen Tam’s installation, *Terra dos Chinês Curio Shop* (2011-16), which stages iconic objects, such as lacquerware and Ming and Qing dynasty vases, by recreating them with untraditional materials, such as papier-mâché, aluminum foil, and Styrofoam. Rendering these objects familiar in design but unfamiliar in material, Tam’s gesture parallels diasporic strategies of community building and adaptation in new cultural contexts. Her translations of the aesthetic and material properties of chinoiserie illustrate how objects help form dynamic publics (Kim 2016; Latour 2005; Warner 2005) that not only address Western consumers, who view chinoiserie as an exotic trinket, but also immigrant communities, who look to these objects and spaces to establish a sense of cultural belonging.

Presenter:

Victoria Nolte, PhD Student in Cultural Mediations, Carleton University, Ottawa, ON

Victoria Nolte is an art historian currently pursuing her PhD in Carleton University’s interdisciplinary Cultural Mediations program. She completed her MA in Art History at Concordia University in 2015 and her BA in History and Theory of Art at the University of Ottawa in 2012. A recipient of a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship (2015-2018), her doctoral research examines issues of diasporic identity and historical representation in performance and installation works by Asian Canadian artists. She recently organized *Rethinking Canada 150: Networks and Nodes in Asian Canadian Visual Culture*, a two-day conference in Ottawa in April 2017.

Room 7 : 2:00-3:30 pm

3. “Post-History in the Age of Post-Truth”

Abstract:

In 2016 Oxford Dictionaries named the term post-truth as the word of the year. The term refers to a time period or situation in which facts become less important than emotional persuasion, and was popularized in the context of the EU referendum in the United Kingdom and the presidential election in the United States. The practice of reconstructing reality to appeal to emotion has long been a tool used by people to present stories that favour their social and political interests. This is especially true in the art world where carefully orchestrated portraits and history paintings adorn museum walls leaving viewers with an impression of fictionalized identities and historical accounts. From monarchies, to national leaders, to museums; all have leaned on visual art to tell their version of a story and influence opinion through emotion.

In light of Canada 150, my paper will explore how three contemporary artists have re-appropriated the iconic Canadian history painting, *The Death of General Wolfe* by Benjamin West. The painting is a symbol of British colonial dominance in eighteenth century North America, depicting the death of the commander of the British Army at the Battle of the Plains of Abraham, and celebrating him as a national hero. However, it has been heavily criticized in its historically inaccurate portrayal. Despite West's interest in “truth,” historians know that only one person was present at the General's death while the composition includes fourteen men attending to their dying commander including an observing Indigenous figure.

I will explore works by three contemporary artists who re-appropriate this canonized image to highlight its fictional nature and bring new perspectives to a seemingly fixed or frozen account of history. Robert Houle's *Kanata*, 1992, traces the scene of West's painting, draining it of colour, and shifting the focus to the crouching Indigenous man in his ceremonial attire, tackling aspects of European colonization of First Nations people in Canada. 2Fik's, *The Death of Dishonest Abdel*, 2017, subverts the patriarchal historic painting and fills it vibrant characters of mixed genders, ethnicities, and faiths to open a conversation on today's pluralistic realities. Finally, Kent Monkman's *Study for Wolfe's Haircut*, 2010, shows his alter-ego Miss Chief Eagle Testickle, about to cut Wolfe's hair the night before the battle as a symbol of power and its removal as an act of domination.

The act of re-appropriation can be seen as an act of empowerment as well as a means of exposing the fictionalised nature of iconic historical accounts. At a time when the world is instantaneously discovering hidden truths about leaders in power, and in the age of post-truth, works like this allow us to look at the stories we are told with critical eyes.

Presenter:

Sandy Saad, HBA, MA, Public Engagement Coordinator, Koffler Gallery, Toronto, ON
(ssaad@kofflerarts.org)

Sandy Saad is a Toronto-based curator, writer and arts educator. She has worked in various capacities within numerous art institutions including the Doris McCarthy Gallery, the Justina M. Barnicke Gallery, the Varley Art Gallery, and is currently the Public Engagement Coordinator at the Koffler Gallery. Much of her work explores the re-engagement and re-appropriation of art history as a means of critically engaging with historical narratives. Saad is a graduate of the Masters of Visual Studies program from the University of Toronto. In 2009, her Masters thesis culminated into an exhibition called *Purloined Stories*. The exhibition questioned the power of influential images and constructed modes of representation throughout the history of art. In 2017 she developed educational programs for *2Fik: His and Other Stories* at the Koffler Gallery. 2Fik, a Montreal-based Parisian born, Moroccan artist re-appropriated canonized art historical works as a means of occupying iconic pieces he once thought he had no place in engaging with, in doing so, he created new and alternative narratives using a cast of fictionalised characters.

Room 7 : 2:00-3:30 pm

4. “An illusion that feels real” - adapting Dutch Golden Age painting into cinema and photography”

Abstract:

In the 2004 film *Girl With a Pearl Earring*, directed by Peter Webber, a high level of detailed realism in the mise en scène is the film’s most remarkable aspect and drives its narrative. Webber has described making his film as being about creating “an illusion that feels real.” The realism is established through the rhetorical use of Golden Age Dutch paintings, which persuade because they are so full of detail. The naturalism in Dutch Golden Age paintings presents a rhetoric of realism that we quickly recognize because it is descriptive; the pictures seem to recount in detail the material conditions of “everyday life,” what Svetlana Alpers has referred to as “the art of describing.” The enormous amount of detail sits within a framework of pictorial composition which is activated through dynamic composition, lighting and use of colour.

I’m interested in the way that “realism” “realistic” and “cinematic” are terms that often come up regarding 17th century paintings, but actually unpicking how these work is less clear; looking at adaptation is one way of investigating. What happens to the ‘realism’ in the Dutch paintings when they are transposed into a film? The paintings operate rhetorically in adaptations because they are iconic: they are reasonably familiar to the intended audience, and not only establish period effectively, but connote seriousness and “high culture.” What is the relationship with the realism of the filmic images? This paper will look at the adaptation of painting into the period films *Girl With a Pearl Earring*, *Admiral* (Roel Reine 2015) and *Nightwatching* (Peter Greenaway 2007) and briefly, at the series ‘Persons Unknown’ by London photographer Tom Hunter.

Presenter:

Gillian Mclver (mciverg@roehampton.ac.uk)

Gillian Mclver is the author of *Art History for Filmmakers* (Bloomsbury 2016), the first comprehensive guide of the relationship between film and art history in visual storytelling. She studied History at the Universities of British Columbia and Toronto, and studied Film at the University of Westminster. She is currently TECHNÉ researcher in Film at Roehampton University, writing about realism and the sublime in the representation of history. She co-founded the Luna Nera artists collective, has curated numerous exhibitions and ran an East London art gallery. Her artist films have been screened widely, and she works as a producer and director. She has been Visiting Lecturer at many institutions, and has taught at Roehampton University, Central St Martins and SAE Institute London.

Saturday Session 3 : Room 8

Feelings of Structure - Part 1

This panel is based on Raymond Williams' influential essay, "Structures of Feeling", and our deliberate inversion. As much as we embrace Williams' brilliant phrasing of structures of feeling to evoke the tangible and intangible, and capture the felt experiences shaped by the social structures around us, we aim to reverse it and take "feelings of structure" as a way of grasping the material around us. We ask how and in what way we address the mixed experiences to which 'the fixed forms do not speak at all'. We want to address built environments as spatial attunements and consider negotiations towards an affective consciousness of spatial form/s that is at once social and personal – emergent and emerging, in process – in an 'interrelating continuity'. How do we *feel* these spaces and world them – taking *worlding* as a way of apprehension and comprehension – giving them a structure that we make (non)sense of?

Session Chair:

Yoke-Sum Wong, Lancaster University (UK)/Alberta College of Art & Design (Canada)

Presentations

■ Room 8 : 2:00-3:30 pm

1. “In Moose Jaw, Saskatchewan, I walk through Canada”

Abstract:

In the summer of 2016, I spent two weeks in Moose Jaw, Saskatchewan, the city Peter Gzowski once called “The most Canadian of cities.” My purpose was to think about Gzowski’s comment in relation to questions of nationalism, colonial and immigration history, and personal history. More specifically, this paper is an attempt to try and communicate the affective experience of being in this place, attending to the vibrations of memories as they intersect with histories since excavated and illuminated. Sara Ahmed describes affect as ‘what sticks, or what sustains or preserves the connection between ideas, values, and object’ and as ‘the messiness of the experiential, the unfolding of bodies into worlds and the drama of contingency, how we are touched by what we are near.’ There are three ‘sticky’ sites in Moose Jaw for me: the tourist attraction, *Tunnels of Moose Jaw*; a window display about missing and murdered women erected by one local business owner; and my maternal grandparents’ house. The visual and built environments of these tunnels raise questions regarding how the history of Chinese immigration in the prairies has been told. Photography and installation are crucial players in these touristic narrative reconstructions. The window display, a kind of amateur installation, acts as an interruption of settler national history, and the house provokes memories both within and without the actual physical structure, and operates as a model of how things connect, get tangled up, return, and fade away. While important studies of affect in the U.S. context have been written (Lauren Berlant, Kathleen Stewart, Sara Ahmed, for example), much remains to be considered within the Canadian context.

Presenter:

Karen Engle, Associate Professor, School of Creative Arts, University of Windsor
(kengle@uwindsor.ca)

Karen Engle teaches and writes in the areas of memory, affect, built environment, visual culture and modernity. Recent papers include “Becoming Monument/Activating Windsor” (Societies, 2013); “The Boondoggle: Lee Miller and the Vicissitudes of Private Archives” (Photographies, 2015); and “Fragments of Desire (*Imaginations: Journal of Cross-Cultural Image Studies*, 2016). Forthcoming: *Feelings of Structure*, co-edited with Dr. Yoke Sum Wong.

■ Room 8 : 2:00-3:30 pm

2. “Overwintering: On Robyn O’Neil’s Apocalyptic Landscapes”

Abstract:

The artist Robyn O’Neil creates apocalyptic drawings of landscapes populated by hundreds of miniscule men dressed identically in black sweatsuits and white sneakers. Throughout the series the men face blizzards, floods, attacks from fellow men, and alienation. O’Neil’s drawings depict a sinister snowglobe world, deconstructed; instead of whimsical or wistful scenes, they contain episodes of violence and disaster. The landscapes are sketches of what Henri Lefebvre (2014) calls “a tragic consciousness,” a valuable and necessary critical tool for thinking about what Judith Butler (2004) has defined as the precarity of life in the contemporary age.

Presenter:

Lindsey A. Freeman, Assistant Professor of Sociology, Sociology & Anthropology Department, Simon Fraser University (lindsey_freeman@sfu.ca)

Lindsey A. Freeman is an Assistant Professor in the Sociology & Anthropology Department at Simon Fraser University. She earned her PhD in Sociology & Historical Studies at the New School for Social Research. Freeman writes and thinks about atomic/nuclear culture, art, memory, nostalgia, utopia, and the uncanny. She is author of *Longing for the Bomb: Oak Ridge and Atomic Nostalgia* and coeditor of *The Bohemian South* (both from UNC Press). Freeman is currently at work on two book manuscripts. The first *This Atom Bomb in Me*, written in the style of *sociological poetry* is an example of her interest in the connections between sociology and art, ethnographic surrealism, fictocriticism, ethnofiction, and other cyborg and hybrid forms of art and social science. The second, *Tiny Disasters*, is a collection of essays that examines artists working with themes of disaster, atrocity, and social unease rendered in miniature forms.

■ Room 8 : 2:00-3:30 pm

3. “The Sofa’s Objection: Troublesome Things and Affective Emplacements”

Abstract:

This presentation will elaborate *feelings of structure* by exploring feelings of obligation to furnishings that are ambivalently abandoned – impedimenta that are entrusted to others to be housed or given asylum from the anonymity of the flea market or the despair of the town landfill – and the compulsory burdens of affectionate and resentful obligation that they affectively emplace in the built environments in which they then become a part. The problem is not the meanings of objects – in this case furniture and other small things that furniture organizes – but the connections or felt structures that are informed by sensorial emplacement and affect tucked into the interstices of furnishings, much like coins and bric-à-brac that fall between sofa cushions. Nicky Gregson et al have described troublesome things as those that invoke feelings of uncertainty and bring “an anxiety of possession; a sense that someone, somewhere else, could be a more appropriate keeper or custodian of such things.” (2007: 685). Between us and these troublesome things, feelings of structure, like strings of significance, are laced. Drawing from a provisional inventory of feelings of structure organized in part by a small number of items, some of them real, some of them fictive – sofas, tables, a suitcase that no longer travels, and a credenza that inters a sub-collection of ashes that were sent for safe-keeping -perhaps illicitly- via Canada Post – this presentation will acknowledge the relation of obligation to furniture as a sensorial and affective predicament wrought with tensions between comfort and discomfort that are at once material and social, despite the opacity of their communication.

Presenter:

Kimberly Mair, Associate Professor, Department of Sociology, University of Lethbridge
(kimberly.mair@uleth.ca)

Kimberly Mair is an Associate Professor of Sociology at the University of Lethbridge, Canada. Her current research is concerned with the aesthetics of communication through examination of informal and official imperatives relating to the management of daily life in WWII Britain. Last year, her book *Guerrilla Aesthetics: Art, Memory, and the West German Urban Guerrilla* was published by McGill-Queen’s University Press.

Saturday Session 4

3:45–5:15 pm

uaac-aauc.com



Saturday Session 4 : Room 1

Confronting Controversy: Discussions of Social Reform in Art History

Art-making has long been seen as a tool to comment on and engage with social change. The focus on cultural contexts in art history also provides opportunities to generate critical dialogue about contemporary racial and religious tensions, gender disparity, LGBTQ+ discrimination, economic injustice, and global conflicts. This session encourages art history instructors, curators, and museum educators to share their experiences. How have you tackled this difficult subject matter in your classroom or gallery? What assignments or activities have you created to encourage students/ audiences to make connections between art historical material and modern controversies in Canada and abroad? This panel fosters the exploration of emerging art history and museum pedagogies through presentations of specific challenges and successes that participants have experienced in creating relevant assignments, exhibits, and educational materials.

Session Chairs/Présidentes de séance:

Tracey Eckersley (tracey.eckersley@gmail.com)

Joey Yates, Curator, KMAC museum, Kentucky (joey@kmacmuseum.org)

Presentations

■ Room 1 : 3:45-5:15 pm

1. “Intersecting Interventions: Critical Heritage Studies, Art History, and the Classroom”

Abstract:

In tandem with the Canada 150 celebrations, Landmarks 2017 invites people to experience contemporary art projects in selected National Parks and Historic Sites from 10-25 June 2017. Organized by the Toronto-based charitable, volunteer-based corporation Partners in Art, five curators living and working in Canada work with artists and art students from sixteen universities across the country, inviting people to participate with artworks “created in collaboration with local communities, actively engaging audiences to critically examine Canada at 150 while offering a legacy for the future.”

Commemorative places offer poignant venues for artists, curators and art and art history instructors to promote a critically engaged spectatorship. Using Fort William Historical Park, a reconstructed 19th century “living history” fur trade fort located in Thunder Bay, ON, I examine how critical museum studies might be deployed in art historical studies. In 2016, I organized Critical Art and Theory, an upper-level art history seminar for visual arts studio majors that explored the socio-political motivations that determine historic site preservation, restoration and reanimation, and how artists might intervene to propose a series of possibilities for Fort William. The course design, site-specific focus, and classes held in the Fort transformed the site into a space of learning as we came together, considering connections between institutionalized narratives, the politics of place, community engaged art/curatorial practices, and decolonizing strategies.

Presenter:

Andrea Terry, Lakehead University (aterry@lakeheadu.ca)

Andrea Terry is a historian of art specializing in material and visual culture in Canada, with a particular interest in critical heritage and museum studies. She received her PhD in Art History from Queen's University (2010) and earned a Social Sciences and Humanities Postdoctoral Research Fellowship, which she completed at the School of Canadian Studies in Carleton University (2010–2012). She has taught at universities across Canada, including Queen's University in Kingston, ON, Carleton University in Ottawa, ON, Mount Allison University in Sackville, NB, and most recently Lakehead University in Thunder Bay, ON. Her first sole-authored book, *Family Ties: Living History in Canadian House Museums*, was published by McGill-Queen's University Press, October 2015, and she is in the midst of co-editing, along with Drs. Taryn Sirove and Anne Koval, a collection of essays examining artist-history interventions in Canada, currently under review at McGill-Queen's UP.

Room 1 : 3:45-5:15 pm

2. “Privileged Access: Analyzing Art Programming for Refugees in Canadian Art Museums”

Abstract:

In this paper, we discuss “The Arts and Culture Welcome Refugees” initiative created by The Canada Council for the Arts and Sun Life Financial in 2016. The program was intended to provide financial support to arts organizations with the intent of making their respective programs or admissions free for Syrian refugees. First, we discuss our experience creating a program for refugees at the Art Gallery of Alberta, and the problematics raised by community partners in trying to meet the parameters of funding intended for refugees from a specific nation. Our community partners—settlement agencies and non-profits that work with newcomers to Canada—gave us feedback that a program geared specifically to Syrian refugees excluded newcomers from other countries around the world who have also fled violence and persecution. In collaboration with these agencies and non-profits, we co-created an afternoon program that addressed the complexity of arts access for newcomers: transportation, language barriers, and cultural norms of hospitality (such as sharing food). We discuss how, rather than just giving free admission vouchers, as the grant provided, we built a well-attended event with art-making, music, food, and gallery tours with translators. To contextualize this project, we discuss other programs from similar art museums across Canada that received funding from this program and how they negotiated the requirement to address Syrian refugees specifically. Finally, we examine “The Arts and Culture Welcome Refugees” program in the context of other arts accessibility programs for various marginalized peoples in Canada. We unpack the paternalism and structural racism that prevent these programs from maximizing their benefit within the community, and how they can contribute to the various structural inequalities experienced by newcomers to Canada.

Presenters:

Carolyn Jervis, Independent scholar, freelance curator and writer (carolyn.jervis@gmail.com)

Meaghan Froh Metcalf, Museum professional (Meaghan.a.froh@gmail.com)

Carolyn Jervis is an art writer, curator, and cultural worker in Edmonton. She has worked extensively in visual arts organizations in Edmonton, including the Art Gallery of Alberta, Latitude 53, and The Works Art and Design Festival. Carolyn has a Master of Arts degree in Art History, Critical Curatorial Studies from the University of British Columbia, where she curated SHHRC-funded thesis exhibition, *Welcome to Screenland at Satellite Gallery*. She has written for local and national publications, including *C Magazine* and *SNAPline*, as well as exhibition monographs and catalogue essays for galleries in Canada and Germany. In her current position as Art Gallery Coordinator, Carolyn is preparing for the opening and inaugural year of MacEwan University's new art gallery, which will open Fall 2017.

Meaghan Froh Metcalf is a museum professional in the Toronto area. Meaghan has held positions at a variety of cultural institutions within Alberta and Ontario including the Art Gallery of Alberta, the Royal Ontario Museum and the Canadian National Exhibition Archives. Meaghan acquired her Master of Museum Studies at the University of Toronto and a Bachelor of Arts in History (Medieval Studies) at Queen's University. She is passionate about public programming, outreach and visitor research within the museum sector.

■ Room 1 : 3:45-5:15 pm

3. “Uh Oh! Odalisque: Counteracting Gender and Racial Bias In The Classroom”

Abstract:

This paper brainstorms various ways to subvert gender and racial bias in the classroom. Exclusionary language and objectifying imagery in the classroom lectures, visual images, and assignments can reinforce the othering of gender and race identity, creating an environment of rhetorical misogyny and racism. In this presentation, examples of art, music, and language that address (or dress) women and people of color are discussed and presented as subtle or overt, effective, and necessary methods of engendering equality and inclusion in the classroom. Various teaching moments in the classroom are examined, applicable to online as well as on-ground classroom environments. Allotment for questions and answers from the audience furthers the proactive subversion, demonstrating inclusion in the very presentation of the paper.

Presenter:

Lucretia Tye Jasmine, Art Institute of Pittsburgh Online, Adjunct, General Education
(LucretiaTyeJasmine@gmail.com)

Lucretia Tye Jasmine, a writer, artist, and professor from Kentucky, earned her BFA in filmmaking from New York University (1988), and her MFA in Critical Studies from CalArts (2006). Lucretia emphasizes scholarly assessment of art, music, and language, wielding creative expression to chart new ways of seeing, communicating, and being. Controversial material is deconstructed through lectures, discussions, and assignments such as zine-making with specific themes, e.g., sizeism, racism, language. Uh Oh! Odalisque began as a powerpoint presentation for faculty and evolved into the classroom syllabus for students. Lucretia's work is exhibited nationally, most recently at the Experience Music Project in Seattle (2017), and the ongoing Alien She travelling art show. Her work is also housed in the Getty Center, Duke University's Rare Book archives, and the Fales Special Collections Library at NYU. Lucretia's award-winning writing, published in the US and Canada, includes zines excerpted for scholarly treatises on Third Wave Feminism.

Saturday Session 4 : Room 2

Not in, but not out: Negotiating spaces of queer practices in visual arts

Unable to create and exhibit their work within traditional artistic circulation, queer artists often find themselves negotiating and re-appropriating spaces they occupy. Their practices challenge the binaries of private/public, inside/outside, gay/straight, which, as Eve Kosofsky Sedgwick argued, limit the possibilities of freedom and inclusiveness. From reconsidering notions of conventional domesticity to large-scale HIV/AIDS cultural activism, from elusive ephemera to high-profile exhibitions, practices of queer art offer the opportunity to explore the performativity of the private and the public, as well as reflect on their futurities.

This panel welcomes papers re-imagining spaces of queerness in visual arts practices. Possible themes include, but are not limited to: performativity of the private sphere; disruption of the public sphere through private queer spaces; queering of the archive and archival practices; silence and censorship of the queer art in the public sphere; strategies of HIV/AIDS activism; practices of queer domesticity; queer spaces in non-democratic states.

Session Chairs:

Aleksandra Gajowy, Newcastle University, UK (a.gajowy2@newcastle.ac.uk)

Presentations

■ Room 2 : 3:45-5:15 pm

1. “Queer Affects of Public Art”

Abstract:

How might contemporary public art both transmit and strategically conceal affects of queerness? Under what conditions can viewers in the public sphere come to read queerness into images and objects intended for general audiences? How can queer public artists eke out space for our political identities and ways of communicating, while meeting the needs of commissioners and community stakeholders? Taking ‘public art’ to include, in a broad sense, temporary and permanent art outside gallery spaces which aims to engage general audiences, this paper will begin to consider the communicative strategies through which public art, in its sociopolitical contexts, might transmit queer affects. Drawing on examples from recent Canadian public art commissions by visual artists, it will consider how ambiguous, coded, or invisible visual languages might open imaginative space for the queer in public.

Presenter:

Megan Morman (megan.morman@uleth.ca)

Megan Morman's visual work has shown across Canada in solo exhibitions, festivals, and public commissions, including at the Art Gallery of Alberta (Edmonton), the Southern Alberta Art Gallery (Lethbridge), the Mendel Art Gallery (Saskatoon) Artspace (Peterborough), and Galerie Sans Nom (Moncton). Her recent practice uses game-like images that demand the viewer's interaction and which challenge vision as the sense associated with objectivity, in order to examine the potential of visibility as a queer political strategy. Morman completed a BA in Sociology from the University of Saskatchewan (2003), and an MFA in Art from the University of Lethbridge (2016). She is currently a PhD student in Cultural, Social, and Political Thought at the University of Lethbridge.

■ Room 2 : 3:45-5:15 pm

2. “Viral States and Queer Spaces: AIDS Activism and Art Alongside the U.S./Canada Border”

Abstract:

During the 1980s and 1990s, many artists and activists in North America and Europe conceived of the AIDS crisis as a geopolitical and spatial problem. More than just a biological pathogen infecting bodies through fluid exchange, the virus was (and continues to be) a major public health issue that traversed and renegotiated national borders, imaginaries, and histories. It was also a cultural phenomenon. HIV/AIDS not only propelled a diversity of cultural, intellectual, and techno-scientific networks and production, but also redefined the very ways people conceptualized the boundaries of life and death, self and other, art and science, fact and fiction, time and space, and the spatial identifiers of local, national, and global. As such, the health crisis prompted a transnational network of artists and activists to confront space as a postmodern aesthetic problem. Artists, frequently on the move between cities such as New York, London, Toronto, and Los Angeles, took up the virus as a model for spatial intervention, seeking aesthetic practices and forms to demonstrate the porousness of the body, the city, and the nation. Because countries had different policies, resources, and activist programs, borderlines held true significance as sites of passage, travel bans, drug smuggling, free trade agreements, and globalization. In this paper, I will consider the U.S./Canada border through a selection of queer artworks that addressed HIV/AIDS from the late 1980s and early 1990s. Notable artists who had important ties to New York, Toronto, and beyond include John Greyson, General Idea, Felix Gonzalez-Torres, and Mike Hoolboom. Through a series of close readings and historical contextualization, I will provide new insights into the national border as a space that is neither in nor out, a space of negotiation and queer possibilities in the era of AIDS.

Presenter:

Jackson Davidow, PhD Candidate, MIT

Jackson Davidow is a doctoral candidate in History, Theory, and Criticism of Art and Architecture at MIT. Focusing on modern and contemporary art, he is currently researching and writing a dissertation, titled “Viral Visions: Art, Epidemiology, and Spatial Practices in the Global AIDS Pandemic.” His essay “Beyond the Binary: The Gender Neutral in JJ Levine’s Queer Portraits” recently appeared in the book *Otherwise: Imagining Queer Feminist Art Histories*, edited by Amelia Jones and Erin Silver.

Room 2 : 3:45-5:15 pm

3. “Queering IKEA: alternative domesticities and their institutionalization”

Abstract:

In *IKEA Disobedients* (2011), Andres Jaque and his Office for Political Innovation use IKEA furniture to set up an “architectural situation” that aims to offer local community members a space to publicly perform their everyday life. The work, which seeks to expose “non-familiar domesticities” by subverting the normative IKEA model, echoes the *Toxic Titties’ IKEA Project* (2001) from a decade earlier. In this video/installation, the queer feminist collective reacts to an IKEA’s 1994 ad, the first to show a gay couple on American network television, by replacing the gay male couple with increasingly exaggerated iterations of an idealized vision of family life. Both projects seek to challenge the universality of IKEA’s message by presenting a queer-informed performance of private lives that underlines the whitewashed, youth-obsessed and heteronormative approach of IKEA’s allegedly representative advertising. However, they also differ in their scale, their diffusion and, most importantly, in their reception. Completed in a very different social and cultural context, Jaque’s project was immediately acquired by the MoMA’s Architecture and Design Department as their first piece of performance art. Shown as the token “gender and sexuality” piece in a show on the relation between architecture and politics, it highlights the still-marginalized status of gender and sexuality in discussions of architecture, but also paradoxically its easy appropriation by majority institutions such as MoMA. This paper addresses both the negotiation of a material space – the omnipresent IKEA apartment – and the negotiation of an institutional space – the art museum and market – to question the conditions framing a disruption of domestic space by queer practices.

Presenter:

Olivier Vallerand, visiting postdoctoral fellow, College of Environmental Design, University of California, Berkeley (oliviervallerand@1x1x1.org)

A visiting postdoctoral fellow at UC Berkeley’s College of Environmental Design, Olivier Vallerand completed a PhD at McGill University after professional studies in architecture at Université Laval. He has taught at Université Laval, UQAM, and McGill University. After working for architectural firms in Washington, DC, Los Angeles, and Quebec City, he currently keeps an installation-based practice with 1x1x1 Creative Lab. His research has been published in the *Journal of Architectural Education*, *Interiors: Design | Architecture | Culture*, *Captures*, *Inter: art actuel*, *The Educational Forum* and the *Sexuality* volume of the *Whitechapel Documents of Contemporary Art* series.

Room 2 : 3:45-5:15 pm

4. “Queer (In-)Visibilities: An exploration of Arab queer visualities in Akram Zaatari’s *How I Love You* (2001)”

Abstract:

Over the past decade, scholarly works have examined, on the one hand, discourses of violence, militarization and hegemonic masculinity in times of war in the Arab world. On the other hand, scholars have examined the plurality and diversity of men in relation to social practices of the Arab cultures. Within the continuity of these discussions on masculinities, there has been little discussion concerning non-heterosexual or queer representations of masculinities in the Arab world, with only a few exceptions such as Massad, 2007; Moussawi, 2007; McCormick, 2011. Therefore, this paper addresses the representations of queer masculinities as artistically expressed and negotiated in the video “*How I Love You*” (2001) by internationally acclaimed Beirut-based artist Akram Zaatari. The video features several young self-identified queer Lebanese men who openly speak about their sexual identity in the face of criminality and social taboo of homosexuality in Lebanon. Taking an interdisciplinary approach that integrates critical art theories and queer theory, I examine how Zaatari employs visual queer strategies, such as (dis) identification and opacity within the larger sociocultural context of post-civil war Lebanon, as well as within existing feminist and contemporary art discourses on the body, identity, and performativity. By closely examining visual representations of sexual practices, primarily among queer men in Lebanon, this paper sheds new light on the little recognized socio-spatial artistic queer expressions in the Arab world. This paper contributes to furthering scholarship in the disciplines of critical masculinity studies, gender studies, and practices and theories of global contemporary art—especially performative practices of video art. By examining local, queer visual representations of masculinities, we may open a liberal discussion on the process of masculinization, and to elaborate on its future artistic trends both in the Arab world and in Western countries.

Presenter:

Elia Eliev, Sessional Lecturer, University of Ottawa & Thorneloe University (eeliev@hotmail.com)

Elia Eliev is a PhD candidate and SSHRC doctoral fellow at the Institute of Feminist & Gender Studies at the University of Ottawa. He holds an MA in Critical Cross-Cultural Curatorial Studies from the Haute École d'art et de design Genève, and a BFA Honors from the University of Ottawa. His current research examines emerging representations of queer masculinities in contemporary Lebanese lens-based artworks. Over the past years, Eliev worked with art institutions such as la Galerie du Nouvel-Ontario, the National Art Gallery of Canada, the Contemporary Museum of Canadian Photography, the Museo de Arte Contemporáneo in Santiago de Chile, and the Tampereen Taidemuseo. Further, he collaborated on curatorial and educational projects with le Musée des Beaux-arts de Lausanne and le Centre d'art contemporain de Genève. Eliev has curated exhibitions and conferences at the national and international level (Canada, United States of America, United Kingdom, Switzerland, Finland, Chile and Hungary).

Saturday Session 4 : Room 3

The Portrait Reframed: The Impact of Selfie Culture on Art, Art History and Art Education

With the advent of the mobile digital age, selfie culture has gained notable popularity amongst North American youth. Taking and sharing selfies is a primary mode of embodying, interacting and communication for many undergraduate students – reflecting the prominence and influence of photographic images on our day-to-day online experience.

Selfie culture has become a hot topic within the fields of sociology and communication studies, yet multidisciplinary scholarship on the topic is yet to gain prominence. Selfies may be new, but the representation of the body as field of rich theoretical discourse is deeply embedded within studio practice, art history, criticism and education. Scholarship in visual arts has a lot to offer in regards to unpacking the complexities of this contemporary phenomenon. To better meet the needs of the 21st century cohort of post-secondary learners, this conference session invites scholars, researchers and educators to consider how selfie culture sits at the nexus of visual culture, communication, art history, art education, contemporary life and contemporary artistic practice.

Session Chair:

Tia Halliday, University of Calgary (thallida@ucalgary.ca)

Presentations

■ Room 3 : 3:45-5:15 pm

1. “Seeing Ourselves: Selfie Culture, the Gaze, Identity Construction, and Perceived Image Control”

Abstract:

Our collective adoption of social media, smart phones, and selfies has changed our expectations about the relationship between subject, camera and viewer. This directly affects the way we read historical and contemporary figurative artworks. While selfie culture has been touted as a revolutionary force for reclaiming the gaze, it has simultaneously become a visual trope highly criticized as narcissistic personal image branding. Consciously and subconsciously viewers make assumptions and criticisms of the subjects in photographs depending on if the photo was taken by oneself, another person, or by automated means or surveillance. How has selfie culture changed the way we see ourselves and construct our identity through images? What is the role of the artist in interpreting and representing individuals, being a mirror reflecting back and isolating society when everyone is consciously curating their visual image and everlasting online visual archive?

Presenter:

Lisa Wood, Assistant Professor, Department of Visual and Aboriginal Art, Brandon University
(woodl@brandonu.ca)

My artistic practice investigates the tension between public and private rituals and selves through figurative painting, portraiture, and its relationship to lens-based technology. As such, I am interested in how the proliferation of selfies has changed the expectations held by the viewer and the subject of contemporary art. In this presentation I will discuss my research into the changing understanding of the gaze, identity construction and perceived image control in the age of the selfie.

■ Room 3 : 3:45-5:15 pm

2. “Solipsism and Self-Representation”

Abstract:

When faced with the perpetuation of perfection and curated lives online, it is challenging to confront the realities of living with our corporeal and unpredictable selves. My current project started in my youth, spending time with my uncle John, who lived with MS. I would spend my weekdays and after school playing chess and watching baseball with him. I loved him dearly, and learnt a ton from our quiet afternoons – about music, about equality, about intelligence and expectations – about life. Now I sit facing my future realizing that John got sick, and that we will all get sick, and we don’t know when or how. As such I look upon my ageing self with trepidation and fear. I am afraid to confront the trickling away of time and to realize the idealization and expectations of my online life doesn’t match the realities of living. As such I’ve taken out John’s old 35mm camera to document my self in new ways.

My latest photobooks is an attempt to confront the intersections of temporality, memory, technology, materiality, self-representation and the ontological complexity of being in the selfie age. I have made a series of self-portraits that attempt to show the honest ambiguity of representing self and space. Through a process of multiple exposure and systematic documentation, the portrait series opens surreal avenues of reconsidering being in space. With the ubiquity of selfies comes an interesting set of new questions: what in life is actual and what is virtual? Through constantly facing the mirror of a digitized self, the users of social media are faced with an external self that needs nourishment, maintenance, self-aggrandizement and care, which works to distance the creator from their sense of self. By tracing writing by Foucault, Harraway, McLuhan, Butler, Deleuze, Barad and others, I attempt propose new conversations on being, on performativity, on virtual avatars, truth and knowledge through image, narrative, essay and self-examination.

Presenter:

Jacob Maddison, MFA Candidate, NSCAD University (jacobmaddison@nscad.ca)

■ Room 3 : 3:45-5:15 pm

3. “self-Less: Media, Narcissism, and the Production of Authenticity”

Abstract:

self-Less is an ongoing art/research project that emphasizes the not symmetrical relationship between self and other that is catalyzed by the mirror and asks how that relationship is further complicated by technology. The project reviews hundreds of screen-captured selfies—all naked people taking their own picture in bathroom mirrors with smartphones. Each subject is grey-scaled and rendered unrecognizable through digital manipulations of painting, erasing, and cloning. The original unique selfies become ubiquitous, representing everyone and no one.

The work is a critique of cursorship; the combined curation+ensorship of the accessible internet.

Contemporary phenomenon, such as visually similar image searching, content customization, and content suggestion, constrict the scope of potential results to preference presumed and paid-for outcomes. The contextual abyss, that is the Internet, makes it difficult to ascertain the circumstances under which any particular image was produced and how it is disseminated. Thus it is hard to distinguish between a naked selfie posted by the subject with personal exhibitionistic intention, from pornography produced for profit, from revenge porn circulated against the will of the subject.

The research traces the taking of one’s own picture as a primary response to new image-making technologies, from the daguerreotype to the smart phone and highlights the tensions of agency between capturing/circulating one’s own image, and having one’s image captured/circulated.

The selfie has reached dizzying popularity with the introduction of the smartphone; millions of them now being produced and shared daily. The popularity of the practice reflects a narcotic quality in the experience—enrapturing the producer to repeat the process. A loop.

The immediacy of the result/reward is not new, the “instant” camera was invented in 1923 and became commercially available in 1948. So the fix is not the instant gratification of seeing your own image, it is in the sharing of it. The instant reception. The notification that you have been noticed. The re-post.

Presenter:

Dana Dal Bo (dalbodana@gmail.com)

■ Room 3 : 3:45-5:15 pm

4. “Performative Selves: An Exploration of Gender Identity and Representations of Self”

Abstract:

Selfie culture reflects a generation of people absorbed in the curation of self. The obsessive and careful considerations of cultivating a selfie highlight the performative nature of self-representation. As a millennial artist, my creative research practice is influenced by the intersections of these contemporary curation of self, with the conventions of painting and portraiture. In my self-portrait paintings, I transform myself into a number of gender-bending characters that emphasize the constructed nature and performativity of gender expression. Similar to the serial nature of selfies, my cataloguing of selves opens up an imaginative space of play with identity. Specifically, through theatrical self-portraits I suggest the potential for a single individual to represent a spectrum of genders with every reconfiguration of masculinity and femininity.

In my ongoing series of self-portraits, I create gaudy headshots paintings with theatrical posing and campy fashion to emphasize the stylizations of gender. I have exaggerated the costume styles while also illustrating the figure in a full spectrum of highly saturated colours. My characters feature an assortment of overstated eye shadow looks, florescent facial hair, overdrawn lipstick, unnaturally colored wigs, flashy jewelry, and bright costumes to suggest an excessive impersonation of gender rather than a natural way of being. The continuous collection of serial images of the self in my practice, and within broader selfie culture, contests the idea that a single image can fully portray a person. The reiterations of my image suggest that there are multiple versions of a person that are perpetually shifting, fluid, and malleable. Ultimately, the popularization of the selfie has reasserted the self-portrait as an empowering mechanism for highly controlled self-representation that can be used for gender exploration and experimentation within creative research.

Presenter:

Morgan Campbell, MFA Candidate, University of Calgary (morgan.campbell@ucalgary.ca)

Saturday Session 4 : Room 4

Provenance, Cultural Ownership, and Art History

In contemporary art-historical research provenance research seldom plays an important role. One could argue that the subject has lost its standing. Yet provenance is vital to jurisdiction concerning cultural property law and ownership. It is also topical because of the on-going debate over looted art in the 1930s and 1940s and over the illicit trade in antiquities conducted from Iraq and Syria. Finally, museums need to confirm the status of every object in their collections as an original artwork and validate its creator's identity: information that relies on provenance research. The objective of this session is to highlight the enduring significance of provenance and its implications for art historians and researchers. It also offers an opportunity to demonstrate the relevance of provenance to other fields of expertise, such as conservation, visual culture studies, aesthetics, authentication, and connoisseurship. Proposals on any aspect of provenance are welcome, specifically: collections and sources; the art trade; looted art and its restitution; forgery; methods of provenance research; connoisseurship versus technology; law and ownership.

Session Chair:

Annie Gérin, Department of Art History, UQAM, Montreal

Presentations

Room 4 : 3:45-5:15 pm

1. “Redefining the Rules of Nazi-Era Art Restitution: Methodologies of Provenance Studies in the Max Stern Recoveries”

Abstract:

In 1937 the Nazis forced the Jewish, Dusseldorf-born art dealer Max Stern to sell over 200 of his family’s paintings at Lempertz, a Cologne-based auction house. Stern kept this fact a secret for the rest of his life despite escaping from Europe to Canada, where he became the country’s leading art dealer by the mid 1950s.

Not until a decade after Stern’s death in 1987 did his heirs (McGill University, Concordia University and Hebrew University) discover both the story of the art that he had lost, but also that in the post-war years Stern travelled to Germany to try to recover what he had lost. To honour the memory of Max Stern, they founded the Montreal-based Max Stern Restitution Project in 2003. Since then, the organization has recovered 15 paintings owned by Stern, from both private and public collections in countries around the world, including Spain, the United States, Germany, and the Netherlands.

In just over a decade, the Max Stern Restitution Project has quickly become one of the world’s leading advocates in the reclamation of spoliated art, setting international precedent in the return of cultural property. However, none of the achievements of the Max Stern Restitution Project would have been possible without a carefully devised, methodological approach to studying the provenance of each work it recovered.

Drawing on examples from the Max Stern Restitution Project recoveries, this presentation will addresses how provenance studies have played a critical role in the Max Stern restitutions. It will also highlight key methods of provenance research in reclaiming Nazi-era stolen art.

Presenter:

Sara Angel, Director, The Art Canada Institute, Massey College, University of Toronto
(sangel@aci-iac.ca)

Sara Angel is the Founder and Executive Director of the Art Canada Institute based at the University of Toronto. She holds a PhD from the University of Toronto where she held a Trudeau Doctoral Scholarship, the most prestigious award of its kind in Canada, given for innovative ideas that will help solve issues of critical importance to Canadians. She has been a guest lecturer at Harvard University, the Crystal Bridges Museum of American Art, the University of Toronto, and the Israel Museum.

Room 4 : 3:45-5:15 pm

2. “The Mary Weekes Collection: A Case Study on the Unsettling Potential of Provenance Research”

Abstract:

This paper considers how provenance research, considered an onerous obligation for collecting institutions, offers an under-utilized opportunity to aid in the ongoing decolonization of settler collections of Indigenous art and material culture. Decolonial gestures by museums and art galleries tend to rely heavily on the emotional and intellectual labour of Indigenous elders, scholars and audiences. Paulette Reagan and Roger Epp, among others, observe that the asymmetry involved in decolonization echoes the asymmetrical power relations of the colonial past at issue. They argue for the urgent and complementary need to unsettle non-Indigenous Canadians. In this paper, I offer a collection of Indigenous beadwork, compiled by a Regina-based collector in the mid-twentieth century, as a case study of the unsettling opportunities offered by provenance research.

Now housed at the Royal Saskatchewan Museum, the Mary Weekes Collection functions as do many others: as a symbol of dispossession. Examining the provenance of the collection, however, reveals a much more complex system of exchange between Weekes and her “Indian friends.” I consider how the exchange of local beadwork functioned as a mode of negotiation for Weekes, who navigated the lived realities of a settler-colonial system in which she was simultaneously advantaged by race, but disadvantaged by gender. In the act of exchange, Weekes’s Indigenous neighbours were dispossessed of their material culture; however the objects they lost and the relationships they cultivated possessed Weekes of a tentative identification as a settler-ally.

I argue for a museum display practice that considers not only the material properties of the beadwork, but also its provenance. Foregrounding the history of the collection’s acquisition reveals the multivalent functions of the objects for different stakeholders—at the time of acquisition and now. Moreover, it ensures that settlers are exposed not only to Indigenous culture, but to their own complicity in colonial structures.

Presenter:

Manon Gaudet, Public Programs and Outreach Coordinator, Art Gallery of Alberta
(manondgaudet@gmail.com)

Manon Gaudet graduated in 2016 with an MA in Art History from Carleton University, where her thesis on the mid-twentieth century collector Mary Weekes was awarded a Senate Medal for Outstanding Academic Achievement. She has previously held positions as a WWII-era provenance research assistant at the Smithsonian Institution, a curatorial intern in American decorative arts at the Metropolitan Museum of Art and an exhibitions intern at the J. Paul Getty Museum. She is currently the Public Programs and Outreach Coordinator at the Art Gallery of Alberta.

Room 4 : 3:45-5:15 pm

3. “Is it or Isn’t it? Questioning Norval Morrisseau’s Oeuvre and the Art Market’s Treatment of Contemporary Indigenous Art”

Abstract:

Collection practices related to Indigenous arts have often followed systems aligned with Anthropology rather than Art History. As a result museum collections include little provenance beyond information about the collector. Contemporary Indigenous art collecting has also typically operated outside the standard mainstream systems, which has led to issues related to authenticity. In the case of Anishinaabe artist Norval Morrisseau, issues of authenticity have captured the attention of the media with countless stories about forgery and authenticity that has compromised the reputation of this artist. In this conference paper, I will explore issues of provenance and cultural ownership in relation to the art of Morrisseau. A spate of forgeries in recent years has forced museums, collectors, and art historians to question market practices associated not only with Morrisseau’s art but with Canada’s contemporary Indigenous art market more generally. Issues of provenance and cultural ownership have clouded research surrounding the artist and called into question larger art market processes.

Presenter:

Dr. Carmen Robertson, Professor of Indigenous Art History, University of Regina, Regina, SK

Dr. Carmen Robertson is an Indigenous scholar at University of Regina who conducts art historical research related to contemporary Indigenous arts that addresses issues related to identity and colonialism. She recently published two books on the art of Norval Morrisseau (*Mythologizing Norval Morrisseau: Art and the Colonial Narrative in the Canadian Media*. University of Manitoba Press, 2016; *Norval Morrisseau: Life and Art*. E-book. Toronto: Art Canada Institute, 2016). Serving as an Expert Witness in an art forgery trial, Robertson gained a clearer understanding of the issues surrounding this topic. Her recent confrontations of authenticity led her to teach a course on art forgery.

Saturday Session 4 : Room 5

Open Session: Visual Arts - Part 2

This open session invites papers and presentations by practicing visual artists. In this open studio session a coalescing theme emerges having to do with yearning. In light of their various approaches to the conceptual of intellectual, and rational, this session is devoted to presenters' counterpunctual notions of love, wonder, and awe (without falling into the trap of self-expression and unabashed aesthetic beauty).

Session Chair:

Risa Horowitz, University of Regina (risa.horowitz@uregina.ca)

Presentations

■ Room 5 : 3:45-5:15 pm

1. “Dinner with Kitty Scott: Before Steven Harris – Conditions of Discourse”

Abstract:

This paper traces a perambulatory narrative of how my interpersonal and professional relationships intersect in my autoethnographic painting practice. Expanding on Norman Denzin’s poststructural interpretation of the “researcher-as-bricoleur” (2004), I investigate my role as “painter-as-bricoleur” in my recent diptych *Conditions of Discourse*, which juxtaposes multiplicitous spaces, practices, relationships, and interpretations. Against narrative realism, my “immediate, local, personal, emotional biases . . . tell stories that work outward from the self to society” (467).

Commingleing different moments from my personal history, this diptych places Kitty Scott and Steven Harris at the centre of my painting. In November 2005, while curator of contemporary art at the National Art Gallery, Kitty Scott was invited to the University of Alberta to talk about her curatorial role with the Department of Art and Design.

Various members of the Department attended a celebratory dinner held after Scott’s public lecture at the University of Alberta Faculty Club, including Steven Harris, Associate Professor, History of Art and Design and Visual Culture. A candid photograph I took that evening is one of the pair of images in *Conditions of Discourse*. Its complementary image grew from a photograph I took inside Documenta Halle in Kassel during Documenta 12, June 2007, while standing directly in front Steven Harris.

Conditions of Discourse explores autoethnographically, through the act of painting, the difference between discourse about art and discourse as art that emerge at sites beyond exhibition spaces and, in my own narrative, through my embodied phenomenological experiences with painting.

Presenter:

Allen Ball, University of Alberta

Born in London, United Kingdom, Allen Ball received his Bachelor of Arts Degree (with First Class Honours) in Fine Art - Painting, with a Commendation in Printmaking, from Camberwell School of Arts and Crafts in 1984, and his Master of Visual Arts in Painting from the University of Alberta (supported by a Commonwealth Scholarship) in 1990. He is an Associate Professor in Painting in the Department of Art and Design and is currently the Associate Dean, (Student Programs; Teaching & Learning), Faculty of Arts, at the University of Alberta.

Room 5 : 3:45-5:15 pm

2. “It would be useful: faggotry and/or/vs queerness”

Abstract:

Following Didier Eribon’s notion that gay male subjectivity is imposed on the gay male subject through the use of the word “faggot”, the paper imagines boundaries between queerness and “faggotry.” If “faggotry” is a result of an imposed subjectification, and queerness, as Judith Halberstam notes, is a refusal or failure of the subject to do something normatively, one’s queerness can be understood not as something born into or thrust upon them, but consciously chosen. This differentiation of queerness and “faggotry” allows us to separate queerness from sexual desire, identity, and orientation, suggesting that not all faggots are in fact queer. What is it that defines a faggot as queer? What can a queer faggot do that a non queer faggot does? How does a queer faggot address his “faggotness”, the vulnerability imposed on him by his subjectification as a faggot, as a bundle of sticks used for fuel? These questions set the discursive basis for the author’s performance, video, and photographic practice.

Presenter:

Christopher Lacroix, MFA Candidate, Visual Arts, University of British Columbia
(afallehorse@gmail.com)

Lacroix holds a BFA in Photography from Ryerson University and is an MFA Candidate in Visual Arts at UBC. He has exhibited his work at Artspace Contemporary Art Projects, window, Forest City Gallery, and Georgia Scherman Projects. He has performed at YTB Gallery, VideoFag, and Ryerson Artspace. He lives and works in Vancouver. Christopher Lacroix’s practice often utilizes re-performance and repetition as a strategy of destabilizing boundaries of knowledge that are taken for granted; exploring notions of gay subjectivity, neo-liberal individualism, and “faggy” performances as a means of self-preservation. In understanding the faggot as both a human subject with a human body as well as a flammable bundle of sticks, he is interested in how the human body can stifle the flammability of the other. How can the faggot body protect itself through abject means while simultaneously disrupting the forces that make it vulnerable in the first place?

■ Room 5 : 3:45-5:15 pm

3. “Peasants and Squares”

Abstract:

Sometimes in the life of an artist, a gap appears between the work that you are making and the kind of picture you want to see. But the road from one stylistic territory to another can seem fraught with danger. It can be a comfort to have a companion on the journey.

This presentation will discuss how Kazimir Malevich’s painting *Head of a Peasant* joined me on my current roadtrip towards an uncertain artistic future. This charming but awkward piece, painted seventeen years after the *Black Square*, has become my personal guide for how to overcome boredom, nihilism, and artist’s block in the studio. A close reading of this unusual painting will structure the story of how I got tired of painting sausages, lithograph stones, and squares, braved the prospect of monochromes, and began feeling good about making pictures again.

Presenter:

Ufuk Ali Gueray, Sessional Instructor, University of Manitoba (ugueray@gmail.com)

Ufuk Gueray (b. Herrenberg, Germany) holds a BFA in Studio Art and French Studies from Concordia University, and an MFA in Fine Art from the Glasgow School of Art. He has been working as an instructor at the University of Manitoba School of Art since 2013. In 2014, he received an Honourable Mention prize in the RBC Canadian Painting Competition. His work has been featured in exhibitions in Canada and the UK, as well as in national publications including *Border Crossings*, *Art Windsor*, and the *Winnipeg Free Press*. This summer, he will be participating in the Manitoba Arts Council’s Deep Bay Artists’ Residency. He has received grants from the Winnipeg Arts Council, the Manitoba Arts Council, and the Canada Council for the Arts, and gratefully acknowledges support from these funding bodies.

■ Room 5 : 3:45-5:15 pm

4. “Phantom Anatomies: Hybrid Research Uniting Analog and Digital Methodologies”

Abstract:

Fertile intersections are activated when analog and digital modes of production, learning and visualization are united through art and science collaborations. Between 2013 and 2016, I expanded my practice through a focused research residency in collaboration with Dr. Julian Dobranowski, a diagnostic imaging expert, and his team at St. Joseph’s hospital in Hamilton. During the residency I created a series of sculptures of bodies with internal anatomical structures designed to be revealed using CT scans. These works reversed the normal logic of sculptural form, as the hidden interior structures became as visually critical as the external forms. The work from this residency was exhibited in *Phantom Anatomies: Imaging the Unseen*, at the Art Gallery of Hamilton (2016).

Two research questions underpinned *Phantom Anatomies*. First, could Kim Sawchuk’s theories about the digital body as a sublime space, which she outlines in “Biotourism, Fantastic Voyage, and Sublime Inner Space,” be extended backwards through time to encompass 18th and 19th century medical and anatomical understandings of the body? Second, how does contemporary medical imaging technology (CT, MRI) activate fears and fantasies of a decorporealized, apocalyptic body that is balanced on the edge of syntactic collapse.

Reflecting on the experience of creating *Phantom Anatomies* during my residency at the St. Joseph’s Health Centre provides an opportunity to discuss the challenges and rewards of integrating medical technologies and artistic process, and to examine the discussions – both theoretical and practical – that took place between myself, Dr. Dobranowski, and curator, Melissa Bennett. These discussions included examining the rich discourse generated when shifting between analogue and digital technologies, intersections between medical histories and contemporary technologies, and the synergies between scientific and artistic approaches to the body.

Presenter:

Catherine Heard

Saturday Session 4 : Room 7

Research-creation and questions of precarity

Debates surrounding research-creation in Canada often gravitate toward definitions and identities, particularly when funding is at stake. This panel seeks to explore where research-creation can take us next? How is research-creation tied to academic institutions, and where does it exceed these boundaries? Is research-creation the leakiest discipline? Or perhaps the strongest methodology for transdisciplinary work? Is consensus necessary in order to gain klout in academic and artistic arenas? How can transdisciplinary, creative, activist work become part of an exemplary model for successful, polyvalent research degrees? Conversely, what are the pitfalls of asking newcomers (students) to a field to become its trailblazers? What are appropriate ethical questions to consider in this climate of precarity and change?

Session Chair:

Emilie St.Hilaire, PhD student, Concordia University (emilie.st.hilaire@concordia.ca)

Presentations

■ Room 7 : 3:45-5:15 pm

1. “Being Between: Building A New Community at the Intersection of Art & Scholarship”

Abstract:

This presentation will elaborate on the mission of “The International Community of Artist Scholars” an innovative, experimental, and playful grassroots organization for artists and scholars who inhabit the space in-between scholarship and artistic practice. The presentation sets out to elaborate on the creation process of this organization, address results of the first community convening in San Francisco in February 2017, and elaborate on further plans of the community. ICAS will be discussed in relation to the themes of this panel, including questions of ethics, privilege, newcomers as trailblazers, transdisciplinarity, activism, and contributions to knowledge and understanding to create a lively discussion with session participants and panel members. ICAS was founded in the summer of 2016 by Dr. Astrid Kaemmerling who during her time as a Ph.D. candidate at the School of Interdisciplinary Arts at OHIO noticed a need for an international community which would allow artist-scholars to connect with each other. In order to address the ambiguity inherent in research-creation degrees the community sets out to bring together current international Ph.D. students and graduates of research creation programs to create digital and physical space and time to exchange research results, create an understanding of the internationally varying Ph.D. program curricular and provide a framework for support and mentorship.

Presenter:

Astrid Kaemmerling, PhD Interdisciplinary Arts, Founder, International Community of Artist-Scholars (ak309312@gmail.com)

Astrid Kaemmerling is a german-born artist, scholar and educator based in San Francisco, CA. Her work as interdisciplinary artist spans the genres of visual, performance and media art and strives to connect place memories of the past, such as collected travel experiences, with a critical exploration of specific neighborhoods and selected urban places. Kaemmerling has been exhibited internationally in Germany, Italy, Korea and the United States. Kaemmerling’s work won several awards and fellowships, such as at the Cittadellarte-Fondazione Pistoletto, Italy, the Vermont Studio Center, VT, and most recently at Enos Park in Springfield, IL. She is the founder of The International Community of Artist-Scholars, a community of artists who work at the intersection of art & research, as well as founder of The Walk Discourse, a Bay Area based laboratory for walking artists and walking enthusiasts to share walking art methodologies, practices and tools. The interest in interdisciplinary collaboration has led her to the College of Fine Arts at Ohio University where she received her Ph.D. in Interdisciplinary Arts; a degree positioned at the intersection of art & research. She specializes in the domain of walking art; her writing has been published in peer-reviewed journals and publications. Current artistic research projects include a series of works that investigate “processes of home-building.”

Room 7 : 3:45-5:15 pm

2. “Is ‘research’ even the right word? A discussion on artistic methodology and its discontents”

Abstract:

When the concept of ‘research’ is discussed within the field of visual art, several perspectives inevitably arise. How does one begin to untangle the seemingly similar but vastly different concepts such as art for research, research for art, or art as research, and even research as art? This paper stems from the struggle of the author, who is a practicing visual artist with a MFA, being obligated to write a methodology chapter for his PhD in education, situated within a faculty with a strong social scientific lens. It will address four arguments around the topic. 1) Certain scholars within education, social science, and science, such as the science education scholar D. C. Phillips, readily take issue with the notion that artists are utilizing the term research to describe their work, arguing that artistic work defy the traditional pillars of sound research such as robust methods, answerable questions, repeatability, and general applications. 2) Others, namely artists, hold steadfast to the idea that certainly their work constitutes research, and any doubt on that front is simply the quibble of outsiders. However, this notion is further complicated by the fact that certain artists utilize research as a medium, or have research-intensive processes in the traditional sense as part of their practice, such as Alan Sekula, Robert Smithson, Martha Rosler, and Ed Ruscha, among many others. 3) A third camp, including the art education scholar Donal O’Donoghue, has suggested that perhaps the term research is inaccurate, and that artists need to abandon it to formulate their own term to describe what it is that they do. 4) And this does not even begin to take into account social scientific methodologies that are ‘arts-based,’ such as a/r/tography or poetic/narrative inquiry. At the core, we are confronted with an epistemological question as to what exactly ‘research’ is, what is its relation to the prominence of methodology within scholarly work, and whether the prudent move for artists is to argue for an expanded definition of ‘research’ or to abandon it altogether for an alternative epistemological model. If the modifier ‘creative’ or ‘creation’ is necessary, is it still ‘research’?

Presenter:

Kevin Tsuan-Hsiang Day, PhD student, Art Education, University of British Columbia
(kevin.t.day@gmail.com)

Kevin Day is a visual artist and scholar pursuing his PhD in visual art, pedagogy, and digital media, and is currently based in Vancouver. His practice and research, encompassing sound, video, text, graph, and media installations, explore the materiality and body of immaterial data. His work examines issues such as algorithmic culture, cyber control, post-human concerns, gamification, virtuality, and communicative capitalism, focusing on the effects the digital interface has on human relations, perception, and cognition. He has presented his work and research nationally and internationally, at locations such as the Vancouver Art Gallery (Vancouver), Kunsthall Aarhus (Aarhus), the Free Word Centre (London), University of Hamburg (Hamburg), Qubit (New York), and the Gladstone Hotel (Toronto). He is a contributing author in an anthology on digital memories published through Interdisciplinary Press, London, and has received funding opportunities from the Canada Council for the Arts.

■ Room 7 : 3:45-5:15 pm

3. “Expanding Philosophical Dialogue into Artistic Practice”

Abstract:

While “research-creation” is a term that can mobilize hybridity and cross-over between disciplines based in artistic practice with disciplines that have more scholarly and reflective histories, certain practices can complicate these intersections by unhinging the foundations of either term. One of the ways that this occurs, is when the activity of research or theory (in its most rigorous, semantic and logocentric enterprise) itself becomes artistic. That is, I am not claiming that theoretical practices are always already also artistic practices (I do believe that grounds can be made for their delineation); rather I am claiming that they can become artistic by utilizing, fabricating and designing structural elements, contexts, conditions and techniques that are exterior to the logocentric and semantic components of one’s practice.

In the past few years, I have begun to develop my own philosophical practice that attempts to perform this task. My artistic/philosophical practice is grounded in techniques drawn from Philosophy for Children and Communities of Philosophical Inquiry (CPI) and is explicated by a few notable philosophers who have developed these techniques (David Kennedy and Matthew Lipman), but departs from these practices by 1) structuring these techniques via creative fluxus word-based scores, games, exercises and structured improvisations which induce philosophical dialogue, and 2) expanding into various methodological exteriors that are (at times) more embodied, ludic, therapeutic, felt and performative.

By explicating my own creative practice as one that cuts against boundaries of research and creation, I give this talk in the hopes of complicating this neat division, and in the hopes that more theorists, researchers and philosophers explore the inherent material and embodied contextuality that always exists around a given utterance.

Presenter:

Aaron Finbloom, PhD student, Humanities, Concordia University (aaron.finbloom@gmail.com)

Aaron Finbloom is a philosopher, performance artist, musician and co-founder of The School of Making Thinking (SMT), an artist/thinker residency program and experimental college. Much of Finbloom’s creative practice functions as an attempt to expand the scope of philosophy’s pedagogy via structured conversations, dialogical games, improvisational scores, contemplative audio guides and performative lectures. Finbloom holds an MA. in Philosophy and Art from SUNY Stony Brook and currently working towards his PhD at Concordia University’s Interdisciplinary Humanities program.

Saturday Session 4 : Room 8

Feelings of Structure - Part 2

This panel is based on Raymond Williams' influential essay, "Structures of Feeling", and our deliberate inversion. As much as we embrace Williams' brilliant phrasing of structures of feeling to evoke the tangible and intangible, and capture the felt experiences shaped by the social structures around us, we aim to reverse it and take "feelings of structure" as a way of grasping the material around us. We ask how and in what way we address the mixed experiences to which 'the fixed forms do not speak at all'. We want to address built environments as spatial attunements and consider negotiations towards an affective consciousness of spatial form/s that is at once social and personal – emergent and emerging, in process – in an 'interrelating continuity'. How do we feel these spaces and world them – taking worlding as a way of apprehension and comprehension – giving them a structure that we make (non)sense of?

Session Chair:

Yoke-Sum Wong, Lancaster University (UK)/Alberta College of Art & Design (Canada)

Presentations

Room 8 : 3:45-5:15 pm

1. “Aberrant Articulations of Presence: Templates, Formwork and Interiors”

Abstract:

Templates and formwork exist for the express purpose of producing multiple instances of a specific form or object. They are secondary to their principal objective yet integral to its realization and reproduction. My paper elaborates on Raymond Williams’ notion of the “effective presence” of material and social structures to draw a comparison between each instrument and the built environment. I address their practical utility as underlying structures to argue that templates and formwork constitute interior conditions by delineating boundaries and organizing relations between elements. By way of this spatialization they also prefigure modes of performance and inhabitation. To live within these spaces is to sense the pressures they exert and to enact a particular moment of their design. I further argue that systems of socio-spatial organization are embodied, felt as affective abutments, abrasions, excesses or refusals to fulfil. Informed by feminist scholars Deborah Fausch and Elizabeth Grosz, I consider these frictions and departures by looking at Larisa Fassler’s method of producing scale models of public spaces by measuring the spaces with her body. I then compare Shawna Dempsey and Lori Millan’s video survey of a post-war suburban landscape called *Homogeneity* (1988) with Deirdre Logue and Allyson Mitchell’s video *Her’s is a Dank Cave: Crawling Towards a Queer Horizon* (2015). Dempsey and Millan re-view the residential neighbourhood through a queer lens and speculate about an environmental determinant of the “gay architecture.” Logue and Mitchell take us inside to reveal an intimate effort towards a queer domesticity. I conclude with some thoughts on bodily performance as capacity to articulate spatial presence.

Presenter:

Andrew Rabyiniuk, Independent Artist (B.E.D, BFA, MA Cultural Studies)
(andrewrabyiniuk@gmail.com) (www.andrewrabyiniuk.com)

Andrew Rabyiniuk is an artist based in Lethbridge, Alberta. He holds degrees in environmental design from the University of Manitoba, textiles from the Nova Scotia College of Art and Design, and cultural studies from Queen’s University. He has exhibited or performed in group and solo exhibitions across Canada including those at the Anna Leonowens and Eyelevel galleries in Halifax, Modern Fuel and the Queen’s University Art and Media Lab in Kingston, and his recent solo exhibition *The blind pale distances* at Untitled Art Society’s offsite exhibition space in Calgary. In September he participated in the inaugural Studio Writers’ residency organized by Craft Ontario’s Studio Magazine and the Canadian Craft Biennale.*

Room 8 : 3:45-5:15 pm

2. “Infrastructures of Intimacy: Designing Queer Spaces from Sapphic Modernity to Digital Futurity”

Abstract:

In *The Promise of Happiness* (2010), Sara Ahmed, following Audre Lorde, encourages us to consider “feelings of structure,” leading us to think about the ways that “feelings might be how structures get under our skin.” In a blog entry several years later, she writes, “structures are thus not independent of bodies; structures are about how violence gets directed towards some bodies and not others” (FeministKillJoys.com, July 21, 2014). Following Ahmed’s lead, this presentation looks at the ways in which minoritized subjects push back against and recreate the structures that they feel, from early twentieth century sapphic modernist interventions into architecture and interior design to trans feminist and queer experiments in contemporary digital environments. The title refers to my work on “infrastructures of intimacy,” or those technologies and techniques by which intimacy is cultivated and communicated – both “intimate investments” and divestments. I focus here on the ways that minoritized artists, activists and archivists attend to and work on the structures that they feel but cannot always control, how subtle shifts in structure can effect significant shifts in intimate potentialities for the bodies that inhabit them. I will consider work by the architect and designer, Eileen Gray; the visual artist, Romaine Brooks; the online Indigenous digital content management project, Mukurtu; and my collaborative, speculative digital archive model, The Cabaret Commons.

Presenter:

Jasmine Rault, Assistant Professor, Institute of Communication, Culture, Information & Technology; Department of Sociology, University of Toronto Mississauga (jas.rault@utoronto.ca)

Jasmine Rault is an Assistant Professor at the Institute of Communication, Culture, Information & Technology and Department of Sociology at University Toronto Mississauga. Rault works on themes of feminist and queer architecture and design, digital cultures and economies, arts and social movements. Rault’s first book is *Eileen Gray and the Design of Sapphic Modernity: Staying In* (2011). Her work is published in journals such as *Interiors: Design, Architecture, Culture*; *Archives of American Art*; *Women’s Studies Quarterly*; *Topia: Canadian Journal of Cultural Studies*; *Ada: A Journal of Gender, New Media and Technology*; *ephemera: theory & politics in organization*. Her recent essays are forthcoming in *S&F Online* and *Feminist Media Studies* and *The MOOC Moment: Experiments in Scale and Access in Higher Education*. Pronouns: She/They

Closing Reception

■ Willock & Sax Gallery : 6:00 pm

Join us in celebrating the 2017 conference with a closing reception at Willock & Sax Gallery!

Hosted by:

Willock & Sax Gallery

Located along Bear Street, in Banff's arts community, the Willock & Sax Gallery supports Western Canadian emerging and established artists of all medias (painting, ceramic, sculpture, photography, printmaking) and upholds the aesthetic message of historical artists with an emphasis on quality artwork by Alberta artists.

210 Bear Street
1-866-859-2220
willockandsaxgallery.com

National
Gallery of Canada
REVIEW

REVUE
du Musée des
beaux-arts du Canada

BILINGUAL, OPEN ACCESS JOURNAL
from the National Gallery of Canada



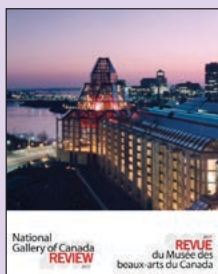
The *National Gallery of Canada Review* (NGCR) is a vibrant scholarly resource that features the investigations and scholarly engagements of prominent curators and art historians with the Gallery's world class collections.

The NGCR is a bilingual, open access journal that is published annually in both French and English.

Now available online and open access

National Gallery of Canada Review – Volume 8, June 2017

<http://bit.ly/ngcr2017>



NGCR 2017 focuses on the National Gallery of Canada's unpublished archives of Robert Stacey. The issue includes a chronology of his life and career, a bibliography of his publications and exhibitions, and nine previously unpublished works from the archives.

ngcr.utpjournals.press



Put yourself in the picture

UVic's Department of Art History & Visual Studies offers one of Canada's largest world art history programs.

Apply today and let our dynamic MA & PhD programs take your ideas and career to the next level.

Internships, fellowships, co-op and teaching opportunities available!

Areas of supervision

- Islamic Art
- Film Studies
- Indigenous Arts
- Arts of the Mediterranean
- Modern and Contemporary Art
- South and Southeast Asian Art
- Medieval, Renaissance and Early Modern Art
- Modern and Contemporary Arts of the Pacific Northwest



**Graduate programs in
Art History & Visual Studies**



