



CALL FOR PAPERS / APPEL À COMMUNICATIONS

OCTOBER 24-27 OCTOBRE 2019

Hilton Hotel, Québec, QC

NEW Deadline- NOUVELLE Date Limite

Submission deadline / *Date limite de soumission*: **June 7, 2019 / le 7 juin 2019**

Conference regulations / Règles de participation :

1. Applicants may present in **only one** session, round table, or panel. / *Il n'est possible de présenter que dans une séance, table ronde ou atelier.*
2. Applicants may not submit proposals to more than two sessions, round tables, or panels. If submitting two proposals **they must advise** the chairs of both sessions. / *Vous ne pouvez proposer de communication dans plus de deux séances, tables rondes ou ateliers. Si vous soumettez deux propositions, **veuillez en avertir** les président-e-s des séances, tables rondes ou ateliers en question.*
3. Proposals must be sent directly to the chair(s) of the session, round table, or panel. / *Les propositions de communications doivent être envoyées directement aux président-e-s de séance, table ronde ou atelier.*
4. Submissions **must** include / *Les soumissions **doivent** inclure :*
 - the name of the applicant / *le nom de l'intervenant-e*
 - the applicant's email address / *l'adresse courriel de l'intervenant-e*
 - the applicant's institutional affiliation and rank / *l'affiliation institutionnelle et le titre de l'intervenant-e*
 - title of proposal / *le titre de la communication*
 - a proposal (300 words maximum) / *une proposition de communication (maximum de 300 mots)*
 - a brief biography (150 words maximum) / *une courte biographie (maximum 150 mots)*
5. Submissions must be submitted via the Call for Papers form attached. / *Les propositions doivent être soumises utilisant le formulaire ci-inclus < Appel à communications >.*
6. Proposals may be submitted by current members or non-members of UAAC. Non-members **MUST** become members of UAAC and pay registration fees in order to present a paper at the conference. Membership dues and registration fees must be received by September 15, 2019. / *Les personnes membres et non-membres de l'AAUC peuvent soumettre une proposition. Celles qui ne sont pas membres **DEVRONT** néanmoins le devenir et payer les frais d'inscription afin de participer au congrès. Tous les membres doivent renouveler leur adhésion et s'inscrire au congrès avant le 15 septembre 2019.*
7. Proposals are invited from permanent and contractual faculty, independent scholars and artists, and graduate students in terminal degree programs (examples: PhD, MFA, MDes, etc.) who are engaged in the visual arts (studio practice, art history, visual culture, material culture, museum studies, art conservation, etc.). MA students are not permitted to give papers at the conference. / *Les enseignant-e-s universitaires, les chercheur-e-s indépendant-e-s, et les étudiant-e-s qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) sont invité-e-s à proposer des communications. Les propositions d'étudiant-e-s à la maîtrise en histoire de l'art ne sont pas admissibles.*
8. Session chairs may not make a presentation in their own session, round table, or panel. However, they may submit a proposal to another session, round table, or panel. / *Les président-e-s de séance ne peuvent pas présenter une communication dans leur propre séance, table ronde ou atelier. Les président-e-s peuvent néanmoins soumettre une proposition à une autre séance, table ronde ou atelier.*
9. Presentations via Skype, Google hangout, or other digital platforms are not permitted. / *Les présentations par Skype, Google Hangouts ou autres plateformes ne sont pas autorisées.*

SESSIONS, ROUND TABLES, PANELS | SÉANCES, TABLES RONDES ET ATELIERS

1. Au préalable : œuvre(s) préparatoire(s) et processus créatif aux temps médiévaux et modernes

Nous proposons d'interroger l'œuvre préparatoire du Moyen-Age et de la première modernité quels que soient sa forme, sa destination ou le médium utilisé, en privilégiant les études qui aborderont les processus de création mis en jeu pour générer et fabriquer une œuvre d'art, qu'elle soit individuelle ou collective : pratiques d'atelier, changements/modifications de la première intention de l'artiste, reprise ou réemploi d'un modèle antérieur, etc. Nous accorderons une attention toute particulière aux propositions touchant aux domaines souvent peu étudiés tels que la gravure, l'illustration, l'enluminure, l'art du vitrail, la sculpture et les arts décoratifs, l'architecture et le décor.

Chair / Présidente :

Audrey Adamczak

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2. Design Shifts: Efforts and Approaches to Re-Orient Design Pedagogies and Praxes

More than ever, academic institutions are striving to move towards alternative pedagogical systems. Strategies to decolonize the classroom and promote anti-colonial processes are at the forefront of our efforts and conversations. Can Speculative Design, or other theory-based approaches and discursive practices, be a way to not only re-orient ourselves within the world but dismantle the autocratic pedagogical system that dictates what and who are important? What are these approaches, and can these methods shift our focus to pedagogies that allow for anti-colonial learning, teaching, and design praxes? This session invites contributors with diverse design backgrounds and experiences to forward the conversation, the critique, the research, and methodologies practiced in design and by designers, bringing forth alternative pedagogical approaches in an effort to promote counterhegemonic praxes and move away from mainstream design.

Chair / Présidente :

Lorraine Albert

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3. The Role of Commercial Photography Practices/Institutions in Making Knowledge

Critical theorists and photography scholars have disregarded the potential of commercial and industrial photographic practices as sites that shape photographic conventions and discourses. Sharon Harper's call to move beyond favoured semiotic, Marxist, and psychoanalytical approaches is aimed at developing new theoretical models of photographic practices. Focused on the rise of analogue technology from 1900-70, the panel explores commercial studios, camera clubs, photographic societies, and technical training colleges as sites where photographic techniques, genres, and modern subjectivities engaged in creative ways of seeing their social and cultural worlds. Questions the panel is interested in but not confined to are: How did collaborative and interpersonal relationships of studio photographers shape photographic experimentation? How have commercial studios/photography societies contributed to the establishment of pictorial conventions? What effects did collaborations between international companies and local institutions have on the generation of

knowledge? The panel aims to generate new discourses for theoretical development in the sphere of commercial photographic practices.

Chairs / Présidentes :

Alison Ariss | Sameena Siddiqui

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4. What Was History Painting and What Is It Now?

The dominant visual language of European painting from the Renaissance to the nineteenth century, history paintings were formidable in their monumental scale, ambitious moral lessons, and intricate narratives. With the rise of modernist avant-gardes, the genre receded from the forefront of artistic production into the realm of nostalgia. Yet history painting cast a shadow that would subtly colour even the works that sought to displace it.

This session invites presentations that explore the fortunes of this distinctive mode of visual representation. Papers might engage with any number of themes, including the creation of an audience attuned to the genre's didactic aims, the entry of history painting into the marketplace of commercial art and attractions, or the reimagining of the mode in response to the edicts of modern and contemporary art and decolonization. We are eager to investigate the genre in its full range of geographical and chronological variety, and to consider both the tradition and the vibrant ways in which it resonates through the art of the present.

Chairs / Présidents :

Jordan Bear | Mark Phillips

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5. Exhibiting Animals in the Long Nineteenth Century

Animals, both wild and domesticated, were regularly exhibited during the long nineteenth century. They appeared on canvas and as sculpture in fine art exhibitions; as public art works marking fair grounds, parks, and zoos; mounted through the art of taxidermy; and live in circus performances and at agricultural fairs. Some animals—usually those known for their performance abilities, noteworthy value, or bloodlines—appear in named portraits, while others functioned as type, to evoke particular emotions, or to communicate societal values and attitudes about these non-human beings. This session invites papers from scholars interested in exploring the current state of animal studies and the representation of animals in an exhibitionary context.

Chair / Présidente :

Elizabeth Boone

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6. Canadian Design Studies Network - Open Session

The Canadian Design Studies Network is a UAAC-affiliated society whose aim is to encourage scholarship and debate on all aspects of design and its histories, in Canada and elsewhere. This open session welcomes papers that examine any topic in design history, theory, or pedagogy, from any time period or locale. Special

consideration will be given to proposals that seek to make a new contribution to the field, through innovative approaches, diverse perspectives, or which address underrepresented aspects of design history.

Chair / Président :

Keith Bresnahan

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7. Interrogating Socially Engaged Art and Experimental Pedagogy

This panel considers forms of experimental pedagogy related to activist and socially engaged art practices. We aim to bring together artists, researchers, and educators to engage in a generative conversation about our experiences. An increasing number of contemporary artists are interested in engaging with publics, collaborating with communities, and producing art through various forms of activism. Some of these practices reference the physical site of the classroom, while others explore dialogical relationships between educators and learners. Many of the artists who make this work are interested in incorporating forms of popular education into their practices, often drawing from Paulo Freire, who outlined ways in which learning could transform both individuals and inequitable social structures. How have artists used popular education models in their work? How might these models translate to the university art classroom? And what can we learn about reciprocity, dialogue and community building through socially engaged art and experimental pedagogy?

Chairs / Président-e-s :

Noni Brynjolson | M R Barnadas

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8. Art History Pedagogy Caucus: Beyond the Slide Test – (Re)Assessment and Evaluation

Building on previous UAAC conference discussions centered on pedagogy, this session invites proposals for ten-minute talks on the topic of assessment and evaluation in art history focused courses. Do you have an innovative assignment? Have you crafted a particularly accurate assessment tool? Have you found better ways to align your intended learning outcomes, method of delivery, and evaluate learning? From “flipping the classroom,” to collaborative digital projects, to courses designed to be taken outside of the classroom altogether or bridge the world of art history and studio practice, there are many ways art historians are challenging traditional assessment and evaluation methods. Our session is also looking to generate a candid conversation around how we can create more meaningful and relevant assignments in the face of heavier workloads, diverse student bodies, and increasing plagiarism. We invite and encourage proposals describing practical approaches and tools, experiments (failed and realized) and open reflective dialogue.

Chairs / Présidentes :

Alena Buis | Dorothy Barenscoff

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9. Towards an Ontology of Engaged Art History: Art History and Engagement Studies

Over the past two decades, universities have come to emphasize various forms of engagement (experiential learning, community-based research, and public scholarship) within their academic mission. At the same time,

organizations such as SSHRC and the CBRC Network, in Canada, and Imagining America, in the USA, have been strong proponents of engaged scholarship and teaching. But what is engaged art history? This panel welcomes papers that examine questions of art historical research, media of expression and teaching, and that align with or forge unique contributions to the more general discourse of engagement studies. Papers that focus on contemporary and historical case studies in any subfield or raise theoretical issues are welcome.

Chair / Présidente :

Carolyn Butler Palmer

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10. Humour as Feminist Strategy in Contemporary Art

This session invites papers and presentations that reflect on the use of humour in contemporary feminist art practices. Submissions are invited to consider works and practices that undermine the hierarchies and logics inherent in the patriarchal colonial capitalist systems through elements of play and moments of the absurd. While these strategies can be employed subtly or boldly, they often offer a moment of respite from the brutal systems that they address. How might these tactics be perceived by different viewers? Can the use of humour effectively challenge or question the logic of a particular system or systems? How can these methods be successful in addressing their subject, and what does success mean within the dominant paradigms? In addition to contemporary art, this session welcomes the inclusion of art historical examples and a range of arts-based methodologies.

Chair / Présidente :

Teresa Carlesimo

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11. Domestic Encodings through Craft Objects

Desire, fear, pleasure, projection, and uncertainty loom large in concepts of home and domesticity. Craft objects in particular have sustaining connections with home and with the production of domestic space; how and what kind of space is produced through crafted objects is of renewed concern for many historians, curators, craft persons, and artists. Examples of recent scholarship and practice include, but are not limited to: Craft, Space and Interior Design 1855-2005, Dr. Sandra Alfody ed.; Breaking and Entering: The Contemporary House Cut, Spliced, and Haunted, Dr. Bridget Elliott ed.; and the works of Ann Low, Laura Vickerson, Shannon Bool, Carmen Laganse, Amy Malbeuf, Luanne Martinau, Judy Chartrand, and Lindsay Arnold, to name but a few Canadian artists.

Following, but not restricted to investigations of these leads, we will offer Craft practice, theory, discourse, and history as ways to uncover, transform, validate, and better understand our production of domesticity. All historical, methodological and material approaches are welcome.

Chairs / Présidentes :

Ruth Chambers | Mireille Perron

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12. Making Sense of the Senses: Evaluating the Sensorium in Visual Culture

The classification, discrimination, and individuation of the senses have long been a topic of discussion among scholars in the natural sciences, social sciences, and humanities. Although the paradigm of the five senses can be found in philosophical texts from Ancient Greece and China, the sensory categories defined differed significantly between the two regions. This disparity of sense perception informed the interdisciplinary field of sensory studies and following the sensory turn of the 1990s, led to a profusion of sense-specific subfields, especially those related to visual culture. While the invention of visual culture collapsed the hierarchy of high/low art (Berger 1972; Baxandall 1972; Alpers 1983), the proliferation of visual culture studies further entrenches the hierarchical division of the senses (Howes 2018). This panel seeks to explore interpretations of the sensorium in visual culture and evaluate the cultural and social connections/implications of the Senses in Art.

Chair / Présidente :

Samantha Chang

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13. On Performance, Exhibitions, and Archives

This panel, which springboards from Clausen's research on performance's representational politics as a hybrid art form in the tension field of the live and mediated, and Silver's research on the superimposition of embodied movement and political movements, examines how these practices find their various modes of existence within and beyond the framework of the institutional spaces they occupy. Bridging the recent fervour for dance's representational and political potential within gallery spaces, to performance's status as one of the most dominantly promoted art forms today, this panel asks: how do movement- and performance-based practices operating at the intersection of the exhibition and the archive contribute to and shape concepts of agency, site specificity, and immediacy in the cultural sphere? We invite submissions in French and English that explore notions of the performative in relation to the museum and new formats of curating, archiving, and digital mediation.

Chairs / Présidentes :

Barbara Clausen | Erin Silver

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14. 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.

Chair/ Présidente :

Joan Coutu

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15. Séance Ouverte (Réseau Art et Architecture du 19^e siècle) / Open Session (Research on Art and Architecture of the 19th century)

L'objectif du Réseau Art et Architecture du 19^e siècle (www.raa19.com) consiste à promouvoir le renouveau des recherches globales et interdisciplinaires sur le 19^e siècle en histoire de l'art et de l'architecture. Cette

session ouverte invite des propositions théoriques ou des études de cas qui couvrent des corpus issus du long 19^e siècle, de 1789 à 1914. Une attention particulière sera donnée aux propositions qui font ressortir de nouvelles problématiques ou des méthodologies novatrices.

The aim of the RAA19 (Research on Art and Architecture of the 19th century; www.raa19.com) is to encourage innovative studies of nineteenth-century art and architecture. This open session welcomes papers that examine theoretical issues or case studies that focus on any aspect of the art and architecture of the long nineteenth century, from 1789 to 1914. Special consideration will be given to papers that propose innovative issues or methodologies.

Chairs / Présidentes :

Peggy Davis | Ersy Contogouris

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16. The Role of “The Artist Interview” in Questions of Preservation

In 1995 INCCA, the International Network for the Conservation of Contemporary Art, was officially founded by a group of professionals related to different fields in the arts. One of the main goals was to preserve the artist’s voice in matters of conservation and preservation through the use of the artist interview. The Menil Collection houses another such in-depth project, The Artists Documentation Program (ADP). Since 1990, The ADP has interviewed artists and their associates in order to gain a better understanding of their materials, working techniques, and intent for conservation of their works. These and other recent initiatives have helped to build a powerful tool for conservation of contemporary practice.

Following last year’s panel Preserving the Ephemeral: Issues with Preservation of Performance & Ephemeral Art, we will take a critical look at the philosophies underlying documentation and preservation as they relate to current practice. Focusing on protocols of conservation, the contemporary art conservator Ruth del Fresno-Guillem will stage interviews with two Canadian artists: artist and educator Nicole Collins, and performance art practitioner and writer Johanna Householder. These two artists have very different approaches to the act of creation, performance and material investigation, and documentation. The artist’s intention will be the basis for the conservator to establish the protocols and purposes of conservation.

References

<https://www.incca.org/about-incca>

<http://adp.menil.org/>

Chairs / Présidentes :

Ruth del Fresno-Guillem | Johanna Householder | Nicole Collins

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17. Perspectives on the Dutch Golden Age

We propose a session on the historiography and reception of Dutch art produced in the period c. 1575-1700, exploring how artists, admirers, and critics have responded to the art of the period known as the “Dutch Golden Age” from the seventeenth century to the present. We welcome case studies that reflect on, for example, theoretical appraisals of Dutch art and artists; literary adaptations of artists’ lives for the popular audience; print reproductions of Dutch painting in the eighteenth and nineteenth centuries; emulation of Dutch artists in nineteenth century France; the rediscovery of Vermeer; poetic responses to Dutch art; the changing reception of

Rembrandt and other artists; Dutch art through the lens of methodologies such as feminism or post-colonialism; the collecting and connoisseurship of Dutch art in Canada and elsewhere; and other topics.

Chairs / Présidentes :

Stephanie Dickey | Amy Golahny

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18. Resources for Design Studies in Canada

As an aid to building design studies courses and capability in Canadian colleges and universities, this session will explore and annotate existing sources, both primary and secondary; published or not; peer reviewed, edited, or self-produced; collections both public and private, including books, websites, blogs, journals, finding aids, bibliographies, reading lists, course syllabi, degree programs in any field receptive to design topics, theses and dissertations, exhibitions, names, and contacts, *etc.* While you're at it, why not prepare a handout? Reports on existing resources and work should summarize key lessons and cautionary tales while suggesting future needs and plans for research. Priority will be given to Canadian historical subjects in particular, but all resources in Canada germane to design studies will be of interest. It is hoped this could form a preliminary annotated list to publish online and inform further discussion on the state of design studies in Canadian art and design education.

Chair / Président :

Brian Donnelly

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19. I Am What You Are Not: Images of "Otherness" in the Middle Ages

Increasingly frustrated with the Eurocentric focus of medieval studies, many art historians have embraced the notion of a "Global Middle Ages." As Catherine Holmes notes, this approach acknowledges a multitude of cultural exchanges, including "long-distance commercial interaction, voluntary and forced migration, multi-ethnic empires, and the transmission of cultural forms." The resulting "diversity and connectivity" provided individuals and communities alike with opportunities to develop concepts of "self" through depictions of the "Other."

Medieval representations of alterity, however, were not limited to foreigners; religion, gender, sexuality, economic status, and disability were used as foils in visual statements of personal and civic identity, as were animals and other-worldly creatures. This panel invites examinations of artistic and architectural examples of "Otherness" created between the fifth and fifteenth centuries C.E. to expand the dialogue about medieval identity construction.

Chair / Présidente :

Tracey Eckersley

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20. Black Feminism in North and Latin American Art

This session will examine Black North American, Afro-Latin American and Afro-Caribbean feminist art; to address the importance of these women in America's art scene. We will examine how the multiplicity of Afro America's

culture and the dialog with African heritage, North American culture, Latin culture, and trans culturalism shaped Art History in a global context. Papers might include topics such as: black art and feminine ritual, art and violence, art and sexuality, black women's liberation, minorities, the importance of black women artists in widespread cultural identities and politics, and how they contributed to Afrolatinidad, the black movement, and to reshaping America's art. This session will also examine how race, black consciousness, black diaspora, self-definition, gender, identity, immigration, territories, temporality, postcolonialism, decolonization, geopolitical context, global art, transculturalism, and trans localism are themed within these issues.

Chairs / Président-e-s :

Tatiane de Oliveira Elias | Fernando Scherer

UFSM/Universidade do Porto | Univasf – Brazil/ University of Freiburg

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21. Queering (Post)Apartheid: Visual Culture in Post-Apartheid South Africa

This session seeks to focus on various dynamics of gender, ethnicity, race, and sexuality as they are depicted in post-apartheid South African contemporary visual culture. Furthermore, we ask for papers that critically address and debate questions concerning the concept of “queerness” (within its broader definition) as it is positioned in the current social and political realm of South Africa. How are South African artists dealing with the terms “post apartheid” and “queerness?” What are the visual strategies employed to challenge the dominant narrative conventions of heteronormativity? We are open to topics such as: contest racialized, gendered, and sexualized constructions of black gay and lesbian subjects, queer black masculinities, sexualities, and intimacies, representation of lesbians, sexuality in patriarchal spaces, racial fetishism, whiteness, colonial and apartheid legacies in visual arts, and globalization. We also welcome analysis of visual culture that cross-culturally addresses apartheid systems and settler colonial projects for example in “Canada” and in Palestine/Israel.

Chairs / Président-e-s :

Elia Eliev | WJ Strydom

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22. Interconnections in the Long Nineteenth Century

This panel invites papers that examine the significant roles assigned to visual culture in understanding global connections in the long nineteenth century (c.1789-1914). Connections between places and power relations raise important questions, and transnational approaches offer a means of disrupting histories, including those centred on national identities. Papers may consider the following questions: What roles did visual culture play in communicating, reinforcing, enacting, complicating, and/or disrupting imperial power structures and settler-colonial narratives? What issues of agency, or factors inhibiting agency, faced imperial subjects and/or citizens as creators, patrons, or spectators? How did they traverse or negotiate between geopolitical realms, such as the metropole, provinces, or colonies? How can the social history of art raise new questions about interconnections in the long nineteenth century? How does a transnational approach enrich and expand current conceptions of nineteenth-century art and reconceptualize its parameters? What does it promise and are there drawbacks?

Chairs / Président-e-s :

Mitchell Frank | Alison McQueen

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23. The Accumulation and Metamorphosis of Informal Archives in Creative Practice and Research

The use of personal and found archives in creative research provides an extensive amount of material for consideration. This session seeks to explore and examine how *informal* archival collections become an integral component of the creative process, while underscoring the implication of where and how the source material is located or acquired.

The wide-ranging scope of material available online, provides ample opportunity to collect items, including but not limited to, letters, photographs, documents, and alternate object-based artifacts. Participants may focus on the methodologies and outcomes in research and creative practice related to the use of these constructed archives. Topics that examine the implications associated with an archive's reinterpretation and introduction or reintroduction to a broader audience are welcome.

Chair / Présidente :

Amy Friend

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24. Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change

This session examines representations of the land. Acknowledging the complexities associated with living in “Catastrophic Times” (Isabelle Stengers, 2015), and the need for new ways of understanding, representing, and interacting with our environment, it welcomes papers addressing a wide range of practices and questions related to historical and contemporary representations of “nature” and the “landscape(s)” we inhabit. These may include papers that disrupt hegemonic geographical, temporal, and disciplinary boundaries and theoretical approaches associated with landscape art, or those that re-conceptualize past approaches. Papers might address cross-cultural and/or non “Euro-Western” ways of knowing the land; collaborative, or multi-species, approaches; examinations of the “small” and particular (in time or location) and, conversely, the vast and long-durational. With environmental imperatives related to Climate Change and Species Loss in mind, the question of how we can best understand landscape – past, present and/or future – is at the heart of this session.

Chair / Présidente :

Joan Greer

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25. Accelerating Art, Accelerating Culture

Steven Shaviro in his book *No Speed Limit* defines the concept of accelerationism as “the argument that the only way out is through,” that overcoming globalized capitalism requires not a withdrawal from it but rather an act of pushing “it to its most extreme point.” His formulation of an accelerationist aesthetics raises important questions about the practice of art within contemporary culture. Specifically, what is the efficacy of resistance-based artistic practices in an age of globalized capitalist consumption? How can art challenge a culture of accelerated speed, accelerated needs for new experiences, and “radical” possibilities?

The papers in this panel will examine the ideas of accelerationism, particularly accelerationist aesthetics, within current concepts and theories of art. This can include discussions of artworks, art practices, or writings on art in order to explore what it might mean to accelerate art, accelerate culture.

Chair / Président :

Julian Jason Haladyn

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26. Représenter le Canada à la veille et au lendemain de la Confédération: une pluralité de milieux face à la symbolique impériale britannique/ Representing Canada before and after Confederation: plural environments and British imperial symbolism

Imperialism presents a complex process of exchanges that create an immaterial space where centre and peripheries are linked via a collective vision of the world. This conception can be seen as a shared interface, maintained by visual and textual representations that are not necessarily confronted with what is real. The spatial imaginary that results is a process of production that includes, excludes, invents and adheres to its referent. It leans on social and aesthetic conventions; on identity based symbolic realms that can lend themselves to being appropriated, subverted or even rejected.

In 19th century Canada, one of the most active symbols of imperial domination is the British royal family. This panel seeks proposals that explore the use of this imperial symbol in the artistic practices and visual cultures taking place on territories identified as Canadian (whether Indigenous, Canadian, Settler) and suggests as starting points events that precede and follow the formation of the Dominion. We hope to shed light on the continuities and discontinuities that can be described between representations and artistic actions that were prompted, for example, by the first official royal visit to Canada (by Prince Albert, in 1860) , by the visit of Prince Arthur (1869-1870) or by the founding of the Royal Canadian Academy of Arts in 1880; other proposals in keeping with this theme are welcome too.

L'impérialisme est un processus complexe d'échanges qui crée un espace immatériel où le centre et ses périphéries sont liés à travers une vision collective du monde. Cette conception est une interface partagée qui est maintenue par des représentations visuelles et verbales sans qu'il y ait nécessairement confrontation avec le réel. L'imaginaire spatial qui en résulte est un processus de production qui inclut et exclut, invente et colle au référent. Il s'appuie sur des conventions sociales et esthétiques; il repose sur des symboles identitaires qui peuvent faire l'objet d'une appropriation, d'un détournement ou être rejetés. Au Canada, un des symboles les plus actifs de la domination impériale est, au 19^e siècle, la famille royale britannique. Ce panel cherche à explorer l'utilisation de ce symbole impérial dans les pratiques artistiques et les cultures visuelles du Canada (autochtones, *canadien*, *settler*) en partant de deux événements qui précèdent et suivent la formation du dominion. Nous cherchons à comprendre les continuités et discontinuités qui peuvent être décrites entre les représentations et actions artistiques qui ont été occasionnées par la première visite royale officielle au Canada (du Prince Albert, en 1860) et celles qui s'inscrivent dans la foulée du séjour du prince Arthur (1869-1870), pour culminer dans la fondation de l'Académie royale des arts du Canada en 1880.

Chairs / Président-e-s :

Dominic Hardy | Marjolaine Poirier

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27. Performing Impasse

Labour crises between administrators and unionized faculty have increased in frequency. Governance and research outputs become increasingly corporatized, while the delivery of curriculum is dependent on precarious labour. Proposed by NSCAD faculty currently on the picket-line, this panel will invite a discussion of strategies and performative actions which can reimagine ways in which *impasse* presents an opportunity to explore radical

pedagogy in the arts. When art and design educators no longer have access to their classrooms, is there an opportunity to renegotiate creative means of communicating issues to our former students and to the public? Can the non-space of a picket-line provide opportunities for radical research in art and design education? Can we integrate these methodologies back into our classrooms once conciliation has been reached? This panel discussion centres art practice as a form of resistance from which to collectively imagine a just and sustainable future for art education.

Chairs / Présidentes :

Angela Henderson | Erica Mendritzki

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28. “450,000 km² of memories”: Remembering and Forgetting in Canada’s National Parks

Since their inception in the 1880s, Canada’s national parks have played a central role in fostering Canadian nationalism. Now a frontline against the exploitation of nature, the image of the pristine park also perpetuates the notion of *terra nullius*, the myth of an unspoiled and uninhabited wilderness. From railway posters to Group of Seven paintings, to tourist snapshots and the recent *Landmarks/Repères* commissions, Canada’s national parks have been the subject of much visual representation, but the fact that they were created as an outgrowth of the Dominion Lands Act—the same act that expanded natural resource extraction, displaced Indigenous peoples into reservations, and drew European settlement west—is rarely considered. Despite being celebrated by Parks Canada as “450,000 km² of memories,” there is a deep-rooted amnesia about the origins of these enclosures. This panel invites presentations that address the various ways artists have engaged with Canada’s national parks.

Chairs / Présidentes :

Stéphanie Hornstein | Georgia Phillips-Amos

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29. Art North

These days, as sea ice melts, and access eases, northern latitudes are an ever-increasing draw for us in the arts. While broad interest in Indigenous northern arts continues to expand (as with Dorset Fine Arts and similar), residency programs grow (as with those offered by the Klondike Institute and the Canadian Wilderness Artist Residency), and programming of creative works emerges from the Canada 150 C3 expedition through the Northwest Passage. As Contributing Editor (North America) for *Art North Magazine*, I aim, in this session, to generate responses from artists, writers, curators, and programmers. Proposals are welcomed that reveal practices, study influences, explore sensibilities of, and expose sticky complications of contemporary art practices made in, about, or by those from or having visited the north. The panel aims to identify practitioners with similar interests to share knowledge and develop networks across North America, and to strengthen international connections.

Chair / Présidente :

Risa Horowitz

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30. “Fictioning” as Frictioning in Creative Practice

Riffing off of Simon O’Sullivan’s writings on mythopoesis and the use of fiction in art, this session aims to gather together perspectives from theorists, art historians, and creative producers who either directly or tangentially engage in “fictioning” within their practices. Described as “the material instantiation — or performance — of fictions within the real,” O’Sullivan proposes that fictioning can be deployed in practice as a means of rubbing up against or challenging reality, and particularly against the mechanisms maintaining the (neo-liberal post-truth) status quo. So, what do these practices look like? What means, methods, and forms do they assume? And what potentialities may be mobilized when artist and audience | participant allow themselves to inhabit fictitious premises, or surrender to magical propositions, which may defy or deny appropriation by dominant forces? Under the umbrella of these questions, this session seeks to examine fictioning in art as a means of activating alternative, imaginative spaces where infinite possibilities — socio-political and otherwise — become tangible.

Chair / Présidente :

Alexandria Inkster

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31. Art contemporain et lutte de classes : nouvelles perspectives

Alors que la lutte des classes semble prendre une importance secondaire dans le champ théorique contemporain, elle se trouve toujours au cœur des vies des personnes en situation de précarité et/ou de marginalité. De la crise des migrant.e.s à *Black Lives Matter*, les problèmes politiques actuels sont traversés par les questions d'appartenance de classe, de déterminisme social, d'inégalités économiques, d'ascension sociale et de distinctions culturelles classistes. De quelles manières ces enjeux sont-ils problématisés par les artistes? Leur travail est-il influencé des nouvelles épistémologies (féministes, postcoloniales, queer) pour transcender les binarités du marxisme et proposer un portait pluriel, subjectif et non binaire, sensible à l'expérience vécue, des personnes au centre de ces tensions ? Comment ces questions sont-elles articulées dans un monde de l'art qui contribue à maintenir les inégalités sociales ? Par quelles formes l'intersectionnalité des luttes est-elle mise en évidence ? Ce panel invite les historien.ne.s de l'art à proposer des études de cas afin d'esquisser un panorama d'œuvres abordant les enjeux politiques contemporains par le prisme des classes sociales.

Chair / Président :

Benoit Jodoin

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32. The Art of Interest Convergence: Between Hyper-visible Blackness and Absence in Canadian and African Diasporic Arts and Histories

Attention to African and diaspora arts has increased dramatically in Euro-American cultural institutions over the past few decades. However, this institutional visibility has always been treated as suspect: for instance, Kobena Mercer argued that it was akin to corporate multiculturalism, which celebrated difference superficially while repressing actual demands for change made by diaspora artists in the UK. With the monetization of displays of “diversity” and the persistent ubiquity of anti-blackness as a central undercurrent of human civilization since modernity in mind, this panel contributes to scholarly decolonization discourses by exploring recent scholarship on collections, exhibitions, patronage, and/or pedagogy addressing African and diaspora arts in Canadian and international cultural institutions. Topics include representations of African and diaspora arts in relation to discourses of multiculturalism and globalism; evaluations of collecting practices, recent

exhibitions; concerns surrounding cultural appropriation; as well as questions pertaining to mediation and pedagogy in museum contexts.

Chair / Présidente :

Adrienne Johnson

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33. The Missed Encounter: Psychoanalysis and Art History

Very little of recent psychoanalytic writing has figured into scholarship within the discipline of art history. This has been something of a missed opportunity, given the highly fruitful analyses and critiques of established ideas and frameworks within film studies, philosophy, and cultural studies by psychoanalytically oriented theorists such as Joan Copjec and the Slovenian school over the past two decades. This session invites submissions that address some aspect of visual culture in relation to psychoanalysis. Possible topics might engage with but are by no means limited to: psychoanalytic accounts of subjectivity, representation and/or ethics, questions of interpretation, aesthetics, the “uncanny,” sublimation, sexuality, trauma, and antagonism. How might the psychoanalytic insights of Freud and Lacan help us to better understand the relations of artistic and cultural production/spectatorship to emancipatory political struggles and the processes of social and cultural marginalization based on class, race, ethnicity, and gender identity?

Chairs / Président-e-s :

Stefan Jovanovic | Mikaela Bobiy

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34. Affective Framing: Curatorial Experiments and Reception Aesthetics

This panel asks emerging scholars and curators to contemplate how typical exhibition design can be rethought so as to unfold meaningful affective encounters with art. We invite contributors to consider a wide range of “media” experiments that assist or influence curatorial practice and viewer experience, to explore immersive aesthetics, or philosophies of interconnection through practices of reception. Through dynamic relations between the movement and colour of images, ambient, immersive, and musical sound, or drawing on diverse cultural and human perspectives, this panel looks at how curatorial experiments may compel viewers toward a variety of life-worlds through spectacle, narration, and meaning making. Whereas the standard exhibition format typically develops a relationship to artworks by utilizing neutral space and including text and dialogue throughout, we explore curatorial alternatives that allow spectators the chance to implement their own context as part of the viewing process.

Chair / Présidente :

Yani Kong

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35. Sites of Photographic Knowledge: Archives and Narratives

This double session aims to foster interdisciplinary dialogue between scholars in all fields working on the historical and contemporary problem of photographic knowledge. We welcome proposals stemming from the history of

photography, art history, the visual arts, sociology, aesthetics, anthropology, visual studies, cultural studies, and communications, or somewhere in between. We are particularly interested in two sites of photographic knowledge, namely, the archive and the narrative. Archives and studies of archival methodology address the classification and formation of knowledge. How do research mobilization practices complicate and communicate readings of archival photographic collections? Narratives is an overarching theme that ranges from broad historiographical and methodological questions to themes related to content. Critical analysis, which tends to focus on written language, is expanded through attention to image-texts, sequences and clusters—to forms that deliver narratives and counter-narratives. We also welcome artist-curatorial projects that bring narratives and/or archives to life, or proposals that complicate current methodologies or ways of thinking about photography's epistemic privilege.

Chairs / Président-e-s :

Martha Langford | Eduardo Ralickas

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36. The Art of Camouflage

Camouflage is a technique of obfuscation that operates in the realm of visibility. Mimicking the patterns of its environment, an animal becomes at once transparent and opaque. A product of branding, the fashionista is constantly adapting, continuously changing and exchanging her appearance for another to fit the mode of her surroundings. The hoodie is at once a target, an icon of protest, and a method of hiding. Terrorists, sports fans, politicians, and bank robbers all wear baseball caps. Meanwhile, drones are disguised as hummingbirds.

This panel will consider the art and politics of camouflage in material and online environments. We invite contributions that address camouflage from historical, theoretical, and/or artistic perspectives. Topics may include counter-surveillance and camouflage; the politics of race and opacity; camouflage in/and animal studies; visual cultures of war and conflict; costume and fashion; biometrics; and feminist strategies of invisibility.

Chairs / Présidentes :

Claudette Lauzon | T'ai Smith

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37. Little Gestures for the Epoch: Public Art in the Age of the Anthropocene

Of place is a concept elaborated by Lucy Lippard in her book *The Lure of the Local*. "For all the art that is *about* place," she writes, "very little is *of* place – made by artists within their own places or with the people who live in the scrutinized place, connecting with the history and environment" (263). More than 20 years after Lippard's foundational observations on public art and her emphasis on situatedness, and with the increasing sense of urgency in the face of climactic devastation, we ask, how are artists and curators creating artworks, exhibitions, and events that engage dynamically with notions *of* place in the Anthropocene. We invite traditional and creative presentations from artists, curators, and writers who make, theorize, or curate public art works that are intrinsically *of place* in their engagements with the land, environment, its histories and presents.

Chairs / Président(e)s :

Treva Legassie | Monika Gagnon

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38. Curating Inside & Out

This round table session continues the dialogue started with the special issue of *RACAR*, “What is critical curating?” The session proposes that art galleries inside and outside of the academy need to re-image themselves as public spaces for dialogue and creative engagement. This session offers perspectives from university, independent, or public art galleries, artist-run-centres, and alternative curatorial perspectives. The session will consider issues including; what are the *influences* facing academic curators, *where* is the *public* in public art galleries, are independent curators *independent*, whose curatorial voices is speaking for *who*, what curatorial practices are *left out* of mainstream curatorial practices, is there an *ethical curatorial* practice and do curators have *responsibilities* to address critical issues facing our contemporary society? This session will be of interest to those who are working in art galleries both inside and outside of the academic world as well as emerging curators and students.

Chair / Président :

Scott Marsden

Independent Curator

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39. Still Surveying the Survey: Pedagogical Tactics

In 2017, Anne Dymond and Andrea Korda co-chaired « Surveying the Survey », a panel organized in tandem with the Art History Pedagogy Caucus that considered how the art history survey course remains entrenched in our institutions despite constant pressures and critiques. Two years later, I propose the re-staging of this panel as a roundtable that seeks to centre the practical tools, tactics, and strategies for teaching the art history survey. To this end, I invite instructors with varying degrees of experience teaching the survey course to participate in a skill share; to swap stories about what has worked, what hasn't worked, and what has failed *spectacularly*. While theoretical considerations will be a necessary part of this, it is my hope that this roundtable can cover the nitty-gritty of course design (from our favourite and least favourite textbooks, to assignments, to course organization and structure).

Chair / Président-e :

Robin Alex McDonald

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40. Research-Creation Caucus Round Table

It has been two years since the UAAC Research-Creation Caucus has assembled and began discussing current themes in creative research in the academy. Since its inception, the Research-Creation Caucus has created an e-newsletter that includes a series of recommended readings, artists profiles, questions, and reviews. This year we are inviting artists, curators, and creative scholars to present their work at this roundtable discussion about research-creation in academic institutions across Canada. Themes for this year's panel include supervising graduate students; does research-creation happen outside of the institution?; and spaces for publication. We hope to create a set of keywords and texts that can be circulated to UAAC's membership and continue fostering space for productive dialogue. We are also encouraging members to join the Caucus in a more administrative and executive capacity if interested.

This round table aims to bring together a caucus of creative researchers and artist scholars to develop and craft an understanding of creative scholarship that can be shared with the broader art community. We are inviting participants to bring questions to the round table that address themes of publication, exhibition, funding, ethics, graduate supervision; and

institutional and academic support.

Chair / Présidente :

Stephanie McKnight

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41. Interdisciplinarity as Intervention

In 1968, John Chandler and Lucy Lippard argued that disciplinary entanglements within the arts and humanities needed to occur for new forms of knowledge production to be instigated. They saw value in the cross-pollination of making and writing, and dared to advocate for new methodological interventions to be practiced inside and outside of the academy; “[s]ometime in the near future it may be necessary for the writer to be an artist as well as for the artist to be a writer.” By authoring a new vernacular for contemplating knowledge as a thing carved, sculpted, and performed (rather than only or primarily written), contemporary hybrid practitioners produce new (disciplinary) imaginaries. Drawing from Chandler and Lippard, this panel asks: how do interdisciplinary practices perform material and methodological interventions relevant to contemporary art history?

Reference

John Chandler and Lucy Lippard, “The Dematerialization of Art.” *Art International*, Vol. 12, no. 2, February 1968, pp. 31-32.

Chairs / Présidentes :

Jaclyn Meloche | Natalie Loveless

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42. À la croisée des chemins : réflexions sur les relations interespèces en art

Si la part de l’animal non humain est considérable au sein du processus artistique, elle est cependant assez peu questionnée. Qu’il s’agisse de sa représentation, de sa présentation (vivant ou taxidermisé) ou encore de la composition même des œuvres (par le biais des colles, pinceaux et pigments), force est de constater que cet « autre » a maintes fois pris part à la création. Pourtant, son impact sur la relation humain/animal en art reste à reconnaître : comment les rapports interespèces sont-ils réfléchis par cette présence non humaine dans les œuvres? Par ailleurs, l’artiste qui « utilise » les animaux peut-il être vecteur de revendication ou de changement dans les façons d’interagir avec eux historiquement et maintenant? Ce panel, souhaitant ouvrir la question de l’animal en art à des angles d’approches des plus variés, invite à la réflexion à partir de n’importe quelles périodes historiques ou contextes culturels et géographiques.

Chairs / Présidentes :

Anne-Sophie Miclo | Valérie Bienvenue

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43. Environnements artificiels au 19^e siècle (Séance du Réseau Art et Architecture du 19^e siècle : RAA19)

Le 19^e siècle est marqué par l’instrumentalisation grandissante de la nature. Face à un monde devenu abstrait, l’art du paysage naturalise l’emprise sur le territoire en produisant des images fantasmagoriques, sauvages ou primitivistes, alors que l’architecture émule les mécanismes de la nature par des moyens artificiels (jardins d’hiver, atmosphères contrôlées, éclairage artificiel, illusions spatiales). Si certaines tentatives relèvent d’intentions

spirituelles ou purement poétiques, d'autres s'inscrivent dans une démarche rationaliste ou instrumentale. Dans tous les cas, l'expérience esthétique et l'imagination sont appelées à jouer un rôle de première importance.

Cette séance invite les propositions d'études de cas variées et d'approches théoriques qui nous permettent de réfléchir à l'esthétisation de la nature durant le long 19^e siècle. Qu'il s'agisse d'espaces ou d'images, comment les arts participent-ils à la création de « paradis terrestres » ou d'autres environnements artificiels ?

Chairs / Président-e-s :

Étienne Morasse-Choquette | Christina Contandriopoulos

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44. The Art of Visualizing Others: A Panel on Early Modern Cultural Encounters

The early modern period marks a moment of accelerated cultural contact, exchange, and trade. Despite this essential feature of the period, art historical studies that examine such encounters and the ways they were represented, negotiated, and understood through art and visual culture are only recently gaining traction. This session proposes to examine the representations that such encounters generated, as well as any preexisting works that informed such moments of contact. Papers are invited that examine one or more facets of this global network of early modern encounters and their related artworks and objects. Sites of contact can include, but are not limited to: the British Empire (including British America), First Nations, Ming or Qing China, Mughal or Maratha India, Safavid Persia, the Spanish Empire (including Spanish America), or the Venetian Republic. Papers that interrogate or challenge academic notions such as acculturation, appropriation, hybridity, and liminality are particularly encouraged.

Chair / Présidente :

Heather Muckart

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45. Beyond City Walls: Art, Architecture, and the Rural in Renaissance/Early Modern Europe

In North American art and architectural historiography, the towering position of an idealist, urban Renaissance in narratives of Western modernity has led to a categorical marginalization of objects and histories outside city walls. Challenging this urban bias, the panel asks how visual and material cultures of Renaissance/early modern Europe might be examined from an extramural, rural perspective. Papers may take a material, labour, environmental, or intellectual approach to the topic, and address any of the following, or related, questions: How can a focus on transformations of natural resources into artistic and building supplies enhance our understanding of the processes and agents involved in art and architectural production? In what ways did artists and architects engage in rural environments, either through acts of visual representation or territorial design? How, moreover, did they theorize the natural landscape beyond the city, and its relationship to the urban realm? Alternatively, can works produced in peripheral, so-called "provincial" settings question dominant narratives about artistic and architectural thought and practice in the Renaissance?

Chair / Présidente :

Caroline Murphy

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46. Not in Canvas, Anymore: Art Carried Across Disciplinary Fields

The artist has long been conceived as an “as-ness” beyond art: the artist *as* ethnographer, the artist *as* archivist, the artist *as* cartographer, to name a few of the artist’s many analogous roles. Beyond the rhetorical framing, the artist *as* artist is now engaging in scholarly research outside of the traditional domains of studio art or art history. Is art a meta-discipline that can, to borrow from Mieke Bal, “travel” across fields as a framework or a praxis? The proposed panel invites papers from or about artists and researchers working in academic disciplines not traditionally associated with art but nonetheless, work in dialogue with or identify as performing in an artistic practice. Papers may address the motivations to work as artists in territories outside of art and/or the possible challenges of doing so. How does working afield inform a reflection on art itself and as well as contribute to inter/extra-disciplinary knowledge?

Reference

Bal, M. (2002). *Travelling Concepts in the Humanities: A Rough Guide*. Toronto, ON: University of Toronto Press.

Chair / Présidente :

Rebecca Noone

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47. Undervalued and Underpaid/Disposable and Dispossessed; Perspectives on Care, Labour, and Precarity

The combination of “care” and precarity has allowed for the formation of an underpaid and disposable workforce. Understood as doing it for the love of the job, undervalued workers are forced to comply to exploitative conditions. This is particularly visible in the arts and in academia, and disproportionately impacts women. While this appears to be a novel condition, a global perspective shows that precariousness has historically been the norm. The outsourcing of domestic labour to non-white women and the conditions facing migrant workers are but two examples of precarity’s roots in both capital’s gender-essentialism and colonialism’s cyclical creation of a “reserve army of labour” (Marx) excluded from, or only periodically included in the wage relation. This panel invites contributions by artists and scholars whose work engages with issues pertaining to care, labour, and precarity and hopes to address the conditions their entanglement creates from a range of perspectives.

Chair / Présidente :

Vanessa Parent

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48. Photography and Empathy Revisited

Photography has a long and complicated history with questions of empathy. In the context of humanitarian photography Kimberly Juanita Brown argues “the viewer supposes that the evidentiary value of the documentary photograph allows him or her to feel what the subject in the photo feels, this is a fallacy of liberal intention.” Drawing on the ethics of care, philosopher Lori Gruen proposes an alternative in “entangled empathy” that relies on self-awareness as well as awareness of the other. To what extent might these insights help us to reframe photographic relations or situations through empathy? Where does empathy falter? The time is right to revisit the subject we first brought to UAAC five years ago. We welcome papers that critique or interrogate the relationship between empathy and photography. We are also interested in papers that develop new theoretical examinations of empathy and its relation to affect via photography.

Chairs / Présidentes :

Sarah Parsons | Linda Steer

49. The Art of Smart: The Role of Canadian Art Institutions in Shaping Smart Infrastructure

While the rhetoric of building smart cities is often utopian the reality of living in them is increasingly not. Issues of data (mis)management and socioeconomic barriers to accessing the 5G networks set to form the backbone of smart infrastructure raise significant questions about the nature of democracy and public space in the twenty-first century. Prototypes such as Google-affiliated Sidewalk Labs in Toronto and Infrastructure Canada's launch of its Smart Cities Challenge initiative present divergent economic models for the future of our urban centres and highlight rising tensions between public and private interests in determining their character. This roundtable asks: What role(s) do Canada's art institutions play in conceiving/constructing this new paradigm of city life, and how will the dissemination of artistic practice in Canada transform? Moderated discussion will explore the potential of geo-located data-driven technology for facilitating new modes of public art as they intersect with politics and participatory culture.

Chair / Président :

Zachary Pearl
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50. Asymmetries: Contemporary Art, Activism, and Protest

"Asymmetry" designates a lack of equity or equality between parts and is characterized by imbalance. "Asymmetries" (in the plural mode) acknowledges multiplicities and diversity of unequal parts within an imagined whole. These abstract definitions theoretically ground this panel on *Asymmetries: Contemporary Art, Activism, and Protest*. What role do artists, activists, and protest movements play in our definitively asymmetrical and unequal world?

Asymmetries invites presentations that consider the possibilities and limitations of art, activism, and protest in our contemporary moment. This panel will expand on issues of rights, inequality, violence, imbalance, (non)representation, and discrimination. Methodologies and case studies may address activism, protest, art, documentary photography/film, and art/museum exhibitions. Artists, activists, graduate students, and scholars are invited to participate in this timely discussion.

Chair / Présidente :

Kelsey Perreault
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51. Artifacts and the Digital Archive

This panel invites papers that address issues within the field of critical digital humanities. We will attend to contradictions and criticism in the field of digital humanities to further address the impact and politics of digital technologies on our diverse practices, i.e. art, design, craft, and media. While we have announced the era of the post-material, the post-digital, and the post-studio, contemporary practitioners find themselves returning to their studio, negotiating materiality, physical and digital that is, as we have declared data as material. Visualizing and/or materializing data, results in products; our objects demand exposure, documenting, and finally, storage. The

boundary object, the hyper object, the emotive object all declare specific material research including the tacit knowledges that the maker inserts in the object. In particular, with digital objects and algorithmic work, the code that is embedded in the object is also an object, yet, how do we archive and narrate these distinct materials; we question further, does the digital archive provide for much diversity?

Chair / Présidente :

Barbara Rauch

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52. An Instructor's Conundrum: Supporting Student Engagement

Whether you teach studio, humanities or something in between, keeping students in class and engaged can be a challenge. Especially in a world of growing digital-based distractions, rising financial pressures and escalating mental health issues, students find themselves pulled in multiple directions, often at the expense of their education.

Can instructors—in the studio, classroom, gallery or other setting—support students in this increasingly distracting world? Can innovative approaches to facilitating learning encourage students to stay in class and remain engaged? Do such efforts need to be calibrated to support different communities and, if so, how?

Starting from these twinned, crucial issues of retention and engagement, this session invites discussions of innovative teaching aimed at improving teaching effectiveness. We are interested in hearing from a broad range of disciplines and subject positions, and are particularly (though certainly not exclusively) interested in data-driven explorations.

Chair / Président :

Charles Reeve

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53. Women & Abstraction: The Politics of Visual Aesthetics in Feminist Art

Visual abstraction has been prevalent throughout art history. This panel puts forward the proposition that the impetus behind the use of abstraction varies between the genders. There is a history of women artists, including artists such as Hilma af Klint and Agnes Martin, who have utilized abstraction to visually express deeply intimate themes, such as bodily, spiritual, social, and political empirical experiences. Expressing taboo themes such as birth, death, aging, motherhood, sexuality, creation, and spirithood through an abstract manner creates more accessibility for viewers, but does this palatability also render the politics inherent in the themes ineffective? Are women artists using abstraction as a feminist positioning to create more space for others or are women giving into systemic patriarchal pressures to avoid overtly “messy” aesthetics? Relating to themes of intuition and empiricism, this session welcomes papers as well as alternative presentation formats from a wide range of artists and scholars.

Chair / Présidente :

Kerri Lynn Reeves

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54. Beading Back and Forth

Beadwork in Canada is currently experiencing a renaissance as evidenced by the many exhibitions in contemporary galleries. Meaning, designs, and social relations inform this burgeoning movement. Exhibitions, symposia, and critical writings related to all aspects of contemporary beadwork have found their way into public discourses inside and outside of gallery spaces and as such invite deeper conversations. Co-conveners Judy Anderson, Drs. Sherry Farrell-Racette and Carmen Robertson will guide a critical discussion on this topic by bringing together artists, curators, and art historians to expand this discourse in new directions. Issues of beading as community, Indigenous aesthetics, and knowledge transmission related to beading will focus this discussion. Participants of this roundtable, in addition to the noted conveners, will include Ruth Cuthand, Katherine Boyer, Cathy Mattes, and Michelle Lavallee.

Chairs / Présidentes :

Carmen Robertson | Judy Anderson | Sherry Farrell-Racette

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55. Open Session: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada

This open session welcomes proposals that seek to foster and disseminate knowledge in Canada of all aspects of Latino Canadian art and Latin American art, from pre-Columbian and colonial periods to modern and contemporary art. The objective of this session is to bring together collaborators and proposals for the creation of a national network for the study and promotion of Latino Canadian art and Latin American art in Canada. We accept proposals in French and English/Nous acceptons les propositions en français et en anglais.

Chairs / Présidentes :

Alena Robin | Analays Hernandez

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56. A Big, Beautiful Wall: The Materiality of Borders in Contemporary Art

In 1987, Gloria Anzaldúa described the US-Mexico border as an “herida abierta” (open wound). While this metaphor evoked the abrasive quality of cultural contact, its imagery gives way to the recent rhetoric of a “big beautiful wall” serving as a suture for the wound. The proposed wall is but one example worldwide: physical border fences now separate animal populations as well as human ones, while the empty spaces of demilitarized zones generate precarious protected environments. This session solicits proposals from scholars, artists, and architects working the question of borders, whether international, temporal, ecological, or conceptual, across a range of media and locations. How can the material qualities of division provide a platform for artistic expression and initiate political dialogue? What physical and environmental factors shape and alter established boundaries? In what ways can the art object engage with the presence (or absence) of a border?

Chair / Présidente :

Ila Sheren

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57. Museums and Celebrity Culture: Historical and Critical Perspectives

This session is a reflection on museums and the phenomenon of celebrity culture. Museums are institutions that channel celebrity culture as a part of the global creative industry and mass culture. Today, it is evidenced in the boom in blockbuster exhibitions and large-scale collaborations of museums with film and fashion industry. In history, too, exhibitions and artworks on display had already served as an attraction to the enlightened public.

Museums are also celebrity institutions in their own right. There is an ongoing mutual interest between museum curators and celebrities from other cultural domains (Wes Anderson in Vienna, Beyoncé and Jay-Z at the Louvre).

Finally, this evolution of museums raises new concerns for the strategic management (acquisition, public criticism) of artistic celebrities in museum collections in the time of the #MeToo movement, increasing calls to decolonize cultural institutions, and the vital importance of actively engaging underrepresented artists and communities into museums.

Chairs / Présidentes :

Maria Silina | Lynda Jessup

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58. Locating Textiles in Global Art Histories

In the introduction to *Art History in the Wake of the Global Turn* (2014), Aruna D'Souza writes that the book is meant to address some of the ways "that a global art history troubles, even explodes, the very concepts on which the discipline is based by forcing us to see differently, to recognize the unrecognizable, to authorize the formerly unacknowledged" (xxi). D'Souza's words strike me as particularly resonant for the study of textiles. This session will highlight new scholarship on "global" textiles, with "global" signifying any location in the world not typically identified as an "art centre." The objective of the session will be to demonstrate anew how we as art historians can "explode" the very discipline of art history by rigorously studying textiles as well as makers from a range of global contexts. Papers may discuss textiles produced during any time period.

Chair / Présidente :

Julia Skelly

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59. Curatorial Activism

In her recent book *Curatorial Activism*, Maura Reilly calls for cultural workers to commit themselves to "leveling hierarchies, challenging assumptions, countering erasure, promoting the margins over the center, the minority over the majority, inspiring intelligent debate, disseminating *new* knowledge, and encouraging strategies of resistance." Taking up Reilly's call, as well as drawing on the 2018 special theme issue of *RACAR*, "What is Critical Curating," edited by Marie Fraser and Alice Ming Wai Jim, this session asks participants to define and/or describe their curatorial activism. What curatorial calls for change can be/have been used to challenge and/or change institutionalized hierarchical structures? What accomplishments have been realized by those working in or independently from art galleries and museums? How can artists, curators, researchers, and educators come together to make change happen? This panel encourages applications from artists, curators, educators, researchers and the like, to consider these issues from a variety of perspectives.

Chair / Présidente :

Andrea Terry

60. Photographic Communities

Photographers have often chosen to band together in order to achieve greater common goals. Groupings of like-minded photographers have been created for a variety of reasons, including promoting a joint aesthetic vision (artist collectives; camera clubs), sharing spaces of production (photo labs and studios), or taking action for a social cause (activist groups; photo agencies). A running thread among such associations is the utopian conviction that the collective is stronger than the individual, yet in reality they are often complex interpersonal webs composed of fractious relationships and diverging opinions. How can cohesive histories of the photographic group be written while preserving the integrity of multiple voices? This panel invites papers that investigate specific examples of photographic communities within the history of photography, in Canada and elsewhere. Papers that also engage with the methodological challenges involved in writing histories of the group are especially welcome.

Chair / Présidente :

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61. After the commemorative dust has settled: the fall-out from Canada 150

Across Canada, individuals, cultural heritage institutions, and awarding bodies developed new initiatives and refocused projects in response to directives, funding, and opportunities associated with the 150th anniversary of Canadian Confederation. This session welcomes a variety of papers which explore the premise and evolution of commemoration, perhaps one of the oldest and most traditional thematic constructs we have inherited as academics, artists, or policy makers. In an age where controversy continues to erupt over the relics of past commemoration, it aims to dissect and assess the effectiveness of the commemorative focus. Using Canada 150 as a convenient, recent lens the session asks: Is there really still a place for commemorative project-making? And what does the modern commemoration mean or look like? Papers relating to other specific commemorations (historical or modern) and/or notions of commemoration are just as welcome as those evaluating and considering actual Canada 150 project-making.

Chair / Présidente :

Madeleine Trudeau

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62. The Past, Present, and Future of Artist-Run Culture in Canada

Histories of artist-run culture in Canada tend to tell a singular narrative dominated by the utopian beginnings of the older artist-run centres (ARCs). Since the founding era of the 1970s, fewer and fewer new ARCs have emerged, and those that do are (as the story goes) eventually consumed by the pressures of professionalization and the administrative and bureaucratic demands enforced by successive neoliberal governments. We are interested in opening these discussions from single to multi-channel narratives. How have smaller, non-funded spaces interacted with the larger artistic eco-system in Canada, and how does the proliferation of new DIY art spaces do so today? We are interested in papers that present alternative histories that disrupt the dominant narrative of artist-run culture in Canada; which offer speculative explorations of possible futures and radical departures from

the current models; and we want to hear case-studies from those currently working within or outside the current system—in ways that don't necessarily align with the expected terms of use.

Chairs / Président-e-s :

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63. Urban Art Hotels: Sites of Cultural Production, Performance and Installation

From the mid twentieth century onward artists have lived, worked, and socialized in hotel buildings including the Chelsea Hotel in New York and the Beat Hotel in Paris. In more contemporary times artists have designed interiors for the Ace Hotels in Portland, New York, and London, and the Gladstone Hotel and the Drake Hotel in Toronto. Alongside these building re-adaptations, artists have created conceptual, photographic and performance works that feature urban hotels as context, content, and narrative. Examples include Alighiero Boetti's *One Hotel, Kabul* (1971-1977) later documented in films and installations by Mario Garcia Torres, Sophie Calle's *The Hotel* (1983), and more recently Banksy's *The Walled Off Hotel, Bethlehem, Palestine* (ca. 2017). This panel invites proposals that examine hotel buildings as sites of cultural production, performance and installation from the 1950s to the present day. Of particular interest are papers that assess artists who engage in, reimagine and/or redress the histories, meanings and ideas of hotels within and across urban localities.

Chair / Présidente :

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64. Art et transports publics : historiques et nouveaux défis / Art and Public Transit: Historical and Contemporary Challenges

L'intégration des arts aux transports collectifs – métro, gare de train, aéroport, etc. – a connu de nombreuses transformations depuis les stations luxueuses du métro de Moscou en 1935. À la fin des années 1960, le métro de Montréal présente une innovation majeure en matière d'intégration, en présentant aux usagers des stations distinctes, des œuvres conçues par des artistes pour la plupart émergents qui travaillent alors en étroite collaboration avec les architectes modernes, afin d'aménager des espaces de transit unifiés et de les humaniser. Si le transport public permet alors d'offrir aux usagers des expériences esthétiques novatrices au quotidien, au tournant des années 2000, les habitudes de déambulation se transforment radicalement, tandis que les stations se trouvent investies par des espaces publicitaires et des technologies de communication dont les impacts visuels rivalisent désormais avec les projets artistiques. Dans ce contexte, comment historiciser et repenser l'expérience esthétique en tenant compte des nouvelles réalités haptiques et kinesthésiques, ainsi que des contraintes économiques? Les propositions de communication pourront aussi bien réfléchir sur les projets passés que sur les défis actuels, au Canada ou dans le contexte global.

The integration of the arts to sites of public transit – such as train and metro stations, but also airports, etc. – has changed in a variety of ways since the opening of the luxurious Moscow Metro in 1935. In the late 1960s, the Montreal Metro brought about a major innovation, offering to its users different stations designed by modernist architects working in direct collaboration with emerging artists who sought to both unify and humanize such fast-paced public environments. While rapid transit spaces continue to offer their users novel aesthetic experiences as part of their everyday life, since the turn of the 21st century, new realities have changed people's practices: commercial advertising and new media technology rival more and more with the visual impact of public art. How

can we historicize and rethink users' aesthetic experience in transit spaces by taking into consideration visual, haptic, and kinaesthetic realities, as well as economics conditions? This panel welcomes papers focused on case studies from the 19th to the 21st century, in both Canada and in the global context.

Chairs / Président-e-s :

Louise Vigneault | Nicola Pezolet | Emmanuel Château-Dutier

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65. Rubberband Girls: Flexibility & Fluctuations – Performing Feminisms in the Era of #MeToo

This panel explores issues around contemporary performance and feminism specifically within the context of the #MeToo movement from a diversity of aesthetic responses and approaches. It creatively questions the ways in which the political is enmeshed with the aesthetic while critically engaging with live performances arising from issues and experiences central to the #MeToo movement. Presentations on this panel blur the distinction between life and art and question how feminism is/can be performed while exploring some of the external forces that produce “performances of everyday life.” It is particularly interested in exploring contradictions, controversies and complicities inherent in ideas around performing feminisms.”

Themes may include but are not limited to:

- #MeToo movement within the arts – museums and cultural institutions
- Digital culture and public shaming
- Intersectionality and #MeToo: who gets to say it, who gets heard?
- Complexities, complicities, and contradictions surrounding #MeToo
- So-called armchair activism/slacktivism
- Aesthetics of Online call-out culture
- #MeToo in popular culture; aesthetics of #MeToo
- Performing Feminisms
- Feminist performance art: artistic, performative, or aesthetic responses/interventions to/around #MeToo
- Performance and/as protest
- Performances of law and the legal system

Chair / Présidente :

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66. “The Textility of Making”’: Textiles as Material and Models of Thought

The etymology of text and textile is often traced to the Latin root “texere,” meaning “to weave.” However “to weave” is not restricted to connotations of material practice, but rather extends to the material role in creating a conceptual hybridity between discourses and even mediums. The term “textility” emerged to shift agency towards such technologies of weaving or spinning and further destabilize traditional hierarchies of mediums.

This panel would like to explore such theoretical associations in relationship to historical and contemporary artistic practices. How do textiles act as methods and models of thought and in what ways have they tackled hegemonic structures through their production, as much as through their technique? Papers reflecting on the perceived gendered nature of the medium, an interrogation of neo-primitive or neo-colonial material myths, and finally, the expanded political rubric in which textiles can exist, will be considered.

Chair / Présidente :
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67. Art as Information: Diagrams, Maps, and Charts

When one thinks of diagrams, maps, or chart, one does not necessarily think of art but of information visualization. Is there an aesthetic theory of DNA sequencing, weather mapping, computer glitches, Internet cartography? More and more, artistic strategies rely on the interplay of art and data. How is surveillance, spying, data collection represented in art? Does Google Earth problematize art's relationship to space and mapping? Is there an algorithmic aesthetics? How does art appropriate information-age interfaces: first-person shooter or roving perspective; satellite pictures or overhead image aesthetics; disposable data or a mathematical sublime? Can the diagram revamp the essence of the image, its relationship to the multiplicity, to mutating media platforms, to screen interface, to the virtual and actual of the image? Can art capture the image's relationship to binary code and coding, scientific visualization, maps of the universe, data navigation, the algorithmic posthuman? The purpose of this panel is to explore diagrammatic thinking in contemporary visual arts: how does art process data, what is the relationship between art and information, and how can we define the aesthetics of schematic representation.

Chair / Président :
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