

UAAC-AAUC

Conference 2013 congrès



Banff Centre, Banff Alberta

October 17-20 octobre

2013



Universities Art Association of Canada
L'Association d'art des universités du Canada

Programme

Hosted by the Alberta College of Art and Design and the University of Lethbridge



University of
Lethbridge



Faculty of Fine Arts

Welcome - Bienvenue

The UAAC/AUCC's 2013 conference at the Banff Centre marks something of a departure for the organization, as it is the first time our annual meeting has not been held at one of our affiliated academic institutions.

We hope that the unique environs of Banff will help to make this year's conference invigorating and memorable. In part, the decision to hold the conference at Banff was a result of the fact that one of the host institutions, the Alberta College of Art and Design, was really too small to accommodate the conference and that the other, the University of Lethbridge, was too distant to make splitting the conference between the two sites feasible. Apart from its enviable setting and facilities, the Banff Centre was also chosen in recognition of its significant history and continuing role as a centre for the visual arts in Alberta, in Canada, and internationally.

The viability of UAAC's annual conference is always dependent upon the participation of its members, and so we want to thank everyone who managed to find the time to travel out to Alberta in the middle of October. Specifically, we would like to acknowledge the financial support given to the UAAC by the Alberta College of Art and Design, and by the University of Lethbridge. There are a number of individuals we would especially like to thank: Kameko Higa, for her work as on-site coordinator at the Banff Centre; the Walter Phillips Gallery for allowing us to hold our opening reception in that space; Tom Willock and Susan Sax-Willock for their hospitality in hosting our closing reception; and Dr. Sally Hickson and Fran Pauzé for their unstinting efforts in helping to organize this event.

Le congrès 2013 de l'UAAC-AAUC au Banff Centre marque une sorte de changement de la part de l'organisation. C'est en effet la première fois que notre rencontre annuelle ne se tient pas dans l'un de nos établissements universitaires affiliés.

Nous espérons que les alentours uniques de Banff aideront à rendre le colloque de cette année stimulant et mémorable. En partie, la décision d'organiser le colloque à Banff a découlé du fait que l'Alberta College of Art and Design était beaucoup trop petit pour accueillir le colloque, tandis que l'Université de Lethbridge, était trop éloignée pour permettre une division du congrès entre les deux endroits. En plus de son cadre et ses installations enviables, le Banff Centre a aussi été choisi en reconnaissance de son histoire importante et du rôle qu'il joue continuellement comme pôle des arts visuels en Alberta, au Canada et à l'international.

La viabilité du congrès annuel de l'AAUC dépend toujours de la participation de ses membres, et nous remercions donc tous ceux et celles qui ont réussi à trouver le temps de se rendre en Alberta au milieu d'octobre. Spécifiquement, nous aimerions reconnaître l'appui financier donné à l'AAUC par l'Alberta College of Art and Design et par l'Université de Lethbridge. Nous aimerions particulièrement remercier plusieurs individus: Kameko Higa, pour son travail de coordinatrice sur place au Banff Centre; la galerie Walter Phillips, qui nous a permis d'organiser notre première réception chez elle; Tom Willock et Susan Sax-Willock, pour l'hospitalité qu'ils ont manifestée dans l'accueil de notre réception de clôture; et Sally Hickson, de même que Fran Pauzé, qui n'ont pas ménagé leurs efforts dans l'organisation de cet événement.

— Ben Fullalove and/et Anne Dymond (co-chairs, 2013 conference)

Chers membres,

Nous sommes très heureux de tenir notre congrès 2013 dans les splendides alentours du Banff Centre, un centre artistique de renommée mondiale. Ce lieu est une vitrine qui convient à l'UAAC-AAUC, la seule organisation nationale au Canada qui donne voix à nos divers membres: le corps professoral des universités et des collègues, les chercheurs indépendants, les étudiants aux cycles supérieurs et les autres professionnels de l'art œuvrant dans les domaines de l'art, de l'histoire de l'art et de la culture visuelle. Je vous souhaite à tous la bienvenue, je vous remercie d'être venus, et j'espère que vous aurez beaucoup de plaisir et d'échanges profonds, avec des amis et des collègues, sur d'importantes idées.

Les trois dernières années de ma présidence ont marqué dans notre organisation une période de croissance et d'innovation importantes. Sous ma direction, sous celle de la vice-présidente Anne Whitelaw et des membres de l'exécutif, et sous la sage conduite financière et organisationnelle de notre administratrice, Fran Pauzé, notre base de membres s'est considérablement développée à travers le Canada, de même qu'aux États-Unis et à l'international. Chaque année, notre congrès devient plus gros et meilleur. Nous avons déplacé *RACAR* (notre revue) vers notre nouveau site Web, rénové et très réussi (lancé plus tôt cette année), nous sommes passés à la publication électronique et nous avons établi des ententes avec JSTOR et Érudit, ce qui nous a permis d'étendre considérablement le rayonnement et l'influence de notre excellente revue. Nous avons aussi renouvelé notre comité de rédaction afin de revitaliser notre engagement envers la recherche dans nos diverses disciplines. Je veux remercier Ersy Contogouris, notre directrice de la publication, tous les éditeurs scientifiques de *RACAR* et notre nouvelle rédactrice en chef, Catherine Harding. Je veux spécialement remercier Brian Foss, qui a si longtemps et si bien servi de pilier à notre équipe de rédaction.

Nous avons remanié nos règlements administratifs pour refléter une représentation plus étendue au conseil d'administration de notre représentant étudiant, et pour gouverner de plus près nos domaines de croissance. Nous avons commencé à exercer un rôle de meneur pour ce qui est de la promotion des arts et de la culture au Canada, tant en éducation qu'au gouvernement, et j'espère que cette direction deviendra plus centrale au futur mandat de l'UAAC-AAUC.

Mes remerciements sincères vont à Ben Fullalove, à Anne Dymond et à Fran Pauzé pour leur excellente organisation du congrès de cette année. Aux membres du comité de sélection, submergés par les possibilités de choix dans la préparation des présentations de cette année: merci pour vos points de vue. Merci au Banff Centre et à l'infatigable et attentionnée Kameko Higa. Merci à l'Alberta College of Art and Design et à l'Université de Lethbridge pour leur parrainage, ainsi qu'aux bénévoles étudiants de chaque établissement. Enfin, merci à Anne Koval de nous amener l'exceptionnel Fred Wilson, et merci à Fred de vouloir participer à notre congrès.

Après avoir siégé environ dix ans sur le conseil de l'AAUC, et après trois ans comme présidente, je ne chercherai pas à renouveler mon mandat. Je crois fermement qu'une organisation tournée vers ses membres a besoin d'une revitalisation et d'un renouvellement constants en matière de gouvernance, et que cela stimule sa croissance et son succès. J'ai donc hâte de découvrir les futurs accomplissements de la personne qui me succédera et du conseil d'administration. Je veux remercier tous les membres du conseil d'administration avec qui je travaille actuellement et avec qui j'ai travaillé dans le passé. Finalement, je veux spécialement remercier Fran Pauzé qui, à titre d'administratrice, est le plus grand atout et la meilleure représentante de l'AAUC.

Sally Hickson
Présidente UAAC-AAUC
Université de Guelph

To our Members,

We're very excited to hold our 2013 conference in the beautiful environs of the Banff Centre, a world-renowned centre for the arts. The venue is an appropriate showcase for UAAC/AAUC, the only national organization in Canada to provide a national voice for our diverse membership: university and college faculty, independent scholars, graduate students, and other professionals in the fields of art, art history and visual culture. I welcome all of you, thank you for coming, and hope that you'll have a wonderful time in meaningful engagement with friends, colleagues and with ideas that matter.

The past three years of my Presidency have marked a period of significant growth and innovation in our organization. Under my direction, the direction of VP Anne Whitelaw and the members of the Executive Board, and with the sage financial and organizational guidance of our Administrator, Fran Pauzé, our membership base has grown substantially across Canada, into the United States and internationally. With each year, our conference gets bigger and better. We have moved *RACAR* (our journal), onto our updated and very successful new website (launched earlier this year), have switched over to electronic publication and we've signed with JSTOR and with Erudit, significantly extending the outreach and influence of our excellent journal. We have also renewed our Editorial Board in order to revitalize our engagement with scholarship all across our various disciplines. I want to thank Ersy Contogouris, our managing editor, all of our *RACAR* editors, and our new editor-in-chief, Catherine Harding. I want especially to thank Brian Foss, who served so long and so well as the linchpin of our editorial team. We have overhauled our Bylaws to reflect expanded Board representation on the part of our Student Representative, and to more closely govern our areas of expansion. We have begun to take a leadership role in terms of art and cultural advocacy in Canada, both in education and in government, and I hope to see this direction become more central to the future mandate of UAAC/AAUC.

My sincere and heartfelt thanks to Ben Fullalove, Anne Dymond and Fran Pauzé for their excellent organization of this year's conference. To the members of the Selection Committee, who were overwhelmed with choice in the planning of this year's papers, thank you for your insights. Thank you to the Banff Centre, and to the tireless and gracious Kameko Higa. Thanks to the Alberta College of Art and Design and to the University of Lethbridge for their sponsorship, to the Willock and Sax Gallery for hosting the closing reception and to the student volunteers from each institution. Finally, thank you to Anne Koval for bringing us the wonderful Fred Wilson, and thank you to Fred for wanting to be part of our conference.

After about ten years on the UAAC Board, and three years as President, I will not be pursuing another term. I firmly believe that a member-based organization requires a constant revitalization and renewal in terms of governance, and that this stimulates growth and success. I therefore look forward to the future accomplishments of my successor and the Board. I want to thank all of the Board members with whom I've worked, past and present. Finally, I want especially to thank Fran Pauzé who, as our Administrator, is UAAC's greatest asset and advocate.

Dr. Sally Hickson
UAAC-AAUC President
University of Guelph

Keynote: FRED WILSON, “The Silent Message of the Museum”

Fred Wilson is a conceptual artist whose practice includes painting, sculpture and photography. He is known for his sculptures in glass and for his site-specific installations in collaboration with museums and cultural institutions throughout the world.

Wilson received his BFA from the State University of New York, Purchase in 1976, and was awarded Honorary Doctorates from Northwestern University, Illinois (2007) and Skidmore College, New York (2009).

Major exhibitions include his critically acclaimed *Mining the Museum: An Installation by Fred Wilson* (1992–1993) and *Fred Wilson: Objects and Installations 1979–2000*, which traveled to eight different venues nationally from 2001–2004. In 2003, Wilson represented the United States at the 50th Venice Biennale with the solo exhibition *Fred Wilson: Speak of Me as I Am*.

In 2008, Wilson was named to the Board of Trustees of the Whitney Museum of Art, New York, as well as to the Board of Trustees of the American Academy in Rome. His many accolades include the prestigious MacArthur Foundation “Genius” Grant (1999), amongst others. Wilson’s work can be found in numerous public collections worldwide, including The Art Institute of Chicago, The Tate Modern, London, The Museum of Modern Art, New York, and The Whitney Museum of American Art. Fred Wilson lives and works in New York City, where he is represented by The Pace Gallery.

Fred Wilson will present his museum installations of the past 25 years, which infiltrate museum structures and art historical canons through the medium of display.

Thanks to the Banff Centre and to the University of Lethbridge Faculty of Fine Arts for supporting this talk.

Conférence d’honneur: FRED WILSON, “The Silent Message of the Museum”

Fred Wilson est un artiste conceptuel qui s’adonne notamment à la peinture, la sculpture et la photographie. Il est reconnu pour ses créations en verre et ses installations en collaboration avec des musées et institutions culturelles à travers le monde.

Titulaire d’un baccalauréat en beaux-arts de l’Université d’État de New York à Purchase (1976), il a reçu des doctorats honorifiques de l’Université Northwestern en Illinois (2007) et du Skidmore College dans l’état de New York (2009).

Parmi ses expositions encensées par la critique, on compte *Mining the Museum: An Installation by Fred Wilson* (1992–1993) et *Fred Wilson: Objects and Installations 1979–2000*, qui a voyagé dans huit établissements nationaux de 2001 à 2004. En 2003, il a représenté les États-Unis à la 50^e Biennale de Venise avec son exposition *Speak of Me as I Am*.

En 2008, il a été nommé au conseil d’administration du Whitney Museum of Art à New York et membre du conseil d’administration de l’American Academy in Rome. Il a reçu de nombreuses récompenses, dont la « Genius Grant » de la fondation MacArthur en 1999. Ses œuvres figurent parmi les collections publiques de plusieurs établissements mondialement réputés, dont The Art Institute of Chicago, The Tate Modern à Londres, The Museum of Modern Art à New York et The Whitney Museum of American Art. Fred Wilson habite et travaille à New York où il est représenté par The Pace Gallery.

Fred Wilson présente ses installations muséales des 25 dernières années – des installations qui s’insinuent parmi les structures des musées et les chefs-d’œuvre de l’histoire de l’Art.

Nous remercions le Banff Centre et l’University of Lethbridge d’avoir soutenu notre événement.

UAAC 2013 CONFERENCE – CONGRÈS AAUC 2013

**Centre Banff Centre,
Banff, Alberta**

Thursday 17 October – Saturday 19 October
Jeudi le 17 octobre à samedi le 19 octobre

Please join us for the Opening Reception of the annual UAAC-AAUC Conference.
Joignez-vous à nous pour la réception d'ouverture du congrès annuel de l'UAAC-AAUC.

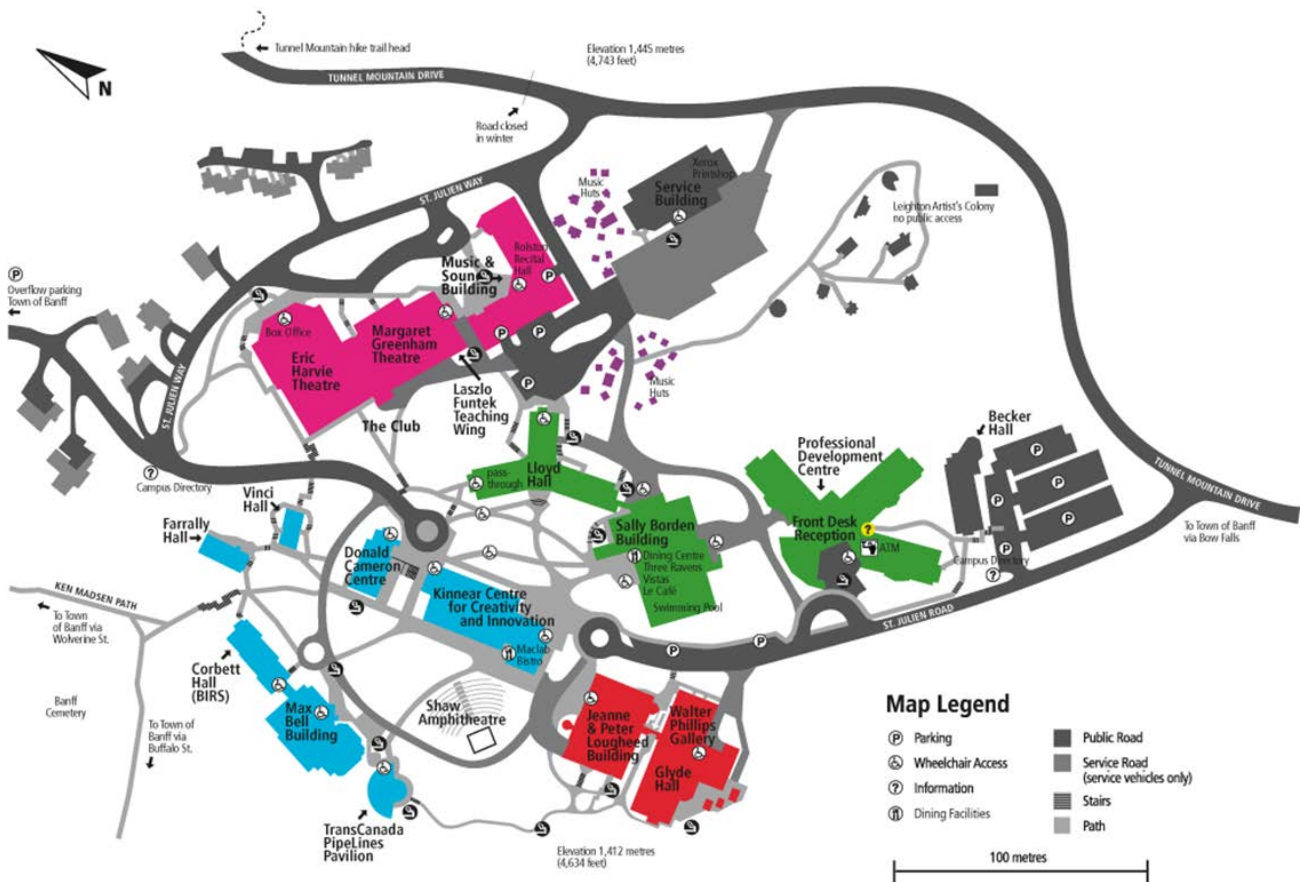
Thursday 17 October
Registration: 5:30pm

Welcome Reception
Walter Phillips Gallery

Jeudi le 17 octobre
Inscription: 5:30pm

Réception d'accueil
Walter Phillips Gallery

Map of the Banff Centre



SCHEDULE-AT-A-GLANCE

Friday the 18th of October

	KC 101	KC 103-105	KC 206	KC 210	KC 302	KC 304
9:00 - 10:30	Chair: Heidi Kellett Session: <i>Skinterfaces and Skinscapes, PART I</i>	Chairs: Bojana Videkanic and Joan Coutu Session: <i>The Moving Image, PART I</i>	Chair: Barbara Balfour Session: <i>Writing on the Wall: Write Now</i>	Chair: Candice Bogdanski Session: <i>Transcending Time and Space, PART I</i>	Chair: Keith Bresnahan Session: <i>Canadian Design Studies Network</i>	Chair: Dr. Erin J. Campbell Session: <i>Miniature Worlds</i>
10:30 Break						
11:00 - 12:30	Chair: Heidi Kellett Session: <i>Skinterfaces and Skinscapes, PART II</i>	Chairs: Bojana Videkanic and Joan Coutu Session: <i>The Moving Image, PART II</i>	Chair: Carmen Cucuzzella Session: <i>Contradictions of Sustainable Design Practice</i>	Chair: Candice Bogdanski Session: <i>Transcending Time and Space, PART II</i>	Chair: Mitchell Frank and Alison McQueen Session: <i>Imagination and 19th Century Art</i>	Chair: Alena Robin Session: <i>Latin American and Caribbean Made in Canada</i>
12:30 - 2:00	Design Caucus	Art Caucus	Governance Session	Chair: Jennifer Eiserman Session: <i>Square Pegs in Round Holes</i>		
2:00 - 3:30	Chair: Amanda Boetzkes Session: <i>The Cognitive Turn, PART I</i>	Chairs: Rose Logie and Tara Bissett Session: <i>Askance Perspectives: Reassessing the Aberrant in Art and Architecture (1500-1900)</i>	Chairs: Joan Coutu and Lora Senechal Carney Session: <i>Elisions: Mad Dogs and Englishmen Go out in the Midday Sun</i>	Chairs: Édith-Anne Pageot and Louise Vigneault Session : <i>Repenser le lien entre culture et territoire au Canada</i>	Chair: Chris Frey Session: <i>The Image Between Future and Finitude</i>	Chair: Richard Smolinski Session: <i>Engaging Everyday: Contemporary Social Art Practice in Canada, PART I</i>
3:30 Break						
4:00 - 5:30	Chair: Amanda Boetzkes Session: <i>The Cognitive Turn, PART II</i>	Chair: Erin Silver Session: <i>The Future Perfect and the Perfect Future: Performing Art's Recent Histories</i>	Chair: Sharon Gregory and Sally Hickson Session: <i>Other Renaissance Patrons</i>	Chair: Mailan Doquang Session: <i>Materiality before Modernity</i>	Chair: Charles Reeve Session: <i>Autobiographies by Artists</i>	Chair: Richard Smolinski Session: <i>Engaging Everyday: Contemporary Social Art Practice in Canada, PART II</i>
6:00 Keynote Speaker: FRED WILSON						

All sessions are in the Kinnear Centre

SCHEDULE-AT-A-GLANCE

SATURDAY OCTOBER 18, 2013

	KC 103	KC 105	KC 202	KC 206	KC 210	KC 302	KC 304
9:00 - 10:30	Chairs: Olivier Vallerand and Frederika Eilers Session: <i>The Place of Memory, PART I</i>	Chair: Anne Koval and Andrea Terry Session: <i>Mining the Museum, PART I</i>	Chair: Katherine Hoffman Session: <i>New Identities: Canadian Photography Since 1945</i>	Chair: Leslie Dawn Session: <i>Referential Meaning in Abstraction</i>	Chair: Amanda Burk Session: <i>The Current Climate of Studio Critiques: A Round Table Discussion</i>	Chair: Mireille Perron Session: <i>The Question of Making</i>	Chairs: Trista Mallory and Jennifer Kennedy Session: <i>Feminism in Practice in Canada</i>
10:30 Break							
11:00 - 12:30	Chair: Olivier Vallerand and Frederika Eilers Session: <i>The Place of Memory, PART II</i>	Chair: Anne Koval and Andrea Terry Session: <i>Mining the Museum, PART II</i>	Chair: Susan Dobson Session: <i>Pictured Past and Future</i>	Chair: Jessica Santone and Milena Tomic Session: <i>Becoming-Image: Contemporary Performance and Its Formalization</i>	Chair: Leslie Dawn and Ron Hawker Session: <i>Narratives of Continuity and Resistance in Aboriginal Art</i>	Chair: Marie Fraser Session: <i>Le récit à la limite du temps (Storytelling at the Edge of Time)</i>	Chair: Cammie McAtee and Fredie Floré Session : <i>Promoting Modern Furniture in Canada, 1945 to 1976</i>
12:30 - 2 :00	AGM						
2:00 - 3:30	Chair: John O'Brian Session: <i>Surveillance, Voyeurism, and Photography, PART I</i>	Chair: Catherine Harding Session: <i>Dynamic Interaction and Affective Movement, PART I</i>	Chair: Christina Smylitopoulos Session: <i>Open Session HECAA, PART I</i>	Chair: Paula Gardner Session : <i>Rendering Visible Interdisciplinary Approaches to Media Art and Design Research</i>	Chair: Michelle Veitch Session: <i>Interventionist Practices and Transgressive Spaces</i>	Chairs: Caroline Langill and Sally McKay Session: <i>The Object's Fate at the Threshold of Art and Science?</i>	Chair: Mary Reid Session: <i>Perfect Imperfections</i>
3:30 Break							
4:00 - 5:30	Chair: John O'Brian Session: <i>Surveillance, Voyeurism, and Photography, PART II</i>	Chair: Catherine Harding Session: <i>Dynamic Interaction and Affective Movement, PART II</i>	Chair: Christina Smylitopoulos Session: <i>Open Session HECAA, PART II</i>	Chair: Özlem Gülin Dagoglu Session: <i>Feminism within a globalizing art historical practice: Where are we now?</i>	Chair: Samuel Gaudreau-Lalande Session: <i>Les strategies esthétiques de l'action politique</i>	Chairs: Risa Horowitz and Rachelle Viader Knowles Session: <i>Forming New Identities</i>	Chairs: Eduardo and Katrie Chagnon Session: <i>Looking at the Looking of Looking:</i>
Closing Reception – Willock and Sax Gallery, 6 PM, 210 Bear Street, Banff Alberta							

All sessions are in the Kinnear Centre

Friday, October 18th Sessions 9:00 am – 10:30 am

Miniature Worlds: Materiality, Ecology, and Ethics in the Early Modern Domestic Interior

Session Convener: Dr. Erin J. Campbell, Associate Professor, University of Victoria

Session Chair: Dr. Carolyn Butler-Palmer, Assistant Professor, University of Victoria

Erin J. Campbell, Associate Professor, University of Victoria

“Miniature Worlds: Materiality, Ecology, and Ethics in the Early Modern Domestic Interior”

Frederika Eilers, PhD Candidate, McGill University

“Model House, Miniature Home: the do-it-yourself architecture of dollhouses and models of 1940-1980”

Sylvia Ziemann, MFA Candidate, University of Regina

“Modeling Past, Present and Futures”

Writing on the Wall: Write Now

Session Chair: Barbara Balfour, York University

Tristan Sober-Blodgett, University of British Columbia

“Careers In Corporal and Psychic Waste Management; Or, Is It Still a Joke If It’s Not Funny?”

Dr. Christopher Frey, Alberta College of Art and Design

“Doodles on the Wall // Words before the Fall”

Jenn Law, independent artist

“Taking Time: Strategies of Ritual and Repetition in Writing-Based Art”

Leanne Carroll, University of Toronto

“In Print: Intersections of Artists’ Text-Based Works and Writings”

The Moving Image: Artists Making Films, PART I

Session Chairs: Bojana Videkanic, Assistant Professor, Dept. of Fine Arts, University of Waterloo and Joan Coutu, Dept. of Fine Arts, University of Waterloo

Frances Cullen, McGill University

“Belabouring Film in a Cinematic Gallery”

Mark Schilling, McGill University

“The Moving Image: Artists Making Films”

Transcending Time and Space: Medieval Gothic Architecture and its Revivals, PART I

Session Chair: Candice Bogdanski, PhD Candidate, York University, Toronto

Jessica Mace, PhD Candidate, York University

“From English resort town to colonial city: the Gothic Revival houses of William Thomas”

Peter Coffman, Carleton University

“The ‘Englishness’ of Outport Gothic”

Candace Iron, PhD Candidate, York University, Toronto

“Architectural Lineage: tracing the roots of the Gothic Revival in Canada”

Canadian Design Studies Network - designated session - Social Responsibility and Design Education

Session Chair: Keith Bresnahan, OCAD University

Alison Miyauchi, Alberta College of Art and Design

“Social Responsibility and Design Education: Challenges and Benefits of Design for the Public Good”

Sarah McLean Knapp, OCAD University

“Aligning the components of the education of the graphic designer: The relevance of liberal studies within Design education”

Brian Donnelly, Sheridan College

“Marks of the Colonial in Canadian Visual Culture”

Skinterfaces and Skinscapes: Bodies and Embodiment in Contemporary Art, PART I

Session Chair: Heidi Kellett, Western University

Dr. David Getsy, Art Institute of Chicago

“Second Skins: Nancy Grossman and the Binding of Genders”

Dr. Eva-Lynn Jagoe, University of Toronto

“The Skin I Live In”

Sara Kowalski, PhD candidate, McGill University

“Skin Encounters: Bearing Witness to Cancer’s Scars and Open Wounds”

Gina Cortopassi, PhD Candidate, University of Quebec at Montreal

“An Aesthetic of Flesh and Blood: The Wound as Encounter”

Friday, October 18th Sessions 11:00 am – 12:30 pm

Imagination and 19th Century Art

Session Chairs: Mitchell Frank, Carleton University and Alison McQueen, McMaster University

Andrew Hershberger, Bowling Green State University

“Imaging and Imagining Geological Time in Two Rare 19th-Century Geology Books”

Melissa Berry, PhD Candidate, University of Victoria

“Imagination, Memory, and the World of Alphonse Legros”

Joan E. Greer, Associate Professor, History of Art, Design and Visual Culture, University of Alberta

“Imagination and Constructions of Artishood: Vincent van Gogh’s Theories of Materially Grounded Representation”

Alison Syme, Associate Professor, University of Toronto

“Edward Burne-Jones: Dreaming by the Book”

The Moving Image: Artists Making Films, PART II

Session Chairs: Bojana Videkanic, Assistant Professor, Dept. of Fine Arts, University of Waterloo and Joan Coutu, Dept. of Fine Arts, University of Waterloo

Dorothy Barenscott, Kwantlen Polytechnic University

“Critical Entanglements: Rethinking the Art of Cinema within the Broader History of Film”

Bojana Videkanic, University of Waterloo

“Moving Between the Body and the Image: Tomislav Gotovac’s Performative Filmmaking.”

Claudette Lauzon, OCADU

“Melanchronic Witness: Art and the (Slow) Moving Image”

Latin American and Caribbean Made in Canada: Surveying Art and Visual Culture in Canadian Research and Teaching Agendas

Chair: Alena Robin, University of Western Ontario

Dianne Pearce de Toledo, Independent Scholar, Artist, Curator of Public Programs at Museum London

“Stammer and Rustle*: Indisciplined Translations in the Work of Dianne Pearce”

Nuria Carton de Grammont, Postdoctorate CERIUM, Université de Montréal

« Regards croisés entre le Mexique et le Canada: La construction du paysage urbain à travers l’œuvre de Catherine Bodmer »

Maria del Carmen Suescun Pozas, Associate Professor, Department of History, Brock University

“Results of the First Survey on Latin American and Caribbean Art and Visual Culture in Canada”

Transcending Time and Space: Medieval Gothic Architecture and its Revivals, PART II

Session Chair: Candice Bogdanski, PhD Candidate, York University, Toronto

Jeffrey A.K. Miller, PhD

“The West Front of Ripon Minster: A Façade for Ecclesiastic Conflict”

Malcolm Thurlby, York University

“Regional Romanesque antecedents of the West Country School of early Gothic architecture”

Contradictions of Sustainable Design Practice

Session Chair: Carmen Cuccuzella

Cheryl Gladu, Concordia University

“Empowering Workplace Sustainability with Ecofeedback”

Yaprak Hamarat, Ph.D. Candidate, Environmental Design Faculty, Université de Montreal

“Material Wear and Tear as a Key to Better Understand the Contradictions of Sustainable Design Practices”

Skinterfaces and Skinscapes: Bodies and Embodiment in Contemporary Art, PART II

Session Chair: Heidi Kellett, Western University

Dr. Melanie S. J. Francis, University of Nottingham, UK

“Leaflike skins”: The Ruptured Spectral Layers of Russian Criminal Tattoo Photographs

Helen Gregory, PhD candidate, Western University

“The Skin of the Animal: Authenticity and the Uncanny in Contemporary Taxidermy”

Johanet Kriel, PhD candidate, University of the Free State, South Africa

“Getting under the skin of the spectator: the destabilisation of the “symptom” in artworks by Nandipha Mntambo”

Angela Dorrer, Vienna, Austria

“Landscapes: Landscape Painting in Hands”

Friday, October 18th Sessions 12:30 pm – 2:00 pm

Meeting of the Design Caucus

Meeting of the Art Caucus

UAAC Professional Development Round-table/Table ronde de développement professionnel de l'AAUC: Getting Involved in Governance (for our graduate student members and new faculty)

Chair: Charles Reeve, OCAD University

Panellists:

John O’Brian, University of British Columbia

Anne Whitelaw, Concordia University

Alex Link, Alberta College of Art and Design

Karla McManus, Concordia University

Session: Square Pegs in Round Holes

Chair: Jennifer Eiserman

Robin Furr, Instructor, University of Calgary

“Teaching Visual Rhetoric to Science Students”

Richard M. Levy, M.Arch, Ph.D., AIA Assoc., RPP, MCIP, University of Calgary and Jeffrey Boyd, CMD Director

“A Brief History of the Computational Media Design Program at the University of Calgary: Case Study in Convergence and Conflict”

Friday, October 18th Sessions 2:00 pm - 3:30 pm

The Image Between Future and Finitude

Session Chair: Dr. Chris Frey, Alberta College of Art and Design

Karla McManus, PhD Candidate, Department of Art History, Concordia University

“Photographing “Slow Violence”: the challenge of visualising the future environmental crisis”

John Calvelli, Faculty, Alberta College of Art and Design, PhD Candidate, European Graduate School “Preparing for the Bottleneck: Wall-E and the Management of Human Finitude.”

The Cognitive Turn, PART I

Session Chair: Amanda Boetzkes, University of Guelph

Nina Amstutz, Yale Center for British Art

“Cognitive Science and the Romantic Imagination: The Case of Caspar David Friedrich”

Heather Dawkins, Simon Fraser University

“Art, Subjectivity, and the Extended Mind”

Anne-Marie Ninacs, UQAM

“Learning to Live from Works of Art: The Mirroring Images of Luis Jacob and Valérie Blass”

Robert Belton, UBC Okanagan

“Aesthetic Judgment Processing Meets Ordinal Theory”

Repenser le lien entre culture et territoire au Canada - "Rethinking the relationship between culture and territory in Canada"

Chair: Édith-Anne Pageot et Louise Vigneault

Louise Vigneault, Professeur agrégé, Histoire de l'art, Université de Montréal

« Territoire et culture en dialogue dans l'art contemporain autochtone : les nouveaux wampums » (“Territory and culture in contemporary indigenous art : the new wampums”)

Dominic Hardy, Professeur, Histoire de l'art, UQAM

« Terre/territoires; naufrage/bridge. Carl Beam 1989 – Robert Houle 2011 »

Annie Gérin, Professeure, Département d'histoire de l'art, University du Québec à Montréal

Askance Perspectives: Reassessing the Aberrant in Art and Architecture (1500-1900)

Chairs: Tara Bissett, University of Toronto and Rose Logie, School of the Art Institute of Chicago

Nicole Blackwood, University of Toronto

“Digitus Painting”

Justina Spencer, Oxford University

“Reflecting the Unseen: Dubreuil’s ‘Perspective Pratique’ and Catoptric Curiosities”

Keith Bresnahan, OCAD University

“Spatial effects: situating the architectural observer in eighteenth-century France”

C. Elise Trucks, University of Tampa

“Walking in Central Park: Thoreauvian thought and the man-made nature of Fredrick Law Olmsted”

Magnolia Pauker, Emily Carr University of Art and Design

“The Art of Feminist Pedagogy: Resisting Aestheticization”

Sara Angel, PhD candidate, Department of Art, University of Toronto

“Feminism Forty Years On: Joyce Wieland and Shary Boyle Exhibited”

Elisions: Mad Dogs and Englishmen Go out in the Midday Sun

Chairs: Joan Coutu and Lora Senechal Carney

Annie Gérin, Professeure, Département d'histoire de l'art, UQAM

"Socialism Achieved: The Politics of the Image in Stalinist Russia"

Martha Langford, Gail and Stephen A. Jarislowky Institute for Studies in Canadian Art, Concordia University

"Elysian/Elision: The Strawberry Fields of Cold War-era Art"

Natalia Lebedinskaia, Curator of Contemporary Art, Art Gallery of Southwestern Manitoba

"Transformation of Remains"

Engaging Everyday: Contemporary Social Art Practice in Canada, PART I

Chair: Richard Smolinski, University of Calgary

Lois Klassen, Emily Carr University of Art and Design

"Participating in Vancouver: 2010 and Field House"

Sarah Van Borek, Emily Carr University of Art and Design

"Natural Capital: Illuminating the true value of nature's services through community-engaged, site-specific creative production and exhibition."

Justin Langlois, Emily Carr University of Art and Design

"Long Forms or Short Utopias: Towards Inventing, Reshaping, and Teaching Infrastructural Practices"

Friday, October 18th Sessions 4:00 pm – 5:30 pm

Other Renaissance Patrons

Chairs: Sharon Gregory, St. Francis Xavier University; Sally Hickson, University of Guelph

Allison Sherman, Queen's University

"The patronage of Pietro Lombardo's choir screen in Santa Maria Gloriosa dei Frari: A Case Study for the Patronage of Lay Procurators of the Venetian Renaissance"

Jenny Huang, Independent Scholar

"Towards a New Type of Portraiture: Men of the Press and Francesco Salviati"

James J. Blooms, Assistant Professor of Art History, Centre College, Kentucky

"'Illegitimate' Patrons & Artless Décor in Fifteenth-century Bruges"

The Future Perfect and the Perfect Future: Performing Art's Recent Histories

Chair: Dr. Erin Silver, Independent Scholar

Mark Clintberg, PhD Candidate, Artist, part-time faculty Concordia University

"Frottage and the Longing, Ensnared Researcher: Barthes/Gonzalez-Torres"

Ryan Conrad, PhD Candidate, Interdisciplinary Humanities Program, Concordia University

"Revisiting AIDS and Its Metaphors"

Karen Stanworth, Associate Professor, Fine Arts and Education, York University

"Queer Exceptionality as the Everyday: Narrating history as visual performance"

***The Cognitive Turn*, PART II**

Chair: Amanda Boetzkes, University of Guelph

Paula Gardner, OCAD

“Grounding Brain Wave Science: Aesthetics to Rationalize Brain Data Spectacles”

Isabelle Masse, McGill University

« Jim Campbell, portrait et traitement de l’information visuelle »

Eldritch Priest, Université de Montreal

“Earworms: A Nonsensory Hyperstition”

Lauren Weingarden, Florida State University

“The Cognitive Turn in Experiencing Installation Art: A Critique of Neuroaesthetics”

Materiality before Modernity

Co-Chairs: Mailan Doquang, McGill University; Anne Hrychuk Kontokosta, ISAW, New York University

Maggie L. Popkin, Case Western University

“Marble, Stucco, and the Meaning of Material in the Porticus Metelli and Temple of Jupiter Stator in Ancient Rome”

Peter D. DeStaeblér, New York University

“Materiality in Ancient Architecture: The Re-use of Polychrome Monolithic Columns from Hellenistic Times to Renaissance Florence”

Maile Hutterer, Rutgers University

“*Pearl* and its Relationship to Contemporary Architectural Practice: Imagining the Materiality of Heavenly Jerusalem”

Jason Crow, Louisiana State University

“Abbreviating the World in Stone: A Twelfth-Century Conceptualization of Matter”

Autobiographies by Artists

Chair: Charles Reeve, OCAD

Anna Khimasia

“*Autofictional* Traces: The Case of Sophie Calle”

Audrey Laurin

“The Need to Tell Everyone: Tracey Emin’s Autobiographical Writings”

Anne Koval, Mount Allison University

“J.M. Whistler’s *The Gentle Art* as Autobiography”

***Engaging Everyday: Contemporary Social Art Practice in Canada*, PART II**

Chair: Richard Smolinski, University of Calgary

Leanne Unruh, Ontario College of Art & Design

“Borders in the City and the Cosmopolitan Imagination”

Scott Marsden, University of Victoria

“Collaborative Art Practices: Dialogue as a Creative Form of Social-Art Practice”

Friday, October 18th

Keynote Speaker

6:00 pm

Fred Wilson

“The Silent Message of the Museum”

The Place of Memory, PART I

Chair: Olivier Vallerand, University of McGill

Nicky Bird

“Returning to Sites of Erased Homes”

Tanya Southcott

“Memory, Demolition, Montreal: the Works of Edith Mather”

Dick Averno

“Who Remembers the Overseas Contingency Operations?”

Referential Meaning in Abstraction

Chair: Leslie Dawn

Maggie Atkinson, Memorial University Newfoundland

“Divine Inspiration: Georgiana Houghton’s abstract paintings”

Nicola Pezolet

“The Postwar Territorialization of Neo-Plasticism”

Kenneth R. Allan, University of Lethbridge

“Kazimir Malevich’s ‘Alogism’: Making Sense of Nonsense”

Forming New Identities: Canadian Photography Since 1945

Chair: Katherine Hoffman, St. Anselm College, Manchester, NH

Jennifer Orpana, PhD Candidate, Western University, London, ON

“I am Canadian: Examining National Identity in Canadian Photographic Portrait Projects”

J.J. Kegan McFadden, Independent Scholar and Curator

“Sometimes, Often, Always: Contemporary Photography in Winnipeg, 1980 – Now”

Carol Payne, Carleton University

“Still Images, Moving Pictures: Intersections of Photography and Cinema at the National Film Board of Canada”

Mining the Museum, PART I

Chairs: Anne Koval, Associate Professor, Mount Allison University, Andrea Terry, Assistant Professor, Lakehead University

Respondent: Fred Wilson, Artist and UAAC 2013 Keynote Speaker

Andrew Kear, Curator, Historical Canadian Art, Winnipeg Art Gallery

“Culture, Commerce, and the Museum: A Case Study of the Winnipeg Art Gallery, 1912-1920”

Sandra Fraser, Associate Curator, Mendel Art Gallery

“Art is a Dog in the Park”

Anne Dymond, Art History and Museum Studies, University of Lethbridge

“Mining the Post-Feminist Gallery”

Akiko Takesue, PhD candidate, Art History and Visual Culture, York University, Toronto

“Museum objects and the contingency of meanings: Sir William Van Horne’s Japanese ceramic collection at the ROM”

The Current Climate of Studio Critiques: A Round Table Discussion

Chair: Amanda Burk, Associate Professor, Nipissing University

Lucie Chan, Assistant Professor, Culture and Community, ECUAD

Dr. Chris Jones, Assistant Dean, Graduate Studies, ECUAD

Natalie Waldburger, Assistant Professor, OCADU

The Question of Making

Chair: Mireille Perron, Alberta College of Art and Design

Ruth Chambers, Professor, Department of Visual Arts, University of Regina, SK

“Messing with Making and Meaning in Current Craft Media”

Saelan Twerdy, Ph.D, Candidate, Art History, McGill University

“Re-materializing the Labouring Body: Carey Young, Kelly Mark, Klara Liden.

Andrew Forster, Independent artist, writer, designer, Concordia University

“Dart and Resign: Non-Productive Propositions for Contemporary Art and Design”

Annie Martin, Associate Professor, Art Department, University of Lethbridge

“Of dirty art and impure forms”

Feminism in Practice in Canada

Chairs: Trista Mallory, University of Western Ontario and Jennifer Kennedy

Magnolia Pauker

“The Art of Feminist Pedagogy: Resisting Aestheticization”

Sara Angel, PhD candidate, Department of Art, University of Toronto

“Feminism Forty Years On: Joyce Wieland and Shary Boyle Exhibited”

Saturday, October 19th Sessions 11:00 am – 12:30 pm

The Place of Memory, PART II

Chair: Olivier Vallerand, McGill University

Alison McQueen, McMaster University

“Memory and instability in Second Empire Paris”

Joan Coutu, University of Waterloo

“Nostalgia and Memory: Imagining Rome in the middle of the Eighteenth Century”

Mitchell Frank, Carleton University

“The Role of Memory in Arnold Böcklin’s Reception”

Becoming-Image: Contemporary Performance and Its Formalization

Chairs: Jessica Santone, University of Houston; Milena Tomic, OCAD University

Barbara Clausen, Université du Québec à Montréal

“Jimmy Robert : A Script to be Performed”

Maud Jacquin, Independent

“Choreography of Disfigurement”: Catherine Sullivan’s Performances of Transformation

Anthea Black, OCAD University/Western University; Nicole Burisch, Independent

“Performing Austerity: Duration, Consumption, and the One-Year Performance”

Pictured Past and Future

Chair: Susan Dobson, University of Guelph

Dawn Owen, The Macdonald Stewart Art Centre, Guelph

“The Glut and the Gulf *Digital* “everything” in art and museum practice”

Anna Cox, University of Guelph

“The Indecisive Moment?”

Dave Kemp

“Design of the Absurd”

Mining the Museum, PART II

Chairs: Anne Koval, Mount Allison University, Andrea Terry, Assistant Professor, Lakehead University

Respondent: Fred Wilson, Artist and UAAC 2013 Keynote Speaker

Dot Tuer, OCAD University

“The ESMA Museum and the Pedagogy of Memory”

Lianne McTavish, University of Alberta

“Creating Regional Identity at the Torrington Gopher Hole Museum, Alberta”

Marissa C. Sanchez, Ph.D. candidate, University of British Columbia

“Show Me More: Recent Strategies in Exhibition Practice”

Narratives of Continuity and Resistance in Aboriginal Art

Chairs: Leslie Dawn, University of Lethbridge, Ron Hawker, Alberta College of Art and Design

Carmen Robertson, University of Regina

“Visual Narratives in a Colonial Landscape: An Analysis of Three Painting by Norval Morrisseau”

Richard Duck-Chief, independent artist, Siksika Nation and painting student, Alberta College of Art and Design

“Nookoowayi: Digitalizing a Siksika Tipi”

Elizabeth Diggon, PhD candidate, Cultural Studies, Queen’s University

“Decolonizing the Venice Biennale: An Analysis of The Requickening Project”

Le récit à la limite du temps (Storytelling at the Edge of Time)

Chair: Marie Fraser, Département d’histoire de l’art, Université du Québec à Montréal

Dominique Allard

« Pour une histoire naturelle de l’art : explorations et reconstitutions dans quelques exemples en art actuel »

Julie-Ann Latulippe, études doctorales au sein du programme de doctorat interuniversitaire en histoire de l’art à l’Université du Québec à Montréal

« Le motif de la constellation : historicité et réception de snapshots anonymes »

Sheilah Wilson, Denison University, Granville, Ohio

“The Invisible Inside the Visible”

Promoting Modern Furniture in Canada, 1945 to 1976 / La promotion du mobilier moderne au Canada, de 1945 à 1976

Chairs: Cammie McAtee, Harvard University and Fredie Floré, VU University Amsterdam/Ghent University

Jorn Guldberg, University of Southern Denmark

“The Promotion of Scandinavian Furniture Design in Canada in the 1950s”

Margaret Hodges, Concordia University

“Publicity for Modern Design: Sigrun Bülow-Hübe and the Canadian Furniture Industry”

Martin Racine, Concordia University

« Gauvreau, Borduas et Hébert, les tensions entre les arts décoratifs, les arts visuels et le design moderne au Québec »

Marie-Christine Pitre, Doctorante au programme interuniversitaire d’histoire de l’art de l’Université du Québec à Montréal

« La chaise Solair (1972) de Fabio Fabiano et Michelangelo Panzini : une pièce de mobilier emblématique du Québec? »

Saturday, October 19th

12:30 pm – 2:00 pm

Annual General Meeting of UAAC Members

Saturday, October 19th Sessions 2:00 pm – 3:30 pm

Historians of Eighteenth Century Art and Architecture: Open Session, PART I

Chair: Dr. Christina Smylitopolous, University of Guelph

Paul Holmquist, Ph.D. Candidate, School of Architecture, McGill University

“Tying the Seductive Powers of Art to the Innate Rights of Man: The Architect as Legislator in the Ideal City of Chaux”

Alena Robin, University of Western Ontario

“Being a Painter in Mexico City in 1735: Voices from the Archives”

Interventionist Practices and Transgressive Spaces

Chair: Dr. Michelle Veitch, Mount Royal University, Calgary

Cynthia Hammond, Concordia; Thomas Strickland, Concordia

“Biting Back: Art and Activism at the Dog Park”

Andrea Terry, Lakehead University

“Artistic Interventions: Excavating the Past at Fort York National Historic Site”

Olivier Vallerand, PhD Candidate, School of Architecture, McGill University

“The House on Display: Queering Domesticity at 10104 Angelo Drive”

Arièle Dionne-Krosnick, artist, MA candidate, Visual and Critical Studies, School of the Art Institute of Chicago;

Didier Morelli, artist, MFA candidate, School of Contemporary Arts, Simon Fraser University

“Form Follows Re-enactment or How to Walk Through Walls”

Surveillance, Voyeurism, and Photography

Chair: John O’Brian, University of British Columbia

Heather Diack, University of Miami

“Staged Strangers: On The Limits of Photography and Community”

John G. Hatch, Western University

“Who’s Watching Whom in the World of Francis Bacon”

Kyoung Yong (Anton) Lee, PhD candidate, Art History, University of British Columbia

“At the Funeral of Big Brother: Philippe Parreno’s *June 8, 1968*”

Vanessa Parent, University of British Columbia

“Surveillance/Capture/Internment: David Rokeby’s Sorting Daemon and the Agambenian Bio-political Extreme”

Rendering Visible Interdisciplinary Approaches to Media Art and Design Research

Chair: Paula Gardner, OCAD University

Dr. Francisco Gerardo Toledo Ramírez

“From Dual Subjectivity to the Individually Social. Our ‘other’ selves and the Merging of Virtual Worlds and Social Networks”

Leigh-Ann Pahapill, Assistant Professor, Bowling Green University, Bowling Green, Ohio

“What Does Art Do?”

Patricio Davila, Assistant Professor, OCAD University, Toronto

“Representability and Design Cognition”

Dynamic Interaction and Affective Movement, PART I

Chair: Dr. Catherine Harding, University of Victoria

Brian Pollick, PhD candidate, University of Victoria

“To Hell With Merchants: The Use of Text and Image for Canto 17 in Illuminated Manuscripts of The *Divine Comedy*”

Jamie Kemp, PhD candidate, University of Victoria

“Reflected in the ‘Mirror of Knowledge’: Text & Image in a Late Medieval Encyclopedic Manuscript”

Jordan Bear, Assistant Professor, University of Toronto

“Out of the Text, Into the Frame”

The Object’s Fate at the Threshold of Art and Science?

Chairs: Sally McKay

Randy Lee Cutler, Emily Carr University

“Between a Rock and a Hard Place: Crystal Structures as Symbolic Intensities”

Kevin Ei-ichi deForest, Department of Visual and Aboriginal Art at Brandon University

“The Field Recording as Artwork: Reconfiguring Anthropology and Fine Art”

Gwen MacGregor, Independent Scholar

‘New Materialities’ and Landscape

Caroline Langill, OCADU

“Coral and Warhol: What post-disciplinary curating can teach us about objects”

Perfect Imperfections

Chair: Mary Reid, Director/ Curator, School of Art Gallery, University of Manitoba

Emily Falvey, PhD student, Université du Québec à Montréal

“Bullshit, Hyperreality, and the Postmodern Grotesque”

Dominique Rey, School of Art, University of Manitoba

“The Self as Other: A Grotesque Love Story”

Leesa Streifler, University of Regina

“Unbeautiful”

Julia Skelly, Concordia University

“Rejecting Perfection: Consuming Cocaine and Cupcakes in Orly Cogan’s Textile Art”

Saturday, October 19th Sessions 4:00 pm – 5:30 pm

Historians of Eighteenth Century Art and Architecture: Open Session, PART II

Chair: Christina Smylitopoulos, University of Guelph

Elizabeth Ranieri

“Trionfo della Fede sull’Eresia ad Opera dei Domenicani (1709) by Francesco Solimena:

The Baroque Fresco as Medium for Epideictic Discourse”

Diana Cheng, BFA, BArch, MArch Post-Professional, PhD, Independent Scholar

“Lord Chesterfield’s Boudoir: a Room without the Sulks”

You, Ji Eun

“Bringing the Revolution Home: Printed Fabric during the French Revolution 1789-1795”

Les strategies esthétiques de l’action politique

Chair: Samuel Gaudreau-Lalande, Université Concordia

Josée Desforges, Étudiante au doctorat à l’Université du Québec à Montréal

« De Bill Reid au monument de Vimy : étude de cas sur le discours esthétique et historique de la monnaie canadienne. »

Julia Roberge Van Der Donckt, PhD candidate at Université de Montréal

“From Image to Polemic: Visibility Dynamics Around the Censorship of *A Fire in My Belly* by David Wojnarowicz”

Chanelle Reinhardt, Étudiante au doctorat à l'Université de Montréal

« « Ceci est la fête » : les objets-souvenirs de la Fédération générale de 1790 »

Surveillance, Voyeurism, and Photography, PART II

Chair: John O'Brian, University of British Columbia

Vanessa Parent, University of British Columbia

"Surveillance/Capture/Internment: David Rokeby's Sorting Daemon and the Agambenian Bio-political Extreme"

Paulette Phillips, Faculty of Art and IAMD/DFI Graduate Programs, OCAD University

"The Directed Lie"

Samine Tabatabaei

"The Surveillant *3rdi*: An Affectless Intervention"

Feminism within a globalizing art historical practice: Where are we now?

Chair: Özlem Gülin Dagoglu, Université de Montréal

Lara Bourdin, Université de Montréal

"Sculpting across the colour bar in early 20th-century South Africa: Irma Stern's sculptures of African women (1922-1955)"

Elisabeth Otto, Université de Montréal

"Nomadic women': travel in the early works of Emily Carr (1871-1945) and Gabriele Münter (1877-1962)"

Ersy Contogouris, Université de Montréal

"From Paris to St Petersburg via Naples, or Sisterhood is not global: How Emma Hamilton was appropriated by Élisabeth Vigée-LeBrun, Germaine de Staël, and Juliette Récamier"

Dynamic Interaction and Affective Movement, PART II

Chair: Catherine Harding, University of Victoria

Jaleen Grove, doctoral candidate, Stony Brook University

"Oscar Cahén, Disfiguration, and Affect"

Rebecca Hackemann, doctoral candidate, Chelsea College of Art

"Hyperbole, Antimetabola, Hendiadys? Rhetorical Forms as a Way of Analyzing Image Text Relations in Art and Advertising Alike"

Menno Hubregtse, doctoral candidate, University of British Columbia

"Airport Aesthetics: Virtual Kinaesthesia and Regulated Mobility"

Forming New Identities

Session Convener: Dr. Risa Horowitz (presenting paper)

Session Moderator: Rachelle Viader Knowles

Risa Horowitz

"The Slow Shift from Visual arts Practice to Practice-Based Scholarship"

Natalie Loveless

"Researching Research-Creation: Practice-Led Methodologies and Interdisciplinary Discourse"

Looking at the Looking of Looking: the Uses of Phenomenology Across Disciplines/ Penser le voir: réflexion sur les rapports entre la phénoménologie et l'histoire de l'art

Chairs: Eduardo Ralickas, Professeur, Département d'histoire de l'art Université du Québec à Montréal and Katrie Chagnon, doctoral candidate, Université de Montréal

Allen Ball, Associate Professor, Department of Art and Design, University of Alberta

"Sight Unseen: Toward constructions of blindness"

Paule Mackrous, Doctorante, Sémiologie, Université du Québec à Montréal

« La Phantasia : pour une histoire de l'art ancrée dans l'imagination »

Kirsten E. McAllister, Associate Professor, School of Communication, Simon Fraser University

"Photography and Phenomenology: Embodied Approaches to Witnessing and Empathy?"

Dawna Schuld, Assistant Professor, Dept. of the History of Art, Indiana University
“Looking Like Robert Irwin: Phenomenology as a Practice”

Session Abstracts

Sessions: Friday the 18th of October
9:00 am – 10:30 am

Session Title: *Miniature Worlds: Materiality, Ecology, and Ethics in the Early Modern Domestic Interior*

Session Convener: Dr. Erin J. Campbell, Associate Professor, University of Victoria

Session Chair: Dr. Carolyn Butler-Palmer, Assistant Professor, University of Victoria

Erin J. Campbell, Associate Professor, University of Victoria: "Miniature Worlds: Materiality, Ecology, and Ethics in the Early Modern Domestic Interior"

Abstract: Home, Daniel Miller tells us in "The Comfort of Things," is a "little cosmology," an "order of things, values and relationships" expressed by the household material culture. Such cultural imaginaries of the home as a 'miniature world' have their roots in early modern Europe. Early modern writers on the home called it a "small world" and microcosm of the order of the universe. Focusing on a case study of the late-sixteenth century Palazzo Magnani in Bologna, this paper explores the role of materiality in mediating the social cosmology of the home. Adopting a conceptual framework informed by current writings on ecology and the environment, the study argues that we need to move beyond patronage and object studies to approach the early modern home as a living, integrated micro-environment and ethical 'meshwork' of human and non-human agencies in which the material world of art, objects, and furnishings plays a determining role.

Frederika Eilers, PhD Candidate, McGill University: "Model House, Miniature Home: the do-it-yourself architecture of dollhouses and models of 1940-1980"

Abstract: The narrator explains at the beginning of Charles and Ray Eames' 1957 film *Tocatta for Toy Trains*: "These are real toys, not scaled models ... they are different." Although toys are intended to be used differently than models, they share some physical characteristics as both depict buildings. Architectural models are testing design, whereas dollhouses are expressions of craftsmanship or as a symbol of love from a family member.

Primarily concerned with materiality and construction process, the paper investigates the similarities between model making practices in architecture and do-it-yourself practices in toy dollhouses through prescriptive sources like Robert Forman's *Make it yourself Architectural Model* (1946) alongside materials on do-it-yourself dollhouses, for instance *Toys, their design and construction* (1944). In the conclusion I assert while they are basically similar artifacts in construction, the meaning of these two objects vary from experimental design to narrative play space reinforcing domestic norms.

Sylvia Ziemann, MFA Candidate, University of Regina: "Modelling Past, Present and Futures"

Abstract: Miniature installations in contemporary art differ from traditional hobby work by their deviating from mimesis and their emphasis on working through complex issues in a manageable form. This heavily illustrated presentation, *Modeling Past, Present and Futures*, examines the miniatures of Canadian Prairie artists David Hoffos and Michael Campbell as well as my own practice. These artists create large scale miniature environments that include video and sound to add narrative to their structures. Hoffos and Campbell build obsessive recreations from their personal histories and from television, as a means of slowing and controlling the past to better interrogate it. My work does the same for current events (female suicide bombers and other terrorist events) and likely futures (various ways to survive numerous apocalyptic possibilities).

Session Title: *Writing on the Wall: Write Now*

Session Chair: Barbara Balfour, York University

Tristan Sober-Blodgett, University of British Columbia: "Careers In Corporal and Psychic Waste Management; Or, Is It Still a Joke If It's Not Funny?"

Abstract: This presentation is a performance of my writing practice that takes the form of an academic paper. In my artistic practice and in this paper I look at the ways in which the processes of language and representation are analogous to those of subject formation. I build my understanding of the subject on the writing of Judith Butler, Louis Althusser and Susan Stryker. I then find the ways in which the operations of subject formation function like language and how they can perform what Paolo Virno refers to as "innovative actions" of language. With the subject's relation to the body and its representation at stake, I am concerned with how language can act as an enabling prosthetic.

Dr. Christopher Frey, Alberta College of Art and Design, “Doodles on the Wall // Words before the Fall”

Abstract: Artists can confront hierarchy and champion equality with reference to timely technological trends. Artists who write use words and grammar to achieve this end and are especially equipped to confront today’s hierarchizing of digitization over print and cursive writing processes. “Doodles on the Wall // Words before the Fall” is an example of text-based work that demonstrates nonconventional strategies of quotation, translation, and composition that stand to maintain active learning relationships between words and people. It uses the standard essay form as a starting point, and presents itself literally as words on a wall, to invite thoughtfulness about our primal desire to communicate and signify the world around us and to recognize our dependence on marginalia’s vital contribution to dominant technological forms. Experiencing “the writing on the wall” tangibly as “writing on a wall” activates an imagined self, surrounded by doodles, motivated by prelapsarian thrill, and observed as present writing.

Jenn Law, Independent artist: “Taking Time: Strategies of Ritual and Repetition in Writing-Based Art”

Abstract: This paper will consider a selection of artists who employ writing as a process-led strategy rooted in mimesis and repetition. Repetition here may be understood as both a poetic and an aesthetic device, which aims at gaining mastery over time and knowledge. In an age of mechanical reproduction when time-saving technologies dominate the marketplace, I am interested in the intentional embrace of non-mechanical (artisanal, manual or embodied) labour that may be considered monotonous, habitualized or repetitive – ‘in excess’ of time – and whose purpose or value lies as much in the mimetic act, as in the object. From this perspective, writing as a temporal performance of iterative appropriation is employed as both penance and compensation. In the spirit of Derrida’s *pharmakon*, the repetition of the written word seeks the point at which meaning is simultaneously lost and (re)gained, opening up a creative space of possibility and transformation.

Leanne Carroll, University of Toronto: “In Print: Intersections of Artists’ Text-Based Works and Writings”

Abstract: This paper discusses the modalities of Robert Smithson’s and Martha Rosler’s writings, which include art review/essay and quasi-manifesto/analysis of the artist’s own visual production/art historical essay. Throughout, these modalities and the writings’ tone are analyzed alongside the forms of the artists’ text-based, “wall” works. This paper assesses the ways in which the writings of these artists, and others, supplement their text-based art, provide an author-subject for art that lacks marks of subjectivity, facilitate art making, establish in advance a critical framework for their art, and/or constitute, together with their art, a confluence of critical function while employing an optimal disparity of textual means. It argues that if ideas, experiences, and the thinking behind them are the crux of the field of art, then writings and art are equally important and understanding the ways in which they intersect are even more important.

Session Title: *The Moving Image: Artists Making Films 2, PART I*

Session Chairs: Bojana Videkanic, Assistant Professor, Dept. of Fine Arts, University of Waterloo and Joan Coutu, Associate Professor, Dept. of Fine Arts, University of Waterloo

Frances Cullen, McGill University, “Belabouring Film in a Cinematic Gallery”

Abstract: Though agreeing that it has emerged in response to rapid advancements in digital technology, discussions about the contemporary creative fascination with the filmic apparatus, and particularly its photographic base, remain distinctively split across the divides of art and cinema scholarship. My paper will bridge and extend these debates by emphasizing the position of these works within the context of a contemporary gallery that a number of scholars have characterized, crucially with implications both favourable and critical, as ‘cinematic.’ While specifically highlighting the way that work in this vein (from artists like Tacita Dean; but perhaps more interestingly from filmmakers, including Bill Morrison and Luther Price) has been featured in such bastions of modern and contemporary art as the Guggenheim Museum, the Whitney Museum of American Art (both in New York) and the Walker Art Center (in Minneapolis), my paper will not only reconsider the stakes involved in insisting on film as a precious object, particularly from within the institutional inheritors of a modernist legacy; but will also examine how these practices engage with the material aspects of creative labour in a context that might, for several reasons, celebrate precisely the immaterial.

Mark Schilling, McGill University, “The Moving Image: Artists Making Films”

Abstract: The shift of cinema to the museum is often dismissed as a retreat—the museum as a mausoleum for cinema. As a response to the much-cited 2003 discussion “Round Table: The Projected Image in Contemporary Art” published in *October*, I consider a number of positions on projected—image art emerging from that round table, and evolving in the time since. The prevailing view has been that artists are primarily concerned with virtuality and immersive environments at the expense of audience engagement with space and materiality. My research suggests that although terminology has changed, the question of space continues to be a key element in contemporary projected image art. Looking at “post—cinema” as an extension of the expanded cinema of the 1960s and 1970s, I focus on recent works by Stan Douglas, Douglas Gordon, and Gerard Byrne as a continuation of the spatial concerns of structural film and early installation art.

Session Title: *Transcending Time and Space: Medieval Gothic Architecture and its Revivals, PART I*

Session Chair: Candice Bogdanski, PhD Candidate, York University, Toronto

Jessica Mace, PhD Candidate, York University, "From English resort town to colonial city: the Gothic Revival houses of William Thomas"

Abstract: In the early–nineteenth century, there was much architectural work to be done in the Canadian colonies, though no established system of training to be found on Canadian soil. For the most part, then, English–trained architects emigrated to Canada in order to take advantage of the growing need for buildings of all kinds. As many arrived here early in their careers, little is known about the English works, if any, of these architects. William Thomas (1799-1860), however, is an exception as he emigrated to Toronto, not as an aspiring architect, but as a mature architect. His most well-known English buildings are found in the town of Leamington Spa, where Thomas designed much of the housing beginning in the 1830s. Thomas’s work in this resort town is telling of his training, influences and style preferences prior to his arrival in Canada. This paper seeks to examine Thomas’s Gothic Revival houses, in particular, in Leamington Spa in order to assess their subsequent impact on his Canadian career.

Peter Coffman, Carleton University, "The 'Englishness' of Outport Gothic"

Abstract: The distinctly English canon of Gothic architecture, as conceived by nineteenth-century architects and critics, consisted of iconic cathedrals such as Lincoln, Wells and Salisbury. In stark contrast, remote colonial nineteenth-century Gothic churches such as St. James, in Battle Harbour, Labrador, bear little or no resemblance to their celebrated medieval ancestors. Tiny in scale, wooden, and almost bereft of ornament, it seems to have no visible relationship to buildings like Lincoln Cathedral. Nevertheless, for a variety of political, social and ideological reasons, it was crucial that St. James be understood as being just as Gothic, and just as English, as Lincoln Cathedral. This paper will connect the dots between the two by exploring the web of ideas, texts, and buildings that legitimized the claim of St. James in Battle Harbour as 'authentic' English Gothic.

Candace Iron, PhD Candidate, York University, Toronto: "Architectural Lineage: tracing the roots of the Gothic Revival in Canada"

Abstract: In his obituary the Scottish-born and British-trained architect William Hay (1818-88) was credited with introducing the revival of medieval architecture to Toronto. Hay established his Ontario practice in the 1850's and earned a reputation as a church architect specializing in Gothic Revival Anglican commissions. Hay's churches are embedded with the architectural symbolism that was deemed appropriate for the revival of Gothic church architecture by A.W.N. Pugin (1812-52), who is regarded as the Gothic Revival's greatest apologist, and the Cambridge Camden Society, whose aim was to adapt Gothic forms to the wants of the Anglican Church. Beyond being an architect, Hay was a mentor and trained the most prolific Canadian church architect of the second half of the 19th century, Henry Langley (1836-1907). Through an examination of the buildings and drawings produced by Hay and Langley, this paper will attempt to establish a Gothic Revival lineage that extends from Hay's theoretical and practical roots in Britain to the work of his pupil in Canada.

Session Title: *Canadian Design Studies Network- designated session - Social Responsibility and Design Education*

Session Chair: Keith Bresnahan, OCAD University

In lieu of the typical question-and-answer format, presentations will be followed by a roundtable discussion on the current state and future of design studies in Canada.

Alison Miyauchi, Alberta College of Art and Design, "Social Responsibility and Design Education: Challenges and Benefits of Design for the Public Good"

Abstract: For many years the Public Design Service has been a vital part of the curriculum of The School of Communication Design at the Alberta College of Art + Design in Calgary, Alberta. Based on the idea that design can have a positive influence on people and the world in which we live, this initiative provides high-quality communication design solutions for not-for-profit organizations and provides a practicum experience for students by doing work for worthwhile causes that can really make a difference in society. The Public Design Service matches senior design students with not-for-profit clients who have applied to participate and who have met the eligibility requirements for this service. The two primary goals of the Public Design Service are: 1) to give senior design students practical, real-world experience in achieving effective solutions to creative communication and graphic design problems; and, 2) to provide charitable arts, service, community, environmental, and similar not-for-profit organizations with the benefit of quality design solutions. This paper will examine the benefits and challenges of community engagement in the context of design education. Educating students to be socially responsible designers is a vehicle for positive social change and can strengthen our external relationships and create an impact in our immediate communities, as well as highlighting the value of good design.

Sarah McLean Knapp, OCAD University, "Aligning the components of the education of the graphic designer: The relevance of liberal studies within Design education"

Abstract: Prasad Boradkar (2005) suggests that traditionally the manner in which design history has been delivered has "...tend[ed] to neglect cultural meanings generated in practice by audiences". I suggest that this is still the case, due in part to attitudes to how design history and theory should be taught as well as the historic disconnect between studio and these courses. The context of the work design students create and will continue to create once outside of the educational institution must be acknowledged, so that students can assess the impact they and those who have come before them may have had. This paper will discuss the manner in which the alignment of all aspects of design education under the guise of learning outcomes can be used to allow for more relevance in both the content of Liberal Arts courses as well as in the studio as a means of producing designers who are foremost critical thinkers.

Brian Donnelly, Sheridan College, "Marks of the Colonial in Canadian Visual Culture"

Abstract: At its best, design education enables future designers to imagine socially responsible design thinking, products and services that reach beyond the commercial. But post-secondary education also provides a unique time and space to re-examine the key concepts that define the discipline itself, its values, vocabulary, and methods. This paper will examine the very idea of Canadian design, and specifically how to relate the visual and cultural present to this country's economic and political past. The current redesign of the Hudson's Bay company identity reminds us that Canada was and remains a settler colony. How are we to describe the present of that colonization, and what are its effects on current design, illustration, and other everyday artforms? Design in Canada can be seen as evidence of many imagined communities, whether global, national, or local. These categories and how they are built into our teaching can play a key role in the formation of social awareness among designers.

Session Title: *Skinterfaces and Skinscapes: Bodies and Embodiment in Contemporary Art, Part I*

Session Chair: Heidi Kellett, Western University

Dr. David Getsy, Art Institute of Chicago, "Second Skins: Nancy Grossman and the Binding of Genders"

Abstract: In the late 1960s, American artist Nancy Grossman became notorious for making sculptures of heads bound tightly in leather. Often mistaken for depictions of gay male S&M practices, these works sought to convey personal and political frustration. She called them "self-portraits." Putting these iconic sculptures into the context of her earlier, but largely unrecognized, abstract assemblages of genitals made from leather, this chapter discusses how her work engaged with questions of gender mutability through her use of leather to make new bodies from old skins. Central in this analysis is the role of the material of leather and its connotations. Grossman re-oriented the expectations of leather, using it to adopt a new attitude toward volitional genders and hybrid bodies.

Dr. Eva-Lynn Jagoe, University of Toronto, "The Skin I Live In"

Abstract: What is contained within skin? What spills out of it? Skin is an organ that stretches to hold and delimit an individual, shaping her and defining her through its colour, elasticity, and porousness. But it can be torn or sutured or grafted, and this ability to flay or pierce it brings into questions about how it could be an integral part of a self. In this paper, I will look at two fantasies of the intimacy and foreignness of skin and the disjuncture between its presentation and that which it contains: Almodóvar's *The Skin I Live In*, and the Celtic selkie myth. In both of these stories, the "woman" is held captive and pressed into a determined role and identity through the vehicle of a skin which is and is not part of her. A captor's control can be escaped, but what happens if it is one's own skin which is both container and freedom?

Sara Kowalski, PhD candidate, McGill University, "Skin Encounters: Bearing Witness to Cancer's Scars and Open Wounds"

Abstract: Approaching skin as both a boundary-object and an affective, bodily site of exchange, this paper explores the ways in which contemporary artists negotiate the visual representation of cancer through the traces left on their skin as a result of medical treatment—the scars and wounds that produce their bodies as "cancerous" and leave them without normative or enforceable borders. Drawing upon Sarah Ahmed and Jackie Stacey, who argue that even as it is always already written upon, skin is also open to endless re-inscription, I look to the ways in which artists affectively re-present the marks of medical intervention left on their bodies to complicate conventional representations of cancer and articulate subjective experiences of disease. Rather than thinking of the skin as simply containing the body and holding the subject apart, the artists whose work I examine consider how skin opens bodies to other bodies, treating it as an interface—both fleshy and imagined—for encounters with others that challenge the separation of self and other and invite an ethical response, while also acknowledging the inability to inhabit another's "skin."

Gina Cortopassi, PhD Candidate, University of Quebec at Montreal, "An Aesthetic of Flesh and Blood: The Wound as Encounter"

Abstract: The metamorphosis of the artist ORLAN in the performative series *The Reincarnation of Sainte-ORLAN* (1990-93) presents her body as a work of art and her skin as an artistic medium. The lacerated body of the artist potentially summons an identity crisis for the viewer, caused by the emergence of abjection. Indeed, the abject occurs as a deterritorialising force provoking an experience of becoming in the artist and the viewer. The wound, a pierced surface, generates an emotional disorder following the collapse of the fragile frontier between the self and the other. If the flesh and the blood of her sliced skin contaminate the image and attract the subject towards "meaninglessness", ORLAN nevertheless re-signifies the space of suture. She gets to experience abjection as a creative and affective impulse. ORLAN's body is thus an actuality and a utopic proposition, an intensive, ephemeral and unpredictable "in-between".

Break

10:30 am

Sessions

11:00 am – 12:30 pm

Session Title: *Imagination and 19th Century Art*

Session Chairs: Mitchell Frank, Carleton University and Alison McQueen, McMaster University

Andrew Hershberger, Bowling Green State University, "Imaging and Imagining Geological Time in Two Rare 19th-Century Geology Books"

Abstract: After photography's invention (c. 1839), but before photomechanical reproductions such as halftones became available (c. 1890), authors had to "tip in" or glue actual, original photographs into their books. These publications are highly prized today by rare book and photography collectors alike. This presentation will interpret a representative sample of the 54 albumen prints tipped into the pages of two books by American geologists: Josiah D. Whitney's *The Yosemite Book* (1868) and Ferdinand Vandever Hayden's *Sun Pictures of Rocky Mountain Scenery* (1870). Building upon philosopher Alexander Sekatskiy's claim that photographs can provide "a glimpse of another time scale," I will argue that Whitney (1819-1896) and Hayden (1829-1887) recognized this time-scale-ability in photography. Indeed, they both included photographs in their books in order to help their readers imagine, in Hayden's words, the "simply infinite and incomprehensible" timescale known as geological time. Whitney and Hayden hired now-celebrated photographers, Carlton Watkins (1829-1916) and Andrew Joseph Russell (1830-1902), to capture the landscapes that they discussed in their books.

Melissa Berry, PhD Candidate, University of Victoria, "Imagination, Memory, and the World of Alphonse Legros"

Abstract: Though many European artists of the second half of the nineteenth century focused increasingly on the tangible environment others, still conscious of the progressive trends in art, were eager to draw from the stores of their imagination. Among these was Alphonse Legros. Today, if acknowledged, Legros is considered naturalistic at best, and often pigeon-holed as conservative; however, during 1850s and into the 1860s Legros was deeply entrenched in Modernist circles. Aware of developments within the currents of Realism, as popularised by the likes of Gustave Courbet, he cherry-picked aspects of it to develop his own style; unlike others, Legros combined Realist tendencies with a strong dependence on memory and imagination in his canvases and etchings. His controversial instructor, Horace Lecoq de Boisbaudran, nurtured these unique, memory-based techniques. Though Legros engaged with the Modernists his interpretation of Realism differed in its incorporation of elements drawn solely from his mind.

Joan E. Greer, Associate Professor, History of Art, Design and Visual Culture, University of Alberta, "Imagination and Constructions of Artishood: Vincent van Gogh's Theories of Materially Grounded Representation"

Abstract: Vincent van Gogh, in correspondence to his brother Theo and artistic colleagues Emile Bernard and Paul Gauguin in 1888 and 1889, made clear his naturalist discomfort with deriving artistic imagery from imagined subjects rather than those with a basis in the real world. This paper seeks to situate Van Gogh's concerns within the wider cultural field of debates arising in the at times overlapping artistic, scientific/medical and non-supernaturalist religious discourses of the period. I will suggest that, in addition to being rooted in naturalist art theory, Van Gogh's ambivalence vis-à-vis representing imaginary subject matter has to do with constructions of artishood connecting the artist's imagination and ability to create with the pathologized construct of "genius", on the one hand, and with the spiritually elevated construct of the artist as one able to channel divine communication on the other.

Alison Syme, Associate Professor, University of Toronto, "Edward Burne-Jones: Dreaming by the Book"

Abstract: This paper examines the role of the book in Edward Burne-Jones's oeuvre. For the artist, whose works teem with literary and art historical references, the book served as a repository of stories and images; books were also his faithful companions and objects of devotion. Books in his works are overdetermined figures: love tokens, architectures, imaginary catalysts, and even living things—both for the characters in the picture and the viewer. While taking its title from Elaine Scarry's book on the verbal and mental creation of images, this paper focuses on the book as a material as much as a mental object, whose composing sticks and leaves inspired Burne-Jones's truly bookish imagination.

Session Title: *The Moving Image: Artists Making Films, PART II*

Session Chairs: Bojana Videkanic, Assistant Professor, Dept. of Fine Arts, University of Waterloo and Joan Coutu, Associate Professor, Dept. of Fine Arts, University of Waterloo

Dorothy Barenscott, Kwantlen Polytechnic University, "Critical Entanglements: Rethinking the Art of Cinema Within the Broader History of Film"

Abstract: My paper aims to question and expose how art cinema history and theory creates artificial boundaries constructed in the literature of avant-garde/artistic/experimental filmmaking historiography that strategically divides art cinema from the nexus of mainstream and popular commercial filmmaking. Indeed, while the current climate of post-structural intervention has attempted to forge more direct links between previously separated realms of "high" and "low" cinema, the problem persists that little has been done to dislodge the ironclad structures that constitute the historical narratives of modernism within art cinema histories *writ large*—accounts that often pit favoured notions of artistic autonomy, visual abstraction, and radical resistance in opposition to much maligned conceptions of "mass culture," vernacular expression, and the alienating effects of new media and technology. What are the stakes for art historians and artists in retaining discrete and separate histories of moving pictures that efface critical points of intersection between the world of art and the world of the everyday?

Bojana Videkanic, University of Waterloo, "Moving Between the Body and the Image: Tomislav Gotovac's Performative Filmmaking"

Abstract: Tomislav Gotovac was a Croatian multidisciplinary artist known for his daring public performances. He spent most of his career working as an underground, avant-garde figure of the then socialist Yugoslavian art scene. Although he is mostly remembered by his performance pieces, Gotovac produced numerous short and experimental films. He also acted in several large-scale film productions. His desire to be a filmmaker became reflected in a meticulous recording of life, as he filmed anything from walking down a street, to having sex with his partner. I argue that his film work and his performance work, which are often seen separately, are in fact one and the same, as he fully extended his everyday life both through the use of camera and through his performative actions.

Claudette Lauzon, "Melanchronic Witness: Art and the (Slow) Moving Image"

Abstract: According to Freud's concept of *Nachträglichkeit* (belated action), time stands still for the patient who is unable to integrate or claim a traumatic experience and is therefore bound perpetually to that traumatizing moment. But what if, in all its despondent, repetitive temporality, trauma can also be understood productively as the Barthesian *punctum* that both pricks the conscience of history and rewrites its future? This subversive sense of stalled temporality characterizes recent art practices that exploit video's capacity to both probe and disrupt conventional understandings of time, introducing a halted, disruptive temporality that interrupts the "smooth time" of hegemonic cultural narratives. This paper looks at recent art practices that employ video's tendency to stall time in order to provoke such an experience for the viewer, creating an environment in which an analogously disruptive witnessing experience might transpire.

Session Title: *Latin American and Caribbean Made in Canada: Surveying Art and Visual Culture in Canadian Research and Teaching Agendas*

Session Chair: Alena Robin, University of Western Ontario

Dianne Pearce de Toledo, Independent Scholar, Artist, Curator of Public Programs at Museum London, "Stammer and Rustle*: Indisciplined Translations in the Work of Dianne Pearce"

Abstract: Having lived in Mexico City for thirteen years (1991-94, 1998-07), I began working with language as a structure determining position and territory, and sought to subvert its authority using notions of carnival (Bakhtin), jouissance (Kristeva) and fiesta (Lefebvre). Indeed Mexican fiestas and popular celebrations engulfed me, and soon visual aesthetics of papel picado, clip art and sign painting appeared in my work, often inviting the public to touch or interact with the multi-lingual pieces (English, Spanish and French) in participatory and convivial ways. Such acts of "indiscipline" (Mitchell) were applied to my teaching tactics, where I sought to turn the institutional studio into a Tusovka café (Misiano) or an ekstition

(Schneider). Now in Canada for six years, my Mexican experience and bi-cultural household continues to fuel my artwork (and indeed my public programming at a regional museum), creating carnivalesque environments where languages meet and contradict each other. In this presentation, I will share past and present work that continues to be informed by experiences in Latin America. (*After Roland Barthes.)

Nuria Carton de Grammont, Postdoctorate CERIUM, Université de Montréal, « Regards croisés entre le Mexique et le Canada: La construction du paysage urbain à travers l'œuvre de Catherine Bodmer »

Abstract: L'artiste visuelle canadienne Catherine Bodmer a réalisé deux résidences artistiques en 2010 et 2011 à Mexico où elle a produit une série de photographies sur le paysage urbain de la capitale. Mais, plutôt que de présenter les aspects patrimoniales et emblématiques l'artiste représente les terre-pleins, ces corridors qui divisent les grandes avenues et sont des oasis de verdure dans un désert de béton. Dans la série de *Río Churubusco (Circuito interior)*, elle manipule les images pour créer une ville épurée du trafic, du bruit et des gens qui y circulent quotidiennement. Ironiquement, l'artiste dénature la réalité bruyante et chaotique pour lui donner un sens rationnel qui n'existe pas. Ces images miroitent l'urbanisme fonctionnel d'une modernité importé qui n'a jamais fini par se concrétiser. Ma communication porte sur le regard étranger de Catherine Bodmer qui construit un imaginaire urbain sur la mégalopole mexicaine à partir de ces propres références culturelles.

Mariza Rosales Argonza, Agente de recherche CÉLAT-UQAM, « L'imaginaire des artistes d'origine latino-américain au Québec et ses interactions avec la culture québécoise. »

Abstract: Les processus d'interaction dans les sociétés interculturelles impliquent une série de négociations multiples qu'elles soient matérielles ou symboliques, qui vont s'avérer nécessaires afin de coexister. L'imaginaire est dans ce contexte, un processus intégrateur qui par sa dimension relationnelle révèle une série de réaffirmations et de juxtapositions entre les diverses cultures. La présence des artistes latinos immigrés au Canada constitue une partie importante des différentes diasporas en Amérique du Nord. Ce phénomène culturel a surtout pour résultat une reconfiguration des identités individuelles et communautaires. L'étude et la reconnaissance des arts visuels produits au Québec par des artistes d'origine latino-américain qui s'intègrent pleinement dans la vie artistique québécoise, peut constituer un outil qui nous aide à connaître les modes d'organisation et de production qui sont à l'origine du processus de démocratisation. Le but est de s'interroger si le pluralisme à travers la culture a enrichi la culture québécoise par l'incorporation d'expériences artistiques diverses.

Maria del Carmen Suescun Pozas, Associate Professor, Department of History, Brock University, "Results of the First Survey on Latin American and Caribbean Art and Visual Culture in Canada"

Abstract: A survey was circulated in 2012 among scholars and general public to collect information about art and visual culture from Latin America in Canadian institutions. Questions were tailored to capture information pertaining to research and teaching with a multidisciplinary perspective, as well as availability and familiarity. A total of 119 respondents above 18 years old and residents of Canada provided us with rich information that allows us to create a preliminary map. Besides filling out an important gap, the information collected will hopefully contribute to further develop and strengthen this field of inquiry and reach out more effectively to Canadian audiences.

Session Title: *Transcending Time and Space: Medieval Gothic Architecture and its Revivals*, PART II

Session Chair: Candice Bogdanski, PhD Candidate, York University, Toronto

Jeffrey A.K. Miller, PhD, "The West Front of Ripon Minster: A Façade for Ecclesiastic Conflict"

Abstract: In 1228 the clergy of Ripon Minster brought a legal suit against the Archbishop of York Walter de Gray, alleging that his bailiffs had trespassed on their lands and usurped the minster's ancient privileges to freely govern its domains. The proud canons won their case but ultimately lost a lengthy, and previously unexamined, struggle against the archbishop's reforms.

Ripon's constitution and finances had changed little since Anglo-Saxon times, but Archbishop Gray spent four decades bringing them up to thirteenth-century standards. Though the clergy resisted, he slowly consolidated his authority by packing the chapter with sympathetic canons. By 1232 relations had warmed sufficiently for both sides to collaborate on a new west front for the minster, the final phase of a stalled campaign initiated fifty years earlier. By the time the project finished, Gray had remade Ripon as an institution and created a façade to hide its internal conflicts.

Malcolm Thurlby, York University, "Regional Romanesque antecedents of the West Country School of early Gothic architecture"

Abstract: In his classic article on "A West Country School of Masons," *Archaeologia*, 81 (1931), 1-18, Harold Brakspear identified a number of specific features of early Gothic churches in the west of England and Wales which he associated with a regional school of architecture. Brakspear suggested that some of these features could be traced to the Romanesque

abbey church of Malmesbury (c. 1160). Subsequently, Christopher Wilson in his study of the west bays of Worcester Cathedral, and the present author in his account of Llandaff Cathedral, indicated that other features of the West Country School find precedent in Romanesque architecture in the same region. This paper investigates the role of regional Romanesque motifs and building practice in the West Country School adaptation of French Gothic models from Paris and northern France. Specific reference will be made to the west bays of Worcester Cathedral (1175), Wells Cathedral (c. 1175-1200), and the Lady Chapel (1184/6-89) and Great Church of Glastonbury Abbey (1185-1200).

Session Title: *Contradictions of Sustainable Design Practice*

Session Chair: Carmen Cucuzzella

Cheryl Gladu, Concordia University, "Empowering Workplace Sustainability with Ecofeedback"

Abstract: Organizations increasingly demonstrate their commitment to the environment through the development of more efficient and sustainable buildings. The carbon footprint associated with these buildings is typically decreased through the precise planning and design of these spaces. However, 50-60% of energy use in buildings is linked to occupants use of space, which means human behavior ultimately has a very significant impact on resource use in the workplace. Numerous studies demonstrate that direct feedback is an effective tool to increase conservation behavior. However, the vast majority of this research is in the home, and perhaps not surprisingly, most eco-feedback tools are designed for the home environment. In this paper, I review the research in this field related to the organizational context, investigate the nature of the tools used in this work and propose playful and the occasional practical prototype for this under-served environment for environmental behavior change.

Yaprak Hamarat, Ph.D. Candidate, Environmental Design Faculty, Université de Montreal, "Material Wear and Tear as a Key to Better Understand the Contradictions of Sustainable Design Practices"

Abstract: Over the past fifty years, the interest in sustainability has moved towards the social, cultural, anthropological beyond the influence of market and industry criteria. The recognition of artifact's *agency* in philosophy of technology demonstrates the political dimension of material aesthetics, but the hegemony of technology still reduces the acceptance of this conception of sustainability in design. In this context, the author focuses on researching material wear and tear, a recurring element of urban plasticity. The wear and tear means the loss of the initial state and change of materiality over time by weathering as well as by the use of millions of users. Mainly, it represents a failure for public equipments sustainability. In the context of the *ecological-efficiency contradiction*, the author examines how material wear and tear has been treated in public equipment design literature. This conceptual object between artifacts and subjects aims at better understanding sustainable practices in design.

Session Title: *Skinterfaces and Skinscapes: Bodies and Embodiment in Contemporary Art, PART II*

Session Chair: Heidi Kellett, Western University

Dr. Melanie S. J. Francis, University of Nottingham, UK, "Leaflike skins": The Ruptured Spectral Layers of Russian Criminal Tattoo Photographs"

Abstract: If the tattoo is a popular topic of debate for cultural and art historians, then the photographs that depict them are often supplemental to the 'original'. Yet representations of tattoos can hold just as much, if not more, fascination, than the tattoo or the practice of tattooing. In a many-layered statement that parallels the layers at play in photographed skin, A. Lee Laskin has recited Félix Nadar's description of a theory of Honoré de Balzac on the daguerreotype: 'all physical bodies are made up entirely of layers of ghost-like images, an infinite number of leaflike skins laid one on top of the other'. Since Balzac believed man was incapable of making something material from an apparition, from something impalpable ... he concluded that every time someone had his photograph taken, one of the spectral layers was removed from the body, and transferred to the photograph'. [Félix Nadar, 'Balzac and the Daguerreotype', *Literature and Photography: Interactions, 1840-1990*, ed. Jane M. Rabb, Albuquerque: University of New Mexico Press, 1995, p.8. Quoted from A. Lee Laskin, 'Breach Birth: The Hygiene of Screen Skins', *Octopus*, Vol. 4, Autumn 2008, p.163] This paper will explain how Balzac's notion is problematised, and made quite fascinating, by the interstitial drawn motif or tattoo, which permeates these spectral layers and, in its simultaneous protrusion and recession from the other facets of the image, can act simultaneously as both icon and as surface adornment. Calling on Sergei Vasiliev's extensive series depicting the adornments of Russian criminals between 1989 and 1993, I will describe some of the many ways that this mode of representation disrupts conventional portraiture, by its simultaneous depiction of countercultural iconography and in the incessant flickering that it creates between the innermost and outermost layers of the photographed skin.

Helen Gregory, PhD candidate, Western University, "The Skin of the Animal: Authenticity and the Uncanny in Contemporary Taxidermy"

Abstract: There is, at present, a generation of young, female artist-taxidermists whose work combines traditional techniques of mounting animal skins with film, animatronics, and found objects to create complex multi-media installations that blur the lines between alive and dead, subject and object, original and reproduction. Using Benjamin's writings on aura and authenticity, I argue that it is the focus on the authentic animal skin, and its corresponding function as an indexical trace of the living animal, that accounts for taxidermy's polysemic potential. Freud's theory of the uncanny provides an additional analytical framework to discuss the sensation of viewing something that appears simultaneously alive and dead. I further argue that at the moment of death there is a shift in perception of the animal whereby it ceases to be a subject, and

instead becomes an object that serves as a locus of embodied memory, a site of loss and longing, fragility, decay, and transformation.

Johanet Kriel, PhD candidate, University of the Free State, South Africa, "Getting under the skin of the spectator: the destabilisation of the "symptom" in artworks by Nandipha Mntambo"

Abstract: Recently, art history has taken a "sensory turn", implying the study of and references within contemporary artworks to the embodied spectator. In terms of this, I examine works by South African artist Nandipha Mntambo (best known for moulding raw cowhide into human shapes) in which skin functions as a boundary, an interface and moreover as an unconventional and highly affective medium. Her works retain "a material memory that seems to live within the skin cells of the animals" (Mntambo 2008), thereby destabilising the viewing experience on an embodied and aesthetic level through their organic presence. Thus, I read these images in terms of affect theory, and place their destabilisation in relation to Georges Didi-Huberman's phenomenological and semiological delineation of "the symptom" (an "incomprehensible sign" of the visual work which both displays and dissimulates the figuration process), to elucidate how these skin-artworks challenges conventional notions of spectatorship and the boundaries of art.

Angela Dorrer, Vienna, Austria, "Handscapes: Landscape Painting in Hands"

Abstract: My project looks at the surface of the skin, its relief patterns, as a starting point for travel. In every hand there are elevations, valleys, paths, branches and patterns. Out of this I develop topographies and new cartographies by painting directly onto the palm: *Handscapes*. The body becomes canvas and the process of painting echoes a walk through a landscape. My style of painting is spontaneous, non-geometrical and abstract. I discover and/or uncover what I refer to as a 'new country'. In this work I explore, I measure, I map a terrain and I name, illustrating how every aesthetic decision has cultural consequences. However, the existence of this new country is short term, as the host body will begin to break down the painted skinscape over time with sweat.

In this artist talk I will present a series of *Handscapes* made from the skin of leading cartographers produced at the *26th World Congress of Cartography ICC 2013* in Dresden. The project relates to the history and beauty of skin and maps while, at the same time, talks about the lives of these individuals. When the cartographers volunteer their hands, they accept short term alienation between the self and the body. In this self-reflective process the cartographers identify and name typical landform patterns on the canvas of their own bodies, thereby applying their expertise in the study of earth's surface, shape and features to their own skinscapes. The tension between territorializing and de-territorializing, between the skin and the painting in my work engages the tensions inherent in the politics and territories of the body and art.

LUNCH

12:30pm – 2:00pm

LUNCH Sessions

Meeting of the Design Caucus

Meeting of the Art Caucus

Session Title: *UAAC Professional Development Round-table/Table ronde de développement professionnel de l'AAUC: Getting Involved in Governance (for our graduate student members and new faculty)*

Session Chair: Charles Reeve, OCAD University

Panellists:

John O'Brian, University of British Columbia

Anne Whitelaw, Concordia University

Alex Link, Alberta College of Art and Design

Karla McManus, Concordia University

Session Abstract: The dreaded service requirement: whether fulfilled inside one's institution through committee-work, or outside through the loftier-sounding service to the professional community, service tends to be seen largely as an exercise in futility and frustration, something to be minimized at all costs.

This panel aims to stand that stereotype on its head: drawing on experiences ranging from running student organizations and faculty associations to participating in senates, administration and fund-raising, the panellists will discuss the whys and hows of doing governance right—and, along the way, suggest why governance, despite its frustrations, can be a reason to embrace service rather than shun it.

Session Title: *Square Pegs in Round Holes*

Session Chair: Jennifer Eiserman

Robin Furr, Instructor, University of Calgary, "Teaching Visual Rhetoric to Science Students"

Abstract: This paper discusses work at the University of Calgary exploring how graduate and undergraduate students in sciences assimilate techniques of visual rhetoric. All fields of inquiry have core questions, and a body of technical knowledge that might be of use to outside researchers. Unfortunately, once an undergraduate degree is completed, it is difficult to effectively share such knowledge between disciplines: the perception is that the researcher has enough to do in that field - even if the knowledge would be useful. Recent developments in mass culture have laid the groundwork for dissemination of art and design practices: design and usability questions are at times front-page news. Development of this foundation, and an associated increase in the effectiveness of communication, is possible across the boundary between arts and sciences, but this development must be presented in a way suited to the receiver of the message.

Richard M. Levy, M.Arch, Ph.D., AIA Assoc., RPP, MCIP, University of Calgary and Jeffrey Boyd, CMD Director, "A Brief History of the Computational Media Design Program at the University of Calgary: Case Study in Convergence and Conflict"

Abstract: The Computational Media Design Program (CMD) at the University of Calgary is a Masters and PhD program dedicated to interdisciplinary research and creative practice in art, music and design. Established in 2008 as a joint program between the departments of Computer Science, Art and Environmental Design, it has endeavored to foster an environment that supports an interdisciplinary approach to the study and pursuit of advanced multi-media and computing. This paper will present a brief history of the evolution of the program which in 2013 achieved Departmental status at the University of Calgary. In presenting the history of the CMD Program, focus will centre on how differences in academic cultures between the arts and sciences present interesting challenges in teaching, administration and graduate supervision. This presentation should be of interest to anyone who may be contemplating establishing a multidisciplinary programs in advanced multi-media.

Sessions

2:00 pm – 3:30 pm

Session Title: *The Image Between Future and Finitude*

Session Chair: Dr. Chris Frey, Alberta College of Art and Design

Karla McManus, PhD Candidate, Department of Art History, Concordia University, "Photographing "Slow Violence": the challenge of visualising the future environmental crisis"

Abstract: Displacement, deterritorialization, and migration: these are not only the effects of an increasingly globalized and interconnected world but also the possible future results of global environmental disaster.

Rising sea levels, desertification, and increasing weather instabilities threaten to displace millions of people in the next twenty years. These so-called 'climate refugees' represent a major global population at risk, one that could redraw the map of the world through their migration.

Photography is at the forefront of communicating about these issues, through its own unique form of displacement and deterritorialization of people and places. Yet the temporal and spatial challenges of imagining global environmental risk reflect a serious crisis of representation: how can we visualise what may happen, what is threatening to occur, before it has manifested?

This paper will explore the challenges of picturing what Rob Nixon has called the "slow violence" of environmental crisis. By analysing photographic projects about communities at risk, including Collectif Argos's project Climate Refugees and photographer Subhankar Banerjee's Arctic series, this paper will consider how photography functions to communicate about the future of our planet.

John Calvelli, Faculty, Alberta College of Art and Design, PhD Candidate, European Graduate School, "Preparing for the Bottleneck: Wall-E and the Management of Human Finitude"

Abstract: The animated film Wall-E was released by the Disney Corporation at an auspicious time, one year following the 2007 publication of the International Panel of Climate Change 4th Assessment Report. Even if the IPCC report was inevitably filtered through the emotional centres of our brains, we were able to understand—possibly for the first time in human history—that the comprehensive management of human endeavour over centuries might lead us toward species extinction. It shouldn't be a surprise: success breeds demise. It is characteristic of the most successful species—like ours—to wipe themselves out through overpopulation, overuse of resources and degradation of their ecosystem.

Humans attempt to manage their relation to the ontic fact of finitude through a multiplicity of diversions, illusions and

confrontations. The image, considered both as cognitive construction and visual artifact, is at the core of this process; and the film *Wall-E* is a particularly interesting and illustrative example.

As animation, *Wall-E*'s visual expression is considered and precise, which lends it cognitive power as a mediator of finitude. I'll provide a visual analysis of some of the ways in which this is enabled. Its story—pitting *Wall-E*, a worker-robot infected by artifacts of human visual and material culture against the luxury spaceship *Axiom*, whose inhabitants exist in a media-managed ecosystem—uses common tropes of romantic entanglement and heroic victory in order to secure our assent for undertaking the task of meeting our next evolutionary bottleneck.

Session Title: *The Cognitive Turn, PART I*

Session Chair: Amanda Boetzkes, University of Guelph

Nina Amstutz, Yale Center for British Art, "Cognitive Science and the Romantic Imagination: The Case of Caspar David Friedrich"

Abstract: My paper explores a precocious moment of interest in the neural activity associated with aesthetic perception. In 1810 Caspar David Friedrich drew himself with cranial protuberances that the phrenologist Franz Joseph Gall associated with a cognitive faculty allegedly common among landscape painters: the organ of locality. My talk will argue that Friedrich's drawing is a self-portrait *as landscape painter*, where the signifiers of identity are not artistic or sartorial attributes but rather the contours of the cranium and, by implication, the fabric of the artist's mind. I will use this case study as a point of departure to discuss a broader junction in Romantic art and science intent on investigating how the brain and nervous system mediate aesthetic experience. My talk will show how links between art and the brain established by recent neuroscience can help historians register the cultural repercussions of earlier inquiry into the mind.

Heather Dawkins, Simon Fraser University, "Art, Subjectivity, and the Extended Mind"

Abstract: The neuroscientific literature on cognitive functions, psychological processes, and the modularity of the human brain implicitly challenges art historical understandings of subjectivity. This neuroscientific challenge is relevant to the social history of art with its critique of the psychobiographical, to feminist art history with its tendency to define subjectivity by identity, and to poststructuralist art history with its theoretical orientation to the subject and subjectivity.

In re-thinking subjectivity for art history, I will draw on the concept of the extended mind: a mind distributed across neurological networks, the body, experiences, environments, and objects. In most discussions of the extended mind, psychological interiority is discarded; however, contemporary neuroscience justifies a redefinition of psychological interiority and underscores its effects on subjectivity and agency. The reconfiguration of subjectivity and the expanded conception of the extended mind, taken together, shift the framework for art historical research and interpretation.

Anne-Marie Ninacs, UQAM, "Learning to Live from Works of Art: The Mirroring Images of Luis Jacob and Valérie Blass"

Abstract: One usually thinks that, looking at works of art, one is learning about art. If that is obviously the case, could we think that we are also *learning to live* in the process? Is it possible that, using our mirror-neurons to imitate the works themselves – their very form, images and materiality – we are imbedding new ethical postures and world visions into our brain cells? Could it be that shaping their minds willingly is what artists are mostly doing by giving form to their art? This communication proposes a reading of Luis Jacob's works on the eye, the picture and the frame, and Valérie Blass's practice of posture, sculpture and the pedestal as a calling for such a physiological and cognitive transformation through our relation to the plasticity of art.

Robert Belton, UBC Okanagan, "Aesthetic Judgment Processing Meets Ordinal Theory"

Abstract: Art history and visual culture have interfaced with neuropsychologists from Arnheim to Zeki, but we never hear about the work of psychologist Helmut Leder (Vienna) or philosopher Stephen David Ross (Binghamton). For example, Whitney Davis's award-winning *General Theory of Visual Culture* (Princeton, 2011) makes no reference to them at all, yet it defines "culturality" in the light of cognitive "recursions" and "successions" that Leder and Ross explain more clearly and comprehensively. Leder has produced a useful model of how the brain processes cognitive judgments, involving perceptual analysis, implicit memory integration and explicit classification. Ross metaphorizes such classifications as "locations," and he characterizes categorical multiplicity as a key requirement of "inexhaustibility by contrast," with which we are more familiar under names like multivalency, polysemy and—eventually—intersubjectivity. This paper introduces Leder and Ross to draw attention to the practical benefits they provide for the study of art and visual culture.

Session Title: *Repenser le lien entre culture et territoire au Canada - "Rethinking the relationship between culture and territory in Canada"*

Session Chairs: Édith-Anne Pageot et Louise Vigneault

Louise Vigneault, Professeur agrégé, Histoire de l'art, Université de Montréal. « Territoire et culture en dialogue dans l'art contemporain autochtone : les nouveaux wampums » ("Territory and culture in contemporary indigenous art : the new wampums")

Abstract : À titre de représentations géopolitiques, le wampum a traditionnellement permis de tisser des alliances et d'harmoniser les rapports entre les communautés, dans le contexte des échanges commerciaux et politiques. Sa concrétisation du principe de circulation et de transmission a également permis de communiquer, d'une génération à l'autre, les données sociales, culturelles et territoriales et d'assurer une cohésion collective. Si ce dispositif a perdu depuis le 19^e siècle ses fonctions initiales, la réactualisation de sa forme et de son langage par des artistes d'origine autochtone a contribué à remettre en question les conceptualisations du territoire et de l'histoire telles qu'elles ont été imposées, depuis 500 ans, par les instances coloniales et gouvernementales, mais aussi à mettre en place des formes de territorialité qui dépassent la stricte définition physique et la dynamique d'exploitation, pour rejoindre une dimension inter relationnelle et opérer un dialogue interculturel. L'examen des autoportraits de l'artiste huron-wendat Zacharie Vincent (1815-1886) et de productions d'artistes contemporains (Sonia Robertson, Nadia Myre, etc.) viendra éclairer les transferts et orientations sémiotiques qui se sont opérés dans la conception des territorialités locales et nationales.

(As a geopolitical representation, the wampum has traditionally enabled the knitting together of alliances and the harmonization of relations between communities, in the context of their commercial and political exchanges. By making concrete the principle of circulation and transmission, wampum also enabled the passing from one generation to the next of social, cultural and territorial knowledge, thereby giving cohesion to the community. Although this device had shed its original functions by the nineteenth century, the updating of its form and language by indigenous artists today has helped to question concepts of territory and history that have been imposed over 500 years by colonial and government structures. It has also made visible forms of territoriality that go beyond strictly physical parameters and the dynamics of exploitation, in order to take on an inter-relational dimension and to operate an intercultural dialogue. An examination of self-portraits by Huron-Wendat artist Zachary Vincent (1815-1886) and of works by contemporary artists (Sonia Robertson, Nadia Myre, etc.) will shed light on the semiotic transfers and orientations that have been at work in the conception of local and national territorialities.)

Dominic Hardy, Professeur, Histoire de l'art, UQAM, « Terre/territoires; naufrage/bridge. Carl Beam 1989 – Robert Houle 2011. »

Abstract: L'examen du lien entre territoire et production artistique autochtone se tracera ici sur un parcours qui lie, à l'intervalle d'une génération, deux installations à leur lieu d'exposition, pour faire ressortir la question des lieux de et dans l'histoire de l'art au Canada. En 1989, le regretté Carl Beam investissait le centre d'artistes autogéré Artspace et la galerie publique Art Gallery of Peterborough des nombreux éléments de son grand Columbus Project, projet qui devait aboutir en une présentation au Power Plant de Toronto en 1992 sous la forme des Columbus Chronicles. En 2011, Robert Houle présenta en première canadienne, toujours à l'Art Gallery of Peterborough, l'installation *Paris/Ojibwa* inaugurée l'année précédente au Centre culturel canadien à Paris. Ces deux événements artistiques en commémoraient deux autres, traversées fatales de l'océan, marquées toutes deux par une survivance fantôme mise en scène par les artistes qui nous appellent à écouter, à sonder et à reconnaître autrement les éléments d'archive et de mémoire qu'ils inscrivent dans une structure institutionnelle située non seulement dans une ville, une province, une nation, mais bien sur un territoire, Mississauga, en mouvement et en reconfiguration lente et constante avant et depuis l'ère de contact.

(The link between territory and artistic production is traced in this talk on a path that links, one generation apart, two artist's installations to their place of exhibition, in order to focus on questions around the sense and role of place in Canadian art history. In 1989, the late Carl Beam worked with Peterborough, Ontario artist-run centre (Artspace) and public art gallery (The Art Gallery of Peterborough) to show the many elements of his extensive *Columbus Project*, an initiative culminating in a presentation as *The Columbus Chronicles* at Toronto's Power Plant in 1992. In 2011, The Art Gallery of Peterborough gave the premiere Canadian presentation of Robert Houle's *Paris/Ojibwa* installation, one year after its inaugural showing at the Canadian Cultural Centre in Paris. These two artistic event commemorated two others, fatal ocean crossings both, that have been marked by ghostly survivals staged by the artists who invite us to listen, probe and understand in other ways the elements of archive and memory. These are inscribed in an institutional structure that is sited not just in a city, a province, or a nation, but on a territory – Mississauga – that is has been in steady and constant motion before and since the time of contact.)

Session Title: *Askance Perspectives: Reassessing the Aberrant in Art and Architecture (1500-1900)*

Session Chairs: Tara Bissett, University of Toronto and Rose Logie, School of the Art Institute of Chicago

Nicole Blackwood, University of Toronto, "Digitus Painting"

Abstract: In his *Book on Painting* (1604), Karl van Mander described how in the year 1599 the Dutch artist Cornelis Ketel (1548-1616) discarded his brush in favour of painting directly with his fingers. Van Mander then claimed that in addition to painting 'with his hands,' in 1600 Ketel did something 'even stranger' – he began painting 'with his feet.' These brushless paintings included several portraits, including multiple self-portraits, two allegories and one religious subject – a painting of *Christ as Saviour with Mary and Saint John*. While several sixteenth-century artists had occasionally used their fingers to paint, Ketel was the only one who worked with his toes; his practice thereby marks a significant diversion from the norm. This paper will contextualize Ketel's digitus painting within a larger context of painterly experimentation in the early modern period and consider how his corporeal techniques were a deliberate commentary on the shifting paradigms of art after iconoclasm.

Justina Spencer, Oxford University, "Reflecting the Unseen: Dubreuil's 'Perspective Pratique' and Catoptric Curiosities"

Abstract: The large-scale catoptric and anamorphic demonstrations illustrated in the third and final section of Jean Dubreuil's *La Perspective Pratique* (1649) are unique in the history of anamorphic experimentation due to their heavy reliance on mirrors as central to their visual deception. In *La Perspective*, an array of conical, cylindrical, and flat-lying mirrors, hinged on walls or hanging from the ceiling, reflect images conjured from strange distorted shapes, or "invisible" pictures kept just out of view. In revealing what is hidden to the naked eye, the mirrors strewn about Dubreuil's fictitious interiors reform the aberrant in a surprising and entertaining way. This paper argues that Dubreuil's demonstrations complicate the early modern metaphor of painting as a mirror of nature (Alberti, Leonardo, Van Hoogstraten) by insisting that it is illusionism's job, mediated by reflection, to elucidate the unintelligible, to straighten out the strange.

Keith Bresnahan, OCAD University, "Spatial Effects: situating the architectural observer in eighteenth-century France"

Abstract: Illusions, distortions, wondrous effects and perceptual anomalies, constitute a persistent but little-recognized strain of Enlightenment architecture and its theories; far from being limited to their typical placement within the framework of the picturesque or sublime, a concern with the production and control of visual-perceptual aberrations runs through the architectural discourse of this period, from the empiricist challenge to Academic practice launched by Claude Perrault in the 1680s to the spectacular projects of Ledoux or Boullée at the end of the eighteenth century. This paper considers two key sites of architectural illusion in eighteenth-century theory and practice, optical correction and parallax, as moving from a classical-Academic paradigm in which architectural form is distorted or made aberrant in order to produce an illusion of correctness, to one that highlights the desire of late-eighteenth-century architects for the promotion of perceptual distortions and sensational effects. These shifts in thinking about architectural 'aberrations' also, I suggest, trace ruptures in the conception of the architectural observer, the individual subject standing before or moving within a building, and in the nature of experience itself.

Elise Trucks, University of Tampa, "Walking in Central Park: Thoreauvian thought and the man-made nature of Fredrick Law Olmsted"

Abstract: From the French-inspired gardens of the Biltmore Estate to the grand plan for New York's Central Park, 19th century America was marked by large scale projects fabricating a factitious nature. In readings of these two different landscape architecture projects – Olmsted's first and last – this study endeavours to trace the seeds of a relationship of the north American people to the landscape that has become increasingly problematic. While Olmsted's work is more frequently paired with the writings of Emerson, this inquiry explores the polar relationship between the socially-minded projects of Olmsted and the often anti-social, rugged individualism of his contemporary Thoreau.

Magnolia Pauker, Emily Carr University of Art and Design, "The Art of Feminist Pedagogy: Resisting Aestheticization"

Abstract: Recent critique has emphasized the problematic relation between the institutionalization of Women's Studies programs and what is perceived, indeed experienced as a "loss of an earlier connection to practical politics" where "institutionalization is equated with depoliticization." The challenge especially for undergraduate curriculum is to bridge the connection between theory and lived experience thereby ensuring that feminism is a living practice. This paper, by considering feminist pedagogy as a radical engagement with knowledge production, will present a selection of student works (train tags inspired by Judith Butler, self-published zines, internet surveys, and furtive works inserted into the urban environment) submitted over the past several years. The Public Gender Intervention Project Assignment was developed to foster connections between theory and practice in order to enable students to bring their feminist knowledges into their art practices, resisting its aestheticization while discovering and celebrating feminism as a transformational politics.

Sara Angel, PhD candidate, Department of Art, University of Toronto, "Feminism Forty Years On: Joyce Wieland and Shary Boyle Exhibited"

Abstract: "I think of Canada as female," said Joyce Wieland (1931-1998) about her 1971 National Gallery of Canada exhibition *True Patriot Love*. A feminist milestone, it was the NGC's first retrospective given to a living woman artist, and a show that addressed gender politics by re-imagining national symbolism. Four decades later, this summer Canadian artist Shary Boyle (born 1971), is following a similar path with *Music for Silence*, her installation at the 2013 Venice Biennale. A work she describes as "a feminist re-visioning of the cosmos," Boyle—like Wieland before her—produced a multi-media spectacle that offers a feminist's presentation of feminist art. Drawing upon the work in these two shows, my presentation will explore Boyle and Wieland's choice of subject matter, curatorial presentation, materiality, methodology, artist writing, and the critical response to their exhibits, to address how feminism and art has evolved in Canada over the last forty years.

Session Title: *Elisions: Mad Dogs and Englishmen Go out in the Midday Sun*

Session Chairs: Joan Coutu and Lora Senechal Carney

Annie Gérin, Professeure, Département d'histoire de l'art, UQAM, "Socialism Achieved: The Politics of the Image in Stalinist Russia"

Abstract: In the speech he pronounced in Moscow, in 1934 at the first All-Union Congress of Soviet Writers, Ilya Ehrenburg summed up the complexity of the period. "The boundaries of our country," he said, "travel not only through space, but also travel through time. Our foreign guests are now accomplishing a trip in a time machine. They are seeing the country of the future. Together with remains of the past, with our profound backwardness, with our provincialism, —they see the foundations of a new world." A few years earlier, Stalin had declared that socialism in the Soviet Union had been achieved. But the empirical world was unmistakably lagging behind political discourse. Two main strategies were developed by visual artists to address the mismatch. The first, Socialist Realism, declared the official doctrine for Soviet arts at the aforementioned congress, favoured the projection of a socialist ideal. It elided from representation any discordant or embarrassing element. Its rhetorical counterpart was satirical irony. Rather than eliding backward elements, it performed their symbolic destruction. This paper will examine the relationship between these two representational/rhetorical modes.

Martha Langford, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, "Elysian/Elision: The Strawberry Fields of Cold War-era Art"

Abstract: The world-making formations of the Cold War continue to be revealed as strikingly similar on both sides. Likewise, in-country, we are now better able to see patterns of resemblance and migrations between antagonistic systems, the establishment and anti-establishment forces. My study begins with a special issue of *The Harvard Review*, "Drugs and the Mind" (1963), analysing the language deployed in praise of hallucination-inducing drugs, specifically LSD, and linking this rhetoric to the infamous history of CIA-funded chemical and sensory experiments on unknowing subjects. Turning finally to cultural work, I consider the framing of visionary intentions, and the drive toward altering consciousness perceptible in certain forms of visual art. The theme of this panel encourages us to think about art experience that transported viewers who, "without using drugs," were "forced" into "heightened visual perceptions," and to consider as well the invisible agents leading their minds to otherworldly freedom.

Natalia Lebedinskaia, Curator of Contemporary Art, Art Gallery of Southwestern Manitoba, "Transformation of Remains"

Abstract: In this paper, I propose to negotiate the complex relationship between David McMillan's photographs from the 30km Exclusion Zone surrounding the Chernobyl Nuclear Power Plant and the city of Pripjat, towards my personal memory of the Soviet Union. Seen through the framework of postmemory as explored by Marianne Hirsh, and post-Soviet nostalgia as proposed by Svetlana Boym, the changes that the city of Pripjat undergoes in McMillan's images can be seen within the larger ambivalent relationship between Soviet Union's former inhabitants and their personal and collective histories. In photographing the city every year in the decades that followed its abandonment in 1986 (as a result of a reactor meltdown at the Nuclear Power Plant, less than 5 years before the collapse of the Soviet Union), McMillan creates a vision of a place suspended in time: in which statues of Lenin adorn the walls of schools and government buildings that are undergoing constant change, as the growth of vegetation and crumbling architecture gradually erases the referents that have shaped the city's memory.

Session Title: *Engaging Everyday: Contemporary Social Art Practice in Canada, PART I*

Session Chair: Richard Smolinski, University of Calgary

Lois Klassen, Emily Carr University of Art and Design, "Participating in Vancouver: 2010 and Field House"

Abstract: During 2010, public engagement in art worked to produce the Winter Olympic and Paralympic Games.

Participatory forms—in visual, media and performing arts—dominated both the Cultural Olympiad as well as the unofficial artist-run production. Concomitant with the social art was a resource depletion that was also outside the usual ways of working in Vancouver’s cultural sector. In 2012, the Vancouver Park Board selected more than 30 artists to take up extended studio residencies within the vacant “field houses”—once homes to park custodians. The Field House Residency Program negotiates an obligation for artists to produce “community arts engagement opportunities” in exchange for 2-3 years of cost-free studios. An echo of 2010, Field House has produced a myriad of participatory art opportunities, this time not as social integration for a mega event, but as a means to fulfill the Park Board’s objective of “arts in everyday life”.

Sarah Van Borek, Emily Carr University of Art and Design, "Natural Capital: Illuminating the true value of nature's services through community-engaged, site-specific creative production and exhibition"

Abstract: NATURAL CAPITAL is an interactive community mapping and storytelling project promoting the non-market value of nature’s essential ecosystem services in the Lower Mainland region of British Columbia, Canada while shedding new light on the importance of fragile coastal ecosystems in people’s lives. The project was offered as a cross-disciplinary studio-based “Community Projects” course in the Faculty of Culture + Community at Canada’s leading post-secondary art institution, the Emily Carr University of Art + Design (Vancouver), in partnership with Canada’s leading environmental organization, the David Suzuki Foundation (DSF).

Through a dynamic and collaborative approach to documentary practices, post-secondary art students across a variety of levels and disciplines created a series of digital narratives for a “Natural Capital Map App” that bring to life a DSF report on aquatic ecosystems in BC’s Lower Mainland. The study estimates the region’s wetlands, beaches and coastal areas provide at least \$30 billion in economic benefits to residents every year. Digital narratives featured stories from diverse community members who, by sharing their unique relationships to or expertise on wetlands and beaches, highlighted the priceless natural capital of these areas.

Justin Langlois, Emily Carr University of Art and Design, “Long Forms or Short Utopias: Towards Inventing, Reshaping, and Teaching Infrastructural Practices”

Abstract: Drawing from my work in Windsor, Ontario as Research Director of Broken City Lab over the last five years, I will argue for the potential of long form social practices to engage everyday life and ideas of civic engagement, while also exploring how we might endeavour to build the infrastructures needed to support them. Framed by an interest not only in understanding organizational trajectories similar to those of artist-run centres, but in unfolding where that lineage might lead us next, I will consider the following questions: What expectations are we placing on one another, on funding bodies, and on an often unsuspecting public as we develop socially-engaged practices and organizations? How might we organize ourselves across infrastructural and institutional boundaries to support these practices? And finally, what are the educational forms required to develop socially-engaged practices and infrastructures that are contextualized in a national arena and yet legible in international discourse?

Sessions

4:00 pm – 5:30 pm

Session Title: *Other Renaissance Patrons*

Chairs: Sharon Gregory, St. Francis Xavier University; Sally Hickson, University of Guelph

Allison Sherman, Queen’s University, “The patronage of Pietro Lombardo’s choir screen in Santa Maria Gloriosa dei Frari: A Case Study for the Patronage of Lay Procurators of the Venetian Renaissance”

Abstract: Despite its grandeur and a number of identifying markers, the patronage of Pietro Lombardo’s marble choir screen in the Venetian church of the Frari has long remained a mystery. This paper introduces the individual responsible for this remarkable commission, traces the circumstances of this commission and contextualizes the monument within this individual’s larger pattern of artistic patronage, but also explores a category of patron that has gone virtually unnoticed in scholarship to date: lay procurators. Our traditional equation of patronage with financial sponsorship will be challenged through a close examination of the Frari case study, and by a critical analysis of the role of these lay intermediaries who frequently paid for major artistic and architectural projects, but were just as often responsible for these initiatives as brokers or guides in a practical, conceptual, intellectual sense.

Jenny Huang, Independent Scholar, “Towards a New Type of Portraiture: Men of the Press and Francesco Salviati”

Abstract: During his career, Francesco Salviati (1510-1563) received portrait commissions from the top-ranking patrons of his time, such as Pier Luigi Farnese and Duke Cosimo I de’ Medici, as well as men of letters, including Pietro Aretino, Anton Francesco Doni and Giambattista Gelli. Born in modest circumstances, these men of the press are known for their satirical works in the vernacular and were, for the most part, not learned humanists. With the proliferation of the printing press in

sixteenth-century Italy, these authors emerged as a new class of patrons. While constantly seeking court patronage, these literary men took pride in their ability to live by the pen. Absent of traditional attributes, Salviati's portraits of writers have sometimes been confused with those of noblemen. This paper examines the patronage of these men of the press and their contribution to the forming of a new type of portraiture.

James J. Blooms, Assistant Professor of Art History, Centre College, Kentucky, "‘Illegitimate’ Patrons & Artless Décor in Fifteenth-century Bruges"

Abstract: My research explores the consequences that might be thought to stem from a set of recently published household inventories from fifteenth-century Bruges. Taken between 1438-1441 (the year of Jan van Eyck's death), the 78 inventories detail the property of citizens of illegitimate birth who died without an heir (their goods were thus forfeit to the city). Of the tens of thousands of objects inventoried, mention was made of only three 'images' – *none* of which were paintings.

This paper will pursue a dual thrust: first, it will examine the luxury goods (clothing, armor, table service, furniture, etc.) described by the inventories in order to characterize the consumption patterns demonstrated by these 'illegitimate' patrons. Second, it will consider how the conspicuous absence of the oil paintings that dominate the historiography of fifteenth-century Netherlandish art might encourage a revised understanding of a visual culture rooted in public, somatic display rather than private, artful decoration.

Session Title: *The Future Perfect and the Perfect Future: Performing Art's Recent Histories*

Session Chair: Dr. Erin Silver, Independent Scholar

Mark Clintberg, PhD Candidate, Artist, part-time faculty Concordia University, "Frottage and the Longing, Ensnared Researcher: Barthes/Gonzalez-Torres"

Abstract: This paper discusses the gifted multiples created by artist Felix Gonzalez-Torres alongside the theories of Roland Barthes, and my own methodologies as an art historian and artist.

In the early 1990s, Gonzalez-Torres exhibited piles of "candy spills" and stacks of offset printed posters, which the audience is invited to take with them for free. He frequently said that his primary audience for his work was his lover, Ross Laycock. Many of the theories developed by Roland Barthes either study the operation of love (*A Lover's Discourse*) or serve a second function as an homage or love letter (*Camera Lucida*). My practice as an art historian has braided these strategies, and this paper grapples with the challenges and opportunities I have faced in my own situation as an enamored researcher. I approach Gonzalez-Torres' practice from two perspectives. First, as an art historian I analyze the politically contentious and often strangely ambiguous formal qualities of his poster-works, which are usually printed using photographic, offset methods; although his work often refers to the late twentieth-century AIDS crisis, gun control, and civil rights, aesthetically-speaking the majority of them strongly resemble the cold impartiality of modernist abstraction. Gonzalez-Torres' practice abducts the aesthetics of minimalist sculpture, photography, and painting and repurposes them to political ends. His multiples have also been abducted and repurposed by many other artists and activists to promote their own political and conceptual projects, suggesting that his work malleable, and has quickened many hearts. Second, I present Gonzalez-Torres' projects as an important influence on my parallel work as an artist, which often involves printed multiples that chart out emotional relationships. A pivotal public artwork of mine commissioned for the Banff Centre's grounds, *Meet me in the woods* (2010-), which includes a printed multiple component, will serve as a central example.

A key concept guiding this discussion is Roland Barthes' theory of the punctum, the photographic detail that ensnares the viewer and captures their rapt attention. Barthes often used photographs to open up theoretical discussion ("The Rhetoric of the Image"), and this paper considers how Gonzalez-Torres' photographic strategy echoes Barthes' method, channeling the long life-span of individual printed photographs (as printed posters) in order to tear, rip and snag the hearts of audiences.

I adapt and add to Barthes' theory of the punctum with my concept of *frottage*. *Frottage*, which means to rub, is a subtly erotic situation where the viewer, and especially the art historian, feels love or compassion for the artist via an artwork and as a result is unable to approach their *oeuvre* impartially. *Frottage* is both an emotional and material strategy that I will argue is distinctly queer in orientation because it upsets objectivity.

Rather than seeing *frottage* as a negative methodological problem, this paper works through how empathy and romantic longing can guide rather than stifle research.

Ryan Conrad, PhD Candidate, Interdisciplinary Humanities Program, Concordia University, "Revisiting AIDS and Its Metaphors"

Abstract: In this paper I will look back and analyze cultural production by queer American artists in the 1980s and 90s that frames the AIDS epidemic as a form of genocide. By looking back on these works I will show how common the analogies between genocide, the Holocaust, and the AIDS epidemic were amongst queer cultural producers and describe how this framing came to be accepted through the shifting emotional landscape as theorized by Deborah Gould in her vital work,

Moving Politics (2009). In closing I will briefly examine how the AIDS epidemic is being historicized at the present moment, both in terms of its political and emotional legacy. Lastly, I will offer provisional reflections as to how the historical framing of the AIDS epidemic as genocide does or does not serve the current gay and lesbian political moment.

Karen Stanworth, Associate Professor, Fine Arts and Education, York University. “Queer Exceptionality as the Everyday: Narrating history as visual performance”

Abstract: This session asks: how might we both mediate and take advantage of the affective influence of our participation in the very historical moments onto which we currently turn our art historical lens? In this paper I take up this question from the perspective of someone who is curating exhibitions that draw on a recent past as a creative act of narration for the future. In re-performing the queer exceptionalities of the 1980s or 1990s as everyday encounters, I seek to create fissures in the narrative containment of disruptive stories. The two case studies discussed here address exhibitions of queer histories as visual culture. What happens when people live those histories and then experience them as visual performance? How do they situate themselves in the space between the represented past and the memories they carry? In responding to these questions, I move away from a specific art historical practice to one which creatively interprets recent historical experiences as visual culture – art sometimes plays a role. In this, the act of curation itself becomes the art historical performance and the evidence of the past fulfills the role of art objects.

Session Title: *The Cognitive Turn, PART II*

Session Chair: Amanda Boetzkes, University of Guelph

Paula Gardner, OCAD, “Grounding Brain Wave Science: Aesthetics to Rationalize Brain Data Spectacles”

Abstract: New consumer grade EEG monitors overdetermine the amount of data we can extract from our brains, reducing our reading of cognition, and crediting simple data with producing grand effects – lighting the CN tower, and operating automobile. This paper reflects upon past decades hailing technology’s ability to visualize brain activity—the (US) Decade of the brain, and the (European) Decade of the mind—as informing consumer promotions that spectacularize mundane brain data. The paper discusses how research creation projects, such as the author’s Biomapping project, can help participants to understand the benefits and limits of data captured by EEG monitors, the leveling of data by algorithmic processing, and how visualization often depoliticizes these practices. The author proposes that aesthetic art interventions, which respatialise such data, can assist participants to better understand data capture and visualization, and reframe brain wave data as, merely, one effect of complex cognitive processes.

Isabelle Masse, McGill University, « Jim Campbell, portrait et traitement de l’information visuelle. »

Abstract: Le degré de perceptibilité d’une image modifie son traitement cognitif et, par incidence, sa réception. La présentation se penchera ainsi sur deux portraits d’art électronique, réalisés par l’Américain Jim Campbell, dans lesquels le travail du médium altère la lisibilité des visages. Les modèles représentés, Harry Nyquist (1889-1976) et Claude Shannon (1916-2001), sont deux scientifiques dont les travaux ont mené à la théorie de l’information, soit un modèle de communication mathématique dont les applications s’étendent aux sciences cognitives. La présentation examinera d’abord comment les œuvres d’art, au moyen du médium électronique, proposent un équivalent artistique de cette théorie. Elle démontrera ensuite que, suivant une analogie contestée entre systèmes informatique et cognitif, ces œuvres reproduisent un modèle traditionnel de la cognition humaine. Enfin, elle s’intéressera aux conditions de la réponse spectatorielle en analysant comment l’artiste revisite une expérience scientifique, datant de 1973, sur le traitement de l’information visuelle et les limites de la reconnaissance faciale

Eldritch Priest, Université de Montreal, “Earworms: A Nonsensory Hyperstition”

Abstract: Often I dream about a worm that lives in my ear who’s fond of stray melodies and autonomic processes, and reminds me, again and again, that what I’m hearing in my head is the noise of apocalypse. Involuntary musical imagery such as this, what is popularly known as an “earworm,” is not a cognitive tick or neurological dysfunction, but simply what distraction sounds like in a postnatural environment. In this paper I approach the concept of distraction as a form of lateral perception which the ubiquity of noo-technologies are making increasingly central to everyday awareness. Expanding on Elie Dering’s notion of “lived simultaneity” as a set of moving reference frames, and Brian Massumi’s observation that attention shares its nature with “the reflex workings of body matter,” I re-imagine distraction as a distributed reflex system in which the body announces its radical openness to contingency. Building on this sense of distraction, and taking a cue from recent sound art that exploits the involuntary nature of attention, I speculate that earworms are nonsensuous aesthetic byproducts parasitic on the peculiar lag that human sapience introduces into nonhuman sentience.

Lauren Weingarden, Florida State University, "The Cognitive Turn in Experiencing Installation Art: A Critique of Neuroaesthetics"

Abstract: This paper offers a critique neuroaesthetics and its limited focus on traditional art forms—two-dimensional imagery and three-dimensional sculpture—and on perception as the conduits for aesthetic cognition. What they have not explored is the transformational—both psychic and physical—experience encountered in contemporary Installation art. However, as scholars of Installation art have argued, Installation art's spectator-participator is immersed within an embodied sensorial experience. While these observations are fundamental for our appreciation of contemporary art forms, they do not address how cognitive effects close the mind-body divide and mediate transformative aesthetic experience. Using Brazil's outdoor museum Inhotim (Brumadinho, Minas Gerais) and its collection of Installation art displayed throughout its botanical gardens, I demonstrate how our passage through spatial, topographical and physical transitions, marked by tactile, perceptual, auditory, ambulatory, and often olfactory sensations, alter our cognitive understanding of not only the work at hand but also the realities in which we are engaged.

Session Title: *Materiality before Modernity*

Session Chairs: Mailan Doquang, McGill University and Anne Hrychuk Kontokosta, ISAW, New York University

Maggie L. Popkin, Case Western University, "Marble, Stucco, and the Meaning of Material in the Porticus Metelli and Temple of Jupiter Stator in Ancient Rome"

Abstract: After 146 B.C.E., the Roman general Q. Caecilius Metellus celebrated his resounding Macedonian victory by building a lavish triumphal complex in Rome, consisting of a temple within a vast quadriporticus. Both were innovative and luxurious; the Temple of Jupiter Stator was Rome's first all-marble temple, and the Porticus Metelli—one of Rome's earliest porticoes—was adorned with famous Greek statues taken as booty. Excavations have shown that the Porticus, unlike the temple, was peperino covered with stucco. This difference in material is often explained economically: Metellus could not afford to build the enormous portico in marble. I argue, however, that Metellus chose the contrasting materials of stucco and marble to highlight the temple's votive nature, allude to the spoils of war on display, reference the architectural traditions of subjugated Macedon, and create a dramatic visual experience for visitors. Through material, Metellus poignantly signaled Roman religious values, conquest, and spectacle.

Peter D. DeStaeblér, New York University, "Materiality in Ancient Architecture: The Re-use of Polychrome Monolithic Columns from Hellenistic Times to Renaissance Florence"

Abstract: Many aspects of ancient architecture are determined by characteristics of the materials used. When older materials were reused in later structures, the influence is heightened. This talk looks at a specialized material—column shafts each cut from a single block of colored stone—and the long history how these were used and re-used in Rome and Italy over the course of a thousand years. The first monolithic columns to arrive in Rome came ready-made from the Hellenistic east and were incorporated into public and private monuments. Through the Imperial period, a great number of columns were manufactured in a range of standardized sizes and are a hallmark of "marble-style" architecture. In the late Roman and Medieval periods, these columns were recycled into new structures, including Saint Peter's Basilica and even the Baptistery in Florence, whose designs were dictated in part by the number and dimensions of the columns available.

Maile Hutterer, Rutgers University, "*Pearl* and its Relationship to Contemporary Architectural Practice: Imagining the Materiality of Heavenly Jerusalem"

Abstract: The late-fourteenth-century Middle English Poem *Pearl* contains a rich and extensive description of Heavenly Jerusalem shown to a dreaming father by the Pearl-maiden while he sleeps (lines 974-1210). As presented in the poem, the Celestial City makes use of many long-established ideas about the appearance of Heaven taken from the Apocalypse of John, including its twelve gates and incrustation with precious stones. Notably, however, the poem repeatedly stresses the radiance and lightness of the city, its transparency, and the openness of its spaces. My paper examines this description of Heaven as it relates to the construction of contemporary church architecture and architectural decoration. Whereas there is a long tradition of connecting ecclesiastical architecture to Heavenly Jerusalem in a general and symbolic sense, I suggest that trends seen in later thirteenth- and fourteenth-century English architecture, such as the suppression of bay divisions, is particularly related to the themes of transparency and unified, open space used in textual descriptions of dramatic and other-worldly architecture such as that in *Pearl*. Constructions such as the crazy vaults at Lincoln Cathedral thus give the unreality of these descriptions a material presence.

Jason Crow, Louisiana State University, "Abbreviating the World in Stone: A Twelfth-Century Conceptualization of Matter"

Abstract: Theologians Hugh of St-Victor and Bernardus Silvestris abbreviated the origin, perfection and end of the cosmos with a lapidary metaphor. They shared an understanding of crafting matter that interpreted NeoPlatonic *hyle* as a potential defensive bulwark, a *moles*. Denoting a mass, a boulder or a wall, *moles* could be used to explain how cosmos and man

were crafted from an unformed pile of rocks into a wall that protected against chaos. In Hugh of St-Victor's *de sacramentis*, God created the universe to be made beautiful so that man could participate in his divine work. Unity with the deity became the construction of the cosmological wall. In this paper, I examine the twelfth-century conceptualization of *moles* as a Christianized Aristotelian prime matter, which transformed into the walls of churches like Fontenay, Fontfroide or St-Denis. For Hugh, building the wall completed the world and beatified man.

Session Title: *Autobiographies by Artists*

Session Chair: Charles Reeve, OCAD

Anna Khimasia "Autofictional Traces: The Case of Sophie Calle"

Abstract: Contemporary French artist Sophie Calle's projects appear to document and archive events from her life. Her projects are most often described as *autofiction*, a hybrid practice situated somewhere between autobiography (conceived of as truth) and the novel (as fiction), and offer a more deliberate interplay between the two. Critical to *autofiction* is the slippage between genres, presenting a fragmented representation of authorial identity. This paper argues that this literary representation of identity is played out literally in Calle's work which engages a variety of visual and discursive texts ranging from photographs and letters, to diary extracts and eye-witness accounts. Calle's collection of documents, on the one hand, appear to complete, close and authenticate her narratives, while on the other hand they are that which threatens the order and authority of her archive.

Audrey Laurin, "The Need to Tell Everyone: Tracey Emin's Autobiographical Writings"

Abstract: This paper will explore the autobiographical writings published by the British artist Tracey Emin, mainly *Strangeland* (2005) and "My Life in a Column," a weekly column she wrote for *The Independent* newspaper between 2005 and 2009. Despite all that has been written about Emin, very few accounts take an interest in her writings even though they are an important part of Emin's visual practice. Publishing allowed Emin to expand her visibility while keeping control of what is said about her. I propose to analyze the parallels between her autobiographical writings and her visual practice to show how writing should be understood as an inherent part of her oeuvre. Together with her visual artworks, her printed texts work to create her very own version of what it is and what it means to be a great artist living today, stimulating debate on artist mythology and women's visibility in the public sphere.

Anne Koval, Mount Allison University, "J.M. Whistler's *The Gentle Art* as Autobiography"

Abstract: Whistler has long been known as the combative artist who challenged the art critic John Ruskin to a public debate in the 'Whistler v. Ruskin' trial. By assuming this performative platform Whistler began the process of redefining the role of the modern artist.

Although Whistler never wrote a formal autobiography he compiled a series of pamphlets and rebuttals to the press in *The Gentle Art of Making Enemies* to further clarify his public identity as an artist. As a form of self-portraiture this compilation marks a turning point in the public perception of Whistler – the artist had arrived.

Using the lens of this unusual text this paper re-interprets Whistler's theory and practice by examining *The Gentle Art* as part of a larger trend towards defining the artist as 'individual' in the late Nineteenth Century, and argues the connection to later artists who cultivated their "art" persona as part of their contemporary art practice.

Session Title: *Engaging Everyday: Contemporary Social Art Practice in Canada, PART II*

Session Chair: Richard Smolinski, University of Calgary

Leanne Unruh, Ontario College of Art and Design, "Borders in the City and the Cosmopolitan Imagination"

Abstract: This paper explores the ways in which Ayesha Hameed and Anita Schoepp's 2007-2008 public performance project *Borders in the City* engaged the public in thinking about how their everyday surroundings are divided by issues of historical exclusion, race, and poverty. The essay connects the artwork to the reasonable accommodations crisis in Québec that culminated in the 2007 Bouchard-Taylor Commission, which traveled across Québec asking the public to what extent it is reasonable to accommodate the religious and cultural practices of recent immigrants. An analysis of the Commission's report reveals racism against both immigrants and First Nations peoples. Taking the stance that identity and difference in Québec today can be understood as products of the province's colonial history, this essay suggests that these issues can be overcome by working towards critical cosmopolitanism, an idea proposed by Walter Dignolo. *Borders in the City* is used as an illustration of the ways in which artwork can be used as a means of re-imagining the social ecology in order to pursue a critical cosmopolitanism.

Scott Marsden, University of Victoria, "Collaborative Art Practices: Dialogue as a Creative Form of Social-Art Practice"

Abstract: The paper examines the emergence of dialogue in contemporary art practice and how this concept is emerging as a dominant thread that stimulates dialogue, and civic engagement and contributing to the development of contemporary art practice. The concept of dialogue can help situate art galleries as public spaces that invite participation, dialogue, involvement, and have the potential to support profound social and transforming experiences. The process of a socially engaged art practice is intended to facilitate critical reflection of multiple and diverse ways of understanding our complex and constantly changing contemporary world. This paper will explore the concept of dialogue through the exhibition, *Open Conversations* that examines the art practice of Canadian photographers, Carole Conde and Karl Beverage whose art practice involves direct collaboration in the production of art and employs a participatory, socially engaged framework. *Open Conversations* investigates Conde and Beverage's use of dialogue as a way of breaking down the conventional distinction between artist, artwork, and audience - a relationship that allows the artists to catalyze emancipatory insights through dialogue.

Saturday 19 October

Sessions

9:00 am – 10:30 am

Session Title: *The Place of Memory, PART I*

Session Chair: Olivier Vallerand, University of McGill

Nicky Bird, "Returning to Sites of Erased Homes"

Abstract: My contribution looks at the significance of personal and community connections to physical spaces that has been subject to erasure, whether through housing regeneration or economic decline. It does this through a visual journey, which moves through a range of photographic approaches - archaeological, archival, amateur and professional - that were used to trace the location of, what was once, *home*.

The notion of returning to a physical space, the site of a lost home, brings ambivalence about memory and 'belonging'. The kinds of housing now demolished, and industries that have disappeared, are largely associated with British working class communities, to which photography has a particularly fraught history. How can collaborative practices involving artists and community evidence the return to a place of memory, and work with inseparable questions about the importance of personal stories, social and architectural histories that lie in these places?

Tanya Southcott, "Memory, Demolition, Montreal: the Works of Edith Mather"

Abstract: This paper explores the relationship between demolition and the stability of public memory, and the role of the individual in shaping this memory when it is threatened through large scale acts of destruction. It uses the personal photographic archive of Edith Mather, a Montreal-based amateur photographer in the 1960s and 70s, as a vehicle for exploring the changing builtscape of the city. At a time when Montreal was emerging as a world-renowned metropolis, committed to modernization and utopian ideals, Mather's collection of images reveals a unique narrative that challenges the prevailing built legacy through its focus on sites of demolition. The photo album as an artifact reveals how motivations for preservation stem from individual attempts to capture or recreate a version of the world in the image of what is threatened or lost. The album as an act of vernacular memory empowers the individual to challenge the city's official memory.

Dick Averns, "Who Remembers the Overseas Contingency Operations?"

Abstract: The Global War on Terror (GWOT) prosecuted by the Bush government following 9/11 is now renamed Overseas Contingency Operations (OCO). For subsequent generations without firsthand experience of these conflicts, collective memories recalling the World Trade Centre (WTC) collapse, GWOT, and OCO will themselves become conflicted as nomenclature morphs.

Public sculpture is significant in fostering collective memories via commemorative sites and monuments. Examples include religious shrines, public statuary, and war memorials, many of which historically have architectonic relevance. So, how are 9/11, the GWOT and OCO being represented sculpturally as placeholders of memory?

Approaching the tenth anniversary of 9/11, authorities disbursed hundreds of WTC architectural artefacts for incorporation into public memorials. This paper presents research into what these artefacts are monumentalizing, how memories are being shaped, and the role of counter monuments. This includes a major WTC architectural artefact being incorporated, by the author, into a public installation in Calgary.

Session Title: *Referential Meaning in Abstraction*

Session Chair: Leslie Dawn

Maggie Atkinson, Memorial University Newfoundland, "Divine Inspiration: Georgiana Houghton's abstract paintings"

Abstract: Visual art that depicted spiritual content was an important component in sacred imagery in European art from the 6th to the 13th centuries. Images used for devotional purposes were venerated as capable of performing miraculous acts and some pictures considered archeiopoietic meant that they had been spiritually transformed through divine intervention. 19th British artist Georgiana Houghton believed that she worked in collaboration with unseen entities to produce paintings endowed with immense healing and spiritual power. *Omnipresence of the Lord* (1862) appears to vibrate from beneath the surface of the pigment in a transcendental sweep of energetic line and color meant to activate self-healing and transcendental experience in viewers. *Holy Trinity* (1861) comprises layered, interconnected lines of colour that appear to oscillate between the material and the ethereal worlds. Houghton integrated her artistic and mediumistic abilities to produce abstracted images permeated with symbolism. She experimented with automatic drawing thirty years before the Surrealists and her knowledge of Modern Spiritualism culminated in abstracted paintings that were exhibited years before non-figurative paintings by now renowned Modernist artists such as Wassily Kandinsky.

Nicola Pezolet, "The Postwar Territorialization of Neo-Plasticism"

Abstract: A certain "utilitarian" reading of neoplasticist painting has long been hegemonic in critical discourse, especially in the immediate postwar years. As Yve-Alain Bois has shown, this was in part due to some contradictions in Mondrian's writings on the question of the relationship between pictorial and architectural practices, but also because of how some of his ideas were productively (mis)read by his followers in the De Stijl ranks. One such follower, who is largely overlooked today, is the French artist Félix Del Marle, an abstract painter, as well as the editor of the short-lived small magazine *Vouloir*, in which Mondrian's essay "Le Home, la Rue, la Cité" was published in 1927. This paper considers a number of works by Del Marle and attempts to show how, in the post-WW2 period, we witness a move away from a conception of neo-plasticist painting as the harbinger of a spiritual utopia to a conception of it as functional distribution of color in architectural space. Indeed, much like Mondrian, Del Marle demanded that abstract art be integrated in the practice of life. However, unlike his mentor, who attributed transcendental meaning to primary colors (ideas which developed, like many of his neo-plasticist theories, from his engagement with the writings of the Dutch Theosophist and mathematician M.H.J. Schoenmaekers), Del Marle gave a functional, denotative function to primary colors. The paper focuses on Del Marle's abstract diagrams for the polychromy of the Renault complex, built in Flins in the 1950s, in which each primary color was to play specific roles in the industrial management of the factory.

Kenneth R. Allan, University of Lethbridge, "Kazimir Malevich's 'Alogism': Making Sense of Nonsense"

Abstract: Kazimir Malevich's Alogism is generally understood to function as the *Zaum* or "transrational language" of painting. It is a curious moment in his work when he departs from a form of Cubism with Futurist tendencies to introduce seemingly nonsensical combinations of figurative and abstract elements just prior to his development of the radical abstraction of Suprematism. However, rather than understanding Alogism to be essentially nonsensical and largely unreadable (as it is commonly thought to be) it can be fruitful to view Alogism as being part of a meaningful continuum in which the significance of both its figurative and abstract elements are taken into account and associated with Malevich's earlier and subsequent work and interests.

Session Title: *Forming New Identities: Canadian Photography Since 1945*

Session Chair: Katherine Hoffman, St. Anselm College, Manchester, NH

Jennifer Orpana, PhD Candidate, Western University, London, ON, "I am Canadian: Examining National Identity in Canadian Photographic Portrait Projects"

Abstract: "I Am Canadian" is part of a dissertation project that draws on theories of art and visual culture to examine how Photovoice and participatory photography images operate as sites of negotiation with regard to representing identity, confronting visual stereotypes, and reflecting community, as well as sites of struggle where power and political rights are negotiated. This paper considers the expanding role of participatory photography in asserting ideas about local and national identities for global audiences through a discussion of selected Canadian public portrait projects, including the Canadian Mosaic Project (2008-today) and Toronto's Inside Out Project (2011). "I Am Canadian" explores the emergent popularity of expressing Canadian national identity through ambitious portrait projects and considers how these projects aspire to help Canadians to stake claims through photography, including claims on public space and claims about individual and communal identities. Furthermore, this paper considers the challenges of capturing a comprehensive image of life in Canada through portrait photography by asking what is omitted in these representations.

J.J. Kegan McFadden, Independent Scholar and Curator, *“Sometimes, Often, Always: Contemporary Photography in Winnipeg, 1980 – Now”*

Abstract: A summary of contemporary photographic practices developed in Winnipeg over the last thirty years that reflects infrastructure such as the Department of Photography (University of Manitoba School of Art, est. 1974), the not-for-profit/artist-run centre The Winnipeg Photographers Group/The Floating Gallery (est. 1981), and the Winnipeg Art Gallery exhibition and collection programs as essential grounds for training and supporting the key participants in the history. The establishment of photography as an area of specialization in 1974, by David McMillan at the U of M, has inadvertently produced a group of nationally and internationally recognized artists through its history (Laura Letinsky; Larry Glawson; Sarah Anne Johnson; etc). There was momentum and interest in the medium at that time locally, with important elements coalescing. *This paper will outline The Winnipeg School*, which has readily identifiable attributes yet lacks a historiography that could attempt to put them in the same sphere as counterparts, including The Vancouver School. This research will culminate in a large-scale exhibition and publication titled *Sometimes, Often, Always: Contemporary Photography in Winnipeg, 1980-Now* (2015).

Carol Payne, Carleton University, *“Still Images, Moving Pictures: Intersections of Photography and Cinema at the National Film Board of Canada”*

Abstract: In February 1962, the National Film Board of Canada’s Still Photography Division produced a photo story entitled “At Play in the Land of the Long Day,” depicting Inuit children. The title of this layout, and one of the images, is adapted from Doug Wilkinson’s well-known 1952 film about the contemporary Inuit life, *Land of the Long Day*. Wilkinson’s work from the north appears in other pictorials produced by the still division. Taken together, these still photographic and cinematic depictions provide a unique opportunity to explore distinctions and overlap between the two media. Looking at these photo-textual layouts in contradistinction to the motion pictures they reference underscores the “mobility” of the still photograph as discussed recently by David Company and Damian Sutton.

Best known for its internationally renowned cinema production (particularly in documentary cinema), the NFB was also home to an extensive photographic unit, the Still Photography Division. As I argue in a forthcoming publication, the Still Photography Division played an influential role in nation building during the Second World War and in the decades that followed. In this paper, I want to expand on ideas introduced only briefly in the book by looking more closely at the intersection of cinematic and photographic experience at the NFB. Reflecting my current research, I will look specifically at films and photo stories of Inuit and the far north, among the NFB’s favoured markers of the Canadian nation.

Session Title: *Mining the Museum, PART I*

Session Chairs: Anne Koval, Associate Professor, Mount Allison University, and Andrea Terry, Assistant Professor, Lakehead University

Respondent: Fred Wilson, Artist and UAAC 2013 Keynote Speaker

Andrew Kear, Curator, Historical Canadian Art, Winnipeg Art Gallery, *“Culture, Commerce, and the Museum: A Case Study of the Winnipeg Art Gallery, 1912-1920”*

Abstract: Today in an age when art, informed by activist politics, is not only made but also acquired by many collecting institutions, it is a curious fact that the Winnipeg Art Gallery currently holds no examples of works produced during the Edwardian era referencing the 1919 Winnipeg General Strike. How could an event that caught the international attention of figures like Antonio Gramsci, described by Reinhold Kramer and Tom Mitchell as “one of the greatest ruptures between the workers and the upper classes in the history of commercial society”, elicit such silence? Is it simply a matter of artists not seeing social unrest as relevant subject matter? Was art about the strike ignored or somehow suppressed by an institution necessarily borne of bourgeois values? What other factors that might lead to a more nuanced, less deterministic, line of enquiry?

As the Winnipeg Art Gallery marks its centenary, this paper probes the interests and motivations that led to its inception in 1912, and its first decade of existence. Specifically it focuses on the identities, activities, and values of the gallery’s “founders”, culled mostly from the ranks of the city’s social and economic elite, who financially backed the nascent institution, helped shape its early exhibition schedule and permanent collection, and oversaw operations. The goal of this paper is to uncover, through a specific case study, analytic details that might contribute to a fuller understanding of the relationship between artistic production, the formation of cultural values, and commercial pursuit in early twentieth-century Canada.

Sandra Fraser, Associate Curator, Mendel Art Gallery, *“Art is a Dog in the Park”*

Abstract: This paper examines how museums might use participatory forms of engagement to advance the institution as a site of shared encounters where meaning can be generated, scrutinized or contested, using as a case study “The Home Show” exhibition of 2013 at the Mendel Art Gallery. This project depended upon a collaborative approach where 26 staff

members and volunteers at the Mendel Art Gallery curated the permanent collection around the theme of “home”. While these notions of home are immediately understood they also provide endless permutations. This project explored a populist impulse, manifest on the Web and use of crowdsourcing (utilizing a dispersed group of people to solve problems or provide information), where the exhibited objects reveal how the museum’s collection itself represents/relates to its community, thereby underscoring museological attitudes about knowledge, subjectivity, criteria, and validity.

Anne Dymond, Art History and Museum Studies, University of Lethbridge, “Mining the Post-Feminist Gallery”

Abstract: This paper will consider issues of gender and diversity at the National Gallery of Canada. The long-awaited paradigm shift signalled by “Art of this Land,” the Gallery’s ongoing exhibition of First Nations art within the Canadian galleries, represented an important step towards rectifying the Gallery’s historic hierarchizing of peoples and their material cultures. One decade on, “Art of this Land” reveals how resistant the dominant narrative remains. For all it may have seemed to radically reconsider our collective histories, its current iteration leaves much to be desired. Moreover, the more radical promise, such as a fundamental reconsideration of “how museums marginalize,” remains unrealized. This paper grapples with the theory and praxis of diversity by comparing the NGC’s consideration of FNMI issues with gendered ones. The representation of artists gendered female at three recent Canadian Biennials has fallen from 56% female artists in 1989, to 34% in 2010, to below 25% in 2012. The precipitous decline parallels a wider cultural complacency about the issue of gender diversity. The brief conclusion to the paper will use these numbers to consider how temporary successes of representation can mask the insufficiencies of our conceptualizations of diversity and how necessary continued activism is for all our histories.

Akiko Takesue, PhD candidate, Art History and Visual Culture, York University, Toronto, Research Associate of the Japanese Collection, Royal Ontario Museum, “Museum objects and the contingency of meanings: Sir William Van Horne’s Japanese ceramic collection at the ROM”

Abstract: This paper examines the contingent processes of meaning formulated around a collection of Japanese ceramics at the ROM, a process in which, as a curator of Japanese art, I have also participated. This collection, established by William Van Horne (1843-1915), was once highly-acclaimed and yet many of the objects have remained in storage for more than 100 years. I argue for a more comprehensive way of looking at this group of objects, which have been subjected to successive re-interpretations. The reconstruction of meanings produced for the Van Horne objects draws on Appadurai’s idea of the “social life of things” and reveals complex interactions among multiple “actors” (Latour) within and beyond the museum. Canada’s changing perception of Japan and Japanese culture over the course of the twentieth century, for instance, has had a decisive impact on how the objects were and are seen. This paper ultimately asks: Are objects and their interpretations at the mercy of the people, or are people at the mercy of the objects?

Session Title: *The Current Climate of Studio Critiques: A Round Table Discussion*

Session Chair: Amanda Burk, Associate Professor, Nipissing University

Participants:

Lucie Chan, Assistant Professor, Culture and Community, ECUAD

Dr. Chris Jones, Assistant Dean, Graduate Studies, ECUAD

Natalie Waldburger, Assistant Professor, OCADU

Session Title: *The Question of Making*

Session Chair: Mireille Perron, Alberta College of Art and Design

Ruth Chambers, Professor, Department of Visual Arts, University of Regina, SK, “Messing with Making and Meaning in Current Craft Media”

Abstract: Drawing from a range of current works in which craft media skills and processes are employed to realize ideas, this paper proposes there is a specific strategy employed by some artists to undermine the influence commodity culture has on the meanings of the material object. In the works discussed, craft material and process-based virtuosity are concurrently highly invested and disavowed through a coherent gesture of making. What might be read as conflict or ambiguity is a deliberate approach to making, to consciously re-skilling, by incorporating, for example, idiosyncratic, awkwardness, messiness and irreverence – and at the same time, *savoir-faire* - as a way of re-locating and re-claiming the handmade object. The paper will address Stephen Horne’s discussion of care vs. skill, Polly Ullrich’s discussion of the perception of the object, specifically her citation of David Pye’s ideas about risk and workmanship, and John Robert’s assertion that artists need to “deskill” to remain autonomous.

Saelan Twerdy, Ph.D, Candidate, Art History, McGill University, "Re-materializing the Labouring Body: Carey Young, Kelly Mark, Klara Liden"

Abstract: This paper argues that the persistent focus on the immateriality of both contemporary economic relations and neo-conceptual art forms often obscures the very material consequences of the postmodern regime of work on the physical and emotional well-being and embodied experience of its subjects. Looking at the work of three artists – Carey Young, Kelly Mark, and Klara Liden – who draw on the legacy of body, process, performance, and conceptual art in their work, this paper shows how a focus on the labouring body can re-materialize some of contemporary art's concrete imbrications in global capitalism. At the same time, this paper connects these recent practises to early assertions of the significance of art-as-labour – in particular, Mierle Laderman Ukeles' "maintenance art" and the activities of the Art Workers Coalition (1969-71) – in order to show that the rise of conceptual art not only paralleled a broad shift in the organization of work, but that the privileging of intellectual labour, in the art world as in the workplace, has disproportionate consequences for women.

Andrew Forster, independent artist, writer, designer, Concordia University, "Dart and Resign: Non-Productive Propositions for Contemporary Art and Design"

Abstract: Krzysztof Ziarek characterizes the 'force of art' as a space of non-power and non-productiveness. He proposes, through a re-reading of the dissonant space between Adorno and Heidegger, that "... the force of art lies in its ability to call into question ... the very paradigm of making and producing". (*Beyond Critique? Art and Power*) In the humanist-modernist frame this creative ground (of making, of building...) prior to productive making and normative 'linguaging' might be termed a poetics. This paper conjectures how to describe (and what name to give) this ground of creative practices in the post-critical frame. It also situates this question of naming, and the assertion of creative practice as non-productive, in relation to the 'applied' disciplines of art (design, architecture, landscape architecture, etc.). The paper contends that distinctions between high and applied, as received from the pre-war avant-gardes erroneously filter out this most important 'force' from the applied arts and that there may now be an impetus towards superseding this deeply institutionalized limitation by allowing a questioning of the paradigms of making and producing into the space of contemporary making as a redefinition of design practice itself.

Annie Martin, Associate Professor, Art Department, University of Lethbridge, "Of dirty art and impure forms"

Abstract: In this presentation, I propose to approach the question of making from a somewhat phenomenological perspective: that of a maker, or studio practitioner. From this angle, I will propose and explore several working tropes (concepts) derived from the realm of animal life through which we might reconcile the found and the crafted object and skilled and unskilled making. Putting into question ideas of purity- of material, form, species, culture- and under the influence of Haraway, de Landa and others, I will sketch out an impure maker within an impure environment, wherein a joyous reuse and engagement with impure materiality result in new cultural forms. Within this terrain, an economy of attention takes precedence over monetization, and maker/author and reader/recipient become less and less distinguishable. Here, cultural forms (art objects) could be said to "accrete" value through use and reuse, becoming meeting points for social exchange and the creation and sharing of cultural energies.

Session Title: *Feminism in Practice in Canada*

Session Chairs: Trista Mallory, University of Western Ontario and Jennifer Kennedy

Magnolia Pauker, "The Art of Feminist Pedagogy: Resisting Aestheticization"

Abstract: Recent critique has emphasized the problematic relation between the institutionalization of Women's Studies programs and what is perceived, indeed experienced as a "loss of an earlier connection to practical politics" where "institutionalization is equated with depoliticization." The challenge especially for undergraduate curriculum is to bridge the connection between theory and lived experience thereby ensuring that feminism is a living practice. This paper, by considering feminist pedagogy as a radical engagement with knowledge production, will present a selection of student works (train tags inspired by Judith Butler, self-published zines, internet surveys, and furtive works inserted into the urban environment) submitted over the past several years. The Public Gender Intervention Project Assignment was developed to foster connections between theory and practice in order to enable students to bring their feminist knowledges into their art practices, resisting its aestheticization while discovering and celebrating feminism as a transformational politics.

Sara Angel, PhD candidate, Department of Art, University of Toronto, "Feminism Forty Years On: Joyce Wieland and Shary Boyle Exhibited"

Abstract: "I think of Canada as female," said Joyce Wieland (1931-1998) about her 1971 National Gallery of Canada exhibition True Patriot Love. A feminist milestone, it was the NGC's first retrospective given to a living woman artist, and a show that addressed gender politics by re-imagining national symbolism. Four decades later, this summer Canadian artist Shary Boyle (born 1971), is following a similar path with Music for Silence, her installation at the 2013 Venice Biennale. A

work she describes as “a feminist re-visioning of the cosmos,” Boyle—like Wieland before her—produced a multi-media spectacle that offers a feminist’s presentation of feminist art. Drawing upon the work in these two shows, my presentation will explore Boyle and Wieland’s choice of subject matter, curatorial presentation, materiality, methodology, artist writing, and the critical response to their exhibits, to address how feminism and art has evolved in Canada over the last forty years.

Sessions

11:00 am – 12:30 pm

Session Title: *The Place of Memory, PART II*

Session Chair: Olivier Vallerand, McGill University

Alison McQueen, McMaster University, “Memory and instability in Second Empire Paris”

Abstract: This paper examines the fugitive nature of memory invested in key urban spaces and monuments in Paris and the extent of their success as repositories for imperial legacy during the 1850s and 1860s and beyond. Significant urban transformation took place in mid-nineteenth century Paris and innovations in city planning, engineering and architecture were promoted in tandem with projects that emphasized tradition. I will look specifically at how sculpture at the place Vendôme and Les Invalides, wall painting at the Hôtel de Ville, the completion of the Louvre, and the creation and naming of streets around the Arc de Triomphe were used as stages on which to evoke imperial recollections across the changing face of Second Empire Paris. I question the success of these ventures during the reign of Napoléon III and the extent to which they continued to resonate after 1870, including in one’s experiences of Paris today.

Joan Coutu, University of Waterloo, “Nostalgia and Memory: Imagining Rome in the middle of the Eighteenth Century”

Abstract: For the Grand Tourist, Rome has recently been described as “a delightful exercise of imaginative powers” (Sweet 2012). I propose to examine nostalgia and memory as key ingredients in these imaginings. Specifically, I wish to focus on a generation of aristocratic English Grand Tourists who arrived in Rome at the middle of the eighteenth century, just after the end of the War of the Austrian Succession. Their fathers had made their own Grand Tour thirty years before. I will investigate how the sons’ idea of Rome was formed by their immersive education in the classics but also by their fathers’ amplified memories. I will then, in turn, look at how these pre-conceptions combined with their actual Grand Tours to shape fundamentally the perception of their role in England’s social and political hierarchy.

Mitchell Frank, Carleton University, “The Role of Memory in Arnold Böcklin’s Reception”

Abstract: In late nineteenth-century German artwriting, German art was often described as imaginative in contrast to French perceptual art. In these discussions, three key concepts come to the fore: memory, perception, and imagination. Creative imagination was often understood in relation to reproductive imagination or memory, and memory was frequently described as the storing of perceptions. Imagination, according to a contemporary encyclopedia (1885-92), creates a “new world” by using “original received impressions” as “building blocks” to bring forth “new, original imaginary pictures.” This paper will explore the role these three key concepts play in the theoretical foundations of New Idealism, as contemporary German art was often called at the time, and specifically in the reception of one New Idealist, the Swiss painter Arnold Böcklin (1827-1901). Böcklin’s paintings are frequently described as mediated by his powerful memory. He never sketched directly from nature, we are repeatedly told. Rather, he relied on his impressive ability to recall all that he perceived in order to create imaginative works in his studio.

Session Title: *Becoming-Image: Contemporary Performance and Its Formalization*

Session Chairs: Jessica Santone, University of Houston; Milena Tomic, OCAD University

Barbara Clausen, Université du Québec à Montréal (UQAM), “Jimmy Robert : A Script to be Performed”

Abstract: This paper on the Berlin-based artist Jimmy Robert investigates questions of referentiality and appropriation in current performative practices. Robert takes iconic works, such as Yoko Ono’s *Cut Piece*, Carolee Schneemann and Robert Morris’s *Site* or Yvonne Rainer’s *Trio A*, as a source of inspiration and collaboration, and translates them into a script and template to be acted out within a contingent body of images and objects. In his multimedia, often photo-based installations and performances, Robert analyses the sociopolitical context of performance’s representational politics, with a focus on the relationship of gender and identity. Using photographic portraiture as a starting point for his works on paper, Robert deconstructs divisions between two- and three-dimensional images and objects through the performative. His site-specific works are structured as a series of acts that not only unfold within the curatorial framework but also address the exhibition space as an institutional agent. He thereby not only challenges the historiography and genealogy of performance’s complex

relationship to the image and the body but also acts out and displays the contingent material specificity of performance as a hybrid and discursive practice so vital to recent curatorial discourses on the performative.

Maud Jacquin, Independent, “Choreography of Disfigurement”: Catherine Sullivan’s Performances of Transformation”

Abstract: In most of American artist Catherine Sullivan’s film and theatrical projects, the performers are given the painful task of learning and executing a set of unrelated pantomimes, dramatic roles that have been extracted from their narrative contexts, reduced to scenic archetypes and combined and recombined in endless configurations. In her work, the violent enforcing of signification upon the performers’ bodies is made tangible in the constraining and arbitrary systems used to generate their behaviour.

This paper will focus on *Triangle of Need*, a multichannel video installation populated with archetypal characters culled from melodramatic scenarios borrowed from catalogues of early films or inspired by the locations in which the performances took place. In this work, I will argue, Sullivan does not merely expose the codified behavioural norms that shape personal identities; she also hopes to liberate the body from the fixed significations assigned to it by constraining narrative structures. I propose that she does so by destabilizing any secure identification between the subject and its roles and by adopting a disruptive “cine-choreographic” approach to gesture.

Anthea Black, OCAD University/Western University; Nicole Burisch, Independent, “Performing Austerity: Duration, Consumption, and the One-Year Performance.”

Abstract: Given the rich history of performance art works that engage with capitalistic modes of exchange, this paper considers a selection of durational artworks, projects, and publicity stunts produced between 2008 and 2013 that self-consciously perform “going without.” In light of the dramatic global economic crises, environmental disasters, and cultural shifts of the last 5 years, we argue that the year-long durational performance model has been appropriated as a lifestyle choice taken in response to an economic climate obsessed with austerity. We examine works that remix the aesthetics of craft, duration, and DIY with activist anti-consumption tactics to index and conspicuously perform individual political engagement and social responsibility. We charge that in highly experience-based and affective economies these attention-grabbing efforts are placeholders that substitute individual choice for sustained collective action.

Session Title: *Pictured Past & Future*

Session Chair: Susan Dobson, University of Guelph

Dawn Owen, The Macdonald Stewart Art Centre, Guelph, “The Glut and the Gulf Digital ‘everything’ in art and museum practice”

Abstract: The practice of photography has evolved continuously and dynamically since its inception. Historically, it has been one of the most democratic and mutable forms of visual expression. Never truer today, digital technologies are revolutionizing photographic practices and how they are used by individuals (from smartphone users to artist practitioners) and cultural industries (from art galleries to museums). Artists who rarely engaged photography (except as a documentary tool) are now adopting digital processes to a degree that their practices must be read as *photo-informed*, if not *photo-based*. Photographers are resurrecting early photographic processes (once relegated to pseudo-scientific invention) in bid to assert photography’s place *among*, and *not within*, other art media. Institutions are readily discarding laborious and expensive analog technologies for faster and cheaper digital processes and, in so doing, are neglecting the philosophical and conceptual processes that were once entrenched museum practice. This paper explores the “glut” and the “gulf” between digital (discardable) media, contemporary art making, and museum (preservable) culture.

Anna Cox, University of Guelph, “Indecisive Moment?”

Abstract: I’m interested in moving beyond nostalgia for the intentional, iconic photograph and exploring the disappearing conditions that made the single image so powerful. Historically, the fear and promise of photography was that the camera’s mechanical eye would replace the artist’s eye. Currently, this forecast is happening in unexpected ways.

The Chicago Sun-Times (10th largest circulating newspaper in the US) recently laid off its entire photography staff. The paper will train reporters to photograph with iPhones while talking to sources. As the paper states, “No photographers required.”

In 2007, Google began photographically mapping every road in the world. Artist Jon Rafman exhibits these images directly, spending thousands of hours trawling Google Street View for unique vignettes.

If the power of photography lies in the decisive moment, is the indecisiveness of crowd-sourced images, surveillance, and Google search algorithms the decisive moment of the future?

Dave Kemp, "Design of the Absurd"

Abstract: When considering the impact of recent photographic technologies, one must also consider the hidden politics, and tacitly prescribed behaviors embedded within the design of the devices themselves. Such hidden politics may come about through seemingly benign decisions made on the part of the product designers and engineers, or they may be the result of direct political motives. New technological devices often cause us to drastically alter the way we live, yet we accommodate with little question or concern, where we would actively resist similarly profound changes had they been mandated through policy or law.

To explore the political nature of design in relation to photographic technologies, this paper will draw from the writing of Bruno Latour, Langdon Winner and Vilém Flusser. Additionally, my own artwork, *The One Pixel Camera Project*, will be discussed as an absurdist "performance" of technology that works to make the hidden politics of design more tangible on an intuitive level through the production of an apparatus with an incredibly restrictive design.

Session Title: *Mining the Museum*, PART II

Session Chairs: Anne Koval, Mount Allison University, and Andrea Terry, Assistant Professor, Lakehead University

Respondent: Fred Wilson, Artist and UAAC 2013 Keynote Speaker

Dot Tuer, OCAD University, "The ESMA Museum and the Pedagogy of Memory"

Abstract: This paper examines the transformation of the Escuela de Mecánica de la Armada (ESMA) – a naval military school in Buenos Aires that housed a clandestine detention and extermination centre during the military dictatorship in Argentina from 1976-1983 – from a site of state terror and silencing to a museum of memory and dialogue. Specifically, I examine how the museum, which was opened to the public in 2010, engages a pedagogy of memory in which an animator leads group tours to explain the ESMA's history and elicit testimony from visitors. Through an analysis of a tour that I participated in with university students, ex-political prisoners, and community activists who exchanged stories of their past experiences and present political convictions, I address the complexities, and implications, of politicizing memory in the museum context as an active process of strengthening a social democratic future through remembering a history of militancy and military repression.

Lianne McTavish, University of Alberta, "Creating Regional Identity at the Torrington Gopher Hole Museum, Alberta"

Abstract: Located about an hour north of Calgary, the Torrington Gopher Hole Museum offers visitors entertaining, educational and affordable displays of gophers, or Richardson's ground squirrels, famous both for disrupting agricultural land with their burrows—and thus targeted by bounties during governmental campaigns from the turn of the century until the 1970s—and for cutely posing for touristic postcards. Taking advantage of the multivalent status of this rodent, the museum committee began producing miniature dioramas that feature taxidermied gophers in scenes both socially relevant and amusing. Stuffed costumed gophers were positioned as, among other things, inattentive churchgoers, festive parade marshals, and hackneyed cowboys. My paper explores the incredible success of this institution, arguing that it critiques the history of museums, using the conventions of natural history to articulate a female working-class aesthetic, while exploring the ways in which Albertans have interacted with local animals, reshaping the environment to build a distinctive provincial identity.

Marissa C. Sanchez, Ph.D. candidate, University of British Columbia, "Show Me More: Recent Strategies in Exhibition Practice."

Abstract: From Andy Warhol's 1969 *Raid the Icebox* to Fred Wilson's *Mining the Museum* in 1992, the museum has served as a platform for artists to test novel approaches to both interpretation and conventional exhibition displays. However, their pedagogical discoveries have since become subsumed into the workings of the institutions their strategies sought to defy. Although once effective, these types of projects have become lackluster, functioning now as well-rehearsed tropes within exhibition practice. This paper acknowledges the legacy of these early strategies while examining recent practices by artists and curators, who have cultivated a renewed sense of experimentation in their exhibition strategies. This paper advocates for contemporary work including "The Listening Room," an installation by American artist Theaster Gates, exhibited at the Seattle Art Museum in 2011. This installation brought to the public an extensive archive of music albums rescued from a now defunct Chicago record store. Conceived as a place for community participation, the installation took shape both inside and outside of the museum. Gates' exhibition will be discussed within the context of Wilson's 1993 *The Museum: Mixed Metaphors*, also exhibited at the Museum. An important topic in need of reassessment, this paper aims to advance dialogue on these critical, curatorial practices.

Session Title: *Narratives of Continuity and Resistance in Aboriginal Art*

Session Chairs: Leslie Dawn, University of Lethbridge and Ron Hawker, Alberta College of Art and Design

Carmen Robertson, University of Regina, “Visual Narratives in a Colonial Landscape: An Analysis of Three Painting by Norval Morrisseau”

Abstract: Since Anishinaabe artist Norval Morrisseau began creating visual narratives in the late 1950s, his home community, the art world, and the press have challenged his attempts. Morrisseau resisted efforts by detractors, painting canvases that pushed his unique visual language in new directions. This essay oral, textual, and visual devices. As an “imaginary Indian” artist constructed through colonial tropes by the press and by the art world, Morrisseau, Canada’s first commercially successful Indigenous artist, was afforded little space beyond the recording of traditional Aboriginal legends. However, his art displays both resistance and agency as he performatively manipulated said tropes. Three paintings from the 1970s form the basis of this analysis, which engage traditional Anishinaabe narratives with Morrisseau’s personal pursuits to offer a commentary that is at once personal, political, and transformative.

Richard Duck-Chief, independent artist, Siksika Nation and Painting student, Alberta College of Art and Design, “Nookoowayi: Digitalizing a Siksika Tipi.”

Abstract: The ceremonial significance and symbolism of tipis and their construction are well understood by scholars interested in Plains cultures. They remain strong icons of cultural continuity. However, the performance of the tipi’s structure and materials has never been quantifiably analyzed. This paper explores the intersection between the material performance of a Siksika (Northern Blackfoot) tipi in central Alberta and its experiential relationship to Siksika worldview as determined by the structure’s seasonal and spiritual orientation. We subjected a tipi at the Blackfoot Crossing Interpretive Center to 3-dimensional scans of the interior and exterior of the physical structure. The resulting data cloud was exported into an architectural modeling program and rendered as a three-dimensional model. We then placed the building model in various virtual environments based on historical seasonal settlement patterns and constructed by downloading relevant satellite data. The placement of the tipi within the different terrains was critical to simulating the climactic conditions of specific locales seasonally inhabited by the Siksika prior to the 1877 establishment of the Treaty 7 reserves. The tipi was then analyzed using BIM (Building Information Modeling) climactic performance software used in modern architectural design and numerical values provided by seasonal climactic and astronomical data, including the movements of the sun and the moon, recorded rain and snowfall, and seasonal wind direction and speed. The resulting information was correlated with qualitative data on Siksika spirituality to demonstrate that the tipi is not solely an abstract cultural symbol.

Elizabeth Diggon, PhD candidate, Cultural Studies, Queen’s University, “Decolonizing the Venice Biennale: An Analysis of The Requickening Project.”

Abstract: Biennials form a significant part of the contemporary art world. However, beyond simply acting as platforms for contemporary art, biennials inevitably place a certain discursive or geopolitical frame around the exhibited artworks that can impact how they are read. With the complex nature of these exhibitions in mind, this paper analyzes The Requickening Project, an intervention into the 2007 Venice Biennale, curated by Nancy Marie Mithlo and Ryan Rice and featuring work by Lori Blondeau (Cree/Saulteaux/Metis) and Shelley Niro (Mohawk). Named in reference to an Iroquois condolence ceremony, I argue that The Requickening Project can be viewed as a means of resisting the meanings encoded in the Biennale, which work to reinforce colonial power dynamics, normalize a Western nationstate system, and naturalize the presence of the global art market. My paper reads The Requickening Project as an attempt to draw upon Indigenous knowledges to shift the terms of this historically Western conversation. Ultimately, I seek to situate The Requickening Project as an endeavor to emphasize the continuity of Indigenous knowledges through the subversive exhibition of art.

Session Title: *Le récit à la limite du temps (Storytelling at the Edge of Time)*

Session Chair: Marie Fraser, Département d’histoire de l’art, Université du Québec à Montréal

Dominique Allard, « Pour une histoire naturelle de l’art : explorations et reconstitutions dans quelques exemples en art actuel. »

Abstract: Notre intervention s’appuie sur l’observation d’un intérêt soutenu pour l’histoire et les sciences naturelles dans les discours sur l’art, intérêt qui semble se renouveler dans les arts actuels. Nous pensons entre autres aux pratiques de Laurent Grasso, de William Kentridge et de Mark Dion qui, par la reconstitution d’événements et de représentations historiques, manifestent une résistance à la synthèse qui s’exprime à travers une spatialisation de la pensée relevant d’une forme d’inachèvement. Ces recherches artistiques font échos aux modèles de la pensée sur l’art conceptualisés d’après *nature* comme la *constellation* chez Walter Benjamin qui renvoie aussi à la plus grande entreprise d’exploration, celle de l’espace, ou encore *l’atlas* d’Aby Warburg, cet outil de connaissance géographique et géologique lié aux premières explorations terrestres et maritimes. En considérant ce paradigme des *sciences naturelles* au sein des discours sur l’art,

nous proposons d'interroger comment la reconstitution artistique d'événements tirés de l'histoire naturelle permet d'articuler une double conception du monde, scientifique et imaginaire, et d'influencer notre lecture du récit historique.

Julie-Ann Latulippe, études doctorales au sein du programme de doctorat interuniversitaire en histoire de l'art à l'Université du Québec à Montréal, « Le motif de la constellation : historicité et réception de snapshots anonymes. »

Abstract: Le motif de la constellation, dans la pensée de Walter Benjamin, renvoie à une conception de l'histoire marquée par la discontinuité, faite de retours du refoulé et saturée d'« à-présents ». La constellation est également le mode d'accrochage privilégié pour exposer des collections de snapshots anonymes, soit des photographies d'amateurs inconnus produites à différents moments sur plus d'un siècle, qui se multiplient en art contemporain. Cette communication propose de considérer le montage de temporalités hétérogènes et de micro-récits employé dans ces expositions comme nouveau mode d'appréhension et de construction de l'histoire. L'image elle-même sera pensée comme constellation, particulièrement au moment de sa réception. Les commissaires qui exposent des snapshots anonymes soulignent tous la dimension énigmatique de ces images, qui deviennent des embrayeurs de récit chez le spectateur. La réception de ces photographies appelle d'autres images, qu'il s'agisse du « surgissement de mémoire involontaire » ou de l'imagination d'un récit fictif.

Sheilah Wilson, Denison University, Granville, Ohio, "The Invisible Inside the Visible."

Abstract: *The Invisible Inside the Visible* began as an information gathering project in a rural Nova Scotian community. Its purpose was to locate physical evidence of a century old landmark, a racetrack. While collecting interviews and maps drawn by residents, it became clear that the memory of the racetrack location was variable and imprecise. The physical location defied specificity in either the drawn or oral recounting. This communication will discuss the mutable nature of memory as evidenced in the journey to find the track. I will investigate the nature of lived and collective memory versus the physical evidence of a historical site. Hierarchies of perception and location were turned upside down by heterogeneous memory of collective experience, and the ways in which this challenged the singularity of a structure in a landscape.

Session Title: *Promoting Modern Furniture in Canada, 1945 to 1976 / La promotion du mobilier moderne au Canada, de 1945 à 1976*

Session Chairs: Cammie McAtee, Harvard University and and Fredie Floré, VU University Amsterdam/Ghent University

Jorn Guldberg, University of Southern Denmark, "The Promotion of Scandinavian Furniture Design in Canada in the 1950s"

Abstract: Between January 1954 and June 1957, the exhibition *Design in Scandinavia* toured twenty-four U.S. and Canadian museums and galleries, including the Royal Ontario Museum of Archeology, the National Gallery of Canada, and the Vancouver Art Gallery. As the exhibition was planned, design and, more specifically, industrial design were emerging fields in Canada. Recent literature—Wright (1997); Gottlieb & Golden (2004); and Collier (2011)—emphasizes how especially a mania for Danish furniture emerged in the wake of the exhibition.

Though the exhibition was influential, well before 1954 Scandinavian design culture and its structural and organizational features were seen as a model for Canadian initiatives. Many saw its 'Nordic' qualities as a means of rooting a national identity within design. Scandinavian design was interpreted and promoted in relation to the *DiS* shows in Canada as a kind of 'alternative modern.' This paper closely examines how this 'alternative modern' was addressed in local and national newspaper reviews and magazine essays in relation to the *DiS* show.

Margaret Hodges, Concordia University, "Publicity for Modern Design: Sigrun Bülow-Hübe and the Canadian Furniture Industry"

Abstract: In the late 1940s and 1950s, Donald Buchanan, Director of the Association of Canadian Industrial Designers, and co-editor of *Canadian Art*, wrote articles that criticized manufacturers and designers for their lack of innovation in furniture design. While traditional style furniture was being produced in Canadian factories, the contemporary Scandinavian Style was becoming increasingly apparent through direct imports. Scandinavian design was seen as a potential model for designers who were seeking to develop a specifically Canadian design in furniture. Architect and furniture designer Sigrun Bülow-Hübe (1913-1994) arrived in Montreal from Sweden in 1950, and operated the AKA Furniture Company until 1968. Bülow-Hübe gained recognition in the Canadian design scene when she won twelve NIDC Awards between 1955 and 1959. Reflecting the tensions in this Canadian design "climate," her furniture was often used to illustrate design articles in the cultural press. This paper examines Bülow-Hübe's role in the search for a Modern Canadian style.

Martin Racine, Concordia University, « Gauvreau, Borduas et Hébert, les tensions entre les arts décoratifs, les arts visuels et le design moderne au Québec. »

Abstract: Julien Hébert est considéré comme l'un des pères du design au Canada et a joué un rôle majeur dans l'émergence du domaine au Québec. Cet article met en lumière les efforts et même les luttes de Julien Hébert pour promouvoir le design moderne au Canada et au Québec, tant au niveau de sa participation à différents concours, qu'à celui de la fondation

d'une association professionnelle et de la mise en place de structures d'enseignement. Nous verrons que ce designer s'est buté contre différentes forces en présence pour défendre sa vision. D'une part, le design comme activité était mal perçu par le milieu de l'École du meuble de Jean-Marie Gauvreau, fidèle aux valeurs artisanales traditionnelles. D'autre part, il se heurte à un milieu plutôt insensible aux principes et à l'idéologie du design moderne, même parmi ceux qui, comme Borduas, représentent l'avant garde dans le milieu des arts visuels au Québec.

Marie-Christine Pitre, Doctorante au programme interuniversitaire d'histoire de l'art de l'Université du Québec à Montréal, « La chaise Solair (1972) de Fabio Fabiano et Michelangelo Panzini : une pièce de mobilier emblématique du Québec? »

Abstract: La chaise Solair (1972) est si commune qu'on oublie parfois qu'il s'agit d'une création locale. Elle est encore présente dans la cour de nombreux foyers québécois, plusieurs décennies après sa création. L'exposition itinérante « Québec en design » (2007-2010), collaboration unique entre le Musée national des beaux-arts du Québec et le Centre de design de l'UQAM, a réactualisé la portée emblématique, voire iconique, de cette chaise moderne produite en série. Elle fait partie d'un échantillon restreint comprenant 28 pièces de mobilier. La chaise rappelle le Mod style, le design italien et Expo 67. Or, elle a été conçue pendant une fin de semaine seulement.

Cette chaise est souvent associée aux motels kitsch « à l'américaine », malgré qu'elle soit entièrement québécoise. Parfois adulée, souvent source de critiques, la chaise Solair ne laisse personne indifférent. Sa présence remarquée dans une exposition de design révèle son rôle actif dans l'histoire du Québec.

Annual General Meeting of UAAC Members

12:30 pm – 2:00 pm

Sessions

2:00 pm – 3:30pm

Session Title: *Historians of Eighteenth Century Art and Architecture: Open Session, PART I*

Session Chair: Dr. Christina Smylitolous, University of Guelph

Paul Holmquist, Ph.D. Candidate, School of Architecture, McGill University, "Tying the Seductive Powers of Art to the Innate Rights of Man: The Architect as Legislator in the Ideal City of Chaux"

Abstract: This paper examines the correlation between the Architect of Claude-Nicolas Ledoux's ideal city of Chaux as set out in his *L'Architecture...* (1804) and the enigmatic figure of the Legislator in Jean-Jacques Rousseau's *On the Social Contract* (1762). I argue that Ledoux's Architect acts analogously to the Legislator in aspiring to shape the *moeurs* or customary views, practices and ways of life of a people by adapting them to natural law in new institutions and architectural programs. The Architect, like the Legislator, must also rely upon persuasion rather than coercion for the efficacy of his new institutions, and make the good of the 'legislation' publicly appear in the expressive program of *architecture parlante*. This analysis will show that as such Ledoux's architectural theory and vision for Chaux addressed key philosophical questions posed by Rousseau concerning the foundation of society in terms of nature, reason, sentiment, and the imagination.

Alena Robin, University of Western Ontario, "Being a Painter in Mexico City in 1735: Voices from the Archives"

Abstract: In February 1735, Felipe Chacón, master painter and guildler in Mexico City, addressed the Royal Mint to recover his dues for the work he had been doing in different parts of the building. The document preserved in the National Archives in Mexico City is rich in descriptions of the now lost building. What could have been a simple monetary transaction did not, however, end there. The officers of the Mint contracted José de Ibarra and Nicolás Enríquez, also master painters, to evaluate Felipe Chacón's work. Not satisfied with the first evaluation, the officers requested a second one. José de Ibarra and Nicolás Enríquez are painters that hold a significant place in the historiography of New Spanish painting. The name of Felipe Chacón is however unknown to this pictorial tradition. It is worth examining these documents to pause on what could mean being a painter in Mexico City in the Eighteenth century.

Session Title: *Interventionist Practices and Transgressive Spaces*

Session Chair: Dr. Michelle Veitch, Mount Royal University, Calgary

Cynthia Hammond, Concordia; Thomas Strickland, Concordia, "Biting Back: Art and Activism at the Dog Park"

Abstract: In 2010, *pouf!* art + architecture (Cynthia Hammond and Thomas Strickland) began a site-specific project titled *dog parc gallery* under the rubric of Urban Occupations Urbaines (curator: Shauna Janssen). The site of *pouf!*'s intervention was a dog park, a little-known and vulnerable green space in Griffintown, Montreal. This post-industrial neighbourhood is

presently the locus of rapid gentrification and debate over where and how public space is made. In our work with the users of Parc Gallery, *pouf!* took the position that publicness is a quality that is never given, but rather must be enacted, debated, and rehearsed (Deutsche 1996, Harvey 2000, 2006). To this end, we engaged in community-based research, outreach, an art exchange and exhibition in the park. In our presentation, we will show how *pouf!*'s work over two years disrupted the city's plans to develop this much-loved park into private condominiums. During our process, the project became a platform on which a unique inter-species community began to self-identify and mobilize around a half-acre of grass (Braidotti 2013; Latour 2005). Our collaborative elaboration of publicness was a counter-argument to developers' claims that the park was "dead space"; we made visible (Grosz 2007) the fact that this space is full of social connection, meaning, and history. In some ways, *dog parc gallery* is a success story. In 2012, the city, in agreement with developers, rezoned the land as "public". However, in saving the park, we unwittingly contributed to a celebratory discourse on post-industrial redevelopment; developers plagiarized our publications to promote their condos, and publicize their "green" approach. Our presentation will reflect upon what Ipek Türeli describes as "the free or near-free labour of the architect-artist" and how such labour can, despite intentions, "be used to generate capital" (2013). In this way we position our paper as a contribution to critical assessments of the contradictions, tensions, and rewards of interventionist spatial practice.

Andrea Terry, Lakehead University, "Interventions: Excavating the Past at Fort York National Historic Site."

Abstract: I consider how artworks in historic places reconfigure venues so that they function as places where the present interacts with the past in visible and conceptual ways, focusing on The Encampment installation (2012) at Fort York National Historic Site in Toronto, ON. Co-commissioned by Luminato and the City of Toronto for the city's Bicentennial Commemoration of the War of 1812, the installation functioned as a large-scale public participatory artwork. In March 2012, performance artists Thom Skoloski and Jenny-Anne McCowan recruited Creative Collaborators to interpret the war's civilian history, 125 of which researched and represented an individual's history from that time, assembling an interactive exhibition located within 200 A-frame tents on the Fort grounds. Ultimately, a temporal village emerged – the tents occupied the green space, producing a cacophony of voices from the past and present. In exploring both the process and product, I examine how this intervention recast the fort as an archaeological site, one that activated the place's collective memory.

Olivier Vallerand, PhD Candidate, School of Architecture, McGill University, "The House on Display: Queering Domesticity at 10104 Angelo Drive"

Abstract: This paper discusses how the project 10104 Angelo Drive, a filmic representation in an art gallery of the John Lautner designed Sheats/Goldstein residence, underlines the tensions between its original purpose as a nuclear family house, its current owner's use and its queer potential. Through a performance by queer artists-activists the Toxic Titties then captured on film by Dorit Margreiter (2004), the work follows recent scholarly discussions of the normative aspects of homes, and in this case more specifically modernist houses, challenging the assumptions linked to the modern home seen as a space of experimentation towards "better" living or "purer" forms. The paper also questions the existing discussions of the work that have often ignored the Toxic Titties' involvement to focus on the more formal aspects of Dorit Margreiter's film. This disconnection underlines how the Toxic Titties' queer reimagining of the house presents a challenge not only to normative domesticity, but also to normative representations of domestic architecture.

Arièle Dionne-Krosnick, artist, MA candidate, Visual and Critical Studies, School of the Art Institute of Chicago; Didier Morelli, artist, MFA candidate, School of Contemporary Arts, Simon Fraser University, "Form Follows Re-enactment or How to Walk Through Walls"

Abstract: What is the performative nature of architecture? If space is highly scripted, every site has its function, and every location has its prescribed behaviour, how is it that we, as independent agents, can trouble this hierarchy? This essay focuses on how the environment helps to inform our decision-making process, and how the repetitive nature of our movements through the city make it seem customary to submit to a form of re-enactment. How is it, that we spend our lives in architecture and not feel connected to it, concerned by it or even concern for it? This paper argues for the *re-enactment* in architecture as an active gesture that motions towards the future and not only to the past. Combining performance studies and spatial theory, the essay places architecture as a site of possible transgression: a place to 'breach' the building code as a direct challenge to re-enactment and the performance of proper urban behaviour.

Session Title: *Surveillance, Voyeurism, and Photography, PART I*

Session Chair: John O'Brian, University of British Columbia

Heather Diack, University of Miami, "Staged Strangers: On The Limits of Photography and Community"

Abstract: Surveillance and voyeurism are central to the dynamics of social looking enabled by photography and exacerbated in the public sphere. As such this paper will address the fraught fragilities that wander amidst the mobile public, searching

for a more meaningful way to name those desires in transit. The transient aspect of the surveyed subject, the possibility of community, and the vagrancies of photography are ethically challenging in part due to their contentious relationship to consent. By theorizing the paradigm of the “stranger” in the work of contemporary photographers including Philip-Lorca diCorcia, Shizuka Yokomizo and Jeff Wall, I will discuss what Georg Simmel called the “specific character of *mobility*” that is the “synthesis of nearness and remoteness,” and the ways in which these artists meditate and mediate on what it might mean to bring strangers closer to knowing one another at the same time that they are further alienated and obscured by the camera.

John G. Hatch, Western University, “Who’s Watching Whom in the World of Francis Bacon”

Abstract: There are a number of characters in Francis Bacon’s paintings who seem strangely out of place, peering in on intimate moments and sometimes turning their attention to us, the spectator of the works. These figures are the more literal representatives of a theme that runs throughout Bacon’s work, namely that of the voyeur. Oddly enough, the voyeur takes on a number of guises; at times, it is a character in the work and, at other times, it is the viewer. Bacon himself confesses to the role as well, and there are moments where the presence of the voyeur is simply suggested by the pose of a subject, most notably in the portraits. This shifting ambiguity as to who is the voyeur in Bacon’s paintings is part and parcel of the artist’s attempt at understanding human nature and, for Bacon, our fundamental desires for seeing and being seen. This paper looks at the numerous perspectives of the voyeur presented by Bacon in an attempt to better understand its rationale in his artistic production. In doing so, a variety of different components of Bacon’s work are examined, ranging from such formal questions as his employment of glass to the important use of photographic and cinematic images, as well as including a look at the various subjects portrayed whose intimacies lend themselves to illicit acts of seeing. All of these are framed by Bacon’s views on various societal conventions of the time, which to his mind perpetuated the need to fulfill our basic voyeuristic urges.

Kyoung Yong (Anton) Lee, PhD candidate, Art History, University of British Columbia, “At the Funeral of Big Brother: Philippe Parreno’s *June 8, 1968*”

Abstract: This paper considers the current trivialization of power that is “all-seeing.” The existing literature associates the obsolescence of Big Brother with a paradigmatic redirection of surveillance from a panoptic discipline to a global entertainment of voyeurism/exhibitionism. Rather than adhering to such a demarcation, however, I will show that the profanation of the all-seeing gaze signals the internalization, not the dismissal, of the fantasy of Big Brother by the modern subject.

Philippe Parreno’s *June 8, 1968* (2009), a film installation that reenacts the day when the corpse of Robert F. Kennedy was transported by train to Washington, D.C., contributes to my inquiry by hinting at two early apparatuses of the modern scopopic regime: the train and the panorama. Both inventions try to conquer the discrepancy between the physical confinement of human eye and the desire for unbound vision. While the vista of the panorama foreshadows the “total screen” in our society of Google street view, the railway passenger traveling without moving anticipates the “tele-presence” of today’s drone operators. Big Brother as the object of jealousy and fear is now rendered redundant, and the omniscient gaze is incarnated by the multitude.

Confronting this “triumph of the gaze over the eye,” Parreno’s installation, far from reinforcing the viewers’ imaginary bond with the all-perceiving gaze of camera, dismantles such narcissistic identification by reorienting viewers’ attention to their bodily presence in a room carpeted in red. The result is a new kind of spectatorship.

Vanessa Parent, University of British Columbia, “Surveillance/Capture/Internment: David Rokeby’s *Sorting Daemon* and the Agambenian Bio-political Extreme”

Abstract: In 2003, the Goethe Institute in Toronto commissioned an installation by artist David Rokeby for their “Surveillance Terrorism Democracy” program. The *Sorting Daemon*, was equipped with an ‘un-manned’ camera which photographed what it ‘thought’ might be a person, as well as software which divided the captured image of the human body into swatches of color, resulting in a larger composite image.

Considering the recent proliferation of security rhetoric normalizing surveillance as well as today’s bio-political climate, whereby the management of life is prioritized above other political policies, I argue that the piece acts as a materialization of such bio-political apparatuses of control. Furthermore, I will argue that the surveillance, capture and subsequent internment of the body within the space of the screen, along with the translation of flesh into data, visually enacts the reduction of the citizen body to ‘bare life’, reflecting the apogee of Giorgio Agamben’s bio-political model; the concentration camp.

Session Title: *Rendering Visible Interdisciplinary Approaches to Media Art and Design Research*

Session Chair: Paula Gardner, OCAD University

Dr. Francisco Gerardo Toledo Ramírez, “From Dual Subjectivity to the Individually Social. Our ‘other’ selves and the Merging of Virtual Worlds and Social Networks”

Abstract: My research on Second Life-based artists indicates that core strategies for visibility in online VWs are three-fold: playing with virtual identity; digital aesthetics; and intervening code on user-centred experiences. A hybrid subjectivity from both the human and the machine (computer) is deployed in the process, verifying the transformation of virtual world/online networked aesthetics into artist’s raw material.

I will examine these processes from a hybrid perspective of digital aesthetics, virtual world theories and media studies. In my case studies, pranks on identity and sense-making, deceiving and proliferating personae, as well as avatars’ personality intervened by code, seem to trigger flickering meaning output and locate the virtual-real relation as an expanded symbiosis.

Leigh-Ann Pahapill, Assistant Professor, Bowling Green University, Bowling Green, Ohio, “What Does Art Do?”

Abstract: A case study on art and design methodology in the face of seemingly conflicting interdisciplinary imperatives, this paper will explore the ways that the critical apparatus of contemporary art practice can put pressure on the collaborative research project deliverable. How are the limits and opportunities of data visualization like any other signifying system utilized by artists and designers? Are the roles of visual language different across disciplines? Who is the intended audience for this research creation and why/how is it art? More importantly, what can art *do* for the question? Must making visible research questions necessitate legibility? What is the capacity of unintelligibility to transform visual language and user experience in an art and design collaboration? Is it possible to represent data in such a way that makes visible the complex phenomena that it purports to represent?

Patricio Davila, Assistant Professor, OCAD University, Toronto, “Representability and Design Cognition”

Abstract: If a fundamental move in the design process is to evaluate what is in order to plan a set of actions that will change it into what should be then what we understand by representing a given situation is equally fundamental. This has added import when we consider the growing role of participants within the design process which propels us to further think of representing their interests as end-users, stakeholders or audience. At a time when design hubris has reaching a new height it behooves us to think about what claims we make regarding a state of affairs and how we justify our design intervention. This discussion will begin with a brief overview of models of design thinking and compare them to visual modes of representation used in the design process.

Session Title: *Dynamic Interaction and Affective Movement, PART I*

Chair: Dr. Catherine Harding, University of Victoria

Brian Pollick, PhD candidate, University of Victoria, “To Hell With Merchants: The Use of Text and Image for Canto 17 in Illuminated Manuscripts of The *Divine Comedy*”

Abstract: Dante’s *Divine Comedy*, written between 1308 and 1321, was an immediate success. Over 800 copies have survived in manuscript form, many of which are illuminated to one degree or another. The Italian merchant community was particularly receptive to Dante’s vision and we quickly see the use of passages from the work in merchant writings and correspondence to underpin Christian moral values and behaviours.

In 1969 Peter Brieger, Millard Meiss, and Charles Singleton published *Illuminated Manuscripts of the Divine Comedy*, which discussed images on a canto-by-canto basis across the range of illuminated manuscripts available to the authors. The focus of their study was very much within the mainstream of art historical scholarship of that time, being focused primarily on issues of iconography, style, and artistic schools and influences. Since this publication, there has been very limited further scholarship generally on these manuscripts, and virtually none that has attempted to address issues of text-image relations in Dante illuminated manuscripts, or to inquire into the possible spiritual and social uses of such manuscripts.

My presentation focuses on how *Divine Comedy* illuminated manuscripts may have spoken to the merchant community across the great commercial centres of Italy during the Trecento. Dante was particularly concerned about the social and moral impacts of avarice and usury, and his pictorial language in Canto 17, in which he identifies well-known usurers and describes their eternal torment, was translated into pictorial representation in many illuminated manuscripts. While there are some significant variations in portraying the actual details as Dante reports them, the general tone of the Canto 17 representations are quite homogenous. In my presentation I will demonstrate that the affective impact of text and image served a profound moral purpose in enabling merchants to visualize the personal consequences of engaging in usury, and provided an emotional and behavioural opportunity for repentance and restitution.

Jamie Kemp, PhD candidate, University of Victoria, "Reflected in the 'Mirror of Knowledge': Text & Image in a Late Medieval Encyclopedic Manuscript"

Abstract: Bartholomaeus Anglicus' encyclopedia, *On the Properties of Things*, acquired a sophisticated illustrative program when it was translated into French in the fourteenth century. Most copies in this tradition draw attention to the social benefits of knowledge by featuring images of scholars and aristocrats engaging in collegial discussions and observing nature.

This paper concentrates on a fifteenth-century manuscript (BnF fr. 135/6) that challenges this vision of placid courtly intellectualism. Its images dramatically alter the viewer's affective position by shifting focus towards the complex and often contradictory content of Bartholomaeus' text. Faced with pictures that highlight both human frailties and the puzzles imbedded in the book's juxtaposed philosophies, readers no longer see themselves reflected back as knowledgeable observers. Instead, these readers and their cognitive processes emerge as vulnerable subjects of analysis.

Jordan Bear, Assistant Professor, University of Toronto, "Out of the Text, Into the Frame"

Abstract: In 1846 the pioneering photographers Hill and Adamson created a suite of images based upon Sir Walter Scott's *The Antiquary*, a novel that examined the malleable boundary between historical knowledge and fictional re-enactment with great acuity. While this group of photographs includes figures and scenes directly from the novel, it more daringly features a number of images in which photographer D.O. Hill is seen interacting with the members of his "cast," as though he too were an antiquary, examining the relics that would serve as props for the finished tableaux. These photographs embodied one of the central tensions of the historiography that Scott's novels challenged, for they oscillate between the history of unmediated experience and the discourse of the authorial voice. It is through his corporeal transgression of the "on" and "off" spaces of history that Hill negotiated the authorial demands of both the novelist and the photographer with new sophistication.

Session Title: *The Object's Fate at the Threshold of Art and Science?*

Session Chairs: Sally McKay

Randy Lee Cutler, Emily Carr University, "Between a Rock and a Hard Place: Crystal Structures as Symbolic Intensities"

Abstract: Through the convergence of contrasting epistemological systems this paper will consider crystal structures as methodology. With their multiple potentialities, crystals are both geological phenomena and objects of aesthetic fascination, flashpoints for affective and symbolic intensities. In the chapter "The Crystals of Time" from *Cinema II: The Time Image* Gilles Deleuze offers a philosophy of the subject and object and increasingly the indiscernability of the two, drawing out the psychological implications produced by the difficulty posed by their classification. Neither organic nor inorganic, crystals have been described as liminal forms that hover between taxonomies. In this interface between art and science an investigation into crystal structures offers us access into vibrant matter as a material mode of engagement. Echoing their expressive vitality *Between a Rock and a Hard Place* takes up the material-semiotic implications of these multifaceted objects whose prismatic foldings challenge conventional distinctions among disciplines and formal structures.

Kevin Ei-ichi deForest, Department of Visual and Aboriginal Art at Brandon University, "The Field Recording as Artwork: Reconfiguring Anthropology and Fine Art"

Abstract: There has been a recent glut of field recording projects brought to light on the internet that work with a documentary approach of capturing ambient sound from an environment not necessarily that of the recordist. This phonographic process has its roots in anthropology as a research tool to document aural histories, indigenous music and geographic space. Those who lay claim to their recordings as artwork bring to light the distinct role of the artist's ear. The framing of the work as contemporary art invites a reappraisal of that aesthetic and culturally critical context itself. It further asks the artist to address intention, relationship to recording technology and cross-cultural etiquette. How does one listen differently when the aural representation of a cultural space identifies itself as art?

Gwen MacGregor, Independent Scholar, "New Materialities and Landscape"

Abstract: Sarah Whatmore's idea of "hybrid geographies" first introduced in 2002 in her book by the same name explored her interest in "decoupling the subject/object binary such that the material and the social intertwine and interact in all manner of promiscuous combinations". She was opening the door to a relationship human/non-human, the social and nature and encouraged an interdisciplinary approach and called for more experimentation beyond generating talk and text. Since the introduction of these ideas, others have taken them up and developed them further with what is referred to as 'new materiality'. There is the suggestion that these new conceptualizations of matter make apparent the necessity of new accounts of nature, agency and politics and are needed to do justice to the complexities of present times. Geographer David Croach addresses 'new materialities' specifically across the disciplines of contemporary art and cultural geography. He suggests there is a vitality between an artwork and the character of other, so-called mundane, practices. Using examples

from my own art practice, a collaborative practice I have with another Toronto artist Sandra Rechico and works by painters Elizabeth Magill and Monica Tap, I will address Croach's attempt to conceptualize landscape using 'new materialities' and whether his concepts can be more broadly applied to all spatially motivated art practices.

Caroline Langill, OCADU, "Coral and Warhol: What post-disciplinary curating can teach us about objects"

Abstract: Museums and curators around the world have begun to reconstitute their collections in thematic, rather than chronological ways and to question the automatic distinctions made between types of objects – particularly between "art" and "artefact". This shift in museum practice reflects new thinking about the classification of the objects of different cultures and eras. It also reflects a shift away from the idea of neutral, invisible, authoritative curating towards a more open, active, fictive, creative, personal, experiential, approach. Drawing specifically from the curatorial strategies of Jean-Hubert Martin as demonstrated in his exhibition *Theatre of the World*, in tandem with philosophical reconsiderations of the object as described by Jane Bennett and Sherry Turkel, this paper will look at the potential for novel vibrant resonances between objects from disparate disciplines. It will suggest that the flat ontology a post-disciplinary curatorial approach enables, allows for the inclusion of all objects, regardless of origins, within the exhibitionary complex.

Session Title: *Perfect Imperfections*

Session Chair: Mary Reid, Director/ Curator, School of Art Gallery, University of Manitoba

Emily Falvey, PhD student, Université du Québec à Montréal, "Bullshit, Hyperreality, and the Postmodern Grotesque"

Abstract: This paper uses the following simple question as a point of departure: Is there a postmodern grotesque?

The grotesque is often understood as an aesthetic affect created through a tension of opposites. In his book, *On the Grotesque: Strategies of Contradiction in Art and Literature* (1986), American literary critic Geoffrey Galt Harpham describes it as both a "species of confusion" and "a civil war of attraction/repulsion," while Russian philosopher Mikhail Bakhtin characterizes it as an ambivalent, contradictory phenomenon opposed to all that is finished or singular. Given this reliance upon the existence of hierarchical differences, one might assume that the grotesque disappears from a postmodern context in which paradoxical, ambivalent and ambiguous structures have become the norm. And yet, certain aspects of the postmodern scene indicate that the grotesque persists as an aesthetic category. Jean Baudrillard's concept of hyperreality and Harry G. Frankfurt's theory of bullshit provide two such examples. By considering these theories in greater detail, one may begin to sketch a new stage in the historical development of this difficult concept.

Dominique Rey, School of Art, University of Manitoba, "The Self as Other: A Grotesque Love Story"

Abstract: In this paper, my central query is a speculation on the possibility of dislodging the split of the self and the other. I ask what would a unified self and other resemble? And if the other is grotesque, is it possible to accept and even to embrace one's grotesque other? The framework for this line of questioning is the literary work of Angela Carter, whose hybrid style of fiction, combining magical realism, surrealism, and feminist critique, are strategies for celebrating the marginal and diverse. This revisioning of the self as other by means of the grotesque is the context from which I have produced the photo and video work *Erlking*. Using improvisation and spontaneity, the personas that I construct and perform in this work aim to evoke extreme expressions of selfhood. Set within abandoned and forbidding landscapes, these disordered, divested and dislodged figures attempt to give physical form to the unconscious.

Leesa Streifler, University of Regina, "Unbeautiful"

Abstract: For the past twenty years I have focused my art practice on depicting and reclaiming the grotesque body as a site of agency and resistance. My interest is in bodies under scrutiny for their imperfections, as in the case of the historic circus freak, and the large, maternal, and aging female body. Working in the areas of drawing, painting, photography, text and installation, from a feminist perspective, I employ strategies of engagement including humour and narrative. The main issue in my work centers on notions of the "uncontrolled" body as a threat, and ideas of social obedience; for example, the consequences women experience for choosing to control or not to control their bodies. My intention is to create an affective response in viewers with the hope of heightening awareness, compassion, tolerance, and ultimately and ideally, agency and resistance. This presentation will involve an overview of several bodies of my work and discussion of the ideas behind it.

Julia Skelly, Concordia University, "Rejecting Perfection: Consuming Cocaine and Cupcakes in Orly Cogan's Textile Art"

Abstract: 'Driven to do our best at school, on the job and in our relationships – in every corner of our lives – we try to make ourselves into works of art. Working so hard to create our own perfection we forget that we are human beings.' - Marion Woodman, *Addiction to Perfection* (1982)

This paper will argue that textile artist Orly Cogan repeatedly employs two tropes in her artworks that speak to a rejection of 'perfection', namely the consumption of cocaine and cupcakes. The women represented on Cogan's textiles are not

physically 'grotesque', but as Mary Russo observes in *The Female Grotesque: Risk, Excess and Modernity* (1995), women are usually framed as grotesque when they have exceeded norms of femininity. The fact that the women in Cogan's artworks are not 'overweight', nor do they exhibit corporeal traces of their drug 'signs' on the body – serves to subvert expectations about women who consume, whether their substance of choice is icing or cocaine. It will be argued that Cogan is unveiling new ways of viewing the consuming woman that illuminate the interweaving of pleasure, ambivalence, addiction and imperfection.

Sessions

4:00 pm – 5:30pm

Session Title: *Open Session Historians of Eighteenth Century Art and Architecture, PART II*

Session Chair: Christina Smylitopoulos, University of Guelph

Elizabeth Ranieri, "Trionfo della Fede sull'Eresia ad Opera dei Domenicani (1709) by Francesco Solimena: The Baroque Fresco as Medium for Epideictic Discourse"

Abstract: Francesco Solimena's sacristy fresco *Trionfo della Fede sull'Eresia ad Opera dei Domenicani* (1709) in the Neapolitan Church of San Domenico Maggiore follows the classical model of epideictic discourse by praising the virtues and the achievements of its Dominican patrons and audience. Solimena's fresco is about the efforts of the Dominican order to educate the common people in order to eliminate heretical thought and behavior. The work was commissioned by the Dominican order for a Dominican audience; the patron-viewers of the fresco all have the same sex, educational level, religious affiliation, interests, and values. The virtues that are depicted in the fresco are Faith, Obedience, Poverty, Chastity, and Wisdom, all of which are valued by the Dominican order. The primary purpose of the fresco is to celebrate the virtues and achievements of the Dominicans, particularly the order's historical and figurative triumph over heresy through the use of "faith" and "works."

Diana Cheng, BFA, BArch, MArch Post-Professional, PhD, Independent Scholar, "Lord Chesterfield's Boudoir: a Room without the Sulks"

Abstract: The boudoir, as the early eighteenth century writer Laurent Bordelon opined, was an apt description of the room where a married woman indulged in her dark, unreasonable moods. While the original intent of the nomenclature was to denigrate the undutiful wife, the boudoir was, on the contrary, a place without the sulks from the perspective of the inhabitant. Philip Dormer Stanhope, the 4th Earl of Chesterfield (1694 -1773), for one, considered his gilded arabesque boudoir at Chesterfield House the gayest room in England. The paper is a case study of this English aristocrat's boudoir, highlighting its functional and decorative similarities and differences from a lady's boudoir. It argues that the meaning and usage of the eighteenth century boudoir, while seemingly varied depending on gender and class, was rooted in the desire of its inhabitant to re-stake the boundaries of social inter-dependencies and duties.

Ji Eun You, "Bringing the Revolution Home: Printed Fabric during the French Revolution 1789-1795"

Abstract: Between 1789 and 1795, the manufactories at Jouy-en-Josas and Nantes produced a small group of cotton fabrics printed with narrative and allegorical scenes of the French Revolution for interior furnishing. This paper explores the interpretive possibilities of these designs, with attention to the highly variable viewing experience that was contingent upon tactile interaction with the material through cutting, draping, and display. Simultaneously embracing and evading contemporary politics, the multiple viewings offered by the printed fabrics represent the period when radical political discourse compelled luxury decorative arts to renegotiate their places in French visual culture. My visual analysis of printed fabrics is joined to an investigation into the discursive and material context for luxury interior furnishings during the French Revolution. In doing so, I propose a way of rethinking the aesthetic experience of the French Revolution through decorative arts.

Session Title: *Les stratégies esthétiques de l'action politique*

Session Chair: Samuel Gaudreau-Lalande, Université Concordia

Josée Desforges, Étudiante au doctorat à l'Université du Québec à Montréal, « De Bill Reid au monument de Vimy : étude de cas sur le discours esthétique et historique de la monnaie canadienne. »

Abstract: La grande circulation et la valeur fiduciaire font de la monnaie canadienne un véhicule et un symbole d'autorité tout indiqué pour mettre en image l'idéologie d'un pouvoir. Les transformations de l'imagerie de la monnaie par certains gouvernements ne passent pas toujours inaperçues. Par exemple, la substitution récente de quatre œuvres de Bill Reid figurant sur les billets de 20 \$ canadiens par une représentation du monument à Vimy a suscité plusieurs vagues tant au Québec que dans le reste du Canada, et ce, à la fois dans le texte journalistique et dans l'image satirique. En mettant l'accent sur le billet de 20 \$ en polymère qui sera bientôt le plus couramment utilisé au Canada, je propose de repenser l'histoire de la monnaie canadienne en terme de symboles afin de répertorier les stratégies visuelles à l'œuvre et de réfléchir aux discours historiques et esthétiques qui ressortent de ces changements iconographiques.

Julia Roberge Van Der Donckt, PhD candidate at Université de Montréal, “From Image to Polemic: Visibility Dynamics Around the Censorship of *A Fire in My Belly* by David Wojnarowicz”

Abstract: In November 2010, the head of the Smithsonian group caved under pressure from the Religious Right and a few Republican politicians and removed the video *A Fire in My Belly* (1986-1987) from the exhibition *Hide/Seek : Difference and Desire in American Portraiture*, presented at the National Portrait Gallery in Washington D.C. Created by American artist and activist David Wojnarowicz (1954-1992), the work shows an eleven second scene showing ants crawling on a plastic crucifix, a sequence that aroused the ire of some fundamentalists. This paper aims to shed light on the dynamics of reproduction, dissemination and circulation of images in all areas of the public sphere. By making them reappear in other regimes of visibility (Brighenti, 2010) than that of the museum space, actors from all backgrounds increase the level of publicity of the work and, consequently, broaden Wojnarowicz’s notoriety.

Chanelle Reinhardt, Étudiante au doctorat à l’Université de Montréal, « Ceci est la fête » : les objets-souvenirs de la Fédération générale de 1790.

Abstract: Durant la Révolution française, les célébrations festives contribuèrent à l’important travail de re-symbolisation du politique. Tout comme les monuments, les fêtes participèrent à la mise en forme de l’unité nationale, afin « d’inspirer l’enthousiasme et le désir d’émulation » du peuple français (Etlin, 1977 : 147). Parmi les nombreuses fêtes qui ont ponctuées la Révolution, la Fédération générale de 1790 en est la première version institutionnalisée. Notre réflexion portera sur les nombreux « produits dérivés » de la Fête, tels qu’ils furent remis aux délégations invitées : modèle réduits de la Bastille, copie de la Déclaration des droits de l’Homme, portraits, etc. Par cette lorgnette, nous chercherons à expliciter le rapport à l’objet-souvenir que Mona Ozouf présente comme l’« obsession des reliques » (1978 : 71), en tant que stratégie de pérennisation du symbolisme de la fête et, surtout, propagation de son effervescence (Durkheim, 1912).

Session Title: *Surveillance, Voyeurism, and Photography, PART II*

Session Chair: John O’Brian, University of British Columbia

Paulette Phillips, Faculty of Art and IAMD/DFI Graduate Programs, OCAD University, “The Directed Lie”

Abstract: This paper and visual presentation will address the techniques and ambiguities of *The Directed Lie*, an art project that uses the polygraph and video to investigate doubt, suspicion, authority, intimidation and veracity by means of portraiture.

Since completing polygraph training in Baltimore in 2009, I have traveled to Berlin, Paris, London, Dublin, Montreal, Banff, Vancouver and Florida to collect 250 video portraits of artists and curators who submitted to my 33 question polygraph test about honesty and truth.

By bringing the controversial science of polygraphy into the realm of art, we access a conversation about truth and judgment, authority and language, and the performance of the self.

This work examines the inscrutability of character. It plays with narrative form offering an analysis of the relationship between fact, fiction and the territory between. It uses a machine to read non-verbal communication playing off our fear that machines can access our inner thoughts.

Samine Tabatabaei, “The Surveillant *3rdi*: An Affectless Intervention”

Abstract: The crossover between surveillance and contemporary art since 9/11 is unquestioned. 9/11 brought about tensions around subjectivity and controlling powers. As a prime tool of control, surveillance has evolved along with photography’s adroit identifying and witnessing abilities. In *3rdi* (2010-11) Iraqi artist Wafaa Bilal who lives in New York City enacted the controlling treatment by which a subject is being constantly surveilled. He surgically implanted an automatic photographic apparatus at the back of his head. The camera captured an image every minute and streamed it to the website www.3rdi.me, the repository of images during the yearlong project. The artist proclaims that the project’s idea evolved from his traumatic past’s relation to his exilic present. My analysis of this piece unravels Bilal’s intervention in photography’s role in the order of visual culture that has become enmeshed with politics and the rationalities of power structures. I expand on the ways in which the obscure and affectless photos, or in the artist’s words “objective” images; complicate the conventional centrist structure of the panopticon.

Session Title: *Feminism within a globalizing art historical practice: Where are we now?*

Session Chair: Özlem Gülin Dagoglu, Université de Montréal

Lara Bourdin, Université de Montréal, Montréal, “Sculpting across the colour bar in early 20th-century South Africa: Irma Stern’s sculptures of African women (1922-1955)”

Abstract: Born in 1894 to a prosperous German-Jewish family, Irma Stern rose to fame in 1930s South Africa through her

prolific output of Expressionistic paintings of African women. Through to her death in 1966, she was celebrated as the nation's "foremost woman painter" and as its "pioneer painter of native types." Today, Stern occupies a highly contested position in post-apartheid debates about the historiography of modern South African art. This paper proposes new directions for these debates through a critical examination of the artist's heretofore-unstudied sculptures of African women. Drawing on concepts from postcolonial and sculptural theory, it will illuminate new aspects of Stern's relationship with her black models and will delineate their salience for contemporary understandings of her art. This discussion will serve as a springboard for inquiry into the possible intersections, divergences, and sites of tension between studies of twentieth-century primitivist art, feminist art histories, and broader "world art" histories.

Elisabeth Otto, Université de Montréal, "Nomadic women': travel in the early works of Emily Carr (1871-1945) and Gabriele Münter (1877-1962)"

Abstract: This paper proposes the first comparative study between the work of Emily Carr and that of her German contemporary Gabriele Münter. After training first at private art academies, both artists tested their skills while travelling. I will compare two sketchbooks from the 1890s, drawing particular attention to the artistic and pictorial strategies of each artist. I will argue that these sketchbooks function not only as records of what the artists might have learned in their studies, but also show how travelling challenged their ways of seeing and depicting their environment. The influence of technical 'dispositifs' like the bicycle and the camera will be studied in particular. Engaging a dynamic notion of travel that will ultimately bring the artists into dialogue beyond their national boundaries, this paper will test different feminist and literary concepts like Rosi Braidotti's 'nomadism' and Nathalie Heinich's 'vagabondage' to bring new perspectives on the practice of late nineteenth-century women artists.

Ersy Contogouris, Université de Montréal, "From Paris to St Petersburg via Naples, or Sisterhood is not global: How Emma Hamilton was appropriated by Élisabeth Vigée-LeBrun, Germaine de Staël, and Juliette Récamier"

Abstract: This paper examines a European-wide network of women around 1800. Élisabeth Vigée-LeBrun's portraits of Emma Hamilton, the wife of England's ambassador to Naples, provide my starting point. Painted in Italy by a French portraitist and representing an English sitter, they stand at the intersection of diplomacy, exile, and the Grand Tour. Cast out of post-revolutionary France, Vigée-LeBrun, Germaine de Staël, and Juliette Récamier advanced their reputations and careers through the exploitation of their strong personal and professional bonds to each other in a reciprocally beneficial process that also contributed to the construction of modern Europe. To that end, they appropriated Emma's potency as a model, dancer, and performer of attitudes, yet excluded her from their sisterhood and glossed over her contribution to their success. This paper moves away from the male/female binary and focuses on an early episode of globalization in which the dividing factor was not gender but class.

Session Title: *Dynamic Interaction and Affective Movement, PART II*

Session Chair: Catherine Harding, University of Victoria

Jaleen Grove, doctoral candidate, Stony Brook University, "Oscar Cahén, Disfiguration, and Affect"

Abstract: Canadian artist Oscar Cahén's magazine illustrations included literary illustrations (1947-1951) for famous social realist literature by D.H. Lawrence, Twain, Steinbeck, O. Henry, and others (including Canadian author James Reaney). Readers' letters reveal that Cahén's images provoked much disgust and outrage. This paper augments Bachelardian affect theory with Shusterman's somaesthetic philosophy and cognitive science research on mirror neuron activity as the basis of empathy; the three approaches together yield a powerful tool for understanding the process of viscerally identifying with and recoiling from imagery in nonverbal ways. I examine how Cahén simultaneously heightened and undermined the visualization of these well-known serious stories through bodily distortion and seemingly inappropriate caricature, opening up alternative readings of the texts. I argue that Cahén's approach was a personal effort to disrupt the audience's passive reading and to stimulate intellectual engagement, a goal motivated by his own experiences as a Jewish refugee and his determination to make illustration as authorial as writing.

Rebecca Hackemann, doctoral candidate, Chelsea College of Art, "Hyperbole, Antimetabola, Hendiadys? Rhetorical Forms as a Way of Analyzing Image Text Relations in Art and Advertising Alike"

Abstract: In this paper I shall argue that rhetorical forms can be used in order to analyze exactly how image and text interact and produce new signifieds. The function and nature of the interaction between image and text can be articulated through rhetorical forms, such as Antanaclasis, Paradox, Ellipsis, repetition, Hyperbole. Based on Ferdinand de Saussure's argument, that the sign is composed of the signifier and signified, one must ask what this may imply for the use of image and text a simulque? The act of combining equally weighted imagery with (non-descriptive) text could exponentially increase the amount of signifieds evoked in a viewer.

These questions will be examined through the presentation of examples of art work and mid century advertising, as well as

through audience interaction. I will show known and lesser known artists, such as John Baldessari, Ed Ruscha, John Heartfield and Walton Ford, David Rathman, and Wayne White.

Menno Hubregtse, doctoral candidate, University of British Columbia, "Airport Aesthetics: Virtual Kinaesthesia and Regulated Mobility"

Abstract: In my paper, I consider how artworks installed in international air terminals might affect passengers transiting through these tightly-controlled spaces. My reading of these artworks considers their affective potential based on what they represent and the context in which they are situated. I concentrate on the artworks at Hong Kong's Chek Lap Kok, London Heathrow's Terminal 5, Amsterdam's Schiphol, and Vancouver's YVR. I argue that a predominant theme among the variety of works installed at these terminals is movement, and I theorize how these representations of movement operate on an affective register to elicit kinaesthetic sensations. These evoked sensations of movement, however, are relatively unrestricted compared to the passengers' actual embodied movements within the highly-regulated spaces in air terminals and aboard commercial aircraft. I also address the socio-political importance of this contrast between an apparent aesthetic of unrestrained movement and the controlled mobilities experienced by passengers flying with commercial airlines.

Session Title: *Forming New Identities*

Session Convener: Dr. Risa Horowitz (presenting paper)

Session Moderator: Rachelle Viader Knowles

*Session Note: with two presenters, this panel will move quickly to a discussion amongst participants and attendees, moderated by Rachelle Viader Knowles.

Risa Horowitz, "The Slow Shift from Visual arts Practice to Practice-Based Scholarship"

Abstract: The slow shift from visual arts practice to practice-based scholarship impacts the way artists conduct their professional work within the university. Following from the 2012 UAAC Conference panel *Disciplining Art Practice: Getting a Feel for the Game*, this panel and paper inquires into the problems and pitfalls of these shifts for visual artists within the university and will illuminate definitions of practice-based research and research-creation methodologically.

Natalie Loveless, "Researching Research-Creation: Practice-Led Methodologies and Interdisciplinary Discourse."

Abstract: How do the emergent categories of research-creation and practice-led research ask us to reconfigure how we understand our subjects and objects of study by opening us up to foreign methodologies and questions? How do such reconfigurations offer new ways of developing and disseminating interdisciplinary knowledge that are crucial to the structure of the 21st century university as well as the university's role in Canadian society? This paper argues that while research-creation in Canada is often, in the first instance, linked to artistic production, its real potential rests in its demand for a *multi* or *poly*-disciplinary perspective that, while marshaling the insights of emerging and developing arts research methodologies, exceeds the arts proper.

Session Title: *Looking at the Looking of Looking: the Uses of Phenomenology Across Disciplines/Penser le voir: réflexion sur les rapports entre la phénoménologie et l'histoire de l'art*

Session Chairs: Eduardo Ralickas, Professeur, Département d'histoire de l'art Université du Québec à Montréal and Katrie Chagnon, doctoral candidate, Université de Montréal

Allen Ball, Associate Professor, Department of Art and Design, University of Alberta, "Sight Unseen: Toward Constructions of Blindness"

Abstract: This paper unpacks *Sight Unseen*, my recent site-specific, screen-based art installation at the Multicultural Centre Public Art Gallery, Stony Plain, Alberta. A video portrait is screened alongside a large-scale photographic image of Room 34 of the Musée d'Orsay. The video portrays a partially blind photographer staring back at the viewer, whereas the photograph looks upon a gallery of Monet paintings and captures a young couple staring intently at a cellphone. A mirror and an eyetest round out the exhibition objects.

Combining both still and moving images, *Sight Unseen* interweaves subject/object, seeing/seen, active/passive through specific moments in art history to interrogate multiple, sometimes contradictory experience(s) of viewing art. Viewers' are envisaged as active participants rather than passive observers in this exhibit, while the installed objects themselves dynamically reflect multiple planes of engagement. These tensions between site, image, and phenomenology facilitate critical self-reflexivity of the contradictions intrinsic in viewing and of viewing art.

Paule Mackrous, Doctorante, Sémiologie, Université du Québec à Montréal, « La Phantasia : pour une histoire de l'art ancrée dans l'imagination. »

Abstract: Dans l'ouvrage *Phantasia, conscience d'images, souvenir* d'Edmund Husserl, sont regroupés un ensemble de textes posthumes abordant la notion énigmatique de la Phantasia. Celle-ci représente une « certaine disposition d'esprit ». Elle offre une expérience qui ne trouve pas son ancrage dans le monde tangible, mais dans l'imagination. Pour cette communication, je réactualise la notion phénoménologique de la Phantasia à la lumière des technologies récentes. Si le texte est depuis longtemps le véhicule principal de l'histoire de l'art, les technologies récentes et la Phantasia ouvrent la possibilité de faire une histoire de l'art avec des images, des sons, des vidéos et même de la performance. Une analyse de l'œuvre d'art hypermédiatique *Inanimate Alice*, de Chris Joseph et Kate Pullinger me permet d'appliquer cette méthodologie inspirée de la phénoménologie d'Husserl et de sa notion de Phantasia.

Kirsten E. McAllister, Associate Professor, School of Communication, Simon Fraser University, "Photography and Phenomenology: Embodied Approaches to Witnessing and Empathy?"

Abstract: This paper examines phenomenological approaches to examining empathy and witnessing in relation to photography. As a genre, social documentary photography has had a powerful influence on the discourse of witnessing, relying on techniques like "eyewitnessing" to generate the experience of "being there" as a means to place viewers in situ to give them the experience of meeting the victims as they give accounts of torture, bombing, and kidnapping (Light 2010). But eyewitnessing draws on a realist discourse of firsthand observation and gathering evidence, which runs counter to discourses of empathy that aim to rouse emotions, whether compassion, outrage or sorrow — emotions that are assumed will move viewers to act. This paper will explore this contradiction and propose alternate phenomenological methods for analysing photographs and practices of viewing (Azoulay 2008), or more specifically, encountering the photographic image that bears witness to suffering (Marks 2000, Bennett 2006, Batchen et. al. 2012).

Dawna Schuld, Assistant Professor, Dept. of the History of Art, Indiana University, "Looking Like Robert Irwin: Phenomenology as a Practice"

Abstract: Using some of Robert Irwin's most ephemeral works as case studies, this paper demonstrates how a phenomenological praxis accommodates the subjective structures of immersive and performative art. In the early 1970s, Irwin removed himself to the Mojave desert in repeated sojourns over several years to sites that he found to be particularly salient. During these encounters he neither made nor marked anything that might be considered an art object. Both transient and private, these "desert situations" were nonetheless deemed by the artist to be among his most important achievements. To exclude the work in any history of Irwin's art is therefore irresponsible, but traditional visual analysis offers no means to describe or understand it. Irwin's pragmatic approach to the problems posited by Husserl and Merleau-Ponty is a template for developing a participatory, embodied approach to art making and criticism.

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