

**UAAC Annual Conference
Congrès Annuel de l'AAUC**

University of Guelph/ Université de Guelph

October 14-16 Octobre 2010

Schedule/Programme

SESSIONS ON FRIDAY, OCTOBER 15

SESSION ONE - 9-10:30

AXELROD 380

Panel: New Ways of Seeing: Art, Visuality, and Surveillance, Part 1

Co-chairs: Sarah E. K. Smith & Susan Cahill, PhD Candidates, Queen's University.

Jeff Barbeau, PhD Candidate, Queen's University

“What You See Is What You Get: Thinking Through Aesthetics and the Biopolitical with Foucault and Ranciere”

MACDONALD STEWART ART CENTRE – Upstairs lecture room

Panel: Histories of Photography, Part 1

Chairs: Sarah Bassnett, The University of Western Ontario.

Linda Steer, Brock University

“Photography and the Beats”

Sharon Sliwinsky, The University of Western Ontario

“Profane Illumination: The Politics of Aesthetics in Lee Miller's Blitz Photographs”

AXELROD 286

Panel: Medieval Art and Architecture, Part 1

Co-Chairs: Malcolm Thurlby, York University & Dominic Marner, University of Guelph

1. Candace Bogdanski, PhD Candidate, York University

“Ambulatories, Crypts and Apses: How to Make Saints' Shrines More Accessible and Extravagant in Thirteenth Century Scottish Architecture”

2. Candace Iron, PhD Candidate, York University

“Medieval Ontario: William Hay, Henry Langley and the changing face of Ontario Architecture in the 19th century”

3. Ronny Lvovski, PhD Candidate, York University

“The frescoes in the church of San Julian de los Prados, Oviedo (c. 812-42)”

AXELROD 185

Panel: The Neoliberal Undead: First as Tragedy, Then as Farce

Co-Chairs: Bruce Barber, NSCAD University & Marc James Léger, Independent Scholar

1. Marc James Léger, Independent Scholar, Montreal
“Zombie Culture: Excellence, Exodus, and Ideology”
2. Leah Modigliani, Independent Scholar, Brooklyn
“From Island-Hippy Artists to Vertical Cities: Conceptual Art in Vancouver”
3. Bruce Barber, NSCAD University
“A Critique of Critical Critique: *Tendenzkunst* and Critical Attention”

MACKINNON BUILDING 132

Panel: Art History and the Internet, Part 1

Chair: Denis Longchamps, Concordia University & Gail and Stephen A. Jarislowsky
Institute for Studies in Canadian Art, Concordia University

1. Wendy Thomas, Canadian Heritage Information Network
“Canada’s got Treasures Project”
2. Christopher Moore, Concordia University
“Wrong Browser: Collecting, Exhibiting and Conserving Media Art”

10.30 – 11am – Coffee Service.
Outside Axelrod 185, Ground
Floor Lobby of Zavitz Hall,
outside the upstairs lecture
room in the Macdonald
Stewart Art Centre

FRIDAY, OCTOBER 15
SESSION TWO - 11 – 12:30

AXELROD 380

Panel: New Ways of Seeing: Art, Visuality, and Surveillance, Part 2

Co-chairs: Sarah E. K. Smith & Susan Cahill, PhD Candidates, Queen's University.

4. Amber Dean, McMaster University, and Phaniel Antwi, PhD Candidate, McMaster University

“Surveillance, Art and the Politics of Gentrification”

5. Jonathan Finn, Wilfred Laurier University

“Surveillance and Visuality in Jill Majid’s *Evidence Locker*”

6. Kirsty Robertson, The University of Western Ontario

“Surveillance, Bodies, and Aftermaths”

MACDONALD STEWART ART CENTRE – Upstairs Lecture Room

Panel: Histories of Photography, Part 2

Chairs: Sarah Bassnett, The University of Western Ontario.

Jennifer Orpana, PhD Candidate, The University of Western Ontario

“‘Truth’ Trifecta: Examining Three Qualities That Contribute to the Power of Youth Photovoice”

Karen Stanworth, York University

“We’re Not Just What We Seem: Paradoxical identities at a young ladies school, Montreal, 1873”

AXELROD 286

Panel: Medieval Art and Architecture, Part 2

Co-Chairs: Malcolm Thurlby, York University & Dominic Marner, University of Guelph

Malcolm Thurlby, York University

“Architectural polychrome in Anglo-Saxon and Anglo-Norman churches and some evidence for stucco sculpture”

Michael F. Reed, SSHRC Postdoctoral Fellow, York University

“Late Saxon art-production in the Fens: Ely and Medeshamstede (Peterborough)”

Laura Marchiori, "Word, image and gender: defining masculinity through text-based images in the tenth-century paintings of Santa Maria in Pallara, Rome"

AXELROD 185

Panel: The Neoliberal Undead: First as Tragedy, Then as Farce, Part 2

Co-Chairs: Bruce Barber, NSCAD University & Marc James Léger, Independent Scholar

Michelle Veitch, Mount Royal University

“Creative Communities and Cultural Policy Reform in Urban Capitalist Economies”

John Stocking, University of Calgary

“Art Tokenism and the Hyper-Liberal Paradigm”

ZAVITZ HALL 318

Panel: L’Idée dans l’art/The Idea in Art, Part 1

Responsables/Co-chairs: Gwendolyn Trottein, Bishop’s University; Adele M. Ernstrom, Bishop’s University

1. Serge Trottein, Centre Jean-Pépin - THETA, CNRS, Villejuif, France
“L’Idée des artistes et la théorie de l’art”
2. Adele M. Ernstrom, Bishop’s University
“Elizabeth Eastlake vs. John Ruskin: Idea content and the claims of art”
3. Mitchell Frank, School for Studies in Art and Culture: Art History, Carleton University
“The Conceptual and the Perceptual in German Art and Artwriting, 1871-1918”
4. Nicole Dubreuil, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal “ ‘... but conception alone is decisive.’ (Clement Greenberg)”

MACKINNON BUILDING 132

Panel: Art History and the Internet, Part 2

Chair: Denis Longchamps, Concordia University & Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University

4. Jean Bélisle, Concordia University, Department of Art History
“How to teach online”
5. Dina Vescio, Programming and *.dpi* Magazine Coordinator
“*.dpi* online magazine”
6. Denis Longchamps, Administrator, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University
“Canadian art and the Internet”

LUNCH – 12.30 – 2pm

A special lunch for Graduate students attending the conference will be hosted at the Zavitz Gallery (Zavitz Hall).

Other delegates are invited to eat at one of the many locations on campus – please see your registration materials for dining options.

FRIDAY, OCTOBER 15
SESSION THREE - 2 – 3:30pm

AXELROD 380

Panel: Fashioning the Past

Co- chairs: Kimberly Wahl, Ryerson University & Christine Sprengler, The University of Western Ontario.

1. Riva Symko & Amanda Morhart, PhD Candidate, Queen's University
"There are no Rules": Alexander McQueen's Fall/Winter 2010 Collection as Pastiche"
2. Susan Ingram, York University
"Franz and Frieda Lipperheide as Historians of Fashion"
3. Matthew Ryan Smith, Ph.D. Candidate, The University of Western Ontario
"Flashlight Glimpses: Autobiographical Art as Self-Fashioning"

MACDONALD STEWART ART CENTRE – Upstairs Lecture Room

Panel: Excess, Decadence and Luxury in Art and Visual Culture

Chair: Julia Skelly, PhD Candidate, Queen's University.

1. Christina Smylitopoulos, PhD Candidate, McGill University
"Miseries of the First of the Month': Drink, Debt and Idleness and the Embodied Identity of the Nabob"
2. John Potvin, Guelph University
"Long Live the Queen(s)': Restraint and decadence in the homes of some notable Victorian homosexual men"
3. Dirk Gindt, Stockholm University
"The aesthetics of babbling: Speech, censorship and the control of the female body in Tennessee Williams' *Suddenly Last Summer*"

AXELROD 286

Panel: Capturing the Change: Photography, Landscape, Ideology.

Co-chairs: Elizabeth Cavaliere, PhD Candidate, Concordia University & Karla McManus, PhD Candidate, Concordia University.

1. Scott Marsden, Curator, Reach Gallery Museum, Abbotsford BC
"Exploring the Canadian Landscape through two exhibitions"
2. Suzanne Paquet, Département d'histoire de l'art, Université de Montréal
"Langage universel, monnaie universelle: de quelques formes d'utopies"
3. Jonathan Lachance, PhD Candidate, Université du Québec à Montréal
"George Hunter in Canadian Resource Cities: Beautifying the Industrial Landscapes"

AXELROD 185

Panel: New War Photography ? War and Photography in the late 20th and early 21st Centuries

Co-Chairs : Carol Payne, Carleton University and Laura Brandon, Canadian War Museum

1. Blake Fitzpatrick, School of Image Arts, Ryerson University
“War in Fragments: Photographs and Sound”
2. Vytas Narusevicius, University of British Columbia
“The New War Photography? War and Photography in the late 20th and early 21st Centuries.”
3. Laura Brandon, Canadian War Museum
“An Absent Presence: Recent Reconsiderations of Atrocity in Canada’s First World War Photographs”

ZAVITZ HALL 318

Panel: The Influence of Early Modern Spanish Art in Europe:

Chair: Cody Barteet, The University of Western Ontario

1. Heather Muckart, PhD Candidate, University of British Columbia
“The Toledos of El Greco: A View on Landscape”
2. Rosanna Mortillaro, The University of Western Ontario
“The Lateran Palace Frescoes: Tracing the Origins of Sixtine Landscapes”
3. Devin Therien, PhD Candidate, Queen’s University
“Secular Power and Spanish Politics in Vice-Regal Naples: the Duke of Maddaloni, the 1647 Revolution, and Mattia Preti's Paintings of Temptation and Devotion”

3.45 pm – Special Presentation

MACDONALD STEWART ART CENTRE – upstairs lecture room

3.45 pm – Melony Ward of Canadian Art Magazine Education and Careers in the Visual Arts Join *Canadian Art* magazine publisher Melony Ward, as she presents a new content portal for students and instructors in the visual arts — canadianartschool.ca. The site provides students with information on post-secondary education options, Bravo TV-produced video on working as an artist, curriculum content for instructors, and practical advice on developing one’s career path.

The site canadianartschool.ca will be launched in conjunction with *Canadian Art*’s special December issue profiling artists who teach, and digital technology in the classroom.

4.30 pm – Keynote Speaker Event (see following page)

Friday, October 15

4.30 pm.

KEYNOTE SPEAKER – MACDONALD STEWART ART CENTRE

Dr. James Elkins, C. Chadbourne Chair in the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago:

“Kunstwissenschaft and Art History: Two Forgotten Subjects”

James Elkins is an art historian and critic who has written and published extensively on theories of images, non-art images, the historiography of art history, connections between science and art and the relation of art practice to art history

You can visit Dr. Elkins website at <http://www.jameselkins.com/>

Following the talk there will be a reception at the Madonald Stewart Art Centre, hosted by the School of Fine Art and Music (SOFAM), University of Guelph

6 - 8pm.

SESSIONS ON SATURDAY, OCTOBER 16

SESSION ONE - 9 – 10:30

AXELROD 380

Panel: Latin America Made in Canada, Part 1

Chair: Maria del Carmen Suescun Pozas, Brock University

1. Madeleine de Trenquallye, MA student, McGill University
“Depictions of Tradition, Modernity and Authenticity in Canadian Tourism Brochures to Latin America”
2. Sarah E. K. Smith, PhD Candidate, Queen's University
“Exhibiting Mexican Art in Canada: Diplomacy, Modern Art, and North American Integration”
3. Susan Douglas, University of Guelph
“Art from Latin America in Canadian Museums in the 1990s: Two Contrasting Paradigms”

SCIENCE COMPLEX 1511

Panel: Diagrams, Maps and Plans in Visual Art, Part 1

Chair: Jakub Zdebik, University of Guelph

1. Martin Pearce, University of Guelph
“Kuitca’s ‘Tablada Suite’”
2. Derek Knight, Brock University
“Re-Mapping the City and the Ecology of Space in the Art of N.E. Thing Co”
3. Jakub Zdebik, University of Guelph
“Schematic Aesthetics: Lombardi’s Diagrams of Power”

AXELROD 286

Panel: “No Place Like Home”, Part 1

Chair: Erin Campbell, University of Victoria

1. Alena Buis, PhD Candidate, Queen’s University
“Homeliness and Worldliness: Seventeenth-Century Dutch Colonial Homes”
Toon mij uw huis, en ik zal zeggen wie u bent.
(Show me your house and I will tell you who you are.)
~ Dutch proverb
2. Dennine Dudley, University of Victoria
“Imagining the Home, Imagining the Self: An Idealized Residence of the Eighteenth Century”
3. Samantha Burton, PhD Candidate, McGill University
“Inside out/outside in: looking at Frances Jones Bannerman’s *In the Conservatory*”

AXELROD 185

Panel: Festschrift in Honour of Joseph Polzer, Part 1

Chair : Sharon Gregory, St Francis Xavier University

1. Gerard Curtis, Memorial University
“Towards a Transgressive Self-Reflective Pedagogy: Recalling Joe Polzer’s ‘The Bitch in Heat’.”
2. Pierre du Prey, Queen’s University
“Virtual Reconstructions of Three Tuscan Renaissance Villas.”
3. Cammie McAtee, Harvard University
“Philip Johnson’s Roofless Church and the Geometry of ‘Pure Form’.”

ZAVITZ HALL 318

Panel: Critically Canadian: Critical Investigations of Historical Canadian Art and Visual Culture, pre-WWII, Part 1

Co-Chairs, Karen Stanworth and Anna Hudson, York University

1. Anne Whitelaw, University of Alberta
“‘A Keen Propagandist for Canadian Art in the West’. The National Gallery and Western Canadian art museums, 1920-1945”
2. Gabrielle Moser, PhD Candidate, York University
“Visualizing Geography, Imagining Empire: the Colonial Office Visual Instruction Committee’s images of Canada, 1902-1945”
3. Amy Furness, Art Gallery of Ontario Archives and Special Collections, and Ph.D. candidate
“Primary but not simple sources: a closer look at artists’ archives”

MACKINNON 132

Panel: Trading Up: Merchant Culture and the Visual Before Modernity, Part 1*

Chair: Catherine Harding, University of Victoria

1. Sara Ellis, *Master’s student, Queen’s University
“The Late Trecento Fresco Decoration of the Palazzo Datini in Prato”
2. Brian Pollick, *Master’s student, University of Victoria
“The House as Social and Spiritual Contract: The Palazzo Datini as an Expression of Merchant Culture in Trecento Tuscany”
3. Catherine Harding, University of Victoria
“The Visual World of Merchants in Orvieto, before and after the Black Death

**Please note that Masters’ students have been included in this session after consultation between the two supervisors who will be in attendance at the conf rence.*

10.30 – 11am – Coffee Break
Coffee venues are the ground-floor entrance lobby, Zavitz Hall, and outside
Axelrod 185

SATURDAY, OCTOBER 16

SESSION TWO - 11 – 12:30

AXELROD 380

12. Panel: Latin America Made in Canada, Part 2

Chair: Maria del Carmen Suescun Pozas, Brock University

4. Sarah Rangaratnam, MA student, Brock University

“Finding Latin America in Canada: The Effects of a Digitization Lag on Research”

5. Lesley Bell, Brock University

“Building Up a Digital Collection of Latin American Art and Visual Culture”

SCIENCE COMPLEX 1511

Panel: Diagrams, Maps and Plans in Visual Art, Part 2

Chair: Jakub Zdebik, University of Guelph

4. Jamie Kemp, PhD candidate, University of Victoria

“Score and Structure: The Notational Form in Sarum Processional Images”

5. David Sume, PhD Candidate, Université de Montréal

“Using structural diagrams to analyze Iliaszd’s conception of the illustrated deluxe edition”

AXELROD 286

Panel: “No Place Like Home”, Part 2

Chair: Erin Campbell, University of Victoria

4. Anna House, MFA Candidate, University of Alberta

“Dialogue of the Domestic”

5. Claudette Lauzon, Postdoctoral Fellow, Cornell University

“Precarious Occupations: The Fragile Figure of Home in Contemporary Art”

6. Kristin Patterson, Independent Scholar

“Isabelle Hayeur: Bringing Identity Home”

AXELROD 185

Panel: Festschrift in Honour of Joseph Polzer, Part 2

Chair: Sharon Gregory, St Francis Xavier University

4. Cathleen Hoeniger, Queen’s University

“Placing the Napoleonic Desire to Detach Raphael’s Stanze Frescoes in Context.”

5. Sharon Gregory, St Francis Xavier University
“Michelangelo and St. Bartholomew: Sources Reconsidered”
6. Joseph Polzer, Retired Professor
“Concerning the sinopie of the early murals in the Campo Santo of Pisa”

ZAVITZ 318

Panel: Critically Canadian: Critical Investigations of Historical Canadian Art and Visual Culture, pre-WWII, Part 2

Co-Chairs, Karen Stanworth and Anna Hudson, York University

4. Sarah Bassnett, The University of Western Ontario
“Camera Clubs and City Work: Constructions of Identity in Arthur Goss’ Portrait Photographs, 1911-1940”
5. Georgiana Uhlyarik, Art Gallery of Ontario, Assistant Curator
“Modern Passion: Kathleen Munn’s *Passion Series*, 1928-1939”
6. “Critically Canadian: Archives, Collections and Art Historical Research in Canada: developing a research network”, Speakers' Roundtable with speakers from both sessions and a presentation on "The Canadian Women Artists History Initiative", Kristina Huneault, Concordia University.

MACKINNON 132

Panel: Trading Up: Merchant Culture and the Visual Before Modernity, Part 2

Chair: Catherine Harding, University of Victoria

4. Alena Robin, the University of Western Ontario
“Merchants and the Way of the Cross of Mexico City”
5. Daniela Viggiani, PhD candidate, Université de Montréal
‘Pietro Maria Guarienti (1678-1753): marchand, artiste, connaisseur’
6. Round-table discussion on merchant culture and the role of the visual

AGM Lunch

12.30 – 2pm Annual General Meeting Lunch – Macdonald Stewart Art Centre
Lunch will be available in the downstairs gallery space, followed by the AGM in the upstairs lecture room

SATURDAY, OCTOBER 16
SESSION THREE – 2 – 3.30

AXEL 380

Panel: Economy, Community and Self-Expression – Craft and Social Development, Part 1

Co-chairs: Gloria Hickey, Independent scholar & curator & Elaine Cheasley Paterson, Concordia, University.

1. Mireille Perron, Alberta College of Art and Design
“Atelier du Cep: A Case Study for writing material history, mapping networking and rethinking political lineage”
2. Nicole Burisch, Concordia University
“Craft Off: Performance, Competition, and Anti-Social Crafting”
3. Julia Krueger, University of Western Ontario
“Let’s go Fishing...A Trip to the Hansen-Ross Pottery: Tourist Ware or Something Else?”

SCIENCE COMPLEX 1511

Panel: Canadian Print Culture, Part 1

Session chairs: Loren Lerner, Concordia University, & Zoë Tousignant, Ph.D. candidate, Concordia University.

2. Zoë Tousignant, Ph.D. candidate, Concordia University
“Canadian from Cover to Cover’: Photography, Canadianism and *The Canadian Magazine*”
3. Jaleen Grove, Ph.D. candidate, SUNY Stony Brook
“*Chatelaine*’s Early Women Illustrators and the Invention of the Modern Canadian Woman”
4. Debra Antoncic, Ph.D. candidate, Queen’s University
“The Body of the Sculptor: Masculinity and Nationalism in Québec”

AXELROD 286

Panel: Open Session

Chair: Susan Douglas, University of Guelph

2. Maggie Atkinson, Memorial University
“Evolution and Exegesis: ‘The Spirit of Freedom’ through Visual Narrative”
3. Susan Jarosi, University of Louisville
“The Toothpaste and the Tube: Brushing Up on the Myth of Rudolf Schwarzkogler’s Self-Castration”

AXELROD 185

Panel: Postcards from the Edge, Part 1

Co-Chairs: Joan Coutu, University of Waterloo, Bojana Videkanic, Ph.D. Candidate, & Lora Senechal Carney, University of Toronto

1. Joan Coutu, University of Waterloo
“If you go out in the woods today....”
2. Ananda Shankar Chakrabarty, Ontario College of Art and Design

“The Spectacle of Vision and Ruins: Soulages, Viallat, Hantai, and Barceló”
3. Corina Ilea, Ph.D. candidate, Concordia University
“Matei Bejenaru: The Illegal Immigrants”

ZAVITZ 318

Panel: The Visual Realm of Science and Medicine, Part 1

Co-chairs: Allister Neher, Dawson College & Cindy Stelmackowich, Carleton University.

1. Inhye Kang, Ph.D. candidate, McGill University
“Re-contextualizing Asian Empire: Visual Practices of Scientific Anthropology in Japan during the early Twentieth Century”

MACKINNON 132

Panel: Indigenous Art: Decolonizing Practices, Part 1

Co-chairs, Heather Igloliorte, Ph.D. Candidate, Carleton University, and Carla Taunton, Ph.D. Candidate, Queen’s University

1. Sherry Farrell Racette, University of Manitoba
“You Can’t Avoid Me: Aboriginal Artists’ Interventions into Public Space”
2. Daina Warren, Montana Cree Nation / Aboriginal Contemporary Curator, National Gallery of Canada
“Cree Cultural Cosmologies in Contemporary Arts – The Placement of Self in Time and Space”
3. Carolyn Butler-Palmer, University of Victoria
“Strategies of Subversion: Ellen Neel (Kwagiutl) and the Newsmedia”

<p>3.30 – 4pm – Afternoon Break. Cold drink service ground floor Zavitz lobby and outside Axel 185</p>
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SATURDAY, OCTOBER 16

SESSION FOUR – 4 – 5.30 AXELROD 380

Panel: Economy, Community and Self-Expression – Craft and Social Development, Part 2

Co-chairs: Gloria Hickey, Independent scholar & curator & Elaine Cheasley Paterson, Concordia, University.

5. Gloria Hickey, Independent scholar
“Knit Together: Poverty and Newfoundland”
6. Alla Myzelev, Guelph University

“Subversive Hobby: Queer Culture, Community, and Knitting in the Early Twenty-First Century”

Jude Ortiz

SCIENCE COMPLEX 1511

Panel: Canadian Print Culture, Part 2

Session chairs: Loren Lerner, Concordia University, & Zoë Tousignant, Ph.D. candidate, Concordia University.

1. Kathryn Harvey, Head, Archival and Special Collections, University of Guelph Library
“Print Culture of 19th Century Ontario from the University of Guelph’s Archival and Special Collections”
2. Loren Lerner, Concordia University
“William Notman’s Home Library: The Place of Reading in Late Nineteenth Century Canadian Print Culture”
3. France St-Jean, University of Ottawa
“Charles William Jefferys, Illustrator of Canadian Nationhood and Initiator of a National Art: His Role in the Evolution of the Historical Print”
4. Dominic Hardy, Université du Québec à Montréal
“The *Songs of the By-Town Coons*: Music and Satiric Visual Identity in Late 19th Century Montreal Print Culture”

AXELROD 185

Panel: Postcards from the Edge, Part 2

Co-Chairs: Joan Coutu, University of Waterloo, Bojana Videkanic, Ph.D. Candidate, & Lora Senechal Carney, University of Toronto

4. Lora Senechal Carney, University of Toronto
“At the Edge of the World as We Know It”
5. Soyang Park, Ontario College of Art and Design
“New modernity: the postcolonial art of Choi Jeonghwa”
6. Bojana Videkanic, Ph.D. candidate, York University
“Marginalia: socialist modernity”

ZAVITZ 318

Panel: The Visual Realm of Science and Medicine, Part 2

Co-chairs: Allister Neher, Dawson College & Cindy Stelmackowich, Carleton University.

4. Allister Neher, Dawson College
“Robert Knox and the Anatomy of Beauty”
5. Cindy Stelmackowich, Carleton University
“Perfectly Diseased and Pathologically Real: Pathological Atlases, 1830s”

MACKINNON 132

Panel: Indigenous Art: Decolonizing Practices, Part 2

Co-chairs, Heather Igloliorte, Ph.D. Candidate, Carleton University, and Carla Taunton, Ph.D. Candidate, Queen's University

4. Dylan A.T. Miner, PhD (Métis), Michigan State University

“Half-breed Theory: Theorizing Métis Visualities”

5. Michelle Bauldic, Ph.D. Candidate, Carleton University

“Imag(in) ing Riel: the Selected Deployment of Louis Riel's Photographic Image in Canadian Visual Culture”

6. Heather Igloliorte (PhD Candidate, Carleton University) and Carla Taunton (PhD Candidate, Queen's University)

“A Project of Decolonization: Indigenous Art Histories”

5.30 – Informal Closing Reception – Please join us at the Brass Taps, a campus pub located on the second floor of the University Centre

UAAC delegates are also invited to a *SPECIAL LECTURE EVENT*

SATURDAY, OCTOBER 16, 4pm

Sponsored by

ASTRA (Arts, Science & Technology Research Alliance of the University of Guelph)

Eduardo Kac “Telepresence and Bio Art”

4pm - Talk - OVC 1715 (Ontario Veterinary College)
 5pm - Reception - OVC Dining Facility - Lifetime Learning Centre
 5:30pm - Book Signing - OVC Dining Facility - Lifetime Learning Centre
 Parking in P25 / P26 off McGilvray Lane

After an introduction contextualizing his pioneering telepresence work, in progress since the mid-1980s, Kac will give examples and further discuss his current transgenic art. Eduardo Kac is an internationally recognized artist that gained prominence at the beginning of the twenty-first century with his transgenic work "GFP Bunny" (2000), centered on a green-glowing bunny named Alba. Special emphasis will be given to Kac's most recent works, such as "Natural History of the Enigma," in which Kac created a plantimal, a new life form he calls "Edunia", a genetically-engineered flower that is a hybrid of the artist and Petunia. "Natural History of the Enigma" received the 2009 Golden Nika Award, the most prestigious media arts award, given by the international festival Ars Electronica, from Linz, Austria.

Following the lecture the artist will autograph copies of his new books, including *Telepresence and Bio Art – Networking Humans, Rabbits and Robots*, published by the University of Michigan Press and *Signs of Life: Bio Art and Beyond*, published by MIT Press. These two books will be available for sale at the book signing. You are also cordially invited to the reception following the lecture, in the OVC Dining Facility – Lifetime Learning Centre.

SESSIONS AT-A-GLANCE

*Please consult the Campus Map to locate conference venues. The main venue is Zavitz Hall, the home of the School of Fine Art and Music (SOFAM) . Please note there may be last-minute changes to this schedule.

*Registration will take place at the Opening Reception, Thursday evening in the Flanders Room, Delta Hotel – 6-8pm. Friday and Saturday registrants will find the registration table on the main floor of Zavitz Hall, in the entrance foyer

Lunch is 12.30 – 2pm each day – there will be a lunch for graduate student participants on Friday, Oct. 15, at the Zavitz Hall Gallery (2nd floor of Zavitz Hall) and the AGM lunch is Saturday, Oct. 16, 12.30-2pm at the Macdonald Stewart Art Centre

Friday, October 15

	9-10.30	11-12.30	2-3.30	3.45-4.30	4.30-6pm
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AXELROD 380	Art, Visuality and Surveillance I	Art, Visuality and Surveillance II	Fashioning the Past	Special Presentation by Melony Ward (Canadian Art Magazine) – MACDONALD STEWART LECTURE ROOM	KEYNOTE SPEAKER ADDRESS – DR. JAMES ELKINS MACDONALD STEWART ART CENTRE, MAIN FLOOR Reception follows
MACDONALD STEWART ART CENTRE LECTURE ROOM	Histories of Photography I	Histories of Photography II	Excess, Decadence and Luxury		
AXELROD 286	Medieval Art & Architecture I	Medieval Art & Architecture II	Capturing the Change		
AXELROD 185	Neoliberal Undead I	Neoliberal Undead II	New War Photography		
ZAVITZ HALL 318		L’Idee dans l’art	Influence of Early Modern Spanish Art in Europe		
MACKINNON BUILDING132	Art History and the Internet I	Art History and the Internet II			

Saturday, October 16

***A reminder that the AGM lunch will be held at the Macdonald Stewart Art Centre, 12.30-2pm.**

	9-10.30	11-12.30	2-3.30	4-5.30	5.30 – 7pm
AXELROD 380	Latin America Made in Canada I	Latin America Made in Canada II	Economy, Community and Self- Expression I	Economy, Community and Self- Expression II	INFORMAL CLOSING RECEPTION – Please join us at the Brass Taps, 2 nd floor of the University Centre
SCIENCE COMPLEX 1511	Diagrams, Maps and Plans I	Diagrams, Maps and Plans II	Canadian Print Culture I	Canadian Print Culture II	
AXELROD 286	No Place Like Home I	No Place Like Home II	Open Session		
AXELROD 185	Festschrift in Honour of Joseph Polzer I	Festschrift II	Postcards from the Edge I	Postcards from the Edge II	
ZAVITZ HALL 318	Critically Canadian I	Critically Canadian II	Visual Realm of Science and Medicine I	Visual Realm of Science and Medicine II	
MACKINNON BUILDING 132	Trading Up I	Trading Up II	Indigenous Art I	Indigenous Art II	

*At 4 pm on Saturday, delegates might also like to attend the special lecture by artist Eduardo Kac, **“Telepresence and Bio Art”**, 4pm - Talk - OVC 1715 (Ontario Veterinary College), 5pm - Reception - OVC Dining Facility - Lifetime Learning Centre

ABSTRACTS/RESUMÉS

Antonic, Debra, Ph.D. Candidate, Queen's University

“The Body of the Sculptor: Masculinity and Nationalism in Québec”

My paper explores the role of print media in the rise of Québec sculpture in the late 1950s and early 60s. Focusing on the representation of male sculptors in the weekly French-language magazine *Le petit journal* throughout this period of rising Québec nationalism, I examine the ways that the male body and working practice were celebrated in both image and text. Drawing on notions of masculinity linked to the hardy pioneer and *habitant* culture along with the combative attributes of wrestler and boxer, sculptors such as Robert Roussil, Armand Vaillancourt, Jean-Paul Mousseau and others were presented in ways that emphasized hard physical labor, physical strength and “manliness” as the attributes of a contemporary sculptor. Informed by scholarship investigating links between masculinity and the promotion of Québec nationalism as a means of restoring francophone males to positions of power, my paper examines the deployment of these ideas in the arts and culture sphere through the medium of the popular press. I argue that the promotion of an indigenous sculptural tradition formed the ideological basis for this construction in order to situate Québec nationalism within post-colonial ideas of national liberation movements. This investigation also exposes the process of exclusion of women artists at this time.

Atkinson, Maggie, Memorial University

“Evolution and Exegesis: ‘The Spirit of Freedom’ through Visual Narrative”

London artist Ethel Le Rossignol's representations of the afterlife in the form of a collection of visionary drawings and paintings produced between 1920 and 1929 are on permanent display at the College of Psychic Studies in London England. She produced a series of forty-two images that lead viewers through a sequence of events that take place between ethereal and material planes of existence. Le Rossignol's series of mediumistic paintings present a complex, interweaving of textual, symbolic and pictorial devices meant to encourage viewers to spend time meditating on possible meanings imbedded in her narrative. Despite the prevalence of her visionary paintings on the walls of the College and the interest that they garner from twenty-first-century viewers from all over the world almost nothing is known about the content of the images or about the artist who produced these original pictures. Le Rossignol's personal writings, however, suggest that in the early part of the twentieth century her images were appreciated and she displayed her work at various functions before her 1929 exhibition at London Spiritual Alliance where she provided information, in the form of writings and lectures, on the significance of her symbolic representations.

Today, Le Rossignol's images are misunderstood and even disparaged, I argue, however, that her visionary pictures and personal writings provide a multifaceted, intertextual narrative that explicates the fundamental philosophical precepts of late-nineteenth-and early twentieth-century adherents of Spiritual and Theosophical philosophy. Specifically, her narrative focuses on the evolutionary potential of the human soul and as such resonated with viewers that had survived the horrors of The Great War of 1914-1918 and whose interest in the possibility of communication between the material and the ethereal worlds increased as a result of the devastation caused by that war. Le Rossignol's complex visionary narrative completed in the first decade following the war offers insight

into public response to major social and political transformations experienced throughout Europe and North America and her revolutionary representations of the edicts of the newly founded Theosophical Society made connections between the evolution of the soul in the afterlife and politically stimulated social reforms in Britain.

Barbeau, Jeff, PhD Candidate, Queen's University

“What You See Is What You Get: Thinking Through Aesthetics and the Biopolitical with Foucault and Ranciere”

Despite the widespread belief that we, as consumers and citizens in the twenty-first century, have been given an unprecedented capacity to wield power by the forces of neoliberal globalization, contemporary post structural thinking offers a decidedly more complicated reading of our ability to think and act politically. This paper argues the necessity of situating questions of aesthetics and politics within a world of power relations and subjectivities that increasingly take a biopolitical tack. Indeed, Foucault suggested that, starting in the eighteenth century, the project of biopolitics acknowledged that the constitution and maintenance of the population represented a pressing ‘political problem.’ This led to a diffusion of power relations which seized on ‘life’ as an object to be targeted and managed on behalf of a healthy society. In an environment where one’s very self is at stake in political calculation, what remains of the emancipator potential of artistic production? How are questions of autonomy, authenticity and self-expression problematized? Taking biopolitics as departure point, this paper will explore the recent work of Jacques Ranciere as one potential way of engaging with the dilemma of selfhood and power relations. I will argue that Ranciere’s notions of dissensus and equality can provide a framework for thinking through the tension between aesthetics and the biopolitical in a productive manner.

Barber, Bruce, NSCAD University

“A Critique of Critical Critique: *Tendenzkunst* and Critical Attention”

In their broadside against the Young Hegelians and speculative philosophy in “The Holy Family” (1844), Marx and Engels argued that socially informed cultural practice could be identified as either liberal altruism, or as leftist *tendenzkunst* - and perhaps both. Like Marx's criticism of this "wretched offal of socialist literature," the ‘critique of critique’ *tendenzkunst* argument insists that while evidencing the 'correct political tendency' the artwork remains still at the level of representation, merely acting out the forms of cultural politics without providing the important political substance that would engender real change. Armed with the legacy of Marx, Engels, Walter Benjamin, Georg Lukács *et. al.*, many on the left would argue that the artist/intellectual should align him/herself with the appropriate progressive or revolutionary forces within society and their representative social groups and political parties. Like Marx and Engels' critiques of Ferdinand Lasalle and Eugène Sue, much contemporary art practice could also be criticized for evidencing the correct political tendency but lacking the correct engagement with its object of concern, which would arguably necessitate an adoption of the appropriate (time honoured), and normative political strategies for social change. This paper will examine some contemporary examples of *tendenzkunst* and compare and contrast these with some works that evidence less contradictory tendencies in a world arguably governed by neoliberal cultural production, the ‘creative industries’ and biocapitalism.

Bassnett, Sarah, the University of Western Ontario

“Camera Clubs and City Work: Constructions of Identity in Arthur Goss’ Portrait Photographs, 1911-1940”

Arthur Goss was employed as the official City of Toronto photographer from 1911 until his death in 1940. During this time, he produced thousands of photographs for a range of municipal departments, including the Department of Public Works, the Health Department, and the Parks Department. Goss was also active in the local pictorialist movement, and his landscapes and portraits were shown in camera club exhibitions and publications. Although his pictorialist work was well received at the time it was produced, he is now considered a minor figure within the movement, and while the photographs he produced for the city are frequently used to illustrate histories of Toronto, the social significance of the work has not been adequately discussed.

This paper looks at the significance of Goss’ work by comparing a selection of his artistic and professional portrait photographs and by showing how his work relates to that of his contemporaries. Whether using sharp or soft focus, Goss relished the descriptive potential of photography, and his portraits are characterized by their compassion for the subjects. However, I argue that he emphasized different notions of identity in the two facets of his photographic practice. When making a portrait of new mothers with their infants at a well-baby clinic, for example, Goss focused on the social identity of the sitters, whereas in his portraits of eminent Torontonians, Goss emphasized the individual character and identity of his sitters. I show that in the way his portraits constitute identity, Goss’s work shaped the emergence of a new social realm in the burgeoning urban environment of early twentieth-century Toronto.

Bauldic, Michelle, Ph.D. Candidate, Carleton University

“Imag(in)ing Riel: the Selected Deployment of Louis Riel’s Photographic Image in Canadian Visual Culture”

Credited as being the Father of Manitoba, Métis politician Louis Riel (1844-1885) is a controversial figure in Canadian history due to his role in leading the Red River Resistance (1869-1870) and his participation in North-West Resistance (1885) when he was subsequently hanged for high treason by the federal government. After his execution, Riel was, for the most part, nonexistent as only a footnote in English Canada’s historical narrative, yet he immediately became a martyred hero in French Canadian and Aboriginal people’s discourses. Despite his contested place within Canadian national histories, Riel’s image does not appear again after his death until 1970, when it emerges in Canadian nationalist and regional visual culture. In my paper, I analyze the ways in which Riel’s image has been re-appropriated by artists of Aboriginal heritage to deconstruct the “story of Canada”. I aim to investigate the ways in which artists have used historical photographs of Riel to represent identity and nation, as well as engage with history. With a politicized reconstitution of history in mind, I discuss how history has been revised, negotiated and re-contextualized in the symbolic use of Riel’s image in works by artists Gerald McMaster and Jane Ash Poitras. More specifically, I investigate McMaster and Poitras’ selected reclaiming of colonial photographs and historical portraiture from the mid-nineteenth century that is related to and of Riel. How does the use of archival photographs insert Indigenous experiences with colonization? How do the images participate and subvert the ideas of “Canada”? I will argue that the different deployments

of the image of Riel are used to engage and challenge the privileged representations and myths of Canadian identity, history and nation.

Bélisle, Jean, Concordia University, Department of Art History

“How to teach online”

Television courses are now a thing of the past. Web technology now allow us to go much further: we can now bring the student on the terrain using Google streetscape coupled with our comments in real time. We can also show them how to use the internet to do research in real time. The web offers us direct interaction with the students using the various tools offered now on the internet. New tools are constantly developed to use the internet more efficiently. Where will it stop? Hard to say put the internet will change our ways of teaching. These ideas will be explored within the context of a course I prepared for Concordia, ARTH 298M: Montreal: Evolution through Architecture and Urbanism. The course offers to the students the opportunity to visit the city through video, audio and images. They will explore the different suburbs of Montreal by being there, at least virtually to discover its unique architecture.

Bell, Lesley, Brock University

“Building Up a Digital Collection of Latin American Art and Visual Culture”

The typical art history canon, as it is taught in North American university classrooms, with its focus on art and aesthetic development from a European perspective, has changed radically in recent years. Context and culture studies have re-aligned the standard survey, skewed the usual progression into other geographical areas and opened the study to parallel global civilizations. Art history and visual culture programs, still well-provided with representative images to support teaching the standard survey are now developing new collections that reflect a broader *spatial* and deeper *temporal* sweep of information. In this presentation I will elaborate on the major challenges cataloguers face when cataloguing art and material culture from Latin America.

Bogdanski, Candace, PhD Candidate, York University

“Ambulatories, Crypts and Apses: How to Make Saints’ Shrines More Accessible and Extravagant in Thirteenth Century Scottish Architecture”

Following a destructive fire in 1174, Canterbury Cathedral underwent a major rebuilding of its eastern end in order to better accommodate the shrine of its patron saint, Thomas Becket. Similarly, many English and Scottish sites refurbished their eastern ends in the late twelfth and early thirteenth centuries to emphasize the importance of the saints enshrined at their locations in order to win wealth and prestige for individual cathedrals and churches. This paper will examine eastern reconfigurations that pre-date Canterbury, such as that for St Andrew’s shrine at St Andrews (1160s), along with thirteenth-century Scottish reconstructions, including Glasgow Cathedral (St Mungo or Kentigern), Coldingham Priory (St Ebba), Kirkwall Cathedral Orkney (St Magnus) and northern English sites like Tynemouth Priory (St Oswin), in order to determine how the presence of a saint’s shrine informed the architecture. It is obvious that these Gothic rebuildings were intended to emphasize their local saint’s power through architectural and sculptural decoration, but I will further compare and contrast the contemporary sites with some English counterparts in order to determine the ways in which the structural forms were meant to better facilitate access to the shrine and, as such, better accommodate the use of

the space by the public. In the absence of pilgrimage records for many Scottish saints' shrines, the architecture will be considered as primary evidence for the role the relics played in articulating spatial interactions that bridged the sacred world with its temporal presence in the churches. Rather than solely emphasizing the patronal role of the archbishops', I argue that the saints' too were active patrons of the sites, for it is their presence that ultimately determined how the laity would transgress the usually inaccessible sanctuary space in order to communicate physically with the spiritual realm around the saint. This research will show that, despite this trend of thirteenth century eastern extensions, each site reacted differently to the needs of the preexisting architecture, the nature of the local geography and the ways in which the pious needed to access and interact with each individual saint.

Brandon, Laura, Canadian War Museum

“An Absent Presence: Recent Reconsiderations of Atrocity in Canada’s First World War Photographs”

Utilizing recent Holocaust photographic analysis, this presentation examines four of the approximately eight thousand Canadian First World War official photographs as images of atrocity. They present no obvious images of violence. By reworking the meaning of hundreds of widely available photographs of ruins, broken trees, churches, and cemeteries in wartime public fora to align with ideas about the nature of atrocity, however, the authorities were able to give a presence to atrocity in the face of its absence from the official photographic record.

Buis, Alena, PhD Candidate, Queen’s University

“Homeliness and Worldliness: Seventeenth-Century Dutch Colonial Homes”

Toon mij uw huis, en ik zal zeggen wie u bent.

(Show me your house and I will tell you who you are.)

~ Dutch proverb

In *Dwelling in the archive: women writing house, home, and history in late colonial India* (2003), Antoinette Burton asks: “What do we make of the histories that domestic interiors once concrete and now perhaps crumbling or even disappeared have the capacity to yield?” (4). Inspired by this line of questioning, I am interested in what the domestic interior spaces of seventeenth century Dutch colonial homes have the potential to reveal about the people that not only constructed and created them but also lived, worked and played in them. Using extant inventories of the possessions of Margrieta Hardenbroeck (1637-1691), Teuntje Straetmans (1616-1662) and Margrieta van Varick (1649-1695), women active in global trade networks of the Dutch East India Company and Dutch West India Company, this paper will directly address questions related to the production, mediation and physical manifestation as well as ideological formation of homes. How were Dutch concepts of home reconfigured within the differing physical, social and cultural circumstances of the colonies? What role did home play in national and cultural affirmations of individual and group identities? How were highly gendered and racialized identities made manifest in the domestic interiors of homes? And most importantly, in what way were women involved in the buying, selling, owning, lending, inheriting, gifting, and creating of domestic objects that constituted domestic spaces? In answering these questions I investigate the role of women in the Dutch trade empire as consumers and producers of the material culture of home.

Burisch, Nicole, Concordia University

“Craft Off: Performance, Competition, and Anti-Social Crafting”

This paper will present the work of a selection of artists whose hybrid practices incorporate craft and performance. While numerous recent craft projects and exhibitions have emphasized the ways that craft can be used to build community, the artists presented here emphasize ideas of competition, conflict, and self-interest. Performative knitting and weaving projects by Wednesday Lupypciw, Suzen Green & Ryan Statz, and David MacCallum & Dory Kornfeld suggest new and unlikely strategies for the public performance of traditional craftwork. Running counter to the stereotypically social and supportive environment of sewing circles, craft fairs, and other forms of collaborative making, these projects instead use crafting to pit opponents against one another or to place their creators in a position of advantage.

While the majority of traditional craft practices position the skills and activities of crafting as a means to create useful objects for sale or display, these works emphasize the actual making and performance of craftwork. Here, craft production, as an often repetitive and time-consuming activity can be considered in relation to aspects of durational performance art practices and explorations of gesture, ritual, and physicality.

This paper will highlight connections between these two fields to encourage an understanding of how these emerging craft practices might be contextualized in a broader artistic and theoretical context and to prompt a reassessment of the common perception of craft as docile, static, or necessarily community-oriented.

Burton, Samantha, PhD Candidate, McGill University

“Inside out/outside in: looking at Frances Jones Bannerman’s *In the Conservatory*”

Through a close analysis of Canadian painter Frances Jones Bannerman’s *In the Conservatory* (1883), I examine the ways in which women’s representations of the private, domestic sphere might paradoxically reveal their creators’ active participation in the public, global networks of imperialism. Exhibited at the Paris Salon of 1883 – the first Canadian subject ever to be shown in this venue – Bannerman’s painting depicts the conservatory of her family’s Halifax estate: a space dedicated to her father’s collection of tropical plants amassed during his time as a successful merchant in the West Indies. *In the Conservatory* is far from the only example of a representation of colonial objects in domestic settings. Contemporary exhibition catalogues list myriad titles referring to Chinese lanterns, Japanese kimonos, and Indian chintz fabrics; further evidence of the frequent use of such objects in Western homes can be found in contemporary homemaking and interior decoration magazines and books. Indeed, their popularity was such that the objects are now invisible in their very pervasiveness. Upon closer look, however, the presence of so-called “exotic” objects in representations of private space disrupts the traditional understanding of bourgeois domesticity. Furthermore, as an image, Bannerman’s painting works to mask, naturalize, and neutralize the unequal relations of power that lie behind the cross-cultural relationships that brought things like tropical flowers to Nova Scotia in the nineteenth century. Without dismissing the restrictions faced by women because of their gender, I will argue that the boundaries between private and public and home and away were more permeable than has previously been imagined in Canadian women’s art history, that the global public and domestic

private were in fact intertwined and mutually constitutive, and that the space of the image was one important site for a collision of these spheres to occur.

Butler-Palmer, Carolyn, University of Victoria

“Strategies of Subversion: Ellen Neel (Kwagiutl) and the Newsmedia”

Ellen Newman Neel (1916-1966) is often described as the first woman carver of the Pacific Northwest. Born into a high noble Kwagiutl family with hereditary carving rights and privileges, she learned to carve from her grandfather Charlie James at a time when the practice was banned in Canada under the Indian Act. In 1947, with the ban still in place, she set up her own carving shop, The Totemland Studio, in Vancouver’s Stanley Park. There she set about teaching her own children the art of carving, just as her grandfather had taught her. The studio (i.e., Ellen Neel and her young children) carved hundreds of masks and small-scale poles destined for the tourist market until Neel’s death in the 1960s. Carving and merchandising were not the only ways that Neel would propagate Kwagiutl culture under circumstances of constraint, however. Neel also appeared in dozens of photographs published in *The Vancouver Sun*, *The Province*, *The Victoria Times Colonist* and *The Native Voice*. Some of these images depict Ellen Neel and her children working on either monumental or miniature memorial poles, while others render her as a cultural ambassador for the city of Vancouver.

Scholarly regard of Ellen Neel has focused upon the ways she used the art of carving as a means of subverting the forces of colonialism. For example, one of the primary chroniclers of her life, Phil Nuytten, interprets Neel’s rendering of a globe within one of her miniature poles as a “humorous inversion” of colonial mapping systems because Neel paints Kwagiutl territory at the center of the viewer’s aspect—practically at the center of the universe. Charlotte Townsend-Gault also concentrates on Neel’s miniature poles, but rather than focusing on what information they visually transmit, she characterizes their diminutive size as an invitation to handle and not just look at the objects. Such redirection, Townsend-Gault contends, usurps colonizing aesthetics and knowledge systems that privilege sight over other aesthetic experiences. Carving, however, was not the extent of Neel’s creative undertakings. She also designed dishes and clothing, and she fashioned her photographic portrayal to craft an artistic identity. The frequency with which photographs of Neel appear in mainstream newspapers, especially in light of the relative absence of Native representation in general, suggests these photographs of Neel have significance, yet, to date, there has been no careful study of them.

This paper focuses upon Neel’s public portrayal over the course of time in news photographs. Neel came to fabricate and wear particular sorts of attire, such as a red velvet skirt suit embellished with mother-of-pearl buttons. These colors and elements allude to the button blankets of her cultural heritage. The representation of her family also undergoes a change as she becomes the focus of the images. Later photos suggest a shift to the matriarchal structure of Kwagiutl kinship systems, away from the prevailing patriarchal nuclear paradigm. Neel grew to use the photographic space as a locale to fashion an identity as Kwagiutl artist as she exposed and transgressed the legal, aesthetic, and social practices of mid twentieth century patriarchy and colonialism.

Coutu, Joan, University of Waterloo

“If you go out in the woods today....”

Renaissance fountains, Tudor houses, streets called Piccadilly Crescent, Devonshire and Cavendish. All these can be found in northern Ontario and Quebec, in towns established by the lumbering and mining companies in the first few decades of the twentieth century. Towns such as Temiskaming, Kapuskasing and Iroquois Falls were all designed according to beaux arts principles and following the precepts of the Garden City Beautiful Movement, first articulated within the Arts and Crafts Movement in the United Kingdom in the late nineteenth century and invoked in North America in such huge projects as the Chicago World's Fair and the new capital cities of the West.

The intent of this paper is to examine these islands of gentility in the 'bush,' as the north country was called. Specifically, the paper will address the idea of boundary: between civility and incivility, Europe and North America, real and imagined memories and the new and unfamiliar. The planned communities will be assessed as they disrupt and undercut the concept of the frontier.

Curtis, Gerard, Memorial University

“Towards a Transgressive Self-Reflective Pedagogy: Recalling Joe Polzer's ‘The Bitch in Heat’.”

In 1994, at a UAAC conference in Halifax, Dr. Joe Polzer presented a paper titled “The Bitch in Heat.” Attending this provocatively titled talk let me re-connect, via a new pedagogical awareness as a first-time instructor, with one of my key undergraduate teachers. In the presentation Joe was, in his “semiotic” way, dealing quite directly with the image of a dog in heat, and the iconographic reading of an early Renaissance image — noting how a veterinary student in his class had assisted him with the interpretation. The paper, not just for its content, but its approach (Joe's acknowledgement of student insights, his close multi-layered reading of iconography, the role of a perceptive and period eye), was a significant wake-up call, enabling me to reflect on my own art-historical teaching practice at a time when it was turning towards a more visual cultural approach. The talk led me to examine the role of a self-reflective teaching ethnography (a highly useful, but often under-utilized, tool), and to consider the Barthian concept that university instructors are in fact patients on the couch in their classes, with students often acting as their analysts.

In this reactive and considered way, Joe's teaching practice, generous critical advice and time, and scholarly insights, had a profound influence that went beyond the regular norms of teaching excellence currently being promoted. His classes heightened the notion, and labour, of scholarly work; and, at times, the redemptive role in the tedium of academic learning and knowledge/image accumulation (something increasingly being lost in the academy as new evaluatory metrics seek instant performative results and “measurability” — something Joe would balk at). This talk explores this experience and the role of alternative pedagogical devices in a visual cultural approach to teaching art history, including a/r/t/-ography, creative and transgressive/social activist practices, and reciprocal learning. It will examine these reactive, yet reflective, mechanisms on curriculum and evaluation -- along with Joe's influence on “life-long” learning.

Dean, Amber, McMaster University and **Phaniel Antwi**, PhD Candidate, McMaster University

“Surveillance, Art and the Politics of Gentrification”

In August 2009, a multi-artist exhibit titled “The Hood, the Bad and the Ugly” was installed in Hamilton’s youme gallery amidst considerable acclaim from local media. The exhibit’s centerpiece consisted of five television screens featuring looped images captured by local artist Gary Santucci’s surveillance cameras, as well as photographs he shot, from within his gallery, of women he presumed were soliciting for sex on the street corners outside. These images were all taken and exhibited without the knowledge or consent of their subjects.

In this presentation, we analyze how and why Santucci’s practices of surveillance were presumed by many to constitute a neutral, or at times even a benevolent, force. The complicated enmeshments of surveillance practices here with art, and with the role of “the creative class” in gentrification, reveal much about the politics behind this exhibit – a politics that many viewers did not recognize as political due largely to the presumed innocuousness of the surveillance practices the artist engaged in. By contrast, photographs by Will Heikoop (whose work was also included in this exhibit but overshadowed by the attention paid to Santucci’s images) depicted not the *people* subject to surveillance, but the spaces where surveillance happens. By photographing a series of such spaces, his images invite viewers to re-imagine what’s “sinister” about the inner city. Juxtaposing these two very different uses of surveillance, we provoke reflection on the politics of this medium and on some of the many ethical questions that arise when this technology is deployed artists’ creative practices.

Douglas, Susan, University of Guelph

“Art from Latin America in Canadian Museums in the 1990s: Two Contrasting Paradigms”

The Winnipeg Art Gallery and the Montreal Museum of Fine Arts featured two exhibits of works by Latin American artists conceptualized by Latin American curators: *Cartographies* and *Mexican Modern Art: 1900-1950*, in 1993 and 1999, respectively. These exhibits were Drawing from recent critical studies of Latin American art as well as museum studies that combine cultural, historical and political analysis this presentation will elaborate on two contrasting curatorial practices in order to she light on the ways in which Canadian institutional structures may contribute to shaping and informing perceptions of Latin America.

Dubreuil, Nicole, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal

“ ‘... but conception alone is decisive.’ (Clement Greenberg)”

C’est par l’affirmation de ce principe que le célèbre critique américain, dans l’article non moins célèbre (“After Abstract Expressionism”, *Art International*, 25 Octobre 1962) qu’il consacre à l’abstraction du champ coloré, défend la production de Barnett Newman, Mark Rothko et Clyfford Still. Ces derniers auraient infléchi dans une nouvelle direction le processus d’autocritique qui, selon Greenberg, caractérise la démarche moderniste en art. La question à poser ne serait plus qu’est-ce qui constitue l’art – ou l’art de la peinture – en tant que tel, mais qu’est-ce qui constitue le bon art ?

La présente communication fait l’hypothèse qu’il n’est pas abusif de voir à l’œuvre, dans le positionnement de la critique formaliste américaine des décennies 1950-1960, un certain héritage (une survivance ?) du concept d’*Idea* auquel s’est intéressé Panofsky dans son essai de 1924. Depuis la recherche de grands principes permettant d’objectiver

l'expérience esthétique et d'expliquer la marche de l'histoire de l'art, jusqu'au maintien des connexions spécifiques entre le dessin et le dessein, il y a en effet des liens à établir entre les enjeux contemporains de l'art et les grands questionnements qui ont animé les spéculations esthétiques de l'Occident depuis l'Antiquité. Du côté de la production picturale ici en cause, une réduction radicale des moyens et une posture résolument tautologique préparent d'ailleurs l'avènement de mouvements qui, sous l'appellation d'art minimal et d'art conceptuel, vont se réclamer encore plus fortement du primat de l'Idée.

Il ne sera évidemment pas question d'influence, ici. Une distance vertigineuse sépare en effet l'ancienne conception philosophico-théologique de l'Idée et sa réduction tout à fait séculière à l'essence d'un médium comme la peinture ; cette dernière ne correspond même plus à un absolu puisqu'elle ne cesse de se reconfigurer avec l'évolution de l'art (on pourrait presque dire ironiquement, à propos des formalistes, avec l'actualité de la scène artistique new-yorkaise). Dans ces circonstances, toute qualification métaphysique qu'on voudrait attribuer à l'essentialisme moderniste tiendrait beaucoup plus de la métaphore que du jugement analytique. Disparu aussi le type de rapport cognitif au réel (idéalisé/pas idéalisé, émanant du sujet/émanant de l'objet) qui a tellement alimenté les débats traditionnels autour de l'idée. L'art dont il est ici question est volontairement coupé, et la démarche est à la fois esthétiquement et idéologiquement motivée, de tout projet mimétique. S'il veut encore rejoindre le monde, entendu à la fois comme donné naturel et comme réalité sociale, ce sera par des voies détournées et par une autre forme de conceptualisation que la mathématique ou la théorie des proportions.

Dudley, Dennine, University of Victoria

“Imagining the Home, Imagining the Self: An Idealized Residence of the Eighteenth Century”

Among the papers of Henrietta Louisa Jeffreys (1698-1761) is an incomplete, semi-autobiographical novel. The plot of the story concerns a visit, made by two young women, to the country home of a female relative named Beataspina. In this paper, I will focus on an analysis of the interior of Beataspina's home, which Jeffreys conceptualized as an ideal space for the interaction and further development of cultured women. From the architectural styles to the iconography of the art, Beataspina's house was designed both to reflect and to shape the taste of its inhabitants. More than just a backdrop, the setting provides sub-text, as Jeffreys' characters discuss and exemplify issues of women's education and societal roles in early modern England.

This idealization of the home is particularly interesting when juxtaposed with the realities of Jeffreys' domestic circumstances. A woman's place might be in the home, but the home was not necessarily a woman's place. Jeffreys spent her youth as a paying guest in her step-father's many residences; she loved the country house of her husband's family, but financial struggles and family politics left her dispossessed. Eventually, Jeffreys was able to accumulate the funds to design and construct a house of her own. My paper will end by reviewing the intersection between Jeffreys' imagined home and the real.

duPrey, Pierre, Queen's University

“Virtual Reconstructions of Three Tuscan Renaissance Villas.”

Certain key examples used to reconstruct the development of the Italian Renaissance villa require further scrutiny. The Medici villas at Cafaggiolo and Fiesole, for instance, have been studied in their much-altered state not as they originally stood in the mid-1400s. Some of the generally accepted hypotheses based on this evidence therefore need reinvestigation. Both structures are ascribed by Vasari to Michelozzo di Bartolomeo; neither is documented. They furthermore differed in appearance even more dramatically than they do at present. If both came from the same hand then they must be construed as pendants, deliberately designed to convey contrasting impressions of their first owners' attitudes about what constituted a villa. This paper will use contemporary visual records and on-site investigations to probe deeper.

The later Villa le Volte near Siena, enlarged for the Chigi family by Baldassare Peruzzi, provides a third case-study. Recent scholarship has construed it as a precursor of the Farnesina, Peruzzi's suburban home for the banker Agostino Chigi, regarded by many as the first of the Roman High Renaissance villas. In this instance, too, the physical evidence suggests a reinterpretation. Applying to these three structures some of the rigorous technical analyses to which one might subject a fresco of the same period, or the punch holes in an altarpiece, opens some potentially fruitful avenues of approach to familiar buildings.

Ellis, Sara, MA Candidate, Queen's University

“The Late Trecento Fresco Decoration Of The Palazzo Datini In Prato”

I propose to speak about the interior decoration of the fourteenth-century urban palace of Italian merchant Francesco di Marco Datini, in Prato. Detailed frescoes in the entry and ground floor rooms survive in varied condition. Datini's role as patron is defined in archived correspondence and artistic contracts outlining the designs for, execution of, and response to, the work at Palazzo Datini. Survival of secular works of this scale in Italy, corroborated by documentation, is rare.

Frescoes of forests populated by wildlife, and sacred and secular figures, were executed in a visual program begun c. 1391 by Florentine masters Agnolo Gaddi, Niccolò di Pietro Gerini, and assistants. Datini hired artists through his professional and personal mercantile connections. Gaddi was the brother of Zanobi Gaddi, Datini's agent in Venice, and was related to Stoldo di Lorenzo, an associate of Datini's. The subject matter and style of the frescoes were defined by his experiences as a merchant in Avignon and contemporary commissions.

Elements of the visual program at Palazzo Datini parallel secular decoration from the merchant-owned Palazzo Davanzati in Florence, other Tuscan palazzi, and images in artist's workbooks and illuminated manuscripts. Comparable motifs indicate that Datini's commissions were not original in form or function. He requested images with visual precedents and rich historical context that were decorative and functional. A focus on Tuscan works, to compare the aesthetics of Palazzo Datini with the surrounding region, will anchor an examination of artistic influences and socio-cultural contexts shaping Datini's choices as merchant-patron.

Ernstrom, Adele M., Bishop's University

“Elizabeth Eastlake vs. John Ruskin: Idea content and the claims of art”

Whistler's suit against Ruskin for libel in 1877 and the ensuing trial mark the most sensational instance in 19th century England of colliding views on the idea content of works of art. For reasons worth exploring, far less attention has been paid to a previous contest that occurred in the pages of the *Quarterly Review*, one calling into question Ruskin's premise in *Modern Painters* 1 that "Painting, or art generally . . . with all its technicalities, difficulties, and particular ends, is nothing but a noble and expressive language, invaluable as the vehicle of thought, but by itself nothing." Ruskin's earlier challenger was Elizabeth Eastlake, née Rigby, whose career as essayist for major journals and translator of German works of art history had been established before she married Charles Eastlake in 1849. Her review in 1856 of *Modern Painters* 1, 2 and 3 asserted, contra Ruskin, that "the language of the painter, wielding as it does the qualities of colour, form, light and shade, and expression *includes* [her emphasis] the idea that these qualities express." Elizabeth Eastlake's extended examination of Ruskin's assumptions is exceptional in Victorian criticism as a theoretical critique of his positions. Her stance gestures towards the formulation 'Art for art's sake', not however introduced in English usage till it figures in Swinburne's 1868 essay on William Blake. But beyond this phrase, Eastlake's analysis was prophetic in suggesting that the idea content of art is integral to the artist's means. Her displacement of the idea from its exclusive hegemony in Ruskin, a move not made explicit in the tautologous 'Art for art's sake' slogan, was fruitful for painting associated with the Aesthetic tendency. That this was so may be suggested by scrutinizing two such works that were demonstrably meant by the artists to be serious 'subject' pictures while nonetheless presenting no explicit relation to traditional themes: J. E. Millais's *Autumn Leaves* (1856) and Edward Burne-Jones's *The Golden Stairs* (1876-80).

Farrell Racette, Sherry, University of Manitoba

"You Can't Avoid Me: Aboriginal Artists' Interventions into Public Space"

Contemporary Aboriginal artists have appropriated the strategies of early 20th century interventionist artists who sought to disrupt the oppressive structure of the city through play and performance. The underlying philosophies of the European avant-garde have deep resonance for artists who have reshaped these strategies to express indigenous epistemologies and experiences.

We know all about cities. Aboriginal peoples' relationship with urban space is a deeply troubled and complex one. Ill-conceived relocation programs and movement for a myriad of personal reasons has resulted in significant presence in urban centres where we are constructed as problems to peace and prosperity – the perennial outsiders – even when our settlements form the historic core. Shelley Niro's Mohawk's in Beehives is photo-documentation of playful disruption. Urban Shaman's Faces project was a silent projection, unavoidable in its scale and gentle assertion of presence. By contrast Terrance Houle's tiny installations in Regina's inner city were ephemeral reclamations of history and acknowledgements of contemporary struggle. Jane Ash Poitras took her artistic tools to an Edmonton street corner and created art from the license plate numbers of johns cruising for underage prostitutes. Artists such as Cheryl L'Hirondelle have moved beyond urban space to claim airwaves, and the peripheral vision of people driving down a highway. Most importantly, this work is only partially about engaging a broader audience. It is more about stepping up, talking back and claiming urban space for

ourselves. There is no recognition of Aboriginal sovereignty in urban spaces, but this is what these artists are dreaming into being.

Finn, Jonathan, Wilfred Laurier University

“Surveillance and Visuality in Jill Majid’s *Evidence Locker*”

In conjunction with the steady rise of surveillance practices and programs over the past several decades, surveillance has emerged as a distinct area of academic study and public concern. Within this aggregate field of practice, a growing body of work from visual arts practitioners and art professionals has been fundamental in bringing important critical inquiry to the topic. This paper is an examination of one such project: Jill Magid’s *Evidence Locker*. Majid’s project stems from a thirty-one day visit to London, England, the world capital of CCTV surveillance. Majid used Access to Information legislation to acquire CCTV footage of her daily movements through the city, portions of which are posted on the project website along with narratives of Majid’s time in London. Visitors to the site register and receive daily e-mails from Majid, describing her movements and interactions through London, complete with hyperlinks to CCTV feeds where she has been ‘captured.’

This paper locates *Evidence Locker* as a productive site to think through the ramifications of life in a surveillance society. Majid’s project underscores many of the central features of contemporary surveillance and its relationship to visibility: it shows surveillance to be fragmented, partial and incomplete; it highlights both the ineffectiveness and banality of surveillance; and it illustrates the voyeuristic pleasure of surveillance, specifically the act of secretly watching others. In these and other ways, Majid’s project speaks directly to the complexities of life in a surveillance society. This paper examines *Evidence Locker* as a reflection and critique of the relationship between surveillance and visibility.

Fitzpatrick, Blake, School of Image Arts, Ryerson University

“War in Fragments: Photographs and Sound”

This paper will examine documentary works that combine photographic images and audio recordings as a response to the multifaceted and fragmentary experience of contemporary conflict. Specifically, I will consider the work of Louie Palu, a Canadian photographer who has worked as an embedded photojournalist with Canadian, British and American troops in Afghanistan. Palu’s recent reports from Afghanistan explore image and sound juxtapositions, a trend evident in contemporary documentary representation, as a way of producing a more complex and authentic representation of conflict. Palu has suggested that audio brings greater authenticity to the representation of war because sound is the dominant experience that one senses during a firefight.

Focusing primarily on Palu’s work, I suggest that the audio component of such installations does not function as a soundtrack for the photographs but instead creates a countervailing experience of war that is close by, immediate and disorienting. In this context, audio tests an assumption that would link authenticity in representation to a sense of immediacy, proximity and understanding. Paradoxically, the opposite appears to be true, as the closer we get to war, the less we see or seem to comprehend. Rather than consider this lack of comprehension a failure of documentary representation, I will argue that images, sounds and installations that provide viewers with experiences of sensory

overload, confusion and a lack of critical distance may actually provide the least distortive representation of war as a chaotic, fragmentary and fragmenting encounter.

Frank, Mitchell, School for Studies in Art and Culture: Art History, Carleton University
“The Conceptual and the Perceptual in German Art and Artwriting, 1871-1918”
“[P]ainters with wonderful ideas are always bad painters.” What underlies Max Liebermann’s statement is one of the fundamental oppositions operative in much thinking about art in Germany at the turn of the twentieth century. In 1911, art critic and historian Karl Scheffler articulated the issue most clearly in his categorization of painting according to two poles: “Perception [*Anschaung*] is the sensual feeling for the world . . . while conception [*Begriff*] reflects on the appearance and produces an idea.” The main difference between the two is that “perception paints and conception draws.” This opposition, whether expressed as the perceptual vs. the conceptual, *colore* vs. *disegno*, or naturalism vs. idealism, could be reconciled in classical art theory and practice. But in German artwriting at the turn of the twentieth century, a schism develops that divides artmaking into polar opposites. This development was in part due to the emergence of Germany as a nation and the attempt to define national artistic characteristics. Scheffler and his mentor Julius Meier-Graefe defined the essential nature of German art as conceptual and linear in contrast to French naturalism, and art historians like Cornelius Gurlitt and Richard Muther described contemporary German art as Neo-Idealist. This paper will explore theoretical concerns in late nineteenth-century German art and artwriting, especially within the context of Neo-Idealism. German-speaking painters, like Arnold Böcklin, Anselm Feuerbach, and Hans von Marées, and theorists, like Conrad Fiedler and Adolf von Hildebrandt, made claims for a new idealism with links to classicism. These claims were articulated in a theoretical framework defined by notions of perception, conception, and related concepts, such as memory and imagination.

Furness, Amy, Art Gallery of Ontario Archives and Special Collections, and Ph.D. candidate

“Primary but not simple sources: a closer look at artists’ archives”

Archives tend to be seen as the ultimate primary source, a repository of pure evidence from which historical truths can be gleaned. In the last few decades, Canadian research institutions have built substantial collections of archival material related to the visual arts. In particular, institutional holdings of artists’ archives have made possible a certain kind of advanced research in Canadian art history. But the nature of archival evidence as found in these collections needs further examination. Drawing on the field of archival studies and the author’s doctoral research on artists’ archives, this paper will explore the way that various authorial forces shape artists’ archival collections as they are eventually constituted in the institution.

Gindt, Dirk, Stockholm University

“The aesthetics of babbling: Speech, censorship and the control of the female body in Tennessee Williams’ *Suddenly Last Summer*”

Set in New Orleans’ exclusive Garden District neighbourhood in the mid-1930s, Tennessee Williams’ play *Suddenly Last Summer* deals with religion, prostitution, cannibalism, homosexuality and the control of women’s bodies and sexuality. At the heart of the action is a long monologue by the main character Catharine who was the only

witness to her homosexual cousin Sebastian being eaten alive by under-aged male prostitutes the previous summer. In order not to tarnish the memory of the dead poet Sebastian, his mother attempts to bribe a neurosurgeon into performing a lobotomy on her niece Catharine.

This paper will analyse the different characters' attempts to restrain and repress Catharine's excessive flow of speech – the “babbling” as Sebastian's mother calls it. Focusing on visual illustrations such as photographs from the production, it debates how the play was staged and reviewed in Sweden in February 1959. Sweden is particularly interesting given that the country at that time engaged in a mass-sterilisation programme that promoted white hegemony and the control of women's bodies. The programme affected mostly women who were deemed incapable of taking care of their children, whose sexuality seemed to be unrestrained or whose lifestyle was considered immoral. The correlation between excessive speech and a surplus of sexual activity is the site of tension within and beyond the play itself and its reception.

Richard Dyer asserts that discrimination based on gender and sexuality is intersectionally linked to ethnicity and race. This interplay between racism and heteronormativity explains why, in a racist framework, it is necessary to both control the female body and eliminate the homosexual body, two of the central themes in *Suddenly Last Summer*. The second section of the paper will scrutinise the omnipresent whiteness in the visual culture of the costumes and the set design – symbolically enhancing the play's racial politics.

Gregory, Sharon, St Francis Xavier University

“Michelangelo and St. Bartholomew: Sources Reconsidered”

Since 1925, it has been widely accepted that Michelangelo painted his own self-portrait into the flayed skin of St. Bartholomew in the fresco of the Last Judgement.

Interpretations of what this can possibly have been intended to mean differ widely. Does it, for example, represent Michelangelo's verbal flaying by Pietro Aretino (whose features are sometimes recognized in those of the unflayed saint)? Or, Michelangelo's desire to be freed from the constraints of the flesh? Or, Michelangelo's recognition of his own audacity, similar to that of Marsyas who was flayed by Apollo for his presumption? As is so often the case in Michelangelo studies, scholars wrestle with the potential meaning of a motif before they have really explored its history. As far as I know, only one scholar – Leo Steinberg – has ever suggested that Michelangelo may have known of visual precedents of St. Bartholomew holding his flayed skin. Remarking that Bartholomew is traditionally represented “as a venerable Apostle, content to display a knife in sufficient token of martyrdom,” Steinberg connects Michelangelo's depiction to German prints and therefore to Lutheran heresy. Last year, Joe Polzer presented a paper at UAAC summarizing his many years of thought on Michelangelo's fresco, going against the grain by showing the artist's profound debt to earlier compositions of the Last Judgement, especially the fresco by Buffalmacco at Pisa. In his honour (and in order to redeem myself by revisiting the derivative undergraduate essay I wrote many years ago for Joe on the Last Judgement), I aim to show that Bartholomew is often depicted holding his flayed skin by Northern Italian artists – of whose work Michelangelo may have become aware during his northern sojourns, which included two visits to Venice.

Grove, Jaleen, Ph.D. candidate, SUNY Stony Brook

“Chatelaine’s Early Women Illustrators and the Invention of the Modern Canadian Woman”

When Chatelaine magazine debuted in 1928, the female editors sought to professionalize women’s work in both private and public spheres, to boost Canadian culture, and to establish an identity for “Canadian Woman.” They employed illustrators Jean Wylie, Marie Cecilia Guard, Elsie Deane, Glory Merritt, Laura Gibson, Mabel Victoria Leith and others. These women illustrated covers, articles, columns, poetry, children’s features, page decorations, and crafts, which put the model Canadian Woman into visual form. This chatelaine (“mistress of a castle”) was also a “pioneer” who represented both traditional values and modern, feminist aspirations. Women were meant to prove their fitness for government of the nation through modern housekeeping. Readers interacted with the magazine and its message aesthetically and physically by removing texts and art from the pages, using them in their homemaking, manipulating and circulating them, and then reporting back through letters. This material/print culture helped establish a tangible, national female public sphere across the country. Although the “Canadian Woman” identity contained a liberating component, it also re-inscribed women’s traditional role, limiting their opportunities. A similar paradox affected the female illustrators. Although Chatelaine utilized many, it consistently assigned them feminine subjects, which implied their professional illustration was an extension of their domesticity and gender. In this paper I review and analyze the illustrators and the kinds of work they did in relation to the advantages and limitations of the “Canadian Woman” identity they manufactured, and I examine the repercussions for Canadian culture.

Hardy, Dominic, Université du Québec à Montréal

“The *Songs of the By-Town Coons*: Music and Satiric Visual Identity in Late 19th Century Montreal Print Culture”

This paper re-examines the drawings made in 1899 by Québec artist Henri Julien (1852-1908) for the Montreal Daily Star's *Songs of the By-Town Coons*, a virtuoso combination of black-and-white pen-and-ink draughtsmanship and parody song-texts that satirized (and racialized) the activities of Sir Wilfrid Laurier’s Liberal Government. The series was an early example of the use of mass media to amplify political positions through the manipulation of visual culture in Canada. As such, it was also a production that took its meaning – indeed, its complex set of meanings, that shifted according to audience segment – from a much wider set of visual and textual print references to other visual and performance practices (in public and private) in Montreal as a major North American centre. These references, calling on readers’ behaviors and expectations, were embedded in phenomena as diverse as the Saturday edition of the newspaper, the illustrated weeklies and monthlies of the era, the poster, the playbill and the song-sheet. This study will situate the drawings in this wider intermedial and intercultural context.

Harding, Catherine, University of Victoria

“The Crisis in Conduct: Domenico Lenzi’s Response to Disaster”

This paper examines the production of an unusual manuscript that recorded the effects of a disastrous famine in Florence during the 1330s. Domenico Lenzi commissioned the manuscript and he used the services of a bookseller to write and illustrate the text. I will examine the new role that writing was playing in merchant culture at this time, and

suggest that writing became a new ‘technology of the self’ for this non-professional author. The decision to add illustrations to the text was also unusual, especially as these are framed in allegorical terms. The allegorical habit was deeply engrained in the mind of late medieval merchants, which I will link to performance studies. I am interested in how the texts point to the visual images and how the author/audience would have interacted with them in terms of embodied practices of reading and understanding.

Harvey, Kathryn, Head, Archival and Special Collections, University of Guelph Library
“Print Culture of 19th Century Ontario from the University of Guelph’s Archival and Special Collections”

The University of Guelph’s Archival and Special Collections houses significant collections of printed volumes and periodicals that contribute to our understanding of early print culture, settlement, and rural life in Ontario. This paper will present highlights from our holdings that show what reading materials some early settlers had access to and also what home-grown publications they produced. Our Pioneer Collection presents one of the few examples in Upper Canada of a personal library and circulating collection that has survived mostly intact. Collected by Scottish engraver, printer, and publisher Daniel Lizars and his family, the library consists of more than 650 books and pamphlets published between 1678 and 1947 (predominant holdings are pre-1870). Most were brought directly from Scotland, although some such as *Elements of Drawing, Embracing Exercises for the Slate and Black-board* (1847) were published in North America. The volumes in this library along with the local periodicals such as the *Canada Farmer, Nor’West Farmer, Farmer’s Advocate*, and *Family Herald*; cookbooks and domestic management books such as *The Practice of Cookery: Adapted to the Business of Every Day Life* (1847) from the Una Abramson Collection; bee-keeping treatises, manuals, periodicals, and supply catalogues in the Burton Noble Gates Collection; the volumes in the History of Veterinary Science Collection dating from the founding of the Ontario Veterinary College in 1862; and the Reuben Sallows photographic collection prove to be rich resources for studying print culture in 19th century rural Ontario – both from the perspective of how settlers saw themselves and their world and from the perspective of how their world was shaped by the culture of their homelands.

Hickey, Gloria, Independent scholar
“Knit Together: Poverty and Newfoundland”

Cultural historians, folklorists and craft producers assert that knitting is part of the Newfoundland psyche. It is rooted in the province's early history when settlers were forced into a lifestyle of self-sufficiency and resourcefulness. This lifestyle persisted well into the 1900s and today many outport women recall knitting from the age of five on. However unlike other textile traditions in the province, such as rug hooking, knitting has not evolved into an art form. This is despite the efforts of dedicated educators such as artist Barb Hunt, known for her knitted hand grenades, who requires her sculpture students at Memorial University learn how to knit.

The Newfoundland Outport Nursing and Industrial Association or NONIA was founded in 1920 to help outport communities pay for health care services through the sale of hand knit sweaters and accessories. Today, NONIA is a means for women to supplement family incomes. The NONIA shop in downtown St. John's sells garments created by

more than 175 home based knitters. Nor is NONIA alone, there is at least 15 cottage industries in the province, each with approximately 30 home based knitters. Significantly, the main market for knits sold in the province is composed of visiting tourists and expatriate Newfoundlanders. Resident Newfoundlanders are notoriously bad customers, citing "Nan could knit that for a lot less." There is also an unspoken assumption that knitting conjures up associations with poverty and hard times. Many Newfoundland families chose not to teach their daughters to knit hoping "they would never have to."

Hoener, Cathleen, Queen's University

"Placing the Napoleonic Desire to Detach Raphael's Stanze Frescoes in Context."

During the years of the French Wars and subsequent Occupation in Italy, thousands of art works were forcibly taken to Paris, among them sixteen paintings by Raphael. Scholars have investigated the removal of Raphael's altarpieces and their restoration at the Louvre before they were exhibited, particularly the transfer of the paint layers of the Madonna di Foligno from the worm-holed panel to a new canvas support.

The concurrent practice of the detachment of wall-paintings has received far less attention, even though the transformations that resulted, arguably, were even greater. Most often, only portions of the fresco could be detached, resulting in the creation of a set of fragments for display in a totally different context. Yet, despite the destruction of the original frescoes and their context, the potent desire of the French for works by Raphael allowed some to contemplate the detachment of his Vatican Stanze frescoes! At the most reductive level, the French interest in detachment clearly stemmed from acquisitiveness, since once they were rendered portable, the paintings could be shipped to Paris.

In this paper, however, I wish to explore the scientific and technological experimentation that was involved in the techniques of detachment, and the parallel methods of transfer. At this time, France was the Western leader in science, and the enthusiastic interest in the transfer method in Paris also was connected to the widespread preoccupation with the mechanical arts, initially stimulated by the Enlightenment thinkers of Diderot's circle, as well as by the beginnings of industrialization. In an analogous way in Rome, techniques for detaching frescoes were refined by architects and engineers with aptitude for the mechanical arts.

My focus will be on the detachment of one of the most famous paintings of the age, Daniele Volterra's Deposition. The French had initially ordered the detachment in the late 1790s, but the procedure has gone terribly wrong. The fresco would have been totally ruined by water damage had it not been properly removed subsequently by the Roman expert Palmaroli. By exploring this case and a few others, I intend to probe whether purely scientific and technological interests were ever at play, or if political dimensions inevitably intervened and flavoured the experimentation.

House, Anna, MFA Candidate, University of Alberta

"Dialogue of the Domestic"

The theoretical premise underpinning my research and art investigation is that the domestic interior tells a story about relationships, human character and identity. My artwork, more specifically, explores communication within the domestic space from historical and empirical perspectives. I believe that our current culture embraces the

domestic sphere as a cornerstone in the social organization of space. It is where space becomes transformed into a location, and where family interactions and gendered and class distinctions are negotiated.

Domestic spaces are inherently ephemeral, but symbolically offer a place of refuge where our carefully choreographed movements are repeated daily. These spaces help define the edifice of home, where 'home' embraces both a physical and a social space; the house itself is home, as are the social interactions contained within it. The home is animated in both time and space in the creation of individual identity, social relations and collective meaning.

The issue of gender is a central component in my work, where I investigate and consider a women's communicative agency in the domestic interior, and the potential this has to shape and transform relationships among families, friends, and ultimately, communities. My research has evolved into a "Dialogue of the Domestic" that considers: the concept of 'home', the rituals, spaces and materials linking our environment with our humanity, and considers the constitution of power and questions; what in contemporary art possesses authoritative command? Ultimately, by juxtaposing the value-laden divisions between work and home, art and craft, and public and private, my work challenges past and present assumptions about a women's role in domestic spaces, and carefully examines the symbolic power that can be found in the "ordinary" and "everyday".

Huneault, Kristina, "Critically Canadian: Archives, Collections and Art Historical Research in Canada: developing a research network", Speakers' Roundtable with speakers from both sessions and a presentation on "The Canadian Women Artists History Initiative".

Igloliorte, Heather, (PhD Candidate, Carleton University) and Carla Taunton (PhD Candidate, Queen's University)

"A Project of Decolonization: Indigenous Art Histories"

Until very recently, Indigenous art history was written by non-Native curators, writers, and academics. Over the last four decades, however, we have seen the intensifying involvement of Indigenous scholars in the creation of Indigenous art histories, which has resulted, in part, in a corresponding effort on behalf of museums, universities, and arts institutions to become more inclusive, to share power and authority, and to engage in the representation of Indigenous art from multiple perspectives. What are the roles and responsibilities that Indigenous scholars have adapted in this era of decolonization, self-determination and autonomy? And in what capacity should non-Indigenous scholars continue to engage in the creation of global Indigenous art histories?

As members of the Aboriginal Curatorial Collective (ACC), Heather Igloliorte (Inuit, ACC Board of Directors) and Carla Taunton (non-Native, ACC Alliance) have been collaborating in the investigation of the ever-changing project of Canadian Aboriginal art history and Indigenous visual culture from the perspective of its scholars and practitioners. In this paper Taunton and Igloliorte will discuss past museological and art historical strategies for representation, collaboration, and engagement; examine the current debates surrounding the writing of Indigenous art history from a multitude of perspectives; and share the results of their ACC member-wide survey that explored questions on who can and should be writing about Aboriginal art, and in what ways

everyone can participate in the development of an art history that bolsters Indigenous sovereignty and supports the ongoing efforts of decolonization.

Ilea, Corina, Ph.D. candidate, Concordia University

“Matei Bejenaru: The Illegal Immigrants”

My paper will address the condition of immigration as represented in the video works of contemporary Romanian artist Matei Bejenaru. He maps a *Travel Guide* (2006) for illegal immigrants, which documents all the necessary steps for them to succeed in this trajectory, to avoid being caught on the liminal space of the frontier. The border, as a refracted membrane that allows free circulation from the inside to the exterior and which prevents unwanted elements from penetrating in, is transformed into a “space without a world” once those attempting to break it are acknowledged as illegal immigrants. As heterogeneous as immigrant populations might be, in terms of the causes that determined their precarious situation, they share a challenging cohesion, a new collective identity. From bodies integrated within a “space of appearance” – in Hannah Arendt’s terms – that accords them the quality of belonging to a recognizable and “visible” community, they are transformed into bodies that belong to nowhere.

Migrational phenomena imply the crossing of physical spaces, which increasingly feature screening, surveillance, and traceability. Matei Bejenaru’s *Maersk Dubai* (2006-2008), a video of 8 minutes, investigates the actual danger of immigration, translated not only in terms of a problematic identity or social hardship, a memory and longing for another side of the border, but in this case leading to the immigrants’ deaths. The borders are transformed from neutral crossing points into extremely charged mechanisms of selection and exclusion. Moreover, within the biopolitical reality of foreigners without proper documentation to prove their legality, new forms of “states of exception” are created, which, instead of being temporary, become permanent.

The lives of illegal immigrants are “unthinkable by not thinking” – in Zygmunt Bauman’s terms – in the absence of testimonies regarding their situation. Matei Bejenaru brings their condition to visibility.

Ingram, Susan, York University

“Franz and Frieda Lipperheide as Historians of Fashion”

When Baron Franz Lipperheide (1838-1906) donated his extensive collection to the Prussian state in 1899, the term he gave it was a “Costume Library”, not a “Fashion Library” although the Lipperheides owed the wealth which allowed them to mount the collection to the enormous success of *Die Modenwelt, Illustrierte Zeitung für Toilette und Handarbeiten* (The Fashion World, an Illustrated Magazine for Dressing and Handiwork), which they began publishing in September 1865. The slippage between costume and fashion still seems to dog the collection to the extent that its current director Adelheid Rasche insists that it is, as its name indicates, not a collection of fashion but of costume.

This paper examines the role of the Lipperheides in assembling a collection that can now claim in its promotional materials to be “the world’s largest library and graphic collection focusing on the cultural history of clothing and fashion.” It explores the status of the term “fashion” (“Mode”) in the history of the Lipperheides’ collection and the Berlin museum landscape of which it is part. Examining the place of fashion in the Lipperheides’

collection reveal the limits of the Bildungsbürgertum/ Besitzbürgertum dichotomy that historians and museum scholars have used to map the rising German middle classes in the nineteenth century. There may have been a distinct line that existed between the aristocrats and everyone else, as Alexandra Richie claims in *Faust's Metropolis* (207). However, these “new rich Berliners” were as varied and contentious lot as their 21st-century counterparts, and analyzing their relation to fashion as part of the museum landscape can help to identify key points of difference and historical specificity.

Iron, Candace, PhD Candidate, York University

“Medieval Ontario: William Hay, Henry Langley and the changing face of Ontario Architecture in the 19th century”

Largely influenced by the influx of immigrating architects, the Gothic revival style came to represent nearly all of Ontario’s ecclesiastical architecture in the 19th century and was employed by every denomination in the Province.

William Hay (1818-1888) was one of the early immigrating architects to introduce the science of ecclesiology to Canada and, once settling in Ontario, to pass it along to Canadian students. Henry Langley (1836-1907), who received his architectural training from Hay, would become the most prolific church architect in 19th-century Ontario.

This paper will examine the Anglican commissions of Hay and Langley while paying particular attention to their ties to ecclesiology, medieval source material and the effects these influential architects had on the changing landscape of 19th-century Ontario.

Jarosi, Susan, University of Louisville

“The Toothpaste and the Tube: Brushing Up on the Myth of Rudolf Schwarzkogler’s Self-Castration”

Despite the many claims made for the death of the avant-garde, the legacy of Viennese Actionism remains remarkably provocative. There is perhaps no better example to underscore this than the myth of Rudolf Schwarzkogler’s self-castration, most famously propagated by Robert Hughes in 1972. In his *Time Magazine* review of Documenta V, entitled “The Decline and Fall of the Avant-Garde,” Hughes asserted that Schwarzkogler’s six photographs of *Action #3* (1965) documented the deliberate and successive amputation of the artist’s own penis, and that these acts were directly linked to Schwarzkogler’s death on June 20, 1969. Hughes’ erroneous claims became the accepted account of Schwarzkogler’s life and work for almost twenty years, and remain the dominant myth underlying the historical reception of performance art. One of the most demonstrable instances of the myth’s immutability was its appearance in Henry Sayre’s 1989 book, *The Object of Performance*. Sayre made almost identical assertions as Hughes in stating that Schwarzkogler’s photographs offered “most horribly” a “documentation” of the “1969 piece by piece amputation of his own penis.” This mischaracterization of the artist and artwork – which defines them as narcissistic, masochistic, and pathological – has so successfully encompassed the image of performance art within popular and academic discourse that the source of its potency warrants a closer examination.

In taking up the subject of the Schwarzkogler myth, this paper examines some of the reasons why the particulars of the myth continue to persist in the present. Its arguments explore the process of mythologization and ways in which myth is concretized into history, drawing

upon the work of Roland Barthes, and Ernst Kris and Otto Kurz. From this foundation, the fictionalized image of the artist in the historical narratives framed around Schwarzkogler will be brought to bear upon an analysis of three recent recapitulations of the Schwarzkogler myth. These examples present a range of perspectives – in the practices of art history, art criticism, and performance art – that provide a cumulative picture of the elements that make the Schwarzkogler myth so irresistible in the imagination of critics, scholars, and artists alike, and that highlight both the continued obsession with this infamous fiction and the necessity of coming to terms with its tenacious influence in order to amend the fundamental terms upon which performance art is understood. Ultimately, in posing the question, “Why is it easier to believe that Schwarzkogler cut off his own penis than he didn’t?” this paper takes up entrenched beliefs about the artist’s persona, about documentary truth and deception, and about the stigmatization of performance art.

Kang, Inhye, Ph.D. candidate, McGill University

“Re-contextualizing Asian Empire: Visual Practices of Scientific Anthropology in Japan during the early Twentieth Century”

This paper will examine the ways in which Japanese anthropologists in the early twentieth century, by using visual practices, developed scientific anthropology and attempted to re-draw the racial map of East Asia. The nineteenth century witnessed the emergence of scientific and systemic approaches in the discipline of anthropology. Visual practices in particular, thanks to their evidential value and materiality, helped anthropologists systematize, classify and analyze each race. Physical anthropologists in the West had long used image techniques, such as photographs of bodies and cranial images, for the analysis and comparison of races of the Other under the name of science. These visual techniques, as a scientific instrument for anthropologists, were taken to Japan during the late nineteenth and early twentieth century. Importantly, the preoccupation with this visuality or visual science gave the Japanese an anthropological claim in East Asia. This project investigates the ways in which Japan re-figured Asian race and culture by using techniques involving scientific images. This paper specifically concerns three anthropology expositions organized by Tokyo Anthropology Association – the 5th National Exposition in Osaka in 1903, the 1904 Specimen Exhibition at Tokyo Imperial University, and the 1912 Colonial Exposition. By looking at these expositions, I will investigate how such visual practices as body images of other people and craniological images were used to de-contextualize other Asian nations and to re-contextualize them within what Japan called ‘Asian Empire.’

Knight, Derek, Brock University

“Re-Mapping the City and the Ecology of Space in the Art of N.E. Thing Co”

The 1960s saw the rise of conceptual art and with it the mediated or archival image or the new modalities of time-based technology. The work of N.E. Thing Co. (Iain and Ingrid Baxter) is of interest in any discussion that revisits the origins of the Vancouver Photo-conceptualists and their concern with documenting the topography or the social milieu of the city. N.E. Thing Co’s *Portfolio of Piles* (1968) remaps Vancouver and its environs in terms that are reminiscent of an ecological perspective. Baxter & envisioned a total experience, perhaps the equivalent of Guy Debord’s *dérive* when he supplied a map to direct interested persons out of the gallery to visit the 59 different sites around the city. The binding impetus of “piles” – among them stacks of industrial materials in the

outdoors, commodities displayed in gas stations or store windows, accretions of earth and piles of recycled junk or garbage – is the desire to re-envision the urban habitat. Links can be found in Robert Smithson’s 1967 photo-essay of Passaic, N.J., in which he documented the derelict urban milieu of the Eastern seaboard or Jeff Wall’s *Landscape Manual* (1970), a self-published essay in which the perimeter of Vancouver is experienced and described from behind the wheel of a car.

Iain Baxter & not only pioneered the use of the backlit transparency along with Wall but he also presented his photographs as part of a compendium of data in which diagrams, maps or drawings are used to supplement what he coined “visual sensitivity information” (VSI). This interplay between the prosaic, technological or mediated image suggests that these were also part of an empiricism that may be linked with the most basic tools of mapping and the topographical or observed experience. As a trained zoologist Baxter & was skilled in empirical observation and brought to his experience of nature an ecological imperative. As such, the concept of habitat, as well as place, is central to N.E. Thing Co’s and Baxter’s identity.

The framing of their actions, ideas and gestures within the matrix of a corporate moniker is also served by a systemic if ironic approach in which N.E. Thing Co. recorded and organized their ideas on professionally designed information graph sheets, produced diplomas or forms with embossed seals of approval to sanction elements of the vernacular environment as “aesthetically claimed things” (ACT) or maps to position their latest interventions.

Krueger, Julia, University of Western Ontario

“Let’s go Fishing...A Trip to the Hansen-Ross Pottery: Tourist Ware or Something Else?”

Tourism Saskatchewan’s website *Fishing in Saskatchewan* states: “When you’re talking about big fish, breathtaking scenery, pristine waters and clean, fresh air, then you’re talking about Saskatchewan.” However, Saskatchewan is more than just a “flat straight part on the number one”, a fishing stop, or a place with grain elevators and big skies.

People come to Saskatchewan for a variety of reasons, and during the late 1960s and well into the 1970s, the Hansen-Ross Pottery (1961-2005) in Fort Qu’Appelle, Saskatchewan was a place where people stopped to purchase pottery often on their way to the Qu’Appelle valley’s lakes for fishing, bathing and other outdoor activities. From all accounts, the Hansen-Ross Pottery, founded by David Ross (1925-1974) and Folmer Hansen, was immensely popular. By metaphorically fishing into the pottery’s history, this paper will examine just how popular the pottery was within the community as well as on a national and international level. It will also examine why the pottery is not a well known part of Saskatchewan’s ceramic history and if this is due to the fact that it was not a part of the Regina Funk scene or because it was dismissed as part of a “hollow” tourist industry. Stereotypical tourist wares and specific pieces of Hansen-Ross pottery will be compared in order to examine whether its popularity was due to the number of “tourists” acquiring works or whether the Hansen-Ross aesthetic appealed to “modern” consumers and is a reflection of the development of Saskatchewan pottery. Interviews with Hansen-Ross collectors, former students and Fort Qu’Appelle community members will solicit their opinions about what makes Hansen-Ross work appealing – its Saskatchewan roots, its association with pleasant memories of a trip to the valley or its design and function?

Lachance, Jonathan, PhD Candidate, Université du Québec à Montréal

“George Hunter in Canadian Resource Cities: Beautifying the Industrial Landscapes”
In between 1947 and 1979, Canadian location photographer George Hunter captured some of the country's most magnificent urban landscapes through low-altitude aerial photography. The Canadian Center of Architecture recently acquired two binders from Hunter's private collection, containing over 150 pictures taken from the Northwest Territories to Nova Scotia, all mounted by Hunter himself. Most interesting in these binders are the pictures showing Canadian resource cities in their youth : taken as commissions from mining, paper or petrochemical industries, they depict the boomtowns that rose in the World War II aftermath to accommodate new industrial exploitations. Planning these cities involved taking over unspoiled woodlands and opening fields for roads, residential developments, institutional areas and industrial facilities, all at the expense of the integrity of the hosting natural territories. On the one hand, Hunter's pictures might be considered by the contemporary eye for their historical value, as they informs us about the models of city planning used in the early settlement of some of the country's most important cities. On the other hand, the pictures might also be considered as evidences of the ecological genocides perpetrated by post-1945 industrial expansion and economical growth. In either cases, it appears to be the medium of landscape photography that subjects the documentary value of Hunter's pictures to an ideological critique. Our communication will explore this hypothesis with a few case studies, hoping to engage a reflection about the ideological function of formalism in landscape photography. In the end, we will suggest that the distanciation and vertigo effects engendered by the technical prowess of low-altitude aerial photography contribute in a unique way to the beautification of the subjects, being in this case either the conquering power of industrial development or the brutality of the environmental *tabula rasa*.

Lauzon, Claudette, Postdoctoral Fellow, Cornell University

“Precarious Occupations: The Fragile Figure of Home in Contemporary Art”

Lida Abdul's 2003 video *Housewheel* follows the artist as she walks forlornly through the streets of Los Angeles, dragging a doll-sized plaster house behind her with a rope. As it is jolted along, the house becomes dented, chipped, and battered; within minutes, it is reduced to scattered, abandoned remnants. Created while the Afghani artist lived in exile, the work is a poignant demonstration of Gaston Bachelard's observation that homes “are in us as much as we are in them.” As much as we consider home as a space that we occupy, “home” also occupies *us*, taking up residence in our identifications, our memories, and sometimes our nightmares. But, as Abdul's performance demonstrates, this reciprocal occupation can also be a dangerously unstable one, particularly for those vulnerable to contingency—the exile, the asylum seeker, the homeless—for whom home exists as a site of violent loss, fragile memory, and impossible return.

The recent past has witnessed a global crisis of precarious inhabitation precipitated by war, civil strife, ongoing territorial disputes, and the radically uneven redistribution of wealth in the West and beyond, compelling artists to respond with representations of home that register its increasingly uncertain status as a locus of stability and belonging. In this paper, I argue for the emergence of a new aesthetic strategy in contemporary art that exposes home as neither a cipher for idealized notions of comfort and security nor a site of cloistered depravity, but instead as a space whose putative capacity to shelter its inhabitants is increasingly compromised. But, as I argue, these works also point to

home's tenacious, if tenuous, function as a locus of belonging and memory, figuring home as a site of traumatic memory whose fractured remains nevertheless serve as traces of a lost but not forgotten past.

Léger, Marc James, Independent Scholar, Montreal
“Zombie Culture: Excellence, Exodus, and Ideology”

In March of 2010, a large number of artists, curators and cultural workers from Canada and abroad added their names to an open letter addressed to Marc Mayer, Director of the National Gallery of Canada, for a series of comments he made during a CBC report on diaspora art and the cultural politics of public institutions. "Our real mandate is excellence," he told a reporter. "We're looking for excellent art. We don't care who makes it." Mayer's statements solicited an open letter that was signed by many prominent artists and cultural functionaries. It demanded that Mayer be made accountable for the universalist presuppositions of his statement, especially with regard to feminist and post-colonial critiques. This paper will consider some of the limitations of the petition as it relates to a leftist critique of the neo-liberalization of cultural institutions.

Excellence is not only a term associated with Western philosophical notions of aesthetic judgment but also with the market criteria that shape policy in neoliberal cultural and educational institutions. Despite this, are there nevertheless any regulative frameworks that we can use to distinguish alternative and radical cultural production from mainstream, commercial production? Further, how would such radicalized practices relate to actually existing institutions? Brian Holmes has addressed this problem in terms of art activism within societies of control. Using the workerist theme of exodus, Holmes calls for a practical as well as theoretical withdrawal from the mechanisms of major museums, biennales, magazines and educational institutions. Through such methods as collective phantoms, new cartographies, tactical media and over-identification pranks, Holmes argues that cultural producers can avoid the alienation of unique signatures as well as the fetishization of art objects and art experiences via the machinery of institutional art exhibitions. Holmes' and similar writing makes one wonder what it is that artists and curators want or expect from institutions like the National Gallery. This paper will address the presuppositions of exodus in terms of the exponential growth of the creative fields.

Lerner, Loren, Concordia University
“William Notman's Photographic Selections (1863)”

In January 1865, the *Journal of Education for Upper Canada* in its column on “Literature and Art in Montreal” proudly announced that *Photographic Selections* by William Notman (1826- 1891) published in 1863 was “a work that would be a credit to any London publisher. It is a reproduction of many choice engravings and paintings by means of photography, and perhaps has thus given to the art its most important function. There has never been a work published in Canada better calculated to cultivate and elevate the taste in art...” Notman, the author of the book and photographer of the art works, was from Glasgow, Scotland, a commission agent of wholesale woolen cloth. He had worked as a salesman and junior partner in the family business before immigrating to Lower Canada in 1856 when the company slid into bankruptcy. Well educated in the arts, he was also an amateur photographer who learned the daguerreotype process in Scotland.

Photographic Selections reveals two sides of Notman. The first is Notman the Scottish merchant with an ambitious plan to produce a line of photographic products. As such this publication can be seen as a trade catalogue designed to advertise the business of photography. The second is Notman the cultured individual determined to transplant the knowledge of art history that he learned in Scotland. Notman's Photographic Selections may very well be the first history of art book written and published in Canada. This book, a keepsake in the homes of 360 subscribers, was both a Scottish cultural legacy and a reflection of the art preferences of Montreal's wealthy English middle class that prevailed into the earlier years of the twentieth century.

Longchamps, Denis, Administrator, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University
"Canadian art and the Internet"

The mandate of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art located in the Department of Art History at Concordia University is "to advance the greater appreciation and richer understanding of Canadian visual culture of all eras." Its purpose is to support scholarship on Canadian art for pedagogical purposes at all levels of education, and for the general public. This includes symposia, courses, publications and Internet resources. The Institute has contributed to the creation of various websites including catalogues raisonnés, virtual exhibitions, conference proceedings, primary source collections and Internet courses on Canadian art. The Institute also maintains a calendar of Canadian art events.

This presentation will consider a sampling of the web projects supported by Institute. These include projects supported with Institute grants of no more than \$1500 to more substantial funding from external sources. The focus will be on the successes and challenges encountered in these experimental projects that, until now, have been implemented by Concordia's Art History faculty and students, and Institute research fellows. Areas to be discussed will include problem solving strategies, copyrights issues, web design, the role of faculty and students in developing these websites, and the collaboration of museums and galleries. The objective is to examine these initiatives, and explore new and different ways that the Institute's web platform can engage a wider academic community for the creation, communication and the dissemination of research on Canadian art.

Lvovski, Ronny, PhD Candidate, York University

"The frescoes in the church of San Julian de los Prados, Oviedo (c. 812-42)"

The frescoes in the church of San Julian de los Prados, Oviedo (c. 812-42), are widely regarded as the most elaborate in the whole of the Asturias. Its decorations contain a plethora of vegetal, geometric, and architectural motifs. However, the church does not contain a single figural representation. This paper takes into consideration the frescoes' iconography, analogues and sources. Connections to fifth-century Byzantine Ravenna and the Carolingian court of Charlemagne in the late eighth and early ninth centuries will be established. However, the primary purpose is to arrive at tentative reasons for why San Julian de los Prados consciously denies the incorporation of figural imagery in its elaborate fresco programme. As such, issues of theology, politics, and national identity

will be examined and it is crucial to situate San Julian de los Prados as a church erected in a very tumultuous time of strife within the Iberian Peninsula.

Marsden, Scott, Curator, Reach Gallery Museum, Abbotsford BC

“Exploring the Canadian Landscape through two exhibitions”

My paper will explore the agricultural landscape and the northern landscape through two visual art exhibitions. These exhibitions examine alternative ways to think of the experience of the landscape as a whole, and through a conceptual lens, analyze and bring to light the multiple imaginations, experiences, embodiments, and inscriptions of space and place that are inherent in these interpretations of the landscape within ecological, national, political, or ideological frameworks.

The first exhibition, *From Different Perspectives: Photograph from the Agricultural Landscape* examines how farm workers are situated on the landscape and how they see themselves represented in ways that will challenge dominant views of the agricultural landscape. Three photo-narratives reveals a landscape of opposition where workers are both represented and challenge the dominant view of the agricultural landscape and offered alternative ways of challenging dominant views of the agricultural landscape.

The second exhibition, *Three Rivers: Wild Waters, Scared Places* is situated within the exploration of the culture of landscape and examines southern perceptions of the “wilderness” and the “empty landscape” verses northern realities of the landscape as home. This exhibition examines a diverse range of ideas, imaginations, experiences, and inscriptions of the North beyond stereotypical conceptions (the Great “White” North; hegemonic articulations of indigenism; the North, utopian myths about northern life and its ‘untapped resources’, etc.). This exhibition navigates through contested spaces (discursive, physical, and human) that is the North, and identify both Northern utopias (and hegemonies) and the counter-sites they have explored.

McAtee, Cammie, Harvard University

“Philip Johnson’s Roofless Church and the Geometry of ‘Pure Form’.”

For an architect consistently accused of being inconsistent throughout his long career, Philip Johnson (1906-2005) can be said to have remained true to two principles: the first, that architecture was first and foremost “art,” and second, that “form follows form.”

Focusing on a little-known but very rich project of the late 1950s, the Roofless Church in New Harmony, Indiana (1957-1960), this paper examines the ways in which Johnson engaged form-making during a critical period of transition in his work.

As the name suggests, the Roofless Church is a spiritual space that might be best described as an outdoor room, the complex lying somewhere between architecture and landscape architecture. The focal point of its “interior” is a rather rustic-looking, sixty-foot-high, round shrine. While Johnson did not conceal his far-ranging sources of inspiration – among them Indian *stupas*, Norwegian stave churches, and Bramante’s centrally-planned churches – he was adamant that the shrine represented only “pure form – ugly or beautiful – but pure form.” However, a close examination of the evolution of the shrine’s rigorously geometrical composition raises doubts about Johnson’s formalistic claims. In celebration of Joe Polzer’s significant contributions to the study of Renaissance art and architecture, this paper explores the shrine’s meaningful connections to Renaissance sacred geometry, harmonic progression, and Baroque scenography, uncovering unexpected content in its “pure form.”

Miner, Dylan A.T., PhD (Métis), Michigan State University
“Halfbreed Theory: Theorizing Métis Visualities”

Based in Michif ontologies, this paper addresses the multiple and multivalent roles that art and activism play within the sovereignty of Indigenous nations, as well as within our quotidian lives as intellectuals and activists. I do this by looking at visuality (or ways of seeing) and a particular Métis epistemological system, what I call Halfbreed Theory. Drawing primarily on the work of Métis activist-intellectuals Louis Riel (1844-1885), Howard Adams (1921-2001) and Maria Campbell (b. 1940), I hope to develop a line of thought that demonstrates the radical potential embedded in both Indigenous and anti-colonial ways of seeing and thinking, complex and ambiguous concepts that, as of yet, remain undefined.

While recent Native studies scholarship has focused on the importance of tribal epistemologies to the study of Indigenous literatures, similar methodological and epistemological articulations have not been as forthcoming in other academic disciplines. In response, this paper, as part of my larger intellectual program, discusses the dialectic between, on the one hand, local knowledge (tribal) and, on the other, global projects (indigenist). As both an artist and art historian, I offer this paper, much like my other intellectual and artistic projects, as a provocative aesthetic and political intervention into what has become a de-political intellectual environment. While the Dominion of Canada assassinated Riel in 1885, his prophetic words (‘My people will sleep for 100 years and when they awaken it will be they artists who give them back their spirit.’) are no less appropriate today, 125 years after their initial utterance. In fact, I hope to interrogate how they may be used in conceptualizing and theorizing Métis art histories.

Modigliani, Leah, Independent Scholar, Brooklyn

“From Island-Hippy Artists to Vertical Cities: Conceptual Art in Vancouver”

This paper establishes connections between the rise of Vancouver photo-conceptualism in the 1980s and the burgeoning neoliberal economics of Reaganism and Thatcherism after 1979. In the decade of the 1970s, Jeff Wall and his peers distinguished themselves from the communing-with-nature ethos of other artists described in the 1971 *artscanada* themed issue *West Coast Artists: Life Styles* (which included Gary Lee-Nova's article "Our Beautiful West Coast Thing"), by rejecting an idea of "homeland" (Wall's term) through images of the defeated generic city. Such work was based on a New-Left political and intellectual orientation drawn to depicting the alienated individual within capitalist society. As such it is a peculiar historical irony that as hippies on the coast or on nearby islands tried to live "off the grid," or imagine a life for themselves outside of the confines of capitalism in the early 1970s, Wall rose to prominence as a photo-conceptualist in the 1980s, when a burgeoning trade in global contemporary art was made possible in part by the new free market economic orientation. The fact that Vancouver literally rose in verticality as a new generation of photo-conceptualists (like Arni Haraldsson) rose in international stature suggests the question: Does the new photography in its circulation on the international art market as "The Vancouver School" work in complicity with Vancouver's self-marketing, thereby enabling the very same urban development that the work documents?

Moore, Christopher, Concordia University

“Wrong Browser: Collecting, Exhibiting and Conserving Media Art”

Technology-enabled artworks challenge institutionalized systems of collection,

exhibition, and conservation. Such works are inherently expensive, unreliable, ephemeral, and subject to obsolescence. As such, traditional modes of dissemination must be reconceived in order to reconcile the necessities of hardware, software, and interface-specific considerations. Many exhibition spaces are ill-equipped to deal with such concerns, diminishing the number of possible venues for artists to exhibit their works. Proprietary artist software and net.art, in particular, have challenged the art market system. In its originating form, net.art is 'gifted' to the Internet community, and is theoretically accessible to anyone with a network connection. However, major arts institutions have begun acquiring and archiving works on their servers, short-circuiting the private collector, who is largely non-existent. Net.art projects are inherently poor investments, as they are endlessly reproducible, subject to deterioration, and part of a practice without an established canon or system of valuation. Hence, institutions are tasked with the responsibility to conserve works, as browser versions and operating systems continue to render works incompatible with contemporary systems. This presentation will open a dialogue on some of the key issues associated with technology-based artworks, from web installations to interactive digital media.

Mortillaro, Rosanna, the University of Western Ontario

“The Lateran Palace Frescoes: Tracing the Origins of Sixtine Landscapes”

The aggressive nature of Pope Sixtus V's mandate for building and renovation was coupled with an equally ferocious plan to decorate the interior of palaces and sacred sites throughout Rome in a full visual manifestation of Counter Reformation ideals. Until recently, his decorative programs have suffered from similar criticisms as his architectural patronage; the “stile Sistino” is described as “crude, uninspired, and un-influential” in terms of Renaissance artistic achievement (Mandel 5). This paper offers a fresh look at some of Sixtus V's decorative commissions, specifically the Lateran frescoes.

An interesting component found within the Lateran frescoes are the many examples of landscapes used within the decorative program. Their connection to landscape painting and cartographic traditions is one which has been touched upon by various scholars; however, these evaluations fail to distinguish between the types of landscapes featured within the program and the possibility of a conflation of different traditions being expressed. Evident within the scholarship is the confusion of different and distinct types of landscape and cartographic traditions being considered as the source of influence, when few visual similarities are actually evident or clearly defined. This analysis attempts to provide an outline of the nature of the Sixtine landscapes, including a differentiation between the types utilized in the Lateran program; an evaluation of the scholarship, which suggests particular Italian precursors to the program; and finally a fresh interpretation of the Sixtine landscapes, which will flow as a result of demystifying the probable influences at work. A central aim of this analysis attempts to connect the Sixtine landscapes to similar commissions ordered by Philip II for the Escorial and the Alcazar, which I argue may have expressed a higher degree of similitude than the traditionally argued Italian precedents.

Moser, Gabrielle, PhD Candidate, York University

“Visualizing Geography, Imagining Empire: the Colonial Office Visual Instruction Committee's images of Canada, 1902-1945”

As part of my broader research project that examines a new mode of colonial education created in the British Empire, which combined visual technologies with geographical instruction, this paper investigates the changing ways Canada was portrayed to British and Canadian schoolchildren, through the medium of photography, at the beginning of the twentieth century. Between 1902 and 1910, the Colonial Office Visual Instruction Committee (COVIC), a branch of the British government, developed a scheme to teach school children about the land and peoples of the British Empire through a set of geography lectures accompanied by photographic lantern slides. A set of images and lectures about Britain was assembled from archives and circulated to colonial schoolchildren, while another set of images (commissioned by photographer A. Hugh Fisher) and lectures (authored by geographer Halford A. Mackinder) about the colonies was shown to British schoolchildren. The project's goal was to use the slide lectures to present an authoritative view of the Empire, while also asserting national unity, industrial and military might, and the diversity of Britain's people and possessions during a time of public anxiety about national efficiency, colonial holdings and immigration into the UK. The images of Canada, created in 1910-11 in Quebec, Ontario, the Prairie Provinces and British Columbia, were not only some of the most commercially successful in the program, but also include a remarkable diversity of subjects and settings used to carefully negotiated issues of nationality, language and gender. For this reason, the Canada lectures provide a potent case study for interrogating how COVIC's visualization of the Empire attempted to flatten out national identities and cultural differences, for analyzing the way that modernity was mapped on to some regions (such as Ontario) and not others (such as Quebec), and for questioning the complex ways Canadian identity was shaped and contested over the four decades of the project. By concentrating on the images of Canada selected for the lectures and comparing them to those that were excluded, and by examining the changing lecture materials that accompanied them, my paper will summarize the findings of my initial archival research in London and suggest possible directions and contexts for future research.

Muckart, Heather, PhD Candidate, University of British Columbia

“The Toledos of El Greco: A View on Landscape”

The mid-size oil on canvas “View of Toledo” (ca. 1597-1599) painted by Doménikos Theotokópoulos (ca. 1541-1614)—better known today and in his own lifetime as El Greco—is one of the earliest stand-alone painted images of a landscape in the Western canon, and is arguably the first known instance of such a landscape in Spanish art since the Middle Ages. The issue of the primacy of this painting—its status as ‘earliest’ Spanish landscape—in combination with the fluid technique by which El Greco has painted it, has dominated scholarship on this work. That this and other landscapes by El Greco have primarily represented the city of Toledo, the artist's adopted home, has likewise been a topic of extensive study. These two threads of historical investigation have each contributed, in their way, to a ‘question’ often cited at the heart of El Greco's landscape paintings. For many scholars, the ‘problem’ of these landscapes typically seems framed as a problem of iconography. In a departure from these earlier studies, I would like to suggest that the real ‘problem’ of El Greco's landscapes—the problem that these scholars are hitting against, but not recognizing as such—has its roots in a

discussion of landscape as a visual motif and intellectual construct, a problem that most powerfully presents itself in the face of this image of a ‘first,’ this “View of Toledo” Conversely, then, I believe that this ‘problem’ of the landscapes of El Greco is linked to the problems of landscapes as such: as amorphous, dynamic, dependant and relational concept-places. As will be elucidated in due course, I believe that the issue that many previous scholars have had with El Greco’s Toledan landscapes lies in their insurmountable unfamiliarity, born of the depiction of both belonging and not belonging, a dialectic that emerges to greater or lesser degree in all such representations of landscapes. This unfamiliarity is all the more striking in that El Greco’s “View of Toledo,” and subsequent paintings like it, would ultimately become subsumed within their own genre of the ‘landscape,’ a cauterization of the subject that only makes pinpointing this sense of the unfamiliar more elusive for art historians already working within this pre-existing distinction. In order to explore this idea, I will begin by situating the production of this painting within the larger body of El Greco’s work. Only by first historically contextualizing his landscape paintings can I then turn to an analysis of their ultimate unfamiliarity to the viewer.

Myzelev, Alla, University of Guelph

“Subversive Hobby: Queer Culture, Community, and Knitting in the Early Twenty-First Century”

Look around you next time you come to large bookstore or public library—books on knitting are everywhere. Similar to other handicrafts such as embroidery and quilting, knitting undergoes a revival. There are books for women, teens, preteens, children, and men. These publications cater to those of us who are naughty, daring, hip, traditional, conservative, alternative, and heterosexual... Interestingly enough no book so far was aimed at or included a mention of gay knitters. On the Internet the scene changes dramatically. The gay and lesbian knitters are acknowledged, recognized and very vocal in the knitting Internet community.

As hip as it is, knitting is still constructed on the opposition of traditional/contemporary, it is being revived and reshaped because in the past this craft signified gendered difference. This paper traces the process of reshaping memories as they relate to knitting. From gendered and exclusive, the members of the community attempt to change the knitting tradition to include everyone. But does this work? Can nostalgia help to form an innovative, all-inclusive community? Where will it happen on Internet or in print or in real life? This paper attempts to answer these questions using oral interviews, contemporary on-line and printed material and visual representations of knitters in contemporary visual culture.

Narusevicius, Vytautas, University of British Columbia

“The New War Photography? War and Photography in the late 20th and early 21st Centuries.”

Walid Raad’s *The Atlas Group Project*, 1989-2004, calls into question the kind of authority that is granted to historians, archives and institutions in the process of writing history. By creating an archive of the Lebanese civil wars (1975-1991) comprised of both fact and fiction, he illustrates how persuasive documentary photographic discourses can be. On the surface Raad’s project may seem to be a postmodernist exercise that is marked by an intensified preoccupation with the document and the documentary in relation to

problems of truth and fiction. Raad, with some justification, has on numerous occasions tried to distance himself from this kind of interpretation. *The Atlas Project* is more concerned with who has the authority to produce knowledge, what constitutes a valid document, and how history is constructed from an archive of primary documents based on photographs. There is also a very significant political agenda at play in the project. An agenda that puts Raad and the project into somewhat of a double bind: wanting to deny that a history of the Lebanese civil wars can be written, and at the same time trying to write a counter-history of them. Yet regardless of these contradictions, *The Atlas Group Project* vividly illustrates the problems of how historical narratives are constructed through the privileging of certain types of authoritative discourses. What I investigate in this paper is how Raad's project pinpoints some of these historiographic conundrums and whether he is able to circumnavigate them, or if he falls into some of the same traps.

Neher, Allister, Dawson College

“Robert Knox and the Anatomy of 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 career, even though the historical evidence suggests 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, Knox was one of the most famous, original and influential anatomists in Britain. He was also something of a dandy with a sophisticated appreciation of the visual arts. His most significant writings on artistic subjects were his books *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 such a magnetic and towering figure though that he has to be brought back to his era and his era 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. The main focus of this paper will be how his writings on anatomy and ethnology shaped his approach to art theory.

Orpana, Jennifer, PhD Candidate, The University of Western Ontario

“‘Truth’ Trifecta: Examining Three Qualities That Contribute to the Power of Youth Photovoice”

“Photovoice” is defined as a “process by which people can identify, represent, and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them *to act as recorders*, and potential catalysts for change, in their own communities. It uses the immediacy of the visual image to *furnish evidence* and to promote an effective, participatory means of sharing expertise and knowledge” (Wang and Burris, 1997). Many researchers and institutions have utilized Photovoice methodologies in at-risk or Third World communities since the mid-1990s. Photovoice initiatives include: “Through the Eyes of Children” (Rwanda, 1995), “The Visual Griots” (Mali, 2005), and “Kids with Cameras” (India, 2005). Much of the research surrounding this genre of photography is generated from scholars in the fields of

sociology, education, and anthropology and focuses on the methodologies, outcomes, and ethical implications of Photovoice as an academic research practice.

To date there is very little research in the field of art and visual culture which examines the circulation of Photovoice images into the discursive spaces of Western museums. The literature about Photovoice exhibitions is often limited to press releases and exhibition reviews which celebrate the photographs for their “authenticity” and “power.” In an effort to encourage a critical presence for this genre in the histories of photography, my paper investigates the polemics surrounding a small selection of non-Western youth Photovoice projects which were exhibited in the United States since 1995. This paper examines *why* youth Photovoice photographs are often perceived as genuine portrayals of everyday life and how this discourse influences cross-cultural education. What mechanisms and qualities influence the reading of these photographs as realistic portrayals? This paper identifies three expectations that contribute to the discourse of “authenticity” surrounding youth Photovoice including Western conceptions of childhood, documentary photography, and Photovoice methodologies. An exploration of the meaning, influence, and implications of youth Photovoice as an “authentic” genre of photography helps to demystify what is currently a somewhat vague relationship between “power” and Photovoice.

Paquet, Suzanne, Département d'histoire de l'art, Université de Montréal

“Langage universel, monnaie universelle: de quelques formes d’utopies”

Dès son « invention », la photographie semble être le document parfait, l’instrument de la connaissance totale du monde et le meilleur moyen de le mettre en archive, instaurant la possibilité d’un langage universel en cette ère de positivisme. Cette croyance en l’universalité de la connaissance apportée par la photographie se constitue rapidement en utopie et Oliver Wendell Holmes va jusqu’à dire, en 1859, que les photographies – sous forme de stéréogrammes – seraient des « billets de banque » au fondement d’une *monnaie universelle* déterminant de vastes systèmes d’échange : ainsi, par les images, le monde serait à la portée de tous. Jonathan Crary signalera, plusieurs décennies plus tard, la similarité entre l’argent et la photographie, deux « formes magiques » qui établissent des relations particulières entre gens et choses.

Le paysage tend aussi à devenir un langage ou une monnaie: le paysage est une médiation par laquelle se dévoilent et s’imposent bien des perspectives idéologiques, des volontés conquérantes à la monstration d’un pouvoir impérial, en passant par la formation d’imaginaires géographiques et de fiertés identitaires. Et, très vite, photographie et paysage se lient dans toutes les entreprises de conquêtes territoriales, qu’il s’agisse de la progression des empires ou de l’invasion des touristes.

Cette communication examinera le tourisme et ses *attributs*, afin de saisir comment, à travers le couplage du paysage et de la photographie, dont on ne sait trop lequel est véhicule, lequel est objet de convoitise ou invitation au déplacement, l’utopie est peu à peu détournée au profit d’un mode singulier de production de l’espace. En effet, deux formes d’utopies, l’une à caractère spatial, l’autre photographique, toutes deux issues du XIX^e siècle mais qui ne se sont jamais confondues, s’interpénètrent de plus en plus, alors que le paysage est une *monnaie d’échange* reconnue et universelle, mais qu’il lui faut circuler pour prendre toute sa valeur.

Park, Soyang, Ontario College of Art and Design

“New modernity: the postcolonial art of Choi Jeonghwa”

The paper examines how works of a South Korean artist, Choi Jeonghwa, who emerged in the 1990s, undermined a universalist notion of beauty by interacting with a quotidian culture that was treated as ‘peripheral’ and ‘inferior’. His works adapted kitsch, hybridized, and vernacular motifs, and the sensibility of popular consumer objects from street markets, which were presented as the new syncretic beauty of modern Korea. As an active member of ‘Museum’, Choi was one of the emerging artists in South Korea who tried to diversify the critical art trend of the previous era, that of /minjung /(people’s or grassroots) art, especially focusing on the social interaction of art with the domain of the everyday; away from the ideologically defined radicalism that dominated the 80s dissident art trend. The paper explores how Choi’s works present a form of postcolonial and alter-modern art that looks away from the abstract signs of a universal aesthetic, and turns to a particularistic aesthetic, interacting with the everyday praxis of the local. Avoiding a mere celebratory position, this paper demonstrates how the shallow plastic constructs of the body of the works not only reveal the state of the material culture of society, but also question it, critiquing the sustainability of the modern and utopian dreams that these objects bear witness to.

Patterson, Kristin, Independent Scholar

“Isabelle Hayeur: Bringing Identity Home”

Isabelle Hayeur’s *Model Homes*, (2004-2007), a series of photomontages of contemporary suburban model homes, engages with a photographic legacy focused on vernacular architecture. From Dan Graham, *Homes for America*, (1966-7), to Robert Smithson’s *Monuments of Passaic*, (1967), to Edward Burzynsky’s *Homesteads* (1985), the phenomena of prefab homes, model homes, and suburban subdivisions has been a subject of critical investigation within contemporary art practices.

Hayeur’s altered photographs trouble the distinction between notions of the physical house and the more intimate ideas suggested by the term ‘model home.’ Each one of Hayeur’s photographs is titled with a female moniker, a nod to industry habit, but also a disturbing suggestion that these empty, characterless architectural shells are specified locations of identity. This activity of naming also implies a curiously feminine aura, with all its stereotypically domestic implications, to the monotonous forms of the suburban landscape.

This paper examines the concept of the home as a contemporary site of the contradicting forces of identity formation and sub-urban alienation. How has the visual anonymity of suburban vernacular architecture modified our cultural beliefs surrounding the home? How is the visual language of domesticity read through such architectural forms and then contested in Hayeur’s altered images? How do we understand the difference between house and home implied by Hayeur’s photographic manipulations? What is really at stake in the architectural ‘bodies’ of Hayeur’s photographs?

Payne, Carol, Carleton University

“Portraits of War Loss: Recent Photographic Commemorations”

On Wednesday, May 19, 2010, a reader leafing through *The New York Times*, perhaps following the Greek economic crisis or Elena Kagan’s nomination to the U.S. Supreme

Court, would have been stopped cold by a startling yet stark pictorial. Across a two-page spread, the ‘paper of record’ presented a grid with dozens of identity portraits depicting American soldiers who had died in Iraq and Afghanistan. Under the title, “Faces of the Death,” the layout (and related interactive site) was published to mark the death toll of American soldiers in the two wars. This austere pictorial publication rehearses what has become a familiar model of commemoration: the identity portrait photograph presented en masse. In the aftermath of 9/11, the 2004 Tsunami and the Haitian earthquake, among other catastrophes, the same format was employed. In these layouts, commemoration takes the form of a mass of faces that at once personalize loss, sacrifice, and nationhood at a time of war or natural disaster while underscoring the scale of the death toll. This paper will address the use the identity photographs to commemorate war dead, asking: What does it mean to present a face as an emblem of life, of death, of sacrifice, and of nation? Who is represented? Who is effaced from memory? Drawing on the work of Marita Sturken and other memory studies scholars, I will explore questions of commemoration, portraiture, and the press.

Pearce, Martin, University of Guelph

“Kuitca’s ‘Tablada Suite’”

This paper accompanies some images of work by the Argentinian artist, Guillermo Kuitca. Contemporary artists frequently appropriate what James Elkins has called, “images that are not art”. Using Kuitca as a “case study”, this presentation will look to contribute to a discussion of this strategy as a way of adding expressive possibility in painting and drawing. The paper will address the question of whether the disciplines are enriched by such inclusions, or whether those inclusions are further symptoms of exhaustion in contemporary practice.

Perron, Mirielle, Alberta College of Art and Design

“Atelier du Cep: A Case Study for writing material history, mapping networking, and rethinking political lineage”

Last summer, as part of my ongoing interest in the social contribution of ceramics practice, I discovered *Atelier du Cep*, a ceramic studio, operated by the Tessier family for generations in Villenauxe La Grande in the Aube region of France. Julien Tessier, son of Jean Tessier, now runs the Atelier. This Atelier introduced stoneware to France in the sixties and is part of the larger studio craft movement that renewed a dialogue between East and West through its affinities with the Mingei movement or Japan rediscovery of Korean folk art, exemplified for example by Bernard Leach in England. The Atelier also has meaningful links with the Scandinavian design movement. These links and specific type of networking have marked and are still marking deeply the ongoing studio craft movement. Jean Tessier, in addition to being a world-renowned ceramist is also a writer and a political activist. For example, in 1967 when advertisement made its entrance on French television, Jean Tessier marched down les Champs-Élysées with a defamed French flag ornate with ‘crêpes’. I will be in France this summer and will do further research, in collaboration with Jean Tessier, regarding the meaning of this history and political lineage. Through this case study, I am interested in (re) tracing the political dimension of the studio craft movement and its affinities with the contemporary DIY/ ‘crafters’ scene which combines, albeit differently, the expression of subcultural

identities with anti-corporate values. The aim of my presentation will be to present this ongoing research project.

Pollick, Brian, *Master's student, University of Victoria

“The House as Social and Spiritual Contract: The Palazzo Datini as an Expression of Merchant Culture in Trecento Tuscany”

In 1979 Robert S. Lopez, a scholar with a vast knowledge of, and sympathy for, the medieval merchant, observed that “Judged by the number of its representatives, if not the distinction of its products, the culture of the merchant was one of the major components of the medieval intellectual stream.” This statement illustrates several fundamental questions in Trecento art history: did merchant culture result in artistic output that we can distinctively associate with the merchant class, and how might we understand that output, if we let go of the long-held belief that merchants were simply mimicking the taste of the aristocracy?

Part of the answer to this question lies in establishing a clear understanding of what Trecento Merchant Culture actually was, and in discerning how that culture affected contemporary visual language. This paper makes the first steps towards creating a new paradigm for this area of study, using both primary sources and drawing on the existing scholarship of key scholars such as Michael Baxandall, Robert Lopez, Maureen C. Miller and Jill Caskey. In this paper, I will examine a selection of primary sources to validate this model: the Zibaldone da Canal, Boccaccio's Decameron, and the letters and account books of Francesco Datini. These sources, which represent three basic genres of Trecento merchant writing, span the entire century and give us an enormous amount of information and insight into understanding the merchant's mental outlook, visual language and material life.

Polzer, Joseph, Retired Professor

“Concerning the sinopie of the early murals in the Campo Santo of Pisa”

Buffalmacco's well-known murals in Pisa's monumental cemetery, including the Triumph of Death, belong among the most dramatic products of late medieval Italian art. Their sinopie emerged when these murals were removed from the supporting walls after the fire that devastated the cemetery toward the end of the Second World War. Their scrutiny is relevant for many reasons. Of remarkable quality, they reveal much about the artist's unusual creative personality; about the planning of these monumental murals, and about the sequence in which they were produced. In the course of painting his sinopie for the Last Judgment and the Triumph of Death a visitor, surely of some renown, contributed some unrelated drawings. I shall try to show that this visitor was Simone Martini.

Potvin, John, University of Guelph

“‘Long Live the Queen(s)’: Restraint and decadence in the homes of some notable Victorian homosexual men”

Exploring the formidable figure of Oscar Wilde and a number of significant and influential men of the late Victorian period, the paper will aim to unpack the tensions and overlap between the following seemingly steadfast oppositions: effeminate/masculine; detachment/intimacy; public/private; collecting/consumption; and praxis/theory. Using the iconic and omnipresent Wilde as a sort of shadow or foil, I wish to expose the ways in

which queer men negotiated the porous public-private nature of collections and the domestic realm which either threatened to expose or celebrated the sexual and gender identities they negotiated. The paper then intends to highlight the precariousness of middle-class domesticity at which point queer male sexuality (itself the site of excess and decadence, and repression) and luxury enter into the equation. Specifically, I will interrogate the social, physical and psychological boundaries erected and negotiated in cases where queer men (many artists or dilettante art theorists) constructed and appropriated domestic interiors to organize, accommodate and produce same-sex desires and decadent pleasures, either in deference to or in keeping with the visual and material culture constructed and subsequently vilified by the press through the Wilde trials.

Rangaratnam, Sarah, MA student, Brock University

“Finding Latin America in Canada: The Effects of a Digitization Lag on Research”

The modern scholar can expect to do a great deal of research using digital resources and the internet, but what happens when we are investigating events that took place, or information collected, before the popularity of databases and digital archives? Are institutions, specifically museums and academic associations, keeping up with the need to retroactively digitize their collections and make them available for researchers? What are some problems, and how might they be affecting the quality of the individual database entries, or of the archive as a whole? This presentation addresses this question in order to assess the problem of accessing information about Latin American art and visual culture as it has been featured in exhibits and publications in the Canadian context in the past forty years.

Reed, Michael, SSHRC Postdoctoral Fellow, York University

“Late Saxon art-production in the Fens: Ely and Medeshamstede (Peterborough)”

This paper will introduce a SSHRC-funded post-doctoral research project based at York University entitled, “Ely, art-production and the Benedictine Reform, ca 10th-11th cs.”

This project will examine Ely’s role as an *atelier* and its apparent promotion of reformist tenets through public art, suggesting that the Benedictine Reform’s traditional conceptualization as an esoteric literary phenomenon should be reconsidered.

At this preliminary stage, I will interrogate the diverse evidence (both literary and archaeological) for art-production at Ely and *Medeshamstede* in the tenth and eleventh centuries. Unlike Northern and Central England, there is little evidence of large-scale, institutional art-production in Middle Saxon East Anglia (ca eighth to ninth cs.). The Fenland province’s brief fluorescence of artistic expression in the tenth and eleventh centuries (with apparent *loci* at Ely and *Medeshamstede*) suggests that recurrent metal-smelting and stone-importation required institutional resources and infrastructures, both readily available in the later-tenth century following the refoundations and extensive endowments of many East Anglian monasteries.

Robertson, Kirsty, The University of Western Ontario

“Surveillance, Bodies, and Aftermaths”

At its cutting edge, surveillance technology claims to be free of bias: “A machine has no race, no colour, no bias -- only the biases that you put there, but you can correct them.”

“Intelligent surveillance,” as it is known, sorts, classifies and reads the behaviours its cameras collect, subdividing actions into those that are acceptable and those that are

suspicious and thus warrant attention. It has been convincingly shown that such programs are in fact replete with bias – a machine cannot escape the fact that its programmer is human. So too, it has been irrevocably demonstrated that at least in terms of crime prevention, surveillance simply doesn't work. In this case, surveillance is always hindsight. Using the “failure” of surveillance as a starting point, five seemingly disconnected examples – a rogue “zombie” satellite cutting across the night sky, disconnected from the earth below; a set of degraded fingerprints; the still body of a homeless person sleeping in the street and caught on camera; a map tracing the spread of influenza but unable to provide a cure; and an artistic intervention using a series of giant spiderwebs to draw attention to disused urban lots in Toronto – are used to unfold a complex politics of looking, surveillance and in/ability to see in a surveillance society.

Robin, Alena, The University of Western Ontario

“Merchants and the Way of the Cross of Mexico City”

Chapels of the Way of the Cross were built in Mexico City, capital of the viceroyalty of New Spain, at the end of the 17th and beginning of the 18th century. Building Mexico City's Way of the Cross was an expansive enterprise and it took a little more than twenty years to raise and decorate the chapels. Many people took part of it on their personal names. The patrons shared common aspects. Since the Way of the Cross was a Franciscan devotion and the Third order was in charge of its public celebration, it is no surprise to find that the patrons were all tertiary brothers, and held a very active role in the corporation. Furthermore, most of the people involved in the financial support of the constructions were Spanish immigrants, from different regions of the Iberian Peninsula, which had come to America to find new opportunities and a better life. Moreover, they also shared the same occupation: they were all merchants. In this presentation, I will try to explain how these aspects are all connected with the patronage of Mexico City's Way of the Cross and how the nucleus of the patrons illustrates the social and economic structure that prevailed in New Spain between, roughly, 1640 and 1750.

Senechal Carney, Lora, University of Toronto

“At the Edge of the World as We Know It”

The paths of urban Canadian artists following World War II have usually been traced through the choices that late modernism appeared to present: some form of abstraction, or some form of refusing it.

The story becomes more complex when the works of these artists, francophone and anglophone, are seen against the global political shifts of the moment. It is fascinating that nonobjective painting reached its heights during the angst and disillusionment of the beginning of the cold war, when widespread fear existed that the world would not survive humanity's destructive powers much longer. This paper, based on selected artists' writings and work, is a study of how they confronted the somber realities of the moment.

Shankar Chakrabarty, Ananda, Ontario College of Art and Design

“The Spectacle of Vision and Ruins: Soulages, Viallat, Hantaï, and Barceló”

This paper will address some late 20th century works by Pierre Soulages, Claude Viallat, Simon Hantaï, and Miquel Barceló in terms of what Jean Clair has described as “a return to the values and themes that were thought to have disappeared since a long time: those concerning the nature of time and the singularity of memory.” Whether it is the

remembrance of Neolithic engraved stones in the ultra black paintings by Soulages, the protean recurrence of a singular form in works by Viallat, the opposition of pictorial inscription to its erasure in the folds of Hantaï's paintings, or the incorporation of non-western scenario into the space of contemporary paintings by Barceló, the spectacle offered by all four 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.

Sliwinsky, Sharon. The University of Western Ontario

“Profane Illumination: The Politics of Aesthetics in Lee Miller’s Blitz Photographs”
Photographer, Surrealist muse, and Vogue cover girl, Lee Miller, arrived in London on the eve of Hitler’s *Blitzkrieg*. The attacks on the city began in September 1940 and lasted until May 1941. In the beginning, some two hundred Axis planes bombed London every night until mid-November. For Miller, this intimate acquaintance with the “laws of blast” was surprisingly liberating. The city-under-siege provided endless surreal views: huge barrage balloons dotting the sky, whole blocks of buildings blown up into irregular shapes, churches spewing mountains of rubble from their pulpits, and underground subway stations doubling as dormitories. In 1941, Miller partnered with Edward R. Murrow and Ernestine Carter to publish a book-length photo-essay called *Grim Glory: Pictures of Britain Under Fire* (published in the U.S. as *Bloody But Unbowed*). Designed to compliment to Murrow’s “This is London” broadcasts to America, the book was a deliberate propaganda effort aimed at shifting U.S. sentiment toward intervention. Brimming with Miller’s peculiar tonality, it is surely one of the strangest entries in the history of war propaganda.

The proposed paper seeks to think through Miller’s Blitz images as an exemplary instance of what Jacques Rancière (2008) calls the “politics of aesthetics.” This means not only considering the political intentions and effects of the photographer’s work, but also using this example to think through the very relationship between politics and aesthetics. How and why did photography come to function so significantly at this political moment? Indeed, how do Miller’s images show us the ways in which photography *is* politics? The paper also leans on Walter Benjamin’s (1927) discussion of “profane illumination,” his term for Surrealism’s unique means of expression. For Benjamin, this movement’s radicalness stemmed from its ability to disorient and estrange its audience. In this view, the significance of Miller’s images is counter-intuitive: like the schemata of dreamwork, their power lies in their capacity to convey the unreality of the bombings. Paradoxically, the pictures’ political force lies in their illumination of everyday life as permeated with fantasy. Put differently, Miller teaches us that unconscious thought is an eminently political question.

Smith, Matthew Ryan, Ph.D. Candidate, The University of Western Ontario

“Flashlight Glimpses: Autobiographical Art as Self-Fashioning”

There has been an historical shift in the involvement of people from different classes, genders and races in autobiographical and confessional discourses. Part of this is due to the increase of civil rights, the birth of feminism and a relatively small improvement in

our standard of living. Literary autobiography functions on this macro socio-political matrix orbiting around educational institutions (literacy) yet we must not forget that it remains so culturally potent because it holds the ability to fashion an emotional connection with the reader. This relationship is strengthened by autobiography's almost unique ability to be a non-specialist medium (considering you can read), making it anti-elitist and anti-bourgeois. Because the reader is reading about another, and perhaps, the writer is writing for another, the memoir may serve as an "antidote to narcissism." This model of relation organizes the reading of autobiography through both personal "identification" and "disidentification" with the author's history. Here, the critical translation from literary theory to art theory is my point of reflection. If autobiography can be considered an aid to memory, the knowing self may discover itself along new lines—the autobiographer merely serves as a catalyst—the autobiographical work then contains the ability to restructure individual memory and acts as a site of self-fashioning. The lens of another serves as the mirror of the knowing self and this reciprocal relationship is hardly narcissism but a symbiosis informing the fashioning of past and current selves. Consider for example Lisa Steele's *Birthday Suit with Scars and Defects* (1971), it is not almost impossible to ignore reminiscences of your own history of scars and defects? Autobiography and autobiographical artworks, as prostheses to memory, spark self-reflection through the artist's object or image in a kind of micro-community of remembrance and realization. In a matrix of individual and collective frameworks, the knowing self improves upon its self-knowingness to fashion self-discovery.

Smith, Sarah E.K., PhD Candidate, Queen's University

"Exhibiting Mexican Art in Canada: Diplomacy, Modern Art, and North American Integration"

At the turn of the millennium, there was a proliferation of large state-sponsored blockbuster exhibitions featuring Mexican modern art in Canada. These included "Mexican Modern Art, 1900-1950"; "Panoramas: The North American Landscape in Art"; "Carr, O'Keeffe, Kahlo: Places of Their Own," and "Perspectives: Women Artists in North America." This flurry of exhibitions was notable because, previously, scant attention had been paid to this topic by Canadian museums. In fact, there were only two major exhibitions of Mexican art in Canada prior to the 1990s. In this paper, I examine the history of exhibiting Mexican art in Canada and question what sparked this interest in Mexican modern art after decades of indifference by Canadian museums. Situating the 1994 North American Free Trade Agreement (NAFTA) as a driving force behind these recent exhibitions, I seek to evaluate how visual art has been used by the governments of Canada and Mexico to negotiate new bilateral relationships in the face of increased North American integration under free trade. Specifically, I contend that artworks in these exhibitions were positioned in a manner to positively reinforce new trade relationships under NAFTA, as the exhibitions were all conspicuously similar in their alignment of the three North American states and in their promotion of an integrated North American cultural identity. Critically situating my study within the current discourse of globalization theory, I use these exhibitions as a means to explore the intersections of art, politics, and national and nationalist projects.

Smylitopoulos, Cristina, PhD Candidate, McGill University

“‘Miseries of the First of the Month’: Drink, Debt and Idleness and the Embodied Identity of the Nabob”

The creation of the nabob was an act of distancing between the rhetorical terra firma of the metropole and the ‘Asiatic adventurers’ realm of excess. Allegedly a product of the East, the nabob overstepped the prescribed socio-economic limit of his humble beginnings. In celebration of his freedom from ethical principles, the nabob committed intemperance in eating or drinking. He was guilty of an extravagant violation of decency, law, or morality through outrageous conduct and transgressed the limits of moderation by acquiring resources beyond the necessities of life. Furthermore, when the figure of the nabob emerged in the 1760s, the British had already established a tradition of associating India with effortless fertility, casting it as a source of gain without toil and a place where men of action become idle, ultimately resulting in imperial boredom. Through drink, debt, and idleness, the nabob embodied excess.

In *The Grand Master; or Adventures of Qui Hi? in Hindustan* (1816), comprised of graphic satire by Thomas Rowlandson with accompanying text by William Combe, Rowlandson complicated metropolitan attempts to dissociate with excess by closing the gap between concepts of British restraint and Eastern excess. “Miseries of the First of the Month” unites key criticisms towards imperial agents who threatened to undermine national security by enabling weak points in the creation, the maintenance and the defence of British territory in India. *Qui Hi?* is depicted semi-reclined, drinking alcohol, while the various debtors come to demand payment. As the embodiment of excess, the nabob is consumed by drink, is possessed by debt and is rendered useless by idleness, tropes that repeatedly appear in nabob-centred graphic satire of this period; yet, Rowlandson implicates the imperial project as the real source of national vulnerability, making *Qui Hi?* a synecdoche of the imperial project with an embodied identity.

St-Jean, France, University of Ottawa

“Charles William Jefferys, Illustrator of Canadian Nationhood and Initiator of a National Art: His Role in the Evolution of the Historical Print”

Charles William Jefferys is one of the foremost painters who contributed to the illustration of Canada and its history and, therefore, to the preservation of Canada’s heritage and memory. To many scholars, in particular Canadian geographers, Jefferys’ landscape and history paintings were significant to the making of Canadian identity. To some specialists in the field of art history, Jefferys is also considered a pioneer of the nationalist Canadian painting movement that occurred during the two first decades of the 20th century. These two interpretations of the artist and his work are not separate. In fact, parallel to his prolific production of aquarelles, drawings and paintings, Jefferys left to posterity many writings – course notes, lectures, articles, manuscripts, etc. – about art and its national function. According to him, the evolution of art and politics in Canada was on the same path, using conciliation between liberty and order and looking for progress by constitutive tools. His love for his adoptive country – Jefferys was born in England – made him a strong advocate of a Canadian national vision of art and history.

By questioning Jefferys’ thoughts on Canadian history as a whole, using both his visual contributions and his writings, and through an analysis of his construction of images of Canadian identity, I wish to demonstrate how his prints (their subject and as a graphic

practice) impacted the visual imaginary of Canadians and Quebecers' own identity building. As an example, I will interrogate, in addition to the visual, the written discourse related to the history textbooks and schoolbooks (including re-prints) illustrated by Jefferys. I also wish to interrogate the pregnancy of the historical images created by Jefferys in the very perception of the past.

Stanworth, Karen. York University

“We’re Not Just What We Seem: Paradoxical identities at a young ladies school, Montreal, 1873”

The Misses MacIntosh ran the Bute School for young ladies in Montreal for over a decade. From the early 1860s until the mid-1870s, they trained young women in the social and intellectual way of a complex city which underwent the strain of riots, economic distress, colonial dysfunction and exponential growth in population. Composite photos of the girls skating, attending outdoor picnics and posed in interior group portraits were taken by businessman photographer, William Notman, who recorded numerous instances of the girls blithely enjoying school activities during this period of economic and social shift in Montreal. This paper examines a unique photo album that was presented by some of these girls to their teacher, Isabella Glass MacIntosh, when she left the school in 1873. The album includes numerous photos of the girls, singly and in groups. Many of the photos are labeled with the girl’s name and her eventual married name, which opens up questions about how these girls participated in social relationships after school graduation. One photo is labeled “The Link Between the Old and the New Regime.” It depicts the girls in an interior setting in a fashion that has become familiar to viewers of 19th century family group photos, with sitters arranged in small groups, reading, leaning towards each other, chatting, etc. Victorian furnishings recreate a living room ethos with no actual school work in sight. However these girls are linked through schooling, along with religious, ethnic and class ties. Anomalously, a baby is portrayed in the foreground. This photo crosses contemporaneous norms of group portraiture, whether sporting group portraits, nascent school portraiture, or family portraits. Additionally, the creation of the album allows research into the organization and enactment of relationships between individuals portrayed across time and place.

Utilizing a model of enquiry informed by cross-sectionality research, and the good fortune of having a genealogist who tracked down many of these girls’ biographical details, I use the album to explore questions about the representation of individual and group identity in photographs, while considering age, ethnicity, religious affiliation, class, etc. In many instances, there is a brief record indicating where the girl is from, her family and their occupation. Religious affiliation suggests that schooling was important to white, dissenting Presbyterian families. The on-going relations of these girls speak to how class, while significant, does not limit participation with girls of other class backgrounds as long as religious affiliation maintains links. Individual failings do not sunder group cohesion yet render it paradoxical. The gender implication of girls actively creating their group identity in relation to a favoured teacher complicates discussion of gender, age, class and privilege in 1870s Montreal and yields surprising results.

Stanworth, Karen and Anna Hudson (facilitators), “Critically Canadian: Archives, Collections and Art Historical Research in Canada: developing a research network.”

Speaker's Roundtable. This roundtable focuses on issues arising for academics, curators and archivists engaged in critical approaches to the study of historical art and visual culture in Canada prior to WWII. The session is the first of a series of planned discussions that aim to create a vehicle for the dissemination of historical research on Canadian topics, and as a means of creating an academic network for the sharing of primary research in Canada. (co-facilitated by Karen Stanworth and Anna Hudson)

Steer, Linda. Brock University
"Photography and the Beats"

The so-called "Beat Generation," a term coined by Jack Kerouac in 1948, emerged as a counter-cultural movement in the mid 1950s in America. The Beats produced poetry and literature that was inflammatory in content and in style. Both Allen Ginsberg and William S. Burroughs drew media attention when their respective books *Howl and Other Poems* (1955) and *Naked Lunch* (1959) were censored and faced obscenity trials. Like previous post-war avant-garde art and poetic movements, such as Dada and Surrealism in post WWI Europe, the Beats were dissatisfied with their world and looked for something else, something outside, in drugs, in political protest, in poetry, in a way of life. And like the Surrealists, the Beats used photography in various ways: in collages, to document their lives and to create an image. This paper looks at the role of photography in the Beat movement. It draws on material from the extensive collection of photographs in the Allen Ginsberg archive at Stanford University. A recent National Gallery of Art exhibition entitled "Beat Memories: The Photographs of Allen Ginsberg," May 2-September 26, 2010, frames Ginsberg's photographs, particularly his portraits, as works of art; while I do not contest this notion, I want to examine how Ginsberg's photographs worked to construct an identity for this young group of poets and writers. I am particularly interested in how Ginsberg's personal photographs interacted with concurrent media images of the Beats, particularly photographs of Ginsberg and Burroughs during the second half of the decade, when their books caused such controversy.

Stocking, John, University of Calgary
"Art Tokenism and the Hyper-Liberal Paradigm"

Over the underlying bedrock of necessity, and of business as usual, a somewhat less substantial and more informational surface slides and rotates. This movement is sometimes compared to a swinging pendulum and I will demonstrate how the so-called pendulum is driven by a collective, Freudian, defense mechanism called the reaction formation. In these postmodern times what we must consider is a massive Reverse Traditional Reaction Formation. Extremely abusive attitudes and practices in the bedrock are expressed by what we might call "right wing" shifting on the surface toward a right for which there is no satisfactory terminology.

In the same sense that postcolonialism is actually Hyper Colonialism, I will argue that neoliberalism is more essentially Hyper-Liberalism. The hyper is of utmost importance here, as it is with the Mannerist-Baroque syndrome at large, and my treatment of the hyper is based on Viktor Frankl's famous theory of intention. I will therefore approach the matter of neoliberal cultural production mainly through the concept of hyper and I will approach the concept of a "symbolic solution" through the idea of Tokenism. I will deal with postmodern extremism, in this regard, in terms of the Freudian concept of over-boarding. What Marx did not consider adequately was the interfering factor of what I

call a "binary standoff," as today's "left" and "right" identities become mutually dependent and support one another by default and in effect.

Stelmackowich, Cindy, Carleton University

“Perfectly Diseased and Pathologically Real: Pathological Atlases, 1830s”

As new systems of pathology emerged within medicine at the beginning of the nineteenth century in France and Britain, pathological ideas were embedded in new types of visual and textual representations. These pedagogical texts were comprised of highly-detailed and vivid images that depicted dissected bodies and diseased parts. Doctors used these new types of representations to constitute medicine’s new forms of rationality and truth, as well as to construct their own identity as a medical leader in the young discipline of pathology.

This paper examines the medical mobilization and visual languages of these profusely illustrated teaching texts that focused on the representation of the exclusively “pathological” or “diseased” body. It maintains that the visual rhetorics of the pathological atlases were tied to normative regimes of knowledge during this period when anatomists debated both the nature of disease and the categorization of morbid phenomenon. Yet, these pictures of diseased specimens were also beholden to specific Western art historical models and idealizing aesthetic traditions and techniques. My analysis of these new types of strange yet beautiful illustrations will thus outline the complex representational regimes of realism these new grammars and systematic orders of disease were bound up with.

Sume, David, PhD Candidate, Université de Montréal

“Using structural diagrams to analyze Iliazd’s conception of the illustrated deluxe edition”

Between his arrival in Paris in 1921 and his death in 1975, Iliazd (Ilia Zdanevich) produced about 20 illustrated books which were distinct from those of his contemporaries. In a 1974 article, Louis Barnier, director of the Imprimerie Union, where Iliazd printed his deluxe editions, described the architecture of Iliazd’s conception of the illustrated book, particularly for La Maigre (1952). Illustrating the article was a diagram of the structure of La Maigre. This is the only such diagram I have found in the course of my research. For my MA thesis on the 1964 Iliazd book Maximiliana, I developed a number of schematic diagrams to visualize the structure of that book, including the various sequences of folios, as well as to present my findings of relevant archival materials in New York, Marseille, and Hamburg.

Iliazd’s books were hybrids of French Modernist deluxe editions and avant-garde artist publications, and he carefully conceived and executed every detail of their structures, including his ongoing typographic experimentation. To understand the architecture of these books, I have found it absolutely necessary to first photograph them completely, then to produce and refine structural visualizations. I will examine the role of the structural diagram--beginning with the 1974 article visualization--and continuing with the development of my own schematic representations, to explore one of these obscure and complex book-objects.

Symko, Riva and Amanda Morhart, PhD Candidate, Queen’s University

“There are no Rules”: Alexander McQueen’s Fall/Winter 2010 Collection as Pastiche”
Alexander McQueen's autumn 2010 collection used embroidery and new reproduction techniques to directly incorporate artworks from the Middle Ages and early modern period into the fifteen-piece runway show held posthumously at Paris fashion week. The images he referenced include motifs from Byzantine art and the carvings of Grinling Gibbons, as well as Old Master paintings and altar pieces by artists such as Sandro Botticelli, Hans Memling, Hugo van der Goes, Heironymus Bosch, Stephan Lochner, Jean Hey and Jean Fouquet. All of the pieces in the collection reflect the bold and aggressive image consistent with McQueen’s reputation as the ‘British bad boy’ of clothing design. While the construction of a ‘spectacular’ image is nothing new in fashion, there is something paradoxical in McQueen’s referential treatment of art historical sources that both breaks down the traditional monumentality of canonical works while, at the same time, using them to elevate the status of fashion to that of ‘high’ art. The result is an extravagant but self-reflexive pastiche that reinvents the old in order to devalue any expression of the unique.

If, as Fredric Jameson has argued, “stylistic innovation is no longer possible,” then Alexander McQueen’s last collection represents the way in which contemporary high fashion must “destroy to do anything new” (Fredric Jameson, “Postmodernism and Consumer Society,” 1983, 112). Indeed, this paper will argue that the presence of reification / the existence of a reified culture is both a necessary situation and an intrinsic component of McQueen’s pastiche. However, while pastiche has most often been applied in art historical and theoretical discourse as an imitative tool or medium, it is actually a sophisticated condition of contemporary life with a positive relational potential rather than just a derivative technique. We contend that fashion blurs the conventional boundaries of artistic media by combining consumable, wearable and visual experiences. These combinations are created by the pastiche, or recycling of historicized visual forms, that continue to circulate as dominant commodity forms in late-capitalist society.

Thomas, Wendy, Canadian Heritage Information Network
“Canada’s got Treasures Project”

Social media, such as YouTube and Flickr, are becoming increasingly useful and popular to heritage institutions seeking to engage young adults in their cultural and natural heritage. A recent project, “Canada’s Got Treasures,” challenged Canadians to upload to the website images or videos of what they consider to be treasures, in response to a series of 40 YouTube videos and 12 Flickr images of treasures proposed by Canada’s national museums, by the National Capital Commission, and by Library & Archives Canada. The project was enriched by the contributions of students from Concordia University: research texts written by Art History graduate students in a Museum Practice seminar and images by Photography students inspired by the treasures. The project serves as a model for cultural and educational institutions.

Thurlby, Malcolm, York University

“Architectural polychrome in Anglo-Saxon and Anglo-Norman churches and some evidence for stucco sculpture”

One of the most difficult tasks facing the historian of medieval architecture is to try to visualize the original form of buildings complete with polychrome decoration. This paper introduces evidence for painted details in Anglo-Saxon Deerhurst priory church and in

the former minster church at Nether Wallop (Hampshire). Attention is then turned to post-Conquest fictive masonry and sculpture at Blyth priory (Nottinghamshire) and painted imitation mortar joints on the plastered exterior walls of the late 11th-century fabric of York Minster. We then examine more sophisticated painted masonry from Romanesque St Mary's abbey, York, in relation to the carved decoration of Durham Cathedral. A wide variety of painted forms are viewed at the former collegiate church at Quatford (Shropshire), at Leominster Priory, Tewkesbury Abbey, and in the small churches at Kempsey (Gloucestershire), Heath Chapel (Shropshire) and Stowell (Gloucestershire).

The paper concludes with reference to the little-known late 11th-century stucco sculpture on the crossing capitals of the former minster church at Milborne Port (Somerset).

Tousignant, Zoë, Ph.D. candidate, Concordia University

“Canadian from Cover to Cover”: Photography, Canadianism and *The Canadian Magazine*”

For almost four decades, *The Canadian Magazine*, a popular illustrated monthly founded in Toronto in 1893, offered Canadians a portrait of their country's transformation into a modern industrialized nation. Although initially text dominated image, during the 1920s and 1930s photography became a progressively more vital part of the periodical's attempt to represent contemporary life in Canada. In its editorial stance, the magazine asserted the country's cultural independence from England and its increasingly vociferous neighbour, the United States. Reacting against the veritable slew of American illustrated periodicals pouring into Canada at this time, the makers of *The Canadian Magazine* saw themselves as the lone champions of Canadian identity.

This paper will trace the close links between *The Canadian Magazine*'s rhetoric of Canadianism and its use of photographic imagery during the interwar period. Through a reading of the periodical's textual and visual content (including editorial commentaries, feature articles, letters to the editor, graphic layouts and photographs), I will show how photographic modernism – a new aesthetic style born of the popular press – was employed to simultaneously construct and make widely accessible a view of Canada's new identity as a nation – a culturally and politically mature country, and a valuable member of the international community.

Trenquallye, Madeleine de, MA student, McGill University

“Depictions of Tradition, Modernity and Authenticity in Canadian Tourism Brochures to Latin America”

This paper considers representations of Latin America in Canadian travel brochures, focusing in particular on how Latin American people have been represented and how the relationship between local and tourist is portrayed. I consider recurring themes and motifs used to market Latin America to the potential Canadian tourist, and examine how promotional materials represent travel to Latin America as means for North American travelers to experience anti-modernity and authenticity. Finally, I consider how recent brochures may be understood within a longer tradition of Latin American tourism advertisements designed for North American consumers, especially those in National Geographic magazine.

Trottein, Serge, Centre Jean-Pépin - THETA, CNRS, Villejuif, France

“L’Idée des artistes et la théorie de l’art”

En 1607 Federico Zuccaro publie à Turin *L’Idée de’ Pittori, Scultori, et Architetti*, et cette Idée des artistes n’est autre que le *disegno*, interne et externe, spéculatif et pratique, naturel et artificiel, aboutissement ou point d’orgue théorique de l’art de la Renaissance. En donnant du concept de *disegno* la théorie la plus achevée, Zuccaro procure ainsi à l’Idée son extension maximale au sein de ce que Panofsky appelle paradoxalement « la théorie de l’art ». Pourtant cette universalisation de l’Idée-*disegno*, qui s’opère en outre dans une perspective décidément non-platonicienne, illustre à peine le schéma directeur de cette théorie de l’art : elle la remet bien plutôt en question, en montre au contraire les contradictions et les tensions, tout en dessinant une autre histoire, celle qui sépare l’apparition de la théorie de l’art de la naissance de l’esthétique.

Tuer, Dot. Ontario College of Art and Design

“Trauma and the Eye of the Camera: Reflections on the violence of □ state terror and the photographic image.”

In 2006, Argentinean photographer Marcelo Brodsky published a □ series of photographic portraits of political prisoners held in the clandestine detention centre of the Navy Mechanical School, (ESMA) in Buenos Aires during the Argentinean military dictatorship from 1976-1983. Victor Bastera, also a political prisoner, had taken their photographs on the orders of his □ military repressors, and in the early 1980s smuggled out the negatives. While Bastera survived his incarceration in the ESMA, the subjects of his images did not. “Disappeared” by the military, they were either buried in anonymous graves or thrown from airplanes into the Río Paraná. In Yael Hersonski’s recently released *A Film Unfinished*, all the extant propaganda footage shot by a Nazi film crew in the Warsaw Ghetto in May, 1942, three months before the massive deportations to the death camps began, is screened for the first time. Included in the staged footage is a sequence of portraits of the Ghetto’s inhabitants in which they slowly turn to face the camera that entraps them in its insistence gaze. This paper takes as its starting point Bastera’s ESMA portraits and *A Film Unfinished* to reflect on the dimensions of the photographic image in which the violence of the camera’s eye, the traumatic trace of the subject, and anticipatory register of state murder converge. Specifically, I theorize how the mimetic function of the image brands the viewer with a haunting of the camera as the witness/eye of the perpetrator’s violence. I compare these extreme moments of image reception with art works that mediate the photographic evidence of state terror to ask what are the limits and resonances of the documentary image in registering the archival residue of collective trauma and annihilation.

Uhlyarik, Georgiana, Art Gallery of Ontario, Assistant Curator

“Modern Passion: Kathleen Munn’s *Passion Series*, 1928-1939”

The history of modern Canadian art can no longer be discussed without addressing the work of Kathleen Munn (1887-1974). A devoted modernist influenced by the most avant-garde thinking of her time as well as by the highest achievements in western art through the ages, Munn laboured for a decade to produce the ten known large ink and graphite drawings inspired by scenes from the Passion and Resurrection of Christ. I will be discussing Munn’s *Passion Series*, created between 1928 and 1939. These intricate pencil drawings combine traditional subject matter with modernist aesthetics and represent the culmination of Munn’s artistic vision and ambition. They are among the most

accomplished works of art in Canada from that time. Munn was one of the first Canadian artists to embrace Cubism and abstraction, creating paintings in the 1910s that were rivaled only by the radical works of Emily Carr.

My research deals primarily with the Munn archives housed at the Art Gallery of Ontario. My presentation will discuss the critical importance of dynamic symmetry to Munn and her unique application of Jay Hambidge's theories in her *Passion Series*. I will elaborate on my findings regarding her unique working methods as well as positioning her in the history of modernism in Canada.

Veitch, Michelle, Mount Royal University

“Creative Communities and Cultural Policy Reform in Urban Capitalist Economies”

This paper examines government mandated policy reform in Toronto, Ontario, from the 1980s to 2003. I argue that policy analysts financed and supported particular art projects that bolstered the urban economy. I examine the shift from publicly funded cultural institutions to consumer based creative industries by comparing and contrasting the following two documents: Tom Hendry's 1985 report, *Cultural Capital: The Care and Feeding of Toronto's Artistic Assets*, and, City of Toronto's 2003 report, *Culture Plan for the Creative City*. In studying these reports, I explore three interconnected themes: the geo-politics of cultural production and consumption in urban centres, the branding and marketing of city art districts, and the contending objectives of corporate organizations and creative communities in managing cultural resources. I posit that policy reforms perpetuate capitalist development schemes by establishing city neighborhoods as tourist spectacle. Policy analysts who focus on the economic value of cultural projects in the downtown core have ignored collective approaches to art-making that are rooted in community based practices. Working within this urban context, artists have negotiated the uneasy push and pull between cultural activism and capitalist expansion. They took up a paradoxical position by rehabilitating local neighborhoods, thus making city spaces more livable for diverse socio-economic and ethno-cultural constituencies. On the one hand, creative communities participated in the aestheticization of the downtown core by opening up exhibition and distribution centres. On the other hand, they rearticulated the social, political and economic infrastructure surrounding cultural production as described by municipal policies. It is precisely these contradictory processes of policy making and artistic intervention that redefined the governmental, corporate and community agendas through which people managed cultural revitalization projects in city regions.

Vescio, Dina, Programming and *.dpi* Magazine Coordinator

“*.dpi* online magazine”

Founded in 1996, Studio XX is a bilingual feminist art center engaged in the exploration, creation, presentation and critical reflection of new media art. Studio XX aims to position the voices and creative actions of women at the forefront of contemporary technological landscapes throughout the world. To facilitate this, Studio XX offers a physical and virtual space for creative exchange among artists, researchers and the general public.

As a platform for critical, creative and socially engaged transdisciplinary communication, Studio XX's quarterly online electronic journal *.dpi* acts as a forum where female artists, activists, theorists, curators and cyberfeminist communities may consider new media.

.dpi aims to:

- disseminate and bring recognition to new media projects and critical texts that treat feminist technological artistic practices;
- discuss the preoccupations of women in a contemporary technological context;
- question, redefine and document cyberfeminism and its herstory; and
- inspire women technophiles.

.dpi will launch its 20th anniversary issue in March 2011.

This lecture presents a history of the journal, showcasing the content of past issues including articles, interviews, artworks and interactive media components. It demonstrates the ways in which *.dpi* offers access to art historical information via the Internet. It positions *.dpi* as a resource for academics seeking critical knowledge based on women, media and technology.

Videkanic, Bojana, Ph.D. candidate, York University

“Marginalia: socialist modernity”

This paper seeks to investigate 20th century Yugoslavian art which developed in the specific socio-cultural and political conditions of Yugoslavian socialism. Various art practices which developed 1943-1992 are connected through their engagement with the socialist project on the one hand, and the Modernist project on the other. The art of socialist Yugoslavia constitutes what I term Socialist Modernism. I argue that Yugoslavia’s positioning on the edge of the European empire and in between various discourses ranging from post-coloniality to anti-capitalism, as well as in the transitory space of the Balkans, contributed to the creation of this artistic category. The theory which I develop here could be called the theory from the margin, or marginalia, as I write about a society that no longer exists, and an art that is more or less perceived as irrelevant and finished.

I present this theory in the light of other discourses (post-coloniality, critical theory, feminism, critical theory of space etc.) in order to: first, contextualize Socialist Modernism within its varied artistic practices; secondly, to conceptualize Socialist Modernism as an idiosyncratic episode and allude to Yugoslavia’s particular standing within Modernism; and finally, to create a uniquely Balkanist, Eastern European theoretical and aesthetic discourse which will contribute to the larger fields of art criticism and art history. I problematize the apparent homogeneity of Modernism and Modernity by offering alternative modalities of Modernism as they developed in a variety of geographical and socio-political contexts. I also seek to bring to the fore numerous artistic projects which are deeply embedded within Modernism, and at the same time critical of it in terms of their engagement with Western political structures and production of meaning.

Viggiani, Daniela, PhD candidate, Université de Montréal

‘Pietro Maria Guarienti (1678-1753): marchand, artiste, connaisseur’

Artiste, restaurateur, marchand d’art, connaisseur, Pietro Maria Guarienti (Vérone 1678 - Dresde 1753) est une personnalité éclectique de la scène artistique européenne du XVIII^e siècle. Formé à l’atelier du peintre bolonais Giuseppe Maria Crespi, parallèlement à la peinture Pietro Guarienti met en place une florissante activité de marchand d’art, qui lui procure un considérable succès et un réseau de contacts importants en Italie et en Europe. Nommé Inspecteur de la Gemäldegalerie du roi Auguste III de Saxe après sa participation à la « vente de Dresde », il se sert à la fois de ses capacités techniques de restaurateur et de son expertise de connaisseur pour remettre en état et réorganiser la collection royale.

C'est probablement le sentiment d'appartenance à une restreinte élite d'érudits qui le pousse à rééditer en 1753 l'*Abécédaire* de Pellegrino Antonio Orlandi, accompagné de nouveaux articles et de notes personnelles.

La carrière de Pietro Guarienti est emblématique d'une époque où les compétences artistiques peuvent encore être contenues par le même profil. Toutefois, si les capacités techniques en matière de peinture unies à une certaine connaissance des collections rendent sa compétence exhaustive, cette autonomie comporte également quelques problèmes. Plusieurs témoignages révèlent de la nature ambivalente de son activité. En fait, il n'est pas rare le cas où ce maître se fasse guider par le but du profit en ce qui concerne les attributions des tableaux ou bien les interventions en matière de restauration. De plus, le succès de ce connaisseur véronais au profil essentiellement marchand révèle le caractère du domaine artistique européen de l'époque : dans une grande disponibilité de tableaux et face à une forte tendance à collectionner des œuvres rares, un esprit « commercial » semble s'insinuer dans le goût artistique de la société.

Warren, Daina, Montana Cree Nation / Aboriginal Contemporary Curator, National Gallery of Canada

“Cree Cultural Cosmologies in Contemporary Arts – The Placement of Self in Time and Space”

Through the examination of how time and space are constructed in the works of three self-identifying Cree artists - Kevin Burton, Cheryl L'Hirondelle, and Archer Pechawis - philosophical spaces are displayed through the usage and complexity of multiple worldviews. These personal philosophies display intricate narratives through the experience of a variety of surroundings and environments. This investigation of artistic projects will display why these Aboriginal contexts are important to each of the artists, and illustrate how time and space are conceptualized through a First Nation's perspective. The intent of this presentation is also to question what is a “Cree defined time and space” and what are the possible aspects of Indigenous worldviews that connect people to environments. Some ways in which to answer these difficult questions are to look at the ways in which artists utilize cultural practices and knowledge systems. These contemporary artists maintain worldviews that are based within their own cultural and environmental philosophies yet are worldviews that are fluctuating and accommodating perceptions of themselves ingrained with popular culture, utilize surrounding urban & foreign spaces, and yet are systems that possess aspects of Cree culture from home communities.

Whitelaw, Anne, University of Alberta

“‘A Keen Propagandist for Canadian Art in the West’. The National Gallery and Western Canadian art museums, 1920-1945”

The history of art in Canada is conventionally told from the perspective of the center – or at least through the activities of artists and institutions geographically located in the large “central” Canadian cities of Toronto, Montreal and Ottawa. In response, narratives from Eastern and Western Canada have emphasized the uniqueness of their regional perspective and insisted on the specificity of their histories and experiences. The dominance of center-periphery theories in Canadian historiography understandably chafes writers ostensibly “from” the periphery who argue that their stories are not merely interesting sidebars to the proper history of major centers, but rather provide the “petits

récits” that expand our understanding of “Canadian art” and thus illuminate the ideological assumptions (and purported machinations) of central Canadian historians. While such discomfiture might be dismissed as the paranoid sentiment of recent regional – and particularly Western Canadian – alienation, it can be traced through the early histories of art galleries and museums throughout the country. In the first four decades of the 20th century, communities across Canada (and particularly west of Toronto) set up spaces for the display of the fine arts, sometimes through the establishment of art galleries and museums, but more often through the exhibition activities of local art societies. The content of these exhibitions came largely from loan exhibitions provided by the National Gallery of Canada. A mutually beneficial arrangement through which the Gallery circulated its collection throughout the nation at the same time as local organizations found artworks to fill its exhibition spaces, the resulting relations of power between “centre” and “periphery” would shape the history of Canadian art galleries (if not of Canadian art) for decades to come. Through an analysis of the exhibitions circulated to Western Canada by the National Gallery, this paper will examine the articulation of centre and periphery in Canadian art history between 1920 and 1945.

Zdebik, Jakub, University of Guelph

“Schematic Aesthetics: Lombardi’s Diagrams of Power”

Mark Lombardi uses diagrams to chart global financial money-laundering networks. His works make visible real yet incorporeal relations through organizational diagrams. This paper will investigate the aesthetic implications of the artist’s schematic drawings through Gilles Deleuze’s philosophical concept of the diagram. According to Deleuze, the diagram allows us to pass from the virtual to the actual. Therefore, it is part of the mechanism responsible for the emergence of ideas. This mechanism is visual like an architectural plan describes the virtual potential of the building that will be rendered actual by being built. Because of the willfully elusive nature of Lombardi’s subject matter, the representation of power structures remains abstract and needs the artistic strategies of plans, charts and diagrams to be made manifest.

Panel Chairs

Barber, Bruce, NSCAD University and Marc James Léger, Independent Scholar: The Neoliberal Undead: First as Tragedy, Then as Farce I and II

Barteet, Cody, the University of Western Ontario: The Influence of Early Modern Spanish Art in Europe

Campbell, Erin, University of Victoria: “No Place Like Home” I and II

Cavaliere, Elizabeth, Concordia University and Karla McManus, Ph.D. Candidate, Concordia University: Capturing the Change: Photography, Landscape, Ideology

Coutu, Joan, University of Waterloo, Bojana Videkanic, Ph.D Candidate and Lora Senechal Carney, University of Toronto: Postcards from the Edge I and II

del Carmen Suescun Pozas, Maria, Brock University: Made in Canada I and II

Douglas, Susan, University of Guelph: Open Session I and II

Gregory, Sharon, St. Francis Xavier University: Festschrift in Honour of Dr. Joseph Polzer I and II

Harding, Catherine, University of Victoria: Trading Up: Merchant Culture and the Visual before the Modern Period I and II

Hickey, Gloria, Independent scholar & curator and Elaine Cheasley Paterson, Concordia University: Economy, Community and Self-expression – Craft and Social Development I and II

Igliorte, Ph.D Candidate, Carleton University and Carla Taunton, Ph.D Candidate, Queen's University: Indigenous Art: Decolonizing Practices I and II

Lerner, Loren, Concordia University and Zoë Tousignant, Ph.D. Candidate, Concordia University: Canadian Print Culture I and II

Longchamps, Denis, Concordia University, Gail and Stephen A. Jarislowky Institute for Studies in Canadian Art, Concordia University: Art History and the Internet I and II

Neher, Allister, Dawson College and Cindy Stelmachowich, Carleton University: The Visual Realm of Science and Medicine I and II

Parsons, Sarah, York University and Sarah Bassnett, University of Western Ontario: Histories of Photography I and II

Payne, Carol, Carleton University and Laura Brandon, Canadian War Museum: The New War Photography: War and Photography in the late 20th and early 21st Centuries

Skelly, Julia, Ph.D. Candidate, Queen's University: Excess, Decadence and Luxury in Art and Visual Culture

Smith, Sarah E.K. and Susan Cahill, Ph.D. Candidates, Queen's University: New Ways of Seeing: Art, Visuality, and Surveillance I and II

Stanworth, Karen and Anna Hudson, York University: Critically Canadian: Critical investigations of Historical Canadian Art and visual Culture, pre-WWII I and II

Thurlby, Malcolm, York University and Dominic Marnier, University of Guelph: Medieval Art and Architecture I and II

Trottein, Gwendolyn, Bishop's University and Adele M. Ernstrom, Bishop's University: L'Idée dans l'art/The Idea in Art

Wahl, Kimberly, Ryerson University and Christine Sprengler, the University of Western Ontario: Fashioning the Past

Zdebik, Jakub, University of Guelph: Diagrams, Maps and Plans in Visual Art I and II