THE UNIVERSITIES ART ASSOCIATION OF CANADA

L'ASSOCIATION DE L'ART DES UNIVERSITÉS DU CANADA

CONGRÈS 2011 CONFERENCE

UNIVERSITÉ CARLETON UNIVERSITY

OTTAWA, ONTARIO

OCTOBER 27-29 OCTOBRE

WELCOME NOTE

A very warm welcome to everyone attending the 2011 UAAC conference! This year we're breaking with tradition by holding the conference at two venues: at the National Gallery of Canada on Friday, October 28th, and at the School for Studies in Art and Culture at Carleton University—the host institution—on Saturday, October 29th. This is in keeping with the increasingly close ties that the School is building with all of Ottawa's visual arts institutions. The School is committed to the idea that universities and museums—too often caricatured as embodiments of "theory" and "practice", respectively—are in fact engaged in the same job of educating and encouraging people to think seriously about the visual arts. This past summer, for example, the National Gallery generously provided classroom space on gallery property so that a course on the life and work of Caravaggio could be taught with easy weekly access to the galleries in which the Caravaggio exhibition was being held. With the organization of the Universities Art Association of Canada's 2011 conference, we have further extended this collaboration between Carleton and the NGC.

Special thanks therefore go to the National Gallery for providing rent-free rooms for all of Friday's sessions, and to the staff who were such enthusiastic and efficient collaborators in the conference: Megan Richardson, Barbara Dytnerska and Monique Baker-Wishart in Education and Public Programs, and Special Events and Rentals Officer Marc Bédard. At Carleton University, Dean John Osborne of the Faculty of Arts and Social Sciences once again demonstrated his longstanding championing of UAAC by providing generous in-house funding, while a small army of Art History graduate students has come together to make sure that everything runs smoothly and that delegates' questions and problems are resolved quickly. We are also grateful to Fran Pauzé, who handled administrative matters with effectiveness and cheer.

The organizers of the conference have worked hard to make this year's event a memorable one. It includes a record number of sessions and presenters, covering a wide range of periods, themes and issues. There are also special events, including three receptions: a welcome-to-Ottawa get-together at the Westin Hotel on Thursday evening, a second reception at the National Gallery on Friday evening after the conference's keynote address, and the third in the late afternoon and early evening of Saturday, at the Carleton University Art Gallery. We hope that you find the 2011 UAAC conference both intellectually stimulating and thoroughly enjoyable!

MOT DE BIENVENUE

Nous souhaitons la bienvenue à tous ceux et celles qui assistent au congrès 2011 de l'AAUC! Nous avons décidé cette année de rompre avec la tradition en tenant nos séances en deux endroits : au Musée des beaux-arts du Canada le vendredi 28 octobre, et à la School for Studies in Art And Culture (SSAC) de l'université Carleton (l'institution hôte) le samedi 29 octobre. Cette initiative s'inscrit dans le désir d'accroître les liens que SSAC tisse avec les autres institutions d'Ottawa qui s'intéressent aux arts visuels. SSAC promeut l'idée que les universités et les musées – décrits trop souvent de façon caricaturale comme étant l'incarnation respective de la « théorie » et de la « pratique » – tendent vers un même but, celui d'éduquer et d'encourager les gens à réfléchir de manière sérieuse et soutenue aux arts visuels. À titre d'exemple, le Musée des beaux-arts du Canada a généreusement fourni l'été dernier une salle de classe in situ et octroyé un accès hebdomadaire aux salles de l'exposition Caravage afin qu'un cours sur la vie et l'œuvre de cet artiste puisse être dispensé. L'organisation du congrès 2011 de l'Association d'art des Universités du Canada a été l'occasion d'approfondir encore davantage cette collaboration entre l'université Carleton et le Musée des beaux-arts du Canada.

Nous offrons donc nos plus vifs remerciements au Musée des beaux-arts du Canada pour nous avoir offert sans frais des locaux pour toutes nos sessions du vendredi, ainsi qu'aux membres du personnel du Musée qui ont été des collaborateurs tout aussi enthousiastes qu'efficaces : Megan Richardson, Barbara Dytnerska et Monique Baker-Wishart (Éducation et programmes publics), et Marc Bédard (Événements spéciaux). À l'université Carleton, John Osborne, doyen de la Faculté des arts et des sciences sociales, a de nouveau démontré son engagement indéfectible envers l'Association d'art des Universités du Canada en octroyant généreusement des fonds relevant de son unité. Nous sommes également reconnaissants envers la petite armée d'étudiants et d'étudiantes de la maîtrise en histoire de l'art qui s'est mobilisée afin d'assurer que le congrès se déroule en douceur et que les questions ou problèmes inattendus des participants soient réglés rapidement. Nous sommes aussi redevables à Fran Pauzé, qui s'est occupée, avec efficacité et enthousiasme, du volet administratif de ce congrès.

Les organisateurs ont déployé de nombreux efforts afin de faire de cette rencontre un événement mémorable. De manière concrète, cela se traduit par un nombre record de sessions et de présentateurs couvrant une gamme étendue de périodes, de thèmes et de problèmes. On compte également plusieurs événements spéciaux : une réception d'accueil à l'hôtel Westin le jeudi soir, une seconde réception après l'allocution d'ouverture le vendredi soir au Musée des beaux-arts du Canada, et une troisième le samedi en fin d'après-midi et en début de soirée, à la galerie d'art de l'université Carleton. Nous espérons que le congrès 2011 de l'AAUC sera pour vous une expérience tout aussi agréable que stimulante intellectuellement.

CONFERENCE AT-A-GLANCE

Registration:
Thursday, October 27
5:30-7:00: Westin Hotel
Friday, October 28
8:30-5:00: National Gallery of Canada (Group entrance)
Saturday, October 29
8:30-12:00: Carleton University St. Patrick's Building, 4th Floor

Welcome Reception

Thursday, October 27, 6:00-8:00 pm
Westin Hotel, Ontario Room, level 3

LE CONGRÈS EN UN COUP D'OEIL

Inscription:
Jeudi, le 27 octobre
17h30-19h00: Hôtel Westin
Vendredi, le 28 octobre
8h30-17h00 Musée des beaux-arts du Canada (Entrée des groupes)
Samedi, le 29 octobre
8h30-12h00: université Carleton St. Patrick's Building, 4ème étage

Réception d'accueil

Jeudi, le 27 octobre, 18h00-20h00
Hôtel Westin, Salle Ontario, 3ème étage

FRIDAY, OCTOBER 28

All sessions take place at the National Gallery of Canada.

VENDREDI, LE 28 OCTOBRE

Toutes les séances ont lieu au Musée des beaux-arts du Canada.

	Auditorium	Lecture Theatre	Cloak Room	Studio	Green Room	Seminar Room A	Seminar Room B
9:00-10:30	Critically Canadian I	Demolition & Architectural Impermanence I	Contemp-orary Art, Gender, & Institutions	Cultural Biography of Objects I	Atrocity & Photo-graphy	Prints & Cross-Cultural Encounter	Latin American Art
	Coffee Break / Pause café (Sketches)						
10:50-12:30	The Con-vulsive Museum	Demolition & Architectural Impermanence II	Hangings: Perspectives on Public Portraiture	The Letter and the Line I	So it is what it is?	Home Cultures I	Immaterial-ity in Premodern Naturalism
12:45-1:45				Roundtable: for Emerging Scholars	Roundtable Classroom Challenges/ Innovations		
2:00-3:40	Artists Pecha Kucha	Papers in Honour of Pierre du Prey I	Ephemeral visual history	The Letter and the Line II	Post-disci-plinarity and Sloppy Craft I	Artists of Japanese Heritage in Canada	Represented Pasts / [Media]ted Memories I
	Coffee Break / Pause café (Sketches)						
4:00-5:40	Study of Canadian historical art moribund?	Nationalism & Indigenous Contemporary Art	The Global Baroque I	Landscapes of Ruin	Design as a Wicked Problem I	Drawing in Art & Architect-ture	Exhibiting Performance Art Retro-spectively
6:00	Keynote Address: *Taxpayers' Money* (Marc Mayer, Director, National Gallery of Canada) Allocution d'ouverture: *Taxpayers' Money* (Marc Mayer, Directeur, Musée des beaux-arts du Canada)						
6:30	Carleton Reception at the National Gallery of Canada Réception de l'université Carleton au Musée des beaux-arts du Canada						

SATURDAY, OCTOBER 29

Buses to Carleton
Departure: Westin Hotel, 8:15, 8:30, 10:15
Bostonian Hotel, 8:30, 10:30
Return: Carleton, 6:00 and 7:00

All sessions take place at Carleton University (St. Patrick's Building).

SAMEDI, LE 29 OCTOBRE

Autobus à Carleton
Départ: Hôtel Westin, 8h15, 8h30, 10h15
Hôtel Bostonian, 8h30, 10h30
Retour: Carleton, 18h00 et 19h00

Toutes les séances ont lieu à l'Université Carleton (St. Patrick's Building).

	SP100	SP201	SP400	SP412	SP415	SP417	SP435
9:00-10:40	New Photographic Histories in Canada	Signature of the Artist	Latin America and the Caribbean	Canadian Architecture I	Pre-Modern Approaches to Vision and the Senses	Medieval Art & Arch-itecture	Land-scapes of Ruin II
	Coffee Break / Pause café (St. Patrick's Building, 4th Floor/4e étage)						
11:00-12:30	Post-disciplinarity and Sloppy Craft II	The Global Baroque II	Latin American Art	Canadian Architecture II	Cultural Biography of Objects II	The art and architecture of Venice	The Art of Adver-tising
12:30-2:00*	UAAC-AAUC Annual General Meeting (Fenn Lounge, Residence Commons) AAUC-UAAC Assemblée générale annuelle (salon Fenn, Residence Commons)						
2:00-3:40	Global Art Histories in Canada	Artists' Colonies to Artists' Residencies	Design as a Wicked Problem II	For the Record I	Represented Pasts / [Media]ted Memories II	Critically Canadian II	Papers in Honour of Pierre du Prey II
	Coffee Break / Pause café (St. Patrick's Building, 4th Floor/4e étage)						
4:00-5:40	The Museum: *Avant/ Après*	Table for One	Intimate Objects/Tra nsitional Craft	For the Record II	Encounters between East and West in Early Modern Art	Home Cultures II	Concept-ual art in Canada
5:45	Reception at the Carleton University Art Gallery (St. Patrick's Building) Réception à la galerie d'art de l'université Carleton (St. Patrick's Building)						

*For full and unaffiliated members attending the UAAC Annual General Meeting, lunch will be served in the Fenn Lounge. For those not attending the meeting, you can purchase your lunch at the Fresh Food Company on the 3rd floor of the Residence Commons building (buffet at $8.58 plus tax), Tim Horton's in the Residence Commons building, or the Food Court in the Unicentre. See Carleton Map for directions.

*Pour les membres qui assisteront à l'assemblée générale annuelle de l'AAUC, un déjeuner sera servi dans le salon Fenn. Ceux et celles qui n'y assisteront pas pourront se procurer un déjeuner à la Fresh Food Company au 3e étage de l'édifice Residence Commons (buffet à 8,58 $, taxes en sus), au Tim Horton's situé au rez-de-chaussée de l'édifice Residence Commons, ou à l'aire de restauration située à l'Unicentre. Voir le plan de l'université Carleton pour les repérer.

UAAC-AAUC
Congrès 2011 Conference
Université Carleton University
October 27-29 octobre
Schedule/Programme

THURSDAY, OCTOBER 27

5:30-7:30 PM Registration, Westin Hotel
3:00-6:00 PM Tour of Library & Archives Canada Storage/Research Facility, Gatineau (pre-registration required)

6:00-8:00 PM UAAC-AAUC Welcome Reception, Ontario Room, level 3, Westin Hotel

FRIDAY, OCTOBER 28TH: ALL SESSIONS TAKE PLACE AT THE NATIONAL GALLERY OF CANADA (NGC)

8:30-5:00: Registration, National Gallery of Canada (Group entrance)

FRIDAY, OCTOBER 28TH 9:00- 10:30

Critically Canadian II: Critical Approaches to the Study of Historical Art and Visual Culture in Canada Prior to 1960
NGC Auditorium

Session Chairs: Karen Stanworth, York University; & Anna Hudson, York University

Session A:
Jaleen Grove, PhD candidate, State University of New York, Stony Brook:
"Painted into A Corner? What the Canadian School Didn't Illustrate (But We Can)"
Sandrine Garon, Doctorante, Université de Nantes:
"L'artiste poly-topique et les identités composites: le cas de Charles Alexander Smith (1864-1915)"
Julia Skelly, SSHRC Postdoctoral Fellow, Concordia University**:**
"Theorizing Banners: Canadian Material Cultures of Temperance and Feminism"

Latin American Art
NGC Seminar Room B

Session Chair: Alena Robin, University of Western Ontario

Session A:
Linda MacNayr, University of Victoria:
"Assimilating the Empress: Depictions of Carlota within Mexican National Narratives"
Esperanza Garrido, National Autonomous University of Mexico, Extension School in Canada, Gatineau:
"A Story of Clay and Glory"
Maria Noel Secco, PhD candidate, Université de Montréal :
"Luis Camnitzer: Sites of Exile in Latin American Conceptualism"

Contemporary Art, Gender, and Institutions
NGC Cloak Room

Session Chair: Anne Dymond, University of Lethbridge

Noa Bronstein, Design Exchange:
"The Matriarch & the Museum: A Study of the Contemporary Canadian Patron"
Catherine Siermacheski, PhD candidate, University of British Columbia:
"Analyzing Gender Representation of Glass Artists in Museum and Gallery Catalogues"
Anne Dymond, University of Lethbridge**:**
"Still Outside the Visible: on the continued gender inequity in contemporary art exhibitions"

Atrocity and Photography: Reframing the Debate
NGC Green Room

Session Chair: Claudette Lauzon, Ontario College of Art & Design University

Claudette Lauzon, Ontario College of Art & Design University:
"Persistent Visions of Falling Bodies: Afterimages of 9/11 in Contemporary Art"
Susan Cahill, Nipissing University:
"Affecting Representations of War: Tobey C. Anderson's *KIA_CA_AFGHANISTAN"*

Prints and Cross-Cultural Encounters, 1600-1850
NGC Seminar Room A

Session Chair: Stéphane Roy, Carleton University

Saskia Cohen-Willner, PhD candidate, University of Utrecht:
"Educating the Young Painter. The Use of Prints as a Means for Cultural Exchange between Italy and the Netherlands in Karel van Mander's *Italian Lives*"
Kristin E. Campbell, Independent scholar:
"'Old Masters' Refashioned: John Boydell's *Houghton Gallery* and the Transition from Paint to Print"
Peggy Davis, Université du Québec à Montréal:
« Anglomanie, Abolitionnisme et Primitivisme »

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
NGC Studio

Session Chairs: Catherine Harding, University of Victoria; & Jamie Kemp, PhD candidate, University of Victoria

Session A:
Laura Marchiori, Postdoctoral Fellow, University of Victoria:
"Cultural Biography and the Acheropita Icon of the Sancta Sanctorum in Rome"
Pippa Salonius, Red Deer College:
"Church and State: Objects and Rituals of Devotion in Orvieto"
Jamie Kemp, PhD candidate, University of Victoria:
"Private Reading, Public Knowledge: Images of Intentionality and the Later Life of Bartholomaeus Anglicus' Encyclopedia "

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
NGC Lecture Theatre

Session Chair: Shelley Hornstein, York University

Session A:
Oliver Vallerand, PhD candidate, McGill University:
"Spatial Memories of Forgotten Lives: Building Queer History in its Absence"
Keith Bresnahan, Ontario College of Art & Design University:
"The Ruins of Time: Ledoux, and the Architecture of Apocalypse"
Katie Cholette, Carleton University:
"Save London (Ont.!) "

Coffee Break 10:30- 10:50
Sketches (near the Gallery's main entrance)

FRIDAY, OCTOBER 28TH 10:50- 12:30

Home Cultures
NGC Seminar Room A

Session Chair: Erin J. Campbell, University of Victoria

Session A:
Dennine Dudley, University of Victoria:
"'Cocooning' Early Modern Style",

Mitchell Frank, Carleton University:
“Max Liebermann: Assimilation and Belonging”
Catherine Harding, University of Victoria:
“Books and the Home in Trecento Italy”
Anna House, University of Alberta:
“Filling the Home: The Universal Desire to Derive Meaning Through Possession”

The Convulsive Museum: Reinventing the Collection
NGC Auditorium

Session Chairs: Johanne Lamoureux, Université de Montréal; Jim Drobnick, Ontario College of Art & Design University; & Jennifer Fisher, York University

Johanne Lamoureux, Université de Montréal:
“L’inflation événementielle de la collection muséale”
Allessandra Mariani, Doctorante, Université du Québec à Montréal:
“Les nouvelles expositions des musées d’architecture: l’instrumentalisation de la collection aux fins d’une micropolitique urbaine”
Jennifer Fisher, York University, and **Jim Drobnick**, Ontario College of Art and Design:
“Troubling Art Historical Narrative Temporality: Museum Interventions at the Affective Turn”.

So It Is What It Is?
NGC Green Room

Session Chair: Susan Douglas, University of Guelph

Leah Modigliani, University of Guelph: Moderator
Susan Douglas, University of Guelph:
“Canadian, eh? Recent Canadian Scholarship in Visual Culture”
Anne Whitelaw, Concordia University:
“Brand NGC”

The Letter and the Line: Representations of Writing in Visual Art
NGC Studio

Session Chair: Jakub Zdebik, University of Ottawa

Session A:
Andrea Fitzpatrick, University of Ottawa:
“Of Erasure, Exposure, and the Hidden Meaning of Photography in Iran”
Judith Parker, Bytown Museum, Ottawa:
“Dennis Tourbin: Painted Poems, Painted Plays and Painted Novels”
Janice Andreae, Visual Artist:
“Disruptive Texts: Laocoöns Revisited”
Kathleen Morris, PhD candidate, Oxford University:
"Vertige de la liste: The Aesthetics of Method"

Immateriality in Pre-modern Naturalism
NGC Seminar Room B

Session Chair: Randi Klebanoff, Carleton University

Gavin Wiens, PhD candidate, Carleton University:
“Spaces Made Strange: Some New Readings for the Passion Sequence of Duccio’s *Maestà*”
Randi Klebanoff, Carleton University:
“Augustine, Aquinas and Renaissance Naturalism”
Anne-Marie Link, University of Alberta:
“Skeleton And Scripture: The Anatomized Body and the Enlightenment Bible”

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
NGC Lecture Theatre

Session Chair: Shelley Hornstein, York University

Session B:
Keith Eggener, University of Missouri-Columbia:
“War Minus the Shooting, Memorialization Minus Memorials”

Natalie Bussey, PhD candidate, McGill University:
"Relentless Capitals: The Warchitecture Activities of Gordon Matta-Clark"
Vid Inglevics and **Blake Fitzpatrick,** Ryerson University:
"The After-Life of Rubble and the Berlin Wall"

Hangings in the Street: Perspectives on Public Portraiture
NGC Cloak Room

Session Chairs: Madeleine Trudeau, Library and Archives Canada; & Shane McCord, Library and Archives Canada
Geneviève Morin, Art Archivist, Library and Archives Canada:
"Brasser les charbons ardents; la caricature sportive d'André Pijet dans La Presse lors des séries éliminatoires de la Coupe Stanley de 1993"
Jennifer Orpana, PhD candidate, University of Western Ontario:
"Bringing Down the House: The Complex Politics of Dan Bergerson's Regent Park 'Art Posters'"
Eugenio Felice, independent scholar:
"From Boudoir to Borden, Or How the Medium Regulates and Disciplines the Message"

Lunch 12:30 – 2:00 PM (on your own)

FRIDAY OCTOBER 28 12:45-1:45

Challenges and Innovations in the Classroom: A Roundtable Discussion
NGC Green Room

Session Chair: Dennine Dudley, University of Victoria
Participants:
Alena Robin, University of Western Ontario
Erin Campbell, University of Victoria
Joan Coutu, University of Waterloo

Bridging the Great Divide: A Roundtable Discussion for Emerging Scholars
NGC Studio

Session Chair: Erin Morton, University of New Brunswick
Participants:
Kristy Holmes, Lakehead University
Tania Woloshyn, McGill University
Michael Reed, University of Toronto
Allison Sherman, Queen's University

FRIDAY, OCTOBER 28TH 2:00- 3:40

Artists of Japanese Heritage in Canada, 1941-2011
NGC Seminar Room A

Session Chair: Carolyn Butler Palmer, University of Victoria
Carolyn Butler Palmer, University of Victoria:
"Specimens of War and Nature: The Art of Elizabeth Yeend Duer"
Arlene Gehmacher, Royal Ontario Museum:
"Naoko Matsubara at Cape Dorset"
Nancy Cuthbert, PhD candidate, University of Victoria:
"George Tsutakawa's *Fountain of the Pioneers* (1969): How Raven Brought New Meaning to Charles Bentall's Story"

Artists' Pecha Kucha
NGC Auditorium

Session Chairs: Rachelle Viader Knowles, Department of Visual Arts, University of Regina; & Andrew Wright, University of Ottawa
John Calvelli, Alberta College of Art and Design
"Ontography as a Model for Practice"

Jinny Yu, University of Ottawa
"'More Alexandrian Than Adamic': New Possibilities in Painting"
Annie Martin, University of Lethbridge
"Reflections on sensory sensitivity in an audio installation practice
Dianne Pearce, Independent artist
"Tusovka: Indisciplined Meetings"
Andrew Wright, University of Ottawa
"Inversions and Upside-downess: Interrogating Photography's Conventions"
Rachelle Viader Knowles, University of Regina
"Recent works in video"
Risa Horowitz, University of Regina
"Disciplining Art Practice: Boredom, Hobby and Expertise in Practice-Based"
Jennifer Hamilton, Independent artist
"It takes Two to Tango: Satellite Navigation as Catalyst in the Collaborative work of Hamilton, Southern, and St. Amand"

Post-disciplinarity and Sloppy Craft—A Critical Engagement
NGC Green Room

Session Chairs: Elaine Paterson, Concordia University; & Susan Surette, PhD candidate, Concordia University

Session A:
Joseph McBrinn, University of Ulster:
"'Male Trouble': Sewing, Amateurism and Gender"
Sandra Alfoldy, NSCAD University:
"Doomed to Failure"
Juliette MacDonald, Edinburgh College of Art:
"'Sloppy Craft', Creativity and Community in 'Glasvegas'"
Stephanie L. Taylor, New Mexico State University:
"Quantity Over Quality: The Interdisciplinary Possibilities and Lingering Phobias of 'Sloppy Craft'"

The Letter and the Line: Representations of Writing in Visual Art
NGC Studio

Session Chair: Jakub Zdebik, University of Ottawa

Session B:
Olga Ast, Conceptual artist:
"Visual Texts, Spatial Poems, and Art Games"
Jacqueline Ford, PhD candidate, University of Toronto:
"Ceci n'est pas un chêne: Michael Craig-Martin's 'An Oak Tree', 1973"
Jakub Zdebik, University of Ottawa:
"Digital Diagrams: Text and Image in the Video Art of Gary Hill"

Represented Pasts / [Media]ted Memories
NGC Seminar Room B

Session Chairs: Bridget Elliott, University of Western Ontario; & Trista Mallory, University of Western Ontario

Session A:
Vytas Narusevicius, University of British Columbia:
"Performing History Through Photography"
Jen Kennedy, Binghamton University:
"Self-Producing Politics: Michèle Bernstein's *All the King's Horses* as Self-Representation and Media Critique"
Christine Ross, McGill University:
"The Potentialization of Remnants: When Contingency Meets Historical Time in Mark Lewis's Filmworks"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
NGC Lecture Theatre

Session Chairs: Allison Sherman, Queen's University; & Sally Hickson, University of Guelph

Session A:
Christy Anderson, University of Toronto:
"Don't Forget! Inigo Jones and the Making of Lists"

Christine G. O'Malley, Cornell University:
"A Little World by Itself": Lambay Island, Ireland"
Cammie McAtee, PhD candidate, Harvard University:
"The Fragment as Modern Muse: John Soane's Pasticcio"
Peter Coffman, Carleton University:
"I-Beams and iMacs: Technology in the Architectural History Classroom"

Ephemeral Visual History
NGC Cloak Room

Session Chairs: Lora Senechal Carney, University of Toronto; & Joan Coutu, University of Waterloo

Dominique Sirois, Université du Québec à Montréal :
« La matière éphémère et la permanence de l'œuvre »
Anuradha Gobin, PhD candidate, McGill University:
"The Spectacle of Punishment: Ceremony and Representation in Early Modern Dutch Criminal Executions"
Karen Stanworth, York University:
"Ephemeral Support: Visual Culture and the Contradictions of Race and Place in Queen Victoria's 60th Jubilee in Montréal, 1897"
Bojana Videkanic, PhD candidate, York University/Lecturer, University of Waterloo:
"The Official and the Unofficial Street: Socialist Visual Practices as Countercurrent"

Coffee Break 3:40- 4:00
Sketches (near the Gallery's main entrance)

FRIDAY, OCTOBER 28TH 4:00- 5:40

Overlapping Nationalisms: Nationalism and Indigenous Contemporary Art
NGC Lecture Theatre

Session Chairs: Sheena Ellison, PhD candidate, Carleton University; & Stacy Ernst, PhD candidate, Carleton University

Angèle Richer, PhD candidate, Université de Montréal :
« Entre art autochtone, québécois et canadien; l'image de la « nation » au Musée national des beaux-arts du Québec et au Musée des beaux-arts du Canada »
India Rael Young, PhD candidate, University of New Mexico:
"Re-pressed, Re-purposed: The Northwest Coast Indian Artists Guild and Serigraphy"
Genevieve Gamache, University of Victoria:
"Between Localism and Nationalism: Two Small Buddhist Temples in Chiang Rai Northern Thailand"

The Global Baroque: The Global Baroque in Postcolonial Perspective
NGC Cloak Room

Session Chairs: Gauvin Alexander Bailey, Queen's University; & Stephanie S. Dickey, Queen's University

Session A:
Matt Kavaler, University of Toronto:
"The Diaspora of Netherlandish Sculptors in Europe: 1580-1620"
Rachel Miller, PhD candidate, University of Pittsburgh:
"The Tomb of St. Francis Xavier in Goa: A Study of Florentine Artistic Exchange with India in the Late Seventeenth Century"
Nancy Kay, Merrimack College (North Andover, MA):
"Alien Nations and their Triumphal Arches: A Closer Look at Dutch-English Relations through Public Spectacle"

Remake: Exhibiting Performance Art Retrospectively
NGC Seminar Room B

Session Chair: Ming Tiampo, Carleton University

Keith Wallace, Editor-in-Chief, *Yishu: Journal of Contemporary Chinese Art*:
"What To Do? The Anxiety of the Fake"

Anne Bénichou, Université du Québec à Montréal :
"La performance à l'ère de son *reenactment*: les nouveaux horizons photographiques des œuvres performatives"
Sheena Gourlay, Concordia University / University of Ottawa:
"The Condition of (Re/Presenting) Performance"
Barbara Clausen, Université du Québec à Montréal :
"On Curating Performance Art and its Histories"

Landscapes of Ruin
NGC Studio

Session Chairs: Karla McManus, PhD candidate, Concordia University; & Luke Nicholson, SSHRC Postdoctoral Fellow, University of British Columbia

Session A:
Randy Innes, Postdoctoral Research Associate, Cultural Studies, Trent University:
"Impermanence Arrested: Catastrophic Imagination and the Legitimacy of Ruin"
Patricia Allmer, Manchester Metropolitan University:
"Lee Miller: Framing the Ruin/Ruining the Frame"
Robert Evans, Carleton University:
"'Prey to the Flames': The Landscape of the Great Fire of Boston, 1872"

Engaging with Object Design as a Wicked Problem
NGC Green Room

Session Chairs: Brian Donnelly, Sheridan Institute; & Keith Bresnahan, Ontario College of Art & Design University

Session A:
Heidi Overhill, Sheridan Institute of Technology:
"Disintermediation, Design Process and Aesthetics: Design Direct from the Designer to the User "
Jenni Pace Presnell, PhD candidate, University of British Columbia:
"Does 'Form…Follow Circumstance?' The Problem of Dwelling Culture as Planning Concept, 1954-62"
John Calvelli, Alberta College of Art & Design:
"Design Is/Is not the Problem: Ethological and Disciplinary Considerations"

Is the Study of Canadian Historical Art Moribund? (Roundtable)
NGC Auditorium

Session Chairs: Lynda Jessup, Queen's University; & Dennis Reid, University of Toronto

Dot Tuer, Ontario College of Art & Design University:
"Settler Societies, Imperial Imperatives, and Many Solitudes"
Erin Morton, University of New Brunswick:
"Roads Not Taken: The History of the Histories of Canadian Art"
Jan Allen, Agnes Etherington Art Centre, Queen's University:
"Funding Firewalls and Transmission Failure: Unleashing Canadian Art Histories"
Johanne Lamoureux, Université de Montréal:
"Inventing the Globe / Mourning the Village: Canadian Studies in a time of Globalism"

Drawing in Art and Architecture
NGC Seminar Room A

Session Chairs Janina M. Knight, PhD candidate, Queen's University; & Jen Diorio, PhD candidate, Queen's University

Ivana Vranic, PhD candidate, University of British Columbia:
"Leonardo's *A Rocky Ravine*: Viewing Living Nature in the Becomings of Drawn Line"
Allison MacDuffee, Independent scholar:
"Camille Pissarro's *The Stevedores*, 1893: The Development of an Idea through Five Drawings"
Charles Reeve, Ontario College of Art & Design University:
"Putting the 'Lie' in 'Line': Eric Hebborn's 'Piranesi'"

FRIDAY, OCTOBER 28TH: LATE AFTERNOON/EARLY EVENING:

6:00 PM Keynote Address: *Taxpayers' Money*
(Marc Mayer, Director, National Gallery of Canada)
NGC Auditorium

Following the Address: Carleton Reception at the National Gallery of Canada
Water Court Foyer

FRIDAY, OCTOBER 28TH: EVENING:

Thirteen Strings Chamber Orchestra concert
St Andrew's Church, 82 Kent St., 8PM

Ottawa pub crawl for graduate students

Book launch: *The Cultural Work of Photography in Canada*, Nicholas Hoare Books, 419 Sussex Drive.

SATURDAY, OCTOBER 29TH: ALL SESSIONS TAKE PLACE IN ST. PATRICK'S BUILDING, CARLETON UNIVERSITY

8:30-12:00 Conference Registration, Carleton University
St. Patrick's Building, 4th floor

SATURDAY, OCTOBER 29TH 9:00- 10:40

Landscapes of Ruin
St. Patrick's Building, Room 435

Session Chairs: Karla McManus, PhD candidate, Concordia University; & Luke Nicholson, SSHRC Postdoctoral Fellow, University of British Columbia

Session B:
John G. Hatch, Jr, University of Western Ontario:
"Robert Smithson's Happy Places of Ruin and Desolation"
Benedict Fullalove, Alberta College of Art and Design:
"A Shattered Mirror: Glaciers, Global Warming and the Eco-Sublime"
Shauna Janssen, PhD candidate, Concordia University:
"Through the Aperture of Posthumanism: Ruin Imagery, Detroit, and the Future"

The Signature of the Artist
St. Patrick's Building, Room 201

Session Chairs: Franziska Gottwald, Queen's University; & David de Witt, Agnes Etherington Art Centre, Queen's University

Alana West, Independent scholar:
"Frederick H. Evans: Use of Presentation as Signature and Mark of Ownership"
Tara Bissett, PhD candidate, University of Toronto:
"Architecture as Emblem in Publishers' Devices in Early Modern France"
Bronwen Wilson, University of British Columbia:
"What's in a Name? Giacomo Franco and the Business of Print in Venice"

Latin America and the Caribbean Made in Canada
St. Patrick's Building, Room 400

Session Chair: Maria del Carmen Suescun Pozas, Brock University

Jason Dyck, PhD candidate, University of Toronto:
"Economic Pilgrimage in Southern Ontario: Vincenzo Pietropaolo's Photographs of Migrant Mexican Workers"
Jessica Stites Mor, University of British Columbia:
"Memory Politics and Digital Media: Canada's Role in Preserving Argentina's Past, 1983-2004"
Andrés Villar, University of Western Ontario:
"The True North: Images of the Nation in Canada and the Southern Americas"

Canadian Architecture: Changing Tastes and Permanent Values
St. Patrick's Building, Room 412

Session Chairs: Candace Iron, PhD candidate, York University; & Jessica Mace, PhD candidate, York University

Session A:
Candace Iron, PhD candidate, York University:
"Henry Langley and Nineteenth-Century Church Architecture in Ontario"
Jessica Mace, PhD candidate, York University:
"Gothic Revival Clergy Houses in Canada West"
Louis Martin, Université du Québec à Montréal :
"Melvin Charney: In Search of the Image behind the Image"
Michael Windover, Postdoctoral Fellow, McGill University:
"Transmitting the CBC: A Consideration of the Architecture of Radio"

Medieval Art and Architecture
St. Patrick's Building, Room 417

Session Chairs: Dominic Marner, University of Guelph; & Malcolm Thurlby, York University

Brian A. Pollick, PhD candidate, University of Victoria:
"The *Zoe Panel* as a Reflection of Change in Eleventh-Century Byzantium"
Michael F. Reed, SSHRC Postdoctoral Fellow, University of Guelph:
"Vernacular Figural Sculpture in Western Suffolk: Function(s) and Date"
Dominic Boulerice, SSHRC Postdoctoral Fellow, York University:
"Notes on Mediaeval Groin Vault Design and Construction"
Jim Bugslag, University of Manitoba:
"Prints as Models for Stained Glass: Case Studies from the Hosmer Collection at McGill University"

Pre-Modern Approaches to Vision and the Senses
St. Patrick's Building, Room 415

Session Chairs: Cecily Hilsdale, McGill University; & Angela Vanhaelen, McGill University

Giancarla Periti, University of Toronto:
"Monastic Art and Sensual Pleasure in the Renaissance"
Krystel Chehab, University of British Columbia:
"Picturing Sacred Things: Animation and Naturalism in Early Modern Spanish Still Life Painting"
Heather Muckart, University of British Columbia:
"Metamorphic Rush and Collapse in Cornelis Saftleven's *The Witches' Sabbath*"
Lisa Andersen, PhD candidate, University of British Columbia:
"Vision and *Fantasia*: Intermediality at Fontainebleau"

New Photographic Histories in Canada
St. Patrick's Building, Room 100

Session Chair: Martha Langford, Concordia University

Sarah Bassnett, University of Western Ontario:
"New Audiences for New Histories: Disseminating Research on Canadian Photographic History"
Elizabeth Cavaliere, PhD candidate, Concordia University:
"Flood Watch: The Construction and Evaluation of Photographic Meaning in Alexander Henderson's *Snow and Flood* Album of 1869"
Martha Langford, Concordia University, and **Sharon Murray,** PhD candidate, Concordia University:
"Reflexivity Redoubled: Family Photographs as Objects of Art Historical Research"
Erin Silver, PhD candidate, McGill University:
"Focus on the Family: Canadian Photography and the Pursuit of Queer Family Values"

Coffee Break 10:40- 11:00
St. Patrick's Building, 4th floor

SATURDAY, OCTOBER 29TH 11:00- 12:30

La Serenissima: the art and architecture of Venice
St. Patrick's Building, Room 417

Session Chair: John Osborne, Carleton University

Sally Hickson, University of Guelph:
"Dangerous Beauty: Giuseppe Orologi's Dialogue on Art and Deception and Sixteenth-Century Venetian Collectors"
Giles Knox, Indiana University:
"Late Titian, According to Vasari: Painterly Paragone in Seventeenth-Century Art"
Cathleen Hoeniger, Queen's University:
"The Fate of Titian's St. Peter Martyr Altarpiece during the Napoleonic Era"

The Global Baroque: European Artists on the Move
St. Patrick's Building, Room 201

Session Chairs: Gauvin Alexander Bailey, Queen's University; & Stephanie S. Dickey, Queen's University

Session B:
Joan Boychuk, PhD candidate, University of British Columbia:
"Collaboration and Courtly Networks in Sixteenth-Century Central Europe: Artistic Encounters at the Munich Court"
Carrie Anderson, PhD candidate, Boston University:
"Narratives of Exchange: Albert Eckhout's Copenhagen Series"
Alena Buis, PhD candidate, Queen's University:
"All Sorts of Japanning, Painting—And Done at Reasonable Rates: Nehemiah Partridge, Schuyler Limner"

Canadian Architecture: Changing Tastes and Permanent Values
St. Patrick's Building, Room 412

Session Chairs: Candace Iron, PhD candidate, York University; & Jessica Mace, PhD candidate, York University

Session B:
Menno Hubregtse, PhD candidate, University of British Columbia:
"From Railways and Industry to a Global City: An Investigation of the Architecture and Artworks Commissioned for Vancouver's Concord Pacific Place"
Lia Maston, PhD candidate, Université de Montréal:
"First Wave Environmental Architecture in Canada"
Barry Magrill, SSHRC Postdoctoral Fellow, University of Victoria:
"Optics Issues Around Islamic Temples in Canada"

Post-disciplinarity and Sloppy Craft—A Critical Engagement
St. Patrick's Building, Room 100

Session Chairs: Elaine Paterson, Concordia University; & Susan Surette, PhD candidate, Concordia University

Session B:
Denis Longchamps, Editor, *Craft Journal: Cahiers métiers d'art*:
"'Sloppy Craft': A Critical Look at Tradition"
Eliza Au, NSCAD and Emily Carr universities
"Teaching Ceramics in an Interdisciplinary Environment"
Gentiane Bélanger, PhD candidate, Université du Québec à Montréal:
"Crafting Communities of Excess, Exceeding Craft: Spurse and the Potentialities of Untapped Remnants"

Latin American Art
St. Patrick's Building, Room 400

Session Chair: Alena Robin, University of Western Ontario

Session B:
Dianne Pearce de Toledo, Artist:
"Pinto mi Raya: Archiving Press Clippings as Conceptual Art"
Nuria Carton de Grammont, PhD candidate, Concordia University:
« Géo-esthétique de l'espace urbain : lieux de négociation de l'art contemporain mexicain »
Erandy Vergara-Vargas, PhD candidate, McGill University:
"Art and Technology in Latin America: A Case Study on Subversive Cultures"

Excavating the Art of Advertising
St. Patrick's Building, Room 435

Session Chair: Andrea Korda, University of Alberta:
Adrienne Fast, PhD candidate, University of British Columbia:
"Marketing the Modern Artist: Advertising and Modern Art in Early Twentieth-Century India"
Julia McArthur,Independent scholar:
"Amazons in Advertising: Harriet Ford and the Toronto Horse Show Poster"
Ji-Yoon Han, PhD candidate, Université de Montréal:
« Photomontages du désir chez Dora Maar, entre surréalisme et publicité »

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
St. Patrick's Building, Room 415

Session Chairs: Catherine Harding, University of Victoria; & Jamie Kemp, PhD candidate, University of Victoria
Session B:
Cecily Hilsdale, McGill University:
"Unexpected Afterlives: The Translation and *Translatio* of Two Byzantine Books in Paris"
Leah Clark, Visiting Assistant Professor, NYSCC at Alfred University:
"Carafa's *testa di cavallo*: The Social Life of a Bronze Gifthorse"
Ivana Horacek, PhD candidate, University of British Columbia:
"The 'Alchemical' Art of the Gift: The Agency of Objects in Social Relations"

UAAC-AAUC Annual General Meeting 12:30- 2:00 PM
Full and Unaffiliated members are welcome. Lunch will be served.
Fenn Lounge, Residence Commons, Carleton University

SATURDAY, OCTOBER 29TH 2:00- 3:40

Critically Canadian II: Critical Approaches to the Study of Historical Art and Visual Culture in Canada Prior to 1960
St. Patrick's Building, Room 417

Session Chairs: Karen Stanworth, York University; & Anna Hudson, York University
Session B:
Devon Smither, PhD candidate, University of Toronto:
"Bodies of Anxiety: The Nude in 1930s Modern Canadian Art"
Jennifer Cador, PhD candidate, University of British Columbia:
"Colonial Celebration or Concealed Critique? New Approaches to the BC Legislature Mural Controversy"

Engaging with Graphic Design as a Wicked Problem
St. Patrick's Building, Room 400

Session Chairs: Brian Donnelly, Sheridan Institute; & Keith Bresnahan, Ontario College of Art & Design University
Session B:
Andrew Forster, Concordia University
"Criticality, Technology, Architecture: The Example of Vito Acconci"
Patricio Davila, Ontario College of Art & Design University:
"Bruno Latour, Criticality and Design"
Lisa Smith, Ontario College of Art & Design University**:**
"Marion Bantjes, The Graphics of Feeling and the Cultures of Design"

Brian Donnelly, Sheridan Institute:
“Identities, Mimesis and Ownership: How Does Design Create Price and Value? “

From Artists' Colonies to Artists' Residencies
St. Patrick’s Building, Room 201

Session Chairs: Anne Koval, Mount Allison University

Samantha Burton, PhD candidate, McGill University:
“A Canadian ‘Queen of Newlyn’: National Belonging and the Rural Art Colony”
Charlotte Gore, Warwick University:
“Marketing Worpswede”
Tania Woloshyn, SSHRC Postdoctoral Fellow, McGill University:
“The Sunny Shores of Freedom: the Neo-Impressionist Circle on the Côte d’Azur, c. 1891-1910”
Katherine Hoffman, St Anselm College, Manchester, NH:
“The MacDowell Colony and the Freedom to Create”

Global Art Histories in Canada
St. Patrick’s Building, Room 100

Session Chairs: Alice Ming Wai Jim, Concordia University; & Annette Bhagwati, Concordia University

Hussein Keshani, University of British Columbia; and **Nathalie Hager**, PhD candidate, University of British Columbia:
“First Takes: World Art History and Undergraduate Programs“
Marc James Léger, Independent scholar, Montreal:
“Canadian Cultural Production in the Context of Globalization“
Tammer El-Sheikh, PhD candidate, McGill University:
“Re-forming Arab Presence: Performance and Pedagogy in the Work of Hassan Khan and Shady El Noshokaty“
Charmaine Nelson, McGill University:
“Teaching Black Canada in the University: Histories, Infrastructure, Politics and the Discipline of Art History”

Represented Pasts / [Media]ted Memories
St. Patrick’s Building, Room 415

Session Chairs: Bridget Elliott, University of Western Ontario; & Trista Mallory, University of Western Ontario

Session B:
Dan Adler, York University:
“Fact and Fiction: Hanne Darboven and the Problem of Historical Memory”
Erin McLeod, University of Western Ontario:
"Living Memories, Artful Fictions: On Iris Häussler’s *He Named Her Amber*"
Andrea Terry, SSHRC Postdoctoral Fellow in the School of Canadian Studies at Carleton University:
"Forgetting How We Remember: The Endurance of Memory Work in Material Culture"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
St. Patrick’s Building, Room 435

Session Chairs: Allison Sherman, Queen’s University; & Sally Hickson, University of Guelph

Session B:
Joan Coutu, University of Waterloo:
“Time, Space and Restitution: Collecting Sculpture in Mid-Eighteenth-Century Britain”
Stephanie Korscynski, St Francis Xavier University:
“Ice crop? Ice Famine? Ice Harvest? Ice Dealers? ICE HOUSE!”
Janina Knight, PhD candidate, Queen’s University:
“Imagining the Appearance of Ancient Rome: Late Sixteenth-Century Drawn Reconstructions of Antique Monuments”

For the Record: Representations of the Past in Film and Video Production
St. Patrick’s Building, Room 412

Session Chair: Sarah E.K. Smith, Queen’s University

Session A:
Natalie Musteata, PhD candidate, State University of New York:
"Wired to History: Romanian Video Art Post-1989"
Deanna Bowen, University of Toronto:
"Sum of the Parts: What Can be Named"
Soyang Park, Ontario College of Art & Design University:
"Relational Representations: The participatory documentary making of Byun Youngjoo with the former Japanese military sexual slave women"

Coffee Break 3:40- 4:00
St. Patrick's Building, 4th floor

SATURDAY, OCTOBER 29TH 4:00-5:40

Intimate Objects/Transitional Craft
St. Patrick's Building, Room 400

Session Chairs: Jennifer Salahub, Alberta College of Art & Design; & Amy Gogarty, independent scholar

Nicole Burish, Artist, writer and independent curator:
"The Dematerialization of the Craft Object"
Anthea Black, Artist, writer and independent curator:
"Pink Flag: mapping collaborative queer geographies through craft."
Amy Gogarty. Independent scholar:
"Evocative Objects: A Case Study of Six Sawankhalok Vessels"

Home Cultures
St. Patrick's Building, Room 417

Session Chair: Erin J. Campbell, University of Victoria

Session B:
Justina Spencer, PhD candidate, Oxford University:
"The House Through the Keyhole: Seventeenth-Century Dutch Perspective Boxes and Bachelard's Hut Fantasy"
Elizabeth Legge, University of Toronto:
"The Angel of History in the IKEA 'As Is' Room: Two Interventions in the History of Domestic Objects"
Loren Lerner, Concordia University
"Spirituality and Home in the Video Works of Sylvia Safdie, Marisa Portolese, Marielle Nitoslawska and Sarindar Dhaliwal"
Angela Andersen, PhD candidate, Ohio State University:
"Hearth and Home as Religious Space: The Alevis in Turkey"

The "Barbarous Gaudy Goût": Encounters between East and West in Early Modern Art
St. Patrick's Building, Room 415

Session Chairs: Eric Weichel, PhD candidate, Queen's University; & Allison Fisher, PhD candidate, Queen's University

Eric Weichel, PhD candidate, Queen's University:
"'Undesirable Hybrids': *Chinoiserie* and Orientalism in Baroque Visual and Material Culture"
Ryan Whyte, Department of Art History & Communication Studies at McGill University:
"Fertile Ground: The Chinese Ritual of 'Plowing the First Furrow' and the Iconography of Enlightened Absolutism at Eighteenth-Century European Courts"
Allison Fisher, PhD candidate, Queen's University:
"Renaissance Interest in East Asian Motifs"

Table for One: Teaching Art History When You're the Only Art Historian
St. Patrick's Building, Room 201

Session Chair: Kristy A. Holmes, Lakehead University

Joan Coutu, University of Waterloo:
"The Freedom to Choose and Dispelling Preconceptions: The Advantages and Challenges Faced by the 'Lone' Art Historian"
Michelle Veitch, Mount Royal University:
"Teaching Race and Gender in Art History Courses"
Anne Koval, Mount Allison University:
"Re-Inventing the Art Historian**"**
Gerard Curtis, Memorial University:
"Art History on the Periphery: Turning Relative Isolation to Pedagogical Advantage"
Maggie Atkinson, Memorial University:
"The Other Art Historian: Pedagogy on the Periphery"
(Curtis & Atkinson: co-presenters)
William Ganis, Wells College (NY):
"Worldviews Apart: Research University Ideals, Teaching College Realities"

Trafficking Documents: Researching, Exhibiting and Teaching Conceptual Art in Canada
St. Patrick's Building, Room 435

Session Chairs: Barbara Fischer, Justina M. Barnicke Gallery, University of Toronto; & Adam Welch, PhD candidate, University of Toronto

Barbara Fischer, Justina M. Barnicke Gallery, University of Toronto:
"Trafficking Documents: Researching, Exhibiting and Teaching 'The Language' of Conceptual Art in Canada"
Adam Welch, PhD candidate, University of Toronto:
"Parallel Maps: Canadian Conceptual Art and the United States"
Leah Modigliani, University of Guelph:
"Collaborating on Conceptual Art: An Aesthetics of the Impossible"
Adam Lauder, York University:
"Media Matters"

The Museum: *Avant/Après*
St. Patrick's Building, Room 100

Session Chair: Madeline Lennon, University of Western Ontario

Diana Nemiroff, Carlton University Art Gallery:
"New Directions in Twentieth-Century Curating: The Case of *Land, Spirit, Power*"
Martine Dubreuil, Doctorante, Université de Montréal:
'"Contemporary? Contemporary, You Said?' Thoughts on Contemporary Aspects of Certain Forgotten Works in the Permanent Collection of the Musée d'art contemporain de Montréal"
Viviane Gaultier, Doctorante, Université de Montréal :
"Le Louvre Abou Dhabi et les nouveaux défis et enjeux des musées nationaux"

For the Record: Representations of the Past in Film and Video Production
St. Patrick's Building, Room 412

Session Chairs: Brianne Howard, Queen's University; & Sarah E.K. Smith, Queen's University

Session B:
Katarzyna Ruchel-Stockmans, PhD candidate, Katholieke Universiteit, Leuven:
"*Einmal ist keinmal*. Johan Grimonprez' *Double Take* as a Historiographic Essay Film"
Gabrielle Gopinath, University of Notre Dame:
"Reversing Time's Arrow in Nam June Paik's *Guadalcanal Requiem*"
Megan Voeller, Independent scholar, United States:
"Silenced Symbol: Depictions of Women in *The Battle of Algiers*"

SATURDAY, OCTOBER 29TH: LATE AFTERNOON/EARLY EVENING:

5:45-7:00 Reception, Carleton University Art Gallery

ABSTACTS/RESUMÉS

Adler, Dan (York University)
"Fact and Fiction: Hanne Darboven and the Problem of Historical Memory"

Represented Pasts / [Media]ted Memories
Saturday, October 29, SP415, 2:00-3:40

The enormous scale and thematic scope of Hanne Darboven's work *Cultural History 1880-1983* (*Kulturgeschichte 1880-1983*) makes it truly intimidating—even for those already familiar with the artist, who built a reputation for producing an uncompromising and demanding conceptual oeuvre. This overwhelming, encyclopedic work, produced over a three-year period in the early 1980s, weaves together cultural, social, and historical sources. Juxtaposing found and crafted materials, autobiographical documents and popular representations of iconic figures, it references both mundane realities and pivotal historical events such as World Wars I and II. This paper deals with the experiential reality of this sprawling installation, playing with the notion and the method of reconstruction from memory. I wish to argue that Darboven's project can and should be understood within a context that allows for the making of intuitive, perceptual connections between portions of the work. These connections are most fulfilling, insightful, and critical when they are unexpected in nature: and ideally, they can lend themselves to profound insights about the historical period addressed by her work (1880-1983) and insights about the subject and process of producing historical knowledge and memory in the general sense as, say, a cultural tendency that is always mediated. Material culture is displayed by Darboven according to the Brechtian notion of putting reality on a stage as fetishistic activity in fossilized form. This staging promotes fragmentary reminiscences that constitute part of the public's collective memory; this sort of historical recollection that is not compatible with conventional historical scholarship.

Alfoldy, Sandra (NSCAD University)
"Doomed to Failure"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Friday, October 28, National Gallery of Canada, Green Room, 2:00-3:40

As debate over craft's role in the post-disciplinary art world heats up, it is important to recognize that amateur DIYers have long been accidental victims of sloppy craft. Whereas the fine art world is now deconstructing the merits of sloppy craft as an aesthetic chastising of the disciplinary skill-based constraints of traditional craft, innocent hobbyists continue to wrestle with impossibly challenging projects that despite their best efforts end up resembling the sloppy crafts of professional artists. As this paper will argue, it is important not to blame the ineptitudes of amateur DIY crafters. This problem is the result of an unacknowledged reality in the hobby craft world – DIY projects are purposefully doomed to failure. While it may appear that Martha Stewart and others have carefully outlined step-by-step guides for creating perfect masterpieces, I will argue that they are designed to fail. This ensures that amateur crafters will try again by purchasing more magazines and hobby craft supplies and that sales of finished, perfect objects mass-produced by the corporations that own the DIY magazines (like Martha Stewart Omnimedia) continue to thrive. Furthermore, it would simply not suffice to have hobby crafters attain the skill level of a professional as it would result in more competition in the craft marketplace. Investigating the similarities and differences between sloppy craft within the fine arts milieu and frustrated hobby crafters with their failed projects can yield interesting insights into the state of contemporary craft.

Allmer, Patricia (Manchester Metropolitan University)
"Lee Miller: Framing the Ruin/Ruining the Frame"

Landscapes of Ruin
Friday, October 28, National Gallery of Canada, Studio, 4:00-5:40

Ruins insist in Lee Miller's photographs. Her images of Roman and Egyptian ruins in Egypt in the 1930s, of war-torn landscapes across Europe in the 1940s, and of the corpses in the death camps, represent the ruin as the figure of the ruination of representation itself – hence the repeated trope in such photographs of parergonal failure, of the image-object leaking or spilling over the edges of its frame.

Photographs of Weimar, Aachen, Jena and Frankfurt depict ruined German landscapes in the wake of the War, and find analogies in Miller's Holocaust photographs – such as *US soldiers examine a rail truck loaded with dead prisoners - Dachau* (30 April 1945) – which offer the corpse as a site of a particular kind of ruin. These photographs engage with Walter Benjamin's definition of fascism's "aestheticisation of politics", evident in national socialism's construction of the ruin projected in Hitler's 'Address on Art and Politics' at the Nazi Party Congress in Nurnberg (11 September 1935) and by Albert Speer as 'Ruinenwert', future container of fascist history.

Miller re-politicises the ruinous Nazi aesthetic of ruins, counteracting fascist aestheticisation which, as Benjamin noted, alienates humanity to a degree that it "can experience its own destruction as an aesthetic pleasure of the first order". She renders the frame as porous and fragile, marking ruins as sites of uncontainability and transgression. The ruin, in Jean-Luc Nancy's words, exposes and is exposed: no longer container of aestheticised politics, it becomes the site (and, in Miller's pictures, sight) of the uncontainable politicisation of aesthetics. This paper will read specific images in order to explore and develop Miller's framing and unframing of the ruin.

Andersen, Angela (Ohio State University)
"Hearth and Home as Religious Space: The Alevis in Turkey"

Home Cultures
Saturday, October 29, SP417, 4:00-5:40

The enclosed, protected environ of the house lends itself to the enactment of religio-spiritual practices, making spirituality and religion defining characteristics of home culture. When quotidian elements such as food preparation and hygiene are integrated into spiritual training and expression, it allows for a multivalent approach to religious life as enacted in the home. The home itself can be interpreted as a spiritually rich space: dwellings are often the settings for celebrations and memorials; a home's niches and tables may be filled with sacred texts, icons and offerings; liminal spaces such as thresholds, doors and windows mediate between the realms of the spirit world and our own.
The Alevis, a self-identified Muslim community living in Turkey, provide a specific example through which to investigate the religious elements of home culture. The Alevi communal ceremony known as the *cem* often takes place in the largest home of Alevi villages. My fieldwork points to many reasons for this shared use of architecture for domestic and communal religious functions including the need to protect Alevi beliefs from persecution.
Acts of the home such as domestic chores are incorporated into the *cem* ceremony, exemplified by the sweeping of the floor with a broom both to clear an open central area in the meeting room and to cleanse the energy in the space. I argue that religious and spiritual practices are ritually enacted within the home while simultaneously incorporating and activating the religio-spiritual potential of the home itself.

Anderson, Carrie (Boston University)
"Narratives of Exchange: Albert Eckhout's Copenhagen Series"

The Global Baroque: European Artists on the Move
Saturday, October 29, SP201, 11:00-12:30

Though gift exchange has long been recognized as a crucial mode of social negotiation in early modern Europe, far too little attention has been paid to the ways in which the practice could characterize emerging colonial relationships. This paper will consider both the phenomenon of gift exchange and its visualization

in Dutch Brazil and the Dutch Republic in the seventeenth century. As a case study, I will examine Albert Eckhout's famous series of so-called ethnographic portraits, commissioned by Johan Maurits of Nassau-Siegen, the governor-general of Dutch Brazil from 1637 to 1644, who amassed an extraordinary collection of Brazilian ethnographic material while overseeing the Dutch colony. Eckhout's ethnographic portraits, which have traditionally been understood as a series ordering the people of Brazil according to Dutch notions of civility, will instead be considered in the context of conventional representations of gift exchange, such as adoration and tribute images, genres which provided a convenient and concise iconographical model for imagining colonial encounters. I will argue that although these easily legible conventions communicated meaningful social hierarchies to European audiences, they effectively denied the nuanced reciprocities inherent to actual Dutch-Amerindian exchange relationships.

Andersen, Lisa (University of British Columbia)
"Vision, *Fantasia,* and Intermediality at Fontainebleau"

Pre-Modern Approaches to Vision and the Senses
Saturday, October 29, SP415, 9:00-10:40

In the *Galerie François I*^{ier} at Fontainebleau, frescos of classical and contemporary scenes are combined with stucco sculptural reliefs of human and mythological figures, animals, disembodied heads, armour, garlands of fruit, and strapwork, as well as wood carvings of coats of arms and other emblems. In addition to the use of different media within the space, the decorative program also inspired a multitude of drawings, prints, sculptures, and tapestries during subsequent decades (the School of Fontainebleau). Fontainebleau therefore provides an intriguing example of intermediality: first, in the combination of more than one conventionally distinct medium of expression within a coherent space (*multi*medial); and second, in the translation of both form and content from one medium to another (*trans*medial).
Early modern concerns relating to vision and visuality, changing ideas surrounding *fantasia*, and emerging representational technologies, created the conditions of possibility for experimentation at Fontainebleau. As Martin Jay has argued, rather than the previous "lucid clarity" and "essential form," the emerging vision of the sixteenth century was characterized by "the confusing interplay of form and chaos, surface and depth, transparency and obscurity." The recognition of the fallibility of vision resulted in a decreased concern with "readable" images and *fantasia* was instead mobilized in order to manipulate vision leading to heightened affect. My paper explores, using specific examples, the relationship between intermediality and vision at Fontainebleau to argue that the obfuscation of meaning that art historians have repeatedly encountered in fact builds toward a kind of "pathetic work," to use Giovanni Careri's term.

Anderson, Christy (University of Toronto)
"Don't forget! Inigo Jones and the Making of Lists"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Friday, October 28, National Gallery of Canada, Lecture Theatre, 2:00-3:40

The English architect led a peripatetic existence, always traveling between jobs for the English court, and famously traveling to Europe early in his career as part of his architectural education and as an artistic companion for English nobles. Jones never seemed to travel without his bags well packed with books and the other things that he needed for his personal and professional life. This talk will examine a remarkable list that survives of items Jones needed on one of his trips, objects that ensured he was both well read and well-fitted out for the work of architecture. The list tells us much about how Jones shaped his identity as architect and courtier.

Andreae, Janice (Visual Artist)
"Disruptive texts: Laocoöns Revisited"

The Letter and the Line: Representations of Writing in the Visual Art

Friday, October 28, National Gallery of Canada, Studio, 10:50-12:30

Laocoön Revisited, 1981, by queer activist Andy Fabo presents a new combination of paint and provocative text that operates as the aphorisms do in William Blake's *Laocoön*, 1820, to frame a representation of the classical sculpture of the Trojan priest Laocoön and his two sons being overcome by serpents. Fabo cut-and-pasted gay sex ads from *The Advocate* and the *Body Politic* to his *Laocoön* canvas surfaces in the early 1980s.

A contemporary reading of Blake's work suggests, "The aphorisms of *The Laocoön* flow over the whole sheet like graffiti …" and David V. Erdman states, "There is no right way to read them – except all at once and as the frame of the picture." I propose both works may be read in terms of Douglas Crimp's groundbreaking proposal of a different making process and a different use of raw materials unconfined by "any particular medium" or "traditional modes of painting, drawing, and sculpture" for his 1977 exhibition *Pictures.* Influenced by Foucault's theory of rupture, Fabo resists conventional forms of representation and disciplinary practices to introduce multiple, fluid, open-ended readings of his *Laocoön* subject and, following Judith Butler, to perform subversive identities. Blake's inclusion of aphorisms was similarly unexpected and intrusive.

Ast, Olga (Conceptual Artist)
"Visual Texts, Spatial Poems, and Art Games"

The Letter and the Line: Representations of Writing in Visual Art
Friday, October 28, National Gallery of Canada, Studio, 2:00-3:40

I'm a conceptual interdisciplinary artist. Many of my pieces are text-based.
"Field of Vision" is a project consisted of a series of texts, installations and performances (Space Traps; Space-o-Scope; A Dispersion of Meanings…) and explores the spatial and contextual relationships between objects and the notion of space as an artistic medium.
"Your Soup's in the Fridge" or "Family Mail" is an art game/poem composed of small notes from people in relationships to each other, distributed through space. It's a poem of emotions, love and hate, which focuses on the prolonged gap between two phrases and the location of each message. The order of reading is different every time.
In "Museum Space Trap," I capture the moment of time when a viewer comes to the museum. This installation depends on a particular place; under objects, including people that are already exist in the room, visitors see labels/tags with the objects' name, description, and the date. In this endless installation of life, we are able to feel as if the instant in which we are located is a discrete moment in an actual history. At the conference I can make a short presentation and exhibit one or several of my text-based artworks.

Atkinson, Maggie (Grenfell Campus Memorial University)
"The Other Art Historian: Pedagogy on the Periphery"

Table For One: Teaching Art History When You're the Only Art Historian
Saturday, October 29, SP201, 4:00-5:40

I am one of two art historians teaching in the Visual Arts program at Grenfell Campus, Memorial University in the tiny and isolated community of Corner Brook, located on the West coast of Newfoundland. This community of just over 22,000 people are engaged with the fisheries, the retail business and the Corner Brook Pulp and Paper Mill. A Visual Arts program in a town that essentially grew out of a pulp and paper mill appears, initially at least, rather a lone wolf. Let's face it; Corner Brook is a far cry from what is considered the culturally and artistically dynamic and intellectually rigorous hotspot of academia. Working in an isolated environment with limited access to art galleries, student run centres, libraries, and archives requires the implementation of innovative, creative solutions that support a vibrant and challenging learning experience. In addition, my ability to conduct research, to build on my specialization, and to establish and

pursue a publishing record while maintaining a general teaching program at an institution that privileges teaching over research, requires additional, vigilant and ongoing attention. In my position as not only the newest but also the only woman art historian on the block I face different challenges than those of my infinitively pioneering colleague Dr. Gerard Curtis. Perhaps, most importantly for my own teaching experience, I value the opportunity afforded by a less central location to create new courses on topics generated by my own research and that fascinate me at the same time as I gain experience in teaching fundamental introductory courses.

Au, Eliza (Emily Carr and NSCAD Universities)
"Teaching Ceramics in an Interdisciplinary Environment"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Saturday, October 29, SP100, 11:00-12:30

How does a teacher of ceramics mediate the push-pull relationship between craftsmanship and skill versus intellectual and material freedom? Why are students making "sloppy craft," defined here as work with poor craftsmanship that compromises the purpose, quality and value of the object, and how did they get there? We need to examine our expectations of students within the ceramic field. "Sloppy craft" is produced in the classroom because of several factors: lack of time: students are working one or more jobs which cuts down on studio time; reasonable expectations of a four-year craft education: we cannot compare the craftsmanship of long-term and short-term practitioners; an unclear purpose for their work: not finding the process they are compatible with; integration of multiple mediums: combining ceramics with other media brings into question students' abilities to have a well-made object; and how they value craft objects and the objects they have made.
Is "sloppy craft" a problem or do we need to rethink our perspective of it? In my teaching practice, I am observing two problems. Firstly we focus too much on the end product and make quick judgements about a student's development. A "sloppy craft" object does not necessarily mean nothing was learned. As a teacher, I need to know what technical and conceptual challenges they encountered and how they have responded to them. The second is the idea of a "successful" piece. Success is coming to conclusions about a way of working, rather than having a piece technically and conceptually finalized.

Bassnett, Sarah (The University of Western Ontario)
"New Audiences for New Histories: Disseminating Research on Canadian Photographic History"

New Photographic Histories in Canada
Saturday, October 29, SP100, 9:00-10:40

Academics in the humanities are accustomed to disseminating their research by presenting conference papers and by writing articles and books. Much of the academic research in art history, visual culture studies, and the history of photography reaches a rather small audience of specialists either working in the same or in a related field. Although this kind of specialized audience is very important, there may be opportunities to disseminate research to broader, less specialized audiences as well. Curators, in particular, have long recognized the value of an exhibition as a means of disseminating research. This paper suggests that photographic historians should consider a public exhibition of a research project as a possible means of reaching a broader audience. Using my project on photography and the picturing of immigrants in Toronto's Ward district in the early twentieth century as a case study, this paper considers some of the benefits and challenges of curating a public exhibition as a way of disseminating scholarly research. It outlines how an exhibition at the City of Toronto Archives Gallery will work towards addressing a broader audience than the book chapter on the same topic. With reference to the exhibition content and design, I aim to demonstrate how the theoretical concepts and historical research will be conveyed and how this approach will engage a less specialized audience, particularly, in this case, one interested in Toronto's history.

Bélanger, Gentiane (UQAM)
"Crafting Communities of Excess, Exceeding Craft: Spurse and the potentialities of untapped remnants"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Saturday, October 29, SP100, 11:00-12:30

Taking the relational work of interdisciplinary collective Spurse as a point of departure, this presentation connects the notion of "sloppy craft" to philosophical discussions regarding the critical potential of approximation and making do strategies for the social activation of material culture.
We can consider sloppy craft to be in tune with the notion of bricolage as developed by Lévi-Strauss—taking advantage of the inexactitude of the world by fostering a circumstantial approach, as opposed to applying a specialized knowledge and fixing reality in elaborately calibrated configurations. The defectiveness, imperfection and incompleteness that characterize practices like bricolage and sloppy craft can be valued for their relaxing effect on systems and structures (be they natural, social, aesthetic, political, etc.) This loosening allows for new possibilities of change and regeneration, while static perfection runs the risk of cultural calcification. With their site-specific project The Public Table (2005), Spurse tap into the slackening zones of specific communities in order to displace local identity away from it stable core, towards a state of alterity. The Public Table aimed to catalyze community relationships and transform collective identity by harnessing the residual excess of specific locations in order to run a free restaurant as long as the gleaned resources could afford. Literally cobbled together, the project's provisional restaurants allowed a recirculation of dormant matter, artifacts, ideas, competences, workforces and wills. In this case, sloppy craft and bricolage have the capacity to activate what would otherwise be taken for granted, casually put away, or get bogged in stagnation.

Bénichou, Anne (Université du Québec à Montréal)
"La performance à l'ère de son *reenactment*: les nouveaux horizons photographiques des œuvres performatives"

Remake: Exhibiting Performance Art Retrospectively
Friday, October 28, National Gallery of Canada, Seminar Room B, 4:00-5:40

Depuis le début du millénaire, les institutions muséales en collaboration avec les artistes se lancent dans des entreprises très controversées de reconstitutions d'œuvres performatives des années 60 et 70. Le *reenactment* fait son entrée dans la culture des musées et de l'histoire de l'art, et participe du processus d'historicisation de la performance. Le phénomène est paradoxal car le *reenactment* a souvent été considéré comme une voie alternative à la culture de l'image, de l'archive et du musée, en l'occurrence chez les penseurs des *performance studies* qui l'associent aux modes de transmission oraux et transgénérationnels.
Mais le *reenactment* n'en a pas fini avec l'image. Il renouvelle l'interprétation des images documentaires, et il contribue à créer de nouvelles générations d'images. Les corpus photographiques documentant les performances à reconstituer sont envisagés comme des scripts, exigeant des modes de lecture qui articulent la valeur indicielle du document à la « virtualisation » d'un événement que constitue une partition. De plus, les *reenactments* participent d'un phénomène de remédiation des images de performances. Ils sont enregistrés avec les technologies actuelles, certains d'entre eux n'étant conçus que pour la caméra. Des performances des années 60 et 70 que nous ne connaissions qu'à travers quelques clichés ou films sans bande sonore, en noir et blanc, de mauvaise qualité, sont désormais « disponibles » en images fixes ou en mouvement, en couleurs, en haute définition, et dotées de trames sonores.
Le *reenactment* instaure donc une chaîne d'opérations qui met à mal la référentialité, l'indicialité et la valeur testimoniale de l'image photographique, mais qui joue pleinement de sa propension à rendre son référent ubiquiste. Telles sont les questions que ma communication abordera en regard de la rétrospective de Marina Abramović organisée au MOMA en 2010.

Bissett, Tara
"Architecture as Emblem in Publishers' Devices in Early Modern France"

The Signature of the Artist
Saturday, October 29, SP210, 9:00-10:40

In early modern France, architectural signatures emerge in myriad media and contexts. My paper will look at signature motifs used by printers and publishers to indicate specialized knowledge, not of architectural texts, but of highly fashionable designs popularized through the print medium. I will focus on early modern French prefatory devices, such as architectural frontispieces and publishers' signs, while considering how book publishers built signatures as particular visual identities.
Before the emergence of treatise writing in France, architectural title pages and signatures of printers and publishers at once appropriate and inspire artistic ferment in architectural culture. At this time printers began to favour the printer or publisher's device instead of the printer's mark, an earlier signature that marked ownership, and announced tradesmanship rather than erudition. Devices functioned more as personal insignias, with emblematic qualities that resembled the syntax of new idioms, such as inscribed triumphal arch portals where text and ornament are mutually referential. The printer device transforms the signature into a sign of artistic ability, knowledge and creation.
In Lyon and France, circa 1520-50, publisher's devicse—or signatures—take after printed architectural designs likely circulating among printing houses. They engaged in an emblematic manner with the patron, author and public. Through a study of Lyonnais and Parisian printers, such as Jacques Sacon (ca. 1472-1530) and Hughes de la Porte (d. 1572), this paper traces the transformation of the classical portal into the quintessential signature for printers, presenting them as paper architects.

Black, Anthea (Artist, writer and independent curator)
"Pink Flag: mapping collaborative queer geographies through craft"

Intimate Objects/Transitional Craft
Saturday, October 29, SP400, 4:00-5:40

In Queer Phenomenology, Sara Ahmed begins by broadly describing orientation as a "turn towards" objects. Furthermore, as we interact with objects, they give us direction and enable us to "find our way." As Ahmed establishes a distinctly queer reading of phenomenology in relation to the work of Husserl, Merleau-Ponty and others, her project to queer the language of phenomenology (and the objects that appear within it) offers turns, directions, lines and orientations that can be extended further in order to map queer contemporary craft practices. By incorporating recent writings on craft as a political tool, performative action or form of embodied knowledge, this paper will discuss the ways in which craft works can be considered as "queer objects" and how craft works can occupy and create space queerly.

I will consider queerness, craft and their usefulness in the world broadly: in the works of the Mobilivre-Bookmobile collective, who organized and toured a collection of handmade artists books and zines across North America from 1999-2005; the exhibition QIY: Queer It Yourself - Tools for Survival; and the collaboration between husband-and-husband pair Stan and Dutes, who have been simultaneously and collaboratively knitting a pink tube in various locations since 2003. With these works in mind, questions about how practices such as Do-It-Yourself (or DIY), collaborative crafting and other embodied forms of making operate in queer contemporary art/craft, and how material practice can "lead the way" towards new strategies of organizing and orienting ourselves in space, whether lived space, imagined space or both.

Boulerice, Dominic (York University)
"Notes on Mediaeval Groin Vault Design and Construction"

Medieval Art and Architecture

Saturday, October 29, SP417, 9:00-10:40

Overshadowed by the rib-vault, which is indisputably of greater visual effect, the groin vault usually draws little interest among historians of art and architecture. Distant cousin of the Roman groin vault, the mediaeval groin vault is nevertheless a remarkable technical achievement: while the barrel-vault normally rests on walls or arcades, the groin vault is supported by four piers or columns and thus presents large lateral openings. Formed in theory by the intersection of two barrel-vaults, the groin vault has however multiple shapes and adapts to a variety of bay proportions. In many aspects, it closely resembles a rib-vault. But can the groin vault be considered a ribless rib-vault? How did mediaeval builders conceive the groin vault? How did that conception influence its erection? What kind of wooden centering and framework could have been used? Upon examination and analysis of groin vaults, including those of the crypt of the abbey church of Saint-Denis, I will try to answer some of these questions.

Bowen, Deanna (University of Toronto, Scarborough)
"sum of the parts: what can be named"

For the Record: Representations of the Past in Film and Video Production
Saturday, October 29, SP412, 2:00-3:40

sum of the parts: what can be named, is a twenty minute performed oral history that recounts the disremembered journey of the Bowen family from its earliest documented history in Clinton, Jones County, Georgia in 1815, as told by Bowen herself. Influenced by Eli Wiesel's 1989 New York Times article regarding art, the Holocaust, and the trivialization of memory, the work chronicles the lives of family members who could not speak on their own behalf by delving into the unknown, retracing what is hidden, and reclaiming histories of the lost.

Boychuk, Joan (University of British Columbia)
"Collaboration and Courtly Networks in Sixteenth-Century Central Europe: Artistic Encounters at the Munich Court"

The Global Baroque: European Artists on the Move
Saturday, October 29, SP201, 11:00-12:30

The early modern courts of Central Europe were imbricated in a system of networks that fostered the exchange and dissemination of ideas, discoveries, and developments. Pointing to the collaborative potential of this courtly culture is the work of the Flemish artist, Joris Hoefnagel (1542-1600). Employed by the Dukes of Bavaria in Munich, the Archduke Ferdinand II Habsburg in Innsbruck, and Emperor Rudolf II Habsburg in Prague, Hoefnagel participated in the creation of large projects that brought together artists, geographers, and humanists from across Europe (e.g. the *Civitates Orbis Terrarum*), as well as in smaller collaborations that were restricted to the efforts of individuals within a single court environment (e.g. the *Salus Humani Generis*). This paper will focus on the latter, exploring in particular the printed images produced by Hoefnagel and two other itinerant artists working at the Munich court: the painter Hans von Aachen (1552-1615), and the engraver Aegidius Sadeler (ca. 1570-1629). All foreigners at the Bavarian court, these three also all went on to work for the Emperor. Taking up the works created jointly by these artists, I will assess the role of the court in the promotion of productive 'global' encounters and the place of the image as a site for mapping and mediating those encounters. Exploring the context of this particular partnership and the content of the works produced as its result, I will address the dynamic nature of the early modern court and the artistic and epistemological discourses enabled by this 'international' milieu.

Bresnahan, Keith (OCAD)
"The Ruins of Time: Ledoux, and the Architecture of Apocalypse"

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence

Friday, October 28, National Gallery of Canada, Lecture Theatre, 9:00-10:30

This paper considers a number of architectural representations from late eighteenth-century France which depict buildings or urban settings in an imagined future state of ruin, from the urban ruin paintings of Hubert Robert to the heavenly visions of Claude-Nicolas Ledoux. I'm interested in what such images, with their apocalyptic tenor, reveal about attitudes toward architectural creation and the role of the architect in this period, one that saw the actual destruction of a number of significant buildings in the name of a break with the historical past. What relation do such images imply between architecture and history, or between building in the present and the longue durée of cosmic time, which undoes all human labour? What desires, or pleasures, are implicated in the imagining of a world after or without architecture (or us)? Suggesting that such images function as sites in which these artists attempted to work through the difficult terrain of a moment in which history and time were being continuously created and recreated, I also attempt to draw links between these and our own contemporary fantasies of destruction and disappearance.

Bronstein, Noa (Design Exchange)
"The Matriarch & the Museum: A Study of the Contemporary Canadian Patron"

Contemporary Art, Gender and Institutions
Friday, October 28, National Gallery of Canada, Cloak Room, 9:00-10:30

Gender is arguably one of the most significant carriers of cultural capital and has historically delineated the role of the muse and the maker in the arts. Although traditionally associated with men, the female patron has enjoyed a prestigious role in the arts, including in the realm of literature, music, painting and architecture, from the medieval period and earlier, as is exemplified by figures such as the famed Artemisia of Caria, who in 350 B.C., commissioned the Mausoleum at Halicarnassus. Female patrons did not necessarily experience the same freedoms as their male counterparts, however, these figures were nonetheless instrumental galvanizers of the creative sector. The role of the female patron has continued in a contemporary context and has evolved from historical ideations in respect to the relationship between the patron and the public domain. This paper serves to explore the role of three Canadian patrons – Sonja Bata, Helen Gardiner, and Phyllis Lambert – and their contributions to the cultural milieu vis-à-vis the institutionalization of their respective museums and the architects selected to design these containers of material culture. The contemporary female patron illustrates the dichotomous relationship between the habitually disempowering nature, for women, of gender roles in the arts and the concurrently empowering correlation between the female patron and the public sphere.

Bugslag, Jim (University of Manitoba)
"Prints as Models for Stained Glass: Case Studies from the Hosmer Collection at McGill University"

Medieval Art and Architecture
Saturday, October 29, SP417, 9:00-10:40

The design of small-scale, secular panels of stained glass known as roundels and as Kabinettscheibe underwent a transformation from the mid-16th century, which lasted right through the 17th century. As opposed to past practice, a great many pictorial compositions for these works came to be drawn, in one way or another, from prints. Glass painters, like many other types of artists during this period, appear quite regularly to have accumulated collections of prints to serve as models, and patrons, as well, appear to have suggested prints to glass painters to serve as the basis for commissions. These small panels of stained glass occupy a distinctive market position: they were inexpensive enough to be commissioned – or bought off the shelf – by middle-class patrons, yet they were also considered appropriate for noble patrons, as well. Since they were primarily installed in private residences, they did not have the ideological weight of "official" art, nor were they subject to the same restrictions of orthodoxy or decorum. They thus highlight particularly well significant and broad attitudes and individual perspectives on artistic production that contrast, in many respects, with what is usually taken to represent the mainstream, progressive development of artistic

rhetoric and style, as represented by such major works as altarpieces and sculpture. Based on recently completed case studies of the roundels and Kabinettscheibe of the Hosmer Collection, now installed in the MacDonald-Harrington Building at McGill University, I will show how prints were used during this period as models, highlighting the process of adaption involved in the process, as well as the geographical and chronological range of the prints used in relation to the panels of stained glass created.

Buis, Alena (Queen's University)
"All Sorts of Japanning, Painting – and done at reasonable rates: Nehemiah Partridge, Schuyler Limner"

The Global Baroque: European Artists on the Move
Saturday, October 29, SP201, 11:00-12:30

In *Memoirs of an American Lady* (1808), Anne Grant recalls that during the early eighteenth century the best bedroom of the Schuyler home near Albany, New York, was "hung with family portraits, some of which were admirably executed; and in the eating room... were some fine scripture paintings... one of Esau coming to demand the anticipated blessing" (171). Many of these pictures were painted by an artist known until the early 1980s only as the Schuyler limner. Entries in account books specifying payments to one Nehemiah Partridge (1683-pre-1737) identify this artist as the author of numerous portraits and scriptural scenes. Partridge's sitters included the frontier town's merchant elite, notably Peter Schuyler (1683-1724), son of Dutch colonists, first mayor of Albany, member of the New York Royal Governor's Council and superintendent of Indian Affairs. An exploration of surviving documents, extant objects and archaeological evidence proves the Schuyler family home to be rich not only with paintings but also with furnishings, commodities and other artworks directly related to wealth produced in early modern Atlantic trade networks. This paper examines both Partridge's artistic production and the Schuyler family's patronage as important evidence for cultural exchange during the early eighteenth century, shedding light on visual and material culture produced in the contact zones of European colonial expansion as well as the complex social, political and religious negotiations occurring during the shift from Dutch to English power following the transformation of New Netherland to New York in the last quarter of the seventeenth century.

Burish, Nicole (Artist, writer and independent curator)
"The Dematerialization of the Craft Object"

Intimate Objects/Transitional Craft
Saturday, October 29, SP400, 4:00-5:40

Traditional craft practice has long emphasized features of functionality and materiality - with the useful and skillfully-produced craft object at the centre of the way craft is read and understood. In the context of several recent exhibitions and projects that combine features of craft, performance, and social practice, the role of the crafted object has begun to shift. In these instances, the object frequently becomes secondary to the features of live action and performed crafting, and serves instead as a record or document of the performance. This paper will discuss the recent exhibition Gestures of Resistance at the Museum of Contemporary Craft along with other performative craft projects such as The KnitKnit Sundown Salon collaborative knitting event and Wednesday Lupypciw's video and textile work K2tog: video knitting coven to investigate how these new practices impact the status and display of the craft object. These works will be considered in tandem with recent theoretical models that propose considering craft not as a class of objects, but rather as a methodology, a form of knowledge, or a set of qualities.
Furthermore, this paper will argue that in order to situate and contextualize potential shifts in the status of the crafted object, it is important to look to similar shifts in the status of the art object. As such, this paper will consider how historical precedents in the development of conceptual, feminist, and performance art might productively be extrapolated to develop theoretical frameworks for contemporary craft practice.

Burton, Samantha (McGill University)

“A Canadian ‘Queen of Newlyn’: National Belonging and the Rural Art Colony”

From Artists’ Colonies to Artists’ Residencies
Saturday, October 29, SP201, 2:00-3:40

When artist Elizabeth Armstrong Forbes died in 1912 at the young age of 53, her obituary in the "Pall Mall Gazette" proclaimed her “The Queen of Newlyn.” That a Canadian-born woman had established herself so firmly in a group understood by contemporaries to be the foremost British school of painting was a decisive end to a lifetime of personal and popular uncertainty about her ambiguous status as a colonial expatriate living and working in Britain. If (and perhaps because) her own national identity was so frequently in question, Forbes’s work was nevertheless consistently at the centre of contemporary debates about what British art was and what it should be. Through an examination of the paintings, illustrations, and writing she produced in Newlyn, this paper looks at the rural art colony as a distinctive social space that enabled the foreign Forbes to finally articulate a sense of national belonging in Britain. It was through her participation in the Newlyn art colony that the Canadian Forbes most deliberately engaged with recognizably British cultural and artistic traditions, thereby staking a claim to British identity and her own place within the British art world.

Bussey, Natalie (McGill University)
“Restless Capitals: The Warchitectural Activities of Gordon Matta-Clark”

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
Friday, October 28, National Gallery of Canada, Lecture Theatre, 10:50-12:30

Active from the mid-sixties to 1978, artist Gordon Matta-Clark sought to intervene directly on the built fabric of the city, cutting holes into buildings slated for demolition. The act of tranchant opened them to their acutely local surroundings and served as a lightning rod for social conflict already percolating. The resulting productive tension articulated the splintering social effects of the city-as-warzone, whether in the entropic decay of New York’s boroughs or the feverish urban reconstructions in Paris.
Matta-Clark’s engagements with condemned buildings metonymically point to the building’s impending demolition and disappearance, but also function to re-potentialize the edifice before its fall, opening up new spaces and viewpoints between rooms, floors, and the outside. I argue that this practice constitutes an artistic articulation of the concept of warchitecture, conceived by an architectural collective during the Serbian siege of Sarajevo from 1992-96. Where destruction usually displaces architecture from architectural discourse, if not the domain of culture more generally, and positions it in the domain of violence, warchitecture suggests that architecture, even in its most neutral and discrete versions, can be enmeshed with war. By inciting the spectre of violence on these “scruffy survivors facing off against modernity,” I argue that Matta-Clark reveals the warchitecture that drives, and is endemic to, the contemporary systems of modern capital. (Gordon Matta-Clark, unpublished notes, Paris 1975, The Gordon Matta-Clark Trust, Weston, Conn. Reprinted in Pamela M. Lee, “On the Holes of History: Gordon Matta-Clark’s Work in Paris,” *October* 85 (Summer 1998), 73.)

Cador, Jennifer (University of British Columbia)
"Colonial Celebration or Concealed Critique? New Approaches to the BC Legislature Mural Controversy”

Critically Canadian II: critical approaches to the study of historical art and visual culture in Canada prior to 1960
Saturday, October 29, SP417, 2:00-3:40

Once a popular public art form, Canadian murals painted in the 1930s have attracted their share of modern controversy. Given current understanding of the lasting damages of the colonial legacy, the values underpinning these paintings have rightly been called into question. Such murals were usually painted by Settler artists and often depicted First Nations peoples. Indigenous and non-Indigenous scholars alike have focused on the need to view such murals through a critical postcolonial lens, as evidence of 1930s colonial attitudes. My research considers the vehement public controversy that surrounded four murals painted by British immigrant artist George Southwell in the British Columbia Legislature building's rotunda. In their depictions of Indigenous peoples and the arrival of Europeans, the murals have widely been considered celebrations of colonialism. Such views have been unchallenged until now. My primary research, however, including interviews with First Nations peoples, the artist's descendants, and archival research, raises the possibility that such widely-held assumptions may be erroneous. In this particular case, the murals may not represent a celebration of colonialism but rather, a *critique* of government treatment of First Peoples. Such research has implications for postcolonial hermeneutic approaches to art history. It challenges commonly held ideas about hegemonic cultural values of 1930s Canada and the broad applicability of such values to paintings produced by artists of the era, even when the artworks were ostensibly created as monuments to a specific, colonial ideology. It further suggests that Canadian paintings of the 1930s may contain much more complexity than discourses of colonial celebration or postcolonial critique have allowed. Finally, the implications arising from this research extend to areas of art history beyond 1930s mural painting.

Cahill, Susan (Queen's University)
"Affecting Representations of War: Tobey C. Anderson's *KIA_CA_AFGHANISTAN*"

Atrocity and Photography: Reframing the Debates
Friday, October 28, National Gallery of Canada, Green Room, 9:00-10:30

The Canadian state encourages portraits of military personnel in order to humanize and personalize a narrative of war, one that seeks to naturalize warfare as a permanent state of exception in the fight for security, freedom, and peace. Over the last decade, in an effort to problematize visual representations that help normalize the war effort in Afghanistan, many cultural producers have subverted such portrayals by questioning, resisting or challenging these depictions in their own artistic practice. In this paper, I focus on Tobey C. Anderson's project, *KIA_CA_AFGHANISTAN,* which reworks the portrait format in order to make the familiar unfamiliar. Anderson's work uses the same image-language of neoliberal representational tactics, yet reframes them to mark collective death as a reality of war. Using Gilles Deleuze's concept of the affection-image, I analyse Anderson's work in a consideration of how the human toll of war is felt, thought about, and mapped from a distance.

Calvelli, John (Alberta College of Art & Design)
"Design Is/Is Not the Problem: Ethological and Disciplinary Considerations"

Engaging with Design as a Wicked Problem
Friday, October 28, National Gallery of Canada, Green Room, 4:00-5:40

If we view design in the broadest sense imaginable, as an activity of planning and making with the aim of securing our place in the world, then what we are calling design is ethological, coincident with the evolution of the species homo sapiens. If, instead, we restrict our definition to a disciplinary one, design emerges with the industrial revolution and the development of mass production and consumption, whose focus becomes the designed object, whether logo, product or building.
As an instrumentalist practice formed through its relationship with industry, a wicked problem is an oxymoron: a problem is useful only to the extent that it enables a solution. Wicked problems are either returned to sender to be refashioned into a solvable problem, or they are externalized as part of the unintended future impacts of a design solution. Considered ethologically, however, design begins and ends with the wicked problem of being-in-the-world. The only bounds of wicked complexity are those of our human condition and our need and desire to thrive in the world. So on the one hand, we have a discipline of

design that excludes wicked problems, and on the other a human behavior of designing that must handle them all. This is the 'meta-wicked' problem of design. My paper will attempt to elaborate and clarify this problem as well as suggest models of pedagogy and practice that seek to address it today.

Calvelli, John (Alberta College of Art & Design)
"Ontography as a Model for Practice"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

In an attempt to bridge a gap between art, design and a condition of unsustainability, I developed a model of practice I call 'ontography': the visualization of being. Photographic and theoretical, this practice attempts to explore the role of the image in both furthering and countering human unsustainability. If we are at a moment of history where we realize that the totality of human practices lead towards less future for our species, the practice of visualizing being may lead toward effective critique of what is, and the opening up of future being. Can art, design and image practice sustain this ambition? See http://pushplusminus.com/pages/remnants.html.

Campbell, Kristin E. (Independent Scholar)
"'Old Masters' Refashioned: John Boydell's *Houghton Gallery* and the Transition from Paint to Print"

Prints and Cross-Cultural Encounters, 1600-1850
Friday, October 28, National Gallery of Canada, Seminar Room A, 9:00-10:30

In 1773, John Boydell (1719-1804) and his printmakers embarked on a project that would transform the reception of Robert Walpole's collection at Houghton Hall from a private collection of pictures testifying to one man's powers of acquisition and accumulation, to a public and distinctly English one. The bulk of Walpole's collection was sold to the Empress Catherine II of Russia, and was removed to St. Petersburg in 1779. The complete series of Boydell's prints postdated the sale.
Boydell's *Houghton Gallery* (1773-1788) series accidentally made a nationalist project of sorts out of a collection of Old Master pictures by translating them in a particularly English way, under the auspices of promoting both the taste and prominence of an English collector. This significant aspect of the project, I argue, was determined not only by the many unforeseen factors that shaped the protracted process of publication, but also by virtue of the project's promotion alongside Boydell's other more easily recognized patriotic ventures including those associated with his Shakespeare Gallery. Related to this, it is argued that Boydell's *Houghton Gallery* project challenged the idea of 'national schools' of painting, while claiming and sustaining a presence for objects that had long since disappeared from English shores, creating a powerful double life for the collection in a new incarnation.

Cavaliere, Elizabeth (Concordia University)
"Flood Watch: The Construction and Evaluation of Photographic Meaning in Alexander Henderson's *Snow and Flood* Album of 1869"

New Photographic Histories in Canada
Saturday, October 29, SP100, 9:00-10:40

In April of 1869, record amounts of snowfall that the city of Montreal had received over the winter began to melt. The city was swept with floodwaters as the banks of the Saint Lawrence River spilt over. Photography played a key role in the documentation of this unusual phenomenon with dozens of photographers imaging the unusual sights of boats floating in market squares and along Montreal's commercial and residential avenues. While scholars have examined the documentary aspect of these photographs, most notably David Harris in "Alexander Henderson's Snow and Flood" (RACAR, 1989), little work has been done to relate

these flood photographs to nineteenth-century aesthetic movements of the sublime and picturesque, or to question the experiential and emotional significance of these disaster images. Acknowledging Harris's position that the flood photographs of Alexander Henderson exemplify the "use and value of photographs as documentation" (160) within nineteenth-century attitudes towards photography, this paper will seek to reexamine Henderson's flood photographs and album as teetering between documentation, art, and experience. Henderson's engagement as an amateur photographer in photographic exhibitions and competitions compels a reading of his photographs under an aesthetic framework. His photographs of Montreal can be placed beside contemporary flood photographs. For example, the series by Robert Polidori, New Orleans After the Flood (2005-6) entices emotional response through aestheticization while simultaneously making a record. This paper will propose a new methodological approach to expand on the understanding of the role and impact of Henderson's Snow and Flood album, both at the moment of its creation and within current art historical practice.

Chehab, Krystel (University of British Columbia)
"Picturing Sacred Things: Animation and Naturalism in Early Modern Spanish Still Life Painting"

Pre-Modern Approaches to Vision and the Senses
Saturday, October 29, SP415, 9:00-10:40

Still life painting emerged at the end of the sixteenth century to coincide with mounting interests in the ability to accrue knowledge through visual images. In Spain, the genre developed in a context in which visual imagery was overwhelmingly religious and increasingly legislated following the Council of Trent. This paper explores a series of images made by the Spanish artist Francisco de Zurbarán in the 1630s that forcefully bring together the new genre of still life painting with established modes of religious imagery. Zurbarán's paintings remain unsettled within conventional hierarchies of images, and instead call attention to the ways the sacred becomes animated in the material space of still life. The two pictorial modes at work in Zurbarán's images, with their overlapping concerns with naturalism and divergent practices of viewing, raise questions about visibility and the limits of representation. This paper seeks to address how still life imagery in Spain intervenes in pan-European debates about vision while simultaneously attending to local Spanish sensitivities.

Cholette, Katie (Carleton University)
"Save London (Ont!)"

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
Friday, October 28, National Gallery of Canada, Lecture Theatre, 9:00-10:30

In the late 1960s the small south-western city of London, Ontario began formulating an ambitious urban renewal plan that proposed demolishing many of the old buildings in the downtown core. Greg Curnoe, London's most outspoken artist, was vehemently opposed to the plan. He believed that London's buildings were a unique manifestation of the indigenous culture of the region, and that they needed to be protected. In addition to his tireless campaigning to save the city's older buildings, Curnoe created a number of artworks (e.g., *Left Front Windows* [1 April 1967]) in which he described and depicted London's architectural heritage. An avowed anti-American and a committed regionalist, Curnoe attempted to give visual form to a way of life and a culture that was he believed was rapidly disappearing. Although his efforts were largely unsuccessful, Curnoe's attempts to preserve London's historical core reflect a yearning for stability and continuity shared by many of his peers at the time. This paper will examine the role that the memory of Curnoe's activism and the legacy of his artistic commemorations played, and continue to play, in the collective consciousness of London, Ontario.

Clark, Leah R. (NYSCC at Alfred University)
"Carafa's *testa di cavallo*: The Social Life of a Bronze Gifthorse"

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
Saturday, October 29, SP415, 11:00-12:30

In 1471 Lorenzo de' Medici sent a colossal bronze horse's head to Diomede Carafa, Count of Maddaloni, advisor to King Ferrante of Naples, humanist and collector of antiquities. Featuring prominently in Carafa's courtyard, the horse's head became synonymous with Neapolitan identity, and is examined not only as symbolic of the city, but also within the role of the equine in Italian politics. The sculpture is a fragment, an object whose provenance and date is up for debate, and it thus serves as the source for numerous narratives. While scholars have concentrated primarily on discovering specific facts about the fragment, such as date, execution, and artist, I suggest we turn to the thing itself. Perhaps the very inaccessibility of these facts should serve as a prompt to study the object in new ways. It is the various tales and narratives around the statue that contribute to the object's social biography and are essential in the fragment's ability to garner interest from a wide range of individuals, from Vasari to Winckelmann. My paper will argue that the gift functioned on multiple levels, situating Lorenzo and Diomede within humanist collecting circles, while the sculpture itself became a source of interest outside the intimate circles of Carafa and Lorenzo, as it was referred to across media on coins, on neighbourhood insignia, and in print, generating its own public.

Clausen, Barbara (Université du Québec à Montréal)
"On Curating Performance Art and its Histories"

Remake: Exhibiting Performance Art Retrospectively
Friday, October 28, National Gallery of Canada, Seminar Room B, 4:00-5:40

Performance art´s recent and ongoing popularity, institutionalization, and historicization challenges the representational politics of the live and the mediated within the exhibition context. Presenting past as well as current performative practices within the museum context poses a range of questions and challenges for artists and curators a like. How can the historical context of past performances be re-presented within an exhibition? Or, can an exhibition function as a pro-scenium setting and as an installation at the same time? And, what does it mean to collect performance art ? Are just a few of the many questions that shape the contingent relationship between performance art and the institutional art world.
How performance arts´ claims of authenticity can be further developed and transpired within the setting of an exhibition and its contingent nature, as a hybrid medium and discursive practice, have led to an increasing awareness for performative art practices since the late 1990s. In „On Curating Performance Art and its Histories" Clausen will analyze the institutionalization and representational politics of performance art since the 1970s and why its historicization has become a central interest to artists such as Babette Mangolte (USA/F), Sarah Pierce (CAN/US), Sharon Hayes (US), and Carola Dertnig (A).

Coffman, Peter (Carleton University)
"I-Beams and iMacs: Technology in the Architectural History Classroom"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Friday, October 28, National Gallery of Canada, Lecture Theatre, 2:00-3:40

The completion of Pierre du Prey's *Architecture in the Classical Tradition* website represents the culmination of a career-long commitment to the innovative use of technology in the teaching of architectural history. The integration of this site into the classroom represents one step on a long, bumpy and contentious road as technology insinuates itself onto traditional pedagogical models. It is, however, a road we have been on for some time. From the first use of paired lantern slides to the looming spectre of online courses, our discipline has been and will remain heavily reliant on technology that we struggle to control, lest it control us. This paper will explore some of the history of technology's role in the teaching of art and architectural history, and attempt to anticipate some of the snakes and ladders that lie ahead.

Cohen-Willner, Saskia (University of Utrecht)

"Educating the Young Painter. The Use of Prints as a Means for Cultural Exchange between Italy and the Netherlands in Karel van Mander's *Italian Lives*"

Prints and Cross-Cultural Encounters, 1600-1850
Friday, October 28, National Gallery of Canada, Seminar Room A, 9:00-10:30

The *Italian Lives* of Van Mander's *Schilder-boeck* (1604) have, for the larger part, been dismissed by historians of art as a slavish translation of Vasari's *Vite*. In my paper I will present a fundamentally new reading of these *Lives*, showing how Van Mander's first and foremost intention with these biographies was to demonstrate selected educational examples of all the so-called "deelen der Consten." These were the various artistic capacities a young painter should set out to master. Subsequently, the usage of prints underwent an important change. They not just functioned as mere visual records of works of art, which were mostly physically out of reach of Van Mander's readership, or as documents of the artistic past. For the first time prints were now explicitly regarded as a learning tool, demonstrating those aspects of Italian art a young artist should acquire knowledge of. For instance, prints showing Polidoro da Caravaggio's chiaroscuro were recommended for learning the correct use of light and shadow, to suggest a sense of *rilievo* and improve the illusionistic qualities of a work. Van Mander's educational use of prints and his formulation of the "deelen der Consten" thus bring us closer to an historical understanding of the exchange of artistic ideas between artists of different nationalities, it helps us see beyond what has generally been labeled as "artistic influence". Karel van Mander meant for prints to play an active role in the exchange of artistic practices, ultimately in a determined effort to stimulate the progressive development of the art of painting in the Netherlands

Coutu, Joan (University of Waterloo)
"The Freedom to Choose and Dispelling Preconceptions: The Advantages and Challenges Faced by the 'Lone' Art Historian"

Table For One: Teaching Art History When You're the Only Art Historian
Saturday, October 29, SP201, 4:00-5:40

I have been the sole art historian in a studio department for fifteen years of my career and the students in my courses come from disciplines across the campus. Course enrollment ranges from 3 to over 200. I will address two pedagogical themes in my discussion. First, the pedagogical challenges involved in teaching such a varied range of students, complicated by not having any teaching assistants (certainly a challenge not exclusive to the lone art historian). This includes developing communication strategies, course themes and projects and assignments that not only spark and maintain the interest of the students but also give them skills that are useful for their chosen fields of study and career paths (while maintaining my sanity). Second, overseeing an art history program that runs parallel to a studio program and that takes advantage of its smallness and turns it into distinction. Beyond pedagogy, I will address the issue of being the 'lone' art historian from the perspective of the faculty and university, and the challenges inherent in this position in a climate when strength often means numbers: numbers of faculty in one discipline, numbers of students, etc.

Coutu, Joan (University of Waterloo)
"Time, Space and Restitution: Collecting Sculpture in Mid-Eighteenth-Century Britain"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Saturday, October 29, SP435, 2:00-3:40

Pierre du Prey defines restitution as "a process whereby lost property can be restored, and by extension so can buildings or entire cities." Du Prey's primary interest in this respect lies with the many imaginary restitutions of Pliny the Younger's Laurentine villa. I would like to take this notion of restitution and apply it to a number of sculpture collections that were formed in Britain at the middle of the eighteenth century. This was a time of renewed ease of access to Italy after the War of the Austrian Succession that also

coincided with the early forays of serious archaeology. The sculpture collections, formed by prominent young noblemen such as the Marquis of Rockingham and the Earl of Huntingdon, consisted almost exclusively of copies and casts of canonical works. The sculptures animated the country house, creating spaces of temporal elision, but in the collectors' recognition of the canonical, also driving a temporal wedge between past and present. The idea of restitution embraces that fluid temporality.
The collections were also begun at a critical point in the formation of a national identity as Britain was poised to enter yet an even larger global conflict (the Seven Years' War). In the aesthetic preference for the canonical, the collections are thus redolent of the concept of inspiration, something that was not the exclusive purview of Winckelmann in the 1750s. The sculptures impart a sense of the greatness of a nation state that would ultimately emerge as the first British Empire.

Curtis, Gerard (Grenfell Campus Memorial University)
"Art History on the Periphery: Turning Relative Isolation to Pedagogical Advantage"

Table For One: Teaching Art History When You're the Only Art Historian
Saturday, October 29, SP201, 4:00-5:40

Working until recently as the "lone" art historian in one of the most geographically isolated university-level art departments in Canada (in Corner Brook, Newfoundland) might be seen by many as a hindrance to the normally cosmopolitan and often "bon-vivant" image of the art historian; however isolation does have its benefits. Grenfell, for example, has its own campus in England, is relatively free from the vagaries of the art market, and tends to have a more open and direct administrative style, providing an ability to experiment with pedagogy beyond the scope of "in"-disciplinary watch-dogs. Initially warned off taking a position at Grenfell by naysayers who chimed in that such jobs are the "death-knell" of one's career, in fact it is the reverse scenario that we on the "periphery" should contemplate: open scholarship, pedagogical freedom, a lessening of the pressures of the "publish or perish syndrome" for scholarly inquiry, research flexibility and adaptability via our more generalist knowledge base; and, sometimes, a relatively stress-free life-style (beyond the expectations that "one can teach every period of art history –can't one?"). So does isolation always mean relegation by becoming a "generalist?" I will reflect on 19 years of visual cultural teaching at Grenfell - and the advantages (and disadvantages) of peripheral employment - including pushing the boundaries of pedagogical practice. However one can also get complacent without academic compatriots (particularly given the predominance of studio interests over single discipline areas) - and Grenfell still carries residual traces of the "old-boys club" approach - so the arrival of a "second" art historian and compatriot has opened up programming and allowed a new flexibility and academic support system - along with a questioning of past practices.

Cuthbert, Nancy (University of Victoria)
"George Tsutakawa's *Fountain of the Pioneers* (1969): How Raven Brought New Meaning to Charles Bentall's Story"

Artists of Japanese Heritage in Canada, 1941-2011
Friday, October 28, National Gallery of Canada, Seminar Room A, 2:00-3:40

Between 1960 and 1992, American artist George Tsutakawa created more than sixty fountain sculptures for public sites and spaces, primarily in the U.S. and Japan. Born in Seattle in 1910, Tsutakawa was raised and educated primarily in Japan prior to training as an artist at the University of Washington. His personal history led Seattle art historian Gervais Reed to declare in the 1970s that Tsutakawa was aligned with neither Japan nor America – that he and his art existed "somewhere in-between." Reed's phrase is particularly apt when considering Tsutakawa's World War II experience; though his family's business and property were confiscated and his elder sister and uncles sent to inland detention camps, the American-born artist found himself drafted into the U.S. army.
Like most of Tsutakawa's fountains, the *Fountain of the Pioneers* at Vancouver's Bentall Centre was made by shaping sheet bronze into geometric and organically inspired abstract forms. What makes this work

unique, in addition to the Canadian location, is that Tsutakawa based its design on specific First Nations motifs – the great wing and abstracted eye of the legendary Raven. Revered as a creator and transformer, Raven is also a trickster figure. I will argue that, in his trickster guise, Raven offered Tsutakawa a means to subtly undermine the narrative promoted by the official title "*Fountain of the Pioneers*." As a Japanese American, Tsutakawa may have wished to convey an understanding of the history of Native North Americans, recognizing them as having been unfairly dispossessed in an earlier era.

Davila, Patricio (OCAD University)
"Criticality and Design"

Engaging with Design as a Wicked Problem
Saturday, October 29, SP400, 2:00-3:40

Morality and the pursuit of authenticity has been a perennial concern within the practice of form-giving — specifically design. Whether it is concerned with visual images or functional objects or with functional images or visual objects, the notion of truth in design has been thought of as either a worthy goal or a naive conceit. One particular thread through design that attempts to deal with truth is the notion of criticality. Critical theories and practices have been espoused by western designers and institutions from at least the second half of the 20th century until present day. A common attitude among theorists and practitioners assuming this agenda has been the negation of popular culture (i.e. media and products) which is seen as a symptom and agent of economic and social oppression. More recent work in the area of critical design has seen a shift from a focus on negation to a focus on an aesthetic of relation and participation. In this presentation, I will look at how Bruno Latour's work in actor-network theory and Jacques Ranciere's concept of dissensus can aid in understanding the movement of the critical stance in design. In particular, I will look at how to use Latour and Ranciere assessments of the limits of criticality in sociology, art and politics in an effort to see how this can be applied to criticality in design.

Davis, Peggy (Université du Québec à Montréal)
"Anglomanie, abolitionnisme et primitivisme"

Prints and Cross-Cultural Encounters, 1600-1850
Friday, October 28, National Gallery of Canada, Seminar Room A, 9:00-10:30

L'imagerie antiesclavagiste, produite en France dans le contexte de la première abolition de l'esclavage, s'est développée sous l'impulsion du discours abolitionniste britannique et du goût nouveau pour les gravures anglaises qui pénétraient alors le marché parisien, non seulement en puisant dans l'iconographie anglaise, mais en recourant aussi à la technique anglaise du pointillé. Ces échanges franco-anglais dans la culture de l'imprimé soutiennent les interactions entre l'abolitionnisme et l'anglomanie et révèlent une incidence sur la production et le commerce de l'estampe en France à la fin du XVIIIe siècle. Par ailleurs, le discours abolitionniste participe du paradigme primitiviste de cette époque, par la réflexion anthropologique sur l'humanité des Noirs et par la dénonciation du luxe corrupteur de la civilisation. Ainsi, la représentation héroïque du Noir dans l'art, la littérature et le théâtre en France, avec le *topos* du prince africain fait esclave découlant du succès anglomane de l'*Oroonoko* de Behn, soulève des enjeux esthétiques liés au beau idéal et s'inscrit dans une anthropologie comparative qui appréhende l'altérité noire par le biais du modèle antique. Le désir d'une Antiquité vivante comme antidote aux excès de la civilisation stimule la représentation graphique des présumées vertus morales de l'Africain en phase avec l'imaginaire primitiviste des Lumières.

Donnelly, Brian (Sheridan Institute of Technology)
"Identities, Mimesis and Ownership: How Does Design Create Price and Value?"

Engaging with Design as a Wicked Problem
Saturday, October 29, SP400, 2:00-3:40

Perhaps the most interesting and even 'wicked' problem for design, as it is produced and consumed, is developing a theory of how design works, that is, how it comes to create value and meaning. Design is central to the production of identity, matching form to functional application, yet it is also the means whereby identical forms shift across multiple identities. It uses mimesis, playing on similarities of appearance, to defeat and confuse the positive identification of objects. Through copying and reproduction, identity can be seen as forming out of the arbitrary imposition of visual preferences, habits, or tastes; yet taste, as Derrida suggests in "Economimesis," operates through rejection or refusal, and the confusion of the mouth with expulsion or excretion. Design, as an applied art that seeks wide understanding and acceptance, appears to create ownership and identity through fetish and promiscuous copying, in the positive assertion of the unlikely likeness, and in the seeming absence of taste-as-rejection.
This paper will accept these contradictions as inherent to design, and explore their implications for economic measurement. For Marx, labour is the defining characteristic of humans, our "species being." But this makes for an unusually abstract definition, especially for something so crucial as what defines the 'human.' This paper will argue that, as the dominant visual technology in the political economy of signs, design demonstrates that fetishism, the willful use of imagination to surrender power to objects, is the specific, defining product of human labour, economy, and being.

Douglas, Susan (University of Guelph)
"Canadian, eh? Recent Canadian Scholarship in Visual Culture"

So it is what it is?
Friday, October 28, National Gallery of Canada, Green Room, 10:50-12:30

The Canadian edition of *Practices of Looking: An Introduction to Visual Culture* focuses on rethinking the idea of visual culture and identity as a discursive frame by emphasizing the particularities of the experience of being Canadian as well as the similarities and differences we have with other countries around the globe. It is important to consider this enfolding of contexts as critical from the standpoint of visual media. The text simultaneously fashions a sense of Canada and of global interconnectedness. "*Practices of Looking* aims to engage with a broad range of issues of visual culture by examining how images gain meaning in many cultural arenas, from art and commerce to science and the law, how they travel through different cultural arenas and in distinct cultures, and how they are an integral and important aspect of our lives." A broad outlook is apparent in the visual images used throughout the book as it is in the writing. In the Canadian edition, the images project Canadian values—respect for cultural differences and commitment to social justice chief among them—and Canadian culture and are accompanied by other images that reference different cultural practices. This is, of course, a selective account of the concepts and ideas that construct Canadian identity, but it notably reveals the material, historical, experiential, perceptual, and imaginative dimensions of our society.
Artistic production, like networks of communication and global media technology, is not reducible to a concept of identity constructed around geographical references. Although identity and authenticity have become important terms and difference remains a dominant narrative within visual culture, the field is continually becoming more complex. Behind the idea that identity is linked to the way we look are contested notions of nationalism, authenticity, discourses of Aboriginal art, assimilation, hybridity and globalization. Representation is negotiable and relational in this connection, that is, from the standpoint of the study of the epistemological and political consequences of using labels such as 'Canadian'.

Dubreuil, Martine (Université de Montréal)
"'Contemporary? Contemporary, you said?' Thoughts on contemporary aspects of certain forgotten works in the permanent collection of the Museum of Contemporary Art of Montreal"

The Museum: *Avant/Après*
Saturday, October 29, SP100, 4:00-5:40

If one considers the purpose of a work of art to be its appreciation by the outside world, an answer to W.J.T. Mitchell's question "what do pictures want" would be: to be seen.
In such a context, the significance of dates and style as key indicators of the "contemporary" generate boundaries exiling many works from public life. Consequently, a number of works in contemporary art institutions are kept in storage and rarely shown to the public. In addition, such absence of visibility prevents scholarly studies, let alone loans to other museums.
This paper draws on this understanding by looking into the permanent collection of the Contemporary art Museum of Montreal, which from its onset in 1964 designated the year 1940 as the starting point of its collecting mandate. Almost fifty years later, many of the seven thousand plus works composing the permanent collection predate 1940, while others appear stylistically outdated.
Taking the permanent collection as a "whole", made up of various moments or moods, the author welcomes "anachronisms" of all kinds that trigger reflections on the meaning of visibility, as well as reflections on bygone "contemporaries". Thus, these "accidents" or special "rendez-vous" in time, become mediators between various contemporaries which in turn, allow the full personality of the permanent collection to be grasped.

Dudley, Dennine (University of Victoria)
"'Cocooning' Early Modern Style"

Home Cultures
Friday, October 28, National Gallery of Canada, Seminar Room A, 10:50-12:30

Drawing on household inventories, sale catalogues and personal diaries and correspondence, I will use a series of case studies to comment on the importance of textiles in the creation of "home" in early modern England, focussing in particular on the early 18thC. Developments in domestic interiors of the period have commanded frequent attention, situated as they are at a complicated intersection of industrial revolutions, global commerce, urban consumerism, class restructuring and gender (re)positioning. Against this backdrop, changes in domestic architecture provided new rooms and settings for evolving private and social practices.

In her 2009 book *Behind Closed Doors: At Home in Georgian England*, Amanda Vickery provided an exceptional treatment of these activities, considering the agency of a wide variety of household objects - including both professional and amateur textile production. In the proto-industrial world of the early 18thC an appreciation for their value is evident in the language and economics of production and consumption of textile furnishings.
Using Vickery's work as a starting point, I would like to bring my own experiences as an historian and fibre artist to the discussion and consider what the archival sources tell us about textiles as a means of cultivating relationships and the self in the early modern home.

Dyck, Jason (University of Toronto)
"Economic Pilgrimage in Southern Ontario: Vincenzo Pietropaolo's Photographs of Migrant Mexican Workers"

Latin America and the Caribbean Made in Canada
Saturday, October 29, SP400, 9:00-10:40

Working in Canada has been a reality for thousands of Mexicans since the Canadian Seasonal Agricultural Worker Program expanded beyond the Caribbean in 1974 to include Latin America. Throughout the 1980s and 1990s Vincenzo Pietropaolo followed these migrant workers from their farms in southern Ontario to their local towns back home in central Mexico, visually documenting their economic struggles and emotional hardships with his camera. In my paper I compare Pietropaolo's photographs of transnational labour with Mexican ex-votos, small paintings on tin sheets that narrate miraculous events and offer thanks to Catholic devotions for divine favours. Although ex-votos are a form of religious popular art, they provide

a deeper window into the cultural life of Mexicans, and in certain cases they pictorially represent larger social and economic issues of "seasonal" or "offshore" workers. Pietropaolo drew upon the religious imagery of ex-votos and popular Catholicism in Mexico by entitling his collection of photographs *Harvest Pilgrims: Mexican and Caribbean Migrant Farm Workers in Canada* (2009). Through each image one is able to follow the economic pilgrimages that Mexicans make for up to eight months a year to provide for their families.

Dymond, Anne (University of Lethbridge)
"Still Outside the Visible: on the continued gender inequity in contemporary art exhibitions"

Contemporary Art, Gender and Institutions
Friday, October 28, National Gallery of Canada, Cloak Room, 9:00-10:30

While much recent work in museum studies has focused on diversity issues, gender has been less of a concern. Gender in the arts is often situated as an issue that has been dealt with, the concern of an earlier generation. Yet the continued lack of gender equity, even among contemporary artists, is demonstrable, as my analysis of the gender of living artists having solo exhibitions at contemporary art institutions from 1999-2010 in Canada reveals. While many art institutions are doing quite well with respect to gender equity, a significant proportion still exhibit below 40% female living artists. A small number of major institutions exhibited less than 25% artists who are gendered female (to paraphrase Griselda Pollock). These results suggest that, based on their definition of 'quality', gender was not a significant factor for the majority of institutions. Yet the gender equity at some institutions brings into stark relief the poor showing at other museums and galleries. I suggest that the lack of concern about gender equity in the museum studies and curatorial literature is a clear example of what Angela McRobbie and others have called "post-feminism." The paper concludes with some speculations about what has led to the success of some institutions with respect to gender equity and what is preventing other institutions from improving their gender record.

Eggener, Keith (University of Missouri)
"War Minus the Shooting, Memorialization Minus Memorials"

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
Friday, October 28, National Gallery of Canada, Lecture Theatre, 10:50-12:30

Sports and war have long been linked, so it's unsurprising that stadiums would become a key building type for memorializing soldiers and veterans. Starting after World War I, dozens of these buildings— with names like Memorial Coliseum, Veterans' Stadium, and Soldiers' Field--were built across the U.S. But rates of obsolescence for American buildings accelerated, and many of these vast structures, built to accommodate tens of thousands and to last for ages, became outmoded after only a few decades. Several have already been demolished, and many more are threatened.
Designed in part to memorialize the fallen, these venues for popular spectacles became themselves the sites of significant new collective and individual memories. Often they become beloved places, and their loss or threatened loss was widely and deeply felt. Their demolitions were major public events, attended by thousands, lamented in newspapers, recorded for posterity.
Once demolished or abandoned, the memorial function of these buildings is displaced, though rarely erased outright. What becomes of the physical memorials removed by these demolitions? What exactly is it that we mourn, remember, or fear losing when we talk of this architecture's loss? What do these losses tell us about the correspondence between architectural and human mortality and appropriate ways to mourn and mark them? This paper will consider these questions in relation to a select group of American stadiums, particularly Baltimore's Memorial Stadium, demolished in 2001.

El-Sheikh, Tammer (McGill University)

“Re-forming Arab Presence: Performance and Pedagogy in the Work of Hassan Khan”

Global Art Histories in Canada
Saturday, October 29, SP100, 2:00-3:40

Since the publication of Edward Said’s *Orientalism* in 1978 so-called “post-colonial” approaches to the study of Global Art History have become increasingly established. Two problems have resulted from this appropriation of Said’s work. Firstly, Said’s framework for the study of Orientalism has undergone major transformations in its application to other “post-colonial” fields of representation. The specificity of Said’s critique of Arab representation is often passed over as a result. Secondly Said’s impact on art history has been registered in important studies of 18th and 19th century French Orientalist painting, but an overidentification of *Orientalism* with such Romantic representations as Delacroix’s and Gerome’s misses a major point of the book: to trace the emergence of persistent dogmas of Arab representation in the present. In this paper I will assess the utility of Said’s framework for Global and Comparative Art Historical Studies of Contemporary Middle Eastern Art through an Egyptian case study. Artist Hassan Khan has in recent years established a place for Arab *self-representations* in the transnational institutions and discourses of Global Art History. In the interest of restoring the specificity and currency of Said’s critique, I will consider the extent to which Khan responds in his work to the following two questions. Firstly, “what is the nature of the Arab presence in the mythic discourse about him?” (Said, 1978) In this connection, I will examine the extent to which Khan functions as a representative “Arab” artist in the international exhibition context and its “mythic discourses” of ethnicity and nationality, and within Egypt’s own emerging contemporary art scene. Secondly, to what extent are the Orientalist dogmas identified by Said concerning Arab “revolution” or “*thawra*” challenged by work such as Khan’s in the same domestic and international contexts, and in the wake of the so-called “Lotus Revolution” of January, 2011?

Evans, Robert (Carleton University)
“‘Prey to the Flames’: The Landscape of the Great Fire of Boston, 1872”

Landscapes of Ruin
Friday, October 28, National Gallery of Canada, Studio, 4:00-5:40

The nineteenth century was a period of unprecedented urban growth and the number of places in the United States considered to be "urban territory" increased exponentially. The growth of the city in the nineteenth century was, as geographer David Harvey argues, an almost necessary outcome of the concomitant ascendancy of capitalism to overcome the cost penalties that geography imposed on the production and distribution of commodities. However, the built capitalist city of the past based on past surpluses also inhibits its own future because it is immobile. Buildings and structures were removed from the cityscape very slowly, often impeding further growth, unless they were suddenly devalued or destroyed.
The nineteenth century also saw some of the largest urban fires in American history. The Chicago Fire of 1871 may be the most famous of the great urban fires, but most large cities, from San Francisco to Boston suffered similar events. In fact, Boston had nine substantial fires in the nineteenth century, the largest of which was the Great Fire of 1872, in which most of the city's business district and seven wharves, a total of sixty- five acres and seven hundred seventy-six buildings, burned to the ground within a day.
This presentation will consider post-fire Boston as it appeared in various forms of mass media in late 1872 and early 1873 as a landscape of regeneration in the context of late nineteenth-century capitalism. The landscapes of urban fires were part of visual culture in nineteenth-century United States: bird's-eye view prints surveyed the scope of the damage from above; illustrated newspapers and periodicals conveyed the human drama of the fires through engravings; and photography captured the aftermath alluding to the destructive power unleashed during the catastrophic event. In short, these images can be read as part of the "creative destruction" of nineteenth-century capitalism by offering spaces for its continuing renewal and expansion.

Fast, Adrienne (University of British Columbia)

"Marketing the Modern Artist: Advertising and modern art in early 20th Century India"

Excavating the Art of Advertising
Saturday, October 29, SP435, 11:00-12:30

During the late colonial period in India there emerged various new social roles which, even a short time previously, would have been largely unthinkable. One such remarkably new social entity was the figure of the modern, Indian, urban, middle-class, working artist. Distinguished by his (very rarely "her") relationship with new forms of urban patronage, his aggressive self-promotion, his aspirations of middle-class respectability, and his participation in a cultural economy of urban leisure, the working artist appeared in the early decades of the twentieth century as both a producer and a product of Indian modernity, one which offered a profoundly new way to perform middle-class identity in the colonial context.
This paper will explore some of the complex appropriations and collaborations that were negotiated by the figure of the modern Indian artist with the medium of advertising during the early twentieth century in the urban centre of Calcutta. In an environment of limited exhibition and sales opportunities, many graduates of the Government School of Art supplemented their artistic practice with work for local advertising agencies, with the result that one of the largest archives of early 20th century Indian art can be found in newspaper advertisements for local products like soaps and cinemas. In addition, some artists also placed their own illustrated advertisements in newspapers and journals to sell their paintings and prints directly to buyers through the postal system, thereby bypassing the inadequacies of the traditional gallery exhibition circuit as it existed at that time in the city. Some of the most famous names in Indian modern art even placed classified ads, selling their services as art teachers to the children of the colonial elite.
This paper will shed light on these complex relationships between the modern Indian artist and advertising media, in order to better understand how artists of this time and place were able to stake out and negotiate certain identities for themselves while carving out both economic opportunity and cultural capital.

Fisher, Allison (Queen's University)
"Renaissance Interest in East Asian Motifs"

The Barbarous Gaudy Goût': Encounters between East and West in Early Modern Art
Saturday, October 29, SP415, 4:00-5:40

The Adoration of the Magi by Andrea Mantegna depicts one of the earliest examples of East Asian blue and white ceramics in Italian painting, providing crucial evidence of the Italian interest in the decorative motifs of China and Japan during the formative years of the Renaissance. While motifs found on Asian luxury textiles had been adapted and transformed in the West during the fourteenth century, the Renaissance and Baroque eras mark the beginning of the fashion for blue and white porcelain in Europe. This paper seeks to examine other examples of artistic interest in Asian motifs in the era before the watershed age of exploration in the early seventeenth century opened new import markets for Asian luxury goods in Europe. I explore the possibility that drawings by Leonardo da Vinci and Giulio Romano also show demonstrate motifs derived from blue and white ceramics. These artists, who worked for sophisticated patrons, are generally known for their antiquarian and classical concerns. However, I aim to show that both Leonardo and Giulio demonstrate an artistic interest in Asian ornamentation that could have been easily inspired by access to the ceramic collections of their patrons. The decorative motifs found on imported blue and white porcelain function as a mode of transportation of the aesthetic repertoires of Asia to a European audience, who subsequently encountered the transformed imagery in the social rituals, such as the masque, of the early modern court.

Fischer, Barbara (University of Toronto)
"Trafficking Documents: Researching, exhibiting and teaching 'the language' of conceptual art in Canada"

Trafficking Documents: Researching, exhibiting and teaching conceptual art in Canada

Saturday, October 29, SP435, 4:00-5:40

The recent exhibition Traffic: Conceptual Art in Canada, 1965-1980 (2010) was organized in response to the critical lack of a history of conceptualism in Canada, as well as an attempt to redress the predominance of painting as a paradigm of art in Canadian art history. In this, and in its regionally inflected specificities, the exhibition represented a test of boundaries of what might be defined as "conceptual" in the history of contemporary art in Canada.
Rather than mapping the vastly heterogeneous developments and interests within the territory of "conceptual art" as such, the focus of this paper will be a close examination on the linguistic turn, which is often considered one of the most important developments in the art of the 1960s and 70s. More particularly, the paper will be an attempt to analyze the differences amongst a number of approaches to language in order to be able to demonstrate a more nuanced approach the specific contribution of a number of Canadian and American-Canadian artists to the history of conceptualism—from the function of inventory (Curnoe, Snow and Steele), to the critique of language as a form of representation (Wall, Carr-Harris, Collyer, and others), to language as a productive and affirmative force in a Nitzschean sense (General Idea). Ultimately, the paper seeks to develop an expanded understanding of language within the terminology of conceptual art, one which might encompass Canadian practices not as reflection or shadow but as a contribution to that history.

Fisher, Jennifer (York University) and Jim Drobnic (OCAD University)
"Troubling Art Historical Narrative Temporality: Museum Interventions at the Affective Turn"

The Convulsive Museum: Reinventing the Collection
Friday, October 28, National Gallery of Canada, Auditorium, 10:50-12:30

This presentation will describe two projects by DisplayCult that troubled notions of art historical narrative. Whereas *The Servant Problem* involved a series of *tableaux vivants* by the curators themselves assuming the guise of "minor characters" in the history Eldon House in London, in turn, *Museopathy* involved commissioning contemporary artworks that were installed in heritage and popular museums throughout the city of Kingston. Both exhibitions adopted the strategy of museum intervention to critically engage the affect – the atmosphere or mood – of these museums. Our focus on affect, as a politics of feeling, was mobilized to both reveal and contradict the official museum stories. Both exhibitions functioned as performative interventions that carried an epideictic temporality – they amplified the charge of museum space in the present tense. This is distinct from forensic art history that narrates the past into the history of art. By engaging museal affects, these projects considered the extra-discursive aspects of historical civic institutions and posed the museum in both its experiential aspects and generative capacities.

Fitzpatrick, Andrea (University of Ottawa)
"Of Erasure, Exposure, and the Hidden Meaning of Photography in Iran"

The Letter and the Line: Representations of Writing in the Visual Art
Friday, October 28, National Gallery of Canada, Studio, 10:50-12:30

This paper will investigate the appearance of Persian calligraphy and gestural marks in the contemporary photographic art of Mehran Mohajer, Bahman Jalali, Shadi Ghadirian, and Arman Stepanian. The paradigm of expressive gestures in Western abstract painting has for decades been a sign of personal freedom, unbridled creativity, and formalist innovation. In contemporary Iranian photographic art, scribbled calligraphy and gestures of erasure often convey politicized meanings that reflect the ongoing state censorship of Iranian authorities towards many forms of expression. In some instances, self-censorship is a metaphor for contemporary subjectivity in doubt, if not also in peril. Expressive lines, the repetition of a single word ('*aks*' which means photography in Farsi), orthe use of a particular colour (like green) is often enough to convey what explicit phrases cannot. When naked female flesh is censored, and the expression of

political opposition is subject to imprisonment, instances of transgression in photographic art take subtle, abstract, or ironic forms, where gestures of erasure become ways to build meaning.
Jacques Derrida reminds us that meaning will always extend beyond any given piece of writing, and that speech is never a guarantee of subjectivity or truth (*Of Grammatology*). Yet in an Iranian context, the possibility for meaning to be conveyed when freedom of expression is so limited is urgent. Political times do not necessarily allow the "always already" of delayed intelligibility or poststructuralist skepticism. When the double-speak of political ideology is a lived historical reality (in which election results are alleged to be stolen and voices of dissent are repressed), possibilities for the truths and realities to be inherent in written words and in photographic images are as important as they are challenged.

Jaqueline Ford, PhD Candidate, University of Toronto
"Ceci n'est pas un chêne: Michael Craig-Martin's 'An Oak Tree', 1973"

The Letter and the Line: Representations of Writing in Visual Art
Friday, October 28, National Gallery of Canada, Studio, 2:00-3:40

A mass-produced glass tumbler, three-quarters full of water, sits on a mass-produced glass shelf: the kind of shelf found in many bathrooms. However, instead of being located in the expected domestic space, it inhabits the wall of an art gallery. The apparently functional nature of the object is denied by its context and by the fact that the shelf and glass are displayed above head height. Our first response - that this is some kind of a game - is reinforced by a final manoeuvre. Printed in red on a single sheet, framed, and displayed at eye level is a dialogue consisting of a mock interview with the artist, in which he appears to claim that the glass of water sitting on its shelf is a full-grown oak tree. The artist, says the text, has transformed this conceptual sculpture into an oak tree without changing any of the accidents of the glass, water or shelf. The title of the work is *An Oak Tree*, the date 1973, the artist Michael Craig-Martin.
Like Robert Rauschenberg's 1961 telegram to the Iris Clert Gallery "This is a portrait of Iris Clert if I say so," *An Oak Tree* could be seen as an 'unhappy' performative speech-act (as defined by J. L. Austin in *How to Do Things With Words*, 1962). I argue, however, that the performativity of language, used as both tool and medium by conceptual artists in the 1960s and 1970s, was a complex and subtle strategy for producing art as philosophy.

Forster, Andrew (Concordia University)
"Criticality, Technology, Architecture: The Example of Vito Acconci"

Engaging with Design as a Wicked Problem
Saturday, October 29, SP400, 2:00-3:40

When you tease criticality out of the avant-garde you get what Adorno called the culture-industry. In the world of material culture you get design. When architecture, in the body of Mies van der Rohe, comes to America, it separates from the avant-garde and you get something called design (according to critic Benjamin Buchloh). So we have generated a 'design' separated radically and permanently from the avant-garde (itself persisting only as an historical category). These assertion invite perplexing questions around defining 'criticality' in design, art, and new media influenced architecture. What happens when the iconoclastic meets the 'user friendly'? Can one be 'critical' and 'applied' at the same time? On the surface, practices rooted in new technology do not share an avant-gardist criticality. Does this mean that they are not critical or than we need to think differently about how we define criticality in order to locate it? I will examine some definitions of criticality originating in avant-gardist positions by way of reflecting on the potential for criticality in contemporary practice with a focus on the movement to embrace architecture and performance by practitioners of new media and within the academic area of creation-research / research-creation. This discussion uses the shift in Vito Acconci's practice from art-performance to architecture as a way of looking at purposes and potential of cross-disciplinary practices with a focus on work in public space.

Frank, Mitchell (Carleton University)
"Max Liebermann: Assimilation and Belonging"

Home Cultures
Friday, October 28, National Gallery of Canada, Seminar Room A, 10:50-12:30

Until recently, discussions of Jews in Imperial and Weimar Germany were frequently based on issues of identity and culture, which were couched in an opposition of assimilation and separateness: feeling a belonging to German culture or staying distinct as Jews. More recent treatments of these issues, sometimes called "Post-Assimilationist," move away from structuralist binaries, which assume a homogeneity and purity of category (the German, the Jew), and towards a more subtle reading of subjectivity that emphasizes everyday practices. This paper will examine these issues in the work and reception of Max Liebermann. The various identities associated with Liebermann include assimilated Jew, cosmopolitan Berliner, German Impressionist, and upholder of middle-class liberal values. While Lieberman may have felt somewhat comfortable in these different roles, others saw a necessary contradiction. In 1913, anti-Semitic publicist Philipp Stauff, referring to Liebermann and others, wrote of the "Jewish enemy within" the modern and cosmopolitan German art scene. In other words, Liebermann's sense of belonging and estrangement play out through tensions in networks of relations around notions of insider and outsider, assimilation and subjectivity, social responsibility and individual freedom, homogenous state and legal equality in that state. While this paper will struggle with these larger theoretical and historiographical issues, it will also examine Liebermann's writings and paintings, especially his many self-portraits and his depictions of his summerhouse on the Wannsee, in order to suggest how he negotiates these tensions in aspects of his everyday practices and experience.

Fullalove, Benedict (Alberta College of Art and Design)
"A Shattered Mirror: Glaciers, Global Warming and the Eco-Sublime"

Landscapes of Ruin
Saturday, October 29, SP435, 9:00-10:40

As Mark Carey notes in his important 2007 essay, "The History of Ice: How Glaciers became an Endangered Species," vanishing glaciers have become a central trope in the discourse of global warming and a signifier of the perils of climate change. I want to explore how, at the heart of the contemporary perception of glaciers, is the idea of the ruined landscape. Melting glaciers describe a landscape of ruins in several registers. Glaciers make and destroy landscapes. As they melt, they themselves become literal and metaphoric ruins, simultaneously material and symbol. This paper seeks to approach the social and aesthetic issues of melting glaciers through an application of eco-criticism, specifically through the lens of what Christopher Hitt and others have theorized as the eco-sublime. Drawing upon my own encounters with the glaciers of western Canada over the last two decades, I argue for an idea of landscape as a matrix constituted through place, representation and experience.

Gamache, Genevieve (University of Victoria)
"Between Localism and Nationalism: two small Buddhist temples in Chiang Rai Northern Thailand"

Overlapping Nationalisms: Nationalism and Contemporary Indigenous Art
Friday, October 28, National Gallery of Canada Lecture Theatre, 4:00-5:40

The question of the relevance of nationalism as a mode of inquiry into contemporary Thai art is easy to answer, especially after the recent yellow and red shirts manifestations we could all witness in 2009 and 2010. The questions of place, legitimacy and even stereotypification of regional identities, either be it Lan Na (Northern Thai) or Isan (Northeastern Thai), has recently resurfaced in Thailand in an unfortunately negative, even violent way. In this paper, I would like to compare two different contemporary Buddhist temples in Chiang Rai northern Thailand. These two temples are still under construction, though both are

already in an advance stage of construction. These temples are respectively under the supervision of two important and respected Thai contemporary artists, Chalermchai Kositpipat and Somluk Pantiboon. Both these artists are also originally from northern Thailand and embrace 'northern' as well as national Thai identities. I argue that these identities are used and expressed differently through 'their' respective Buddhist temples. Indeed these two structures are very different from one another. One, the White Temple, is flamboyant, has an almost overwhelming amount of arabesque decorations, mirrors and stylized details, while the other, Wat Pa'O Ram Yen, is more organic, simple and devoid of excessive decoration. Though these two temples are artistically very different, I argue that they both 'play' with the Thai national as well as Lan Na (northern Thai) identities, in ways which can either destabilize or reinforce a centralizing Thai identity.

Ganis, William (Wells College, NY)
"Worldviews Apart: Research University Ideals, Teaching College Realities"

Table For One: Teaching Art History When You're the Only Art Historian
Saturday, October 29, SP201, 4:00-5:40

Only a few gradates from seventy-six (mostly) research art history PhD-granting institutions in Canada and the US will land full-time, tenure-track jobs in them. Many will not work in academia at all, but some will work in smaller institutions that have undergraduate education as their mission. These professors experience a culture shock. They find that their graduate training that emphasized research is largely incommensurate with the expectations of and skills needed for colleges (especially small ones) that stress undergraduate learning.
A new book, Academically Adrift: Limited Learning on College Campuses, by sociologists Richard Arum and Josipa Roksa, (2011) brings findings that articulate the disparity between research university training and teaching college livelihoods. Two unforgettable ideas they posit are that undergraduates don't learn because teaching isn't valued within many institutions; and that professors make a pact with pupils in which professors will inflate grades and not make them work, if in return, students don't ask for much of the teachers' time and energy (that is dedicated to research and professional activities). The authors discuss at length the emphasis on research for these attitudes about teaching. An especially poignant quote from a surveyed graduate student reads "What kind of messages have I received about being a teacher? That it's really settling for a lesser thing. That if you are going to be a real person, you're going to do research...."
This paper draws upon the above findings to complement articulations of the challenges and achievements of "lone" art historians. In many ways this paper speaks to challenges faced by all now sitting at the "table for one." I hope to convey this common background as a contrast to presentations focused on particular colleges or programs, and in order to encourage dialogue among panel participants.

Garon, Sandrine (Université de Montréal, Montréal Université de Nantes)
« L'artiste poly-topique1et les identités composites : le cas de Charles Alexander Smith (1864-1915) »

Critically Canadian II: critical approaches to the study of historical art and visual culture in Canada prior to 1960
Friday, October 28, National Gallery of Canada, Auditorium, 9:00-10:30

Outre sa toile monumentale présentée au Musée national des beaux-arts du Québec, l'artiste ontarien Charles Alexander Smith demeure aujourd'hui pratiquement inconnu. Derrière cette oeuvre intitulée Manifestation des Canadiens contre le gouvernement anglais, à Saint-Charles, en 1837 (1891), se terre un peintre énigmatique, physiquement partagé entre l'Amérique (Ontario, Québec et États-Unis) et l'Europe (France et Angleterre). Nous proposons aujourd'hui d'étudier l'artiste sous l'angle de ses déplacements, ce qui nous permettra de penser le territoire et l'identité dans une relation mutuelle. Nous croyons effectivement que les différents lieux qu'il habite au cours de sa vie et, conséquemment, les différents réseaux sociaux qu'il intègre, exercent une influence considérable sur sa conception de l'identité nationale et, incidemment, sur ce tableau qui représente un moment clé de notre histoire. Dans cette perspective,

l'oeuvre de l'artiste poly-topique ne reflète pas simplement la volonté de représenter un thème national canadien à l'aide d'esthétiques européennes : elle laisse plutôt transparaître des référents identitaires européens, amalgamés et réinterprétés à partir d'un sujet propre à l'imaginaire collectif bas-canadien. Ainsi, la composition de Smith se construit à partir d'un modèle fusionnel, caractéristique de l'expérience personnelle de l'artiste et de son américanité2. Les déplacements du peintre l'amènent à pratiquer différents lieux (colonies d'artistes, académies, etc.) qui lui permettent de réinterpréter sa propre histoire nationale. Commandée à l'artiste pour la décoration du Parlement législatif de Québec, l'oeuvre produite et présentée à Paris au lendemain du centenaire de la Révolution française ouvre la voie non seulement à une analyse des déplacements internationaux, mais également à l'étude des relations France-Canada au XIXe siècle.
1 Nous reprenons ici le terme tel que l'a conçu et défini le géographe Mathis Stock, entre autres pour désigner les individus géographiquement pluriels qui gèrent plusieurs référents géographiques simultanément. Pour plus de détails sur la théorie de Stock, consulter son article « L'hypothèse de l'habiter poly-topique : pratiquer les lieux géographiques dans les sociétés à individus mobiles », dans EspaceTemps.net, Textuel, 26 février 2006, http://www.espacestemps.net/document1853.html.
2 En nous basant sur nos recherches antérieures, cette capacité à assimiler et à fusionner les influences et les codes européens et à les réactualiser en fonction des cadres américains renvoie directement à l'américanité de l'artiste.

Garrido, Esperanza (Independent lecturer and researcher)
"A story of clay and glory"

Latin American Art
Friday, October 28, National Gallery of Canada, Seminar Room B, 9:00-10:30

On August the 10th 2009, Ecuador celebrated its first two hundred years of independent life; therefore, several civic, military and cultural festivities were held in the City of Quito. Among the latter, which included premieres of Opera, theatre, cinema, dance, exhibitions, publications and competitions, several ancient buildings were rescued to be magnificently restored, preserving their original beauty, keeping or not, their primarily functions – one example is the Mexico Theatre in Chimbacalle neighbourhood, and the former Military Hospital, which was renamed after the Bicentenary – to host an exhibition of the history of Ecuador in its struggle for independence, and many of the activities of those festivities. Furthermore, some artists and writers, not included in the official program, decided to celebrate their nation by themselves.
In this talk, I am going to refer to a very special work of art – created patiently in a period of four years – by Carmen Cadena, painter and ceramist. Her work consists in, approximately, 70 square meters of a clay mural, divided in eleven panels, worked in high relief with great attention to details, using a very ingenious technique and with a very interesting and passionate interpretation of Ecuadorian History.

Gautier, Viviane (Université de Montréal)
« Le Louvre Abou Dhabi et les nouveaux défis et enjeux des musées nationaux »

The Museum : *Avant/Après*
Saturday, October 29, SP100, 4 :00-5 :40

Sur demande des Émirats arabes unis, un Accord franco-émirien est signé le 6 mars 2007. Il prévoit l'aide du Musée du Louvre à la création du premier musée « universel » hors occident, à Abou Dhabi. En France, l'entente bilatérale soulève une polémique, laquelle dénonce, entre autres, l'excès de dirigisme étatique dans les affaires du musée national, la commercialisation du vocable Louvre, et des œuvres du patrimoine.
Les bouleversements générés par les évènements du 11 septembre, la guerre contre le terrorisme, les problèmes liés à l'environnement et les défis de l'économie mondiale, tendent à rechercher, notamment par le biais du musée, une « homogénéité sociale fonctionnelle », laquelle se créer, comme l'a montré Jonathan Crary, plus ou moins consciemment par l'imitation des hommes entre eux, par l'imitation d'un groupe par un autre, imitation conditionnée par les effets de la perception visuelle. Les industries du visuel, des médias, du tourisme et de la culture, dont les musées, présentent aujourd'hui un monde symbolique, en

représentation vendable, un monde homogénéisé qui soit rassembleur et économiquement rentable. La promotion du dialogue entre les cultures, justification de l'Accord intergouvernemental, participe alors aux programmes de sensibilisation à l'altérité, aux programmes promouvant le respect dans la différence, tout en installant un nouvel espace social uniformisant, puisque l'élaboration du futur musée émirien se fait sous la tutelle scientifique et muséographique française, et que les œuvres en partance pour Abou Dhabi ont une valeur symbolique avant d'avoir une valeur artistique d'ordre individuel.

Gehmacher, Arlene (Royal Ontario Museum)
"Naoko Matsubara at Cape Dorset"

Artists of Japanese Heritage in Canada, 1941-2011
Friday, October 28, National Gallery of Canada, Seminar Room A, 2:00-3:40

Japanese-Canadian woodcut artist and printmaker Naoko Matsubara in 1985 visited Cape Dorset, invited to the West Baffin Eskimo Co-op to conduct a workshop in her area of specialty. The collective and market-driven nature of the Kinngait studios precipitated her critical review of the co-operative, a review regarded as contentious when it was published in "Inuit Art Quarterly." In Matusbara's view, the "assembly-line" nature of the venture, akin to Japan's ukiyo-e print tradition, undermined the creative potential of individual artists in the WBEC community.
Matsubara, born 1937, studied and worked in Japan and the United States before settling in Canada in the early 1970s. Her woodcuts have ranged in subject from culturally identifiable to generic images, from figurative to wholly non-figurative, evocative compositions inspired by her own worldly experiences. From early on she herself has regarded her production in terms individual, creative printmaking. Matsubara's impassioned critique of the Cape Dorset print studio certainly stemmed from this stance. Beyond that, however, I explore the extent to which Matsubara's perspective on the Inuit community's commercial venture was also a function of her own need – as a "hyphenated" individual – to negotiate, articulate, and establish her own identity and place as an artist working within the parameters of her adopted, North American art world.

Gobin, Anuradha (McGill University)
"The Spectacle of Punishment: Ceremony and Representation in Early Modern Dutch Criminal Executions"

Ephemeral Visual History
Friday, October 28, National Gallery of Canada, Cloak Room, 2:00-3:40

This paper explores the ceremonial practices surrounding the public punishment of criminals and the ways in which visual representations of these events were used to reinforce the authority of the state and highlight the spectacle of 'justice days' in the memories of the population in early modern Netherlands. Capital punishments of criminals were public events that occurred multiple times a year and were well attended, prominently advertised, and considered theatrical and entertaining occasions. These events were recorded in a variety of textual and visual media and widely circulated throughout the population. Regardless of literacy or socio-economic standing, media such as prints, pamphlets and illustrations were easily available, affordable and could be interpreted and understood by all viewers. As such, these visual representations of criminal punishment, coupled with the ceremonial spectacle that accompanied most capital sentences, became powerful tools of communicating desired ideologies and messages by authorities. Through consideration of a variety of ethical, political, social and cultural issues raised by the circulation of images that recorded the physical punishment of criminals, this paper will argue that these visual representations served to perpetuate the punishment of the criminal body even after the ephemeral spectacle of public executions was completed. The visual recording of the punishment of criminals also worked to effectively mediate understandings of death and criminality for the early modern viewer.

Gogarty, Amy (Independent Scholar)

"Evocative Objects: A Case Study of Six Sawankhalok Vessels"

Intimate Objects/Transitional Craft
Saturday, October 29, SP400, 4:00-5:40

Glenn Adamson asserts that craft today is fully and "happily enough" submerged in the system of commodity exchange, aspiring to the "spectacular in every sense of the word." Thirty years ago, craftspeople might claim their efforts were rooted in the everyday as a form of resistance to the spectacle, but today such claims are little more than "naïve dreams." Taking a more historical and anthropological perspective, Howard Risatti points to the ubiquitous presence of crafted objects throughout human civilization and claims that craft objects "embody both our nonsentient and sentient relationship--as a species--to the realm of nature."
My paper will examine the power of crafted objects to fulfill basic psychological needs and embody some of our most profound relationships with the world. Recently, through a series of coincidences, I came into the possession of a six 14th or 15th century Sawankhalok lidded vessels that had previously belonged to the Vancouver architect Arthur Erickson. I will trace the production and original consumption of these pots and the details of their collection by Arthur Erickson. I will work the narrative into the Modernist ideals that shaped Vancouver in the 1960s and 70s, the decades during which Adamson allows that the belief in craft as a "tactical enterprise rooted in the everyday" had merit. As these objects enter a new phase in their lives, I will argue that such a position continues to have legitimacy regardless of pressures to reorient craft towards the embrace of spectacle.

Gopinath, Gabrielle (University of Notre Dame)
"Reversing Time's Arrow in Nam June Paik's *Guadalcanal Requiem*"

For the Record: Representations of the Past in Film and Video Production
Saturday, October 29, SP412, 4:00-5:40

In *Guadalcanal Requiem*, a single-channel video made for TV in 1975, Nam June Paik presents a radically alternative take on the conventions of the television war documentary. Paik's documentary rejects linear narrative by cross-cutting archival footage from the 1940s with footage taken in the early 1970s. *Guadalcanal Requiem* borrows liberally from the conventions of the war documentary, although it fails to observe the visual codes that normally make it easy for viewers to differentiate the present from the past. It draws on the experiences that the artist undergoes when he travels to the Solomon island of Guadalcanal in order to research the Guadalcanal campaign of 1942-43 – returning, as documentarians often do, to the site of historical trauma. Mingling interviews and first person reportage with archival footage, performance documents, psychedelic trance patterns, "music video" clips, and sequences that literally turn back time, *Guadalcanal Requiem* assaults the viewer's senses like a hybrid mashup of every extant TV genre. It replaces the narrative modes that had historically structured TV documentary with a radically subjective, self-consciously humanist montage-driven approach that substitutes analogy for causality as the de facto rationale behind editing decisions. This makes it the more surprising that Paik chooses to complicate this structure by indulging in a more banal narrative fantasy at key moments. His video requiem's central sequence literalizes an antique narrative trope, staging the literal reversal of time as a way of reversing the carnage of war.

Gore, Charlotte (University of Warwick)
"Marketing Worpswede"

From Artists' Colonies to Artists' Residencies
Saturday, October 29, SP201, 2:00-3:40

This paper examines how the first generation of Worpswede artists helped to define the identity of the village in the newly united federal lands of Germany. Through painting, regional politics and architecture

the artists shaped the way that Worpswede was seen in order to promote their work and bring tourists to the village. The work of the founding members of the colony, Otto Modersohn and Fritz Mackensen is examined here to show how they created an iconographical toolbox for Worpswede's landscape painting but it is the artist, Heinrich Vogeler who is identified as the driving force in changing the physical outlook of the village in order for it to better conform to the artists' collective vision of the place. The identities studied in this paper are not binary but are constructed in a constant negotiation between the regional and national. As such this study participates in a wider dialogue that has exploded since the 1960s in sociology and beyond about the formation of identity.

Gourlay, Sheena (Concordia University and the University of Ottawa)
"The condition of (re/presenting) performance"

Remake: Exhibiting Performance Art Retrospectively
Friday, October 28, National Gallery of Canada, Seminar Room B, 4:00-5:40

Cuban artist Glenda León says in her essay, *La Condition de performance*, that "images of the works under discussion are both indispensible and optional." This contradictory statement points to a larger set of paradoxes within the project of representing, and sometimes re-presenting, performance art. For, if representing performance art can seem like an impossibility, it is also a necessity for work to enter into critical and historical discourses on art, for the work to continue to "work" so to speak. Looking at several recent events, this paper will explore the inherently paradoxical project of re/presenting performance art and the theoretical underpinnings of this problem. Through this, it will open a number of questions, including: Where does the "work" of performance take place? What is the relationship between performance and its representational "other"? Do their respective theoretical underpinnings necessitate a conflict or do they invite a creative tension?

Grammont, Nuria Carton de (Concordia University)
"Géo-esthétique de l'espace urbain. Lieux de négociation de l'art contemporain mexicain"

Latin American Art
Saturday, October 29, SP400, 11:00-12:30

Dans les grandes mégalopoles comme la ville de Mexico, l'espace est une entité en redéfinition constante. La modernité mexicaine, caractérisée par l'accroissement gigantesque de la tâche urbaine sur les espaces ruraux périphériques depuis la deuxième moitié du XX siècle, a engendré un territoire qu'intègre différentes pratiques sociospatiales. Confrontés aux carences d'un État incapable de faire respecter les limites du privé et du public, ces lieux ne sont pas toujours clairement délimités en termes géographiques ni légaux. Cela en fait des endroits dont l'usage, loin d'avoir une "objectivité" prédéterminée, est fluctuant et flexible selon les acteurs sociaux qui s'y investissent quotidiennement. Dans ce contexte, l'art contemporain mexicain met en évidence les enjeux de pouvoir qui se négocient dans la mégalopole à partir d'une cartographie esthétique qui cherche de nouveaux paradigmes pour comprendre la dynamique de l'espace urbain. Ainsi, l'image de la ville moderne comme un lieu fonctionnaliste et optimal se voit fracturée par d'autres moyens d'interprétations spatiales qui permettent de penser le territoire à partir de ces antagonismes et contrastes. Une géo-esthétique qui rend compte des contraintes vécues dans l'espace urbain comme un lieu de sociabilité où se manifestent les expressions singulières et hétérogènes qui le font exister. À travers les interventions de divers artistes mexicains tels que Héctor Zamora, Abraham Cruzvillegas et le collectif Tercerunquinto, ma communication analyse comment l'art contemporain mexicain est en train de générer un récit géo-esthétique alterne qui nous incite à réfléchir sur les formes d'appartenance et d'activation de l'espace dans la ville de Mexico.

Grove, Jaleen (SUNY Stony Brook)
"Painted Into A Corner? What The Canadian School Didn't Illustrate (But We Can)"

Critically Canadian II: critical approaches to the study of historical art and visual culture in Canada prior to 1960
Friday, October 28, National Gallery of Canada, Auditorium, 9:00-10:30

There was once another vision of what national identity in art could be: in 1917, Chief Librarian George Locke provocatively referred to the John Ross Robertson Picture Collection at the Toronto Public Library as "the National Gallery of Canada," and explained that it was on par with National Archives, but would be "more accessible". Significantly, the 5,000 Canadian images included all manner of originals and reproductions. It was also highly illustrative, emphasizing people, places, and especially events. The Robertson Collection's celebration of Canadian achievement contrasted boldly with the narrowly defined "Canadian painting" typified by the depopulated, passive landscape ideal then promoted by the actual National Gallery in Ottawa.
Examining Canadian art from the perspective of the illustrative tradition offers alternative entry points into visuality. First, I will analyze the Robertson Collection's modes of accessibility: location, free copyright, familiar subject matter, media, and formal properties. Then I will discuss its reception, noting issues of prestige and the construction of "art" at the expense of illustration/print media, and the marginalization of the Collection. I then track the continuation of the illustrative tradition in popular and commercial art, and discuss some overlooked illustrators. Describing how illustrative art was materially engaged with, I find the national identity expressed by the Robertson Collection points to ways of understanding visual representation from the perspective of sensibility, personal ties, and social responsibility rather than art for art's sake. In the illustrative tradition, national identity is a fluid, negotiated, impure experience rather than a symbol; considering this fluidity may bring us closer to understanding what was "national" in visual culture 1900-1940.

Hamilton, Jen (Independent Artist)
"It takes Two to Tango: Satellite Navigation as Catalyst in the Collaborative work of Hamilton, Southern, and St. Amand"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

I am one of three collaborators with the artist group Hamilton, Southern, and St. Amand and since 2002 we have been using off-the-shelf GPS units and home-grown mobile phone-to-GPS programmes to explore movement, speed, and travel. We have a social and tactile approach to technology and work with audiences to explore location and sense of place. Through commissions, exhibitions and residencies we produce installations, performances and websites to explore how new technologies influence the way we inhabit an environment.
Through research online and our use of sat-nav technology, computer imaging, and electronic mail and teleconferencing online, our work is steered by digital tools. An 'analogue' output still remains the endpoint in exhibition, and whether it be sewing large canvases, or building satellite dishes, or boat hulls, the physical-labour work stage and built artifact in installation is in effect a way for us to reconcile for our propensity for exploring the intangible and the making of objects.
See satellitebureau.net and landlines.org.

Han, Ji-Yoon (Université de Montréal)
"Photomontages du désir chez Dora Maar, entre surréalisme et publicité"

Excavating the Art of Advertising
Saturday, October 29, SP435, 11:00-12:30

La publicité connaît dans l'entre-deux-guerres un essor tout particulier, lié à la multiplication des imprimés illustrés, et à une étroite association avec la photographie. En France, nombreux sont les photographes qui, tout en se livrant à des expérimentations d'avant-garde, répondent à des commandes de publicité (Albin-

Guillot, Sougez, Man Ray). L'œuvre photographique de Dora Maar présente la particularité d'être concentrée sur quelques années (1930-1938), durant lesquelles l'artiste côtoie les surréalistes et crée des images parmi les plus emblématiques du mouvement, tout en effectuant des travaux de commande, dont ceux de publicité sont désormais exposés et commentés comme des œuvres surréalistes, parfois sans mention de leur usage publicitaire.
Je voudrais, à partir de ce corpus encore trop méconnu, interroger les croisements entre photographie, surréalisme et publicité. Il s'agira de resituer les photographies dans leur lieu, leur contexte de publication, et d'analyser leurs entours (textes, légendes, mises en page). La question qui sous-tend mon étude est celle du projet surréaliste de transformer la perception par une remise en contact des sens, notamment du toucher et de la vue, alors que la modernité se caractériserait, selon Jonathan Crary, par l'autonomisation et le triomphe de la vision. Comment la contamination entre surréalisme et publicité, matérialisée par le médium photographique, a-t-elle contribué à troubler le regard ?
J'appuierai ma réflexion sur les textes de Walter Benjamin sur la publicité, la photographie, le surréalisme, et la révolution de la perception à l'âge mécanique. La réflexion contemporaine de W.J.T Mitchell sur la vie des images, notamment de l'image publicitaire, me permettra de penser la question de la synesthésie, du désir des images et du désir que celles-ci suscitent en nous. Si ma proposition s'inscrit dans le cadre de l'intérêt porté par les historiens de l'art aux produits de la culture de masse, il s'agira moins d'interroger l'immixtion de l'avant-garde et de la publicité en termes de signification des images, que de comprendre comment la circulation des images à travers plusieurs média – photographie, surréalisme, publicité – parvient à mettre le désir en branle.

Harding, Catherine (University of Victoria)
"Books and the Home in Trecento Italy"

Home Cultures
Friday, October 28, National Gallery of Canada, Seminar Room A, 10:50-12:30

With the rise of literary in later medieval European society, books became highly prized items for display as well as reading. In this paper, I will reconstruct key patterns in book ownership in relation to domestic spaces. The evidence suggests that people wrote family genealogies on the flyleaves of cherished works, and, the household diary, a new type of family record, emerged. Some of these books have simple illustrations. My paper analyzes the relationship between these new developments in literacy, verbal and visual, in relation to changing patterns of family life.

Hatch, John G. Jr. (University of Western Ontario)
"Robert Smithson's Happy Places of Ruin and Desolation"

Landscapes of Ruin
Saturday, October 29, SP435, 9:00-10:40

In 1968 the American artist Robert Smithson (1938-1973) announced that western culture had lost its sense of death. Everything culture did was aimed at preserving a certain order of things, a certain way of structuring life that simply didn't echo the reality of the natural world. In its place, Smithson sought to embrace an entropic landscape -- a dysfunctional ideal of sorts, which paralleled nature's own abhorrence for order. He paraded a number of contemporary examples that, for him, were sure signs of entropic behaviour, ranging from the modernist architecture of Philip Johnson to musak to Smithson's home state of New Jersey. A number of sources helped shape this approach on Smithson's part, the most obvious being scientific which included, for example, P.W. Bridgman's *The Nature of Thermodynamics*; however, literature and literary criticism as well played a fundamental role in helping Smithson (de)form his unique understanding of the world. A rich and somewhat eclectic tapestry of literary sources that included H.G. Wells, J.G. Ballard, Samuel Beckett, Jorge Luis Borges, William Burroughs, William Carlos Williams, Alain Robbe-Grillet, Roland Barthes, T.S. Eliot, and Alan Ginsberg, provided a vital impetus to bringing about a collapse of our traditional perception of culture in favour of Smithson's peculiar Shangri-La of

ruin. This paper examines the type of entropic landscape Smithson envisaged, one that would see a revival of the prehistoric, when humanity was closer to the entropic, in the formation of a post-historic world that will have regained its sense of death, and the tactics he adopted in achieving this goal.

Hickson, Sally (University of Guelph)
"Dangerous Beauty: Giuseppe Orologi's Dialogue on Art and Deception and Sixteenth-Century Venetian Collectors"

La Serenissima: the art and architecture of Venice
Saturday, October 29, SP417, 11:00-12:30

In 1562, the Gioliti press in Venice published an original work by the Vincentine scholar Giuseppe Orologi, a dialogue he called the *Inganno* (the *Art of Deception*). He chose as his interlocutors Lodovico Dolce, author of an important Venetian work on art theory, and Girolamo Ruscelli, one of the most influential of the prolific poligrafi that dominated literary society in the great age of the Venetian presses. At the heart of the dialogue is a somewhat satirical invective against painting and sculpture, which Orologi considered such powerful forms of imitation that they could hold sway over the intellect and the senses, becoming incitements to self-deception among those corrupted by their powers to deceive. In Orologi's mind, the deceptive nature of art, coupled with the enormous monetary value ascribed to art and antiquities by impassioned collectors, made these objects potent and dangerous agents of delusion, because the greed they incited persuaded dealers and owners them to value dead objects more than living people. Such cultural consumerism is symptomatic of a newly-emergent class consciousness in sixteenth-century Venice, leading to the indictment of those who consume art in a frenzy of conspicuous consumption, misusing it as a means of immortalizing themselves and establishing a false sense of worth.

Hilsdale, Cecily J. (McGill University)
"Unexpected Afterlives: The Translation and *Translatio* of Two Byzantine Books in Paris"

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
Saturday, October 29, SP415, 11:00-12:30

This paper traces the intertwined cultural biographies of two books from Byzantium that were housed the abbey of Saint-Denis until the 18th century. When the treasures of the royal abbey were dispersed following the French revolution, medieval manuscripts were transferred to what is now the Bibliothèque National while the sumptuous ars sacra objects went to the Louvre. Saint-Denis had held two medieval Greek copies of the Neoplatonic works of Dionysios the Areopagite, which had been offered as imperial gifts from Constantinople by two separate emperors in the 9th century and the early 15th century. The earlier book, whose pages were adorned with chrysography but not illuminations, was transferred to the Bibliothèque National, while the later copy which included two full-page miniatures and had been re-bound in French Gothic ivories, was accessioned into the Louvre where it can be seen today. A comparison of the entangled and unexpected afterlives of these two books reveals much about their transformation over time, both as objects of literal translation in an agenda of humanistic interests in Greek philosophy and philology, and also as objects of translatio as sacred relics in the development of hagiographic cult and kingship. Models for thinking through the biographies of objects over time have been formulated by anthropologists such as Appadurai, Kopytoff, Gell, and Gosden and Marshall. This paper concerns the particular art historical stakes associated with these more contextual understandings of objects developed in the social sciences. A reexamination of the cultural biography of these two books from Byzantium—the motivation and trajectory of their movement and their afterlives—ultimately offers the opportunity to consider the agency of objects in negotiating humanistic and hagiographic agendas as well as the cultivation of medieval patrimony in the service of statehood.

Hoeniger, Cathleen (Queen's University)
"The Fate of Titian's St. Peter Martyr Altarpiece during the Napoleonic Era"

La Serenissima: the art and architecture of Venice
Saturday, October 29, SP417, 11:00-12:30

After the French Revolution, the new government, known as the Executive Directory, initiated wars with continental European powers beginning in 1794, which ultimately engulfed most of Italy in the years 1796 to 1814. With Napoleon as general of the French army for the Italian campaigns, the conditions of the peace treaties stipulated that Italian city-states yield artistic masterpieces of ancient, Renaissance and Baroque sculpture and painting. In some cases, the journey from Italy to Paris resulted in substantial damage to the art, caused by long and hazardous trips over land and sea. For example, Paolo Veronese's very large canvas of the *Marriage at Cana*, taken on 11 September 1797 from the refectory of San Giorgio Maggiore in Venice, was torn in two.
The tragedy that befell Titian's altarpiece of the *Martyrdom of St. Peter the Dominican* was especially grave. Considered to be the most beautiful of all of Titian's compositions, the altarpiece from SS. Giovanni e Paolo in Venice was painted on a thick and very heavy wood panel. En route by ship to Marseilles, the crate containing the painting was soaked in a dangerous storm, seriously damaging both the wood panel and the paint surface. According to a report in the Paris exhibition catalogue, the surface appearance became so distorted that it no longer bore any resemblance to works by Titian. Apparently, this was almost fully rectified in Paris by a major restoration in 1800, involving the transfer of the paint layers to a new canvas and extensive reworking of the pictorial surface. It is now impossible to investigate the historical restoration work through technical examination of the painting, since Titian's altarpiece, returned to the Venetian church after the fall of Napoleon in 1815, was lost in the church fire of 18 August 1867. Nevertheless, in this paper, I will attempt to probe further into what actually happened when the painting was first damaged and then restored.

Hoffman, Katherine (St. Anselm College, Manchester, NH)
"The MacDowell Colony and the Freedom to Create"

From Artists' Colonies to Artists' Residencies
Saturday, October 29, SP201, 2:00-3:40

Described as the oldest artists' colony in the United States, the MacDowell Colony, founded in 1907, by the composer, Edward MacDowell and his wife, Marian, continues into the 21st century to be a haven for artists of diverse disciplines, from throughout the globe. The MacDowell's envisioned not only physical and mental time and space to create, but also realized the importance of interaction among artists from diverse fields, and that a sense of community was also important. The colony has assisted over 6000 artists, including many who were to become well known in their fields, including those such as Thornton Wilder, Aaron Copland, Leonard Bernstein, Milton Avery, and Faith Ringgold. This paper will discuss the origins of the colony, its development since 1907, and its current on-going significance at the local, national, and international level. The role of interdisciplinary and cross-cultural experiments and influences will also be considered.

Horacek, Ivana (University of British Columbia)
"The 'alchemical' art of the gift: The agency of objects in social relations"

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
Saturday, October 29, SP415, 11:00-12:30

Gifts of objects given between nobility of the early modern period acted as important participants in political and social affairs. Such objects not only bridged distances between relatives and friends and fashioned the status of the collector, they also contributed to the creation and maintenance of important connections between individuals and courts. This paper will explore a particular moment in time of the life of two objects that were given by Emperor Rudolf II (r. 1583-1612) to Christian II, Duke of Saxony of the

House of Wettin (r. 1591-1611): a bronze bust of Christian II made by Adrian de Vries and an object that upon one side features the coat of arms of Saxony of commesso di pietre dure, and on the other side (attached by an ebony frame) displays an allegorical oil painting on jasper-agate by Hans von Aachen. By examining the objects' materiality, I argue that both objects display a certain alchemical metamorphosis, a transition between two states of being: the state of nature and the state of artifice. In other words, similar to the process of alchemy in which metals are transformed and refined (a pursuit actively practiced at many courts in central Europe and at Rudolf's in particular), I demonstrate how within these objects nature was improved upon through human processes. I further illustrate how this "alchemical mode" contained within the materiality of the gifts of objects actively contributed to the initiation and refinement of relations between Christian and Rudolf.
Previous scholarship on gifts has tended to focus upon the performative efficacy of the gift in the production and reproduction of social relations and the representation of power and authority. In order to bring forward the agency of art and building upon recent critical attention to the ways in which the material world assembles the social world, I focus upon the ways that gifts of objects actively established and maintained connections and association between individuals.

Horowitz, Risa (University of Regina)
"Disciplining Art Practice: Boredom, Hobby and Expertise in Practice-Based Scholarship"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

Over the past several years my works have more frequently involved a blurring of the boundaries between expert-amateur, work-hobby, and leisure-productivity. Whether through playing music [in which I have limited training], taking road trips, gardening, or playing competitive Scrabble, my practice has become more and more imbued with a desire to integrate my daily life and professional activities. I am also in the unique position of having an active professional art career [www.risahorowitz.com], being one of the first cohort of Studio-Art PhD candidates within Canada [York University], and taking up a new faculty position as an Assistant Professor of Visual Art [University of Regina]. This intersection of professional roles allows me to further develop my exploration of the ways in which creative approaches to constructing and disseminating knowledge diverge from approaches accepted within university research structures.

House, Anna (University of Alberta)
"Filling the Home: The Universal Desire to Derive Meaning Through Possession"

Home Cultures
Friday, October 28, National Gallery of Canada, Seminar Room A, 10:50-12:30

The domestic interior emphasizes the intimate nature of collecting and helps to reveal the dialogue that exists between owner and objects.
Collecting and presenting in the home can be mulch-layered, revealing issues of ownership, human vulnerability, identity and intimacy. The domestic interior helps to define 'home', embracing both a physical and social space. The house itself comprises an important part of the home, as do its material contents and memories created within it. Many objects kept in the home serve as a reminder of the past and can act as a conduit for memory.
The materialization of family identity reveals that every household displays in its décor elements that testify to everyday events, and family history. Family identity, in this way, often becomes materialized through household items and decorative objects imbued with symbolic meaning by the persons who created the home space.
My work invites serious consideration of the presentation of the self through actions and objects, and examines the complex relationships that exist between our identities and the possessions that we choose to define us. I believe that the seen has a complex relationship to the unseen and the more we look the more is revealed to us.

Hubregtse, Menno (University of British Columbia)
"From Railways and Industry to a Global City: An Investigation of the Architecture and Artworks Commissioned for Vancouver's Concord Pacific Place"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 11:00-12:30

Within the last century, the north shore of False Creek in Vancouver has changed from an industrial space owned by the Canadian Pacific Railway, to a fairground for Expo '86, and finally to Concord Pacific Place, an urban residential mega-project containing high-rise condominium towers. The site's transformation into a high-density neighbourhood followed the provincial government's controversial decision in 1988 to sell the Expo '86 site to Li Ka-shing, the wealthiest man in Hong Kong at the time. Li's purchase of the land was expected to draw a substantial amount of foreign investment into the city. Critics of the sale opposed increases in Hong Kong immigration into Vancouver and feared that the condominium units would be sold exclusively to Hong Kong buyers. Li's firm Concord Pacific gradually developed and marketed its mega-project over the past twenty years. The neighbourhood contains low to mid-rise brick-faced buildings, which were designed to respond to the older industrial and CPR structures in the area. Soaring above these lower buildings are tall, thin towers sheathed in metal and glass. In my paper, I will discuss how changes to Canada's immigration policies during the mid-1980s and Vancouver's growing importance as a Pacific Rim city helped produce Concord Pacific Place. I will also discuss how public artworks commissioned for the mega-project recount a historical narrative that elides an important chapter in the site's history. The artworks refer to False Creek's industrial past, Expo '86, the site's Indigenous peoples, and the CPR, but they do not recall the history of the Chinese labourers who worked on the railway and settled in Vancouver's Chinatown, which is adjacent to Concord Pacific Place.

Ingelevics, Vid and Blake Fitzpatrick (Ryerson University)
"The After-Life of Rubble and the Berlin Wall Today"

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
Friday, October 28, National Gallery of Canada, Lecture Theatre, 10:50-12:30

The fall of the Berlin Wall in November 1989 is often reductively celebrated as the triumph of freedom over oppression; of democracy over communism; of the West over the East. Set in motion by the political realignments of the late twentieth century, the Berlin Wall indeed fell but, due to its symbolic weight, it was quickly resurrected to be gifted and sold around the world as well as carried away from Berlin in the pockets of souvenir-seeking Cold War citizens to far-flung locations. This collaborative presentation by Vid Ingelevics and Blake Fitzpatrick will chart the mobility of the Wall, post-1989, and address the question of what has happened to its rubble in a post-Cold War context. Working with notions of both geographic and temporal distance, this presentation will trace the Wall to North America and chart its after-life as an atomized and mobile ruin. The presentation will include photographic documentation of the Wall's current locations as well as excerpts from video interviews with individual fragment owners and institutional custodians of the massive "trophy" slabs. These interviews will be shown to highlight tensions between the history and the memory of the Wall. Drawing on an on-going artistic investigation by Ingelevics and Fitzpatrick titled "Freedom Rocks," the presentation will consider the meaning, memory and migration of this enormously symbolic artifact as depicted in displays of amalgamated Wall sections, as isolated sculptural slabs and in the form of the small, personal souvenir.

Innes, Randy (Trent University)
"Impermanence Arrested: Catastrophic Imagination and the Legitimacy of Ruin"

Landscapes of Ruin
Friday, October 28, National Gallery of Canada, Studio, 4:00-5:40

In *Socrates' Ancestor* Indra Kagis McEwen argues that the classical and academic approach to architecture was grounded in an admiration of harmonious and well-adjusted wholes. In classical thought, these well-made forms inspired recollection of the moment order became visible, and admiration of human skill. A well-built form furthermore had the potential of leading to a theory of participation in civic life. Recollection of the emergence of order and its formal arrest precedes the kind of passive reception of the built world that characterizes knowledge-as-observation, and to which Walter Benjamin refers. McEwen suggests that the permanence of the classical orders and of an idea of knowledge as seeing led to a forgetting of this emergence and of the importance of recollection in the formation of public life.
The eighteenth century saw the beginning of a period that has incorporated ruin into its cultural articulations. Ruins replace philhellenic orders and idealism as sites for considering the existential and material conditions of the world and of humanity. Andreas Huyssen has argued that the modernity that begins with the likes of Piranesi is a condition that is overshadowed by "a catastrophic imagination and an imaginary of ruins." This imaginary comes to propel modernism and the avant-garde, and Dalibor Vesely sees this as an imaginary in need of repair.
In this constellation western thinking has been plagued on the one hand by an idea of memory and recollection that is directed towards the realm of ideas, rather than towards the emergence of a built world that comes before us, and to which we in turn contribute. On the other hand western thinking has been plagued by a persistent desire to overcome all traces of what Vesely calls "divided representation" (and thus transform these traces into ruins).
This paper seeks to outline an understanding of the ruin that belongs to the condition of modernity as a distinctly memorial object. In this configuration the ruin is neither the sign of a culture that has fallen from an imagined integral condition, nor a symbolic form restricted to a set of disciplined meanings. This paper proposes that the legitimacy of ruin in the modern age derives from its capacity to re-introduce recollection and memory as central to the production of knowledge, and as a demonstration of the ongoing processes of world formation. Rather than being a sign of uncertainty or disorder, and rather than being a sign of a modernist drive for renewal and rehabilitation, the ruin introduces impermanence as a lasting characteristic of the modern condition.

Iron, Candace (York University)
"Henry Langley and Nineteenth-Century Church Architecture in Ontario"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 9:00-10:40

Volume 20, Issue 1 of *The Canadian Architect and Builder* once described Henry Langley as, "one of the oldest practitioners in the city of Toronto…identified with its development and progress for many decades." His career spanned from 1862 – 1907, although his failing health prevented him from actually practicing in his later years. Langley obtained his training from the Scottish architect, William Hay, from whom he garnered an extensive knowledge of Gothic architecture.
Langley's ecclesiastical designs can best be described as cross-denominational, as he was commissioned by nearly every denomination to create church buildings. Following the lead of his mentor, Langley's designs were primarily Gothic in style; however he adapted his medieval revival designs to suit the needs of each congregation/parish taking into consideration their liturgical requirements.
This paper will examine some of Henry Langley's nonconformist churches, their styles, plans, and architectural provenance.

Janssen, Shauna (Concordia University)
"Through the Aperture of Posthumanism: Ruin Imagery, Detroit, and the Future"

Landscapes of Ruin
Saturday, October 29, SP435, 9:00-10:40

This paper will critically examine a small selection of contemporary photographs depicting Detroit's ruin. Concerns guiding this inquiry into contemporary ruin imagery reside in the way in which these photographs capture nature's agency in an architectural context; their spatial and visual affect; what these photographs de-familiarize; and the processes by which the ontologies of non-human forces are reclaiming urban spaces. The city of Detroit remains the larger signifier of my inquiry into urban ruins; their future, as well as the current status of precarious, unresolved architectural and urban conditions are a part of my larger doctoral project.

Like the tropes of failure and blight, aesthetics have always pervaded the discourse on ruin imagery and reproductions of urban ruins. The creation of ruin imagery (be it through film or still photography) is a trace that evokes a historical pathos for architectural ruins. What I seek to illuminate in this paper, however, is what the preoccupation with aestheticizing *obscures*, and to counter this by drawing from the notion of "material semiotic traces." (Haraway, 2008) A semiotic analysis allows a critique of ruin imagery that signifies the aesthetization of urban ruin, as well as what the images *fail* to signify about these spaces and their wider socio-cultural and urban history.

What does a posthumanist observation of ruin imagery bring to bear on the value and future of urban ruins? Drawing from feminist philosopher Elizabeth Grosz's concept of futurity and, to some extent, Bruno Latour's actor network theory, this paper seeks to move beyond the pervasive presumption that architectural ruins and urban decay signify the end of things. My thesis is that a posthumanist treatment of ruin imagery, *vis à vis* a semiotic critique, has the potential to make visible the multiple, historical and non-human agents and subjectivities that are coming to the fore in urban spaces.

Rather than perceive sites of ruin and urban decay as spaces reaching the end of things, this paper will argue that the affective power of these sites (seen in part through ruin imagery) rests in their metabolizing processes, ontological forces, uncertain and, perhaps, multiple possible futures.

Kavaler, Matt (University of Toronto)
"The Diaspora of Netherlandish Sculptors in Europe: 1580-1620"

The Global Baroque in Postcolonial Perspective
Friday, October 28, National Gallery of Canda, Cloak Room, 4:00-5:40

Although discussion of Netherlandish painting during these years has dominated scholarship, sculpture was also a highly prominent art and nearly as prestigious in many European capitals. Netherlandish sculpture developed largely in foreign territories, as artists traveled seeking well-heeled patronage for their expensive craft, while the consequences of the revolt and iconoclasm had sharply reduced opportunities at home. In many of their new cities, Netherlanders defined or helped define the sculptural discourse. Adriaen de Vries in Prague, Alexander Colin in Heidelberg and Innsbruck, Hubert Gerhard in Munich and Bavaria, and Willem van den Blocke in Gdansk were the most famous practitioners in central Europe. In Italy, the older Giambologna was joined by Pierre Franqueville, Gillis van den Vliete, Niccolò Pippi from Arras, and Jacob Cobaert. One reason that Netherlandish sculpture of this period has only recently drawn attention is precisely that it played out mostly abroad, thereby defying the desires of nationalist scholarship.

Kay, Nancy (Merrimack College, MA)
"Alien Nations and their Triumphal Arches: A Closer Look at Dutch-English Relations through Public Spectacle"

The Global Baroque in Postcolonial Perspective
Friday, October 28, National Gallery of Canda, Cloak Room, 4:00-5:40

Early modern triumphal entries have drawn increasing attention for their cultural as well as artistic value. While written descriptions and festival books have allowed art historians to assess the role important artists such as Peter Paul Rubens played as designers of the temporary structures for royal entries, this paper shifts the focus toward the often overlooked contributions of foreign nations, by comparing two arches that shed

light on the history of Dutch-English relations. The arch erected by the English merchants for the Joyous Entry of Philip II into Antwerp on 1549 celebrated the history of London as a city founded by Constantine and his mother Helen and vowed eternal loyalty to the Habsburg crown. The merchants were allowed to erect their arch on a privileged site: the entrance to the main forum, or *Grote Markt,* where many of the related events took place. Soon, these same English merchants pulled out of Antwerp, built their own Royal Stock Exchange, and went to war with Habsburg controlled countries, while Antwerp lost its status as the most important international center of trade. By 1604, Dutch refugees (largely from Antwerp) in London, then its largest alien nation, sponsored an expensive and admired triumphal arch for the Royal Entry of James I. As exiles, their message to the new King of England was a plea to restore their beloved homeland to its former glory, once again installed in a site that maximized the impact of its visual and verbal discourse.

Kemp, Jamie (University of Victoria)
"Private Reading, Public Knowledge: Images of Intentionality and the Later Life of Bartholomaeus Anglicus' Encyclopedia"

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
Friday, October 28, National Gallery of Canada, Studio, 9:00-10:30

In our current "information age," encyclopedias have the distinction of being among the first categories of books to be considered replaceable by digital media. It might be assumed that the properties which have pushed large, glossy reference books close to extinction are among the unquestionable hallmarks of a genre that is closely associated with claims to comprehensiveness, the authority of tradition and the display of rigidly organized knowledge. Intuition may likewise tell us that the unstable and collaborative nature of wikipedia is a thoroughly postmodern phenomenon that is incompatible with works produced during the 13th Century explosion of encyclopedic writings. In truth, however, the features which signaled expected relationships between the reader and the authority of the encyclopedia were continually negotiated in the middle ages. Focusing on images of lay "intentional thinkers" and the vision of the author as a mirror to the reader, this paper examines the cultural biography of a 15th Century French copy of Bartholomaeus Anglicus' On the Properties of Things (BnF Français, 9141). The visual emphasis on the rearticulation of information in the social sphere suggests that manuscript copies of the text were considered changing and malleable storehouses for collective knowledge. These illustrations show that, despite the rising importance of silent reading among elite audiences, even books long associated with private study maintained an important public function. This role, which varies in significance throughout the reception history of the work, is bound up in the social interactions between objects and groups of individuals who are capable of transforming texts, images and their meanings.

Kennedy, Jen (Binghamton University)
"Self-producing Politics: Michèle Bernstein's *All the King's Horses* as Self-Representation and Media Critique"

Represented Pasts / [Media]ted Memories
Friday, October 28, National Gallery of Canada, Studio B, 2:00-3:40

Part *roman-a-clef*, part autobiography, part exercise in *détournement*, Situationist International (SI) co-founder Michele Bernstein's first novel, *All the King's Horses* (1960), straddles disciplinary boundaries and literary styles. Most curiously, it deliberately and explicitly reproduces the formula of bestsellers by Françoise Sagan, the literary ingénue and *enfant terrible* whose debut novel, *Bonjour Tristesse* (1954), infamously captured the changing definition of what it meant to be young and female in postwar France. One of the more unorthodox texts associated with their oeuvre, *All the King's Horses* is also an unique account of the founding year of the SI (a moment otherwise carefully mythologized by the group's self-proclaimed leader, Guy Debord); a witty and biting look at the youthful, wasteful, and libidinal side of a

group of left-bank misfits, using fragments from the field of mass media representations they critiqued to construct their own portrait. Indeed, by casting herself and her Situationist co-conspirators in a Sagan-esque romance, Bernstein quite unexpectedly - but ever so playfully - performs the same spectacular reproduction of which she accused contemporary youth just a few years earlier in the journal *Potlatch* when she wrote, "the term "young" is required for advertising purposes. And the kids, conscious of the beefsteak they're being offered, produce nothing but merchandise on demand." Looking at *All the King's Horses* in relation to the mass media sources that lend it both its content and form, this paper will consider the models of subjectivity and history produced by Bernstein's unusual approach to representing her self, her peers, and the recent past.

Keshani, Hussein and Nathalie Hager (University of British Columbia)
"First Takes: World Art History and Undergraduate Programs"

Global Art Histories in Canada
Saturday, October 29, SP100, 2:00-3:40

The design and teaching of undergraduate art history programs is perhaps the most important arena in which the aims and reach of World Art History can be gauged and examined most closely. Making decisions about how and what to teach about the world's visual cultures and art practices are not simply pedagogical problems but theoretical ones where confronting the operative concepts of Art, the discipline of Art History and the underlying cultural politics becomes unavoidable. In the first part of this paper, Dr. Hussein Keshani, will chronicle UBC Okanagan campus's Art History and Visual Culture program's ongoing shift towards a more globally oriented approach and examine the practical and conceptual challenges invoked by the process. He will put forward the view that the field of world history offers many instructive models to consider when trying to globalize undergraduate art history curriculum. In the second part, first year PhD candidate Nathalie Hager will introduce her proposed research project on approaches to the World Art History debate and pedagogy. In particular, she will discuss her plans to investigate whether introductory art history courses in the U.S. and Canada are moving towards a world art historical approach and, if so, how that is defined, what kinds of approaches are being taken, what resources are being used and why.

Klebanoff, Randi (Carleton University)
"Augustine, Aquinas and Renaissance Naturalism"

Immateriality in Premodern Naturalism
Friday, October 28, National Gallery of Canada, Studio B, 10:50-12:30

Much has been said about the role an emphasis on empathetic engagement in late medieval devotional tracts plays in the rise of Renaissance naturalism. This paper discusses, on the other hand, ways in which traditional theological texts by Augustine and Aquinas provide support and justification for the visual embodiment of God and the blessed in heaven employed by Renaissance artists. I will look at a sample of art works that eloquently explore the theological mechanics of a material vision of spiritual bodies and an embodied God.

Knight, Janina (Queen's University)
"Imagining the Appearance of Ancient Rome: Late Sixteenth-Century Drawn Reconstructions of Antique Monuments"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Saturday, October 29, SP435, 2:00-3:40

During the last half of the sixteenth century in Rome, there developed a desire amongst many artists, architects, and antiquarians to visualize the original appearance of the city's most famous ancient monuments. Although these ruins had often been drawn by artists interested in the city's landscapes, or

studied by architects aspiring to emulate the classical style of architecture, the idea of producing imaginative reconstructions of antique buildings was innovative at the time. Using literary sources, coins, and the remains of buildings, artists turned to the medium of drawing for producing their inventive architectural reconstructions. These drawings (and the subsequent engravings made after them) were produced not only for curious artists and architects, but also for antiquarians, whose intellectual pursuits were complemented and inspired by these creative works of art.
This paper will discuss the reconstructions found in two collections of drawings, both produced near the end of the sixteenth century. The first is a codex of drawings by an anonymous draughtsman found in the Pierpont Morgan Library, which juxtaposes depictions of Rome's monuments in the Cinquecento with illustrations of the same buildings as they may have looked in the days of the emperors. The second subject will be the works of G.B. Montano, who arrived in Rome in 1570 and was soon primarily concerned with drawing imaginative, though often inaccurate, reconstructions of Roman buildings.
What is most intriguing about these works is their fantastical nature, an unsurprising characteristic considering the badly deteriorated state of many ruins by the sixteenth century. This paper will discuss these two collections of drawings with a view to understanding how artists of this period imagined ancient Rome to look, and how their own aesthetic tastes affected the images they produced. Furthermore, the complementary role of such drawings to antiquarian pursuits of the time will be considered.

Knowles, Rachelle Viader (University of Regina)
"Recent works in video"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

I am an artist and educator working in a variety of mediums, most frequently in video installation. I am particularly interested in developing projects that explore relationships between people and places as textural narratives, visual representations and as physical engagements, often using the 'conversation' as a model or metaphor for shared human experience. My video installations follow two paths: multi-channel synchronized works created for exhibition within galleries, and site-specific works created in-situ. I will present recent projects developed during international residencies, and current works in progress. See http://uregina.ca/rvk.

Knox, Giles (Indiana University)
"Late Titian, According to Vasari: Painterly Paragone in Seventeenth-Century Art"

La Serenissima: the art and architecture of Venice
Saturday, October 29, SP417, 11:00-12:30

The open, brushy, painterly late style of Titian represents, arguably, the most important Venetian contribution to the history of European painting. Without his decisive break from techniques of painting that sought to conceal themselves the history of seventeenth-century painting would have been quite different. That much is obvious, and it is not the aim of this paper to walk again along the pathways of Venetian influence on Baroque painting. Instead, what I wish to discuss is the fact that this Venetian brushwork was received more often than not with an accompanying sidecar of theoretical baggage written by Giorgio Vasari. A champion of *disegno*, Vasari had little time for what he saw as the formless brushwork of the late Titian, pillorying it for its lack of resolution up close, and for its obvious revealing of the actions of the artist's hand.
The emphasis on the hand implied by painting with visible brushwork brings up the *paragone*, or comparison between the arts of painting and sculpture. It does so because sculpture was always vilified for being too mechanical. Isn't painterly painting in the Venetian manner just as mechanical? It is to the thematization of the mechanical in seventeenth-century painting that this paper turns. Using the examples of Velázquez's *Forge of Vulcan*, Vermeer's *Art of Painting*, and Rembrandt's *Aristotle Contemplating the Bust of Homer*, I will argue that painters all over Europe understood and developed Venetian painterly

brushwork with Vasari's terms of reference in mind, all the while articulating positions antithetical to the great Tuscan writer. Velázquez and Vermeer proclaimed the superiority of painting to sculpture, while acknowledging at the same time that it was not the mechanical actions of the hand that separated the two arts. Rembrandt, for his part, radically collapsed the two arts into one.
What I am hoping to demonstrate here is that the influence of Venice was not simply a matter of painterly freedom making its way north like a warm spring breeze; instead, its reception was inflected by the complex theoretical assumptions attendant to that freedom.

Korczynski, Stephanie M. (St Francis Xavier University)
Ice crop? Ice famine? Ice harvest? Ice dealers? ICE HOUSE!

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Saturday, October 29, SP435, 2:00-3:40

Dartmouth, Nova Scotia –"The City of Lakes"- has a one hundred and twenty year history of a natural resource based industry known as ice cutting. For more than a century, the "ice harvest" was an annual event employing hundreds. With this industry came unique methodologies, marketing, tool design and architecture. In the days before electric refrigeration the cutting and marketing of lake ice was one of Dartmouth's largest industries. Companies produced between four and five hundred blocks of ice an hour and had ice houses that housed over six thousand tons. These houses were amazing structures that enable ice to be stored all summer. This paper will explore the early construction of underground storage chambers, inspired by European industries and cemetery vaults through the development of unroofed ice houses and finally the gradual development of Nova Scotia's large, barnlike structures, many of which survived into the 1950's. One of the last standing on the shore of Lake Banook was over one hundred feet long and twenty feet high and had enough lumber in its construction to build six houses. The ice cutting processes, slide and pulley systems and insulation of these enormous ice houses will be explored. First person accounts of the ice industry in Dartmouth add much to this study. Furthermore, the connection of Dartmouth's ice harvest with the Titanic, the West Indies and the city of Boston will be discussed.

Koval, Anne (Mount Allison University)
"Re-Inventing the Art Historian"

Table For One: Teaching Art History When You're the Only Art Historian
Saturday, October 29, SP201, 4:00-5:40

For this panel I will address issues around surviving the isolation of being the sole art historian in a Fine Art department in a small liberal arts university. I feel the key to survival is to reinvent what it means to be an art historian. For me it is acknowledging that the traditional model of an art historian will not suffice in these circumstances and for teaching purposes, you move from being a specialist in your field or period, to becoming a generalist, a jack-of-all-trades, so to speak. While this is not an ideal situation, by reinventing the term art historian, or even academic, it allows for a broader spectrum of ideas to circulate in your classes and also in your research. The interdisciplinary nature of a liberal arts university lends itself to this shift in pedagogy and I think the model at my own university could be much expanded, although in my own classroom and research it has already embraced a multi-disciplinary pedagogy.

Lamoureux, Johanne (Université de Montréal)
"L'inflation événementtielle de la collection muséale"

The Convulsive Museum: Reinventing the Collection
Friday, October 28, National Gallery of Canada, Auditorium, 10:50-12:30

La santé économique des musées dépend de plus en plus étroitement du succès de leur programmation. Conséquemment l'attention portée non seulement au développement mais aussi à la recherche sur les

collections diminue du seul fait des ressources professionnelles et budgétaires englouties dans l'organisation des expositions. Mais comment attirer les foules dans les salles de la collection permanente en dehors des moments, nécessairement rares, où un musée acquiert une œuvre exceptionnelle ou se dote d'un nouveau pavillon ? Plusieurs stratégies semblent désormais exister : la mise en circulation bien ciblée d'une partie de la collection voire la création de succursales internationales d'un musée, les cartes blanches proposées à des commissaires invités, l'insertion d'œuvres ou même d'expositions contemporaines au sein des œuvres de la collection permanente, etc. Ce faisant, le musée introduit dans la durée plus lente et moins épidermique de la collection des interventions plus convulsives. La collection se trouve dès lors affectée d'une temporalité différente qui la rapproche de celles des collections de la haute couture, envisagées non comme un ensemble plus ou moins pérenne mais comme un spectacle saisonnier et contingent présenté sous un label de marque. Quelles sont les conséquences de cette nouvelle inflation de l'événement sur les mises en récit de l'art qui se déploie désormais au musée ?
Art museums' economic resilience is predicated on their successful programming but such a success is voracious of time, human resources and money, depleting the attention left to the development, care and research of the permanent collection. How can a permanent collection keep drawing big crowds**?** Over the past decades, diverse strategies have been put forward by museums to achieve this very goal: franchising the museum and circulating the collection through international satellites, inviting guest curators to rediscover neglected aspects of the collection, inserting contemporary art works or contemporary art exhibitions in the midst of the permanent display of the collection. By so doing, museums trouble the usual temporality of the collection and try to reinvent it under the more convulsive – and more viewer-enticing – mode of events. They seem to rethink the *collection* akin to the model of haute couture: a contingent and seasonal display presented under a quality signature. What, then, are the consequences of this new triumph of event-fabrication for the art historical narratives deployed by the museum?

Langford, Martha and Sharon Murray (Concordia University)
"Reflexivity Redoubled: Family Photographs as Objects of Art Historical Research"

New Photographic Histories in Canada
Saturday, October 29, SP100, 9:00-10:40

Art historical study of vernacular photography operates in close proximity to other disciplines, especially those focused on human subjects, their social arrangements, systems of belief and material culture. Anthropologists, ethnographers, oral historians, and psychologists are the photographic historian's neighbours, and interdisciplinary transfers of insights, methodologies, and ethical guidelines have productively complicated their task of visual interpretation. The principle of reflexivity, adumbrated by anthropologist Jay Ruby (1980) in relation to ethnographic film was immediately repurposed to inform photographic theories of representation. Roland Barthes's phenomenological attendance on himself as a photographic subject-in-formation cut a parallel path through private photographies (1980). The earliest calls for reflexivity treated photojournalists and social documentary photographers as investigators; some critics sought acknowledgements of ideology and coercion in the photographic act, while others made room in their analysis for sociological and psychological concepts of social encounter, performance, and exchange. That these lights should ultimately be shone on the historians and theorists themselves was inevitable, given the performative turn in feminist, postcolonial, and psychoanalytical approaches to the study of material culture. The memory work of Annette Kuhn (1995) and Marianne Hirsch (1997) is apposite here for its excavation of the authors' family photographs. Langford's book, co-authored with John Langford, on their father's Cold War tourism (2011) and Murray's multi-generation study of Baptist missionaries in India (2009; ongoing) contain difficult knowledge in their family frames. Our paper, scripted as a public conversation, explores the boundaries between private and public; album and archive; sentimentality and reflexivity

Lauder, Adam (York University)
"Media Matters"

Trafficking Documents: Researching, exhibiting and teaching conceptual art in Canada
Saturday, October 29, SP435, 4:00-5:40

The recent exhibitions Documentary Protocols and Traffic have stimulated new scholarly interest in the history and historiography of conceptual art in Canada. Both exhibitions proposed resolutely materialist readings of conceptualism by shifting the focus onto documentation and documentary systems of exchange and preservation. In particular, Documentary Protocols and Traffic substituted the material figure of the "network" for national, regional and biographical frames of reference. Yet, it is notable that neither exhibition applied a medium theory approach to conceptualism, despite the technological overtones of the term "network."
Responding to this gap, "Media Matters" proposes to pursue the historiographic implications of German media theorist Friedrich Kittler's proposition that "media determine our situation" (1999: xxxix). Kittler's medium theory builds on the insights of Canadian media scholar Marshall McLuhan (1911-1980), a major influence on conceptualism in Canada during the 1960s and 70s. McLuhan's writings on the transformative impact of information technologies, in particular, were influential on such artists as N.E. Thing Co. and Les Levine in developing early networked practices. This paper applies medium theory as a lens for resolving the media ecology within which the politics of the network probed by Documentary Protocols and Traffic were grounded. The outcome of this historiographic exercise will be a preliminary picture of what a media ecology approach to conceptualism in Canada might look like as applied to the networked facsimile transmissions of NETCO and the closed-circuit television work of Levine.

Lauzon, Claudette (OCAD University)
"Persistent Visions of Falling Bodies: Afterimages of 9/11 in Contemporary Art"

Atrocity and Photography: Reframing the Debates
Friday, October 28, National Gallery of Canada, Green Room, 9:00-10:30

In his study of photographs taken surreptitiously at the Auschwitz concentration camp, Georges Didi-Huberman observes that documentary images, no matter how troubling to look at, or even contemplate, are produced and circulated "*malgré tout*"—in spite of everything. The task at hand, he insists, is not to judge or debate their existence, but instead to take responsibility for the very nature of this fraught existence. This paper examines a group of photographs defined by their almost complete absence in the visual public realm: the countless images of bodies plummeting from the flaming towers of the World Trade Center on September 11, 2001, many of which appeared briefly following the disaster but all of which were quickly censored from mainstream media. Focusing on two works of art—Paul Chan's *The 7 Lights* (2005-8) and Alejandro González Iñárritu's untitled contribution to the film compilation *11'09''01* (2004)—which insinuate images of falling bodies into the picture frame as ghostly apparitions that refuse visual exile, I argue for contemporary art's unique capacity to enforce a kind of "persistence of vision," haunting the viewer with the return of repressed images, and in the process enabling critical insights into the ways in which we are called upon to witness atrocity, *malgré tout*.

Léger, Marc James (Independent scholar)
"Canadian Cultural Production in the Context of Globalization"

Global Art Histories in Canada
Saturday, October 29, SP100, 2:00-3:40

Canadian cultural studies scholar Imre Szeman has argued that globalization is the name for the neoliberal political project and the situation within which History returns through international competition among nation states. This is nowhere more evident than in Canada's privileged role within G8 and G20 nations and its complicity in imperialist economic policies and military incursions abroad. Szeman argues that globalization signals a shift from postmodernism's emphasis on culture and representation toward that of macro-political issues. In this context probably the most notable shift in the art of the last decade is the

return of an anti-capitalist politicization of cultural production. During the last few years, Canadian museum and academic institutions have gradually accommodated the neoliberalization of culture and education. The systemic dependency of advanced cultural fields on external sources of funding has opened them up to increased political engineering, leading to a market model for culture in which creative and cultural products are expected to contribute to economic vitality. This paper looks at the politics of capitalist globalization as a significant but typically disavowed factor in Canadian cultural production. It does so through a focus on social networking, allodoxic lifestyling and biopolitical activism, the distinct features of what Giorgio Agamben defined as the new stage of global production.

Legge, Elizabeth (University of Toronto)
"The Angel of History in the IKEA "as is" room: two interventions in the history of domestic objects"

Home Cultures
Saturday, October 29, SP417, 4:00-5:40

Domestic possessions are tools not only as literal implements, but as instruments for declaring who we think we are: the household is "the faithful and talkative indicator" of "income level and social ambition" about which all inquisitors dream." These criteria of utility or social status have given way to sheer unfocused accumulation, evidenced in the current reality television fascination with hoarders and "couponers." This paper investigates two recent interventions that adapt the loftily laconic positions of conceptual art to the anxiety-inducing negotiations with things as lived with, both as literal tools and aspirational masks: Heidi Overhill's inventory of every single thing in her house, that fuses museum classification with the U.S. standard *Diagnostic and Statistical Manual of Mental Disorders*, and the New York auction catalogue "Important artifacts and personal property from the collection of Lenore Doolan and Harold Morris". Capitalizing on the decisive breakdown of the categories of art and objects, and of a more general dedifferentiation of categories of objects – ornaments, toys, gadgets, electronic devices, appliances --- these two projects direct us to the operations of "stuff" in our economically catastrophic times. These two projects take on the unwieldiness of ordinary things and the dishevelment of domestic routines and relationships, with an incisive wit that proceeds from Mary Kelley via Michael Landy to Hallmark card sentiment and the weeping hoarders of reality television's "Clean Sweep" program. They offer an entirely new tone for considering bourgeois consumption at the time of its "epic fail".

Lerner, Loren (Concordia University)
"Spirituality and Home in the Video Works of Sylvia Safdie, Marisa Portolese, Marielle Nitoslawska and Sarindar Dhaliwal"

Home Cultures
Saturday, October 29, SP417, 4:00-5:40

This presentation explores the idea of spirituality and home in the video works of Sylvia Safdie, Marisa Portolese, Marielle Nitoslawska and Sarindar Dhaliwal. Coming from different religious background, and despite not adhering to traditional religious practices or beliefs, these artists deploy a variety of techniques to interweave religious, cultural and secular threads into the cultural meanings of home and homeland. These visual motifs of religion including works of art, buildings, objects and the natural world act as catalysts for reinvigorating a personal sense of spirituality. Simultaneously, a reservoir of cultural memories and religious knowledge sustains and renews their attitudes. Each video, in effect an ethnic and aesthetic search for self-definition offers a textured sense of being that relates to home. Portolese and Dhaliwal initiate the conversation through connecting with their mothers, recuperating past narratives and creating new visions. Safdie suggests the interplay between Moroccan Jewish and Moslem cultural traditions that preserves the richness of a universal spirituality. Nitoslawska creatively recreates the Grey Nuns Church in Montreal in a way that sustains an informed knowledge of the historical texts and religious rituals of this community.

Link, Anne-Marie (University of Alberta)
"Skeleton And Scripture: The Anatomized Body and the Enlightenment Bible"

Immateriality in Premodern Naturalism
Friday, October 28, National Gallery of Canada, Studio B, 10:50-12:30

This paper focuses on an eighteenth century engraving of an anatomized body, separated into its components of bone (in the form of a skeleton), nerves and muscles. What is unusual about this image is that it is located in an early eighteenth century illustrated and annotated German Protestant Bible, where its inclusion is claimed to be necessary for a new age. Body knowledge is to be made visually available to the 'common folk' through the medium of a new bible, no longer constrained by theological censorship or learned privilege. The paper engages with these claims when it considers how this anatomical image negotiates its naturalistic/scientific and immaterial/sacred claims. It will suggest that the image of the skeleton in particular is an important component of mediating between the sacred and the scientific for a larger, non-elite eighteenth century viewership and that it contributed to the emancipatory goals of the enlightenment. The discussion of the image will consider several discursive fields, including those of late seventeenth and early eighteenth century anatomical illustration, physico-theology, *Totentanz*, and picture theory.

Longchamps, Denis (Independent writer and curator, editor of *Cahiers Métiers d'art/ Craft Journal*)
"'Sloppy Craft': A Critical Look at Tradition"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Saturday, October 29, SP100, 11:00-12:30

The perception of Laurent Craste's latest body of work has aroused a wide range of reactions. For purists it is seemingly sloppy work, for others it is funny in a Disneyesque way—as if the dancing teapot from the animated movie Beauty and the Beast had suddenly rebelled and committed murder. Is the work of Craste the sign of a ceramist conceptualizing his own lack of skill? This brings to mind Quebec glass artist François Houdé's Broken Bowls series presented at the beginning of the 1980s at the Elena Lee Gallery (Montreal). In both cases, the primary reading of the work remains at the level of skill, of traditional technical perfection unattained. In Houdé's work, the sloppiness was a desired result: pieces of glass were left scratched, the wire-and-glue reconstruction visible. In Craste's pieces, their deconstruction is skilfully crafted, polished and painted. His vases are reminiscent of those that came out of the golden age of the Sèvres manufacture in the eighteenth and nineteenth centuries. Historically, the Sèvres porcelains were embedded with social status and some were exclusively reserved for the royal entourage. But Craste's Sèvres-like pieces are bent and folded, broken and pierced and then inserted into a 'mises en scène' created by adding a baseball bat, or a wrench, or an axe. Craste's discourse thus takes on a different meaning and his pieces become layered with interpretations that are historical and, paradoxically, contemporary by criticizing the very market that consumes them.

MacDonald, Juliette (Edinburgh College of Art)
"'Sloppy Craft', creativity and community in 'Glasvegas'"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Friday, October 28, National Gallery of Canada, Green Room, 2:00-3:40

In the 19th century John Ruskin, William Morris and leading members of the Arts and Crafts Movement recognised the value of cultivating craft practice; even if objects were roughly done rather than perfectly made the creative engagement in craft afforded the self-expression and renaissance of community of their ideal.

In the 21st century rising interest in community craft projects and craft blogs, and the social connections to be made through engaging with and sharing of such creative processes continues to enable individuals to view craft skills as an indicator of self expression and of community. Furthermore being engaged in a project from start to finish and to share it with others represents a move away from the alienation and passive consumption prevalent in contemporary society towards engagement and contribution.
The social anthropologist Tim Ingold has much to say about creativity, agency and materiality. In an essay on materiality he states his intention is ―to shift the focus on to processes of formation rather than on final products, and to flows and transformations of materials as against states of matter.‖ (Ingold, 2008). Ingold's aims for a shift of emphasis and his arguments, elsewhere, for thinking about creativity as a generative and iterative process, provide an interesting approach for evaluating _sloppy craft' and its associations with creativity and community.
An analysis of community projects in Glasgow will provide material with which I intend to assess the relationships between _Sloppy craft', creativity and community.

*Glasvegas is a local term for Glasgow, Scotland

MacNayr, Linda (University of Victoria)
"Assimilating the Empress: Depictions of Carlota within Mexican National Narratives"

Latin American Art
Friday, October 28, National Gallery of Canada, Seminar Room B, 9:00-10:30

This paper problematizes three twentieth-century incidences of transformative images of Carlota within national narratives inflected with regional or gender imperatives. Two depictions occur within large, multi-figure summations of Mexican history: a monument designed by Manuel Amabilis Dominguez, sculpted by Rómulo Rozo, and situated in Mérida on the Yucatan peninsula, and Diego Rivera's Mexico City mural entitled Sueño de una Tarde Dominical en la Alameda Central. These mid-century, officially commissioned works address the construction of national identity and both representations of the Empress are consequently influenced by invocations of indigenous culture; conversely, I contend that distinctions between these images of Carlota derive from her engagement in the history of each location. Carlota's nineteenth-century visit to Mérida is commemorated in Mérida's municipal museum and it was she who funded the restoration of Mexico City's Alameda. The latter is additionally a theme in the third incidence of depictions of Carlota, collectively the dynamic illustrations for ¡Adíos mama Carlota!, a popular 1980s history by Rafael Gallur and Orlando Ortiz of Mexico's imperial era. These images recall the appearance of actor Bette Davis as Empress in a 1942 film, Juarez - a visual reference expressive of increasing cultural, social, and political interchanges with the United States. Gallur and Ortiz reclaim the original intent of this film as a critique of foreign intervention and challenge gender portrayal in dominant Western historiographies through strategic images and anecdotes describing Mexican women as strong and confident in contrast to a naïve and impulsive Carlota.

Mace, Jessica (York University)
"Gothic Revival Clergy Houses in Canada West"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 9:00-10:40

This paper will examine a select group of houses in Canada West that were built for members of the clergy in accordance with Gothic Revival churches. It is well-known that the Gothic Revival style spread like wildfire in Canadian church architecture, though the houses affiliated with these churches have been little-studied. Churches in Canada West at the time closely reflect trends and ideas that were taking place in England and either followed strict rules or were based on specific models. The situation for creating a Gothic Revival house, however, was rather different as there were no set rules and, most importantly, few surviving medieval examples. The application of the Gothic style for houses, then, became a difficult task

even for highly skilled architects. With clergy houses, a specific type of house for a specific member of society, several questions are raised: to what extent do these houses reflect the churches to which they belong and to what extent are they following trends in domestic architecture? As the clergy were members of high standing in Canadian society, how do their houses compare to large secular homes? To what extent did they influence lay houses in their communities? This paper will present a small case study in order to highlight the nature of the relationship between Gothic Revival churches and the houses for their clergy.

MacDuffee, Allison
"Camille Pissarro's *The Stevedores*, 1893: The development of an idea through five drawings"

Drawing in Art and Architecture
Friday, October 28, National Gallery of Canada, Seminar Room A, 4:00-5:40

A drawing can be a preparatory step in the artistic process, or can be created and exist as a work of art in its own right. I will be examining a group of drawings that play both of these roles. They relate to *The Stevedores*, a drawing by Camille Pissarro that was reproduced in an anarchist-themed issue of the Parisian literary journal *La Plume* in 1893.
Pissarro's treatment of this motif went through several stages. The first drawing was prompted by his interest in the port of Rouen; the artist recognized its applicability to *La Plume* afterward. As Pissarro wrote to a friend, "fortunately I had done this motif during my stay in that city [Rouen]…." This first drawing can most likely be identified with a charcoal drawing in the Louvre. It focuses on three figures, two of them shoveling coal into a sack held by a third man in the centre.
Two other drawings seem to be intermediary between the Louvre sketch and the published version. One of them (Ashmolean Museum), is on tracing paper, so it was probably not the first sketch. Another (Mount Holyoke College) is similar but not identical to the *La Plume* drawing. Another, more elaborate version (art market, 2002), may postdate the *La Plume* version.
The version of this subject published in *La Plume* (Figure 98) has important changes from the Louvre sketch. While these changes were probably made partly to facilitate the reproduction process, they also affect the image's political meaning. The men are now seen working at the edge of a large pile of coal that looms over them. Subtle changes to the costumes, poses, and placement of the men make them seem more oppressed and confined, yet also more powerful. Adapting the motif to the anarchist context, Pissarro has changed it from an observation of everyday life to a polemical statement about the latent force and unity of the working-class.

Magrill, Barry (University of Victoria)
"Optics Issues Around Islamic Temples in Canada"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 11:00-12:30

The clarity of purpose that Muslim communities attach to mosques is clouded by suspicion in many Western countries. In Canadian cities the perception of mosques depends upon a complex network of social and economic interactions continually being worked out against a shifting backdrop of immigration and mobility. This paper examines how the architecture of mosques built in Canada, an officially multicultural country with a complicated colonial past, participates in an ongoing conversation about religious tolerance and equality. But this conversation is also about the power of money in the development of community assets and it is most importantly about the optics of host communities. Preventing the construction of new mosques on economic grounds sometimes veils other less flattering issues in a host community. As such, a central question in this paper pertains to the way that Islamic architectural forms are perceived by non-Muslim communities. Canadian cities have been working out this question for over forty years against a context of cultural tolerance, an issue that has become infinitely more complicated in the post-9/11 environment.

Examining the traditional and contemporary architectural choices in new mosques is an effective approach used to measure the self-awareness of Islamic groups, the perceptions of Muslims by host communities, and subsequent revelations about host communities. Using some new mosques constructed in Toronto, Vancouver, and also Prince George (northern British Columbia) as case studies this paper seeks to unpack questions around architecture as a locus of identity.

Marchiori, Laura (University of Victoria)
"Cultural Biography and the Acheropita Icon of the Sancta Sanctorum in Rome"

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
Friday, October 28, National Gallery of Canada, Studio, 9:00-10:30

Objects have their own accumulated histories. Too often in the study of medieval art extended histories are ignored in deference to a single prominent moment, usually a point of origin or an instance of political dominance, thus obscuring a monument's broader cultural meaning. This is true of the Acheropita Icon and its shrine. According to legend, the icon was a divinely-manufactured representation of Christ's earthly appearance prior to his Ascension. By the eighth century the icon was housed in the Sancta Sanctorum chapel in the Lateran palace, which served as the pope's private chapel. Thus, papal biography dominates the shrine's historiography. Prominent story lines include the icon's first use in a penitential procession by Pope Stephen II (d. 757), the commissioning of the icon's silver gilt cover by Pope Innocent III (d. 1216) and the chapel's renovation by Pope Nicholas III (d. 1280). Such papal histories are nothing more than political metanarratives which work to occlude the icon's broader cultural significance. This paper examines the cultural biography of the Acheropita icon to show that it functioned as a symbol of Christ's own gendered human body, which only becomes clear when the chapel's extended biography is considered.

Mariani, Alessandra (Université du Québec à Montréal)
"Les nouvelles expositions des musées d'architecture: l'instrumentalisation de la collection aux fins d'une micropolitique urbaine"

The Convulsive Museum : Reinventing the Collection
Friday, October 28, National Gallery of Canada, Auditorium, 10:50-12 :30

Depuis les dix dernières années, nombreux sont les musées qui ont délibérément choisi d'inscrire leurs expositions dans une logique alliant poïesis et praxis tout en visant la problématisation des enjeux urbains contemporains. Engagés dans le sillon de la médiation citoyenne, ils préfèrent jouer la carte de l'accessibilité en élargissant leurs propos. Si l'espace d'exposition se voit remplacé par celui de la conversation tel qu'avancé par Tony Bennett (2008), il est davantage transformé et bonifié par le web, l'itinérance des expositions, l'influence et le degré de contamination des messages. Dans ces musées, la reconfiguration des discours se fait en collaboration avec des chercheurs universitaires, des étudiants, des artistes, des praticiens de l'espace qui collaborent à cette réalité augmentée des salles d'exposition, renouvelant continuellement l'expérimentation perceptuelle et communicationnelle. Dans ce cas précis, le musée comme forum de citoyenneté est une proposition qu'il convient de mettre en perspective. Aujourd'hui plus que jamais, cette posture intellectuelle, véhicule principal d'enjeux sociaux toujours réactualisés, se voit instrumentalisée par l'institution afin d'affirmer son positionnement. Démocratisation culturelle et participation citoyenne demeurant les composantes essentielles de tout projet culturel, des activités diversifiées imprégnées de concepts pluridisciplinaires deviennent les moteurs de tous les secteurs de la programmation, qu'il s'agisse des expositions, des services éducatifs, de la conservation ou de la diffusion.
Cette communication vise à analyser la transformation des expositions d'architecture et la réinterprétation des collections de ces musées dans l'élaboration de discours de responsabilisation citoyenne. A priori hermétiques de par la nature de leurs collections (archives, plans, photographies et quelques oeuvres/artefacts) et par conséquent, de leurs expositions, certains musées d'architecture ont choisi d'engager un discours avec un public plus large pour se donner le rôle d'idéologue actif. C'est ainsi que ces

institutions ont, depuis les dix dernières années, embrassé la posture de l'exposition réalisée par le commissaire *curatorial* qui transmute la collection en une oeuvre nouvelle et opérative (Broodtahers 1968, Szeemann 1972, Baldessari 1993 et Lavin 2010).
En prenant appui sur les expositions *Sensations urbaines* et *Actions* (Centre Canadien d'Architecture, Montréal), *Disputed City* (Netherlands Architecture Institute, Rotterdam) **et *Spazio* (**MAXXI, Rome), nous tenterons de démontrer comment la collection est instrumentalisée pour reconfigurer la relation du visiteur avec l'espace d'exposition et l'espace urbain, et comment elle est réinterprétée pour produire des messages à saveur éthique. Nous chercherons aussi à comprendre le rôle et l'impact réels du changement de paradigme de ces collections sur les plans urbains, universtaire (recherche), et environnemental, et à voir si concrètement il y a édification d'une autre forme de distinction institutionnelle.

Martin, Annie (University of Lethbridge)
"Reflections on sensory sensitivity in an audio installation practice"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

While my work traverses media as diverse as painting /drawing, installation, sound art and performance, all of my projects reveal a concern with the intricacy of perception. Starting with mere sensations, I intend to place focus on the moment of embodied perception, extending that moment into an opportunity for deeper reflection. Events such as marks, sounds and actions are distanced from their context in an act of abstraction that does not sever their relationship to the everyday sphere from which they arise, yet frees these events from a referential framework. In this way representation, figuration and narrative emerge as the creation of the viewer-perceiver, and the very nature of these structures and forms is also made available to contemplation.
Artist's URL: http://people.uleth.ca/~annie.martin/

Martin, Louis (Université du Québec à Montréal)
"Melvin Charney: In Search of the Image behind the Image"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 9:00-10:40

Heroism was a central trope of Modern architecture's revolutionary mythology. While Robert Venturi and Denise Scott Brown rejected the heroism of Brutalism and the late-modern style in *Learning from Las Vegas*, Melvin Charney defined a different critical position; he wrote:

> In a special issue of *Architectural Design* in 1965, Peter and Alison Smithson defined the "Heroic Period of Modern Architecture" as a series of buildings which appeared in Europe between 1915 and 1929 when, "a new idea of architecture came into being." "This period," they wrote, "is the rock upon which we stand." They found nothing heroic in America.

On the contrary, Charney found a heroic content in Quebec's popular architecture. That content was invisible to the cultural elite and his creations searched means to render it manifest.
A photograph found in Alan Gowans's history of Canadian architecture was the triggering element; it showed an anonymous building, built in Saint-Canut, probably in the 1910s or 1920s. Gowans used that image to assert that "…in the French sections of its (Québec) cities and in its countryside appeared a hideous assemblage of structures that belong to no conceivable architectural tradition whatever." (Alan Gowans, *Looking at Architecture in Canada*, New York: Oxford University Press, 1959.) The house, representative of the North American "boomtown" typology, was familiar: it was a sibling of a house in which Charney spent his summers as a young boy. For him, it was representative of Quebec's popular architecture, an example of people's innate knowledge, an unconscious monument of a people's struggle for a place.

Maston, Lia (Université de Montréal)

"First Wave Environmental Architecture in Canada"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 11:00-12:30

Today, architecture is called *environmental* when it uses construction technology to measurably reduce the ecological damage caused by buildings. Current environmental architecture is regulated in Canada by government-enforced standards and various certification boards, such as Leadership in Energy and Environmental Design Green Building Rating System (LEED). The present sustainability movement owes much of its technology, doctrine and aesthetic to the First Wave ecology and environment movement in architecture that took place in the Sixties and Seventies. First Wave environmental architecture differed from the (present) Second Wave environmental architecture in that most early experiments were undertaken by individuals building their own homes, not adhering to standardized regulations, but committed to the radical ideologies of the ecological counterculture. Recently architectural historians have documented to the American contribution to environmental architecture in the Sixties and Seventies. Surprisingly, little has been written about Canada's contribution to environmental architecture. The environmental vision of the First Wave that existed in Canada in the Sixties and Seventies embodied an expansive spectrum environmental building, from the owner-built homes imitating a hippy vision of nature, to attempts to actually build closed-system environments, and beyond: to visionary media-augmented immersive environments that were created inside the pavilions of Expo 67. Canada's First Wave environmental movement embodied an interesting duality, as on one hand it was rooted in spiritual earth cycle-metaphors, and on the other, it envisioned ambient, futuristic, insular technological systems.

McArthur, Julia (Independent Scholar)
"Amazons in Advertising: Harriet Ford and the Toronto Horse Show Poster"

Excavating the Art of Advertising
Saturday, October 29, SP435, 11:00-12:30

Even in staid Toronto of the 1890s, some signs of the tumult of the *fin de siècle* were to be found. In March 1896, the artist Harriet Ford (1859-1938) ARCA, OSA and exhibitor at the Paris Salon, won a poster contest for an image to be used in advertising The Canadian Horse Show in Toronto. To the surprise of some, Ford's image did not actually show a horse to advertise its product. Following cutting edge European poster practice, Ford's poster employed the representation of a woman to allude to the subject of the show. Unlike other posters of that period that employed the representation of a suitably languorous, unclothed woman however, Ford's 1896 poster showed an upright, Amazonian woman dressed in riding habit striding through the male-dominated institutional heartland of Toronto, the façade of the Armouries, site of the horseshow, in the background. While in the international art world artists were breaking down barriers between high and applied art, with the aristocrat, Henri de Toulouse Lautrec creating lithographic posters advertising Paris nightspots, Canada's artistic disciplines were more rigid. Ford's winning poster was criticized for its post-modernist techniques and for its provocative use of the female image. The resulting controversy of this choice of winning poster design polarized artistic opinion in Toronto and labeled Ford and her work as "dangerous." In this challenging of hierarchies and subversion of conventions of art, Ford was unique among Canadian women artists of the time.

McAtee, Cammie (Harvard University)
"The Fragment as Modern Muse: John Soane's Pasticcio"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Friday, October 28, National Gallery of Canada, Lecture Theatre, 2:00-3:40

One of the major problems of Western architecture has been how to deal with the fragmentary record of classical antiquity. Two discourses emerged in the eighteenth century: an aesthetic one in which the

fragment was subsumed into the romantic ruin, valorized for its power to fuel emotion; and a positivist one, which saw the fragment as a part of a whole, and believed that through its correct interpretation the classical past could be reconstructed. Whether read in the process of decay or in the process of becoming, both views of the fragment inspired imaginative responses.
This paper explores the complexities of these positions through a little known and highly personal work by the British architect Sir John Soane. In 1819, within an enclosed courtyard of his London townhouse, Soane erected a 36-foot high column composed of architectural fragments—casts, construction debris, and original artifacts—drawn from disparate architectural periods and cultures. While previous interpretations have largely focused on its relationship to the architectural past, this paper instead considers how Soane's "Pasticcio" looks forward in time, repositioning the architect's imaginative manipulation of the fragment in relation to such key modernist practices as assemblage and junk art, and reading it as a soliloquy on the infinite possibilities of the language of architecture.
As well as celebrating Pierre du Prey's significant contributions to Soane scholarship, this paper responds to his enlightening work on the relationship between architectural modernity and the classical tradition.

McBrinn, Joseph (University of Ulster)
"'Male Trouble': sewing, amateurism and gender"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Friday, October 28, National Gallery of Canada, Green Room, 2:00-3:40

Sewing, of all crafts, is often seen as the most amateur and the most gendered but unlike other crafts that have been revived in the first decade of the twenty-first century for sewing there is a long history of debate about its apparent sloppiness. Indeed, the term 'sloppy craft' itself emerged in the past decade from discussions about the complex relationship between amateurism and sewing. While it is true that many contemporary artists may be consciously seeking a return to the 'sloppy' domesticated amateurish appeal of the Feminist reclamation of textile practices of the 1970s, in the twenty-first century 'sloppy craft' was first applied to the work of a male artist: Josh Faught. Indeed, art made from stitched textiles by male artists, unlike the work by their female counterparts, has been lauded since the millennium at such hollowed artistic events as the Venice Biennale, the Turner Prize and Documenta. Although Rozsika Parker stated in 1983 that 'Few men would risk jeopardising their sexual identity by claiming a right to the needle' much has changed for men as sewing has once again become a tool of visibility and agency. This paper, therefore, aims to investigate the ideology of sexual difference inherent in sewing and its play on the constructions of amateurism and gender.

McLeod, Erin (University of Western Ontario)
"Living Memories, Artful Fictions: on Iris Häussler's *He Named Her Amber*"

Represented Pasts / [Media]ted Memories
Saturday, October 29, SP415, 2:00-3:40

Of her collaborative installation *He Named Her Amber* (2008-2010) at the Art Gallery of Ontario, artist Iris Häussler asks, "If this work were labelled as a project of contemporary art, would the label protect the visitor, or would it deny the key experience?" (*The Grange Excavation Notes 02/2010*, Anthropological Services Ontario, handout given at *He Named Her Amber* at The Grange House, Art Gallery of Ontario, summer 2010)
The work of German-Canadian artist Iris Häussler consists of elaborate installations which pose as scenes of real-life discovery. Häussler's work straddles the realms of tactile objects of the everyday and the intangible imaginary that these objects, through their strategic compositions, elicit in the visitor's experience. Häussler evokes the past through the "hiddenness" of memories yet to be activated, using personal effects like notes or sketches, bits of hair, or scraps of fabric that indicate a belonging and a body. Objects act as decoys of truth in Häussler's performative plays. As a visitor is seduced into discovery, he/she is similarly implicated in the (re)construction of identity of that stranger, so that a private knowing

develops, even in places and with objects that would/should otherwise be unknown in this personal way, such as the museum or the archive.
I argue that these acts of reconstruction or reclamation by artist and visitor can be a way of addressing alternative histories to those inherited through broader Western cultural discourses. For Häussler these acts evoke a legacy of postwar cultural redress.

Miller, Rachel (University of Pittsburgh)
"The Tomb of St. Francis Xavier in Goa: A Study of Florentine Artistic Exchange with India in the Late Seventeenth Century"

The Global Baroque in Postcolonial Perspective
Friday, October 28, National Gallery of Canda, Cloak Room, 4:00-5:40

On September 15, 1698, Placido Ramponi, a Florentine artist and emissary, arrived in Goa with forty-five cases filed with the pieces of a disassembled tomb that would house the remains of St. Francis Xavier. Intended for the Jesuit Basilica of Bom Jesus, the tomb had been commissioned by Cosimo III de' Medici from his court sculptor and architect, Giovan Battista Foggini. This tomb project, carried out during the twilight years of the Medici dynasty, was the culmination of a sequence of attempts on the part of the rulers of Tuscany to insert themselves into the sphere of international trade and politics. In this paper, I will place the commission in the context of Cosimo III's political and mercantile aspirations in the East Indies and examine precedents for the exchange of artistic knowledge and material culture between Tuscany and India. I will focus on the vibrant exchange in semiprecious stones that took place between the Medici dukes and India, as well as the Florentine export of works of art in *pietre dure*, prominently featured on the tomb of St. Francis Xavier. The project illuminates how the Tuscan grand dukes used Florentine artistic production to speak to other imperial powers, including the Portuguese and the Mughal Empire. Without a large military or navy and with diminished economic resources, the transportation of art was the most practical way for Florence to make a lasting mark on the East Indies., and the tomb of St. Francis Xavier allowed the penultimate Medici grand duke to draw attention to his realm's remaining strength.

Modigliani, Leah (University of Guelph)
"Collaborating on Conceptual Art: An Aesthetics of the Impossible"

Trafficking Documents: Researching, exhibiting and teaching conceptual art in Canada
Saturday, October 29, SP435, 4:00-5:40

This paper critically examines some of the presentations and texts associated with the 2010 Traffic, Conceptualism in Canada conference, hosted by the University of Toronto in conjunction with the traveling exhibition of nearly the same title. The conference serves as reminder that there is a kind of shared authorship between artists and historians, one susceptible to the same disagreements, compromises and concerns for legacy that accompany other sorts of creative collaborations. Thus, what has sometimes been called the "territorial agenda" of conceptual art, is necessarily also a discursive agenda of those partisans vested in arguing for or against the relevance of specific artists within art history. Of course, arguing for or against specific artists' work becomes more complex when the work itself does not take material form, and is, or has only ever existed as a text-based narrative written down after the fact. In such a scenario the partisan argues for the relevance of an artwork that he/she can only imagine. Through an analysis of the historical precedent(s) for the idea of an "aesthetics of the impossible," and case studies of "impossible art," this paper argues for recognizing the collaborative process of making meaning between conceptual artists and historians.

Mor, Jessica Stites (University of British Columbia-Okanagan)
"Memory politics and digital media: Canada's role in preserving Argentina's past, 1983-2004"

Latin America and the Caribbean Made in Canada
Saturday, October 29, SP400, 9:00-10:40

Argentina's post-dictatorship period, from 1983 to 2004, has been portrayed as a narrative of the power of art to speak truth to silences and ruptures in the official historical record. Today, most Argentines interact with artistic treatments of the past and collective memory via social networking, documentary film, and web-based media. This research examines the role that film and digital media culture have played in the transnational attempts to create a democratic space for discussion of Argentina's past, speaking specifically to broader questions of how copyright and digital rights management both in Argentina and in North America and Europe, impact local engagement with difficult pasts and what possibilities and problems for popular participation the digital age might provide.

Morin, Geneviève (Library and Archives Canada)
"**Brasser les charbons ardents; la caricature sportive d'André Pijet dans La Presse lors des séries éliminatoires de la Coupe Stanley de 1993**"

Hangings in the Street: Perspectives on Public Portraiture
Friday, October 28, National Gallery of Canada, Cloak Room, 10:50-12:30

Le 18 avril 1993, un duel qui garantit d'échauffer les partisans de hockey d'une des plus grandes rivalités de l'histoire de la LNH commence ; le Canadien de Montréal affronte les Nordiques de Québec au Colisée en ouverture des séries éliminatoires de la Coupe Stanley. Dans cette première rencontre, Montréal est défait et Québec triomphe. La pression monte, les fiertés se proclament ; une province entière crépite de fébrilité en voyant l'honneur partir au combat.
Arrive alors un caricaturiste vétéran, natif de la Pologne, qui est embauché par le quotidien La Presse pour illustrer la page couverture du cahier sportif. Puisant dans les canons iconographiques, et se permettant même un clin d'œil aux grands maîtres de l'histoire de l'art, André Pijet créé une série de caricatures qui susciteront l'attention de tous, bien au-delà du lectorat habituel de La Presse.
Cette conférence aura pour but d'étudier le phénomène entourant ces caricatures sportives d'André Pijet qui font désormais partie des collections de Bibliothèque et Archives Canada. Comment ont-elles servi de portraits publics pendant cette courte période de frénésie partisane? Plus de quinze ans plus tard, possèdent-elles encore une certaine valeur? À l'aide de témoignages puisés dans des ressources archivistiques, d'une analyse des caricatures ainsi que d'une exploration du rôle de la caricature en tant que portrait diffusé, on tentera de découvrir pourquoi une série de représentations humoristiques de la Sainte-Flanelle est devenue aussi engageante qu'un chemin de croix représenté dans les vitraux d'une cathédrale.

Morris, Kathleen (Oxford University)
"Vertige de la liste: The aesthetics of method"

The Letter and the Line: Representations of Writing in the Visual Art
Friday, October 28, National Gallery of Canada, Studio, 10:50-12:30

The aesthetics of the written word were at the core of *Vertige de la liste*, a series of museum programmes directed and curated by writer Umberto Eco at the Louvre in the fall of 2009. The exhibition comprised a number of works by artists ranging historically from Delacroix and the Master E.S. to Annette Messenger, Christian Boltanski and John Baldessari—the tacit implication being that artists have made lists or used the written word as visuals aides to artistic projects consistently throughout European history. However, the overwhelming number of twentieth century pieces displayed in the exhibition suggests, not only an increasing tendency for the visual arts to incorporate textual elements generally, but that the inclusion of such textual elements in the specific form of 'the list' reveals visual art's romance with scientific rigor,

method and linearity. Lists allow artists and writers to embrace a scientific spirit or attitude that disavows sciences' exclusive claim to the tools of experimentation and inquiry. After discussing some of the works in the exhibition, this paper will consider the book project of 77 methodically generated lists by Christian Boltanski and Jacques Roubaud, *Les Habitants du Louvre*, created for the exhibition, arguing that there is indeed, as Roubaud has argued, an "art of the list."

Muckart, Heather (University of British Columbia)
"Metamorphic Rush and Collapse in Cornelis Saftleven's *The Witches' Sabbath*"

Pre-Modern Approaches to Vision and the Senses
Saturday, October 29, SP415, 9:00-10:40

This paper historically situates a small oil painting titled the *Witches' Sabbath* (*Hexensabbat*, ca. 1630-50) painted by Dutch artist Cornelis Saftleven (1607-81), in which he has depicted a chaotic procession of witches and hybridized beasts and demons located in an indeterminate space. The dimly-lit field and the confusion of body-parts initially overwhelm any clear comprehension of the scene. This indeterminacy of subject matter is based, in part, in the activities—or visions—of the witches on the canvas, who seem to be caught enacting metamorphoses on their demonic and animalistic familiars. It is only on closer inspection of the painting that the highly detailed treatment of the monstrous figures becomes apparent; indeed, many of the naturalistic details of the painting encourage this kind of close-looking. And yet, as the partial delimitation of the monstrous figures becomes apparent, and as the chaotic horde falls into relief, the impression of metamorphic rush—of figures whirling, melding, blending and connecting into each other—is compromised.
I will explore how this painting by Saftleven connects to broader intellectual concerns about the nature of vision and visibility in the seventeenth-century Dutch Republic. Building on the scholarship of Stuart Clark, Linda Hults, and Claudia Swan, I argue that Saftleven's painting can be understood as a visual meditation on and mediation between Karel Van Mander's two prescribed categories and practices of artistic production: between those images created from life (*naer bet leven*) and those from the imagination (*uyt den gheest*). Ultimately, I will argue that this particular painting articulates an interest in the problems and practices of visuality in the medium of painting itself.

Musteata, Natalie (SUNY The Graduate Center, New York)
"Wired to History: Romanian Video Art Post-1989"

For the Record: Representations of the Past in Film and Video Production
Saturday, October 29, SP412, 2:00-3:40

In his essay, "New Museums in East-Central Europe: Between Traumaphobia and Traumaphilia," Polish art historian Piotr Piotrowski examines the effect of "trauma" on the enterprises of four museums in post-communist Europe, determining whether these institutions adopted a "traumaphobic" stance—a rejection of their communist history—or a "traumaphilic" stance—an acceptance of the past. Rather than use the traumaphobic/traumaphilic framework to explore the state of museums, this paper adopts these terms to understand the development of video art post-1989 in Romania.
I would like to suggest that Romania's initial reaction—as evidenced in the country's first video exhibition, Ex Oriente Lux, in 1993—exhibits a traumaphobic relationship to its past by rejecting any thorough analysis of its communist history in favor of establishing a stylistic connection to the video works made in the West. Starting in the 2000s, however, a young generation of artists emerge that appropriate archival material from the former communist regime with the intention of working through, rather than repressing, the memories of Romanian life under Nicolae Ceauşescu (Communist dictator of Romania between 1965 and 1989).
This paper is primarily concerned with examining the shift in the language of video in Romania—a medium that was virtually nonexistent before 1989—by focusing on the work of four contemporary artists: Stefan Constantinescu (b. 1968), Mona Vatamanu (b. 1968), Florin Tudor (b. 1974), and Irina Botea (b. 1970).

Particularly, I am interested in how these artists explore narrative structures that address the perception of historical memory through the appropriation of clips from newsreels and other archival film material.

Narusevicius, Vytas (University of British Columbia)
"Performing History Through Photography"

Represented Pasts / [Media]ted Memories
Friday, October 28, National Gallery of Canada, Studio B, 2:00-3:40

Christopher Williams's exhibition titled *Christopher Williams's For Example: Dix-Huit Leçons sur la Société Industrielle (First Draft)* at Vancouver's Contemporary Art Gallery (CAG), 2005, raised the question of the possibility of viewing photography as a reciprocal performative gesture in the investigation of history. Meaning that through the activation of a mutual interest in the formation of histories a research process comes to be shared by both artist and viewer. Williams's exhibition of photographs utilized a catalogue with extended descriptions of its images to give viewers a kind of archival index card reference to point to clues about the images' possible meanings. However, the descriptive information was somewhat cryptic, and the images themselves all contained something slightly unusual, yet at the same time decipherable enough to twig the margins of the viewers' perception. These combinations of clues appeared to be calling for an interpretive connection beyond the optical 'truth' of the photograph. Each of Williams's photographs is not the thing in itself, but rather points to a multiplicity of possible social and political issues. Thus the latent histories that Williams's own research imbues the photographs with act as a suggestion for further research. Throughout this analysis of Williams's exhibition, I will examine how and if Williams's own research process works to initiate a similar investment of their own by the viewer in the research and investigation of the past.

Nelson, Charmaine (McGill University)
"Teaching Black Canada in the University: Histories, Infrastructure, Politics and the Discipline of Art History"

Global Art Histories in Canada
Saturday, October 29, SP100, 2:00-3:40

To say that teaching Black Canadian Art Histories in Canada is a challenge is an understatement. There are several structural, curricular and disciplinary factors, which must be addressed in understanding the absence of black Canadian subject matter in Art History classrooms across the nation. My paper will argue that these absences are *embodied* (the literal lack of black professors in the discipline across Canada and the ongoing absence of black students), as well as structural and institutional.
In all cases, deeply embedded institutional racism in Canadian cultural venues and Canadian academia must be examined, exposed and contested. This paper will seek to expose Canadian cultural and academic racism by examining case studies from my own experiences of teaching/lecturing and researching about Black Canadian materials in the context of what Eve Mackey calls *Canadian-Canadian* (coded white) Art History courses. In particular, I will juxtapose the Canadian example with that of the African-American Art History/Studies model, which has in comparison a national infrastructure of degree-granting programs (which include MAs and PhDs) as well as municipal, regional, state and national museums and research institutions.
I will argue, that the vast differences between the ways that the two nations narrate or ignore their black cultural and artistic histories, is due in part to the larger issue of whether or not they (have been forced to) acknowledge their broader colonial histories. Canadian ignorance (literally as a lack of knowledge) of our colonial histories extends to the highest political office and contributes to a fundamental refusal to acknowledge the historical and continuing presence of and marginalization of black populations (Natives and other people of colour). As such, I will argue that one of the best ways to create a space for a national consciousness of Black Canadian art and cultural representation is to deliberately insert *the Canadian* into a dialogue with other Black Diasporic and African production.

Nemiroff, Diana (Carleton University Art Gallery)
"New Directions in 20th Century Curating: The Case of *Land, Spirit, Power*"

The Museum: *Avant/Après*
Saturday, October 29, SP100, 4:00-5:40

Land, Spirit, Power: First Nations at the National Gallery of Canada, co-curated by Robert Houle, Charlotte Townsend-Gault and myself, was a landmark show by any measure. Timed to take place during the year of the controversial Columbus quincentennial, it was a symbolic show that marked the end of a policy of exclusion of aboriginal artists from the National Gallery, a highly symbolic institution itself that politicizes any art shown under its aegis. Moreover, the exhibition included both American and Canadian aboriginal artists, disregarding national boundaries, and dispelled stereotypes by making no attempt to pigeon-hole the artists aesthetically. Instead, it represented the full variety of First Nations' artistic expression: some of the work included was completely at home in a contemporary art context; some would have been more familiar in a museum setting.
In many ways, then, the exhibition contested current museum practices and engaged with Canadian – and American – identity politics. Almost twenty years later, it is clear, both at the National Gallery of Canada and more broadly, that we are reaping what was sown in 1992. This paper looks back on the obstacles, issues, and outcomes of this ground-breaking show and examines its repercussions on museum practice today.

O'Malley, Christine G. (Cornell University)
"'A little world by itself': Lambay Island, Ireland"

Architecture and the Imagination: Papers in Honour of Pierre du Prey
Friday, October 28, National Gallery of Canada, Lecture Theatre, 2:00-3:40

Throughout his long career as an architectural historian, Professor Pierre du Prey has displayed a keen interest in architectural drawings and a passion for studying buildings designed for retreat and relaxation. Professor du Prey's clear enthusiasm for these subjects and his own contributions to the literature inspired me to explore the development of Lambay Island in Ireland, a Baring family retreat designed by English architect Sir Edwin Lutyens (1869-1944) in 1905. This paper examines the design evolution of Lambay Island through letters and drawings to elucidate the imaginative process and unique working relationship between Lutyens and his friend and collaborator, the English garden designer Gertrude Jekyll (1843-1932). Based on research in the archives of the Canadian Centre for Architecture, the Royal Institute of British Architects, *Country Life* magazine and site visits to Lambay, I argue that the project reveals a design vocabulary that relied upon physical reconstruction, intuitive extemporization, and allusive archaeology to create what Lutyens would refer to as "a little world by itself."

Orpana, Jennifer (The University of Western Ontario)
"Bringing Down the House: The Complex Politics of Dan Bergeron's Regent Park 'Art Posters'"

Hangings in the Street: Perspectives on Public Portraiture
Friday, October 28, National Gallery of Canada, Cloak Room, 10:50-12:30

In 2008, Toronto's Luminato Festival of Arts and Creativity launched a series of urban beautification projects that were spearheaded by prominent street artists. One such project, Dan Bergeron's "Art Posters," monumentalized eleven Regent Park residents by pasting black-and-white portrait posters to the sides of Community Housing buildings. These buildings were scheduled to be levelled as a part of the Toronto Community Housing Corporation's controversial $1 billion Regent Park Revitalization Project. My paper

investigates the meaning of the "Art Posters" within the context of the festival, as well as within the context of urban revitalization debates in Toronto at this time.
"Bringing down the house," is a colloquial phrase that helps to illustrate two possible roles performed by Bergeron's portraits. First, the figurative meaning of the phrase "to bring the house down" is to excite outbursts of mass approval. By investigating the discourse surrounding the project, I discuss how the portraits were contextualized to promote creative city agendas and urban revitalization projects. Next, I present a second reading of the portraits, related to the literal meaning of the phrase "to bring the house down," which essentially means to cause a house to collapse. This reading suggests that through use and consequent destruction, the posters served as a metaphor for the human experience of culture-led revitalization projects. By considering two of many possible readings, I hope to demonstrate the way in which these posters served as powerful and complex political sites–on one hand encouraging mass approval of culture-led redevelopment strategies, while on the other, referencing the way in which these strategies also represented a real threat to the existing community culture in Regent Park.

Overhill, Heidi (Sheridan Institute of Technology)
" Disintermediation, Design Process and Aesthetics: Design Direct from the Designer to the User"

Engaging with Design as a Wicked Problem
Friday, October 28, National Gallery of Ca nada, Green Room, 4:00-5:40

Professional industrial design traditionally plans new products for mass-production. The large financial investment required for mass marketing makes mass production available only to large corporations. Working for such clients, designers try to minimize financial risk with a process that identifies and solves problems in advance. In the 21st century, fabrication and marketing are cheaper and more flexible. Asian sourcing has slashed conventional tooling costs, while 3D printing permits continuous ongoing refinement. The Internet has fractured the mass market, agglomerating niche interest groups into virtual communities freed from the 'tyranny of geography.' It is feasible for designers to reach buyers without corporate mediation. New 'social marketing' blurs the boundaries between planning and consumption.
The resulting changes to design practice are qualitative, not just quantitative. When product launches incur little financial risk, the importance of advance planning is reduced. Concepts can be released into the marketplace in a relatively raw form, with success determined by 'post-filtering' consumer purchasing rather than by expert 'pre-filtering' guesses about which concepts merit investment. Mass market aesthetics must be 'most advanced yet acceptable'—meaning inoffensive. Small target markets can support idiosyncratic aesthetic variety. As variations proliferate, they face intense competitive pressure in marginal niches; a condition similar to that driving the biological evolution of new species in nature. In design, it is possible to speculate that disintermediation will similarly act, driving the emergence of new product/service typeforms not anticipated by expert theory.

Pace Presnell, Jenni (Univeristy of British Columbia)
"Does "Form...Follow Circumstance"? The Problem of Dwelling Culture as Planning Concept: 1954-62"

Engaging with Design as a Wicked Problem
Friday, October 28, National Gallery of Canada, Green Room, 4:00-5:40

France's post-war social housing program was reshaped in the discourse on "dwelling culture", in which it was argued that the "underlying pattern" of a community should determine its form. I contend that this conceptualization of the problems and needs of social housing for the *métropole* had the effect of ethnicizing b*anlieues* residents within the national imaginary. In 1954, the Fourth Republic government commissioned *Opération Million*, a contest to design 2500 social housing units for the suburbs of Paris. Over the next decade and a half, the winning architects Georges Candilis, Alexis Josic and Shadrach Woods

developed some 40,000 HLM units based on their prize-winning prototype, which was derived from their earlier scheme for Muslim residents of the Carrières Centrales satellite city of Casablanca, Morocco. They were among an international group of *avant-garde* architects called Team 10, who reframed the question of mass housing in the 1950s, turning away from the rationalist plans promoted by Le Corbusier and the C.I.A.M. in the inter-war years. Instead, Candilis-Josic-Woods designed a "habitat" for a specific, homogenous community "as-found". Theirs was a local, rather than universal, solution.
All told, Candilis-Josic-Woods were charged with designing more French HLM dwellings than any other firm. They had a tremendous impact on the built and social environment of the *banlieues*, which were articulated and circulated through professional and popular discourse. I will consider their innovative presentations in visual and textual media to reveal serious contradictions between the architectural rhetoric and lived experience of these housing *ensembles*—a "wicked problem", indeed. To appreciate the lasting impact of "dwelling culture" as a planning concept, I will conclude by refocusing on the current crisis of the *banlieues* and the failure of Republicanism to acknowledge it. I will describe the physical condition and state of management of the typical HLM *banlieue*, consider whether residents are truly "user empowered" as Candilis-Josic-Woods insisted, and highlight examples of the architectural community's response to the devastating *banlieues* riots of 2005.

Palmer, Carolyn Butler (University of Victoria)
"Specimens of War and Nature: The Art and Life of Elizabeth Yeend Duer"

Artists of Japanese Heritage in Canada, 1941-2011
Friday, October 28, National Gallery of Canada, Seminar Room A, 2:00-3:40

In 1941, as tensions between Britain and Japan were increasing, Elizabeth Yeend Duer (1889-1951) left her native Tokyo to seek refuge in Victoria, British Columbia. Pearl Harbor was bombed within months of her arrival, and shortly thereafter many Japanese-Canadians had their property confiscated, ending up in relocation camps. As the daughter of a British businessman and an upper-class Japanese woman, Duer was a British citizen who did not face relocation. Instead, she lived out the war on the estate of her well-to-do artist cousin, Katherine Maltwood, and in 1941, Duer exhibited her work with the Island Arts and Crafts Society.
Trained by the imperial court painter Gyokushi Atomi (1859-1943), Duer spent much of her time in Victoria painting. Between 1941 and her death a decade later, Duer painted more than 100 shikishi panels in the Shijo-ha School style, and following in the tradition, she usually signed her work "Gyokushi," and sometimes signed "Elizabeth Yeend Duer."
I examine how Duer used place, subject matter, artistic style, media, tools, and signatures to negotiate her mixed parentage, British citizenship, and Japanese artistic identity against the backdrop of World War II, amidst the politics of race in Japan and British Columbia.

Park, Soyang (OCADU)
"Relational Representations: The participatory documentary making of Byun Youngjoo with the former Japanese military sexual slave women"

For the Record: Representations of the Past in Film and Video Production
Saturday, October 29, SP412, 2:00-3:40

My paper explores how South Korean filmmakers in the 1990s engaged in the issue of women's voices, the representation of trauma and silenced history. The young documentarist Byun Youngjoo engaged in participation-based documentary making with the victims of Japanese military sexual slavery from 1993 to 1999. An estimated 200,000 Asian women, about 80 per cent of whom were Korean, were coerced into sexual slavery by the Japanese army during the Pacific War. This paper explores how the filmmaker engaged in destabilizing the silencing structure of the society that suppressed the voices of these women for many decades. Byun focused on enactment of their repressed agency through participatory approaches in order to deal with the impasse of talking about their trauma for these long-subalternised women,

disapproving the idea of journalistic interventions and recordings. The outcome urges us to reappraise the pre-existing theory of representation of the subaltern voices, centred on an idealist notion of individuality and otherness that assumes an autonomous author/artist/filmmaker and the passivity of the subaltern who "will only be represented." Instead, Byun's documentaries feature the interdependency between the filmmakers and the women, and a gradual enactment of the women's agency to express themselves in front of the camera. They also highlight the temporality of subalternity, echoing Lacan's theory of "transference," meaning the enactment of the suppressed desire of the patient thanks to the role of the significant other (in this case, the feminist filmmakers) , which is a crucial aspect of Lacan's theory of the "talking cure."

Parker, Judith (Curator Bytown Museum)
"Dennis Tourbin: Painted Poems, Painted Plays and Painted Novels"

The Letter and the Line: Representations of Writing in the Visual Art
Friday, October 28, National Gallery of Canada, Studio, 10:50-12:30

Dennis Tourbin was a poet, painter, performance artist, novelist, poetry-magazine publisher and arts activist. Tourbin's visual art includes his trade-mark vividly coloured 'painted poems' in acrylic or watercolour, black ink drawings and silkscreen prints. His most well-known paintings address the October Crisis of 1970 and were made in the 1990s, a topic that he explored intermittently from 1970 to 1997. His written works include rubberstamp-printed, handwritten and stencilled poems, diary/chronicles, and novels. Tourbin's work in other media include 'talking books', videos and multi-media performances which he called 'painted plays'.
Tourbin was self-taught as a poet and artist. An early example of his multi-media approach to painting, *e e elephant*, 1969, latex on plywood, incorporated block lettered words, a collaged photograph and affixed objects - a light bulb and a slinky - which paid homage to American poet and painter, e. e. cummings (1894-1962). Tourbin's first painting about the October Crisis, *Paul Rose, Toronto Star, 1970*, addressed the subject of Paul Rose, the FLQ member accused of murdering the Quebec Labour Minister, Pierre Laporte. This work incorporated lettered words, a poem attached by a chain and a bicycle horn. (The FLQ - Front de libération de Québec - was a Montreal-based revolutionary group with two terrorist cells).
Tourbin's art blended the colourful stylistic influences of American Pop Art with the nationalist concerns of Canadian Regionalism, which also championed the inclusion of personal, autobiographical content.

Pearce, Dianne (Independent Member)
"Tusovka: Indisciplined Meetings"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

In my work, I have become interested in carnivalesque environments and encourage what Mitchell calls 'indiscipline', which I translate into unpredictable encounters between the public and the work: not only do the environments I create tend to look like parties or school rooms, but the pieces often invite the public to touch or otherwise interact with them: weave shoelaces through holes, eat apples from bushels or stamp images with rubber stamps. As an art professor and museum educator, didactic-like materials riddle my work: my installations encourage a DIY philosophy of unschooling and auto didacticism. Of late, I seek to create installations as 'tusovkian' meetings: gatherings that lack identifiable structure and hierarchies for the participants. The Russian concept of 'Tusovka' refers to the artistic and intellectual community of the 60s and 70s, forced underground to avoid persecution from the Communist Party. There, intellectuals were able to create conceptual art and share Western writings that official culture rendered illegal. Banned European books would be translated night after night, the pages being passed around to the 'tusovchiks', or a reader would translate live as he read aloud. My own practice focuses on language as an authoritative structure, and in particular I explore laughter, carnival and festival as modes for subversion, satire and parody. My work is informed by writers such as Bakhtin, Kristeva and Lefevbre, all of whom write about views of the official world from below, in hopes of overthrowing oppressive social structures.

See http://redheadgallery.org/index.php?option=com_content&view=article&id=62&Itemid=28. Scroll down to my name to view bio and catalogues.

Pearce, Dianne (Independent Member)
"Pinto mi Raya: Archiving Press Clippings as Conceptual Art"

Latin American Art
Saturday, October 29, SP400, 11:00-12:30

Pinto mi Raya (I Draw My Line) began in Mexico City under the leadership of collaborating artists Mónica Mayer and Víctor Lerma. Mayer and Lerma united their forces in the early nineties to create a two-person collective that would present art projects that do not fit in museums or commercial galleries. However, since its inception, Pinto mi Raya has evolved into many other things.
In 1991, Pinto mi Raya began a specialized newspaper clipping service. There are thirty-five newspapers in Mexico City, most of which publish reviews on art. Mayer and Lerma united this information for both archival and artistic purposes: they chose twelve newspapers from which to cull clippings on a daily basis. To date, they have more than 30,000 essays and reviews. It's implications for both now and the future are evident: it is an indispensable research archive on contemporary art in Mexico.
Based on this continuous archive, Pinto mi Raya offers a couple of services. The first, called "Raya. Criticism and Debate in the Visual Arts", consists of a bi-monthly publication of essays published during that time, many libraries subscribing to this service. Another service is "Egoteca" in which an artist can contract them to amass texts written on their art production over a determined period of time. Additionally, they have compilations on different topics, such as women artists, digital art, installation, public art, etc. And finally, they 'exhibit' their archival work, such as creating the book "Siqueiros a tres voces", a compilation presented at the Sala de Arte Público Siqueiros in 2002.

Periti, Giancarla (University of Toronto)
"Monastic Art and Sensual Pleasure in the Renaissance"

Pre-Modern Approaches to Vision and the Senses
Saturday, October 29, SP415, 9:00-10:40

Rubrics of sensual pleasure and alluring beauty have not commonly been associated with pre-modern monastic art. Monastic regulations prescribed individuals to separate themselves from the world and be deprived of its material luxuries. Consecrated women, in particular, were destined to live in zones of sacred liminality comparable to the realm of the divine, where they prayed for the laity, performed manual work, and were forbidden to search for delight in the art world. In Renaissance Italy, however, some works of art are unprecedented in the history of monasticism for their sensually charged forms. Correggio's famous and enchanting frescoed room painted for Abbess Giovanna Piacenza in her convent of San Paolo in Parma (ca. 1518-19) is one such work, rarely studied as part of its monastic context. In my talk I will address this complex example of monastic art discussing how it subverted the routine of monastic life organized around prayers at fixed hours, stimulating cloistered women's intellectual and poetic pursuits, while at the same time redefining the very usage of spaces that monastic regulations demarcated so strictly. Correggio's images challenge our modern assumptions, calling for new approaches and interpretations to sensually alluring monastic art works**.**

Pollick, Brian A. (University of Victoria)
"The *Zoe Panel* as a Reflection of Change in Eleventh-Century Byzantium"

Medieval Art and Architecture
Saturday, October 29, SP417, 9:00-10:40

The stereotype of Byzantine art as static and unchanging still compels Byzantine specialists to emphasize that change is readily evident in Byzantine art if one knows where and how to look for it. This paper is a case-study about such change and how a unique set of social forces in the early eleventh-century induced cultural change that resulted in new visual forms. The subject of this case study is the mosaic known as *The Zoe Panel*, located in the South Gallery of the Hagia Sophia in Constantinople. The panel depicts the Emperor Constantine IX presenting a bag of money (*Apokombion*) to the enthroned Christ, while the Empress Zoe presents an Imperial scroll (*Chrysobull*), probably signifying an ongoing grant.
When the panel was first uncovered in the 1930's, it was immediately recognized that all three faces in the mosaic had been changed, as well as the inscriptions that referred to the Emperor. The reasons for these changes have been the primary historiographical focus of Byzantine art historians, but what has gone largely unnoticed is the fact that the moneybag and imperial scroll represent two new iconographic elements in Imperial portraits. It was long assumed that the original portrait showed Zoe's first husband, Romanos III Argyros, but there is now convincing evidence that it was actually of Zoe's second husband, Michael IV. This fact is highly significant to understanding this panel.
This presentation proposes that the real significance of the *Zoe Panel* lies in the appearance of these new iconographic features, the *apokombion* and *chrysobull*, and examines how these features are a direct reflection of an intertwined set of dynastic, political, economic and social events in early-eleventh century Constantinople.

Reed, Michael F. (University of Guelph)
"Vernacular figural sculpture in western Suffolk: function(s) and date"

Medieval Art and Architecture
Saturday, October 29, SP417, 9:00-10:40

Three villages near Bury St Edmunds (Framsden, Wickhambrook and Wordwell) preserve evidence of vernacular figural sculpture probably attributable to the Saxo-Norman Overlap. Though traditions of ecclesiastical architecture in England of the late eleventh to mid-twelfth century have been thoroughly documented, how contemporary churches were decorated remains unclear. The sculpted stone panels preserved at St Mary's, Framsden, All Saints', Wickhambrook and All Saints', Wordwell suggest that figural carvings may have been standard components of the decorative programmes of Suffolk churches during the Overlap period. Furthermore, the apparent depiction of secular elites at Wickhambrook and Wordwell suggests that the intimate relationship between tenurial authority and the manorial/parish church (characteristic of Anglo-Saxon society) probably continued into the twelfth century. Through necessity, this paper will employ stylistic dating methods, emphasizing similarities with datable conventions and object-types.

Reeve, Charles (Ontario College of Art and Design)
"Putting the "Lie" in "Line": Eric Hebborn's "Piranesi""

Drawing in Art and Architecture
Friday, October 28, National Gallery of Canada, Seminar Room A, 4:00-5:40

Given that Giovanni Battista Piranesi lived in the 18th century, when the modern autobiography emerged, and that the Renaissance sculptor Benvenuto Cellini inaugurated that genre, it is predictable that a first-person account exists of the execution of the drawing to be discussed in this paper — except that the story starts by noting that "one day in the spring of 1969 I took up a large sheet of thick eighteenth-century drawing paper, and with some bistre prepared from a packet of desiccated ink discovered in an eighteenth-century paint box, set to work to make this ambitious 'Piranesi'."
As the date and the quotes around Piranesi's name suggest, this work — although attributed to Piranesi by the renowned connoisseur Hans Calmann and sold to the National Gallery of Denmark as such — is a forgery by Eric Hebborn, who made many drawings attributed to masters of the sixteenth through nineteenth centuries and wrote the account quoted above.

And that, one might think, is that. Can a fake drawing, even a good one, teach us anything? When, however, Piranesi's contemporary Denis Diderot wrote (in his Salon of 1767) that it is "exceedingly rare to tell the truth without lying," he meant that truth-telling required lying, and Hebborn's drawing exemplifies this necessity.
The importance of falsehood as a guarantor of truth cannot be overstated, either in the literary forms that we understand as being uniquely modern — autobiography, art criticism, the novel — or in the visual arts. But Hebborn's drawings, and the intellectual scaffolding he build to support them, show the highest commitment to the idea that falsehood tells the truth.
For one thing, artists' autobiographies connect the artist's hand and head, promoting a holistic understanding of the artist's subject position and informing our grasp of visual art's shifting links to conceptions of subjectivity. Moreover, Hebborn believed that art historians generally — and connoisseurs of drawings specifically — were themselves frauds, and justified his activities by claiming after the fact that all he had done was expose them as such. Taking as a challenge Max Friedlander's assertion that a forgery always gives itself away by its tentativeness, Hebborn set out to become a better art historian than the art historians and thus to put the lie to their claims that their sensibilities were sufficient to separate authentic from forged. Nor is it happenstance that Hebborn chose drawing as his medium: by positioning his sketch as a preparatory stage for Piranesi's etching *Parte di ampio magnifico Porto all'uso degli antichi Romani* (1749–50), Hebborn freed himself from the need to copy Piranesi slavishly and thus allowed himself to exercise the brio that Friedlander claimed eluded all forgers. In other words, the more fully the drawing was a genuine Hebborn, the more likely it was to succeed as a Piranesi — and, in doing so, to overwhelm the art historian's eye with the forger's hand.

Richer, Angèle (Université de Montréal)
"Entre art autochtone, québécois et canadien: l'image de la « nation » au Musée national des beaux-arts du Québec et au Musée des beaux-arts du Canada"

Overlapping Nationalisms: Nationalism and Contemporary Indigenous Art
Friday, October 28, National Gallery of Canada Lecture Theatre, 4:00-5:40

Notre sujet s'inscrit dans la logique d'un certain rapport entre la mondialisation et la nation. Le nationalisme étatique se caractériserait davantage par un éclatement de son expression unifiant, cédant la place à une reconnaissance de l'identité et des droits des voix régionales et minoritaires, donc par une diversification de voix au sein d'un même état. Sous cet angle, le cadre étatique canadien est tout à fait pertinent.
Notre thèse arrime art et politique en ayant pour objet le musée national. La nation nous intéresse en tant que formulation identitaire collective au sein de cette sphère culturelle particulière. Nous étudierons la façon dont le caractère nationale s'y manifeste, sachant qu'il existe plusieurs nations, au sens sociologique du terme, en cohabitation sur les territoires québécois et canadiens et que ces espaces se consacrent à l'image homogénéisante d'une seule identité globale. Notre grande question est donc de déterminer entre art autochtone, art québécois et art canadien, comment les rapports de force se négocient au MNBAQ et au MBAC pour formuler la conception institutionnelle d'une seule identité « nationale ». Le Québec et le Canada ont deux visions du pays et de l'histoire. Par le biais de chacun, certaines nations sont ajoutées voire englobées et redéfinies sous l'assemblage d'une seule expression « nationale » plus générale. Tel que nous le verrons, la formulation de l'image d'une collectivité « nationale » se négocie entre divers objets culturels dans un rapport physique, discursif et inévitablement hiérarchique les uns aux autres.

Ross, Christine (McGill University)
"The Potentialization of Remnants: When Contingency Meets Historical Time in Mark Lewis's Filmworks"

Represented Pasts / [Media]ted Memories
Friday, October 28, National Gallery of Canada, Studio B, 2:00-3:40

For the last decade or so, Canadian born, London-based artist Mark Lewis has been filming on location sites of postwar architecture and urban development, most of which have been selected in their state of deterioration or abandonment. His practice does not so much consist in producing archives of these modernist sites than in raising the question of our mnemonic and temporal relationship to these passing forms. Lewis's answer to the problem of the growing obsoleteness of modernism is to propose a filmic practice that keeps "'its' desire in the present imperfect, to acknowledge that it might just continue 'wanting.'" But what does such an aesthetics entail? How does it unfold? This paper will be examining *Willesden Laundrette: Reverse Dolly, Pan Right, Friday Prayers*—a digital single-screen filmwork produced by Lewis in 2010, which stages a warned-down launderette located in northwest London, a suburban area known for its transient, new immigrant population—to examine the aesthetic procedures which converge not so much to remember modernist remains than to potentialize them, in the Agambenian sense of making them "possible for us in some manner." (*The Time That Remains*). Lewis's filmic representation of passing architectures and passing ways of living are not melancholic attachments to the past but a modality by which the passing past is retained to be conveyed a latent capacity for change. The main question underlying his work is the following: how is potentialization achieved?—i.e., how does one potentialize a remnant/an image/a past through film?

Ruchel-Stockmans, Katarzyna (Katholieke Universiteit Leuven)
"*Einmal ist keinmal*. Johan Grimonprez' *Double Take* as a historiographic essay film"

For the Record: Representations of the Past in Film and Video Production
Saturday, October 29, SP412, 4:00-5:40

In the ever expanding field of historiographic art practices, the film essay has become one of the most promising forms with which to explore the virtually intangible line between historical fact and fiction. Usually made of disparate elements such as found footage, audio recordings, text and image quotations, the film essay allows to mirror the complexity of historical issues in its form and structure.
"Double Take" (2009) by the Belgian artist Johan Grimonprez is a case in point, as it weaves together many discrete yet concomitant histories of the early 1960s in order to deliver a commentary on the present. By combining television footage, Hitchcock's cinema, commercials and news reels, Grimonprez investigates the contamination of historical narrative by the ideologies of the Cold War period, disclosing the links between mechanisms of consumption and entertainment industry, visual clichés and literary tropes. In his 'second take' on the history of the Cold War, Grimonprez thus constructs a synchronic view on the events of the Cuban missile crisis and Kennedy's assassination, combined with themes from "The Birds" and the emerging satellite television. Drawing from the theoretical approaches to history on television and film I will investigate the possibilities for film essay to deliver a self-reflexive examination of history; demonstrating how, in its repetitiveness and redoubling, Grimonprez rewrites histories which we only thought we already knew.

Salonius, Pippa (Red Deer College)
"Church and State: Objects and Rituals of Devotion in Orvieto"

Re-evaluating the Cultural Biography of Objects in the Pre-Modern World
Friday, October 28, National Gallery of Canada, Studio, 9:00-10:30

The cathedral of Orvieto was conceived as a pilgrimage site. Its primary attraction was the eucharistic relic of the Holy Corporal, a piece of linen cloth stained with the blood of Christ produced by the miracle of Bolsena in 1264. The reliquary built to house it was one of the largest ever to have been produced by a Sienese goldsmith's workshop (60 x 139 cm) and was finely worked in silver, gold, gems and translucent enamel. A frieze around its base names Tramo Monaldeschi, bishop of Orvieto as the primary motivator behind its commission, alongside the papal chaplain, the archpriest and the canons of the cathedral. The Monaldeschi coat of arms accompanies that of the State of Orvieto at the end of the inscription. This paper explores the relationship between the precious reliquary and its named patrons. I will examine the political

motivation behind the reliquary's commission, and the subsequent method of its presentation and display. I will also discuss how intentional similarities in the form and style of the reliquary and the cathedral which housed it added further layers of political meaning to the work of art and its contents. Finally, the path of the religious procession in which the relics were paraded through the city shall be traced in an attempt to understand how such a performance further enhanced the meaning of the object and augmented its fame, together with the reputation of its patrons and the State that housed them.

Secco, Maria Noel (Université de Montréal)
"Luis Camnitzer: sites of exile in Latin American conceptualism"

Latin American Art
Friday, October 28, National Gallery of Canada, Seminar Room B, 9:00-10:30

The development of Latin American conceptualism during the 1960's is closely linked to the rise of authoritarian governments in the region. In this context, the nature of the artistic production goes further than a self-reflective statement to become a real agent of political and social transformation, where the reclamation of the public space becomes a central strategy to publicly denounce and confront the political system. Many Latin American conceptual artists were living in exile, forced either by the political situation or by the need to be closer to the hegemonic centers of artistic production. The in-betweenness of the exiled determines a space of action, which constitutes a place of knowledge through language, narration and the creation of a discursive site as defined by Miwon Kwon in relation to site specificity in conceptual art. I am interested in the analysis of this intermediate space where exiled artists work from, concentrating my discussion on the artistic production of Luis Camnitzer, Uruguayan artist, writer, educator and curator, who has been living and working in New York for more than forty years. His many-layered work reflects his condition as an exile, negotiating a back and forth exchange of information between his natal and his adopted country. The written word and use of language occupy a central role in these strategies of communication, and for an exiled artist it becomes still more significant, since it determines the intention to reach a specific public. As an artist coming from the periphery attempting to find a place within mainstream production, Camnitzer has become a central figure of Latin American conceptualism in North America.

Siermacheski, Catherine (University of British Columbia)
"Analyzing Gender Representation of Glass Artists in Museum and Gallery Catalogs"

Contemporary Art, Gender and Institutions
Friday, October 28, National Gallery of Canada, Cloak Room, 9:00-10:30

The gendered division of labour within the craft world has its roots in the arts and crafts movement (Callen 1984) and has ideological implications even today. This study looks at the knowledge being disseminated to the art viewing public through museum collection and gallery exhibition catalogs. Despite the rise of fine crafts (Alfoldy 2005), and the inclusion of glass art in a few fine arts museums and galleries, this same fine craft created by women is often overlooked by galleries and museums for craft created by men. Contemporary museum and gallery policies offer mandates of inclusion, but the policies that support these are applied by individual curators; each of who is an individual with their own unique background of education, ethnicity, gender, and class that ultimately influences their selection criteria. Many questions arise in regards to these policies, such as; what is the selection criteria being used by individual curators; are curators excluding women glass artists based on their gender, the material they have chosen to create with, or the dual exclusionary barriers of both; are there truly more men than women doing glass art; are museums and galleries aware or concerned about this unbalanced representation in exhibitions and collections.
In the 2006 Canadian Census, 140,000 people declared themselves as full time artists, and of this group 17,350 declared as artisan and craftsperson. In this sector, the statistics indicate that 61% of this group are women, but they earn 37% less than their male counterparts in the craft world (Hill and Capriotti 2009). Although enrolment numbers for women in glass art classes have doubled in recent years (Rodrigues 2010),

and glass art associations report higher numbers of women in their membership, these factors and others do not reflect in the representation of women glass artists within gallery and museum catalogs. Feminist research attends to the realization that not all women glass artists are restricted by the dual exclusionary barriers of gender and material; however, it is those few exceptions that are depicted in the catalogs.
The methodology used for this study is critical discourse analysis, which "primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context "(Van Dijk 2000). Critical discourse analysis focuses on the production of knowledge that is disseminated to a particular audience, with the understanding that if the source of knowledge comes from a place of power (academia, museums, galleries), it is perceived to be accurate and genuine. An examination of various international catalogs from museums and galleries, as well as collection websites, reveals that women glass artists are under-represented in exhibitions and collections of contemporary arts and crafts.
In analyzing the discourse from these various sources it is anticipated that an unbalanced representation will be revealed, which presents the artificial impression or reality that there are more men than women doing collectable quality glass art. The concern is that this skewed representation is being accepted and reproduced by curators, and artists alike, affecting the opinion of the art viewing and art buying public, thereby having an enormous impact on the careers of women glass artists.

Silver, Erin (McGill University)
"Focus on the Family: Canadian Photography and the Pursuit of Queer Family Values"

New Photographic Histories in Canada
Saturday, October 29, SP100, 9:00-10:40

This paper will examine the role of photography in articulating queer conceptions of family as divorced from the biological imperative, though nevertheless concerned to establish familial, multigenerational, and nurturant bonds. Canada's 2006 census not only showed a significant increase in same-sex couples and the first count of same-sex marriages, but also counted more common-law families, childless couples, and people living alone, as well as a greater number of single-parent households than had ever been counted before. This dismantling of the belief in the biological, nuclear family as predominant not only provides the environment for validation often denied the queer individual from within the biological family unit, but also troubles the belief in the perpetuation of family as dependent on biological reproduction, shifting agency to *all* individuals to determine the make-up of family itself.
Photography, I will argue, has the capacity to make visible the invisible delineations of the queer individual's chosen family. More than a framing device, however, it also carries the potential to rearticulate the visual cues we look for in making sense of the family portrait, turning familial conventions of reproductive lineage, authority, and power on their heads in establishing new models of care, love, affinity, and preservation. Expanding the definition of family also has positive effects on our ability to theorize a history of Canadian photography inclusive of all of its subjects. Photographic works by emerging Canadian artists Vincent Chevalier, Kim Kielhofner, JJ Levine, and Jim Verburg provide four different templates for queered reflections on family. Reworking the codes of family portraits and scrapbooks, queering extant relationships to biological family, and imagining the possibilities for kinship across cultural, geographical, and temporal lines, I will show how each artist employs photography as an effective strategy of queer familial validation, bringing the queer family, in its innumerable incarnations, into newly sharp focus.

Sirois, Dominique (Université du Québec à Montréal)
"La matière éphémère et la permanence de l'oeuvre"

Ephemeral Visual History
Friday, October 28, National Gallery of Canada, Cloak Room, 2:00-3:40

Les oeuvres éphémères entretiennent un rapport singulier avec leur matière. En fait, alors qu'elles suggèrent la dissolution de leur substrat matériel, les oeuvres semblent toujours se perpétuer au-delà de leur objet.

Entre absence et présence, l'oeuvre éphémère se conçoit effectivement en dislocation avec son objet, comme si elle se dissociait de sa matière. Si certains historiens d'art, dont notamment Florence de Mèredieu, vont qualifier ces oeuvres d'immatérielles, il reste que l'oeuvre éphémère s'accomplit néanmoins au travers d'une matière qu'il convient de considérer. En effet, l'approche immatérielle tend à réduire l'oeuvre éphémère à la disparition de la matière, tandis que l'oeuvre occupe en vérité tout un processus qui déborde de la seule disparition de son objet.
Observant ce décalage entre la réalité concrète de l'art éphémère et sa théorie, je propose donc d'examiner la nature de la relation entre l'oeuvre et son objet. Plus précisément, je souhaite évaluer les modalités d'existence l'oeuvre et son objet dans les propositions artistiques éphémères de manière à démontrer que, loin d'être immatérielle, l'oeuvre éphémère s'est plutôt émancipée de son objet. En effet, la persistance de l'oeuvre malgré la disparition de son objet, c'est-à-dire par sa réexposition à partir de nouveaux objets, parfois même différents des premiers, démontre comment l'oeuvre éphémère intègre incontestablement de nouvelles conditions matérielles. Ainsi, dans la perspective de ces considérations sur la matière et les modalités d'existence des oeuvres éphémères, il convient de reconsidérer l'approche de son objet, voire convoquer un cadre théorique apte à étudier leur relation hors de toute superstition d'immatérialité. Les outils privilégiés pour cet examen seront les catégories autographiques et allographiques de Nelson Goodman qui proposent une description des modes d'existence des oeuvres et les nuances apportées à ces catégories par Gérard Genette et son analyse du fonctionnement immanent et transcendant des oeuvres. Dans le but de dénouer l'embarras autour de la matière de l'art éphémère, ce cadre théorique sera abordé de manière à exposer les fonctions de l'objet dans l'oeuvre, non plus pour faire état de sa disparition, mais, plutôt, pour dégager leurs différents modes d'existence.

Skelly, Julia (Concordia University)
"**Theorizing Banners: Canadian Material Cultures of Temperance and Feminism"**

Critically Canadian II: critical approaches to the study of historical art and visual culture in Canada prior to 1960
Friday, October 28, National Gallery of Canada, Auditorium, 9:00-10:30

This paper will discuss banners produced for the Canadian Woman's Christian Temperance Union (W.C.T.U.) between the years 1877 and 1932 using a methodology informed by feminist theory, craft studies, and theories I have been developing regarding alcohol consumption and addiction (See Julia Skelly, *Addiction and British Visual Culture, 1751-1919: Desire, Consumption and Excess*, forthcoming from Ashgate). Twenty-one of these banners were exhibited at the Textile Museum of Canada in 1999, and a catalogue by Wendy Harker and Max Allen, entitled *Gather Beneath the Banner: Political and Religious Banners of the Woman's Christian Temperance Union 1877-1932*, was published concurrently with the exhibition. My objective with this paper will be to build on the work done in Harker and Allen's text in three ways. First, I will examine the banners using feminist theories concerning material culture and lived experiences; second, I will contextualize the banners in relation to nineteenth- and early twentieth-century Canadian craft, and third, I will consider the relationship between visual cultures of addiction and temperance. Most of the banners only have religious scripture inscribed on them; very few represent visual imagery. I will therefore focus on how the banners were produced and used by members of the W.C.T.U., rather than on visual analyses of each one. The banners are important material objects in that they speak of the intersections between the Canadian temperance movement and female suffrage. I will explore how visual and material culture played a central role in the quest for women's political voices in Canada at the turn of the century.
My final case study will be the collection of twenty-one cloth banners (dating from 1877 to 1932) produced for the Canadian Woman's Christian Temperance Union (W.C.T.U.), which was founded in 1873 by Letitia Youmans (1827-1896). Many of the banners are inscribed with quotations from the Bible, and very few represent visual imagery. I will therefore focus on how the banners were produced and used by members of the W.C.T.U., rather than on visual analyses of each one. Like the images produced for temperance periodicals, the names of the women who produced the banners are not known, which is often a problem faced by textile and craft scholars (Alfoldy and Helland 2008; Edwards 2009; Harker and Allen 1999).

Women have traditionally been associated with craft, and until recently craft and its producers have been marginalized within art history (Alfoldy 2005). Furthermore, the banners speak of the intersections between temperance concerns and female suffrage. In examining the banners, which are held at the Textile Museum of Canada in Toronto, I will explore how visual and material culture played a central role in the quest for women's political voices in both Britain and Canada (Betterton 1996; Tickner 1988).

Smith, Lisa Deanne (OCAD University)
"Marian Bantjes, The Graphics of Feeling and the Cultures of Design"

Engaging with Design as a Wicked Problem
Saturday, October 29, SP400, 2:00-3:40

Seven years ago, embarking on what she calls a "transformative personal story," Marian Bantjes shifted her professional orientation from "graphic designer" to "graphic artist." This simple change in title signals a deep transformation in approach. Specifically, Bantjes inverts the usual designer/client relationship by insisting on having a strong voice in the project; she insists that, conceptually and physically, the work include her life experience. Hiring Bantjes means hiring a person first and a designer second, with appropriate adjustments to how the outcome is negotiated.
This placement of personal interest at the heart of process links Bantjes to a widespread change in design culture. Increasingly, designers unapologetically flood their processes with their lifestyles, interests and beliefs. Thus, Elliott Earls involves his family in his Democracy Project; Stefan Sagmeister's quasi-autobiographical Things I Have Learned in my Life So Far is a communal undertaking; van Rossum and van Blokland's deliberately unstable typeface Twin invites end-user participation; and OCAD University's new visual identity developed in collaboration with Bruce Mau Design (BMD) is a fluid platform for spot lighting accomplishments of the OCAD community. In short, as blogs, social networks, and other online forums provide new outlets for collective and individual voices, design has responded by being dematerialized away from the aesthetic toward the conceptual, using beauty as a tool, not an end, and often privileging belief over commerce.

Smither, Devon (University of Toronto)
"Bodies of Anxiety: The Nude in 1930s Modern Canadian Art"

Critically Canadian II: critical approaches to the study of historical art and visual culture in Canada prior to 1960
Saturday, October 29, SP417, 2:00-3:40

The nude in European art has been the subject of both theoretical and historical studies. By contrast, there exists no comprehensive or scholarly text on the Canadian nude. While Michèle Grandbois, Anna Hudson, and Esther Trépanier's recent exhibition catalogue on the nude in modern Canadian art signals a long overdue interest in the role of the human body in Canadian art history, there remains much research to be done in this area. My paper builds on their archival research to contend that, ultimately, the nude was unable to penetrate the Canadian consciousness in a way that would win it a place alongside the rolling topography and pristine lakes of the Group of Seven.
Many of the nudes painted during the 1930s in Canada underscore the interrelationship between artist, model, and spectator that had historically been obscured by the implicit understanding that the woman represented in a nude painting was not a real woman. As both a means of investigating the relationship of the figure in landscape and exploring aesthetic technique the nude had been, and remained foundational to, the emergence and institutionalization of the visual arts in Canada. In their unwillingness to fully integrate the human body into its surroundings, many artists who painted nudes in the interwar period in Canada found their works the subject of moral debate and censure.
I will examine a few select nudes emblematic of the genre in Canada during the 1930s, focusing on Lilias Torrance Newton's *Nude* (1933) and Edwin Holgate's *Nude in the Open* (1930). Thinking through Harry Berger's theorization of early modern portraiture, I contend that Newton and Holgate reinterpret the nude to

produce paintings that oscillate between genres. Their choice of setting and formal technique present nudes that are neither radically modern nor clearly traditional. This paper is part of a larger research project that examines a largely overlooked period in Canadian art history as well contributing to an understanding of an under-researched genre in art history more generally.

Spencer, Justina (Oxford University)
"The House Through the Keyhole: Seventeenth-Century Dutch Perspective Boxes and Bachelard's Hut Fantasy"

Home Cultures
Saturday, October 29, SP417, 4:00-5:40

Peeping into a seventeenth-century Dutch perspective box is an intimate and enticing exercise. Looking through a coin-sized peephole, the viewer is privy to an illusionistically rendered space painted flat on the box's interior panels. The majority of perspective boxes display views into the private dwellings of a seventeenth-century Dutch home, wherein the lady of the house goes about her daily routine unaware of being watched. By means of the perspective box, artists could offer art collectors a privileged view into a private domestic space. Through an intricate arrangement of perspectival mathematics, the feigned interior scene appears as if in three dimensions, replete with standing furniture, human figures and house pets. Here, the viewer is not only delighted by the astonishing effects of perspectival illusion, but also benefits from the guarantee of individual spectatorship fostered by the peephole. This paper will demonstrate how, in addition to the perspective box's deceptive appeal, these unique art forms captivate viewers by enlivening what Gaston Bachelard details as the fantasy of the "hut": the desire to seek out spaces of solitude—even within the confines of one's own home—to reify the "the joy of inhabiting in a fragment." Furthermore, perspective boxes often include pictorial motifs that mimic and draw attention to the viewer's voyeuristic gaze, such as Peeping Toms and vigilant house pets, and in this way can be said to function as the "house that is looking out—its turn now!—through the keyhole," demonstrating the reciprocal dynamic of the hut fantasy, as a space we seek in our daydreams and which stands waiting for us in return.

Stanworth, Karen (York University)
"Ephemeral support: Visual culture and the contradictions of race and place in Queen Victoria's 60th Jubilee in Montreal, 1897"

Ephemeral Visual History
Friday, October 28, National Gallery of Canada, Cloak Room, 2:00-3:40

This paper examines the slippery negotiations concerning the format and style of the Jubilee parade held in Montreal on June 22, 1897. The parade, an ephemeral event in itself, was supported through a plenitude of emphera, ranging from souvenirs, advanced press, illuminations, fireworks and decorative schemes. Much of the emphera has disappeared, but a few fragments do remain and the unusual level of documentation in both language press helps to contribute to a better picture of how Montreal looked at that moment. The joint celebration of St. Jean Baptiste Day and Queen Victoria's 60th jubilee was publicly debated in the press for months before the actual event. The form that the parade took was a careful manifestation of sectarian and ethnic compromise cautiously worked out prior to the parade date. The popular St. Jean Baptiste Day parade tradition typically employed parade floats or 'chars' of metaphorical and socio-political significance, along with marching representatives from various local religious, social, and cultural groups. Several Jubilee's had been celebrated in Montreal (1877, 1887) with royal visits, a display of local militia, and balls. Significantly, the Jubilee celebrations of 1897 appropriated the popular Canadien parade to the service of the Queen. This paper looks at how the ephemeral of visual culture was used as the site for the negotiation of multiple, conflicting local and imperial identities.

Taylor, Stephanie (New Mexico State University)

"Quantity Over Quality: The Interdisciplinary Possibilities and Lingering Phobias of 'Sloppy Craft'"

Post-Disciplinarity and Sloppy Craft – A Critical Engagement
Friday, October 28, National Gallery of Canada, Green Room, 2:00-3:40

This proposal, which stems from a recent seminar I taught on contemporary craft, speaks to the phobias about the potential disintegration of modernist categories and boundaries, but in the end argues for the possibilities of great art and great ideas that can be found amongst the wreckage of "the ruins of outmoded disciplinary structures." While some may still see a threat in the yarn bombing (messy, unskilled, not precious) and conceptual knitting (oxymoronic?) practices that have come to the fore in recent years, my students and I see them as examples of growth, communication, learning and connection in contemporary art.

My presentation will include an analysis of a handful of contemporary craft projects that emphasize quantity over quality. It will also describe an ambitious project currently being undertaken by my seminar students and myself, one in which we plan to "bomb" our campus with knitted "blood lines" that reach from the "heart" of our art building to all areas of the university to illustrate our crucial role in the life and learning of our university community.

My paper seeks to articulate the potential benefits and pitfalls of any practice that seeks to undermine well-established structures (such as the categories of "art" and "craft") and practices (like those labelled "good craft"). My theoretical underpinnings are feminist and craftist; I seek to contextualize thinking about the places and spaces of contemporary knitting in a broader theoretical and historical field that seems ripe for the introduction of this old/new way of artistic expression.

Terry, Andrea (Carleton University)
"Forgetting How We Remember: The Endurance of Memory Work in Material Culture"

Represented Pasts / [Media]ted Memories
Saturday, October 29, SP415, 2:00-3:40

On 28 August 1861, Toronto's first mayor and 1837 Upper Canadian Rebellion leader William Lyon Mackenzie passed away in his Bond Street Residence. The residence, purchased by Mackenzie's friends in appreciation for his public service, provided a space for Mackenzie to retire from public life, and so he made his final departure. This paper charts the museumification of Mackenzie's "last home" exploring the perceived legacy of his life on Toronto's collective memory and how that impacted subsequent heritage projects surrounding the house.

Beginning in the 1970s, Mackenzie House staff sought to make the region's past more meaningful to Torontonians. Site workers began developing programs in collaboration with various agencies so that the house might represent Toronto's socio-cultural diversity. These efforts, I suggest, ultimately resulted in the Toronto Museum Project website, which showcases artifacts from the city's Historical Collection and memories triggered by these artefacts that people share articulating what it means to be Torontonians so as to "give a new meaning" to objects. The site also features a page for people to offer exhibition proposals for a museum that might portray Toronto as a "dynamic, liveable and fascinating place." (City of Toronto Museum Services, The Toronto Museum Project. Accessed at http://www.torontomuseumproject.ca/Home.aspx on 18 May 2011)

Because this dialogic approach developed in the context of Toronto's historical museums, more specifically Mackenzie House, I argue that efforts to foreground personal memories in the public sphere have a more extensive history than one supposedly beginning with projects like the Toronto Museum Project website.

Vallerand, Olivier (McGill University)
"Spatial Memories of Forgotten Lives: Building Queer History in its Absence"

And the Walls Came Tumbling Down: Demolition and Architectural Impermanence
Friday, October 28, National Gallery of Canada, Lecture Theatre, 9:00-10:30

Doing research on buildings designed for or used by lesbian, gay, bisexual and transgendered (LGBT) people is difficult and problematic. Because sexual orientation is illegible through any particular physical signs, LGBT people are often identified through the spaces they visit. Bars, as built artefacts of important social meeting spaces, are thus of primary importance. Past bars have, however, largely disappeared from urban landscapes. The role that bars play in creating a built history of these minorities is implicitly acknowledged in the design of these spaces, but also in the rare cases where they are included in architectural history. Traces of nostalgia are often present, longing for a time where, paradoxically, LGBT people had to hide and mask their "difference". In their design, LGBT bars not only reuse and transform the existing in search of a mythicized past, but erase some parts of it in the process.
The paper focuses on the architecture of two of Montréal's large gay bars built in the past three decades. Although quite different in many aspects, they both defer to earlier times and practice a culture of demolition and reconstruction. Constantly transforming themselves, they try to imagine a past that never was while erasing their present condition. In the context of Montreal's bilingual roots, this nostalgic urge also interestingly refers and mediates references to French and English colonial legacies. In the absence of existing traces of queer histories, I argue that the design of these spaces allows them to reconstruct a lost history.

Veitch, Michelle (Mount Royal University)
"Teaching Race and Gender in Art History Courses"

Table For One: Teaching Art History When You're the Only Art Historian
Saturday, October 29, SP201, 4:00-5:40

In his UAAC lecture, "Kunstwissenschaft and Art History: Two Forgotten Subjects" (2010) Dr. James Elkins discussed the migration of visual studies to disciplines of film, communication, design and advertising. Currently working as one of a small number of art historians in the studio based Department of Interior Design and Art History at Mount Royal University, I find myself in the predicament Elkin described. While a small number of my students come from Interior Design, a larger majority come from various fields of studies including Business, Education, Nursing, Psychology and English. Many of them have little to no art history training and opt to take the upper year courses I teach as electives bringing with them certain expectations about the discipline. Although they are open to formal/stylistic and/or social/historical analysis of art, a portion of the class disengage from racialized and gendered readings of visual culture. This paper describes the various obstacles I have faced in teaching identity politics to students from varied academic departments while proposing alternative ways to involve them in class discussions. I explain my own strategies of examining colonialist and patriarchal discourses surrounding art-making practices while analyzing other colleagues methods of situating visual culture in critical frameworks of postcolonial and feminist theories. Additional instructors assess the geo-political boundaries and territories defining art production, questioning the paradigms of colonizer/colonized, Western/Non-Western shaping understandings of stylistic movements. In thinking through these pedagogical methods, I reflect upon the challenges and techniques of teaching art history in a design discipline while seeking approaches to engage students from other areas of study in race and gender discourses.

Vergara-Vargas, Erandy (McGill University)
"Art and Technology in Latin America: Two Case Studies on Subversive Cultures"

Latin American Art
Saturday, October 29, SP400, 11:00-12:30

This paper examines the relationship between art and technology in Latin America. Given the marginal role of Latin American countries as consumers and/or manufacturers of new technologies, my paper investigates how contemporary artists address the aesthetics and politics of technology in these countries. I argue that through strategies such as pirating and the use of low-technology, Latin American artists articulate parallel discourses that undermine dominant narratives of electronic connectivity and democracy of digital technologies, while they also resist the aesthetics of techno-fetishism that have prevailed in electronic arts. The project by Jota Izquierdo entitled Yellow Capitalism (2010), will be considered as a case study to facilitate investigation of a range of issues, which include disobedient uses of technology and transgressive strategies in Latin American media art. On the other hand, the installation LED Technology (2010) by Argentinean artist Leo Nuñez will be discussed to address issues of interactivity and the aesthetics of low-tech. My goal is to draw upon the scholarship produced in Latin American countries, in order to expand the critique of new media arts in North America. In this way, I will tackle common presumptions of electronic progress, while investigating how criticism proposed by Latin American artists and scholars forces a reexamination of the often overly idealized relation between art and technology.

Videkanic, Bojana (York University)
"The Official and the Unofficial Street: Socialist Visual Practices as Countercurrents"

Ephemeral Visual History
Friday, October 28, National Gallery of Canada, Cloak Room, 2:00-3:40

While totalitarian regimes often keep visual representation tightly controlled there are always moments at which that control fails. Such failures of the state show fissures in the social fabric pointing towards the ways in which oppressive societies are in a sense incapable of fully subsuming citizenry into the phantasmagoria of their politics. My paper will address one such instance which shows such a failure of the political system in the former socialist Yugoslavia. I will closely analyze a short documentary by a dissident Yugoslavian film director Dusan Makavejev produced in 1962. The seven minute documentary entitled 'Parada' or 'Parade' was commissioned by the state-owned film company for the occasion of the celebrations of May Day in Belgrade (the capital of former Yugoslavia,) and president Tito's visit. While seemingly innocent this film offers a sharp critique of the socialist system by focusing its visual narrative on the ephemeral, transitory, yet crucial moments of everyday life. It shows the socialist city and its form of modernity as a space of multiplicity of voices and lives which intersected, collided, opposed, and mixed with the official state rhetoric. Unlike usual depictions of the totalitarian societies I am arguing for a more nuanced view of this period which shows that the citizenry was often involved in acts of disobedience, many of which were barely noticeable yet very powerful. I call these oppositional currents countercurrents borrowing from de Certeau and his theory of the city as text and citizens as writing that text.

Villar, Andrés (The University of Western Ontario)
"True North: Images of the Nation in Canada and the Southern Americas"

Latin America and the Caribbean Made in Canada
Saturday, October 29, SP400, 9:00-10:40

Since its emergence in the middle of the nineteenth century the idea of a "Latin America" has suggested that the southern Americas share a common heritage. But how does this idea of Latin America function in a Canadian context? The image of a "Latin America" is commonly used in Canada –even by those who come from the southern Americas– to construe a community with a shared culture. It is a view of Latin America that abides by the distinction between an "Anglo-Saxon" and a "Latin" America that was made by the Colombian poet José María Torres Caicedo in the 1850s. In its exaggerated form this conception tends to cast an illusory cultural flatness over the vast geography of the southern Americas. Yet there is also an underlying correspondence between notions of collective identity in Canada and the idea of "Latin America," particularly when the sometimes conflicted relations with the United States are taken into account. By examining historical art exhibitions and the experience of teaching Latin American visual

culture in Canada, this paper will suggest ways in which the ambiguities of the term "Latin American" can highlight constructive affinities between "the North" and "the South."

Voeller, Megan (University of South Florida Contemporary Art Museum)
"Silenced Symbol: Depictions of Women in *The Battle of Algiers*"

For the Record: Representations of the Past in Film and Video Production
Saturday, October 29, SP 412, 4:00-5:40

More than 40 years after its production, *The Battle of Algiers* remains a master text of sorts, describing not only the Algerian War but also postcolonial experience in general. This paper investigates the roles played by veiled and unveiled women fighters in the film, arguing that the emphasis placed on veiling and unveiling as a signifier of revolutionary identity in *The Battle of Algiers* has served to efface questions of voice—the voices and stories of female resistance fighters. That the veil appears recurrently in the film, laden with political meaning and as a stand-in for the unspoken testimony of women fighters, points to the way in which Pontecorvo's film unwittingly invokes a framework of ideas that might be described as Orientalist discourse despite the film's effort to controvert a colonialist view of the conflict. In its attempt to invert the tropes of colonial thinking—portraying Algerians in general and, specifically, Algerian resistance fighters as struggling for a just and civilized cause—Pontecorvo's film inadvertently re-inscribes one of the basic tenets of colonial discourse: the politicization of the veil and the polarization of veiled/unveiled as a signifier of colonial and/or postcolonial identity.

Vranic, Ivana (University of British Columbia)
"Leonardo's *A Rocky Ravine*: Viewing Living Nature in the Becomings of Drawn Line"

Drawing in Art and Architecture
Friday, October 28, National Gallery of Canada, Seminar Room A, 4:00-5:40

A Rocky Ravine (c. 1510) is a drawing defined by vertical layers of roughly drawn pen lines that wrap around each other to outline a looming outcrop of stratified rock. A continuous metamorphosis of this rocky façade is made amply visible as each line, either slightly curved or resolutely straight, bleeds and swerves into another as if to deter the eventual pausing of the viewer's eye. The mutable and iterant quality of the drawn lines solicits a temporal process of viewing the natural phenomena displayed across the ravine. In this process, the internal and external difference of each drawn line is made visible in the ink soaked paper revealing their becomings; in turn, animating our perception of the natural phenomena.
My paper provides a study of this drawing, which is one of several by Leonardo da Vinci (1452-1519) that take-up the subject matter of rocky outcrops that have been discussed by scholars as being either preparatory, in service of his paintings, or illustrative of his theory of nature as anthropomorphic. In contrast to this larger scholarship, my approach introduces a theoretical framework that places emphasis on the process of viewing the drawn lines in *The Rocky Ravine*. As I argue, the mutable and iterant quality of the pen marks solicits a temporal process of perception by encouraging the viewer to engage with the becomings of drawn line. For Leonardo, knowing nature implies experiencing it through the senses, which, as I argue, is closely tied to the ways that his drawings provide for a unique experience of nature by vivifying even its most static element: rocky matter.

Wallace, Keith (Yishu, Editor-in-Chief)
"What To Do? The Anxiety of the Fake"

Remake: Exhibiting Performance Art Retrospectively
Friday, October 28, National Gallery of Canada, Seminar Room B, 4:00-5:40

This presentation will look at the issue of works of art that might be perceived as having lost their "authenticity" through either the reproduction of an original that is no longer extant, the necessity for

reconfiguring the work due to unstable technologies, or the difficulty of restaging an ephemeral action once its maker is no longer living. In this context, performance art is perhaps the most contentious as it is time and space based and not material based. The artwork is the artwork, but at this point in history the question of maintaining its original manifestation has assumed new dimensions, and the matter of "posthumous" artworks in any discipline remains a perplexing one. Is it a desire for the integrity of authenticity, something that is true to its original form, or, in the case of performance art, something authentically experienced? Is it a product of market-based intentions? How will reproductions of "once lived" artworks that have met the demise of their physical presence be experienced by a later generation? Are fakes an inevitability of an increasingly accepted simulacrous technological world that revels in other states of reality and forms of representation that are not static? I will explore these issues by looking at a variety of disciplines within visual art from various regions of the world.

Weichel, Eric (Queen's University)
"'Undesirable hybrids': Chinoiserie and Orientalism in Baroque Visual and Material Culture"

The Barbarous Gaudy Goût': Encounters between East and West in Early Modern Art
Saturday, October 29, SP415, 4:00-5:40

Topics I address over the course of my paper include the mass importation of Chinese export porcelain to Early Modern Europe and North America, the role of textile patterns and painted ceramics in reshaping social attitudes towards southeast Asia, and the adaptation of Ming landscape design in the grounds of country houses, leading to the jardin anglo-chinois and the creation of new, innovative and culturally hybrid ways of fusing architectural space with the natural world. I am also interested in the role played by elite women in popularizing various 'orientalist' fads, such as turquerie and chinoiserie, which expressed, largely through a francophone lens, a vibrant brand of resistance politics to the dominant patriarchal modes of Greco-Roman scholarship, which remained closed to most women at the time, regardless of rank. Chinoiserie is gendered as foreign and feminine in the relevant British literature, and the language used by cultural critics of the time to denounce masculine interests in East Asian art suggests unease about the possibly transformational, degenerative effects of Chinese wallpaper, porcelain and silk. My paper is therefore concerned with the long history of intercultural interaction in greater Eurasia, and on the reciprocal influence between Chinese and Japanese modes of artistic expression and the development of new modes of culture in Europe, such as the appearance of Chinese dragon motifs in designs for court masquerades in sixteenth-century Italy, the imitation of Japanese Imari-ware patterns by Delft potters in late seventeenth-century Holland, and the foundational place of East Asian aesthetics over the development of the early French Rococo.

Welch, Adam (University of Toronto)
"Parallel Maps: Canadian conceptual art and the United States"

Trafficking Documents: Researching, exhibiting and teaching conceptual art in Canada
Saturday, October 29, SP435, 4:00-5:40

In 1972, with the inaugural issue of FILE Megazine, General Idea posed a mapping exercise to their readers: "locate and draw from memory the Canadian/American border." The resulting submissions sketch a cultural border between the two countries in turn outrageous, flippant and perceptive. In the second issue of the Megazine, General Idea superimposed selected responses and reprinted them as a collaborative topography.

Recent attempts at just such a transnational cultural map in the form of exhibitions and texts have left much unclear. If understanding centres and peripheries proves crucial to writing a history of conceptual art in Canada, what exactly is the relationship between the American centre (New York) and certain Canadian peripheries (such as Halifax, Toronto, Vancouver)? The exhibition Traffic: Conceptual art in Canada, 1965-

1980 (2010) evaded the problem: including works by American artists active in Canada alongside Canadian work but with little elaboration. Similarly, Jayne Wark's recent contribution to The Visual Arts in Canada: The Twentieth Century (2010) disclaims cultural imperialism in favour of revisioning recent scholarship. By focusing on redressing omissions, however, Wark left the question of cultural imperialism dangling. In this paper, I interrogate these recent omissions through recourse to works by General Idea, Dennis Oppenheim and Douglas Huebler; I explore the forms cultural imperialism took with respect to conceptual art in the 1960s and 70s and its often repudiated—but nonetheless decisive—role in the realization of conceptual practices in Canada.

West, Alana
"Frederick H. Evans: Use of Presentation as Signature and Mark of Ownership"

The Signature of the Artist
Saturday, October 29, SP210, 9:00-10:40

Frederick H. Evans (British, 1853-1943) used presentation as a visual and metaphorical signature, through the embellishment of his photographic work with decorative borders. During a period when photography was still trying to assert itself as art, Evans understood the ramifications of presentation in relation to the reception of photography as art. Evans adhered to the same principles of presentation as the Pictorialists,* although he was a proponent of straight photography, controlling every aspect of production in order to make a cohesive and artistic statement. The study of how Evans presented his work demonstrates he was influenced not only by Pictorialism but also by the historical presentation of other types of art on paper, such as prints and drawings.
Recent research has revealed Evans mounted other photographer's work, which he owned, with the same methods he used to embellish his own photographs. In the 16th and 17th century, mounts and decorative borders were added to prints and drawings by collectors and often marked the inclusion of the prints within a larger collection. Using his distinctive methods of presentation Evans established ownership over the works he created, as well as those he collected. This paper will consider how Evans's methods of mounting indicate an authorial presence, signifying not only authorship of his own work but ownership over other artist's works. The paper ultimately places Evans's modes of presentation within a theoretical framework related to the desire to situate photography in the discourse of art at the turn of the nineteenth to twentieth century.

Whitelaw, Anne (Concordia University)
"Brand NGC"

So it is what it is?
Friday, October 28, National Gallery of Canada, Green Room, 10:50-12:30

On December 16, 2009 the National Gallery of Canada and the Art Gallery of Alberta announced a three-year partnership through which exhibitions organized from the NGC's collections would be on view in a dedicated space in the AGA's new building. In November 2010, the Museum of Contemporary Canadian Art in Toronto entered into a similar partnership with the NGC with the introduction of the "National Gallery at the MoCCA" programme.
The National Gallery has circulated exhibitions from its collections since the passing of the National Gallery of Canada Act in 1913. Such loans were instrumental in establishing many of the newly formed art institutions across Canada and remained a stable source of exhibition material for decades to come. What is different in this new programme is the permanence of the relationship suggested by the public occupation of space by the NGC in another institution. Through an analysis of "The National Gallery @..." programme, this paper will examine the role of the National Gallery in the presentation and circulation of Canadian art in the 21st century; and consider the impact of such partnerships on the identity and public image of all participating institutions.

Wiens, Gavin (Carleton University)
"Spaces Made Strange: Some New Readings for the Passion Sequence of Duccio's Maestà"

Immateriality in Premodern Naturalism
Friday, October 28, National Gallery of Canada, Studio B, 10:50-12:30

In this paper I argue that the structure of the Passion sequence from Duccio's *Maestà* provided visual cues that acted as points of entry for the contemplation of the figural meanings that lay behind Christ's Passion. These points of entry appear throughout the Passion sequence in the form of disruptions in the logic of the field of representation through the manipulation of architectural elements.

Wilson, Bronwen
"What's in a name? Giacomo Franco and the business of print in Venice"

The Signature of the Artist
Saturday, October 29, SP210, 9:00-10:40

Giacomo Franco (1550-1620) was one of dozens of printmakers active in Venice in the second half of the sixteenth century. A mixed profession, comprised of illustrating, engraving, printing, publishing, and bookselling, Franco practiced all of these tasks himself, producing his own designs and those of other artists in single-sheets and in series. He illustrated ancient and modern texts, dance books and drawing manuals, engraved lace patterns, portraits, frontispieces, allegories, and religious imagery, and designed maps, costume plates, and views of contemporary events. In contrast to those artists who aspired to elevate themselves above the manual efforts of artisans by cultivating a singular style, Franco adapted his style to the content of imagery, even suppressing traces of his hand in his prints. And yet, he was remarkably attentive to his signature, even underlining his name with calligraphic flourishes inscribed on his copper plates. This paper focuses on Franco's practice to explore ways in which authorship and the reproductive practice of print were intertwined.

Windover, Michael (McGill University)
"Transmitting the CBC: A Consideration of the Architecture of Radio"

Canadian Architecture: Changing Tastes and Permanent Values
Saturday, October 29, SP412, 9:00-10:40

The success of the Canadian Broadcasting Corporation in its early years was due in no small measure to the construction of radio transmission sites in the 1930s. Following a national survey of radio coverage that found only 60% of Canadians could tune in to the CBC under the best of circumstances, transmitter buildings were designed by the architects and engineers of the CBC and erected in Ontario, Quebec, Saskatchewan, and New Brunswick. In this paper I will examine some of these buildings, underlining their significance in relation to policy governing the CBC and the corporation's efficacy. I will discuss how the choice of architectural mode, program, and decorative scheme (re)presented the CBC to its public. There is an element of theatricality in these transmitter stations despite their somewhat remote locations which begs consideration. The paper thus probes the idea of transmission at these radio stations not simply from an electromagnetic standpoint but from a visual and architectural perspective. In essence, these stations transmitted sonically, materially, and figuratively the CBC as a public institution.

Whyte, Ryan (McGill University)
"Fertile Ground: The Chinese Ritual of "Plowing the First Furrow" and the Iconography of Enlightened Absolutism at Eighteenth-Century European Courts"

The Barbarous Gaudy Goût': Encounters between East and West in Early Modern Art
Saturday, October 29, SP415, 4:00-5:40

This paper addresses the visual culture of the European ritual performance of "Ploughing the First Furrow," positing that the novelty and foreignness of the ritual required Europeans metaphorically to naturalize—render comprehensible in and applicable to a European context—and finally efface its foreign origins in a multi-stage process of assimilation. First, this paper argues that depictions of the Chinese Emperor performing the ritual in the painting and prints of Bernhard Rode contextualized contemporaneous images of European rulers performing it, including Joseph II and the Dauphin of France (the future Louis XVI), simultaneously emphasizing its foreign origins and naturalizing its European practice. Second, this paper argues for a subsequent phase of the metaphorical naturalization of the Chinese ritual in which a cluster of paintings produced in France in the 1770s of Quinctius Cincinnatus and Caius Furius Cressinus associated the Chinese ritual with these ancient Roman precedents, an association also found in contemporaneous texts, including Denis Diderot's article "Agriculture" for the Encyclopédie. Third, this paper suggests that the translation of such iconography from the images of rulers to anonymous figures in genre paintings, for example François-André Vincent's La leçon de labourage and Jean-Baptiste Greuze's Le premier sillon, completed the process of assimilation by effacing the image of the ruler and thus the Chinese allusion, while diffusing the link between authority, virtue and agriculture to all Europeans by invoking the traditional image of the father as "monarch" of his family (which is, in fact, how the ritual was practiced in China). This paper concludes by proposing that this case of the assimilation of Chinese ritual in European visual culture provides fertile ground for an alternative to the model of cultural exchange associated with chinoiserie.

Woloshyn, Tania (McGill University)
"The Sunny Shores of Freedom: the Neo-Impressionist Circle on the Côte d'Azur, c.1891-1910"

From Artists' Colonies to Artists' Residencies
Saturday, October 29, SP201, 2:00-3:40

This paper will reconsider the lives and artistic production of the Neo-Impressionist Henri-Edmond Cross (1856-1910) and his circle on the Côte d'Azur, and more specifically within the Maures region (Hyères-St Raphaël). Famous for its supposed isolation and inaccessibility, the Maures harboured Cross, his fellow Neo-Impressionists and their friends, the Fauves, for some twenty years. This circle, which included Paul Signac (1863-1935) and Théo van Rysselberghe (1862-1926), might be discussed not only as a colony of artists but an intimate brotherhood of sportsmen, anarcho-communist comrades, and radical aesthetes. These self-styled pioneers represented the region as an idyllic, even utopian, landscape with radical political meaning. Yet *why* the Maures specifically was perceived by Signac, Cross, and Van Rysselberghe as an appropriate setting ripe for anarcho-communist colonization has been rarely discussed in art-historical analyses of their work. This paper will contend that the Maures landscape for this artistic colony functioned less as a retreat or hedonistic playground than as a laboratory for scientifically-grounded, vanguard experiments, an exclusive coast in which to live out an anarcho-communist lifestyle and to capture faithfully the sunlight of this '*pays du soleil*.'

Wright, Andrew (University of Ottawa)
"Inversions and Upside-downess: Interrogating Photography's Conventions"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

I aim to probe current and historical photographic technologies and to interrogate their use in describing the world around us. Instead of proceeding by questioning the images made with these technologies, I am interested in inquiring into the nature of photographic technology and lens-based tools themselves and to ask to what degree their inherent characteristics govern the way they are used.

Photographic technology promises to extend our capabilities to picture and to represent, yet I contend that there lay within these tools a bias towards 'realism' that is ultimately expressed as a renewed and fervent interest in notions of "Truth." As a result these technologies actually limit creative and other picturing possibilities and have engendered a homogenization of visual culture. Through my work I argue for an expanded definition of photography itself that would maintain a plurality of vision. See http://www.andrewwright.ca.

Young, India (University of New Mexico)
"Re-pressed, re-purposed: The Northwest Coast Indian Artists Guild and Serigraphy"

Overlapping Nationalisms: Nationalism and Contemporary Indigenous Art
Friday, October 28, National Gallery of Canada Lecture Theatre, 4:00-5:40

In 1983, Haida artist Robert Davidson gave a speech at the National Native Indian Artists Symposium. There he suggested that when Indigenous artists establish their own standards, and operate according to their own priorities, their collective self-determination asserts cultural sovereignty. This paper focuses on a collective of artists, including Davidson, who fought to establish those standards. I contend that the Northwest Coast Indian Artists Guild's particular re-appropriation of the silkscreen during the late 1970s transformed serigraphy into an Indigenous tradition. Negotiating between cultures, the Guild established a space of power and mobility. My research illustrates the how the Guild's successes came to repurpose serigraphy for a new generation of artists. The place they established was a space of power and mobility, where First Nations artists could maintain cultural heritages while negotiating an 'othering' Western art market. It is a space that commands respect from the Western art world because it is Indigenous and because it is wonderfully modern, prevalent persistently political and ultimately well crafted. It speaks the values of Northwest Coast First Nations people; it communicates a particularly Indigenous way of sharing through storytelling, both visually and verbally.

Yu, Jinny (University of Ottawa)
"'More Alexandrian Than Adamic': New Possibilities in Painting"

Artists Pecha Kucha
Friday, October 28, National Gallery of Canada, Auditorium, 2:00-3:40

In my work, I attempt simultaneously to scrutinize conventions of painting and to explore new possibilities within the medium. Oscillating between the fields of the abstract painting and the object, my work seeks out aspects of painting beyond the pictorial space: I strive to depict that which is beyond the image and deliberately reveals the gestural aspect of painting as praxis. I frequently use oil paint on aluminum, whose semi-reflective surface comprises a pictorial space. This choice of materials is integral to my artistic practice and conceptual musings; the pictorial space of the aluminum is a material fact, a pre-existing condition of the as yet unpainted surface, and by painting on such a surface, one that is already pictorial, my work begins where painting often ends. See http://www.jinnyyu.com.

Zdebik, Jakub PhD (University of Ottawa)
"Digital Diagrams: Text and Image in the Video Art of Gary Hill"

The Letter and the Line: Representations of Writing in the Visual Art
Friday, October 28, National Gallery of Canada, Studio, 2:00-3:40

This paper explores the visual and literary duality of art from a graphic perspective. This relationship is the subject of Gary Hill's early video works. Hill questions the link between language and visual signs through the display of electronic abstractions. He experiments with a new set of aesthetic elements that make up a video language. *Videograms* (1980-81), for example, consists of a series of brief "visual poems" which involve ever-changing diaphanous shapes floating over a dark background as an affectless voice recites

succinct texts. In *Site Recite (a prologue)* (1989), Hill uses camera angles, small objects, and an elaborate narrative to weave a story that comments on the relationship between vision and speech. I will explore the relationship between text and image in Hill's works according to Foucault's *This is not a Pipe* and his take on ideograms; Lyotard's demonstration of the gap between the line (drawing) and the letter (text) in *Discours, figure*; and Deleuze's concept of the diagram that negotiates between the textual and the visual and also opens new realities of thought as described in *Desire and Pleasure*. With this theoretical apparatus, I will show how Hill works out an intricate relationship between visual abstraction, figurative interpretation, the narrative and the literary.