

Friday October 23 / vendredi 23 octobre: 8:45 – 10:15

Open Session

Session Chair: Amanda Boetzkes, Assistant Professor, University of Alberta

*Jennifer Rae Forsyth, MFA, University of Calgary, **The Surface and Its Inhabitants: Painting in the Pluralist Moment***

Contemporary painting has become a broad field. As we continue to mourn for the discipline we find it enveloped and disguised by sculpture, photography, printmaking, and digital media, with mediums that include found objects, performative elements, and craft materials such as sequins or embroidery. Within the spectrum of work that makes up exhibitions and survey publications on the subject of contemporary painting one can find few examples that do not delve into what Greenberg once labeled a “confusion of the arts.” This is painting in a pluralist moment.

But how do we define painting today? If it is not defined by media, are its concerns once more those of representation? Early on, the emergence of photography became an excuse for painters to move beyond a mimetic tradition, and later the image was vilified as a detractor from its pure materials. Within the discipline of painting, photography has been demonized as its defeater, and labeled a crutch. Modernism made an attempt to segregate the disciplines by removing the image from painting altogether, but beyond the reign of Greenbergian purity we once more address the image. With the image comes the baggage of representation and the uneasy relationship between painting and photography after the end of art.

Looking past the fallacy of painting’s so called “death,” Arthur C. Danto explores the end of art. Beyond this end lies the rebirth of a pluralist moment wherein the division of discipline is no longer a defining factor in each field. Today’s concern lies in how painters present these elements together, and how they combine images, concepts, methodologies and materiality to relate to the world rather than to create a mirror of it.

Within this context, “The Surface and its Inhabitants: Painting in the Pluralist Moment” addresses how the problems that challenge the collaboration between painting and photography stem from the problematic nature of representation rather than the territory each medium encompasses. It is the surface that unites these disparate components and its inhabitants become collaborators in the acts of both painting and viewing allowing insight into the way we relate to the multifaceted field of contemporary painting.

*Luke Nicholson, PhD Candidate, Concordia University, **Anthony Blunt and the National Gallery of Canada***

This paper will examine the networks of patronage and cultural authority existing between the National Gallery of Canada and the English art establishment at the time of the Gallery’s acquisition of a substantial European collection through a particular study of the role of Anthony Blunt as advisor to the Gallery between 1948 and 1955. Blunt was one of the first English art historians trained in the scientific methods of the émigré scholars fleeing to Britain and America from Germany and Austria after the rise to power of the Nazis. In 1946 Blunt became Kenneth Clark’s successor as Surveyor of the King’s Pictures and, from 1947 until 1974, he was Director of the Courtauld Institute of Art at the University of London. As a big and rising figure in English academia Blunt brought the appearance of authoritativeness to the Gallery’s practices but it appears he also sometimes fell afoul of its politics. The interaction between Blunt and the Gallery may be regarded as a crystallization of issues related to nationalism, colonialism and cultural identity. From a still quasi-colonial point of view, Blunt could be regarded as a source of cultural authority

and, at the same time, a representative of the very ex-imperial authority that had to be usurped by an emergent nation. Meanwhile, the construction of an aura of art historical authority around himself was a constant motive in Blunt's career, one that was well-served by his position as guide to a nascent colonial collection of European art. Even when the Gallery elected not to consult its advisor, as when negotiating to purchase pictures from the Liechtenstein Collection in 1952, it is my hypothesis that Blunt and the Gallery still used each other to solidify their respective authoritative positions. This paper will explore how.

Francis Lhotelin, étudiant de doctorat en Histoire de l'art, Université de Montréal, **Le roi mythifié : Henri II et l'entrée à Paris**

16 juin 1549, date oubliée dans les profondeurs de l'histoire, pourtant en ce jour un événement eu lieu qui fut considéré comme l'un des plus grands du 16e siècle français. En effet, en cette date, la ville de Paris offrit à son roi la plus somptueuse des entrées triomphales. Ce roi, c'est Henri II, fils de celui que l'on appela le grand roi, François Ier, restaurateur des arts en France.

Cette entrée solennelle constitue une manifestation complexe des différentes facettes de la culture humaniste. L'objet d'étude est par nature multiforme, il est à la fois le discours figuré du livret qui décrit l'événement en texte et en image (gravures), et les dispositifs emblématiques exprimés dans les architectures éphémères des stations de ladite entrée.

Nous verrons, à travers quelques exemples précis comprenant des textes et des gravures, comment s'articule le discours de glorification du roi, un discours pluriel mêlant les figures de la rhétorique à une revendication artistique singulière et caractéristique d'un nouvel art français.

L'entrée solennelle devient alors la célébration de cette culture humaniste qui s'étend des écrivains de la Brigade, aux traducteurs, aux artistes en passant par les libraires et éditeurs qui n'ont qu'un seul et ultime but, l'exaltation du pouvoir royal.

“Ha, Ha! Made You Look”: The Role Of Humour In Art Activism

Session Chair: Christopher Moore, Assistant Professor, Concordia University

Riva Symko, PhD Candidate, Art History, Queen’s University, **A Shifty Art: Parody and the Trickster**

Recent scholarship has suggested a shift in the praxis of parody, which has signaled its transposition from a strictly formal tool into a symptom of our postmodern sensibility, denoting its sophisticated relationships to cultural production and culture proper. Advocates of parody, such as Linda Hutcheon, have regarded it as a useful form of criticism and as a catalyst for inventing new modes of expression in a post-avant-garde moment characterized by a so-called decline in creativity. Critics of parody, including Fredric Jameson, have dismissed it as a superficial mockery, trapped within its own intertextual dialogue. This paper contributes to the theoretical discourse on postmodern parody by examining it from a post-colonial perspective inspired by the ‘Trickster shift’ found in visual and performance practices of Native Canadian contemporary artists such as Lori Blondeau and Adrian Stimson.

Parody has been defined in both ancient and contemporary times as “the imitation of form with a change to content” (Margaret A. Rose, *Parody: Ancient, Modern, and Post-Modern*, 1993). However, parody has also been used to question the very concept of imitation, and its structural use of comedy is a device for generating a conscious play on some original, identifiable source (31). In this way, parody has always been understood to require a target text on which it remains “ambivalently dependent” and whose authority it intends to “unmask and deflate” (51). Similarly, Allan J. Ryan has argued that the presence of a Trickster shift in Native art denotes a serious playfulness, whose purpose is to shift the power and control of a viewer’s predetermined perspective by imagining and imaging alternative viewpoints to some original text (Ryan, *The Trickster Shift*, 1999). I contend that parody is an extended act of reification, whose self-conscious reflection allows otherwise marginalized producers a certain license of maneuverability that does not deny their (reluctant) presence within a larger system of exchange.

Sheilah Wilson, Assistant Professor, Saint Mary’s College (Indiana), **Who Pulled the Rug Out? Laughter as Strategy**

I have been fascinated by humour’s possibilities since my realization that laughter was the moment when rules and structures are suspended.

Humour explodes our systems of order and value. It plays with what we know of the world, creating moments where the thinkable and the unthinkable co-exist. This unpredictable union creates heterogeneous disorder.

I will explore various artists who have used humour as a tactic in their work. Humour’s ability to create a bridge between the world we recognize and a newly proposed world, allows it to destabilize readings. In the guise of the joke, parody, the non sequitur, the unexpected, we are laughing before we realize the rug has been pulled out.

The beauty of humour is that it does not propose to install anything permanent in place of that which has been subverted. It is satisfied with a temporary conflation of the profane with the beautiful, or the mundane with the epic. Humour does not long to rule, only to temporarily dethrone.

Christopher Moore, Assistant Professor, Concordia University, **Cuddle Commandos: Alpha Doggies and Citizen Warriors**

My recent body of work functions as a direct response to the dangerous social construct of the “citizen warrior”—a means by which culture adopts the rhetoric and psychic burden of militaristic codes. From yellow magnetic ribbons on mini-vans to designer camouflage fatigues, the language of combat has become normalized and is actively exhibited within North American culture. A clear example can be evidenced in the ubiquitous appearance of the phrase “support the troops,” which has transitioned from political mantra to commercial slogan—a powerful sleight of hand used to distinguish political affiliations. Everyday citizens are largely encouraged to internalize and parrot this oversimplified model of conflict, lest one is viewed as anti-nationalistic or worse, supportive of terrorist activities. While propaganda has a long tradition of either pacifying or emboldening communities, there now exist greater levels of sophistication and misdirection, as a direct result of media proliferation and expanded modes of public dissemination.

The *Cuddle Commandos* and *Passive Passive Pink* projects aim to develop alternative models of combat gear, used to counteract the dominant aggressive tendencies sublimated in typical camouflage patterns and military garb, which have since entered into the fashion lexicon. In a sense, I wish to create an army of “citizen anti-warriors” whose role is to pacify culture, and to draw attention to the institutionalized military codes that go largely unchecked and unnoticed in daily life. The subtle intervention of “cute” domestic animals into the repeating camouflage patterns reveals itself only to keen observers. The resultant effect is both unsettling and seductive, setting up a paradoxical and disquieting relationship to our shared understanding of the alpha male soldier—the indestructible fighting machine. *Cuddle Commandos* refutes this gender and sexual bias, by allowing the soldier a shield of vulnerability, and by diffusing the hyper-macho mythology of the heroic warrior.

Canadian Women Artists History Initiative Open Session, Part One

Session Chair: Janice Anderson, Concordia University

Denis Longchamps, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, **Birch Bark Propaganda**

This paper aims to explore the links between Elizabeth Posthuma Simcoe (1762-1850) and the colonial project of her husband, John Graves Simcoe, lieutenant governor of Upper Canada from 1791 to 1796, in order to highlight her contributions to eighteenth-century art practices. It will analyze Elizabeth Simcoe's works done while traveling in Canada with a particular focus on an album of 32 ink drawings and a map of Upper Canada, now in the British Library, which were described by Peter Barber as "executed—quite unnecessarily from a practical standpoint—on birchbark."

I intend to demonstrate that birch bark, a very picturesque choice, was necessary to appropriate physically and metaphorically the territory of Upper Canada and that, as a whole, the album and the accompanying map were presented to the King as carefully conceived propaganda for the career, accomplishments and ambitions of her husband. The drawings illustrate the work done in the colony, and those planned for the future, as part of the unfinished colonial project of John Graves Simcoe, a project modeled on the mother country, England. While following the rules of Gilpin's picturesque, as one would anticipate, for some landscapes, Elizabeth Simcoe went above and beyond in other works, inflecting the album with subtleties that reflect her historical knowledge and her desire to assert the value of her own ancestors' contributions to notions of "colonization." Thus the album can be read both as a "wifely" measure of support, but also as an assertion of Elizabeth Simcoe's own agency in the realm of the political.

Barbara Williams, Independent Scholar, **Anne Langton and Nineteenth-Century Gentlewomen's Dichotomies**

This paper examines Anne Langton's art production in response to historical dichotomies inherent in the nineteenth-century gentlewoman's position, artistically and socially, in both Europe and North America. It draws directly on primary materials: quotations from her journals, complemented by selections from her art. Langton (1804-93) received art training in miniature and landscape painting in Europe and England, yet was expected to practise only in an amateur capacity. Following emigration to Canada in 1837, her artistic options were further limited. Nevertheless, she produced an extensive, important body of work (which also included the material cultures of embroidery and hand painting on china)—albeit mostly privately—over more than seven decades.

My paper explores Langton's creative strategies in response to the performative and personal challenges that she confronted including, for instance, her pragmatic resolution of her landscape sketching dilemma, achieved through the continued, but *partially-modified*, practice of Gilpinian picturesque, topographical view-making. Moreover, her avowed aim "to be of real use to someone," gave a distinct, dual sense of purpose to her life and work in Canada: to give family and friends in England, "some sort of a [visual and written] notion" of her new world and life, while assisting in her community's development by providing the first local schooling, library and medical services. This aim also assisted her in resolving personal conflicts arising from her attempts to transition from her earlier, English genteel mode of life to that of the hard-working, practical, Canadian pioneer settler. Seeking an equilibrium between these European and North American experiential poles, she again found balance in partial transformation, retaining some attributes of her former way of life, while healthily adjusting where possible to the less hierarchical structures of New World society.

Langton's "useful" productions can now provide present and future generations of academics and students alike with historically valuable, primary resource materials which have not, hitherto, been studied extensively. My new edition of *A Gentlewoman in Upper Canada: The Journals, Letters and Art of Anne Langton* (University of Toronto Press, 2008), facilitates renewed access to her intelligent visual and written self-inscriptions, thus opening up the history of early Canadian women artists to further study, debate and assessment. Langton's questionings and self-musings on identity and on the aesthetic and social contexts of her times expand our knowledge of artistic and social conflicts that she and other women faced and sometimes overcame. Some of those dichotomies presaged issues that continue to engage women into the present century.

Kristina Huneault, Associate Professor, Concordia University, **Difference, Identity and Repetition: Gendered Identity and Botanical Drawing**

This paper offers a philosophical exploration of the registers of sense and meaning intrinsic in botanical illustrations produced by women artists in nineteenth and early-twentieth century Canada. Beginning from the observation that visual elements of difference and repetition are key factors in the pictorial organization and appeal of such images, my aim is to participate in a scholarly conversation that has positioned botanical drawings as instruments of identity, while simultaneously suggesting a new perspective from which to develop that conversation further.

Concepts of identity have been key to understanding botanical art. From their scientific and taxonomical functions to their role as historical agents of colonization, botanical drawings have been closely linked to processes of identification, naming, and claiming. In *Learning to Draw* (2000) Ann Bermingham has taught us to see how the practice of botanical drawing also contributed to a specifically feminine identity during the nineteenth century. I seek to build on Bermingham's insight, but by grounding my analysis in the images' visual organization rather than their historical and discursive context, I am led to other, more philosophically oriented, conclusions. These relate to the ways in which botanical drawings mobilize elements of sameness and difference that consequently open a vantagepoint onto the complex experience of the female self in relation to the world. While, through their Latin inscriptions and controlled outlines, botanical images participate in a rigorously upheld logic of sameness, their qualities of brushstroke and seriality also instate pictorial effects of differentiation and repetition at their very core, prompting questions about the ontological primacy of identity that are pertinent to feminist thought. Through their embrace of empiricism, moreover, botanical drawings raise the liberating possibility that experience may exceed our preexisting conceptual frameworks for it.

Medieval Art and Architecture, Part One

Session Chair: Malcolm Thurlby, Professor, York University

Candice Bogdanski, PhD Candidate, York University, **Nidaros and the North Sea: A Consideration of Possible Scottish and Northern English Sources for the Norwegian Cathedral**

This paper will consider the potential visual source material referenced in the late 12th to mid 13th century construction of Nidaros Cathedral in Trondheim, Norway. Nidaros Cathedral has a long history as the location of the shrine of the national patron king-saint, Olaf Haraldsson. After 1152/3, Trondheim became the centre of a new archbishopric that reached far across the North Sea, with Nidaros Cathedral as the seat of the new ecclesiastical leader. This new status gave impetus for an innovative reconstruction of the cathedral, especially under the major patronage of Archbishop Øystein Erlendsson (1161-1188). Archbishop Øystein began with the rebuilding of the cathedral's transepts and 'chapter house.' Following his brief exile to the British Isles and European continent in 1180-83, he initiated a massive rebuilding of the cathedral's eastern end in a unique octagonal form. In order to understand the appearance of Nidaros Cathedral, this paper will consider not only Norwegian precedents, but additionally those found in northern England and Scotland. Consequently, it will demonstrate the significance of the North Sea as a conduit for stylistic transmission. It will further examine the role of the archbishop as patron, arguing for the continued influence of Øystein's design preferences in the cathedral's construction following his late 12th century death. Therefore, in referencing multiple architectural sources, the second archbishop of Trondheim and his successors sought at Nidaros Cathedral to create a magnificent and unique archiepiscopal seat that would triumphantly express their spiritual and temporal authority.

Janina M. Knight, PhD Candidate, Queen's University, **The Iconography of Books of Hours and the Labours of the Months as Sources for the Medieval Portfolio of Villard de Honnecourt**

This paper reinterprets the subject matter of several figural and animal drawings in the famous medieval portfolio of Villard de Honnecourt, which dates from between 1220 and 1235. The drawings in Villard's sketchbook explore a wide range of subjects, yet it has been Villard's architectural drawings that have garnered the most interest from scholars. This paper instead focuses on some lesser understood and studied figural and animal drawings, which have evaded easy classification in terms of subject matter and purpose and have consequently often been described as random sketches or studies done from nature. The purpose of this paper is to present evidence that these particular drawings may have been copied or derived from artistic sources, mainly medieval Books of Hours and the imagery of the Labours of the Months.

Such a study is of importance because tracing the sources of the images in the portfolio may help to shed light on the issue of Villard's profession, a source of great debate. Using the images and iconographic traditions found primarily in manuscript illuminations, parallels between certain images drawn by Villard and those in said manuscripts will be shown to be uncannily similar. If the artist's use of the imagery and styles found in medieval Books of Hours and the Labours of the Months can be established, then the characterization of this amateur artist as a man who studied and drew from nature might be dispelled and new insight into his intellectual pursuits and interests will be revealed. Considering that much of the imagery within Villard's portfolio was borrowed or copied from artistic sources, the realization that some of his sketches of humans and animals may also have been borrowed from artistic sources only clarifies that one of Villard's main interests was documenting all types of artistic works. If the connections between the iconography found in Books of Hours and the Labours of the Months are secure, then a new side to Villard's intellectual pursuits will be revealed.

Jim Bugslag, Associate Professor, University of Manitoba, **The Last Judgement Portal at Rampillon**

The late 13th-century west portal of the church at Rampillon, between Melun and Provins, is one of the most stunningly preserved Gothic portals surviving in France, yet it has received remarkably little attention. The subject is the Last Judgement, but although it is mentioned by Emile Mâle in his influential book on 13th-century French religious iconography, some of its distinctive elements do not appear to have been addressed. In particular, it is virtually unique among Last Judgement images in leaving out any reference to hell. I will attempt to relate this unusual iconography to the fact that this church appears to have been part of a Hospitaller commandery and reflects ideas related to the military orders. Aspects of the programme, as well, find close reflections in Paris, particularly with the Sainte-Chapelle, and although these connections are problematic in many respects, I will attempt to assess the relationship between this portal and several Parisian, and more particularly royal, commissions.

Friday October 23 / vendredi 23 octobre: 10:45 – 12:15

Graduate Education in Art, Visual Culture, and Design: Past into Present

Session Chair: Lianne McTavish, Professor, Department of Art and Design, University of Alberta

Patrick Mahon, Professor and Chair, Department of Visual Arts, The University of Western Ontario, **Practice=Research? Models of Studio Art Engagement and the New PhD**

A recent volume edited by James Elkins, entitled *Artists with PhDs: On the New Doctoral Degree in Studio Art*, draws attention to the implicit connection between contemporary shifts in studio practice regarding research, and the establishment of studio-based PhD programs in universities, most recently in North America. Numerous signals indicate that we “live in interesting times” with respect to how artists’ practices and methods have come to be formulated within and beyond the academy. Of similar interest now is the fact that the value systems according to which institutions of art education (ac)credit artistic research/production are being reformulated. Utilizing my experiences as an educator involved in setting up a PhD in Art and Visual Culture at the University of Western Ontario, and as an artist working on a SSHRC Research/Creation Project (Art and Cold Cash), I will discuss conceptions of the research/practice paradigm in order to help articulate a working theory that engages pressing questions currently facing multiple practitioners in the art academy.

Joy James, Associate Professor, Assistant Dean, Critical and Cultural Studies, Graduate Studies and Research, Emily Carr University of Art & Design, **Technologies of Becoming: Designing Graduate Programs for the Twenty-First Century**

By late spring 2010 Emily Carr University of Art and Design will offer both face-to-face and low residency graduate programs. These programs situate ECU in a wider context in which art as research is recognized as contributing to the generation of new knowledges that impact disciplines and institutions far outside of the arts. Programs such as those offered at Emily Carr pose particular epistemological questions and opportunities that also can be located in national and international trends in graduate education in the arts, design, and media. This paper will investigate the emergence of pedagogy that attends to questions of access, responsibility, technology and the place of cultural production in changing definitions of what it means to be human in the late twentieth and early twenty-first centuries.

Natalie Loveless, PhD Candidate, History of Consciousness, University of California, Santa Cruz, **Theory in the Flesh of Practice**

While the formation of issue and area based interdisciplinary studies have dominated twentieth-century re-thinkings within the academy, inquiries into “art as social practice,” “the artists’ knowledge” and “art as research” are currently driving a whole set of new disciplinary spaces in the form of the emerging “Fine Arts PhD” in North America. A consideration of the various, and often dissenting, ways in which this emerging disciplinary location is theorized provides a touchstone from which to consider the importance of contemporary debates surrounding dialogic, relational and participatory art practices—debates and practices that I am both deeply invested in and a part of. As artists and educators focus more and more on the relational encounter over the object of exchange, I suggest that the positions of thinker, maker, and learner in this circuit are remade in new and unexpected ways. My aim, in this, is to say something about theory as a making practice, art as a theory practice, and what this might mean, in the context of the Fine

Arts PhD, for a re-thinking of the variously constituted labours of art-theory, -criticism, - activism, -history, -practice, -education.

Expanding the Canon: Modern and Contemporary African Visual and Material Culture

Session Chairs: Miriam Aronowicz, PhD Candidate, University of Toronto, and Brianne Howard, PhD Candidate, Queen’s University

Miriam Aronowicz, PhD Candidate, University of Toronto, Department of Art, *The Thupelo Art Projects: An Itinerary for Resistance and Abstraction*

In his essay, “Is the Post- in Postmodernism the Post- in Postcolonial?” (*Critical Inquiry*, 1991), Kwame Anthony Appiah notes that the term post- is a space-clearing gesture which implies the carving out of a space in the present that is distinguished from the past. While most discussions of African modernism are located in the postcolonial moment, in South Africa modernism often occurred in the years prior to “official” decolonization. Yet, despite the flurry of South African scholarship in the decades of democracy, the space-clearing gesture of the post- in post-apartheid has effaced many of the precedents that shape contemporary art today. Rather than locating the seeds of contemporary South African art in the postcolonial moment, this paper traces the foundations of current cultural production to the 1980s, South Africa’s decade of emergency. Hence, it was during these years that the artist workshops, the Thupelo Art Projects, emerged.

The annual workshops were held in areas in and around Johannesburg and provided the opportunity for multi-racial collaboration, open studio space, and medium experimentation free from the pejorative labels of “black art” or “township art.” This paper argues that although the workshops endorsed non-representational styles, the socially active art that was created at Thupelo formed a counter-history to the origins of abstraction, traditionally fashioned in terms of autonomy from society or ‘transcendental purity.’ Furthermore, although these workshops were regionally based, their international affiliations to visiting artists, patrons and organizations such as the Triangle Trust complicates understandings of an essential African identity or style. Without disputing that Thupelo was in all likelihood born from the founding objects of Western domination, this paper reclaims the historical amnesia surrounding the workshop’s legacies and how the movement ultimately became an *objet trouvé* of resistance.

Malick Ndiaye, PhD Candidate, University of Rennes II, France, *Iba Ndiaye: Stratification and Ambiguity of an Alternative Modernity*

The work of Iba Ndiaye (1928-2008)—for whom “painting is remembering”—is positioned at the intersection of African and European modernities, and at the same time questions its own ambiguous relationship with traditional art. Ndiaye’s painting challenges the sociopolitical questions of his time dominated by the ideology of Negritude. Through six major thematic approaches expressed with a mature technical and formal idiom, Ndiaye presents a unique vocabulary of modernity.

In the case of other African aesthetics, this pictorial grammar—without assuming an ideological stance—succeeded nonetheless to engender its own genealogy, and in so doing it raises the question of the alternative nature of African modernity. Through the discussion of this artist as a political actor in the newly founded state of Senegal and the analysis of his formal aesthetic contribution, I will explore the parameters of Ndiaye’s modernity (temporality, stratification, canons, etc.) in connection with the processes and creative practices of other aesthetic forms.

Suzanne Gott, Assistant Professor, University of British Columbia Okanagan, **Localized Constructions of Modernity in Asante Women’s Funerary Performances**

This presentation focuses on female-orchestrated funerary performances in Kumasi, capital of Ghana’s Ashanti Region, featuring high visibility presentations of funerary gifts and donations—both real and illusory—that combine appropriations of global consumer culture with Asante customary practice through aesthetic forms that create idealized representations of a localized, truly Asante “modernity.”

Since the early 1990s, there has been an increased awareness of globalization in the form of localized constructions of “modernity,” as in Appadurai’s analysis of the dynamics of “modernity at large in the world” (1996). In African contexts, we have witnessed the accelerating pace of globalization through electronic mass media such as satellite television and the internet, as well as transnational movements of migration and international travel. Yet, at the same time, African nations have experienced implementation of the Structural Adjustment programs of the 1990s and a resulting general economic decline. In these contexts of increased exposure yet decreased access to the promised prosperity of modernity, Appadurai’s emphasis on the constitutive role and social agency of imagined modernities, or “works of the imagination,” becomes especially salient. The prominence and rhetorical power of expressive forms within the sphere of popular culture make this a particularly fruitful site for investigations of the global and local.

In present-day Kumasi, funerals constitute the most widely-attended, high-visibility life cycle event and, as such, provide particularly prominent sites for contemporary performances of *poatwa*, the Asante cultural practice of competitive prestigious display. Customary presentations of funeral gifts and donations, the responsibility of Asante wives, provide women with dramatic, highly visible opportunities for competitive *poatwa* performances. Eye-catching presentation processions feature heightened displays of prestigious imported consumer goods both real and illusory—over-sized bottles of champagne, novelty-shaped whiskey bottles, and beribboned basins of canned Coke and Fanta. Presentation oratory combines verbal wit and eloquence to assert active engagement in current events of the contemporary transnational world and ownership of the most elite forms of global consumer culture, including Hummers and Lufthansa tickets to the ancestral world.

This paper explores the expressive agency of Asante women’s funerary performances in negotiating local demands for prestigious display and in creating localized identities of modernity and engagement in an increasingly globalized world.

Disaster!

Session Chair: Randy Innes, Instructor, School for Studies in Art and Culture, Carleton University

Chris Down, Assistant Professor, Fine Arts Department, Mount Allison University, **Abandon All Hope**

Abandon All Hope uses my recent body of work of the same name as a framework for the exploration of the session theme, “Disaster”. This body of work draws on a wide variety of cultural sources ranging from biblical revelations, to headlines in the *Weekly World News*, to medieval manuscript and woodcut cycles, to popular music such as Johnny Cash and Slayer. *Abandon All Hope* makes explicit the apocalyptic and negating subtext of two previous bodies of work (*Expedience*, 2005, and *Death to Everyone*, 2007) by focusing on images of violent dissent, natural disaster and personal aggression.

Although the work makes reference to various religious viewpoints in order to consider the problems raised by an increasingly polarized political and social realm and the anxiety attendant on a concomitant atmosphere of uncertainty and fear, its critical position attempts to subvert the comfort offered by traditional narratives of rapture, i.e. that the righteous will ascend at the final judgment. Instead, it implies the culpability and failures of our all too human institutions and instruments of domination.

The seeming historical inevitability of conflicts and iniquities is often couched in language that shares the deterministic thrust of biblical revelation. Visionary mysticism and contemporary capitalism and militarism propose similar models of predestination; the first in relation to coming end-times, always on the threshold and indexed to current events, but never materializing; the second in relation to a teleological end of history in material abundance through rational application of scientific and economic exploitation, but endlessly deferred in new cycles of production and consumption.

This paper will extend the material and conceptual investigation which grounds *Abandon All Hope* in order to examine its end-time narratives within the context of visual culture, environmentalist discourses, Frankfurt School conceptions of instrumental reason, and art historical examples of apocalyptic imagery. Hopefully, it will also raise questions as to what I see as the allure and promise of disaster, that is, the dream of the tabula rasa and the opportunity to start again.

Adriana Kuiper, Assistant Professor, Fine Arts Department, Mount Allison University, **Over and Under—Rebuilding the Shelter; Installations of Adriana Kuiper**

Through strategies of reinvention artists can re-examine an architectural structure’s ability to provide safety and refuge against overwhelming forces, natural or otherwise. Installation artist Adriana Kuiper has been researching hidden structures, specifically, underground bomb shelters developed during the Cold War and more recent constructions including pre-fab storm shelters. While researching storm shelter kits and ready made versions of these temporary dwellings the artist noticed a reoccurring claim that not only could these structures save you from the violence of some natural disaster, but they could provide protection from terrorist attacks as well. Kuiper has become more interested in how these products are marketed and how their function can be modified based on current world events, and the growing culture of fear. If such shelters recently seemed somewhat outmoded, renewed fears of invasion, and heightened notions of fear have prompted her to look more closely at these impenetrable structures. As spaces built with security and survival in mind, they seem barely hospitable, and in actuality provide only minimal hope. She is specifically interested in the psychological and social aspects of these spaces, spaces which are part of a common imaginary but whose claustrophobic environments are quite removed from most

people's experiences. Her recent sculptural installations become reconfigurations of shelters; objects that now suggest escape and play rather than only protection and hiding.

A presentation during the panel Disaster! at the upcoming 2009 UAAC conference will outline the current culture of fear in relation to current artistic practice and how it has become the motivation for this artist's current studio production. The artist will present a body of work relating to this theme.

Susan Schuppli, Associate Professor, Visual Arts Department, University of Western Ontario,
Soviet Defectors: Reading Radiological Film

Three days after the explosion and meltdown of Chernobyl's Nuclear Reactor Unit 4 on April 26 1986, filmmaker Vladimir Shevchenko was granted permission to fly over the 30-square km site known as the "red zone" in order to document the extraordinary efforts at cleanup by Ukrainian workers. When Shevchenko's 35-mm film footage was later developed, he noticed that a portion of the film was heavily pockmarked and carried extraneous static interference and noise. Thinking initially that the film-stock used had been defective, Shevchenko finally realised that what he had captured on film was the image and sound of radioactivity itself. "This is how radiation looks." "This is what radiation sounds like." Upon projection small flares of light momentarily ignite the surface of the film. Sparking and crackling, they conjure a pyrotechnics of syncopated spectrality, an act of radiological recording whereby the radical imprint of the disaster was inscribed directly into the emulsion of the film as decaying particles moved through the exterior casing of the movie camera.

Although the documentary provides us with an intimate view into the space of disaster, its pictorial mediation as filmic matter allows us to remain at a safe and objective distance to it. However the sudden distortion of its sound and image-flows by the Geiger-like interference of radiation displaces our initial confidence in its representational status as a fixed historical index or media artefact and installs in its place a sense of dread that what we are witnessing on film is in fact the unholy representation of the real: an amorphous and evil contagion that continues to release its lethal discharges into the present and future yet-to-come. As a radiological interface capable of conjoining bodily plasma with image matter, the contaminated film footage hurls us, unwittingly, into the contact zone of the event.

Conceptualising this filmic rupture as a "capture of the real" rather than an act of signification forces a rethinking of the ontological nature of mediatic matter. Arguably Shevchenko's documentation of the objective material reality of Chernobyl by the cinematic apparatus (lens, camera, film stock) sets up a variant of the discussion around "the ontology of the image" if read entirely within the instrumental register of film's technical capacities for recording the images and sounds that stream 'naturally' into the camera's receptors. However to read his film radiologically, I argue, is to collapse the gap between representation and the real, form and content, signification and affect, so that the ontological dimensions of the film extend beyond their accepted role as indexical trace to enter into a feedback loop with the actual material residue of the world.

Canadian Women Artists History Initiative Open Session, Part Two

Session Chair: Kristina Huneault, Associate Professor, Concordia University

Marilyn Baker, Professor, University of Manitoba, In Perspective: Women's Participation In and On Behalf of the Arts in Manitoba

Since the 1970s information on women artists has expanded dramatically. This paper focuses on some previously unknown women and art-interested lay-women who were living and working in Manitoba between the years 1880 and 1914. These were women who promoted the cause of cultural development individually or as members and friends of art-interested or art-specific organizations. In certain cases against the expectations of their time and place some of these women also managed to have careers in art as professional artists. More recent activities by women artists and laywomen in support of cultural development and women's place in it provide a context for assessing these earlier women's efforts and the constraints within which they managed their lives.

Pam Tracz, Independent Scholar, Nova Scotia Craft: The Antigonish Movement

During the period of the 1920s to the 1960s Nova Scotia had a significant program of economic organizing and cooperation through the efforts of the St. Francis Xavier University Extension Services known as the Cooperative or Antigonish Movement. This program had significant effect on the economic conditions, literacy rates and the local communities. As part of this initiative time, energy and resources were devoted to the development of crafts production for economic gain. The women in extension services gave leadership, direction and instruction to the program. The Antigonish Movement staff mainly targeted the women of the Cooperative Movement in Nova Scotia. They had to educate and develop skills which included production of raw materials (such as wool, flax, leather and textiles) for the production of goods which could be sold such as ladies' gloves, woven cloth for suiting and other commercial production, rug hooking, wood carving and more.

The success of this program was evidenced in production of goods as well as display of artifacts at Rural and Industrial Shows and other Exhibitions. This success provoked the St. Francis Xavier University Extension Department to coordinate a Crafts Conference in Antigonish, in 1942 to discuss the local situation and lobby the Provincial Government to create a permanent government-sponsored program with consistent direction and leadership. As a result of the efforts of this Conference and the efforts of the Antigonish Movement, Mary E. Black was hired to administer a consistent program of handcraft development in Nova Scotia. This program in turn led to the promotion of craft in Nova Scotia and the development of such items as the Nova Scotia tartan and other craft as a tourism strategy.

My paper will document the development of this craft initiative as well as the women who were responsible for the program's success.

Michelle Gewurtz, PhD Candidate, University of Leeds, Double Margins and Montage: Reading Paraskeva Clark

Paraskeva Clark (1898-1986) continues to be identified as someone who has been pushed to the margins of mainstream nationalistic art production because she was one of the few artists who could be described as socially and politically engaged. The political motivation of Paraskeva Clark's painting practice in the 1930s aligns her work to modernist approaches that were rejected in Canada. Moreover, her links to European avant-garde traditions have been neglected in favour of situating her works in the context of

Canadian cultural practice. The political nature of Clark's paintings have thus been consistently overlooked, beginning with their initial reception in Canada where two of her watercolours were criticized for being whimsical still life paintings. This paper proposes a reading of those works as examples of montage, political in construction with an affinity to the photomontages that Aleksandr Rodchenko (along with the "Soviet montage" school of filmmakers) produced in the 1920s. Considering how the techniques of montage operate to produce political narratives can be analogous to a process of reading that assembles visual elements thus enabling the political impetus in Paraskeva Clark's painting to resurface.

Rodchenko reconfigured Constructivism's platform through recourse to photography using strategies of combination and juxtaposition that did not impose overarching narratives. Similarly, Paraskeva Clark's watercolours, *Portrait of Mao* (1938) and *Presents from Madrid* (1937), employ compositional strategies that are in keeping with the Constructivists' principles that signified the negation of hierarchy, arbitrariness and excess in a work's formal arrangement. Clark's bold call for a reconsideration of the role of the artist in Canada in her polemical article "Come Out From Behind the Pre-Cambrian Shield" (1937) echoes the Constructivists' self-critical reflections on the role and efficacy of the vanguard artist. Clark despaired that artists in Canada were still preoccupied with landscape painting and questions of national identity at the expense of art that was more overtly political. Paradoxically, much of Clark's work was either landscape painting or portraiture. Employing the idea of montage to juxtapose conflicting strands of Paraskeva Clark's life and practice allows for a dialectical understanding of the artist and enables a textured subjectivity that is irreducible to marginalizing narratives.

Medieval Art and Architecture, Part Two

Session Chair: Malcolm Thurlby, Professor, York University

Claire Labrecque, Assistant Professor, University of Winnipeg, **Building in the Name of Mary: Louis XI's Strategies for the Reestablishment of his Domination**

Compared with a Saint Louis or even a Charles VII, King Louis XI of France has always been considered as a pale figure in terms of art patronage. His political skills, in fact, may have overshadowed his capacities as a patron of the arts in France in the last quarter of the 15th century. Louis XI was not a man of refinement and elegance, but a highly religious man, an excellent leader, and he was more than aware of the power of art and architecture for propagandistic purposes. In fact, he used arts and architecture not to promote his grandeur, but to subtly infiltrate and regain territories he had lost in wars with his Burgundian and English enemies. He achieved this by donating huge amounts of money in the name of Notre Dame, the Virgin Mary, to churches in the occupied territories of Northern France. I am proposing to investigate this aspect of the *Universal Spider* through a consideration of selected examples of his commissions.

Carla Benzan, PhD Candidate, University of British Columbia, **Materializing the End of Time at Sainte-Cécile: Bare-Bodies and Text-Things in Late-Medieval Albi**

The enormous fortress cathedral of Sainte-Cécile in Albi, France has received relatively little scholarly attention outside the region, an anomaly considering the distinctiveness of its architectural structure (1282-c.1380) and its interior decoration (c.1480-1515). Considering both these elements, the current paper reflects upon the original open plan fortress cathedral in relation to one of the major decoration projects undertaken for the consecration of the completed structure in 1480: the enormous fresco of the *Last Judgment* that was produced on the bulging double-convex surface of the west wall at the massive base of the pillars of the military tower.

Two iconographic aspects of the fresco disturb its conventionally organized depiction of the End of Days. There is, firstly, the materialized *corporeality* of resurrected bodies and suffering of the damned and, secondly, the profuse and insistent materialization of *text* in the image. The import of text and bodies in Albi's *Last Judgment* are considered in relation to the stakes of the body and text during the Cathar Inquisition that had inspired the unique fortress-like architecture in the thirteenth century, and the continued threat of heresy in the fifteenth century. Ultimately however, the iconography of the Albi *Last Judgment* is more definitively linked with contemporary discourses of lay spirituality and their texts. In this light, the painting relates to familiar issues of mnemonics and social control through affective imagery.

The image's materialization of the corporeality of Resurrection and Hell, and the simultaneous evocation of both the individual and collective text at the moment of judgment, work actively upon the lay parishioner who was positioned in the materially-charged space of the cathedral. The particular "work" of the monumental painting is made even more evident when contrasted with the sacred elite space of the limewood choir which was inserted into the east end of the cathedral. Thusly positioned at a site of confluence of different materialities—the material/iconic/painted fresco, and the immaterial/anagogical/sculptural choir—the late-Medieval Christian subject witnessed liturgical activities that increasingly underscored the ominous warnings of the fresco. In this way lay piety and its "individual eschatology" were folded into the dominant theological collective or 'general eschatology' of the Catholic Church in fifteenth-century Languedoc.

Catherine Harding, Associate Professor, University of Victoria, **Images of Power and Knowledge: the Decoration of the Palazzo Trinci, Foligno, c.1420**

This paper examines the idea of repetition and re-statement of important iconographic themes in the Palazzo Trinci, dating to the early part of the fifteenth century. As well, the borrowings from other influential sites such as Venice and Padua are examined in light of the patrons' desire to create a visual statement of power and authority in the process of state-formation within the Lands of St. Peter.

Friday October 23 / vendredi 23 octobre: 2:00 – 3:30

Crossings: Asian Art Exchange

Session Chairs: Marie Leduc, Interdisciplinary PhD Candidate, University of Alberta, and Walter Davis, Assistant Professor, University of Alberta

Walter Davis, Assistant Professor, Department of Art and Design, University of Alberta, Tradition, Modernity, and Artistic Exchange at the 1925 East Asian Buddhist Conference

Art that was produced for and circulated within pre-modern Sino-Japanese Buddhist contexts has been the subject of much art-historical study. The same cannot be said of such works and contexts in the twentieth century. One of the most notable events in modern China's and Japan's shared Buddhist history was the 1925 East Asian Buddhist Conference in Tokyo, where Buddhist institutions, monastic reformers, lay believers, and secular institutions from China, Japan, and other countries sought to adapt traditional Buddhism to the modern world. This paper will examine artistic exchanges that took place at the conference and trace their import for our understanding of modern Buddhist art. It will consider such issues as how modern institutions and modes of preservation and display contributed to the appreciation of pre-modern and traditionalist Buddhist works; how the works were implicated in twentieth-century ecumenism, nationalism, and social activism; and how the circulation of art at the conference bids us to revise our interpretive approaches toward traditionalist Buddhist art.

Melissa Berry, PhD Candidate, University of Victoria, Content In Context: Japanese Influences in France from 1865 to 1870

Between 1865 and 1870 Paris was inundated with Japanese art and culture, because of the end of the trade restriction of the Edo Period and the country's participation in the Exposition Universelle in 1867. Painters' responses to the resulting Japonisme was widespread but, I will argue, has been disproportionately appreciated. Artists incorporated this Asian influence in three equally significant ways: the inclusion of Japanese content, the adaptation of Japanese compositional techniques, and a combination of the two. The first category of paintings has been considered outside of its original context and dismissed while other works are heralded as innovative. This assessment is unbalanced because these elements were novel, and therefore modern, to all artists as well as the wider Parisian public. I will reconsider genre paintings featuring Japanese content from the end of the Second Empire, such as those by Auguste Toulmouche, Emile Saintin, Alfred Stevens, and James Tissot, and position them within their initial framework of modernity.

Xiaoqing Zhu, PhD Candidate, Department of Art History and Archaeology, University of Maryland, The Parisian Ambience and Transnational Space (1925-1929)

Pang Xunqin (1906–1985) treasured a mandolin, a memento of his friendship with artists of various nationalities who came to Paris in the 1920s to pursue the common goal of studying art. He carried this instrument next to him during his more than a month's journey by sea, as he returned to China in December 1929, after his five-year stay in Paris. His mandolin bore the signatures of his Parisian artist friends whose native languages ranged from Chinese, French, English, German, Polish, Russian, Italian, Czechs, Romanian, Hungarian, and Spanish to Malaysian.

By 1925, the year Pang Xunqin arrived in Paris, foreign artists were among the city's most conspicuously successful artists, as indicated by *L'Art vivant's* top ten list. "At that moment no informed commentator would have questioned the prominence in the market and the art press of Lipchitz or Chagall, Soutine or Fujita."

This paper aims to locate Pang Xunqin in this vibrant hub of international avant-gardes and explores how his friendship and artistic exchange with artists from Asia, Eastern Europe, and America informed his Parisian experience and helped shape him into the artist, designer, and art educator he subsequently became. Using the corpus of Pang's drawings, sketches, and oil paintings, the paper attempts to demonstrate Pang's transformation from an experimentalist with variants of fauvism, cubism, and surrealism to a transmitter of the avant-gardism which sprouted in multiple centers of the world: Shanghai, Tokyo, Calcutta, and Bombay, to name a few of the most conspicuous ones. Drawing on the discourse of transnational modernism, this paper aims to argue for the multiplicity of avant-gardism and that transnational modernism is characterized by each center's weaving its own patterns into this large tapestry to which Pang Xunqin contributed from Shanghai, and which came to define the Shanghai metropolitan avant-gardes.

Marie Leduc, Interdisciplinary PhD Candidate, Departments of Art and Design and Sociology, University of Alberta, **From China to Europe: Navigating the Field of Contemporary Art**

Since 1989, contemporary Chinese art and artists have been featured in major exhibits around the world and have become a phenomenal presence in the global international market for contemporary art. This international recognition has been matched by a fast rise in prices and increased worldwide sales for contemporary Chinese art. A growing body of literature on contemporary Chinese art has also developed with most of it intent on historically connecting this new art to the cultural and artistic changes within China and explaining this phenomenon as part of China's efforts to "catch up" with Western modernization. To date, only a few authors (Britta Erickson, Melissa Chiu and Hou Hanru) have ventured to research and speculate on how and why these works have become so important in an art market largely dominated by western countries. My current research is concerned with this very question: why, at this time, has the West so enthusiastically embraced Chinese contemporary art? In order to understand the complexities of this trans-national aesthetic exchange, I have turned to a sociological analysis based on the work of Pierre Bourdieu that will study the transition of a set of Chinese artists (Chen Zhen, Huang Yong Ping, Wang Du, Shen Yuan, Yan Pei Ming, and Yang Jie-Chang) who emigrated to France in and around 1989 and, from that base helped to shape what we know today as contemporary Chinese art. In this paper, I will map out the framework for this analysis and discuss the critical questions that are raised when an aesthetic exchange, such as this, occurs between national, cultural and artistic fields of power.

Reevaluating Collecting Practices, Part One

Session Chair: Alison McQueen, Associate Professor, McMaster University

*Kristel Smentek, Assistant Professor, MIT, **La France chinoise: Collecting and Cultural Difference in the Eighteenth Century***

Asian porcelains were among the most desired objects in eighteenth-century Europe, but much remains to be learned from their histories of collection and display. Focusing on French collectors and on selected examples of imported porcelains set in French gilt bronze mounts, this paper will explore how these hybrid luxury objects served as markers of a superior aesthetic sensibility focused specifically on the appreciation of Chinese and Japanese ceramics. Brilliantly glazed Asian vases, bowls and jars were prized as objects that elicited a specific aesthetic response called the “*tact flou*” and defined as “a certain sensation that connoisseurs experience at the sight of these porcelains.” Such responsiveness, and the generation of both a specialized terminology to describe it and an ornamental mode to enhance it, suggests these ceramics were not simply novelties or curiosities from distant lands, but works of art to be appreciated for their different, but no less admirable, qualities. The aim of the paper is not to determine what specific collectors owned (though this is of considerable interest), but to assess what the ownership of hybrid objects like mounted Asian porcelains (objects largely marginalized in conventional art historical studies) can tell us about attitudes towards cultural difference in the eighteenth century.

*Leanne Zalewski, Independent Scholar, **Establishing the Contemporary European Art Department at the Metropolitan Museum of Art in the Late Nineteenth-Century***

By the late 1860s, American critics, collectors, and dealers recognized that the lack of a permanent public venue to view art in New York—the center of the American art world—was a detriment to the city’s culture. Critics as well as art amateurs strongly believed that museums were the most important venue for improving the public’s taste for beauty and aesthetics in the United States. This concern led to the formation of the Metropolitan Museum of Art in 1870. Though funding for the new museum was slim from the outset, leading art collectors John Taylor Johnston, William T. Blodgett, and A. T. Stewart and art dealer Samuel P. Avery were directly involved in the founding, funding, and administration of the Metropolitan Museum of Art.

Not until 1887, though, did the young museum finally acquire a collection of contemporary European paintings. Philanthropist Catharine Lorillard Wolfe donated her entire collection of 142 paintings and watercolors to the Metropolitan Museum of Art along with a \$200,000 endowment for the maintenance of her collection and for future purchases. Through an examination of the role of collectors, particularly Johnston and Wolfe, in the formation of the European art department of the Metropolitan Museum of Art, I offer a case study of the impact of the individual on the formation of a major institution. I will also answer the questions: How was this gift perceived by museum administration? What were the “masterpieces” of the collection? How were the pictures displayed? Did these pictures withstand the test of time? What happened to these artworks?

*Erika Dolphin, Assistant Curator, National Gallery of Canada, **Collecting Spanish Art in North America in the Modern Age***

Spanish art has intrigued foreign collectors, amateurs of art, and art historians since the eighteenth century. Due to the vagaries of history many works were taken out of the Iberian peninsula when the state began to disentail church properties c. 1760, and after 1808, when Bonaparte's troops took war

booty back to France. The Civil War in the twentieth century brought further destruction and migration of art works. Spanish art became particularly popular with American collectors at the end of the nineteenth century, but the phenomenon has yet to be studied and written about in a comprehensive and analytical way. The story is larger than a straightforward history of taste, as North American interest in the Iberian peninsula extends beyond the aesthetic to the political, religious, and economic, and is complicated by the fact that America's regard for contemporary and historical Spain was not always full of admiration.

For many collectors and historians it was the romantic appeal of Spain's medieval past, which was considered particularly exotic because of the Muslim influence on art and architecture. Some collectors, such as Archer Milton Huntington (founder of the Hispanic Society in New York) and Algur H. Meadows (whose collection forms the core of the Meadows Museum in Dallas) were passionate about Spain in particular. Others, like Henry Clay Frick, were intent on acquiring a comprehensive collection of Old Masters, which included great works by Spanish artists such as Velázquez. And, others such as Louisine and Henry O. Havemeyer were passionate about the French avant-garde yet also bought masterful works by El Greco and Goya. I will attempt to understand what drove these interests, and perhaps how the appreciation for Spanish art is intimately bound up with developing notions of modern art in the early twentieth century.

Benedict Fullalove, Instructor, Alberta College of Art and Design, **“Collect Like Drunken Sailors”:
Eric L. Harvie and the Glenbow Museum**

In the mid 1950s, the millionaire Calgary lawyer and collector Eric Harvie announced to the staff of his newly established Glenbow Foundation that he wanted them “to go out and collect like a bunch of drunken sailors.” Fueled by his wealth and ambition, they did just this, and Harvie's collection grew so much that, when it was turned over to the province of Alberta in 1966, it was one of the largest in Canada. It was also among the most eclectic, made up of both extensive archival holdings and tens of thousands of works of art, ethnographic objects and natural history specimens. While Harvie's principal interest was in the history and material culture of western Canada, his collecting impulse knew few boundaries, and the Glenbow's holdings came to include African tribal masks, medieval European armour, cases of rare crystals and gems, and even an assortment of Queen Victoria's undergarments.

Harvie's collecting operated according to dual and sometimes contradictory impulses. On the one hand, he sought to preserve and produce a history of place (western Canada), which was also a personal history (and thus, potentially, a personal monument). On the other hand, his acquisition of what might be termed a modern cabinet of curiosities stemmed from what Mieke Bal describes as the fundamental psychological urge of the collector to find and arrange a virtually unlimited range of objects. This undifferentiating compulsion simply to collect constantly undercuts Harvie's attempt to produce particular histories. It also meant that the Glenbow inherited a collection which is difficult to manage from an epistemological point of view. In the forty years since being established by Harvie, the Glenbow Museum has struggled with the difficult task of explaining, expanding, and confining his unruly foundational collection.

Art History 1550-1989: Now What?

Session Chairs: Kristy A. Holmes, Assistant Professor, Lakehead University, and Sarah E.K. Smith, PhD Candidate, Queen's University

Erin Morton, Assistant Professor, Department of History, University of New Brunswick,
Disciplinary Anxieties: Art History's Dangerous Supplement

It should be clear by this point that the disciplinary anxiety provoked by
 visual studies is a classic instance of what Jacques Derrida called the
 "dangerous supplement."

—W.J.T. Mitchell, "Showing Seeing," 2002

But the supplement supplements. It adds only to replace. It intervenes or
 insinuates itself in-the-place-of; if it fills, it is as if one fills a void.

—Jacques Derrida, *Of Grammatology*, 1998

The study of culture has dominated the humanities and social sciences since the mid-twentieth century, when academics seemed to suddenly realize that culture (much like Ford's cars) was being mass-produced and could be found everywhere (Denning 2004). This "cultural turn" in intellectual thought has influenced a variety of disciplines, challenging both philosophical and socio-anthropological understandings of culture as something that exists on a continuum from high to low. Since disciplinary art history was born from the German neo-Kantian tradition—its object of analysis therefore contingent on hierarchical notions of aesthetic value—the cultural turn has had a profound effect here. By evaluating both elite and popular culture without giving either a privileged status, the increased study of an expanded cultural field displaced belief in the concept of art's transcendence with interest in the relationship between power and knowledge as it functions in the context of mass capitalist production. This gave way to what many regard as art history's "dangerous supplement"—visual studies—its arrival on the scene leading me to ask: what has the supplement supplemented? As this new field concerned with the study of culture in relation to the visual and the material world came to reject "art" as its primary object of analysis, it supplemented art history's very underpinnings. This paper will examine the void in the very nature of art history that prompted the field of visual studies to begin with.

Robert Belton, Dean, Faculty of Creative and Critical Studies, University of British Columbia,
 Okanagan, **What Empirical Anti-Aesthetics Might Hold for Art History**

New brain-imaging technologies have exploited artworks to produce meaningful results for cognitive psychology. For example, fMRI scans have revealed that the fusiform gyrus is implicated in facial recognition in pictures, that trained and untrained viewers of artworks exhibit cognitive differences in facial recognition, and that more generally there are significant hemispheric and eye-movement differences between trained and untrained viewers. What these technologies cannot do yet, however, is generate useful predictions about response differences between subjects in the same class. For instance, the fMRI might just be able to differentiate viewer A in the class of untrained viewers of artworks from viewers B and C in the class of trained viewers of artworks, but fMRI will not be able to distinguish between viewers B and C in any meaningful way. In other words, the fMRI instrument is too coarse and slow to produce cognitive information of the subtlety needed for art historical and critical analysis of subjective difference. Consequently, a great deal of empirical *and* theoretical work is needed to contextualize and give meaning to the information produced by such technologies. A great deal of psychological literature has been doing just this, but it seems to have had almost no impact on art writing. This is probably because empirical aesthetics predominantly uses traditional or uncontroversial artworks

in its tests of brain function and subjective response, whereas art history is filled with much more challenging and confrontational artworks that have critical or political aims, a category of work sometimes called the “anti-aesthetic.” Art history and visual culture no longer conceive of artworks solely as objects of aesthetic contemplation. They are now objects that test the social and symbolic structuring of the fields in which subjects encounter them. I argue, therefore, that for empirical aesthetics to be of use to art history and contemporary art writing, it should reinvent itself as “empirical anti-aesthetics” and become a new instrument in the art history and visual culture toolbox. To this end, I propose a model of cognitive processing capable of describing the mechanisms underlying new definitions of subjectivity and difference.

Dorothy Barenscoff, SSHRC Postdoctoral Fellow, Cultural Studies Department, Trent University,
**Re-Envisioning Frameworks of Radicality: Modernism, Visual Culture, and the Budapest
“Avant-Garde”**

For historians of modernism, and especially among historians of art and the “avant-garde,” the interaction between modern artists and the popular visual culture surrounding them has most often been understood and characterized as uneasy, if not altogether fraught. As an international cultural movement of the late nineteenth and twentieth centuries, modernism has generally been understood as both a theory and a practice which holds that artists and practitioners must break with the mainstream and/or traditional culture in order to produce new modes of expression and understandings of the present. And while the current climate of post-structural intervention has attempted to forge more direct links between previously separated realms of “high” and “low” art, the problem persists that little has been done to dislodge the ironclad structures that constitute the historical narratives of modernism *writ large*—accounts that often pit favoured notions of artistic autonomy, departure from tradition, and radical resistance in opposition to much maligned conceptions of “mass culture,” vernacular expression, and the alienating effects of new technology. This is why, for example, the histories of photography and cinema have often proven a problematic adjunct to more traditional histories of modern art, particularly in the formative stages of modernism’s development in the late nineteenth and early twentieth centuries. It is also why issues of authorship, authenticity, connoisseurship, and the role of the spectator have continued to challenge and trouble the discipline of art history—a field of study implicated in reinforcing a construction of modernism’s autonomy from other realms of cultural activity.

My research interests, at their broadest level, therefore call for a much-needed re-evaluation and exploration into why the constructed opposition between conceptions of modernism and popular visual culture have remained so resilient within histories and theories of European modern art history. More specifically, I see my intervention as laying a theoretical scaffolding for alternative accounts of a more broadly defined and interconnected matrix of European visual representation, beginning in the fin de siècle era and looking to developments on the conceptual periphery of Europe as a point of departure. I am therefore deliberately seeking to generate a focus within a highly specific historical and theoretical context well *outside* the primary paradigm of a French Parisian modernism—a paradigm built on a very specific history, experience of revolution and radicality, and understanding of developments in modern art and urbanism, that adheres to an arguably more consistent or stable construct of national identity, and one that also implicates a long history of colonialism. While critical and valuable as a discourse, and one that no doubt fuels the conversations we as art historians engage in, it is also a paradigm that has arguably dominated and homogenized histories of modernism and modern art for well over a century, both in Europe and beyond. As a way to shift the conversation and start a new dialogue, I want to bring attention to the rich social and political context of the Austro-Hungarian Empire, where the formations and theories related to modernism and notions of the avant-garde present clear challenges to Western European models. As part of my paper and to add further analysis about the state of our discipline, I will also include a discussion of my past year’s experience and observations as an art historian and SSHRC postdoctoral fellow situated and interacting within Trent University’s Cultural Studies Department.

Feeling Canadian Photography

Session Chair: Sarah Parsons, Associate Professor, York University

This panel has been sponsored by the Department of Art and Design's Visiting Speakers Committee, as part of the 2009-2010 Perceiving Technology series.

Gabrielle Moser, PhD Candidate in Art History, York University, Affective Displacements and the Critique of Global Capital in Stan Douglas's Every Building on 100 West Hastings

This paper analyzes how affect is mobilized in Stan Douglas's photograph, *Every Building on 100 West Hastings* (2001) and questions how the political and emotional impact of the image changes in different viewing contexts; specifically when viewed at Vancouver's Contemporary Art Gallery, and in the lobby of Toronto's McCarthy-Tétrault law firm. Douglas's photo is a sixteen-foot-long panorama of a block of the Downtown Eastside, a neighbourhood colloquially known as "the poorest postal code in Canada." By documenting the materiality of the block in vivid detail, *Every Building* functions as an affective critique in its local viewing context by focusing attention on a discrepancy in the narrative of the triumph of global capitalism; while the rest of Vancouver has recovered from deindustrialization to function in the globalized economy, Douglas's image attests to the fact that the Downtown Eastside has, instead, declined, becoming an affective and anxiety-inducing foil for the rest of the city.

Every Building's critical engagement with discourses of globalization is complicated, however, by the photograph's status as a physical art object and commodity that circulates and is implicated in the same economic systems it aims to critique. The photo's participation in this global art market, as well as the conditions of its production, which borrow the aesthetic strategies and facture of commercial film production, raise questions about the implications of borrowing techniques from dominant forms of representation in order to critique globalization. Does the photograph maintain its affective and political potential as critique when viewed in the lobby of a corporate law firm? Or is this critical function displaced and negated by an affective viewing experience constructed through the aesthetic conventions of commercial film production? And, if such a specific photographic depiction can elicit these conflicting readings, what does this say about the cultural currency of the image? This slipperiness of meaning and interpretation are, I argue, an integral part of *Every Building's* appeal as an image, raising important questions about how photographic affect is mobilized in different viewing contexts and the limitations of adopting commercial forms of photographic representation to function as political critique.

Sharla Sava, Faculty, Communications Department, Capilano University, Contemporary Vancouver Photography: Finding Affect in Everyday Spaces

Theories of affect would seem to find a natural fit when it comes to photography, in part because of the ease with which the photograph represents the drama of the human figure, allowing for a mimetic identification between subject and viewer. Whether we look to the careful pose of the professional marriage portrait or the snapshot of a child's birthday party, photography lends itself to an engagement with distinctive emotions and moods. How is affect manifest when it comes to photos of objects and spaces in everyday life? Is it useful to consider theories of affect in relation to documentary, conceptual, or street photography? Can we interpret the emotional resonance of a run-down workbench, or a rain-filled suitcase?

During the 1980s, Vancouver established an international reputation, in the contemporary art world, for its contribution to the emerging arena of staged photography. Photographs by Ken Lum, Jeff Wall, Ian Wallace and others relied on cinematic production techniques to create large-

scale, dramatic *tableaux*. Engaging with modes of interrogation inspired by minimalism and conceptual art, Vancouver artists participated in a renaissance of theatricality. These kinds of pictures appeal to narrative interpretation because they offer scenes of dramatic action, linking the experience of the figures portrayed with the harsh constraints of late modernity.

recent years Vancouver artists including Roy Arden, Christos Dikeakos, and Jeff Wall have turned their cameras to the neglected, overlooked, and often unremarkable spaces of the everyday. Rather than staged dramatic action, these defiantly anti-theatrical pictures have largely abandoned figuration. In spite of this absence, I think there is room to argue that such pictures are, in a way, deeply inhabited. Although conspicuously under-populated, these pictures, whether of cluttered workshops, impoverished alleys, or undeveloped urban properties, are filled with material traces of human ingenuity and manufacture. The purpose of this paper is to investigate the emotive realm of everyday objects and places, and, in so doing, to consider a few of the aesthetic controversies that have informed Vancouver's transition away from cinematic pictures.

Dawn Owen, Assistant Curator, Macdonald Stewart Art Centre, **Spectacle and Artifice in Canadian Photography**

"Spectacle + Artifice: The Performance of Photography" examines the performance of photo-based art—its technical articulation, architecture, staging, and implicative properties—through the work of Canadian artists Carlos & Jason Sanchez, Natascha Niederstrass, and Reece Terris. This paper ignites the tensions between actuality and the abstract, where the photograph functions as, and convinces of, spectacle (in representation and performance) and artifice (an approximation and conception of the real). As both object (artifact) and portal (window), the photographic image represents a parallel visual environment that is at once physical and conceptual. I ask the questions: What is the "space" of photography (its representation, occupation, and tangibility)? Who performs the photograph and how is the viewer implicated in its performance? How are photo-based artists, and the curators who provide public space for their work, negotiating this highly mutable medium? My paper engages the physical and emotional resonances of photography. I focus on the performative aspects of the discipline and the impact of spectacle on the representation and actuality of conceptual and real spaces through an examination of key works by contemporary Canadian photo-based artists which I have curated for exhibition in a public art gallery. I propose that photo-based practice is performance: as documentation of an act, as occupation of space, and as activation of narrative within and beyond the photographic frame.

Medieval Art and Architecture, Part Three

Session Chair: Malcolm Thurlby, Professor, York University

Ronny Lvovski, PhD Candidate, University of Toronto, **Articulation of Liturgical Space in Early Medieval Churches in Spain**

This paper investigates the churches in the Kingdom of the Asturias between the 8th and 10th centuries. Although little remains in the way of original architectural fabric, the churches in the northwestern part of the Iberian Peninsula coherently demonstrate a hierarchy of space. Each structure emphasizes important liturgical and royal sections via a strategic implementation of articulation and ornamentation. The application of cut stone, marble, vaulting, arcading, painted decoration, carving, and lighting all contribute to an iconographic distinction within the churches. Due to a significant lack of documentation, it is unclear precisely who was responsible for the articulation of space in these buildings. Scholars have consistently attributed a building's style to its patron and, in turn, have suggested an approximate date. However, there are particular instances where motifs are deemed the influence of a craftsman. Certainly, where these dilemmas arise, a building's date must be carefully considered. Questions of this sort are posed and as such the relationship between patron and mason are explored in relation to a building's hierarchy of space.

Malcolm Thurlby, Professor, York University, **Architectural Representation In Anglo-Saxon and Anglo-Norman Painting**

Three little-known 19th-century articles explore architectural representation in Anglo-Saxon manuscripts in relation to Anglo-Saxon and Anglo-Norman architecture: Thomas Wright, "Anglo-Saxon Architecture, illustrated from Illuminated Manuscripts," *Archaeological Journal*, I (1846), 24-35; J.P. Harrison, "Anglo-Norman ornament compared with designs in Anglo-Saxon MSS," *Archaeological Journal*, xlvii (1890), 143-53; and J.P. Harrison, "Note on English Romanesque Architecture," *Journal of the British Archaeological Association*, NS, ii (1896), 268-72. Wright suggested that a significant number of architectural motifs used in pre-Conquest manuscripts accurately reflect those used in contemporary churches, while J.P. Harrison argued that many architectural motifs usually considered post-Conquest already appeared in Anglo-Saxon manuscript illumination. This paper examines some of the motifs discussed by Wright and Harrison, and introduces new observations in support of their theses. Particular reference will be made to Caedmon's paraphrase of Genesis (Oxford, Bodleian Library, Junius II), and the illustrated Hexateuch (British Library Cotton Claudius B IV). In conclusion, consideration will be given to architectural representation in Romanesque painting and sculpture as a reflection of contemporary architectural practice.

John Osborne, Professor, Carleton University, **Charles Smeaton and the Early Photography of the Roman Catacombs**

When the Roman catacombs began to be systematically re-explored and published on in the 1850s and 1860s by Giovanni De Rossi, various attempts were made to use the recent invention of photography as an aid to the documentation process. Initially, these foundered due to an insufficiency of light in the dark underground spaces. In 1867 the problem was solved by a young Canadian photographer from Quebec City, Charles Smeaton, who successfully used magnesium wire for this purpose.

Smeaton's contribution to photography in Canada and in Rome was first introduced in a *RACAR* article in 2007, written by Andrea Terry and John Osborne. Subsequent research has revealed considerable new information, including a first-hand account of the experience of making pictures in the catacombs, written

by Smeaton and sent to his family in Canada prior to his death in 1868. The proposed paper will supplement the *RACAR* article with new information regarding Smeaton's photographic activities in Canada and Italy, as well as offering new information about his pictures of medieval architecture in Britain. It will also assess the important role of Smeaton's photographs in subsequent academic studies of the mural decorations of the Roman catacombs.

Friday October 23 / vendredi 23 octobre: 4:00 – 5:30

Thinking Together, Acting in Concert: Collaborative Practice in Postwar European Art

Session Chairs: Jill Carrick, Assistant Professor, Carleton University, and Steven Harris, Associate Professor, University of Alberta

Nicola Pezolet, PhD Candidate, Massachusetts Institute of Technology, **The Cavern of Anti-Matter: The Techno-Primitivist Imaginary of the Situationist International, c.1959**

Central to the Situationist operation, but largely left out of recent Anglo-American scholarship, Giuseppe “Pinot” Gallizio’s theoretical and artistic contributions form a fascinating case-study to reflect on the complex nature of postwar debates surrounding the “synthesis of the arts”. This paper is a close analysis of the genesis of a specific project, the Cavern of Anti-Matter, a performative environment devised by the Situationists using hundreds of meters of Gallizio’s so-called “industrial paintings” in 1959 at the Galerie Drouin in Paris. Special attention will be devoted to Gallizio’s correspondence, as well as his preparatory notes, in order to reveal the Italian artist’s fascination with Surrealist experimentation, an interest that was occulted in official Situationist sources by Guy-Ernest Debord, who was anxiously seeking to break with his predecessor, André Breton.

Karen Kurczynski, Visiting Assistant Professor, Massachusetts College of Art Gallery, Lecturer, Museum of Modern Art, **Jorn’s Aarhus Murals and the Question of Collective Expression, c.1959**

This paper will examine the issue of collective expression—meaning in this case the manifestation of singular subjectivities shaped by a collective experience—in the Aarhus ceramic mural and the tapestry *Le long voyage*, conceived by Asger Jorn and completed in 1959. I will consider these projects in light of Jorn’s earlier experience in collective mural painting with Léger and Le Corbusier (1936), at Sophus Baggens Kindergarten (1944), and Bregnerød (1949), and in contrast to his contemporaneous participation in the Situationist International, where he produced collective works including the two artist’s books he made with Guy Debord, Otto Permild, and Bjorn Rosengreen, *Fin de Copenhague* and *Mémoires* (1957–58). Jorn was drawn to ceramics in the postwar period as a way of engaging with the traditional crafts of first Denmark and later Italy, grounded in the Cobra-period understanding that local crafts embodied spontaneous collective expression. He conceived of ceramic production as explicitly collective, inviting artist friends from around Europe to two “international ceramics congresses” in Alba in 1954–55. Jorn began collaborating with Pierre Wemaëre on tapestry production after Wemaëre taught himself weaving in the 1940s. The two artists, who conceived of themselves as painters, engaged artisans in an unusually collaborative approach to weaving which nevertheless remained within a more conventionally gendered top-down process. These experiments with traditional media culminated in the 10’ x 89’ ceramic mural and tapestry for the Statsgymnasium in Aarhus.

I argue that Jorn’s approach to ceramics involved a conception of personal expression in a group context similar to that applied in his painting, while his tapestry production with Pierre Wemaëre took a rather different approach and had different implications—although both media explored the social meanings of collaboration, the decorative, and the tactile or spatial. Jorn explicitly critiqued in his writings the institutional demarcations of art, architecture, kitsch, folk art, and craft. The Aarhus projects challenged the aesthetic conventions of classical purity and modernist rationality and it rejected the modernist notion of individual expression while reviving turn-of-the-century approaches to the decorative

environment as social critique. Jorn's projects attempted to reconceptualize traditional artistic processes as simultaneously local and international, in media associated with particular geographic areas extending back centuries, but reinterpreted for a newly global culture. These projects attempted to formulate a decorative art appropriate for postwar industrial societies, which was critical of both nationalist notions of craft traditions and of Situationist tendencies toward avant-garde advancement and the supersession of art.

Steven Harris, University of Alberta, How Language Looks: On Asger Jorn and Noël Arnaud's La Langue verte et la cuite, 1968

Asger Jorn and Noël Arnaud first met each other in Paris in 1947, when they were involved in the activities of the revolutionary surrealist group, and their paths crossed again on numerous occasions before their collaboration on *La Langue verte et la cuite*, a book published by Jean-Jacques Pauvert in the fall of 1968. The book was largely conceived, written and laid out by Jorn (with Arnaud revising Jorn's casual French and adding some sections of his own) as a parody of Claude Lévi-Strauss' *Le Cru et le cuit*, which had appeared in 1964. The focus of the book is on the tongue—the unruly tongue of popular language and drunken excess—in keeping with its parody of the structuralist emphasis on linguistic systems, which is critiqued through both word and image. The two authors have overlapping interests and concerns, including a political preference for popular forms of expression evident in the many reproductions of imagery carved by anonymous artists, or drawn by cartoonists, of people or animals showing their tongues. While the text of the book is a hilarious parody of the pretensions of Lévi-Strauss' literary style, the reproductions remain key to a book that criticizes a structural understanding of language *by means of* images in which the tongue is shown to be a remarkably versatile organ. The publication will be contextualized through a discussion of the critical reception of structuralism in the 1960s by Henri Lefebvre (an important thinker for both Jorn and Arnaud) and Umberto Eco, as well as Jorn's own commentary on *Le Cru et le cuit*.

Reevaluating Collecting Practices, Part Two

Session Chair: Alison McQueen, Associate Professor, McMaster University

*Briana Palmer, Assistant Professor, McMaster University, **Collecting Artifacts, Experiences and Memories in a Contemporary Artist's Practice***

The transition between experience, artifact and memory is the focus of my research. It is in the comfort of the everyday, the mundane act of living, that images, objects, and ideas are gathered. Much like my work, my ideas assemble as a collection of random fragments that have no demarcated boundaries. Discarded detritus of nature, man-made objects, found images, memories, colours, shapes and textures can inform my research.

This anthology becomes the integral part of the research as I construct it like a jigsaw puzzle; it becomes the artifacts or souvenirs of a past. The collection inherits a fluidity of materials as each of the items is transported into various media. These transformations alter their original state, from static components to a perpetual metamorphosis. As this collection grows, the items are pulled further from their original source, re-writing a history, a journey without conclusion. The collection reflects narratives of a lost identity that parallel the fleeting moments that memory betrays.

An essential representational strategy inherent in the larger body of my work is for the elements of the prints and drawings to mirror the components of the sculptural assemblages. These works on paper exhibit similar patterns as the collection; the choices are eclectic. Often, the images are awkward predicaments that I set up in order to create a sense of uncertainty. I do not want my work to rely on what I know, but rather, I wish to create dwellings of surprise. It is the use of two and three dimensions that mimics the transitions between the tangible artifact, and memory. The work is the evidence of time, a moment that is past; it becomes the palimpsest of stories that have no fixed meaning. These two- and three-dimensional works are the space between the real and the memory of the real. This continual transformation of imagery is balanced between fact and fiction. It is in this space of uncertainty that I position the viewer. The work becomes reminiscent of experience but the imagery itself is lucid; slipping out of what is known.

*Judy Major-Girardin, Associate Professor, McMaster University, **Collecting as Visual Research***

People from all walks of life seem instinctively compelled to gather together similar objects and images for study and enjoyment. The resulting groupings form an infinite range of different types of collections expressing individual sensibilities and eccentricities. The impulse to investigate similarities within a collection is inevitably countered by an equally strong desire to discern the differences as each collector strives to become expert on the variation and quality of the objects they collect.

As a visual artist, I am attracted to natural and man-made objects and visual motifs that inform my definition of pattern. My studio practice explores the permutations and reinvention within a limited set of motifs. The resulting prints and paintings exhibit a strong element of repetition while simultaneously exploring the infinite possibilities for reinvention. This presentation will discuss a body of visual art tracing the imagery back to the visual collecting that inspired and informed it.

Allison Collins, MA student, Department of Art History, Visual Art and Theory, University of British Columbia, **Enough is Enough: Contemporary Artistic Practices of Accumulation**

Culling collections from junk heap to art piece involves strategies of gathering and compiling that lie somewhere in between a taxonomic process and a hoard. Less interested in what can be thought of as a museological imperative to organize things, individual artistic practices of accumulation, as opposed to collecting, are more interested in unveiling and revealing the meaning inherent in their chosen subject matter than in imparting meaning through categorization. In this paper I look closely at several Canadian artists—including Steven Shearer, Roy Arden, BGL, Germaine Koh and Raymonde April—who in the making and display of their work accumulate objects to form artworks out of masses of items that resist the finality of a collection.

These artists steer clear of the systematic identity construction that is described by scholars like Baudrillard in relation to collecting as a rationalizing of items into a coherent system. Strategies of accumulation preserve their subject matter's original meaning through sensitivity to the material and social nature of the objects in question. Gathered, appropriated and refigured, the objects engaged by these practices are often used to foster dialogue about the meaning of an object and its context in a fashion that parallels the aims of curatorial and museological discourse.

Boris Groys contends that the ideal museum ensures history and meaning through its historical imperative to collect, include, and thus define art. The artists discussed take on subject matter that is often refused, forgotten and excluded, bringing forward the meaning inherent in a position of exteriority. Taking on the meaning of systemic display in the museum, the artists discussed interrogate the possibility of employing a museum-like strategy, at times subverting it, but steering clear of institutional critique; gathering leftovers and rejects into subject matter for artwork in order to probe and display the meaning inherent in an object's existence both within and outside of the museum.

Claude Lacroix, Associate Professor, Bishop's University, **Quebec's 1% Public Art: Collecting Practices and Politics**

My paper examines the collecting practices and politics of a very specific kind of institutional collection. Since 1961, the province of Quebec has had a public art policy that allocates 1% or more of the construction budget to commission works of art for government and public buildings and outdoor sites. To this day, some 3000 works of art done by over 600 artists have been funded by the 1% Policy, making it an imposing government-owned public and contemporary art collection. Over the years, what began as a relatively simple Policy for the Embellishment of Public Buildings evolved into a complex Policy for the Integration of Art to Architecture and to the Environment Surrounding Government and Public Buildings and Sites. Drawing on government documents, the complexity of this policy will be discussed in terms of the legislative, executive and administrative powers which rule the placement, content, intent and purpose of the art works.

Surprisingly enough, it was only a decade ago that the provincial Ministry of Culture began to refer to these works as being an "artistic heritage" and their inventory and documentation systematically undertaken. By 2002, they were finally recognized by the Ministry as a "unique" and "important public collection." Different measures were taken to ensure their protection, preservation, and maintenance. I will argue that the recent discourse not only intends to officially consolidate a collection but also to legitimate the whole process, justify the expenditures, and create a sense of value for the public. Some of the challenges facing the 1% collection are due to its particularities. Among them are the diversity in medium of the works, the proximity and accessibility of the works to the general public, the context of their display in public buildings such as schools, libraries, hospitals, or in parks—not museums and art galleries, the ensuing diversity of their audiences, and the geographic dispersal of the collection across the

province. A critical analysis of these different issues reveals the conditions of production and reception of such an art collection, shifting our attention away from aesthetic concerns toward the underlying social context, ideologies and politics of state patronage and collecting.

Resurrecting Nationalism in “Canadian Architecture”

Session Chair: Barry Magrill, SSHRC Postdoctoral Fellow, University of Victoria

Nadia Kurd, PhD Candidate in Art History, McGill University, **A Look at Mosques in Canada**

During the fall of 1995, a Toronto resident spoke out angrily against the renovation of a local building into a mosque asserting “there is no comparison to that kind of building in Canada...If they put up this minaret and dome, it will act like a calling card for the whole community.” Such reaction to the establishment of mosques across Canada is unsurprising; since the 1980’s the mosque has become one of the growing markers of difference in the Canadian architectural landscape which has tested the limits of multiculturalism. This paper examines the development of mosques in Canada and how these buildings not only reveal the religious and cultural tensions in the urban make-up of Canadian cities, but have also challenged the field of Islamic Architecture as a historical framework for understanding Mosque architecture. Citing examples such as the Brantford Mosque (Brantford, ON), Jami Mosque (Toronto), and Assunna Annabawiyah Mosque (Montréal), I will argue that these remodeled and transformed spaces expose how current methodological approaches to Islamic Architecture fall short in accounting for mosques outside traditionally Muslim environments and cities as well as Islamic visual norms. In other words, while these buildings do not generally conform to the aesthetic or symbolic conventions of Islamic Architecture by not visibly bearing either a dome or minaret, they do employ visual strategies that articulate identity which reflects the lived realities of the Muslim community in Canada. However the question remains, do these transformed spaces diversify the Canadian landscape or do they assimilate into it? I will argue that while mosques in general continue to be both religiously and culturally marginalized in Canada, these renovated mosques challenge Muslim marginality and are potential sites of change in which Muslims visually articulate identity through the built form today.

Justin McGrail, Department of Art and Design, Vancouver Island University, **Thinking Inside the Box: Shipping Container Architecture as the Creative Refashioning of the Medium and Meaning of Global Consumption**

Residential and commercial shipping container architecture is a significant development that offers new options for housing and retail construction in Canada, while also presenting challenges to building codes and practices. The shipping container itself, as the medium of globalized trade, is at the heart of contemporary production and consumption of commodities. As such, it has philosophical as well as economic meanings that are relevant in its secondary uses as architecture. Recent proposals and examples in Victoria and Vancouver illustrate the flexibility of the shipping container as building material, and suggest some of the political and socio-environmental concerns it may ameliorate. This paper will consider the history of the shipping container, its impact on North American port cities, and new applications that refashion its function, appearance, and meaning.

Michael Windover, PhD Candidate, University of British Columbia, **Cosmopolitan Nationalism in Interwar Architecture**

“Cosmopolitanism” and “nationalism” might appear to be a contradiction of terms, but in this paper, I argue that cosmopolitanism lies at the heart of nationalist architecture. Specifically exploring the architecture and writings of John Lyle, I propose that we reconsider Canadian architectural nationalism—or nationalist architecture—as privileged, trans-cultural appropriation. This reminds us of the constructedness of modern nation-states, “imagined communities” that are bound together largely through forms of mass media (including architecture) and a visual economy of icons (where icons are understood as mediatory and not static objects). Cosmopolitanism in interwar nationalist architecture

suggests a singularity premised on diverse borrowings and the maintenance (even buttressing) of the pre-existing socio-political order. Recognizing cosmopolitanism in nationalist architecture in the post-WWI climate of nationalist fervour evinces some of complexities of the fabrication of Canada as it was defined in relation to both Empire as well as to the ascendant United States. Lyle's writings called on architects to develop a (modern) style unique to Canada. Through an examination of some of his work, including notably the Runnymede Library in Toronto (1929), I will discuss how cosmopolitanism was inherent to the conception of architectural nationalism.

On the Road Again: Artists and Travels

Session Chair: Sharon Gregory, Erasmus Canada Research Chair in Renaissance Humanism, St. Francis Xavier University

David McTavish, Professor of Art History, Queen's University, **Responding to Venetian Art: Some New Observations on Federico Zuccaro in Venice**

Few Italian artists of the sixteenth century travelled as much or as far as Federico Zuccaro. He was born about 1541 in Sant'Angelo in Vado in the Marches near Urbino but moved at an early age to Rome, and his artistic sympathies always lay with that city. He not only travelled widely within Italy but also in 1574–1575 ventured as far as France, the Netherlands and England, and from 1585 to 1588 worked for Philip II in Spain.

From the autumn of 1563 until the summer of 1565 Federico Zuccaro lived in Venice, invited there at the impressionable age of about 22 by Giovanni Grimani, the Patriarch of Aquilea. He quickly received important commissions and met celebrated people. He also made drawings after a wide range of visual objects in the city. Even as a youthful outsider, he vied with established local artists for major Venetian commissions. He returned to Venice in 1582 and 1603, completing a significant canvas for the Sala del Maggior Consiglio in the Doge's Palace.

This paper will discuss some recently discovered drawings by Federico Zuccaro, and re-examine some of his previously studied Venetian works—with the goal of augmenting our understanding of his response to Venetian art as well as our understanding of his career in general.

Allison Sherman, PhD Candidate, University of St Andrews, Scotland, **The Basilica of Santa Maria della Salute as a Repository for Displaced and Homeless Treasures of the Venetian Republic**

In 1656 the monasteries of Santa Maria dei Crociferi and Santo Spirito in Isola were suppressed by Pope Alexander VII, who granted the Venetian Republic the right to any profit made from the sale of these buildings to fund the war in Candia. Perhaps not coincidentally, these two complexes were laden with valuable artistic treasures from the previous century. Before selling off the buildings and objects, the Venetian Senate, urged by the local painters' guild, stripped the monasteries of the finest objects, finally deciding that they be kept in Venice "for the public good", and out of the hands of foreign collectors. Their resolution to create a public collection in the sacristy of the newly built shrine church of the Salute—an important focus of both civic and governmental ceremony and devotion—secured a place of prominence for these displaced works of art, yet also obscured their original meaning and history by shifting their context. This paper will chart these negotiations using the letters of Paolo del Sera, the Medici agent, and Carlo Caraffa, the papal nuncio to Venice, as well as the records of the deliberations of the Senate. It will position this episode as an early example of Venetian awareness of the importance of preserving its cultural patrimony in the face of the voracious appetite of the export market for quality pictures from what was already understood as a golden age of painting.

Sharon Gregory, Erasmus Chair in Renaissance Humanism, Department of Art, St Francis Xavier University, **All Roads Lead from Rome: The Itinerant Antiquarian Enea Vico**

The Renaissance prided itself on its revival of the ancient past, whether in language, civic ideals, philosophy or artistic style. Knowledge of the rich artistic legacy of the classical world as well as the master works of contemporary artists was significantly aided by the dissemination of woodcuts and engravings that could travel, even when artists themselves could not. Among the most important

transmitters of this rich visual heritage through print media was Enea Vico of Parma (1523-1567), an engraver who was also renowned amongst humanists for his antiquarian studies, including books of ancient coins and medals. Vico himself travelled extensively in search of work and patronage. This paper will discuss some of his well-known projects to give an indication of the scope of his work, but will also focus on a few puzzling moments in his career in an attempt to gauge the extent of his relationships with other artists, authors and publishers in mid-16th-century Italy.

Catherine Tite, Assistant Professor of Art History, University of Regina, Luther College, **“That Horrid Electorate”**: Travel, Court Employment, and the Court Life of Artists in Eighteenth-Century Germany

In mid-eighteenth century Germany, courtly appointments were crucial to the success of the history painter, and to some degree governed the fate of the portrait painter. In the North, portraitists Adrien Hanneman, Johann Leonhard Hirschmann and Jacques Valliant worked in the Electorate of Hanover and Prussia on commissions for each ruling dynasty, developing a sizeable studio and employing studio assistants. German-born court painter to the House of Hanover in England, Sir Godfrey Kneller, traveled further afield completing commissions from the crown including state portraiture for distribution across Europe. Yet musical, dramatic, and artistic courtly patronage relied significantly upon the work of itinerant artists, musicians and writers in the artistic capitals as in regional areas of eighteenth-century Germany.

Drawing from research in Germany during 2008, this paper draws from interdisciplinary perspectives to examine the work of eighteenth-century artists holding residential appointments at selected German courts in Northern and Central Germany and the careers of itinerant artists, sculptors and craftsmen (or those completing itinerant periods of work) in the same regions.

Saturday October 24 / samedi 24 octobre: 8:45-10:15

Latin American Art/Art en Amérique latine, Part One

Session Chair: Alena Robin, Assistant Professor, University of Western Ontario

Sebastián Ferrero, PhD Candidate, Université de Montréal, **La représentation de l'expérience dans l'*Historia naturelle* de Gonzalo Fernández de Oviedo**

Né au sein d'une famille aristocrate européenne, Fernández de Oviedo fait son premier voyage en Amérique en 1514 en tant que fonctionnaire de la couronne espagnole. Quelque temps après, il deviendra le premier chroniqueur officiel des Indes sous les ordres de Charles V. C'est en Amérique qu'il demeure la plus grande partie de sa vie, en se donnant comme tâche principale communiquer et informer l'Europe des nouveautés des terres découvertes et conquises. Ainsi, il produira l'une des plus monumentales des *Histoires Naturelles* de l'Amérique, contenant une cinquantaine de livres et des dessins élaborés de sa propre main. La *Historia Natural* d'Oviedo s'élevait sous la promesse, d'après les propres mots du chroniqueur, d'être une histoire véridique du Nouveau Monde. La reproduction véridique d'un objet, et en conséquence de son image, est conditionnée, pour cet auteur, au degré de proximité et d'intimité que construit le chroniqueur avec son objet d'étude. Une proximité spatiale rendue possible grâce à l'expérience phénoménologique du contact avec la chose.

Dans cette présentation, on veut réfléchir aux différents types discursifs et aux ressources, autant visuelles que littéraires, qu'Oviedo met en fonctionnement pour transmettre l'expérience de la nature américaine, une condition préalable pour légitimer son récit. La spécialité de l'écriture et de l'image dans le manuscrit de la *Historia Natural* d'Oviedo se présentent comme témoignage de la présence de l'observateur, en tant que corps qui expérimente, dans la nature américaine, en même temps.

C. Cody Barteet, Assistant Professor, University of Western Ontario, **The Palace and Its Influence on Hispanic American Urban Policies**

In analyzing the urban practices of the *conquistadores* and the Spanish Crown, scholars have sought primarily to uncover the origins of the Spanish-American urban system and its supporting legislation. Although this research has identified several possible influences upon Spanish urbanism, it has not revealed much about the role of architecture within this urban system. Much of the scholarly lack is due to an awareness that the American cities were created to suppress individual and group identities by restricting any displays of self-representation. My project intersects attempts to address this lack by examining the building practices of the *conquistadores* to demonstrate how they used architecture as a means of self-promotion and to force the crown to take legislative action to curtail the colonizers' personalized expressions of autonomy—a form of suppression that the monarchy was unable to employ in Spain.

Specifically I examine several key residences built by the *conquistadores*, including the palaces of Hernán Cortés and Francisco de Montejo, which exhibit characteristics both in their location and style that oppose urban policies later instituted by the monarchy. Indeed, these residences, and numerous others no longer extant, dominated the heart of many viceregal centers and visually asserted the political and social standing of their patrons. Over time such public displays of individual sovereignty were limited, as indicated by restrictions in façade decoration and house location. Such restrictions were instituted to assert the monarchy's political standing in face of extreme isolation from its colonial environs. Thus, through textual analysis of archival documents and extant architectural structures it is possible to illustrate how the *conquistadores'* visual architectural displays influenced the formation of the Spanish Crown's urban policies, which were instituted in an effort to control American urban landscapes.

María Fernández Valle, Ph. D Candidate, University of Western Ontario, **Decorative Excess in the Cordovan and Poblano Baroque**

The object of this study is to demonstrate that transferences of cultural and artistic models between the Americas, specifically Mexico and Cordova, took place during the eighteenth century. Concretely, artistic similarities will be analyzed between the architecture of the Cordovan and Poblano Baroque, and a hypothesis will be introduced regarding the possible cultural reasons that motivated the decorative overcharge of Baroque architecture of the above mentioned centers in the seventeenth and eighteenth centuries.

Most investigators support the hypothesis that European artistic models, and more concretely Spanish ones, imposed new aesthetic models on the New World, and consequently, created a new experience in the Americas. These studies have envisaged a “center-periphery” model as if everything had traveled from the Spanish peninsula to the American reality with immunity to transculturation.

The commercial and social interchange between Spain and the New World since the sixteenth century generated the creation of new artistic forms in the architecture of the Counter-Reformation. This artistic “hybridization” may be found in different cities in the countryside surrounding Cordova and is a product of the exchange of information on both sides of the Atlantic. Priego de Córdoba and Lucena are some of the main urban centers in eighteenth-century Andalusia, home to a significant number of works that manifest the fusion between the “American” and “Hispanic” images. Therefore, this paper will explore the influence of the transatlantic world on the artistic models of Southern Spain during the eighteenth century.

The Embodiment of Craft, Part One

Session Chairs: Susan Surette, PhD Candidate, Concordia University, and Denis Longchamps, Administrator, Gail and Stephen A. Jarislawsky Institute for Studies in Canadian Art, Concordia University

*Susan Surette, PhD Candidate, Art History, Concordia University, **Jordi Bonet's Hommage à Gaudi: Sensual Matters***

In 1963, Jordi Bonet, an immigrant to Québec from Barcelona, Spain, installed *Hommage à Gaudi* in time for the opening of Montréal's Place des Arts. This commission, comprising eight tympana situated above the eight doors leading into Salle Wilfrid Pelletier, was part of a larger decorative program involving several artists working in different media, each of whom contributed a work to highlight a particular aspect of the reception area. Bonet's tympana were the only ceramic objects in this highly symbolic space, a space that announced Québec's cultural, political and social entrance into the modern world. While Bonet's total oeuvre, which includes murals and sculptures in ceramics, metal, and glass as well as paintings and drawings, has been well documented, most authors, such as Jacques Folch-Ribas (1964) and Guy Robert (1975) have relied on the artist's narrative to inscribe Bonet's work within art historical discourse, and have ignored any relationship to craft practice. By employing new interdisciplinary approaches to art and craft history, such as material culture and sensorium studies, this paper will re-examine these eight tympana, situating them within the social and political space of Place des Arts and the transcultural European/North American experience. A discussion of the significance of clay as material, the processes of making employed in the works, and their interplay with the iconography will examine how these function together to articulate social relations in a particular architectural space.

*Amy Gogarty, Artist, Independent Writer and Editor, **Ceramics and Dissolution: Towards the Zero of Form***

Ceramics are often discussed in terms of the transformation of an unstable and ephemeral material, clay, into the permanent and lasting form of fired ceramic; its endurance in the environment, which makes it especially suited for archaeological or archival attention and the use of traditional motifs and forms that persist over millennia. This emphasis on permanence, stability and form obscures ceramics' capacity to engage contingency and natural processes of disintegration and change. My paper will look at the work of certain ceramic artists who deliberately build processes of dissolution and decay into their work in an effort to move beyond the certainties of material, form and utility. I will place their work within the philosophical tradition of "weak or post-foundational ontology" as discussed by Gianni Vattimo. Following Heidegger, Vattimo discusses truth in art as having the "nature of a residue," something that endures "not because of its force . . . but because of its weakness." Vattimo's discussion has value for those thinking about craft practice because it suggests craft might be as much about discovery, uncertainty and Being as about the deployment of specialized knowledge and the skilful repetition of traditional forms.

*Gloria Hickey, Independent Writer and Curator, **Crossing Material Boundaries***

It has been customary in analyzing ceramic practice to examine it in terms embodied in its particular material. For example, we speak of clay's expressive powers as it being plastic or malleable, fragile yet durable. We also dwell on its sensory properties and often it is the sight, smell or touch of a medium that draw a craftsperson to that particular medium.

While it has been important, even respectful, to build a critical vocabulary specific to a medium it is time to ask if this is the only productive route. Are we unnecessarily limiting our inquiry? Do we suffer from a

hardening of the categories? I think we would benefit from a more generous approach and would like to investigate by using one medium's vocabulary to understand another—to interpret ceramics through the vernacular of textiles.

As a case study, I am examining the career of potter and ceramic artist Alexandra McCurdy as it relates to textiles. She started out making ceramic replicas of Mi'kmaq quill work boxes, progressed to lidded containers decorated with quilt and stitch work patterns, and evolved into making ceramic quilts. Now McCurdy makes boxes that are essentially built up of a warp and weft of slip and glaze. These are objects with narrative powers and social commentary that can only be unlocked by using interpretative tools that cross material boundaries.

The Art of Conflict

Session Chairs: Susan Cahill, PhD Candidate, Queen's University, and Erin Morton, Assistant Professor, University of New Brunswick

Shaun Dacey, PhD Candidate, University of British Columbia, **Iconoclasm in the City: Representations of Social Violence in Vancouver**

Deemed by many to be the systematic eruption of an ongoing class-based conflict internal to Canada, riotous acts in the streets of cities like Vancouver are heavily involved in the creation and destruction of imagery and iconography, perpetuated in mass media.

With that said, many contemporary Vancouver artists are using the imagery of localized riots. The socialist-fueled workers' riots of the depression era, the solidarity smoke-ins of the early 1970s, the explosion of sporting event and rock concert riots throughout the last 30 years, and most recently, the protests and violence surrounding gentrification in the downtown eastside, have become the raw material for Vancouver artists such as Stan Douglas, Roy Arden, Isabelle Pauwels, Alex Morrison, and Althea Thauberger. They use video, photography, and performance to re/vive and re/present transgressive and, at times, silenced histories. These attempts underline issues and conflicts still prominent within the local urban space. Viewing these riotous acts as an iconoclastic gesture with reference to the writing of Bruno Latour and Boris Groys, this paper seeks to explore these artists' attempts to represent images of social violence. First, as aesthetic representations of real events, such works accentuate and exaggerate the confusion that mass-media circulation has produced within everyday culture. Secondly, they expose specifics about Vancouver's own dirty secrets, offering an interesting juxtaposition to the media's focus on Canada's role in international peacekeeping.

Neil Balan, PhD Candidate, York University, **The Art of War By Other Means: On Two Domains of Military Aesthetics**

This paper addresses the contemporary war art of three artists: Sandow Birk, Joy Garnett, and the collaborative work of Lyndell Brown and Charles Green. In approaching the works as registers and relays for what I call human-centred warfare and the rise of cosmopolitan militarism, I first examine how these works animate stable if anachronistic conceptions of war via their matter-form. Second, I contend that, in their mimetic and indexical semiotic operations, the works point implicitly and explicitly toward a decidedly human turn in military affairs, a turn that is deeply aesthetic in its nomination and constitution. Ultimately, using a painting from Brown and Green's "Framing Conflict" project (2007) regarding the war in Afghanistan, I suggest several ways that military organs and agents both mediate and actively produce what are arguably new objects and objectives of war.

Allen Ball, Assistant Professor, University of Alberta, **Spectacle in a State of Exception**

Through photography, this project maps out the visible and invisible traces that remain on the surface of the militarized landscape of the Multinational Forces and Observers (MFO) base at El Gorah in Northern Sinai. At the heart of my project lies the question: how does an artist represent the experience of contemporary warfare?

In December 2005, I accepted a volunteer post in the Canadian Forces Artist Program (CFAP) to undertake a tour of duty under the auspices of Operation CALUMET, that took place between June 2-11, 2007. My mission was to witness and document the daily lives of Canadians serving in the armed forces in fulfillment of CFAP's mandate.

Acknowledging that my engagement in the field at Operation CALUMET was facilitated by the Canadian Forces, questions regarding my own subjectivity are foregrounded in this project and are unavoidable. My exposure to events was mediated by the geographic and social itineraries of the armed forces. Therefore, a self-reflexive and critical awareness of the contradictions intrinsic to the environment is crucial. The conditions of my exposure to my subject was an important part of what I documented. In other words, my project constitutes a visual ethnography of an embedded artist.

Satire graphique au Canada avant et après 1950 : politique, modernisme et identité/Graphic Satire in Canada Before and After 1950: Politics, Modernism and Identity, Part One:

Session Chair: Annie Gérin, professeure, département d'histoire de l'art, Université du Québec à Montréal

Dominic Hardy, professeur, département d'histoire de l'art, Université du Québec à Montréal / Groupe de recherche sur la caricature et la satire graphique à Montréal (CASGRAM), **Travelling Aporia: A Partial Cartography of Canadian Graphic Satire, 1900-1980**

Even while a lively tradition in graphic satire had held sway in Québec since pre-Confederation days, the cleric and literary critic Camille Roy could affirm in 1905 that caricature in journalism was above all a form of American excess that would be resisted by those whose aim was to relive “sur ce continent l'âme française, et sa vertu civilisatrice.” By 1933, the French émigré right-wing critic and historian Robert Rumilly could write “Nous ne serions pas de race française si nous ne goûtions l'art de la caricature.” Meanwhile, in English Canada, the recourse to graphic satire was affirmed as a value shared with both Commonwealth and American societies by the time of World War II. Graphic satire's strategies of humour, irony, exaggeration and ethical commentary would thereafter rapidly be adopted in emergent artistic practices of the 1950s and 1960s across Canada's linguistic communities, at which point the infrastructure of art history begins, if timidly, to examine the longer-term importance of a mass-media-based visual satiric culture. Around examples from the productions of figures as diverse as Alberic Bourgeois, Ghitta Caiserman, Oscar Cahen and Pierre Ayot, this paper will reflect on the historiographical transfers and aporia that have marked the study of Canadian graphic satire.

France Saint-Jean, chercheure postdoctorale, Chaire de recherche en histoire de la francophonie canadienne, Université d'Ottawa, **Caricature de l'habitant colon, la double vie d'une icône de l'histoire et de l'identité de la nation québécoise**

Un Vieux de '37 est une œuvre exemplaire de la prégnance d'un motif caractéristique d'une identité nationale dans l'histoire de l'art québécois dont la référence à l'habitant-colon remonte aussi loin que le XVIII^e siècle. Au moment de sa création par Henri Julien vers 1904, elle représentait l'image idéale de l'héritier du Français venu s'établir en Nouvelle-France. Aujourd'hui, schématisée, elle est le symbole de la quête incessante des militants souverainistes du Québec pour un pays dont les frontières seraient celles de la province. Connue, re-connue (mais aussi mal connue), cette aquarelle, réalisée à la suite d'une commande toute personnelle, est devenue au fil des investissements et ré-investissements idéologiques une icône de l'histoire du Québec. Signe indubitable qu'*Un Vieux de '37* fait partie de l'imaginaire collectif, le motif du vieillard portant la tuque et la ceinture fléchée se trouve également dans le discours caricatural, et ce, depuis la fin du XIX^e siècle jusqu'à aujourd'hui. Afin de dresser un portrait plus juste de cette œuvre pour le moins importante, tant dans l'ensemble de la production d'Henri Julien que dans la médiation de la notoriété de ce dernier, je propose, dans le cadre de cette communication, de questionner la résonance qu'eut, et a encore, l'aquarelle *Un Vieux de '37* dans la satire graphique éditée au Québec depuis plus d'une centaine d'années. Se déployant sur les périodes “avant et après” 1950, cette analyse permettra d'une part de mettre au jour les changements perceptuels à l'égard de la place et de l'identité de l'*habitant* (canadien-français et québécois) dans la société et d'autre part de comparer les énoncés socio-politiques qui lui ont été associés.

Lora Senechal Carney, Associate Professor Visual and Performing Arts Department of Humanities, UTSC University of Toronto, **The New Frontier Artists**

The United Front magazine *New Frontier* was published in Toronto from April 1936 to October 1937 in opposition to the “pale pink” *Canadian Forum*. According to the poet and writer Dorothy Livesay, one of the *New Frontier*’s founders and editors, its purpose was to rally middle-class intellectuals and artists to the cause of the international working class against war and fascism. Montréal and Toronto artists with varying degrees of leftist commitment, such as Fritz Brandtner, Louis Muhlstock, Harry Mayerovitch, and Ellen Simon, were associated with the *New Frontier*. This is a study of the graphic work they published there, and of how a small political magazine with a very interesting paralleling of visual and verbal representational practices became, at a crucial and increasingly urgent historical juncture, the site of the interweaving of modernist strategies with a popular graphic tradition.

Perception, Imagination and Visual Culture Before 1800, Part One

Session Chair: Catherine Harding, Associate Professor, University of Victoria

Joseph Polzer, University of Calgary, Michelangelo's Sistine Last Judgment: Concerning His Use of Antique and Late Medieval Visual Sources

Given his genius, Michelangelo's adaptation of visual sources to his own purpose is a complex matter. In the case of the Christ Judge and Mary from his *Last Judgment* mural it can be claimed that he partly fused awareness of ancient sculpture with his own earlier work on the Sistine ceiling in order to portray them as the second Adam and Eve.

It is clear, as Vasari realized, that of the many representations of the *Last Judgment* he would have known he partly quoted Signorelli's murals in the Brizio Chapel at Orvieto Cathedral. There is also substantial evidence, thus far overlooked, that he was specifically aware of the *Last Judgment* and *Triumph of Death* in the Campo Santo in Pisa, impressed by their dramatic rendering and their emphasis on human evil, which would have agreed with his own psychic state, and the papal decision to locate the *Last Judgment* in its unusual position on the altar wall.

Michael Coughlin, PhD Candidate, University of British Columbia, Commedia Dell'Arte in the Paintings of Giambattista Tiepolo

The theatrical aspects of Giambattista Tiepolo's paintings have been well documented. Like a *concertatore* of eighteenth-century Italian theatre, Tiepolo has been described as a skillful director with praiseworthy ability to orchestrate numerous figures in a large composition. In his *Viatiko per cinque secoli di pittura*, Roberto Longhi has described Tiepolo's work as "sotto il travestimento teatrale", or, under the disguise of the theatre. One of the most convincing spokespersons for the theatrical qualities of Tiepolo's work is Michael Levey. To him, some of Tiepolo's frescoes are "moments of pure theatre". When comparing Tiepolo's painted works to theatre, however, the word of the day seems to be opera. Of his *Sophonisba Receiving the Poison*, Levey proclaims that the organization of the scene strongly suggests the opera of the period, and in Tiepolo's *Banquet of Cleopatra* it is as if the curtain rises on an opera at Palazzo Labia. While the popularity of opera in Tiepolo's day certainly adds strength to Levey's arguments, is it fair to ascertain that opera was the only key player in Tiepolo's inventiveness, or should other theatrical sources be considered? Nothing, in fact, vied for popularity more, in Tiepolo's time, than the *commedia dell'arte*, known as improvisational theatre because of the way dialogue was improvised based on a given scenario. The *commedia dell'arte* provided a great source of entertainment for the nobility and general public alike, and although it was not the only theatre type of the time, it was the dominant one and could still leave Venetian theatres sold out as late as 1786. One of the most distinguishing features of the *commedia dell'arte* was its use of stock characters, many of which were masked. These characters, although different depending on the scenario and the individual personality brought by the actor, would have been instantly recognizable to the spectator and have particular traits associated with them, with which the audience would immediately be familiar. By examining Tiepolo's use of stock characters in his prints, drawings and frescoes, I will uncover how the *commedia dell'arte* had perhaps an even greater influence on the 18th century Venetian imagination than the opera of the day.

Sally Hickson, Assistant Professor, University of Guelph, **“L’occhio acutissimo e di vista imperfetta”**: **Girolamo Porro of Venice**

The woodcut artist and engraver Girolamo Porro of Venice (c.1520-1604) is known chiefly as the author of many of the maps in Tommaso Porcacchi’s *Most Famous Islands of the World*, printed in Venice between 1572-1576. At the beginning of a lesser-known illustrated dialogue concerning the *Ancient Funerals of Diverse Nations and Peoples* (1574) the interlocutors contrast Porro’s defective vision with the ‘most acute eye’ he demonstrated in the practice of his art. In fact Porro’s exceptional “sight” is explicitly linked to his ability to accurately represent the exceptional, marvelous and wondrous in the continually expanding late Renaissance world; from the contours and new perspectives of Porcacchi’s islands to the funerary practices of ancient and distant cultures to the imaginary adventures of the Orlando Furioso. This paper is about the nature of exceptional sight and the visualization of the imaginary in Porro’s art.

Saturday October 24 / samedi 24 octobre: 10:45 – 12:15

Latin American Art/Art en Amérique latine, Part Two

Session Chair: Alena Robin, Assistant Professor, University of Western Ontario

William Rey Ashfield, Profesor titular, Universidad de Montevideo, **Baroque Projections in the Uruguay of the Nineteenth Century**

In Hispanic America, some territories of late colonization would be able to be considered, in principle, outside the baroque cultural experience. This is the case of the so-called East Bank of the Uruguay River, located in the geographical interregnum between the Uruguay River and the Atlantic Ocean, which process of foundation of cities began recently in the eighteenth century. The American historiography in general, and the Uruguayan particularly, they have interpreted the architectural and artistic production of this country as the result of a modern mentality, generated exclusively from the transformations introduced by the Bourbon Illustration. No cultural trace of the baroque world then is recognized or accepted in function of the total absence of previous “civilizing” processes.

Nevertheless, a so linear association between the political times and the cultural processes impedes to see and to understand, many times, the deep sense of that production. Thus, different artistic examples of these areas of late colonization allow to observe the substrate of an unavoidable baroque conception, even if their origin and reason should be difficult to explain. Is it a question of accepting perhaps the philosophical vision of an author as Carlos Cullen, which supports that the baroque thing constitutes a kind of American ethos, independently of any coordinate of time and place? Or simply we have to assume that the proposals of political and cultural transformation encouraged by Carlos III in the overseas colonies did not only have a limited impact on the territories of old baroque colonization, but also they failed in the attempt for building a novel model, there where the baroque never took place?

The analysis of certain social rituals in the Uruguay of the nineteenth century, fundamentally those concerning the world of death, as well as artistic representations that express concepts such as vanity and ephemeral nature of life, manifest and confirm the survival of the baroque thing beyond its chronological and spatial frames. Also in matter of urban visions it turns out to be attractive to study the implicit or explicit speeches, developed in modern key by some academicians, and that contrast clearly with the visions of other sectors, possibly more popular, which are formulated since a baroque perspective.

From experiences such as the visual arts and the architecture, the production of the Uruguayan nineteenth century requires to distinguish, nevertheless, different situations and appropriations of the baroque. On the one hand, this condition can be given due to the survival of a worldview not yet exhausted. For another, the baroque thing can appear by the consolidation of an exogenous revivalism that, in this frame of time and place, finds a fertile ground for its acceptance and development.

It is proposed, from it previously presented, to identify and to evaluate, by means of the analysis of three case studies, the continuance of the baroque culture in the Uruguayan nineteenth century: The urban look: baroque vs. modernity. Analysis of the discussion established as a result of the project of construction of galleries around the first square of Montevideo, towards the first decade of the nineteenth century. Building project of the academic architect Tomás Toribio.

- a) Permanences and alterations of the baroque *vanitas*. Analysis of the pictorial work of Juan Manuel Blanes, in particular: *Demon World and Meat*.
- b) The death: celebration and homage. New republican keys in its representation, through the painting, the sculpture and the architecture.

Andrés Villar, PhD Candidate, University of Western Ontario, **Redemption of Arrival and the Arrival of Redemption: Jean Charlot and the Mexican Avant-Garde**

The French painter Jean Charlot (1898–1979) was born and raised in France, but his family's genealogy connected him to Latin America: his great-grandfather emigrated to Mexico, and both Charlot's grandfather and mother were born there. This personal history provided him with the initial motivation to travel to Mexico in 1921, where he became a member of the avant-garde and a chronicler of the local art scene. Charlot was also one of the first muralists to complete a project at the National Preparatory School, the *Massacre at the Templo Mayor* (1922–1923), which made him the target of critics who decried the “modernist” alterations to the colonial building. Thus muralism, a phenomenon now closely associated with Mexico and “Mexicanness,” achieved its initial notoriety in part through the work of a “foreigner.” Charlot's nomadism—the roles he adopted and the cultural geographies he inhabited—makes him an interesting figure through which to approach the problematics of the 1920s Mexican avant-garde, whose debates reflected a continental trend by Latin American vanguardist groups to examine the tensions between local and global, tradition and modernity.

Renato Rodrigues da Silva, Critical and Cultural Studies Department, Emily Carr University of Art + Design, **A Lesson in Deconstructivism: The Interdisciplinary Artistic Practice of Willys de Castro**

The *Active Objects* (1959-1966) of Willys de Castro marked his participation in Neoconcretism, which was an artistic movement that took place in Rio de Janeiro and which changed the parameters of Contemporary Brazilian Art definitively. Castro created a new form of artistic experimentation, which still remains to be fully understood today. A typical *Active Object* is composed of a wooden log covered with painted canvas that is hung on the wall like a regular painting. In this sense, its declared tri-dimensionality contrasts with the flatness of the frontal surface. Based on Ferdinand de Saussure's linguistics and Jacques Derrida's concept of “deconstruction,” I support the idea that the originality of the *Active Objects* is based on the inscription of “signs.” Thus, the semantic analysis of his artistic discoveries—which involve the positive-negative motif, the alternation of visual and tactile registers, and the localized use of optical effects—demonstrates that the inscribed signs critically deconstruct the changes of pictorial and sculptural readings. Avoiding the suggestion of a simple practice of hybridization, I conclude that the unity of these works is found in their convergence to the “paradigm of perspective” to decline the correlative versions of these artistic media.

The Embodiment of Craft, Part Two

Session Chairs: Susan Surette, PhD Candidate, Concordia University, and Denis Longchamps, Administrator, Gail and Stephen A. Jarislowky Institute for Studies in Canadian Art, Concordia University

Michelle Hardy, Curator of Decorative Arts, The Nickle Arts Museum, University of Calgary, **The Embodied Embroiderer: Crafting Bodies in India**

This presentation reports on my experiences of studying embroidery in Western India. Between 1991 and 2006 I conducted anthropological research on the Mutwa, a Muslim clan living in Gujarat State in Western India. Enhancing traditional ethnographic methods with an “apprenticeship,” my research examined the recent history of change to the embroidery produced by Mutwa women and tracked its course from domestic craft through commodity production for global markets. While circulating embroidery reflects Mutwa clan identity, embroidery also speaks more intimately to women’s roles and status within the community and how their bodies are forged through their participation in craft. Women’s relationship with embroidery, for example, shifts with age, circumstance, and intent, as well as a reformed Islamic practice that places high value on discipline and women’s seclusion within the home.

This paper contributes to discussions about the embodiment of social, political and cultural codes in craft objects as well as discussions of identity. Interdisciplinary and cross-cultural, it draws on the theoretical works of Appadurai, Adamson, and Guh-Thakurta, and suggests new perspectives for a critical discourse on craft.

Maureen M. Senoga, PhD Candidate, York University, Lecturer Kyambogo University, Uganda, Ceramic Artist, **Exploring the Materiality of Clay for Meaning Making and Knowledge Generation**

The aesthetic experience involved in the ceramic art practice calls for the reconstruction of the balance between understanding and production in order to consider clay products as narratives, stories or comments about life experiences (Imanol, 2004). This paper discusses clay as a major material for ceramics. Its familiarity makes it innocuous, enabling it to cross from the private domain into the public sphere, giving clay its dynamic state and its role as identity marker. Clay’s materiality—its tactile malleability, earthen sensuousness, and humidity—makes it the medium of more elemental associations and expressions. A material that, I believe, embodies a lot of untapped knowledge which demands to be understood. What kind of knowledge does artistic inquiry produce, through interaction with clay? In this presentation, I will delve into the meaning-making and the role of the potter in the creative process of making a pot. I therefore regard ceramics as a craft/art with varied possibilities providing limitless research ideas; a storied craft bearing histories of clay formation and pottery as the end product. Steeped in tradition, and given the nature of its versatility, clay, a medium common to ceramics, pottery, sculpture, and architecture, offers possibilities for artists to explore its technical and aesthetic vocabulary.

Pam Tracz, Independent Scholar Craft History, **Space for Craft**

Within the practice of craft there is an underlying assumption of space. In order to create an object or work, the creator must have a physical space or area to design and make the object. My study and paper discuss the space for craft as it applies to women in domestic textile work. I have examined 107 quilters at nine different workshops across Nova Scotia. Within my study, I examine the spatial needs of women to create and learn. I will present qualitative and quantitative data which details the spatial reactions to craft

learning environments and home practice with a focus towards what makes for good teaching practice in the studio workshop.

In addition, I will present the instructor interactions which enhance learning and the ability to learn within workshop environments including barriers to learning. I will also use examples of craft studios and workshop spaces to illustrate the need for craft space and learning. Recognizing the need for space within the home is part of an artist and their familial recognition of their craft practice. Without a studio or work area it would be impossible for craft objects to be created, and the production methods taught to the next generation of creators. This vital part of craft is rarely discussed within the framework of craft practice or the embodiment of craft.

Art, Power and Performativity

Session Chairs: Dick Averno, Instructor, Alberta College of Art and Design, and Richard Smolinski, PhD Candidate, University of Calgary

Sarah E.K. Smith, PhD Candidate, Department of Art, Queen's University, **Evaluating the Transgressive Potential of Performance: Rene Francico's *El Romerillo Trilogy***

Within the current context of neoliberal globalization, the transgressive potential of contemporary art is being questioned. Cultural theorist George Yúdice contends that culture can no longer enact resistance because it is expedient, inextricable from global economic and political systems (2003). Yet, what are we to make of arguably subversive approaches to contemporary art such as performance, which claim to challenge dominant discourses and transcend the marketplace? A fitting case study is the work of Cuban artist Rene Francisco, who uses an approach based in Relational Aesthetics. His *El Romerillo Trilogy* is an ongoing series of projects begun in 2003 to aid individuals living in extremely poor conditions in the Havana neighbourhood of Romerillo. Bringing together art students and community members, Francisco coordinates extensive renovations of residents' homes that dramatically improve their living conditions. This work engages in oppositional politics in seeking to provide for community members outside of traditional state structures. At the same time, this work also functions within transnational circuits of contemporary art. In this paper, I interrogate the competing forces of politics, economics, and aesthetics within Francisco's work to evaluate the extent to which it is able to transcend the boundaries of cultural expediency. I also seek to address the larger transgressive potential of Relational Aesthetics, using *El Romerillo Trilogy* as a lens through which to explore art as a space of resistance—a site for the dislocation of dominant discourses and a means to enable alternative social practices.

Maegan Mclsaac, Independent Scholar, **Rebecca Belmore: Mapping Territory Beyond the Margin/Centre**

Motivated by the need for agency and change, contemporary First Nations artists made the critique of Canadian cultural institutions central to their practice in the 1980s and 1990s. Initially, this paper will accept Boris Groys' issue-based paradigm as a framework for Anishinaabe Ojibwe artist Rebecca Belmore's practice in order to explore its limitations when discussing artists who are known for their institutional critique. In the 1990s, Belmore situated her critique of neocolonial museum practices within performance art, which served as a medium of dissent. She has used performance to criticize institutions from the outside, and her marginality continues to be a condition of her criticality in the scholarship about her work. This is complicated by the fact that Belmore moved into the centre of art institutions when she began documenting her performances on video in 2001, transforming them into gallery installations. Since then, she has become a prolific presence in major museums, art galleries and prestigious international biennales. Can Belmore still be critical of art institutions if she holds a privileged position at the centre of these institutions? This paper navigates the limits of the margin/centre and local/global paradigms that frame discussion of contemporary "issue-based" art that has come to prominence in high-profile international exhibitions. I present a dialogic reading of Belmore's work in order to explore the ways in which she has destabilized limiting "local," "marginal," and "issue-based" categories and asserted her own voice, mapping new territory for contemporary artists who defy categorization.

Jamie Quail, MFA Candidate, University of Western Ontario, **Ideas for Sale: Cultural Content in the Information Economy**

This paper addresses the division between market-based artworks and relational projects through key texts by Boris Groys, Maurizio Lazzarato, and Pierre Bourdieu. It questions whether the theoretical

framework surrounding participatory or performative works impedes the social goals of the projects by shifting their intent from the public realm into an exclusive domain of codified and commodified knowledge.

Lazzarto describes “activities involved in defining and fixing cultural and artistic standards, fashions, tastes, consumer norms, and more strategically, public opinion” as immaterial labour that produces the cultural content of commodities. Pierre Bourdieu’s theories surrounding symbolic capital and power illustrate how both relational and non-relational practices are consecrated within the information economy and within the cultural field. This paper suggests that what Groys might describe as market-driven artworks rely primarily on their appeal as aestheticized fetish-objects for legitimation, whereas relational works rely on their theoretically-motivated interest in social engagement. I examine whether the prioritization of theory threatens to inhibit the inclusivity participatory strategies claim to cultivate, due to its commitment to an ideology competing for dominance within the cultural field.

This paper also considers the political context in which the image of the artist-as-entrepreneur is being appropriated by neoliberal agendas to encourage a capitalist work ethic and to hype the “creative city.” In this context, I investigate the link between power and cultural hegemony in the relationship between social engagement and large-scale investment projects—such as economy-stimulating festivals and multi-million dollar institutional renovation projects—which do not necessarily translate into benefits for independent artists.

Satire graphique au Canada avant et après 1950: politique, modernisme et identité/Graphic Satire in Canada Before and After 1950: Politics, Modernism and Identity, Part Two:

Session Chair: Dominic Hardy, professeur, département d'histoire de l'art, Université du Québec à Montréal/Groupe de recherche sur la caricature et la satire graphique à Montréal (CASGRAM)

Anna Hudson, Associate Professor, Department of Visual Arts, York University, **Avrom Yanovsky and Graphic Satire in Post-Second World War Toronto**

Avrom Yanovsky was a member of the Communist Party of Canada and the United Jewish Peoples Order in Toronto who acted on what Tim Buck, leader of the Communist Party of Canada from 1929-1962, defined as the "battle for men's minds." For "Avrom," as he was known professionally, this battle was best waged through political cartoons, which he published in the *Worker* and *The Canadian Tribune*, and internationally through the World News Services. His cast of characters included the money bag, the banker, the capitalist, and the politician, who often appeared with a sidekick—the police or the military. His hero was the worker: an idealized representation of labour who endured the endless greed and buffoonery of capital and political power. This paper brings Yanovsky's political cartoons to light in the context of the history of socially-conscious art and socially-progressive political organizations in Canada.

Robin Simpson, MA Candidate Art History, Concordia University, **Rochdale College's Counterpublics and Printed Satire**

From 1968 to 1975 Rochdale College was North America's largest alternative university and the University of Toronto's first large scale co-op residence. Housed in an eighteen-storey concrete tower in downtown Toronto, Rochdale was a countercultural hub—a site of creative anarchy and political idealism fueled by a constantly changing population. Rochdale's influence on Toronto's burgeoning art community has long been obscured by some of the more sensational moments in its history. The members of General Idea—Michael Tims (aka AA Bronson), Ronald Gabe (aka Felix Partz) and Slobodan Saia-Levy (aka Jorge Zontal)—met and founded the group while residents of the college. This paper will make note of the group's initial foray into graphic satire at Rochdale, activities which introduced concepts, strategies, and formats that would define their work to come. The paper will also survey the countercultural tenor of the college's periodicals, catalogues, and miscellaneous printed ephemera, including diplomas. The satirical components of these documents may be read not only as a single voice for the collective identity of the college but also as a forum for the multiple political, ethical, and sexual identities put forth by the counterpublics which composed this broad collectivity.

Annie Gérin, professeure, département d'histoire de l'art, Université du Québec à Montréal: **Look Both Ways! Irony and Parody in Contemporary Urban Interventions**

This paper examines irony and parody as rhetorical modes in the context of contemporary urban interventions in Montreal. Urban signage (toponymy, wayfinding and other public information regarding uses and practices of urban space) avoids at all costs irony and parody, forms of expression which consist in saying the opposite of what they mean or causing willed ambiguity, thus inviting the user to be active, to reflect, and to choose a position. In the management of public space it is necessary to be clear! In the same way public art, in its commemorative role or as spatial and identity marker, generally avoids the constituent ambiguity of irony and parody. The last few years have, however, yielded a body of ironic and parodic public art works. These urban interventions graft themselves to urban signage or stand in for it.

Focusing on works by Rose-Marie Goulet, Michel De Broin, McLean and Roadsworth, this paper will discuss the precarious character of ironic and parodic modes (which parallels the ephemeral nature of the works), as well as the potential of irony and parody in public space and discourse (reflexive role, of social integrator, and “repair-work,” according to Goffman’s expression).

Perception, Imagination and Visual Culture before 1800, Part Two

Session Chair: Catherine Harding, Associate Professor, University of Victoria

Bronwen Wilson, Associate Professor, University of British Columbia, **Inscription and the Horizon in the Early Modern Mediterranean: Melchior Lorich's *Prospect of Constantinople***

Inscription and the horizon are pictorial signs that reference two different modes of being: the embodied experience of mark making with its material traces of the artist's presence, and what lies in the distance, a past or future that is remote from the viewer, that is imagined, desired, or lost. Yet these two modes of visualizing the near and the far were not mutually exclusive. Indeed, these modes often come up against each other, and it is that tension, brought forward in large-scale topographical views, that I explore in Melchior Lorich's *Prospect of Constantinople*. In 1554, the Danish artist was ordered by the Holy Roman Emperor to accompany Augier Ghiselin de Busbecq to Suleyman's court. There, in Istanbul, Lorich began his panorama, dated 1559, now in Leiden and in fragments. In a context of increasing travel, unfamiliar encounters and cultural translation, visual imagery was a means of orienting the observer, of harnessing vision to knowledge. My hypothesis here is that the horizon, as a pictorial figure that emerges in the context of early modern globalization, provides insights into ways in which Europeans negotiated their distance from, or proximity to, the Ottomans.

Jaleen Grove, PhD Candidate, SUNY Stony Brook, **The Case of the Missing Chimera in Laurent de La Hyre's Allegories of the Seven Liberal Arts**

Laurent de La Hyre painted *The Seven Liberal Arts* for civil servant Gédéon de Tallemant in 1649-1650. The series mutually improved their public images during the civil war (the Fronde) that De Tallemant helped instigate and during the first years of the Royal Academy that La Hyre helped found. In a social climate where *civilité* and conversation offered advantages, perhaps the panel of Lady Rhetoric is key to understanding the series. Iconographic and formal analyses show the aspect of verbal rhetoric known as eloquence—and its visual counterpart, colour—are suppressed. An odd mix of *morbidezza* and *trompe l'oeil* techniques raise questions of appearances versus essences, questions also haunting the practices of rhetoric and *civilité*. A missing chimera specified by Ripa's emblems, that hints at rhetoric's more monstrous methods, is sublimated into a caduceus, transforming Lady Rhetoric into Lady Felicity; while the mix of Caravaggesque genre with Poussiniste allegory subordinates painterliness and feeling to line and decorum. Visual and verbal rhetoric come together to persuade the viewer that the men's respective appearances as bourgeois tax-collector and craftsman ought to be interpreted for their essences as disinterested servants of (royal) Public Felicity. Suppressing the monstrous, chimerical aspect of visual and verbal language, La Hyre paints with the equivalent of *langue propre*—the art of being eloquent without being obvious about it—to couch a subversive intent. His rhetoric cloaks a claim to power that actually departs from that of the throne, by ennobling his and De Tallemant's authority as educated administrators and *honnêtes hommes*.

Ivana Horacek, PhD Candidate, University of British Columbia, **Impressions of the King: Portraiture, Replication and the Everyday Object**

Can an emblematic image of a king on a plain, utilitarian, earthenware drinking vessel wield any power associated with its object and image of representation? In the past such power has been attributed to representations of kings and queens depicted in official paintings, medallions or in important historical documents. Louis Marin has discussed at length the ideological and aesthetic power contained within official royal images and histories of Louis XIV, whose desire for absolute power Marin saw as embodied in the utterance, "l'état, c'est moi." In these images representation is the King's most important attribute

and his most effective means of power. Can a medallion representation of Rudolf II, King of Bohemia and Holy Roman Emperor (1576-1611), portrayed on a drinking vessel, function in a similar manner as images of royal power of Louis XIV? Furthermore, what happens to the efficacy of such a representation when the object on which the image is depicted is duplicated and used in the vernacular context of the everyday?

In this paper I will examine how the device of framing and the potential for replication facilitates the social performativity of royal power of Rudolf II as presented upon the earthenware vessel. While taking into account the materiality of the pint, the function of the oval medallion, its contents, and the object's potential for replication, I will evaluate the efficacy of the pint as a representation of monarchical power.

Saturday October 24 / samedi 24 octobre: 2:00 — 3:30

Centering the Margins of Nineteenth-Century Art, Part One

Session Chairs: M. Elizabeth (Betsy) Boone, Professor, and Joan Greer, Associate Professor, University of Alberta

Ray Hernández-Durán, Assistant Professor, University of New Mexico, **Origen del arte entre nosotros: The Politics of Colonial Canon Formation in Nineteenth-Century Mexico**

In April 1855, following Antonio López de Santa Anna's final return to Mexico City after a brief hiatus, the Minister of Relations received a letter stating that the president wished to form a conservatory of the best paintings in the nation. The memo was directed to José Bernardo Couto, director of the Academy of San Carlos and an arch Conservative who was at odds with the Liberal ideology dominating the national political scene. López de Santa Anna, whose own political posture varied, was attempting to garner Conservative support at this time. Recognizing the Conservative nature of Mexico City's cultural institutions and the president's political ambitions raises questions concerning the political factors that may have played roles in the formation of the first gallery of Novohispanic painting. With such questions in mind, this paper considers the politics surrounding the creation of what would become a formative canon of colonial Mexican art.

Claire L. Kovacs, PhD Candidate, The University of Iowa, **Telemaco Signorini, an Ottocento Catalyst**

In their attempt to come to terms with their place in the nineteenth century, Italian artists were not only dealing with the recent shift of the capital of the art world to Paris, but they were also struggling to define themselves and their art within the newly formed nation of Italy. Artists including the painter Telemaco Signorini provide a unique lens into this bivalent agenda. During his career, Signorini assumed the role of a moving catalyst. He was, as Diego Martelli notes, someone who "fills himself with the ideas of someone else and makes them his own like a traveling merchant sells objects bought from a wholesaler...." It is in Signorini's urban vistas, and their artistic dialogues with Japonisme, photography, Degas and De Nittis, that one sees the greatest example of this process in which Signorini acts as both a participant and a conduit.

Oscar Vázquez, Associate Professor, University of Illinois at Urbana-Champaign, **Charging the Line: Spanish History Painting in(to) an Age of Multiculturalism**

The Triumph of the Holy Cross in the Battle of Navas de Tolosa was exhibited by the Spaniard Marceliano Santamaría in 1892. In this large history painting, the armored soldier on a white horse leaps over the barricade of chained captives as he looks down disdainfully at those being used to defend the enemy's position. Like the very line over which the soldier leaps to "take back" what was suggested to have always been rightfully Spain's (understood as Christian) territory, so too does the painting itself offer a neat demarcation between past and present. This paper will concentrate on the (re)production of history and changing canons (of history painting in the face of other genres), all in relation to Spanish anxieties over becoming an increasingly peripheral nation among political and economic powers of Western Europe. Indeed, works such as Santamaría's tell us much about fears of marginalization during a period in which Spain desperately defended its remnant Ultramar colonies.

Symbol And Meaning In The Visual Culture Of Canada's Indigenous Peoples, Part One

Session Chair: Jean Rosenfeld, Department of Visual Arts, York University

Karen J. Travers, PhD Candidate, Department of History, York University, **The Art of Diplomacy: Wampum in Northeastern North America**

Wampum is at once art, diplomacy and law. Great Lakes peoples exchanged individual beaded strings and intricately designed woven belts both before and after contact. Wampum was traded; it recorded the proceedings of councils, offered peace and condolence, guaranteed safe passage and called allies to war. Owned collectively by the community and entrusted to sacred 'wampum keepers,' belts and strings aided in the transmission of oral histories and were passed down from generation to generation. Europeans officials respected and acknowledged this form of Aboriginal record-keeping and diplomacy not only by receiving wampum from Indigenous allies but by giving it in councils. As a result, many of the symbols and designs incorporated into belts represent an Indigenous understanding of events and agreements made between themselves and representatives of the British government. They have been described as "living treaties"; a beaded equivalent of the parchment documents used by Europeans. In this respect, they are records of Indigenous law. Figures holding hands, council fires, dates and other symbols and designs have deep cultural and diplomatic meaning. Using photographs and illustrations of belts given to William Penn, Sir William Johnson, and George Washington as well as The Great Law of Peace, The Hiawatha Belt, The Great Peace of 1701, The Two Row Wampum, The 1764 Niagara Treaty Belt and others, this paper will discuss the history, symbolism, design and function of wampum belts in the Great Lakes region of the United States and Canada.

Édith-Anne Pageot, Université d'Ottawa, **Un wampum pour célébrer Samuel de Champlain, 400 ans plus tard**

Pour célébrer le 400^e anniversaire de la fondation de la ville de Québec (Québec) par l'explorateur Samuel de Champlain en 1608, une multitude d'événements touristiques de grande envergure ont eu lieu au cours de l'été 2008. Dans le cadre d'une programmation qui se voulait riche et diversifiée, la Société du 400^e anniversaire a invité onze créateurs à concevoir des jardins éphémères *in situ*. Ceux-ci ont en effet été réalisés à l'extérieur, sur le site de l'Espace 400^e, le lieu officiel des Fêtes, aménagé sur les bords du bassin Louise. Le but des *Jardins éphémères* (le titre de ce projet) était "d'apporter un point de vue contemporain artistique sur cet anniversaire." Pour ce faire, on a confié à l'Atelier de Maître Pierre Thibault, la direction artistique et le choix des artistes. De juin à septembre 2008, la programmation festive accueillait donc *Les jardins éphémères* où se côtoyaient des jardins réalisés par des architectes paysagers et d'autres par des artistes en arts visuels. On y retrouvait les projets de Jean-Philippe Saucier et David Brassard de Québec, de Cédule 40 de Chicoutimi, de NIPpaysage Espace DRAR de Montréal, de Plant Architect de Toronto, de spmb projects de Winnipeg, de Sonya M. Lee et Inderbir Singh Riar des États-Unis, de Marie-Josée Matte et Zora Sander ainsi que de Catherine Mosbach de la France, d' Andy Sturgeon du Royaume-Uni. À cette brochette de créateurs provenant d'horizons assez disparates, il faut ajouter les artistes Domingo Cisneros et Sonia Robertson, invités à titre de représentants des Premières nations. Désireux de mettre à jour les paradoxes entre l'idée du jardin, un espace enclos, et les modes de vie nomades des autochtones du nord, Cisneros et Robertson ont réalisé un immense wampum clôturé (*Wampum 400*, 2008). Traditionnellement, le wampum (une ceinture ou une écharpe tressée) pouvait servir de présents, de documents ou monnaie. Dans tous les cas, le wampum fut un symbole fort d'unité et d'accueil. Cette communication propose une analyse des enjeux politiques et esthétiques du symbolisme à l'œuvre dans la version contemporaine du wampum, imaginée par Cisneros et Robertson pour *Wampum 400*.

Louise Vigneault, professeure agrégée, histoire de l'art, Université de Montréal, **Outreach as Means of Trade: The Self-Portraits of Zacharie Vincent (1815-1886)**

Considéré comme le “dernier huron” de race pur, Zacharie Vincent a réalisé une série d'autoportraits destinés à renverser l'image nostalgique et romantique en vigueur au 19^e siècle, mais aussi celle d'une nation marginalisée et menacée à laquelle s'identifiait la communauté canadienne-française. À la suite de l'échec du mouvement Patriote de 1837-1838, et de création controversée de l'Acte d'Union des Canadas, les Hurons-Wendats ont subitement fait figure, pour la communauté francophone, de modèles de résistance politique et d'intégrité culturelle, en devenant un symbole de résignation ou de révolte face aux pertes de leurs acquis. Pour Vincent toutefois, ces autoreprésentations constituaient un moyen de mettre en valeur l'identité culturelle contemporaine de sa communauté, au moment de l'essoufflement de ses revendications territoriales, suite au décès du Grand Chef Nicolas Vincent. La décennie 1840 constituait par conséquent, pour les Canadiens-français comme pour les Hurons de la Jeune Lorette, un tournant décisif pour la défense de leur culture respective. Élu Chef des guerriers, Vincent participera alors au renouvellement des stratégies de survie de sa communauté, à travers son appropriation du langage pictural occidental.

Suivant ce contexte, nous avons entrepris de questionner aussi bien ce langage pictural que la dimension performative de sa démarche artistique, et son réflexe de diffusion massive de son image auprès de la clientèle touristique et politique. Partant de l'hypothèse selon laquelle la multiplication des symboles d'échange et d'alliance à travers ses autoportraits—calumet-tomahawk, médaille de traite, wampum, ceinture fléchée—renvoie à une réalité culturelle non plus traditionnelle mais issue d'échanges et de métissages, l'œuvre aurait contribué à renverser le discours d'authenticité et d'intégrité culturelle largement véhiculé dans les œuvres à thématique autochtone. À partir de ce constat, nous avons entrepris d'analyser les productions de Vincent suivant leur rôle d'agent d'affirmation d'un corps social réhabilité et en constante mutation. Dans cet optique, l'amalgame entre les signes identitaires traditionnels et ceux d'une adaptation salutaire, symboles de survie et du “géné huron,” aurait participé aux stratégies d'échange et de dialogue entre la communauté de la Jeune Lorette et les Allochtones. Au même titre que les objets et les ornements revêtaient traditionnellement, dans le cadre diplomatique et le réseau commercial, un rôle d'intermédiaire symbolique, l'œuvre de Vincent s'est inscrit aussi bien dans une économie de diffusion des organes culturels wendats que dans celle du maintien des alliances interethniques. Comme l'avait déclaré un porte-parole iroquois en 1735, “*Trade and Peace we take to be one thing.*” Témoinnant de la dynamique d'adaptation qui s'est avérée un gage du renouvellement identitaire de la communauté huronne, l'œuvre participerait ainsi, au même titre que la traite aux 17^e et 18^e siècles, à une logique d'échange englobant à la fois les sphères politiques, sociales et culturelles.

Emblems of Female Empowerment in Early Modern Europe

Session Chair: Efrat El-Hanany, Assistant Professor, Capilano University

This session has been sponsored by the Medieval and Early Modern Institute at the University of Alberta.

Erin J. Campbell, Assistant Professor, Department of History in Art, University of Victoria,
Prophets, Saints and Matriarchs: Portraits of Old Women in Early Modern Italy

Old women occupied a somewhat precarious position in early modern culture, both in reality and in the popular imagination. They populated the ranks of the poor as disenfranchised widows, they were the butt of the festivities in the *mattinata*, or they were castigated as malevolent witches. In sixteenth-century poetry, old women were the focus of anti-petrarchan sonnets characterized by often obscene blazons on the aging female body. In art, 'old hags' typically personify transience and vice. By contrast, portraits of old women offer a compelling perspective on the virtues of old age. Through an examination of a series of portraits of old women that were created for the homes of the professional and elite classes of northern Italy during the second half of the sixteenth century, this paper will provide evidence for the pivotal role of old women within the moral and symbolic order of the family, as well as in the wider community beyond the home.

Theresa Huntley, PhD Candidate in Art History, Queen's University, **Politics, Royal Gift-Giving and Female Patronage: Iconography of St. Margaret in the Art of Raphael and Titian**

In his thirteenth-century *Legenda Aurea*, Jacobus de Voragine describes how the imprisoned Virgin and soon-to-be martyr St. Margaret of Antioch implored God to "make manifest in visible form the enemy who was striving against her." In much of the liturgical, legendary and visual sources recounting the life of St. Margaret, the visible form of the enemy is a dragon from whose belly the triumphant Virgin bursts after being devoured. In the Western tradition of St. Margaret's iconography, this account of the dragon's ingestion of Margaret was especially significant to women and a key factor in Margaret's identification as the patron saint of childbirth. This paper aims to examine the use of St. Margaret's image in more public and monumental artworks of the later Renaissance. It will specifically discuss the paintings of St. Margaret created in 1518 and c. 1555 by Renaissance masters Raphael and Titian respectively in the context of the development of St. Margaret's iconography as an example of Christian triumph relating to the politics of royal gift-giving and female patronage in the sixteenth century. Here the figure of St. Margaret is depicted for and in reference to women who were important on the European political scene. Raphael's Louvre *St. Margaret* was a diplomatic gift commissioned by Pope Leo X for Marguerite d'Angoulême, the sister of the new ruler of France. Representations of St. Margaret created by Titian in the later sixteenth century were inspired by Raphael's depiction of the saint and were similarly created with powerful political women in mind: Margaret of Austria and Mary of Hungary of the powerful Habsburg family. The two artists represent the saint using traditional elements of iconography which symbolized the saint's association with maternity, but these previously parturient elements are reorganized to emphasize the triumphant and heroic nature of the saint.

Efrat El-Hanany, Assistant Professor, Art History Department, Capilano University, **The Virgin and the Club: The *Madonna del Soccorso* Typology in Italian Renaissance Art**

A remarkable confluence of the sacred and the profane characterizes the unusually empowered late-medieval devotional image type of the Virgin Mary known as the *Madonna del Soccorso*. Here the graceful

Queen of Heaven with her majestic crown is given a large wooden club of distinctly secular associations as well as an extraordinarily active and aggressive pose, threatening the Devil which is attempting to capture a child. The independent agency granted to the Virgin in this imagery unbalanced accepted doctrinal understandings of the role and power of Mary—and indeed of women—during the time in question. This likely contributed to the subsequent banning of the *Madonna del Soccorso* typology by the Council of Trent. This paper presents a comprehensive examination of the religious and societal motivations that gave birth to such an unusually empowered but ideologically conflicted image of Mary in the central Italian regions during the later fifteenth century.

The Time of Memory: Vision and Ruins in European Art since the 1970s

Session Chair: Ananda Shankar Chakrabarty, Assistant Professor, Ontario College of Art and Design

Bojana Videkanic, PhD Candidate, Social and Political Thought, York University, **Between the Socialist Utopia and Postmodern Paradox: Yugoslavian Art in the Period of Post-Socialism**

This paper seeks to investigate late-20th-century Yugoslavian avant-garde art which rose in response to specific socio-cultural and political conditions of late socialism. As the socialist society went through a series of important changes in the 1970s and 1980s, avant-garde artistic practices were already announcing the end of the socialist project. I propose that in a sense there were two utopian ideas existing under these conditions—one under the failing socialist system and the other reflected in specificities of aesthetic and artistic as well as political engagements of artists of the time. These two very different notions of a utopian society are most potently visible in large urban areas. Thus, the socialist city becomes a highly sensitive surface on which a number of different narratives are inscribed: narratives of the political system trying to assert itself in the consciousness of the nation and narratives of artists who engage the city and live with the city through their works. My paper will therefore deal with these two aspects of late socialist art as I look at works of artists who have in different ways marked the space and the senses of the city and announced their vision of utopia.

Ananda Shankar Chakrabarty, Assistant Professor, Ontario College of Art and Design, **The Spectacle of Another Time: Viallat, Soulages, and Hantai**

This paper will address some late-20th-century works by Pierre Soulages, Claude Viallat, and Simon Hantai in terms of what Jean Clair has described as “a return to the values and themes that were thought to have disappeared a long time ago: those concerning the nature of time and the singularity of memory.” Whether it is the play of intervals and luminous tension in the ultrablack paintings by Soulages, the protean recurrence of a primitive form in works by Viallat, or the insistent opposition of pictorial inscription to its erasure in the folds of Hantai’s paintings, the spectacle offered by all three artists frames, and is framed by, visions of other times. At the same time, I propose that the engagement of these artists with different temporal modes remains coeval with the constitution of the work as an archive, where the mnemonic distillation of a past enables the speculative possibility of beholding in the ruins of the spectacle.

History of Art and the History of Science

Session Chairs: Allister Neher, Dawson College and Mireille Perron, Alberta College of Art and Design

Jamie L. Kemp, PhD Candidate, University of Victoria, **Encircling Elegance: The Computational Frame of the “Zodiac Man” Miniature in *Les Très Riches Heures du Duc de Berry***

This project is an exploration of the cognitive function of “Zodiac Man” images, a genre of illustrations most often found in medieval and early modern medical and health treatises. It discusses the ways these pictures work in the context of the intellectual environment in which they were created and the manuscripts in which they are found. The example found in the *Très Riches Heures du Duc de Berry*, illuminated by the Limbourg Brothers c. 1410, makes an interesting case study due to its inclusion in a luxurious Book of Hours. Perhaps as a function of its unusual context, its compositional and stylistic characteristics represent a significant departure from the conventions associated with what we would now identify as medieval scientific pictures. Specifically, the figures have a sensuousness and individuality that is markedly different from the generic schematizations seen in other examples. It is my argument that the movement away from the diagrammatic representation of norms makes the inclusion of a computational frame meaningful relative to the picture’s epistemic goals. By examining the relationships between this image, its precursors and the intellectual milieu of the Duke, I argue that the integration of diagrammatic elements creates a tension that subtly encourages the viewer to focus on the “objective” acquisition of knowledge rather than succumbing completely to feeling. It reminds the viewer of the rigorous method behind the practice of astrological medicine in a book where support in the form of a textual frame is absent.

Eveline Koliijn, Visual Artist, **Parallel Paradigm Shift in Art and Science**

Scientific illustration and print have been essential to knowledge dissemination throughout history. As a print media artist I explore the relationship between art and science in my studio practice and will reflect on this historical connection with examples of my work. Scientific illustrations have fuelled art, and creative visual modeling tools have assisted scientific research. For example, computer generated protein-models were essential in my collaboration with poet Christian Bök titled: *A virus from outer space*. This project has been described in *Medical Tabulae: Visual Arts and Medical Representation* (RACAR Vol. XXXIII 1-2, 2008). Nowadays art and science are experiencing a renewed paradigm shift towards a more inclusive and holistic approach. The visual arts have heralded this shift by moving away from pared-down modernist views towards a more diverse and global Post-Modernism. Scientists are becoming increasingly dissatisfied with the traditional, mechanistic worldview and are developing process-oriented models based on self-organization, emergence and creativity. As part of this shift, scientific and visual ideas that were abandoned at the turn of the 20th century are reconsidered in the light of new ideas and discoveries. Art-Nouveau and Victorian imagery are revisited and ornament finds acceptance again in contemporary art, craft and design.

Lianne McTavish, University of Alberta, **The Uncertainty of Convalescence: Visual Demonstrations of Illness and Health in Early Modern France**

This paper examines the shifting definitions of convalescence and cure in early modern France, drawing on both medical texts and artistic images. Scholars have already explored how early modern medical practitioners interacted visually with their patients, “reading” the faces and bodies of the sick for indications of their particular temperament in order to arrive at a correct diagnosis and individualized treatment. I extend this research to argue that convalescence was understood as an uncertain time, when

bodily signs were difficult to interpret and could send contradictory messages. Using two case studies—the cure of Sister Catherine de Champaigne as portrayed in Philippe de Champaigne’s famous painted *Ex Voto* of 1662, and the events as well as engravings that celebrated King Louis XIV’s recovery from an anal fistula in 1687—I contend that a convalescent body was considered cured only when it was “seen” to be cured by a broad public. During the early modern period, health could not be achieved without the visual scrutiny of an audience that extended well beyond the medical domain.

Allister Neher, Dawson College, **Grave Robbers, Bloody Murder, and Ideal Beauty**

Today Robert Knox (1791-1862) is remembered as the Edinburgh anatomist to whom the murderers Burke and Hare sold the bodies of their victims. This association brought Knox infamy and ruined his life and career, even though the historical evidence indicates that he was unaware that the subjects for his dissections had been killed for profit (in this era in England and Scotland the law typically turned a blind eye to grave robbers who supplied anatomists with much needed specimens). Before the Burke and Hare scandal and the destruction of his reputation, Knox was the most original, famous and influential anatomist in Britain. He was also a flamboyant dandy with a deep attachment to the arts. His best known books on artistic subjects were *A Manual of Artistic Anatomy* and *Great Artists and Great Anatomists: a Biographical and Philosophical Study*. Knox held interesting and independently minded opinions on the central artistic questions of his day, such as ideal beauty, that were taken seriously by his contemporaries. His elimination from the official history of anatomy however also removed him from the history of art theory in 19th century Britain. Knox was though such a magnetic and towering figure that he has to be brought back to his era which is not complete without him. This paper is a first step in bringing Knox the art theorist back into the cultural life of 19th century Britain.

Saturday October 24 / samedi 24 octobre: 4:00 – 5:30

Centering the Margins of Nineteenth-Century Art, Part Two:

Session Chairs: M. Elizabeth (Betsy) Boone, Professor, and Joan Greer, Associate Professor, University of Alberta

Margaret Samu, PhD Candidate, Institute of Fine Arts, New York University, **Exhibiting Westernization: Nineteenth-Century Russian Artists and the Domestic Art Market**

How could a Russian artist who never left his homeland compete with artists who traveled abroad? Like most European academies, the Academy of Arts in St. Petersburg sent its top graduates to Rome, where they copied ancient monuments, studied with European masters, and worked from female models for the first time. These artists served as channels of communication for Western ideas back to Russia. The female nudes they produced brought them nearly as much popular recognition as their erudite historical paintings. These nudes signaled their cosmopolitan status to their audience at home—an audience accustomed to placing a higher value on works by Western artists. Around 1830, Aleksei Venetsianov began painting female nudes despite never having left Russia. Venetsianov's works provide a springboard for examining Russia's position in the geography of nineteenth-century European art, showing how Russian artists competed for patrons at home by choosing themes associated with Western art.

Anne Dymond, Associate Professor, University of Lethbridge, **The École de Marseille, Provençal Art, and the New Geography of Art**

In late nineteenth-century France, Parisians and others often considered “les provinces” to be almost as marginal as foreign nations. Yet positions of marginality are always measured relative to a putative centre. Art criticism consistently positioned art from the major metropolitan centre Marseille as outside, or marginal to, the national canon. In mid-century, the École de Marseille attempted to legitimate itself with a strategy that mimicked the structures of the centre at the periphery. Later, influenced by the increasingly powerful regionalist movement, young southern artists developed new strategies for positioning their work from creating a vibrant local ‘scene’ to avoid the Parisian system to embracing the Parisian ‘independent’ scene. Regardless, critical reception normally marked difference from the perceived centre. Contemporary discourse does little better: it often attempts to validate the art by pulling it into the orbit of fauvism, or by creating new geographic categories for re-classification. This paper explores the limits of such tropes in considering the new geography of art.

Symbol And Meaning In The Visual Culture Of Canada's Indigenous Peoples, Part Two

Session Chair: Karen Travers, PhD Candidate, York University.

Michelle Bauldic, M.A. Candidate, Queens' University, **Keeping it Riel**

Louis Riel (1844-1885) was a Manitoba Métis politician who is credited with being the Father of Manitoba. He is a controversial figure in Canadian history due to his role in leading the Red River Resistance and his participation in the North-West Rebellion (or Métis Resistance) when he was subsequently hanged for high treason. Thomas Flanagan wrote in 1983, "As long as Canada exists, its citizens will want to read about Louis Riel because his life summarizes in a unique way the tensions of being Canadian: English versus French, native versus white, east versus west, Canadian versus American." The use of Riel in visual culture today continues to reflect the contentious notions and concepts bound up in Canadian identity. He has become an iconic figure: the Prairies' Che Guevara and a father of Manitoba and Confederation, thereby reflecting issues related to both the man and the myth. Exploring this history of representation in Manitoba monuments, and Riel's role as a Canadian political figure, reveals certain paradoxes. It is the commercialization of the image and subversion of Riel as a Canadian statesman that I explore. The image commonly represented is derived from Riel's portrait (artist unknown, circa 1870, held in the Archives of Manitoba)—both by the state for monuments and the public as a commodity. How does this image participate in and subvert the ideas of Canada? By examining the mass marketed image on the t-shirts, we can ask: who uses the image and to what end? Is it a revolutionary image or has it been co-opted? Has the image, because it has been used by the state and on apparel, been emptied of meaning?

Jean Rosenfeld, Department of Visual Arts, York University, **The Duality of Canadian Indigenous Art—Artifact into Art**

Traditionally, Canadian art history was seen as beginning with images produced by the French explorers and missionaries in the late 16th and early 17th centuries. Only recently have survey texts on Canadian art included sections on indigenous art, most of which comes from the post-Columbian historical period. Aboriginal art from Western Canada, such as totem poles and masks, and Inuit prints and sculpture from Canada's north dominate most Canadians' view of indigenous art. Pre-Columbian art from what is now central and eastern Canada was relegated to the purview of archaeologists and museums of anthropology because of its labeling as artifact and has not been seriously considered by art historians. As native peoples become increasingly attuned to their heritage before the arrival of Europeans, artists within the indigenous community increasingly have turned to oral history and pre-historical and historical artifact/artwork as inspiration for their contemporary works of art. Many of these pieces comment on today's concerns of Canada's First Nations—social, political, and economic—and use traditional designs, symbols, and images seen in pre-Columbian art and artifacts such as pottery, petroglyphs and pictographs, and birchbark scrolls. This paper will comment on the aforementioned concepts, put forward an argument that seeks to redefine many archaeological artifacts as Fine Art, and, using examples from several contemporary native artists, including Carl Beam and Roy Thomas, show how the reuse of traditional forms within indigenous art has resulted in a new and on-going reinterpretation of meaning.

Corrosion, Erosion, Erasure

Session Chairs: Linda Carreiro, Associate Professor, Department of Art & Visual Studies, University of Calgary, and Helen Gerritzen, Contract Academic, Department of Art & Design, University of Alberta

Dana Margalith, PhD Candidate in History and Theory of Architecture, School of Architecture, McGill University, **Fragments of Ritual and Traces of Memory in Kahn's Hurva Synagogue in Jerusalem**

The importance given to architectural creation from *tabula rasa* and the praising of freedom of architectural expression, stem from the belief that contemporary environments should suit changes in modern concepts of time, place religion and narrative. However, this rebellion against tradition can lead man to find himself with models that have nothing to do with the nature of experience. To what extent should architectural expressions be an unveiling of the existing and to what extent should it create a new reality?

During a comparative short independent career, Architect Louis I. Kahn was challenged to design public institutions in the USA, India, Bangladesh. and Israel. Kahn acknowledged the transformations in rituals and beliefs in modernity, but, rather than accepting the erasure of tradition, Kahn offered to use fragments of rituals and traces of memories in his projects. By using them as historical “broken texts” he created places which related to the past, dealt with the present and questioned the future. This paper unpacks Kahn's exceptional design for the Hurva Synagogue in the Old City of Jerusalem (1974, unbuilt). It discusses how ideas, concepts and rituals, immanent in The Temple of Solomon, historical synagogues and in biblical times' structures, are interpreted by Kahn and embedded in his designs. By composing “broken historical texts” into a modern space, Kahn manages to promote daily experiences, that at once convey meanings deeply rooted in Jewish antiquity and biblical spirituality, and open towards the unknown future. Thus in the Hurva Synagogue architectural “(hi)story” is preserved as a continuous lived space in modern times.

Linda Carreiro, Associate Professor, Department of Art & Visual Studies, University of Calgary, **Carried Across: A Translation of Texts**

Homer's *Odyssey* begins: “all of the survivors of the war had reached their homes by now and so put the perils of battle and the sea behind them.” In this Penguin Classics paperback edition, translated by E.V. Rieu, the opening passage reads as much as an ending as a beginning. The story becomes a recount of events, told by the survivors. The passage, consecutively an arrival and impending departure as the book prepares to tell the story, also establishes the idea of the recurrence of historical literatures, and their alteration through translation, transcription, revision and interpretation. Drawing upon the Latin term *translatus*, meaning “carried across”, this paper will introduce my critical and creative research on literary texts, some written well over two millennia ago. The resulting artwork proposes the tomes as shifting, folding historiographies, continuously repositioned through time. Within the contemporary context, the transplanted versions are necessarily altered from their original meaning, unable to be read in the same context in which they were created.

Through translation—used here not only to describe a re-construction from one language to another—an alternate form of the text is created. My translation involves the alteration of textual into visual, and visual into textual: text transforms from sign into icon (and inversely icon becomes sign); text is turned into material, and as material, text becomes form. Words are corroded with solvents, cutting and layering, while passages are purposely obfuscated or erased. Replicating the process by which translation occurs,

the artworks preserve components of the initiating source, casting off some of the material while adding new interpretations to create alternate manifestations.

Kenneth R. Allan, Assistant Professor of Art History, Department of Art, University of Lethbridge,
Malevich and the Eclipse

Kazimir Malevich's iconic Suprematist painting, the *Black Square*, had its first incarnation as a backdrop design for the Cubo-Futurist opera *Victory over the Sun*. The backdrop represented an eclipse of the sun. Malevich suggested that the later *Black Square* was symbolic of the suppression of the old world, its erasure, and the opening toward the new world to come. This three-stage process mimics that of an eclipse. I propose that the idea of eclipse provided Malevich with a model for moving toward abstraction and for investigating the artistic possibilities of content suppression and visual erasure, while retaining just enough referential content to promote an intuition of both cosmic and religious allusions for viewers.

Non-representational painting involves a form of communicative denial and is of interest partly for what is seemingly not there. Malevich suppresses most references to the phenomenal world by making rhetorical and symbolic presentations that attempt to declare the negation of subject matter. His "white paintings" of 1917-18 (and his theoretical publication *Suprematism: 34 Drawings* of 1920) demonstrate Malevich's continued interest in the eclipse through his re-enactments of the pictorial condition of erasure.

When it was exhibited in the *0-10* exhibition of 1915-16, the *Black Square* was hung in a manner that deliberately duplicated the presentation of an Eastern Orthodox "icon corner." Malevich's employment of an eclipse reference and presentation of the painting as an icon substitute (while also emphasizing its abstract characteristics) suggests that his "non-representational" paintings require simultaneous readings.

Meghan Bissonnette, PhD Student, York University, **David Smith and the Erasure of Abstract Expressionist Sculpture**

In 1949, Clement Greenberg wrote an article titled "The New Sculpture" in which he identified a sculptural renaissance in American art. At the heart of this renaissance was a group of sculptors loosely affiliated with Abstract Expressionism: David Smith, Theodore Roszak, Seymour Lipton, David Hare, Herbert Ferber and Ibram Lassaw. Greenberg's interest in Abstract Expressionist sculpture would not last, however, and in 1956, in a review of an exhibition of Smith's sculpture, he states that the hopes he once had for sculpture had faded. One of the few exceptions to his disappointment is David Smith who he labels the best sculptor of his generation. Today Smith is regarded as one of the preeminent American sculptors of the twentieth century. In contrast, the work of Hare, Ferber, Lassaw, Lipton and Roszak has been largely written out of the major surveys of Abstract Expressionism and twentieth-century American art. This paper will explore this erasure of their works from the art historical literature focusing on the role played by Greenberg and other art critics and art historians. The influence of social and cultural factors, including post-war nationalism and a growing commercial culture, will also be addressed. Ultimately, this erasure occurred gradually as art historians and critics singled out the work of David Smith from this period, creating a narrative that overemphasized his personal and artistic isolation.