

UAAC-AAUC CONFERENCE 2014

**October 23 to October 26
www.uaac-aauc.com**

**OCAD University
Toronto, Canada**

Bienvenue au congrès!

Au nom du conseil d'administration de l'Association d'art des universités du Canada, je souhaite la bienvenue à tous les participants au congrès 2014 de Toronto. C'est toujours un plaisir pour l'Association de venir à Toronto, mais cette année, nous sommes particulièrement heureux d'être accueillis par l'Université OCAD, un établissement jouissant d'une longue et brillante feuille de route en ce qui a trait à la production de certains des plus importants artistes du Canada. J'aimerais remercier l'Université OCAD et sa présidente, Sara Diamond, pour le parrainage de cette conférence. Des remerciements particuliers vont aux coprésidents du comité d'organisation sur place, Charles Reeve et Caroline Langill, ainsi qu'aux membres de leur équipe, Claudette Lauzon, Keith Bresnahan, Anda Kubis, Adam Tindale, Audrey Hudson, Jessica Wyman, Laragh Halldorson et Sarah McLean Knapp.

Le programme du congrès de cette année s'annonce très excitant—et rempli! Nous essayons une nouveauté cette année, une journée supplémentaire dédiée au perfectionnement professionnel et à des séances pédagogiques. En tant qu'Association d'art des universités du Canada, nous avons une responsabilité particulière à l'égard du perfectionnement professionnel de nos étudiants aux cycles supérieurs. Comme les emplois traditionnels en enseignement et dans les musées se raréfient, il nous faut aider nos étudiants à trouver des carrières intéressantes, tant au sein des universités qu'à l'extérieur de celles-ci. Je vous encourage à venir écouter notre conférencière Jennifer Polk, du site From PhD to Life, parler de ces possibilités dimanche matin à 9 h 30, et à participer aux tables rondes sur le perfectionnement professionnel et pédagogique qui suivront. Ces activités marquent le début d'un engagement à long terme de la part de l'AAUC d'offrir plus de perfectionnement à nos membres. À ce titre, vos commentaires seraient appréciés.

Bienvenue au congrès. J'espère que vous le trouverez stimulant et que vous aurez beaucoup de plaisir!

Anne Whitelaw, Ph. D.
Présidente, Association d'art des universités du Canada

On behalf of the board of the Universities Art Association of Canada, I would like to welcome all the delegates to the 2014 conference in Toronto. It is always a pleasure for the Association to come to Toronto, but this year we are particularly happy to be hosted by OCAD University, an institution with a lengthy and stellar track record in producing some of Canada's most important artists. I would like to acknowledge OCADU and its president Sara Diamond for sponsorship of the conference. Particular thanks go to co-chairs of the on-site organizing committee, Charles Reeve and Caroline Langill, as well as to the members of their team Claudette Lauzon, Keith Bresnahan, Anda Kubis, Adam Tindale, Audrey Hudson, Jessica Wyman, Laragh Halldorson and Sarah McLean Knapp.

This year's conference program looks very exciting—and full! We are trying something new this year, an extra conference day dedicated to professional development and pedagogical sessions. As the Universities Art Association of Canada, we have a particular responsibility to the professional development of our graduate students. As traditional teaching and museum jobs become scarce, we need to help our students find meaningful careers both inside and outside the academy. I encourage you to hear our featured speaker Jennifer Polk, of From PhD to Life, speak about such opportunities on Sunday morning at 9:30 am, as well as the roundtables on professional and pedagogical development that will follow. This is the beginning of a long-term commitment on UAAC's part to providing more professional development to our members and we welcome your feedback.

Welcome to the conference—I hope you all have a stimulating and fun time!

Anne Whitelaw, PhD
President, Universities Art Association of Canada

Welcome to the conference!

C'est avec grand plaisir que je vous souhaite la bienvenue au congrès 2014 de l'AAUC à Toronto. L'Université OCAD est fière de vous accueillir. Depuis 138 ans, l'Université OCAD contribue aux arts, au design, aux médias et aux domaines connexes, d'abord comme école d'art et de design et maintenant à titre de « l'université de l'imagination » du Canada, avec un engagement passionné envers l'éducation, les connaissances et la recherche en matière de design et d'art en atelier.

Le programme est très varié, dynamique et inclusif. Il est clair que l'AAUC joue un rôle important par sa capacité à stimuler le dialogue, à provoquer le débat et à faire naître de nouvelles stratégies. En cette ère complexe dans laquelle nous vivons, l'art apporte un savoir intrinsèque et ouvre la porte à de nouvelles économies, de nouvelles technologies et de nouvelles formations sociales et culturelles. Les connaissances en matière de conservation et l'histoire culturelle sont des valeurs essentielles en cette époque bruyante. Grâce aux efforts de l'AAUC, les pratiques, les histoires et les particularités canadiennes se retrouvent dans une analyse globale plus large.

L'Université OCAD est fière de ce qu'un grand nombre de ses professeurs organisent et présentent à l'AAUC. Je suis certaine que les dialogues et les expositions d'une grande richesse qui auront lieu à l'AAUC informeront non seulement la recherche future des membres de notre établissement, mais celle de tous les participants à ce congrès.

Le congrès se situe dans le corridor créatif de Toronto et je vous encourage à l'explorer. J'espère que vous apprécierez l'inauguration de "Flash Forward" à notre galerie Onsite [at] OCAD U, une commémoration de l'histoire de la photographie d'art.

Je vous souhaite un congrès formidable!

Sara Diamond, Ph. D., présidente et vice-chancelière, Université OCAD, O.Ont., ARC

It is with great pleasure that I welcome the UAAC Conference 2014 to Toronto. OCAD University is proud to be your hosts. For 138 years, OCAD University has contributed to art, design, media and related fields, first as an art and design school and now as Canada's "university of the imagination", with a passionate commitment to studio-based art and design education, scholarship and research.

The schedule is widely varied, dynamic, and inclusive. It is clear that UAAC plays a substantive role through its ability to spur dialogue, provoke debate and emerge new strategies. In our complex era, art brings intrinsic knowledge and opens the door to new economies, technologies, social and cultural formations. Curatorial knowledge and cultural history are critical values in noisy times. Canadian practices, histories and specificities find their way within a broader global analysis through UAAC's efforts.

OCAD University is proud that a significant number of our faculty are organizers and presenters at UAAC. I am certain that the rich dialogues and exhibitions at UAAC will inform not only our institution's future scholarship but those of all conference participants.

The conference is located in the creative corridor of Toronto and I encourage you to explore. I hope that you enjoy the opening of "Flash Forward" at our Onsite [at] OCAD University, a commemoration of the history of fine art photography.

Have a terrific conference!

Dr. Sara Diamond, President and Vice-Chancellor, OCAD University, Order of ON, RCA

Overview

OPENING RECEPTION

**Thursday, October 23
5:30pm
Chestnut Centre
89 Chestnut St.**

GRADUATE STUDENT LUNCH

**Friday, October 24
12:30 pm
Onsite [at] OCAD U
230 Richmond St. W**

ANNUAL GENERAL MEETING

**Saturday, October 25
12:30 pm
OCAD University
205 Richmond St. W
Rm. 7320**

FLASH FORWARD OPENING

**Saturday, October 25
6-9 pm
Onsite [at] OCAD U
230 Richmond St. W**

OCTOBER 12, 2014

Dear Conference delegates,

We look forward to welcoming you to Toronto for what will be an exciting 3 days of papers, presentations and other events. To help you prepare, we would like to provide a little information in advance of your arrival.

THURSDAY, OCTOBER 23

The Opening reception will be held at 6 pm on Thursday, October 23 at the Chestnut Centre—89 Chestnut St., Toronto. Conference registration will take place there as well beginning at 5:30 pm.

FRIDAY, OCTOBER 24TH

Our sessions begin on Friday morning at the Chestnut Centre at 9 am. The schedule is posted to our website at www.uaac-aauc.com. The Graduate Student lunch will be held at OCAD at 12:30 pm. All attendees must register in advance for this ticketed event. An email will be sent to all student delegates providing more information.

Delegates are invited to attend the opening reception on Friday Oct. 24 6-8 pm for Catherine Richards and her upcoming exhibition at OCADU's Open Gallery at 52 McCaul.

SATURDAY, OCTOBER 25TH

Please note that our sessions on Saturday will be held at OCAD University at 205 Richmond St West. These sessions will also begin at 9 am.

Our AGM will be held at OCADU at 12:30 pm on Saturday and we look forward to welcoming all our members to this important meeting. Lunch will be provided.

On Saturday evening all delegates are invited to attend the Closing Reception hosted by OCADU

Flash Forward 10: Uncanny Worlds Opening Reception Saturday, October 25, 6 to 9 p.m.

Flash Forward 10: Uncanny Worlds celebrates the 10th year Anniversary of Flash Forward — the juried international competition of emerging photographers organized by the Magenta Foundation. Curated from OCAD U alumni that have been Flash Forward winners, *Uncanny Worlds* explores environmental conversations both mundane and otherworldly. As well, delegates are invited to the *New Means, New Methods* cocktail reception from 5 to 7 PM at Massey College (4 Devonshire Place).

SUNDAY, OCTOBER 26

On Sunday morning we are pleased to announce our first Professional Development Day. Although we will offer several sessions that day (please see the conference schedule for further details), we wanted to alert you to two overlapping events that UAAC is co-sponsoring with the ArtCan network (www.ArtCan.ca).

UAAC PROFESSIONAL DEVELOPMENT DAY

Session 1: Keynote Lecture (9:30 am-10:30 am)

“From PhD Candidate to Life Coach: Rethinking Success after Graduate School”

Jennifer Polk, PhD
Academic and Career Coach, Toronto
www.fromphdtolife.com

Session 2: Roundtable (11:00 am-12:30 pm)

“Imagining Otherwise: Expanding the Narrative of Academic Success”

This panel will explore ways in which to expand the narrative of academic success, which has long encouraged one-size-fits-all solutions such as finding a tenure-track job and turning your dissertation into a book.

Moderators:

Erin Morton (University of New Brunswick)
Allison Sherman (Director of Graduate Studies, Queen’s University)

ACCOMMODATIONS

If you have not reserved a hotel yet the Sheraton still has rooms at our preferred rate. You can reserve by going to:

Sheraton Centre Toronto Hotel
123 Queen St W Suite 100
Toronto, ON, M5H 2M9

RE: Reservations can be made directly with Sheraton Reservations at 1-888-627-7175

For those of you visiting Toronto from out of town there is excellent information available at www.seetorontonow.com

There will also be information in your delegate’s bags.
OCADU, The Sheraton and the Chestnut Centre are all marked on the Google map.

12 OCTOBRE 2014

Chers participants, chères participantes,

Nous nous réjouissons de vous accueillir bientôt à Toronto pour trois journées d'articles, de présentations et d'activités qui promettent d'être emballantes. Pour vous aider dans vos préparatifs, nous souhaitons vous donner quelques renseignements avant votre arrivée.

JEUDI 23 OCTOBRE

La réception d'ouverture se tiendra à 18 h le jeudi 23 octobre, au Chestnut Centre (89, rue Chestnut, Toronto). L'inscription à la conférence se fera aussi à cet endroit, à compter de 17 h 30.

VENDREDI 24 OCTOBRE

Nos séances commenceront le vendredi matin, à 9 h, au Chestnut Centre. L'horaire est publié sur notre site Web à l'adresse www.uaac-aauc.com. Le lunch pour les étudiants aux cycles supérieurs se tiendra à l'Université OCAD à 12 h 30. Tous les participants doivent s'inscrire à l'avance à cet événement (billets requis). Un courriel contenant plus d'information sera transmis à tous les étudiants qui participent au congrès.

Les participants sont invités à assister à la réception du vendredi 24 octobre, de 18 h à 20 h, à l'Open Gallery de l'Université OCAD, au 52, rue McCaul.

SAMEDI 25 OCTOBRE

Veuillez noter que nos séances du samedi se tiendront à l'Université OCAD, au 205 Richmond West. Ces séances commenceront aussi à 9 h.

Notre assemblée générale annuelle se tiendra à l'Université OCAD à 12 h 30 le samedi, et nous serons heureux d'accueillir tous nos membres lors de cette réunion importante. Le lunch sera offert.

Le samedi soir, tous les participants sont invités à assister à la réception de clôture organisée par l'Université OCAD.

Flash Forward 10: Uncanny Worlds

Réception le samedi 25 octobre, de 18 h à 21 h.

Flash Forward 10: Uncanny Worlds célèbre le dixième anniversaire de Flash Forward — le concours international avec jury pour photographes émergents organisé par la fondation Magenta. Présentant des œuvres d'anciens étudiants de l'Université OCAD qui ont remporté le concours Flash Forward, *Uncanny Worlds* explore les conversations environnantes, qu'elles soient banales ou hors du commun. Les participants sont aussi invités au cocktail *New Means, New Methods* de 17 h à 19 h au Collège Massey (4, Devonshire Place).

DIMANCHE 26 OCTOBRE

Le dimanche matin, nous sommes heureux d'annoncer notre première Journée de perfectionnement professionnel. Bien que nous offrirons ce jour-là plusieurs séances (veuillez consulter l'horaire du congrès pour plus de détails), nous voulions vous informer de deux événements simultanés que l'AAUC coorganise avec le réseau ArtCan (www.ArtCan.ca).

JOURNÉE DE PERFECTIONNEMENT PROFESSIONNEL DE L'AAUC

Séance 1 : conférence plénière (9 h 30-10 h 30)

From PhD Candidate to Life Coach: Rethinking Success after Graduate School

Jennifer Polk, Ph. D.

Coach universitaire et coach de carrière, Toronto

www.fromphdtolife.com

Séance 2 : table ronde (11 h-12 h 30)

Imagining Otherwise: Expanding the Narrative of Academic Success

Cette rencontre explorera les manières d'élargir le récit du succès universitaire, qui a longtemps encouragé pour tout le monde les mêmes solutions, comme de trouver un poste de professeur menant à la permanence et de transformer sa thèse en livre.

Modératrices:

Erin Morton (Université du Nouveau-Brunswick)

Allison Sherman (directrice des études supérieures, Université Queen's)

HÉBERGEMENT

Si vous n'avez pas encore réservé votre hôtel, le Sheraton offre toujours des chambres à notre tarif préférentiel. Vous pouvez réserver aux coordonnées suivantes:

Hôtel Centre Sheraton Toronto

123, rue Queen Ouest, bureau 100

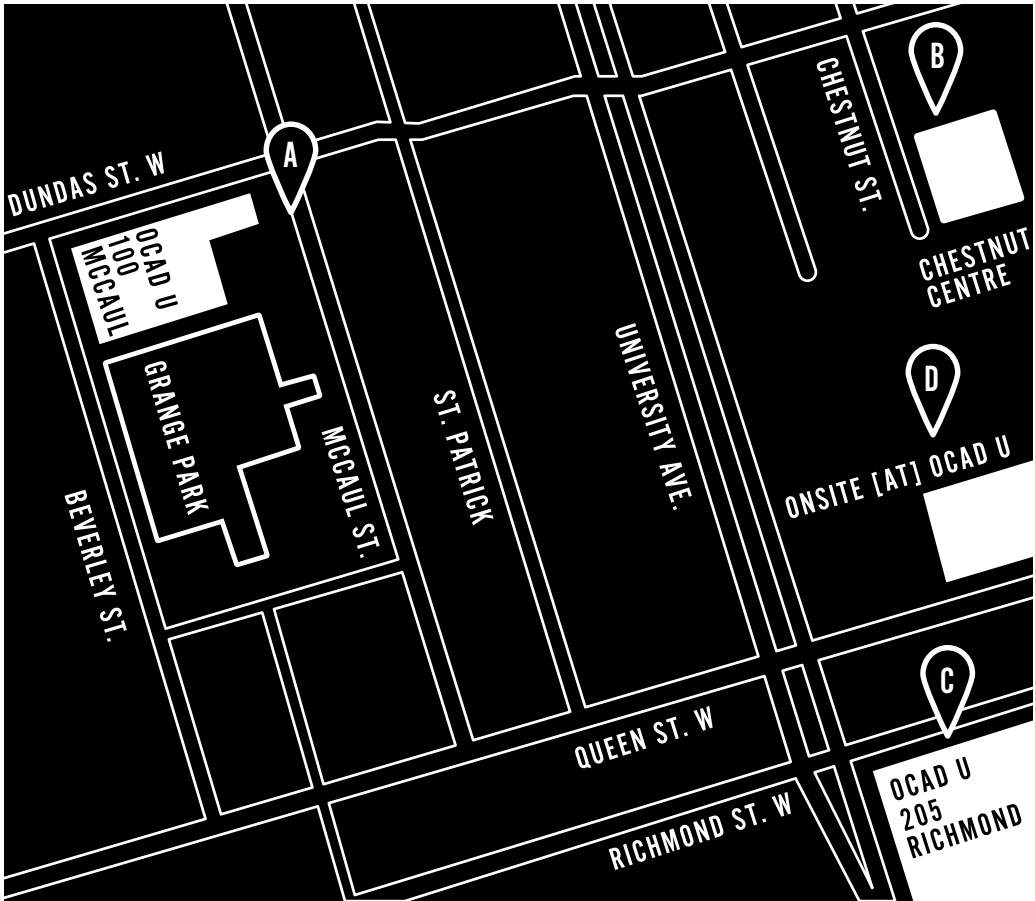
Toronto (Ontario) M5H 2M9

Les réservations peuvent être faites en communiquant directement avec le service de réservation de l'hôtel au 1 888 627-7175

Ceux et celles qui visitent Toronto de l'extérieur trouveront d'excellents renseignements à l'adresse fr.seetorontonow.ca

Vos sacs du participant contiendront aussi de l'information.

L'Université OCAD, le Sheraton et le Chestnut Centre sont identifiés sur la carte Google.



LOCATIONS:

- A OCAD University
100 McCaul St.**
- B Chestnut Centre
89 Chestnut St.**
- C OCAD University
205 Richmond St. W**
- D Onsite [at] OCAD U
230 Richmond St. W**

Schedule

OPENING RECEPTION

**Thursday, October 23
5:30pm
Chestnut Centre
89 Chestnut St.**

FRIDAY SESSIONS

**Chestnut Centre
89 Chestnut St.**

SATURDAY SESSIONS

**OCAD University
205 Richmond St. W**

SUNDAY SESSIONS

**OCAD University
205 Richmond St. W**

pg. FRIDAY OCTOBER 24

9-10:30AM

23 Fabricating Digital Craft
Jason Crow
Terrace East

Stephanie Anderson
Patrick Harrop
Rashida Ng

25 Art As Sacred: Matter In Service of Spirit
Michele Hardy
Terrace North

Maggie Atkinson
Jennifer Eiserman
Chelsea Rushton

**26 The Tensions and Synergies of Aesthetics
of Design for Sustainability**
Carmela Cucuzzella
St. David South

Jean-Pierre Chupin
Yaprak Hamarat
Margaret Hodges

28 Animals and Art I
Catherine Harding
Terrace West

Greg Davies
Jessica Landau
Brian Pollick
Nathan J. Timpano

29 The Senses and the Curatorial
Jim Drobnick
St. David North

Nadine Söll
Jennifer Fisher
Jaclyn Meloche
Christof Migone

**31 Out of the wilderness and into the city:
perspectives on urbanism in Canada**
Jessica Mace & Elizabeth Cavaliere
St. George West

Noémie Despland-Lichtert
Jennifer Orpana
Michelangelo Sabatino
Dustin Valen

Pause: 30 mins

pg. FRIDAY OCTOBER 24

11-12:30PM

32 From the Figure to the Body
Natalie Waldburger
Terrace West

Gemma Anderson
Randy Lee Cutler
Helen Gregory
Amy Swartz & JJ Lee

34 Cosmopolitan Architecture: Travels, Exchanges, and Transmission of Architecture in the Middle Ages
J-S Sauv  & Candice Bogdanski
Terrace East

Anne-Christine Brehm
Claire LaBrecque
Ronald Lvovski

35 What's Love Got To Do With It? Collaboration and Intimacy in Art, Architecture and Design
Gayle Goudy & Robyne Erica Calvert
Terrace North

Johanna Amos
Cammie McAtee
Sabine Wieber

36 Neither Here nor There: In Between the Material and the Virtual!
Paula Gardner & Dew Harrison
St. David South

Simon Mercier-Nguyen
Ila Nicole Sheren
Matthew Ryan Smith
Ryan Whyte

38 Searching for New Light: Late 19th and Early 20th Century North American Female Photography Pioneers
Katherine Hoffman
St. George East

Emma Doubt
Lee Fearnside
Rachel Sailor

40 Advertising Theory: Intersection between Practice and Scholarship
Carl Jones
St. George West

Jaleen Grove
Adam Lauder
Ann Urban & Sandy Kedey

42 Transitional Craft: Reinvention and Mutation I
Ruth Chambers & Mireille Perron
St. David North

Michele Hardy
Carmela Laganse
Iva Olah
Julia Skelly

Break: 1.5 hours

pg. FRIDAY OCTOBER 24

2-3:30PM

**44 Writing in the Visual Community:
Artists Write about Art**
Charles Reeve
Terrace East

Rachel Epp Buller
Ananda Chakrabarty
Julia Polyck-O'Neill

45 Things: Their Lives, Agency, and Meanings I
Ersy Contogouris & Marie-Ève Marchand
St. David North

Margot Bernstein
Heather Dawkins
Kathryn Desplanque

**46 Soft Power: Art, Exhibitions and
Cultural Diplomacy**
Linda Jessup & Elizabeth Diggon
St. David South

Kristy A. Holmes
Jennifer McComas
Asa McKercher
Sarah E.K. Smith
Bojana Videkanic

**48 Almost, But Not Quite: the incomplete
artist's project**
Jennifer Law
Terrace North

Barbara Balfour
Risa Horowitz
Annie Martin

50 Crossing the Theory-Practice Divide
Chris Jones
St. George West

Annie Briard
Marina Roy
Patryk Stasieczek

53 Indigenist (new) materialism
Dylan Robinson & Elizabeth Kalbfleisch
St. George East

David Garneau
Shana MacDonald
Brian Martin

55 The Rhetorical Body in Early Modern Art I
Steven Stowell
Terrace West

Chricinda Henry
Karen Lloyd
Denis Ribouillaut
Itay Sapir

Pause: 30 mins

pg. FRIDAY OCTOBER 24

4-5:30AM

- 56 Roundtable on Aboriginal Art History**
Heather Igloliorte
Terrace East
Sherry Farrell Racette
Ryan Rice
- 57 Museopathy: Dealings in the Interaction of Exhibitions, Performance, and Collecting practices I**
Taryn Sirove & Andrea Terry
St. David North
Debra Antoncic
Anne Koval
Erin Morton
Jessica Wyman
- 58 The Arc of Photographic Knowledge I**
Martha Langford
St. David South
Joy James
Vincent Lavoie
Erin Silver
Magali Uhl
- 61 The National Question: Historiography and Critique from the Global Margins**
Karen Benezra
Terrace West
Alexander Alberro
Paloma Checa-Gimsero
Pedro Erber
Steven Marsh
Ceren Özpınar
- 63 Performing Austerity: Artists, Work, and Economic Speculation**
Nicole Burisch & Anthea Black
Terrace North
Michael Maranda
Kirsty Robertson
Shannon Stratton
- 65 Making Reality Visible: Redefining the Art and Reality Relation in the Twenty-First Century**
Maryse Ouellet & Christine Ross
St. George West
Tawny Andersen
Esther Choi
Fanny Curtat
- 66 Practice-based research: Making Meaning/ Exploring Research-Praxis in the Academy**
Scott Marsden
Rm. 7320
Erica Grimm
Jaclyn Meloche
Barbara Meneley
Didier Morelli

pg. SATURDAY OCTOBER 25

9-10:30AM

- 68 The Multiple Media of Nineteenth-Century Art I**
Alison Syme & Jordan Bear
St. George East
- Kate Addleman-Frankel
Joan Schwartz
Susan Waller
- 69 The Digital Sensorium**
Claudette Lauzon
Rm. 7310
- David Cecchetto
Paula Gardner
Sally McKay
- 71 L'espace de l'art contemporain: issues et limites de sa médiation**
Alessandra Mariani
Rm. 7315
- Christine Bernier
R b ca Lemay-Perreault
Isabelle Riendeau
- 73 Fractured Fairytales: "re-imagining" gender and racial stereotypes**
Martina Meyer
Rm. 7510
- Samantha Noel
Devon Smither
Milena Tomic
- 74 Reading Small Texts in Global Perspective**
Heather Coffey & Ryan Whyte
Rm. 7511
- Robert E. Harrist, Jr.
Joshua McEvilla
Leslie McGrath
- 75 At the Intersection of Art History and the Art Market: Navigating The Business of Art**
Lara Tomaszewska & Dorothy Barenscott
Rm. 7420
- Stephanie Dickey
Jim Finlay
Virginia Allison Harbin
Susan Jarosi & James Bloom
- 77 Penser le Futur : utopies et sciences fictions contemporaines**
Gina Cortopassi
Rm. 7514
- Christophe Abrassart
Gentiane B langer
Marie Fraser
Susan Jarosi

Pause: 30 mins

pg. SATURDAY OCTOBER 25

11-12:30PM

- 79 Art Collections for engagement, teaching, learning and research in the 21st century**
Celka Straughn & Madeleine Trudeau
Rm. 7310
- Stephen J. Cribari
Laurel Bradley
Jane Becker Nelson
Margaret Penzalla-Granlund
- 80 Transitional Craft: Reinvention and Mutation II**
Ruth Chambers & Mireille Perron
Rm. 7320
- Dan Adler
Linda Swanson
Jacqueline Witkowski
- 81 Unseeing Disability and Art**
Geoffrey Shea
Rm. 7315
- Amanda Cachia
Irene Loughlin
Elizabeth Sweeney
- 83 Cultural Work in Times of Military Commemoration**
Laura Brandon & Lindsey Sharman
Rm. 7514
- Dick Averbs
Allen Ball
Erin McLeod
Charles Stankievich
Scott Waters
- 85 Critical play: A call to play**
Claudette Lauzon
Rm. 7510
- Skot Deeming
Emma Westecott
Martin Zeilinger
- 86 Women Rulers of the (Art) World**
Anne Whitelaw
Rm. 7511
- Hanna Chuchvaha
Geneviève Lafleur
Patricia Kelly
- 88 The Arc of Photographic Knowledge II**
Martha Langford
Rm. 7420
- Eduardo Ralickas
Reilley Bishop-Stall
Michel Hardy-Vallée
Nicola Pezolet

**Annual General Assembly
Assemblée Generale**

12:30-2PM

Break: 1.5 hours

pg. SATURDAY OCTOBER 25

2-3:30AM

89 Where was Postmodernism?

Felicity Tayler

Rm. 7310

Mark Cheetham

Tom Cubbin

Johanne Sloan

**91 HECAA Open Session
(Historians of Eighteenth-Century
Art and Architecture)**

Christina Smylitopoulos

Rm. 7315

Alexis H. Cohen

Joan Coutu

Rose Logie

92 The Rhetorical Body in Early Modern Art II

Itay Sapir

Rm. 7320

Olivia Powell

Betsy Purvis

Steven Stowell

**94 Museopathy: Dealings in the Interaction
of Exhibitions, Performance, &
Collecting practices II**

Taryn Sirove & Andrea Terry

Rm. 7420

Ned Bartlett

Carson & Miller

Jim Drobnick

Jennifer Fisher

Sara Kowalski

95 Photography and Empathy

Sarah Parsons & Linda Steer

Rm. 7510

Matthew Brower

Susan Cahill

Keri Cronin

Élène Tremblay

**97 Appetite for Destruction:
vandalism as culture**

Keith Bresnahan

Rm. 7511

Susan Douglas

Ben Fullalove

Justin McGrail

Cynthia Milton

99 Animals and Art II

Erin Campbell

Rm. 7514

Ariane Noël de Tilly

Michaela Rife

Leesa Streifler

Ketty Tirbois

Pause: 30 mins

pg. SATURDAY OCTOBER 25

4-5:30PM

100 Space Now

Carolyn Butler-Palmer

Rm. 7310

Menno Hubregtse
Alessandra Mariani
Nora Wendl

**101 Then, now and then again.
Writing the histories of Canadian and
Quebecois performance art**

Sarah Watson & Barbara Clausen

Rm. 7315

Hélène Doyon and
Jean-Pierre Demers
Johanna Householder
Clive Robertson
Noémie Bernier-Solomon

**102 Things: Their Lives, Agency, and
Meanings II**

Ersy Contogouris & Marie-Ève Marchand

Rm. 7320

Dominic Hardy
Tara Kelly
Sophie Lynch
Farrukh Rafiq

**103 The Multiple Media of Nineteenth-Century
Art II**

Alison Syme & Jordan Bear

Rm. 7420

Sarah Lippert
Kathryn Moore Heleniak
Emily Talbot

104 SHIVERING: Objects, Agency and Art

Caroline Langill

Rm. 7510

Maria Lantin
Maureen Matthews
Catherine Richards

107 Intersections Between Art and Fashion

John Potvin

Rm. 7511

Veronica Carter
Sofia Gotti
Charlene Lau

RECEPTION

Opening of “Flash Forward”

Members’ Book Table

6-9PM

**Onsite [at] OCAD U
230 Richmond St. W**

SUNDAY OCTOBER 26

**“From PhD Candidate to Life
Coach: Rethinking Success after
Graduate School”**

9-10:30AM

Featured Lecture:
Jennifer Polk

Pause: 30 mins

SUNDAY OCTOBER 26

**Workshop on Critical Race Studies and Art
History: Best Practices
Rm. 7310**

11-12:30PM

Andrea Fatona

**Break-out Session for SHIVERING: Objects,
Agency and Art
Rm. 7320 (at 10:30 am)**

Catherine Richards

**CACHET Roundtable
Rm. 7315**

Erin Morton

Break: 1.5 hours

SUNDAY OCTOBER 26

**Roundtable on Art and Disability
Rm. 7310**

2-3:30PM

Geoffrey Shea

**Roundtable on Critical Pedagogies
and the History of Art**

Kristy Holmes & Susan Cahill

Sessions

Fabricating Digital Craft

Session Chair:

Jason Crow, Louisiana State University

The expansion of the artisan's toolset to include technologies that deploy the design and production of the built environment within the sphere of mediated reality problematizes traditional craft epistemology. Recent discourse on craft such as Richard Sennett's *The Craftsman* and Peter Korn's *Why We Make Things and Why It Matters: The Education of a Craftsman* argues for an understanding of craft as an embodied practice for and of a good life that resonates with Heidegger's account of the tool and with Aristotle's *Nicomachean Ethics*. But approaches to digital fabrication typically disembodiment the technician with respect to materials tooled by equipment such as an industrial robot. Craft traditionally binds the tool in the artisan's hand to materials and techniques. When the role of the artisan is reduced to the pressing of a key, what happens to craft? Does an embodied practice for and of a good life through digital craft exist? This panel invites papers that reimagine craft within this context of the technologically mediated subject.

Stephanie Anderson, Western University

"The Cyborgian Hand: Crafting A Post-Digital Future"

A 1956 short story by science fiction author Philip K. Dick titled "Pay for the Printer" depicts a dystopian future in which humanity has been crippled by the loss of control over, and knowledge of, the processes of material production. In the story, the earth has been overtaken by an extra-terrestrial species called Biltongs, "organic manufacturing aliens" with the ability to replicate, or "print" (as differentiated by Dick from making) objects at will. Throughout the course of the tale, however, the Biltongs become weary and worn-out, losing their ability to produce. The tale thus culminates with the human imperative to "reconnect" with the materials and hands-on practices of creation, saved from the standardized, homogenous, and sterile world of the Biltongs by the idiosyncratic, imperfect, and creative act of craft.

In our era of advanced production technologies (digital fabrication, generative design, coding, algorithms, bioengineering, etc.), we are perhaps closer to the scenario posed by Dick than could be anticipated. These processes not only enhance the ability of craft to shape the natural world, but have the potential to mimic its very processes, systems, and forms. Unlike machine-assisted fabrication in the past, they function not merely as tools, or as prosthetic extensions of the body (as technological devices have frequently been conceptualised), but as quasi-autonomous generative instruments, displacing the model of top-down design for more ambiguous practices of mediated production. Through exploring a number of recent artworks and exhibitions which use the juxtaposition of new and traditional forms to address the impact of new technologies on contemporary craft, this paper will tease out the tensions inherent in current debates which simultaneously glorify a return to 'the hand' and recognize the innovative possibilities of digital craft. It will be shown that the current hybridization of craft need not be seen as strictly alienating, but requires instead a reconceptualisation of the very nature of the relationship between human beings and the material world, the organic and the inorganic, and of the philosophical relationship between labor and human agency.

Patrick Harrop, University of Manitoba
“The Cyborgian Hand: Crafting A Post-Digital Future”

Gilbert Simondon’s *L’individuation a la Lumiere des notions de forme et d’information* begins with the most fundamental of *technical objects* relevant to the building arts: the brick. Where it begins as a *prima materia*, the exhaustive tracing of the modulation of a colloidal suspension into a *technical object* reveals an important rephrasing of *technics* as an agency of individuation:

“The principle of individuation is an operation. With the result that a being is itself, different from all the others; it is neither its matter nor its form, but it is the operation by which its matter took form in a certain system of internal resonance.”

This statement situates the *operations* of a maker as being integral to a complex network extending beyond the immediate material and mechanical behaviors of a substrate. Operations of *making* are a modulated interplay that perturb an infinite weave of milieus dependent on an endless set of factors: traditions, craft guilds, mineral deposits, the chemical composition of silicate deposits, even the most minute variant in the relative humidity of a micro climate. This concept of individuation as an expansive act expands, for example, David Pye’s *workmanship of risk/certainty* to include, by necessity, the entire, bio chemical, mechanical, social and historical network of parameters that pass through a material.

Most importantly though: the *maker* is always plural. The implications of the theory of technics is that operations that begin with a substrate have consequences in *transindividuation*: the individuation of a collective embedded in and projected beyond a material substrate.

This paper will focus on the question of *transindividuation* as defined by both Stiegler and Simondon with respect to the implications of an *unchained* materiality and its associated *operations*, such as PLA (Polylactide: the preferred substrate of 3d printers) and the open sourced *maker* culture. With the heralded advent of the open sourced *revolution*, a larger discourse framed by this concept of transindividuation would seem to be an urgent necessity.

Rashida Ng and Sneha Patel, Temple University
“Embodied Material Craft”

“For good craftsmen routines are not static; they evolve...” (Sennett, 266)

This quote by Richard Sennett speaks to the tradition of craft as an embodied practice that celebrates the judgment of the craftsperson, honed through a constant negotiation between problem solving and problem finding. In consideration of the values lost and afforded by digital craft, we wonder if the evolving routines of the craftsperson may be extended into the life of the material. An embodied material craft builds upon a type of judgment that is a reflexive dialogue between mind and matter, but one that prioritizes the production of *intelligence* embedded within bespoke materials. This intelligence is ultimately expressed to both maker and user in relationship to a material’s ever-evolving environment and over time. By moving beyond arguments of hand versus machine, we ask: What happens when the acts of negotiation present within the craftsperson’s routines become operative within the material itself?

Sennett, Richard. *The Craftsman*. New Haven: Yale University Press, 2008. Print.

Art As Sacred: Matter In Service Of The Spirit

Session Chair:

Michele Hardy, Independent

Religious liturgical space has always recognized the link between aesthetic and spiritual experience. Architecture, ritual objects, and vestments of all major religions embrace aesthetic experience as a catalyst for spiritual encounters. Artists like Hilma af Klint, Emma Kunz, Lawren Harris, and Emily Carr, among others, established a visual art practice in which the art object, separated from any liturgical function, becomes an avenue for spiritual experience. The proposed session invites scholars and artists to enter into discussion about the affordances of the art object to create sacred space in the practices of contemporary artists globally. Topics may include but are not limited to art practice as meditative experience, how the artwork functions as a sacred object, and performance as an act of prayer.

Maggie Atkinson, Independent

“Exegesis: Evolution through Visionary Narrative”

London artist, Ethel Le Rossignol’s images of the afterlife in the form of a collection of visionary drawings and paintings produced between 1920 and 1929 are on permanent display at the College of Psychic Studies in London England. Her series of forty-two images represents a sequence of events that take place between ethereal and material planes of existence. Today, almost nothing is known about Le Rossignol and her art is misunderstood and often disparaged, yet her pictures and personal writings provide a multifaceted narrative that explicates the fundamental values of late-19th and early 20th-century Spiritualists and Theosophists. Le Rossignol’s art delineated the evolutionary potential of the human soul and resonated with viewers who had survived the horrors of WWI. Her narrative also makes connections between the evolutions of the soul in the afterlife and the importance of politically stimulated social reforms in post-war Britain.

Jennifer Eiserman, Independent

“Creative Midrash: Interpreting Torah through the Visual Arts”

The Jewish ritual of Bar or Bat Mitzvah is a coming of age ceremony marking a youth’s entry into the world of dialogue surrounding Torah. To be an adult member of the community, one engages in interpretation of the sacred texts. While many take up this task through scholarship and public debate, others engage in interpretation and commentary (known as “midrash”) through the arts. When we study Mark Rothko, for example, in art history classes we learn about his importance to the Abstract Expressionist movement. We do not, however, usually learn that much of his work was midrashic. And while we are all aware that Chagall was Jewish and learn that his works depict Jewish life, the finer midrashic elements of his work are often overlooked in our undergraduate curriculum. The proposed paper will examine the work of Modern and Contemporary Jewish Artists to explore how they are have engaged in midrash. It will propose a model for undergraduate curriculum that provides a culturally diverse student body opportunities to experience the deeper meanings of the work with sensitivity and respect.

Chelsea Rushton, Independent
“Motherland: Charting the Sacred Territory”

Spirituality in Western art is increasingly acknowledged and explored. However, it continues to be most closely associated with abstract painting. This is not the case in all traditions. Particularly in India, embroidery evidences unparalleled levels of concentration and meditation. Further, countless paintings and drawings explicitly diagram the human energy body, helping to guide aspirants through meditation to connection with spiritual reality. Motherland, a 5.5' square hand embroidery in progress, calls on these practices, and Paul Kane's theory of the inner, sacred landscape (2003). It plots a perceived energetic structure of the human body and the earth, grounded in intuitive knowledge and the system of the chakras, outlined by Indian anatomical theory. This paper elucidates Motherland's sacred functions as a process of creation, work of art, and useable object, toward an expanded view of the spiritual in contemporary art, and a deeper vision of the self in relation to the whole.

The Tensions And Synergies Of Aesthetics When Designing For Sustainability

Session Chair:
Carmela Cucuzzella, Concordia University

Paradoxically, while sustainability has become a keyword of contemporary reorientations of design practices and theories, most research endeavors have been devoted to improving efficiency or performance and few to understanding the influences of these injunctions on culture on the one hand, and design thinking on the other. How designers address the ever increasing environmental expectations or even, how they maintain a creative balance between ethics and aesthetics, remains largely unaddressed in recent design theory. This session is focused on the questions regarding the tensions between cultural and technical responses of design for sustainability that cross the main disciplines concerned with design thinking, be it at the scales of product, architecture, landscape, and urban design. Do designers go beyond current injunctions of environmental norms, certifications, and policies in order to maintain a creative balance between ethics and aesthetics in their projects? Is the aesthetic tension between form and content emerging as a new framework for designing more sustainable environments?

Jean-Pierre Chupin, Université de Montréal
Carmela Cucuzzella, Concordia University
**“Analyzing the “Aesthetics of Design for Sustainability”
through Contemporary Canadian Design Competitions”**

In the last two decades of the Canadian context of design competitions, can we find enough epistemological evidence to consider “design for sustainability” as an emerging aesthetic paradigm? To identify the constituents of this new aesthetic model, we suggest that it is preferable to establish a cross-disciplinary study in order to map the structures of discourses and main elements of the production of design form in their relation to content and requirements. For example, are there words or expressions that designers coin in order to inscribe their project in this paradoxical context of environmental injunctions? Are there materials, techniques or formal strategies that distinguish design for sustainability from previous modern and post-modern design strategies? In order to tackle these complex issues, we study those projects considered not only as good designs but as leading designs since they have been laureates of this collective and inherently

comparative judgment process called “design competition”. The crosschecked nature of a comparative study of competitions, so to speak a comparison of comparisons, appears to be well suited to the identification of a potential paradigm in order to go beyond the history of a trend or the observation of a change of references. It is our methodological hypothesis that a transdisciplinary understanding of how designers define strategies “design for sustainability” through competitions projects, may unveil a series of tensions between the cultural and the technical dimensions.

Margaret Hodges, Concordia University
“Environmental Art and Sustainability”

In this paper I examine the Eco-feminist approach to Environmental Art that rejects the idea of human’s superiority over nature and the right to use it for their purposes. Rather, nature is seen as intrinsically good and in need of protection from patriarchal domination. The Eco-feminist aim is to heal damaged sites for the restoration of ecosystem development. I draw on Philosopher Robert Elliot’s Kantian model concerning the intrinsic value of nature; that it is nature’s aesthetic value that exists without purposive intention that makes it intrinsically valuable. However, I question his argument against Restoration Ecologists that any human intervention in nature destroys its intrinsic value. I argue that in the Eco-feminist project, naturalness remains the basis of the intrinsic value of nature, despite the purposive design of the site. And, although rehabilitation does not replace the natural evolutionary process of wild nature, this can be thought of as a process that blurs the edges between the human-made and nature.

Yaprak Hamarat, Université de Montréal
“Les divergences esthétiques des pratiques environnementales : Quelle place pour l’usure matérielle?”

Une pluralité de pratiques contemporaines existe en réponse au souci environnemental— artistiques, communautaires, industrielles, contestataires, institutionnelles ou politiques— mettant en place une artificialité avec des caractéristiques esthétiques spécifiques. Cette conférence a pour objet les qualités sensibles et perceptibles des pratiques déployées par divers individus et groupes mobilisés pour le souci environnemental. À partir de l’analyse de six exemples, les divergences et convergences esthétiques de ces pratiques sont mises en tension avec le cadre analytique des régimes d’engagement de L. Thévenot. L’esthétique de l’usure matérielle se révèle comme un élément clé entre ces diverses formes de pratiques. En mettant en rapport ces exemples avec ceux de design, l’objectif est de poser un nouveau regard sur les normes et critères de conception en place. Cette analyse s’inscrit dans la suite de mes travaux sur la dimension politique de l’esthétique pour le changement social exigé au sein des politiques de durabilité.

Animals & Art I

Session Chair:

Catherine Harding, University of Victoria

Greg Davies, McMaster University

“Early Modern Caricaturists as Wild Beasts”

Connections between artists and animals have long been drawn throughout the history of western art. From Titian’s emblematic alignment of the painter and the she-bear to the self-identification of Les Fauves as ‘wild beasts’, the animal within the artist constitutes an ongoing theme of importance. In this paper I propose to explore the artist-animal parallel as made manifest through the early modern practice of making caricatures.

Caricaturists disrupt the order of things by producing portraits that strip away the ideal image of a subject and reveal the unflattering truth beneath. Every subject ultimately becomes prey to the caricaturist, even those who willfully submit to being gently ‘caricatured’. During the age of the Baroque, when the act of making caricatures became the subject of theoretical enquiry amongst artists and connoisseurs, the unruliness of such visual practice did not escape attention. Successful caricatures relied upon the artist’s ability to unleash just enough of the ‘animal within’, so as to inflict an appropriate amount of damage upon the victim. Arguably, the value of such visual practice went well beyond light amusement to offer a telling reflection of the caricaturist’s good judgment and to ultimately construct a favourable identity for the artist as civilized being, capable of unleashing and suppressing the wild beast beneath the skin.

Brian Pollick, University of Victoria

“Monkey Business: Money, Merchants and Visual Morality in Late-Medieval Europe”

Lester Little noted that, starting in the twelfth century, there was a gradual shift in what was regarded as the chief Christian vice. *Pride*, which had been symbolized by the arrogant knight, gave way to *Avarice*, as represented through the person of the merchant. This shift was prompted by the impacts of the monetization of social relationships in Western Europe. The late-medieval imagery used to depict those guilty of avarice and its corollary, usury, often used images of animals—particularly apes—performing unnatural acts. In this presentation, I will demonstrate how the use of such imagery was embedded in the contemporary understanding of avarice as a sin against the natural order. I will also show how such images functioned as effective moral *exempla* through the evocation of physical and moral disgust from viewers of these images. Thus we see the use of the distorted natural behaviour of animals as a statement on the cosmological meaning of sin and immoral behaviour by Christians.

Jessica Landau, University of Illinois at Urbana-Champaign

“Colonizing the Primordial Landscape: American Sovereignty, Primitivism, and the Mural Paintings of Charles R. Knight”

Charles Knight’s early 20th-century murals of dinosaurs, woolly mammoths, and other extinct beasts still hang in significant natural history museums, influencing the visualization of primordial times in the American imaginary. While his work has previously been considered in this natural historical context, this paper will investigate the ways in which Knight’s mural of the La Brea Tar pits (1921) signified American sovereignty in an attempt to colonize the past and claim the western landscape. Knight’s paintings echo well-known primitivizing imagery of the time, linking notions of the noble savage and a salvage paradigm to the bodies of primordial mammals. The erasure of indigeneity is told through extinction. La Brea Tar pits presents a battle of survival

between saber-tooth tigers and giants sloths; removal of indigenous peoples thus mimics evolutionary elimination. While the animals' physical bodies may not survive, the landscape does, picturing even the primeval landscape as possessable and colonizable.

Nathan J. Timpano, University of Miami

“My (Spiritual) Kingdom for a Horse!’ Franz Marc and Animism”

The German expressionist artist Franz Marc (1880-1916) is perhaps best known for his modernist paintings of animals, where abstracted and naturalistic forms collide in a cacophony of colors and meaning. During his lifetime, Marc conceived of his animal paintings as works that permitted the artist/viewer to transcend into the “soul of the animal” as a means of subverting the art historical convention of treating animals as mere props in a landscape. Building upon the extant literature, this paper proposes new perspectives on Marc’s animism. I offer that the artist’s decision to structure his oeuvre around the animal was a deliberate attempt to construct a modernist, utopic space manifest only in a painted (and thus unattainable) world. I equally connect Marc’s animism with prior art historical and philosophical conventions that link animals with spiritualism, as well as a strong German literary tradition, as exemplified in the works of the Brothers Grimm.

The Senses & the Curatorial

Session Chair:

Jim Drobnick, OCAD University

As the “sensory turn” becomes more pronounced in contemporary art, curators have enhanced opportunities to incorporate multisensory works into their exhibitions. The inclusion of sonic, tactile, olfactory and gustatory art often involves both pragmatic and conceptual challenges. Not only may conventional sites like the white cube have to be adjusted according to synaesthetic criteria (by taking into account acoustics or air flow), the practice of curating may also need to be rethought (to articulate a new discourse or to devise alternative display strategies). This panel examines how a multi-sensory approach impacts traditional notions of the curatorial, that is, the mediating process of curating that acts at the confluence of praxis, aesthetics, and cultural theory. By implicating visitors’ bodies, foregrounding cultural difference, and reconfiguring sensory norms, exhibitions engaging taste, touch, smell and hearing raise new issues and possibilities for expanding aesthetic experience and the production of knowledge.

Jennifer Fisher, York University

“Haptic Affects: Curatorial Aesthetics Beyond Representation”

When staging an exhibition, curators configure a threshold of sensibility that engages both vision and that which exceeds vision: those experiential zones of the auratic and the performative. Yet exhibitions and the act of curating continue to be discussed primarily in the scopic terms of visual culture. What such terms do not take into account are the many experiential factors beyond the visual that contribute to the “feel” of exhibitions and their aesthetic ambience. Atmosphere cannot be explained by the dominant theoretical approaches of semiotic, representational and discursive analysis because the experiential states of exhibitions exceed that which can be seen or said. This paper inquires into how the non-visual senses, particularly the haptic sense—touch, kinaesthetics and proprioception—operate at the level of “affect,” those feeling states, moods and intensities that energize exhibitions and connect artworks, contexts, temporalities and beholders.

Jaclyn Meloche, Concordia University

“I Smell Soap: Deconstructing the Politics of Olfaction”

Despite its cultural marginalization, smell does many things. It produces meaning and interacts with the body, physically, sensorially, and materially. But even more interesting in the realm of phenomenology, and arguably posthuman discourses, is the concept that smell instigates a performative act of embodiment through its dialogical relationships with the body and space. In this paper, I consider the ways in which Kim Faler transforms olfaction into performative matter in the installation *Untitled (99 44/100% pure)*. In this work, smell, although invisible, becomes performative through the ways in which it acts as well as how it disseminates meaning. Therefore, in keeping with Maurice Merleau-Ponty’s theory that knowledge is the result of the body’s relationship with the material world, I explicate how aroma can exhibit material agency.

Christof Migone, Western University

“Sound Holes in the Gallery”

From my first curatorial project, *Touch that Dial: Creating Radio Transcending The Regulatory Body* (1990), to the most recent, *Volume: Hear Here* (2013), my concern has centered on the vexed question of presence and its concomitant socio-political implications. The foregrounding of sound in a visual art context enables the exploration of a tenuous objecthood that nevertheless exhibits a resolute materiality. This enables a curatorial approach that oscillates between presence and absence. There is a desire embedded in this approach, however, to go beyond meaning. Why this impetus to seemingly bypass the path to knowledge? Hans-Georg Gadamer theorized that a poem spoke not only through its “meaning intention,” but simultaneously through a “truth [that] lies in its performance.” He dubbed this dimension “volumen.” My exhibition *Volume: Hear Here* explored this tension and will be the primary site through which I will develop concepts particular to curating sound.

Nadine Söll, Hamburger Bahnhof, Berlin

“With the Lights Out It’s Less Dangerous ... Other Senses in (Visual) Art Exhibitions”

Music cultures are increasingly being included in exhibitions, which raise a number of questions regarding the dialogue between visual and auditory senses in art and curating. In this paper, I examine issues involved with the representation of music fandom and subcultures. I am currently organizing an exhibition focused on music in the work of Dieter Roth. In comparison to other contemporary artists who—like Roth—introduce non-visual experiences in the museum, I am particularly interested in transcultural and multi-sensory exchanges and how they expand aesthetic experience and the production of knowledge. Based on Julian Stallabrass’ critique of art and mass culture, my paper analyzes the relations between music and visual art along with issues of high/low culture paradigms and “mixing art and entertainment.”

In this context I inquire into the potential of including music in the art context as a way to address new/different audiences.

Out of the Wilderness and into the City: Perspectives on Urbanism in Canada

Session Chairs:

Elizabeth Cavaliere, Concordia University

Jessica Mace, York University

Noémie Despland-Lichtert, Canadian Centre for Architecture

“Jeff Thomas and the Urban Indigenous Experience”

Artist and writer Jeff Thomas describes his work as follows: “You won’t find a definition for ‘urban Iroquois’ in any dictionary or anthropological publication. [I] seek to create an image bank of my urban-Iroquois experience.” Indigenous identity is the best example of an erroneous representation of Canada’s identity, focusing on the wilderness instead of the urban perspective. In his photographs, Thomas explores many urban landscapes across Canada through the lens of aboriginal depiction and self-imaging. The artist documents his own experience as an indigenous artist living in an urban centre outside the reserve. Through the analysis of Thomas’s photographic work, my paper emphasizes the relationship between notions of Identity and Representation. I argue that by confronting collective imagination and stereotypes with self-representation Thomas highlights the unseen urban experience and identity of many indigenous people and offers an alternative perspective of Canada’s cityscape.

Jennifer Orpana, Western University

“First Impressions, Then and Now: Re-examining Parkdale’s Participatory Portrait Project”

In 2009, artist James Thierry Bravo and photographer Kate Young partnered with Mural Routes and the City of Toronto to create Impressions, a participatory photographic portrait project in the heart of the Parkdale community. Impressions consists of more than 500 black-and-white photographic portrait tiles that are affixed to the tree planters lining Jameson Avenue. Originally, this project sought to involve the community in the Jameson Avenue Revitalization Project. The Impressions project was conceived in a period of creativity after austerity under the leadership of Mayor David Miller, but it has since deteriorated under Mayor Rob Ford’s tenure. Today, the portrait tiles show signs of daily wear and tear due to the elements, graffiti, and curbside garbage disposal. This paper considers some of the intended and unintended visual effects of this project over time, with a special emphasis on how Impressions helps to articulate the impact of various stages of neoliberalism on urban communities.

Michelangelo Sabatino, University of Houston

“Urban Catalysts: Arthur Erickson’s Robson Square in Vancouver, 1979-83”

During the twentieth Century, modern architecture and urban design in Canada evolved through concepts and practices shifting across centers of gravity over an extensive geo-temporal dimension. During the 1960s, Canada’s Centennial Projects helped realize an ambitious architectural, urban, political, economic, and social project, one that was undertaken collaboratively by federal, provincial, and municipal governments and aimed at enhancing urban life across the nation with large-scale arts, cultural and educational facilities. Arthur Erickson’s coming of age as an architect and urban designer of consequence coincided with the radical transformation of Canadian cities jumpstarted by the Centennial Projects. My paper argues that Erickson’s ambitious three-block scheme for Robson Square completed between 1979 and 1983 builds up on the momentum of the 1960s to radically transform Vancouver’s downtown district. By

designing a mixed-use civic and cultural landmark (Vancouver Art Gallery, Provincial Law Courts, Government Office Buildings) Robson Square promoted an image of an urbane Canada within national and international boundaries.

Dustin Valen, McGill University

“Citizens, Protect Your Property: Perspectives on Tourism, Class, and Leisure in St. John’s Bowring Park, 1914-1929”

Gifted to the city by one of its most influential and business-minded patrons, in Bowring Park signs were erected that instructed visitors to “Protect Your Property.” At a time when creating large, urban parks was a veritable craze across North America, this seemingly simple message belies the convergence of different cultural, political, and economic aspirations in these artificial landscapes, and the importance of multiple perspectives to their interpretation and experience. Seen as both a reaffirmation of a late- Victorian moralizing impulse, and an optimistic missive that the colony’s economic future reside in the wealth and beauty of her natural resources, this paper explores how a discourse surrounding Bowring Park at the beginning of the 20th-century became central to the colony’s self- identification, and how tensions arose as a result of the park’s simultaneous representation as a lure to outside investment, and as a gift for the betterment of its own citizens.

From Figure to the Body

Session Chair:

Natalie Waldburger, OCAD University

Traditional figurative study in art institutions involves the rendering of the human form through studio techniques grounded in historical practices. These observational investigations of the body are not only a basis for pedagogy in figurative painting and sculpture but they also have roots in scientific methodologies generally. It is at this intersection, that of science and art, where the understanding of physical bodies necessitates thinking outside of “human” and must consider wider definitions: the post-human, the non-human and of organisms broadly. The challenge to a viable future for humanity is the necessary acknowledgement of humans as one species among many. The challenge to universities to retain figurative courses under the perception that they are antiquated is to pose the question of paradigmatic change through cultural production. This session proposes to revisit studies of the body through interdisciplinary and trans-disciplinary art and science pedagogical practices. Collaboration, social practice, performance, technologies coexist with traditional practices to redefine the importance of embodied experiences.

Gemma Anderson, Royal College of Art

“Endangered: A Study of Morphological Drawing in Zoological Taxonomy”

Drawing has long been the backbone of zoological taxonomy. Recently, however, morphological drawing has quietly fallen into a critical decline and is now an endangered practice. The author discusses the reasons for this decline and why morphological drawing is worth saving.

Randy Lee Cutler, Emily Carr University of Art & Design
“Making Figurations”

Tropes and Metaphors inform the different ways in which figures represent the complex terrain of our past, present and future corporeal and psychic realities. This paper explores how the concept of figurations is taught across disciplines (studio and academic) in the art school context to engage speculative studies of the body and embodiment. Figurations are understood as framing metaphors that develop new kinds of representations and importantly, often challenge conventional modes of being and knowing. A prominent scholar in the field of science and technology studies, Donna Haraway’s engagement with this material-semiotic mode of thinking and doing has informed new approaches toward conceptualizing the body across the disciplines. Offered here is an exploration for imagining and representing the figure in its broadest sense. In the context of an art institution what are the ways in which research and image making communicate historical states of bodily form that effect emergent biological figurations?

Helen Gregory, Western University
“A Meeting of Nature and Culture: Expanding Definitions of Natural History Specimens through Contemporary Art Practices”

Natural history specimens can be described as a meeting of nature and culture: nature mediated by the human hand. Yet, in an age when museums are storing and cataloguing genetic fragments meant to stand in for the whole specimen alongside collections of 19th century taxidermy, the definition of what constitutes a natural history specimen has become increasingly unstable. In this paper, I argue that the practices of bio-artists working with living organisms and artists working with preserved animal bodies have resulted in an increased mutability of what constitutes a natural history specimen. With the burgeoning interest in biological sciences in contemporary art, I argue that Star and Greisemer’s term “boundary object” can be extended to the work of contemporary artists whose practices results in objects that inhabit and fluidly move between multiple social worlds, from the gallery to the museum to the lab. Consequently not only has the specimen come to occupy an ever more fluid social space, but it has also resulted in the disruption of established classificatory systems: both the taxonomic systems that situate specimens within an accepted natural order as well as on a broader cultural level. The natural history specimen has historically been a site of knowledge production, and in contemporary art practice it merges the museological impulses of preservation and conservation with the scientific/laboratory-based impulses of experimentation and alteration. This results in a repositioning of not only how we categorize the preserved animal body, but also the language we use to describe it.

Amy Swartz and JJ Lee, OCAD University
“Thoughts to Draw Upon”

What is the relevance of observation in teaching and art making today? Can the practice of seeing and having a heightened phenomenological awareness of what we come in contact with each day, teach us as artists how to discover and translate our experiences? Whether observing an animate subject or inanimate object, the act of acutely sensing our surroundings heightens connections between seemingly disparate topics and artistic disciplines. Noticing the minutia of the world around us provokes creativity by making us aware of an enormous, untapped world so close we often miss it. This presentation will both question and discuss the power of consciously slowing down, concentrating and noticing life.

Cosmopolitan Architecture: Travels, Exchanges, and Transmission of Architecture in the Middle Ages

Session Chairs:

Candice Bogdanski, York University

Jean-Sébastien Sauvé, Université du Québec à Montréal

With the foundation and expansion of the European Union, scholars of medieval architectural history have been eager to employ the notion of free trade in order to suggest the idea of movement and exchange, however, Medieval Europe was not segregated according to modern nationalistic boundaries. Thus, the ways in which styles, as well as the people responsible for bringing these ideas from one major architectural site to another, were able to transgress substantial distances requires detailed investigation. This session will consider not only the clear visual relationships between medieval architectural and decorative programmes, but also the distinct processes of transmission that facilitate this symbiotic exchange of ideas, styles and people. How can we qualify the relationship between construction sites when medieval architecture borrows, blends, adapts and distorts its models to create a new style? Papers may examine any aspect of this process of architectural stylistic transmission in order to determine whether or not a tangible process of exchange, based on practical commercial and socio-political networks, can be found behind the visual evidence.

Anne-Christine Brehm, Independent

“Travelling stone masons in 15th century Middle Europe and their influence on late gothic architecture”

Migrating architects have been a source of change and innovation throughout the medieval times. In the 15th century travelling becomes an integral part of the training for stone masons. The building accounts of cathedrals show that a significant part of the workforce consists of travelling masons. For example at the building site of Ulm cathedral 21% of the masons stay only for one week, only 6% longer than one year. These travelling masons originate from 156 different places—including 600 to 1000 kilometers (372 to 621 miles) distant cities as Košice and 's-Hertogenbosch. Medieval drawings and written sources show that travelling stone masons took notes and sketches of buildings as they passed. Therefore it is interesting to examine the influence travelling masons had in the building process. Another interesting part of this research shows that architects could communicate and exchange knowledge very fast due to travelling masons.

Claire LaBrecque, University of Winnipeg

« The development of narrative-historiated voussoirs in flamboyant architecture of Picardy-Champagne-Burgundy in the second half of the 15th century »

My recent research on the development of Gothic portal sculpture has led me to conclude that the reappearance of narrativity in the voussoirs of 15th-century church portals of Northern France can be understood in the light of various external factors. Despite the fact that historiated and, in some respects, narrative scenes emerged in 13th century architecture—hence replacing the singular iconic figures that had decorated the portals of the Early Gothic churches—they quickly disappeared in the 13th century in favor of a more vegetal (decorative?) treatment of the voussoirs. It is only in the late 15th century architecture of the territories of Picardy, Champagne and Burgundy that narrative scenes reappeared, and they reappeared forcefully. The resurgence of narrativity in Late Gothic architecture was characterized in a paper I presented to the UAAC a few years ago as the result of the circulation of carved altarpieces inspired by Rogier van der Weyden's paintings in the North-Eastern regions

of France. I now believe that the resurgence of narrativity and the increase of the gestural language of the figures in Late Gothic sculpture—that of portals as well as of altarpieces—are directly related to the growing of the *tableaux vivants*, a series of theatrical stages installed along the processional ways but isolated from each other, and in which actors posed motionless in a certain way, to create a scene.

Ronald Lvovski, York University

« The Role and Problem of Style and Transmission in Medieval Asturian Architecture »

When Alfonso II became king of Asturias in 791 one of his many objectives was to build on a scale that mirrored his political ambition to position his kingdom on a trans-European stage. Although most medieval Asturian churches are now lost, those that remain communicate an eclectic combination of Visigothic, Carolingian, Roman, and Islamic features and designs. Of particular interest are the Asturian buildings that reveal elements regarded as Mozarabic, Mudejar, Umayyad, or Islamic in style, content or iconography. Precisely why Catholic Asturian buildings exhibit such motifs during a prolonged period of political and religious strife remains enigmatic. This paper examines the notion of stylistic transmission in Asturias, between the late eighth and early tenth century, and addresses the associated role of problematic terminology used to describe, and subsequently date, Asturian architecture.

What’s Love Got to Do with It? Collaboration and Intimacy in Art, Architecture and Design

Session Chairs:

Gayle Goudy, College of Charleston

Robyne Calvert, The Glasgow School of Art

Johanna Amos, Queen’s University

“An Affair to Remember?” Redefining the Rossetti-Morris Relationship”

The love affair between the Pre-Raphaelite painter Dante Gabriel Rossetti (1828-82) and the model Jane Burden Morris (1839-1914) has long been regarded as an influential event in the artist’s career, inspiring a series of images which use Morris’s striking features to depict various mythical and literary figures. While conventional analysis of this relationship has emphasised Rossetti’s role as maker and Morris’s status as muse, this paper seeks to redefine the Rossetti-Morris alliance as one of collaboration and mutual creativity. Through an examination of paintings, photographs, and correspondence, this paper suggests that Morris contributed significantly to the aesthetic of Rossetti’s canvases, both as a model and as a dressmaker. It further addresses the reciprocal nature of collaboration, and considers how Morris’s close association with the artist informed her own self-presentation as the Pre-Raphaelite female ideal. In doing so, this paper seeks to illuminate the complexities of the Rossetti-Morris relationship, and to argue for a reconsideration of intimacy as a shared creative force.

Cammie McAtee, Harvard University

“Eero and Aline Saarinen: Architecture and the Art of Loving”

The architect Eero Saarinen and the art critic and historian Aline Bernstein Louchheim enjoyed an extremely happy “work oriented” marriage. Their years together were based on discipline, concentration, patience and supreme concern for each other—watchwords in Erich Fromm’s *The Art of Loving* (1956)—and intense collaboration. Facing each other

across their desks in a shared study—Eero called it the “core” of the house—they were in constant dialogue about their projects. As Aline wrote to Eero in 1953: “it’s wonderful that my ‘craft’ should fit so well with your ‘art’.” And indeed, her portraits of him in life and death established the contours of Saarinen’s reception for some forty years. While Aline has been recognized for her role in crafting Eero’s public image, the idea that she also may have contributed to his design work has never been considered. This is due, in part, to the thorny problem of attribution in architecture. If it is hard to credit a draftsman or a client for their ideas, it has been all but impossible to look outside of the office to the architect’s non-architect partner. This paper focuses on Aline’s involvement in how Eero Saarinen approached “form-giving” during the productive and challenging final decade of his career. Examining two key projects that bookend their years together—the MIT Chapel (1950-55) and TWA Terminal (1957-62)—this paper will uncover Aline Saarinen’s seminal contributions to Eero Saarinen’s merger of sculptural and architectural form and his investment of those forms with psychological depth.

Sabine Wieber, University of Glasgow
“Martha and Heinrich Vogler at the Worpswede Artist’s Colony”

German Jugendstil architects, artists and craftspeople tried to level age-old divisions between the fine arts and the applied arts for the purpose of uniting life and art. In this context, a rekindled interest in the domestic interior and the decorative recuperated traditionally feminised crafts such as tapestry weaving and embroidery into ‘domestic modernism’. Consequently, women emerged as stakeholders in creative collaborations across media. My proposed paper examines Martha and Heinrich Vogler’s professional and connubial relationship as an artist couple at the Worpswede artists’ colony to unveil some of the complex and problematic dynamics that often underpinned these constellations. Rather than championing an overlooked female artist, however, this case study explores how romantic creative partnerships created space for certain aspects of female creativity, but foreclosed others and ultimately exposed some of Jugendstil’s limitations that hastened its demise around 1910.

Neither Here nor There: In Between the Material and the Virtual!

Session Chairs:
Paula Gardner, OCAD University
Dew Harrison, University of Wolverhampton

Artists engage with critical theory to pursue key issues regarding the digital/analogue interface. Art practice informed by theory can reflect back, mediate, and interrogate digital/analogue tensions. Digital theory adds an expansive new repertoire to aesthetic theory, addressing temporal-spatial layering, the nature of the frame, performative and augmented practice, mapping and computing. Yet, some argue that such concepts are overdetermined as digital phenomenon. Art practitioners engage praxis-based methods in varied approaches to explore whether digital advancements constitute significant changes, for example, offering new access and intervention, unique hybrid possibilities, or whether analogue space has always offered these possibilities. This panel invites art practitioners engaging with praxis-infused methods to discuss their work querying the digital space, the aesthetic nature of the digital, the digital interface, and/or interactive or augmented possibilities with the digital. Panelists will employ images from their art practice to demonstrate the role of praxis-based approaches in their inquiries.

Simon Mercier-Nguyen, Université de Montréal
“Interfaces for the Spatialization of Electronic Music in Immersive Environments: a Process-Centered Design Approach”

Composer Natasha Barrett has said that spatialization equipment and technology have become readily available, but the users haven’t caught up. What if the issue lies in the design of the equipment? This paper describes my research regarding how electroacoustic composers conceptualize and create musical space, and how I used these concepts in the development of spatialization software. I present the approach of additive spatialization, a pattern-based method to quickly create complex spatial sound structures.

Sound placement in electronic music has long taken the form of signal routing. In this approach, spatialization tools tend to focus on technical control (managing speaker systems) rather than enabling musical expression (creating spatial narrative/meaning). My paper argues that a proper understanding of composers’ conceptual models and creative processes can lead to the design of tools that bridge the gap between how we experience physical space and how we create virtual space in immersive digital media.

Ila Nicole Sheren, Washington University
“Mapping the Virtual and the Material in Clement Valla’s Postcards from Google Earth”

Clement Valla’s Postcards From Google Earth provides the viewer with a disconcerting mashup of virtual and real, presented in the form of digital snapshots of Google’s popular satellite imagery. Valla seeks out the moments in the program in which the conversion from 2D to 3D imagery fails, the result of the algorithm working properly, not of any glitch in the system. The landscapes read as a surrealist’s fantasy—bridges and highway overpasses are rendered as limp or disconnected, dangling off a precipice. The Postcards find these moments at which our illusion of seamless connection between the virtual and the real is shattered, and the viewer is left to dig a way out of a (literal) uncanny valley. My paper will analyze how this artwork and others like it allow us to understand that the points of contact between the digital world and the material one are simultaneously real and illusory.

Matthew Ryan Smith, OCAD University and Western University
“Upload: The Impulse to Recreate Contemporary Artworks and their Circulation in the Digital Sphere”

Amateur artists and artist-professionals recreate and upload intermedial artworks by visual artists Bas Jan Ader, Lisa Steele, and Vito Acconci to proprietary social media such as YouTube and Vimeo. What does this impulse signify? On the one hand, our “culture of confession,” facilitates narcissistic social expressions that leach into the digital-cultural sphere. On the other hand, late capitalism threatens the fragile singularity of the individual. Consequently, the way that people understand others has changed, and thus the knowledge generated from the original artwork may no longer be enough—it must be embodied and re-produced to fully understand and value its meaning.

Drawing on the writings of Philip Lejeune, Chloe Taylor, and Nancy K. Miller, I argue that the impulse towards recreating and “sharing” artwork online characterizes a desire to better understand the self through the artist’s artwork, and produce intersubjective viewing encounters with others.

Ryan Whyte, OCAD University

“Back to the Future: Paper-Based and Digital Virtuality in the Paris Salon of 1765”

This paper probes the virtual reconstruction of the past. It presents a project, *The Digital Salon of 1765*, that uses video game software to reconstruct one of the first European exhibitions of contemporary art in a digital, immersive, interactive environment. Based on archival materials (drawings, printed images, printed texts) intended to virtually present the Paris Salon of 1765 to 18th-century audiences, this project historicizes the virtual by exploring the relation of 18th-century paper-based virtuality and its media ecology to 21st-century digital virtuality. Specifically, this paper addresses how the virtual may permit the recovery and imagination of multiple levels of historical experience, and probes how the limitations of the 21st-century virtual may reveal the epistemological limitations of the 18th-century virtual source documentation. This paper proposes a model of historical research in which the material, namely surviving historical documents, serves as the basis for a virtual, always incomplete projection of historical experience.

Searching for New Light: Late 19th and Early 20th Century North American Female Photographic Pioneers

Session Chair:

Katherine Hoffman, St. Anselm College

In 1897, the young photographer, Eva Watson-Schütze, wrote, “There will be a whole new era, and women will fly into photography.” Women such as Watson-Schütze, Anne Brigman, Gertrude Käsebier, Alice Boughton, Sarah Sears, Hannah Maynard, and Gladys Reeves contributed much to early photographic experiments. This session invites papers that explore the contributions that various North American female photographers made to the field of photography from the late 19th century up to the end of World War II. Papers may deal with individual photographers, exhibitions, and/or collections, considering issues such as: individual/ collective memories and histories; local, provincial, national, and international concepts of identity; the politics of gender and/or race; explorations of technical innovations, etc. As we travel through the second decade of a new millennium, it appears important to reassess the lives and work of significant female photographic pioneers, whose photographs may provide renewed light for future generations.

Emma Doubt, University of Sussex

“When the Train Came to Tahlequah”: Situating the Snapshot Photography of Jennie Ross Cobb

The paper considers the work of the Cherokee Nation’s first female photographer, Jennie Ross Cobb (1881-1959). More recently, Cobb’s photographs have been exhibited as an early example of an aboriginal perspective in a historical context where non-Native photographic portraiture of Native peoples was being rampantly produced for commercial purposes, fixing the parable of Native America’s “vanishing race” in the country’s cultural imagination. What does Cobb’s perspective reveal about the projection of Cherokee identity at the turn of the century, and how does it destabilize the representational tactics that have come to be associated with early images of Native peoples? The paper will consider a selection of photographs taken between 1896-1902, as well as their contemporary re-framing in the exhibitions *Native Nations* (Barbican, 1999), and *Our People, Our Land, Our Images* (C.N. Gorman Museum, 2006), to explore this important and pioneering female figure in Native American photographic history.

Lee Fearnside, Tiffin University, Ohio

“Plowing the Archive: Photographs of Women and Food Production”

Photographs of women farming or gardening reveal a persistent attitude about the gendered nature of food production. Photographs like Dorothea Lange’s “Migrant Mother” of 1936 became iconic not only because of the subject’s expression and the emotional intensity but because the composition tapped into archetypal images of Madonna and child. Women’s magazines during World War II encouraged families to plant Victory Gardens as part of a domestic war effort, or a form of patriotic agriculture. Fearnside examines other photographs of female farmers, farm workers and women engaged in food production, made by female and unknown photographers in archives including the National Archives and Record Administration, Oberlin College Archives, and Smith College Archives. Insights from this research will inform a video and new media project that connects contemporary female gardeners to these historical images and ideas about gender and food production.

Rachel Sailor, University of Wyoming

“Women, Regionalism and Photographic Pictorialism”

While women photographers like Anne Brigman, Gertrude Käsebier and a few others have always been associated with the early twentieth-century pictorialist movement, the true pinnacle of women’s involvement occurred in the 1920s and 30s. Like all amateurs armed with the new century’s Kodak and other technologies, women took to pictorialism and joined camera clubs *en masse*. The pictorialist movement in the 20s and 30s, however, has been (and still is) considered critically passé since the move to a straight aesthetic that was largely precipitated by Stieglitz in 1907. In this paper I argue that pictorialism’s declining status was largely related to the influx of women practitioners as part of the ascendancy of the “broad movement” more generally. I will further argue that the democratizing aspect of 20s and 30s pictorialism was also denigrated by the fine art elite in photography because of its implicit association with regionalism, a movement closely associated with women’s culture. Ultimately, women’s involvement with these styles and movements sheds light on pictorialism, but also the emergence and character of modernism in the first half of the twentieth century in North America.

Advertising Theory: Intersection between Practice and Scholarship

Session Chair:

Carl Jones, OCAD University

Advertising Theory: There is little communication between advertising scholars and practitioners, and the objective of this panel will be strengthening the mutual understanding between these fields. Starting from a focus on Canadian advertising, this panel will provide a forum in which to compare, contrast and evaluate advertising theories in ways that advance both the practice and study of advertising. A key point will be to theorize how advertising differs from other forms of communication. Possible conceptual frameworks could include—without being limited to—semiotics, communication models, tools & techniques, and theories of post-modernism.

Jaleen Grove, Independent

“Rex Woods and the “Pretty Girl” Type in Canadian Advertising, 1930-1950”

This presentation examines advertising “types”—carefully designed illustrations of persons that stimulated individual and group identity in the viewer, and that stood for specific values related to consumption—in Rex Woods’ “pretty girl” illustrations. Two advertising mascots (MacDonald Tobacco’s Lassie and Robin Hood Flour’s Rita Martin) and types on *Canadian Home Journal* covers are analyzed. I will discuss why and how Rex Woods appropriated an American look and strategy in order to serve and enhance Canadian identity in the Depression and war years. Woods’ pretty girls operated not just as the brand identity and salesgirls of the magazine and goods advertised in it, but also as nationalistic allegories for the public good; the former function enhanced the latter and vice versa. Fundamental to my argument is a technical discussion of Woods’ American illustration technique. More than just “style,” this type of illustration, which was poised between academic painting and photography, was a rhetorical tour-de-force for constructing an illusion of reality through the refinement of types. I show how the technical construction of Lassie’s and Rita Martin’s individualized portraits supported their social constructions as general types within the context of Woods’ regular magazine work. I conclude that while the use of types had a hegemonic and manipulative aspect, it also galvanized national cohesion and economic strength through one of Canada’s most difficult eras.

Adam Lauder, University of Toronto

“Bertram Brooker’s Practice-based Advertising Theory”

The multi-disciplinary production of artist, author and marketing theorist Bertram Brooker (1888-1955) constitutes a rare model of practice-based advertising theory in Canada. In hundreds of articles penned during the 1920s for trade papers including *Printers’ Ink* and *Marketing*, Brooker proposed innovative strategies for harnessing the sensory effects of media to engage consumers in ways that anticipate the synesthetic, participatory communications theories and media experiments of Harold Innis and Marshall McLuhan—whom he likely influenced indirectly. Brooker’s prescient media analyses were developed in dialogue with his parallel practice as a graphic designer and copywriter for clients including the retailer Eaton’s and The Globe newspaper. This presentation will situate Brooker’s today largely unknown multi-modal approach to theory in relation to previously unseen examples of his advertising work.

Ann Urban and Sandy Kedey, OCAD University
“Teaching at the speed of business”

The speed of digital growth and technological advancement has consumers barraged with 5,000+ promotional messages a day, up from 2,000 just 30 years ago, resulting in consumer fatigue and negative effects around the purchase pattern.

Business leaders are impacted too. 60%+ believe that consumers follow brands on social media because they want to be a part of a community, yet the reality, according to The IBM Institute for Business Value is that 70% engage in a community because they just want to get the best deal.

Our classrooms are also pressured—by shrinking dollars and inversely increased demands to cover more scope with less resources, in shorter timelines.

How can we address these changes and deliver currency and relevancy into the classroom? How can we best disseminate progressive thinking, from concept to execution—to students who themselves will be tasked with driving future change?

Two years ago, at OCAD University we introduced an alternate pathway to the traditional thesis-style Advertising stream, crafted to address these pedagogical concerns. Our objective was to deliver relevancy and authenticity between the University and a rapidly evolving industry that is and will always be, in a state of perpetual sociopolitical and technological change.

We created a new integrated learning model: compressing learning, interning, and professional practice, all under an academic roof. On-going feedback came not only from professors, but also from clients in the classroom, working professionals, student graduates, mentors and peers, resulting in deeper, richer feedback.

Were we successful? Student participants anonymously graded the course value and learning as 100% across all key measures. And clients agreed.

We are at a point where both industry and academia are simultaneously working along parallel paths to address change. What better time to use change as a catalyst to re-evaluate how we teach and inspire new techniques?

Transitional Craft: Reinvention and Mutation I

Session Chairs:

Ruth Chambers, University of Regina

Mireille Perron, Alberta College of Art & Design

This session takes its lead from Glenn Adamson's recent book *The Invention of Craft*, and its general assertion that Craft's recurring relevance to culture and society, through its confluence with design, industry, art, and new technologies, is integral to its history of ongoing reinvention and mutation. Examples of reinvention and mutation can include, but are not limited to papers exploring: networked craft, defined by Aaron Nelson as the convergence of craft, design and emerging technologies; craftivism described by Betsy Greer as the blending of craft and activism; craftwashing coined by Anthea Black and Nicole Burish to explain when craft aesthetics is used to market lifestyles in a way to obscure unethical production; alterplarity or alternative + disciplinarity, a term conceived by Paul Rodgers and Craig Bremmer to explain design as issue or project-based research; sloppy craft as defined, again by Glenn Adamson, as "the unkempt product of a post-disciplinary craft education"; reskilling as theorized by John Roberts as the integration of material and immaterial labour; or papers using a feminist methodology that redefine the importance of historical craft in the domestic and social sphere as demonstrated by the ongoing scholarship of Janice Helland, Sandra Alföldy and Jennifer Salahub, to mention just a few craft historians.

Following, but not restricting possible investigations to, these leads, we would like to offer Craft theory, discourse, and history as transitional, as a way to validate, transform, and better understand our participation in a material world. All historical, methodological and material approaches are welcome.

Michele Hardy, University of Calgary

"Embedded: Living Crafts in India"

As a student in the craft-heady '80's, I longed for a serious dialogue of craft that forged beyond the stymied art/craft debate and provided a means for critical evaluation. Fast forward several decades the discussion around craft theory has evolved, fostering further debate, and prompting numerous publications, conferences, and exhibitions. As inspiring as this is, much of this activity has been limited to examining craft and craft producers in the West where the context for understanding 'craft' is born of a unique relationship to art, industry, nationalism, nostalgia and leisure etc. The fact that others may have different understandings of craft rooted in other unique contexts is a point not often examined and even less frequently considered to have some bearing on Craft Theory. Drawing on ethnographic research in India, my paper will examine craft in postcolonial India examining some of the profound changes being effected on craft producers. These changes highlight the cultural 'embeddedness' of craft in India and its intimate connection with identity. My presentation offers a parallel perspective on craft in the hopes of broadening the current discussion and debate.

Carmela Laganse, McMaster University

"Revisionist Visual Culture Through Making"

In Glenn Adamson's 2011 lecture "A Long Goodbye to Craft", he states that the discussion of craft is a topic that he feels no longer requires his analysis. Adamson knowingly raised a paradoxical discussion that bandages and draws attention to the wound- the constructed and perceived division of art and craft. I take Adamson's cue by examining how, within the contemporary context of maker culture, the word craft is an action that facilitates contemporary learning, thought and practice with emphasis on it's revised

definition as an action already applied and open to possibility.

“Revisionist Visual Culture Through Making” is an analysis and piecing together of visual culture considered through a perspective informed by various integrated theories as well as popular, visual culture in relationship to maker culture. The selected images will contextualize each other to propose a history of maker culture integrated with social economics, and applied creative practice/work, thus challenging the assumption that material, process and/or conceptually based practices negate one another.

Iva Olah, University of Chicago
“Ornament, the Language of Craft”

A surge of interest in craft and the handmade has accompanied moments of cultural paradigms in the West, from the Renaissance to today’s internet age.

However, craft’s history of ongoing reinvention and mutation has not sufficiently taken into account its important reliance on ornament as a language that mediates the user’s encounter with new technologies in the built environment. My paper examines ornament’s history of ongoing reinvention and mutation as a tactic to communicate ideas of magic, superstition, and the feminine within crafted forms. In particular I will look at how ornament and decoration convey these ideas by mimicking language and pseudo script. By focusing on how viewers experience ornament, this paper helps explain the role of ornament and craft in embodying a tactical resistance to the encroaching supremacy of new technologies.

Julia Skelly, Independent
“Pleasure Craft: Reinventing Domestic Textiles”

This paper will consider the concepts of pleasure and decadence as analytical frameworks for contemporary feminist craft that pushes against gendered beliefs about women’s consumption. A number of contemporary feminist artists—such as Orly Cogan and Nava Lubelski, among others—have produced works that reference or represent women consuming food and/or addictive substances. Both Cogan and Lubelski have produced these kinds of works using textiles historically associated with domestic (or “feminine”) activities in the kitchen. These artists’ transformations of domestic textiles into “subversive stitches,” to quote Rozsika Parker, is, I will argue, an important instance of reinvention in the field of contemporary feminist art and craft. Further to this, works by Cogan and Lubelski are concerned with *pleasure*, a facet of many women’s lived experience that is in need of further consideration in the critical study of feminist visual and material culture more broadly.

Writing in the Visual Community II: Artists Write about Art

Session Chair:

Charles Reeve, OCAD University

Following on last year's session about artists' autobiographies, this panel continues the conversation about artists as writers by considering artists as art critics and art historians. Certainly, one of art history's tastiest chestnuts is that it began with *The Lives of the Most Excellent Painters, Sculptors and Architects* by Giorgio Vasari. But this sixteenth-century painter is hardly the only artist to have written about art: from Joshua Reynolds and William Hogarth in the eighteenth century, to Donald Judd, Martha Rosler and Jeff Wall in the late twentieth and early twenty-first centuries. And this tendency seems to have accelerated over the last 40 years.

Despite the predictability of the examples above, we are interested in artists both famous and obscure, and from the fullest expanse of subject positions. And, while we imagine that most proposals will focus on one artist-as-writer, we also would consider broader analyses of tendencies and trends.

Ananda Chakrabarty, OCAD University

“Fabienne Verdier et les passages en silence”

Après deux œuvres monumentales créées pour le Palazzo Torlonia à Rome en 2010, l'artiste française Fabienne Verdier a présenté en 2013 plusieurs œuvres émanant de ses réflexions sur l'art primitif flamand. Dans les deux cas, le travail de Verdier reste ancré dans ses notes minutieuses de carnets d'atelier ainsi que dans ses évocations d'autres artistes et de leurs œuvres. Si la verticalité de sa technique artistique par rapport au subjectile ainsi que sa syntaxe picturale s'enracinent clairement dans la peinture traditionnelle chinoise qu'elle avait étudiée en Chine pendant dix années, les techniques spectaculaires déployées pour l'exécution de ces œuvres émanent de sa traduction personnelle des œuvres occidentales modernes et contemporaines. S'appuyant sur une lecture approfondie des écritures de Verdier ainsi que sur l'approche analytique de Gérard Genette, cet article avance l'idée que l'écriture intertextuelle de Verdier constitue également le paratexte inconditionnel de ses œuvres.

Rachel Epp Buller, Bethel College

“Working for the People in Art and Writing: The Unknown Career of Alice Lex”

Throughout her career, German artist Alice Lex (aka Lex-Nerlinger) sought to be an artist for the people, working on behalf of those who could not help themselves. A committed Communist, Lex repeatedly singled out the female proletariat, using her visual art to campaign on behalf of the woman worker. This theme spans the length of her career, even though she moved from Constructivist photomontage in the 1920s to expressionist graphics in the 1930s-40s to social realist painting and drawing in the 1950s-60s. This paper will investigate the ways in which Lex advanced her idealistic goals not only through her art but also through her writing and criticism—about her own work and her colleagues' work, and about contemporary theater and film.

Julia Polyck-O'Neill, Brock University

“Surviving Canada/Mapping a Changing Nation: Roy Kiyooka’s Letters 1966-1975”

Roy Kiyooka’s (1929-1994) *Transcanada Letters* (2005), an epistolary text based on a diverse collection of his correspondences from 1966-1975, reveals a fascinating narrative portrayal of the Canadian artworld and countercultural movements of the period. Kiyooka describes, in his particular and highly-politicized informal diction, his encounters with the frustratingly rigid institutional frameworks that form the infrastructure of public arts funding, all the while intermingling with a recognizable arts community predominantly situated on the West Coast, inconspicuously sketching the (often racialized) reality of a working artist in Canada during the latter half of twentieth century for posterity. Tracing the details of his subjective narrative to external visual, textual, and cartographic sources in an attempt to flesh out some of his more obscure and abstract allusions, I advance Kiyooka’s letters as a form of spatio-temporal archive, negotiating and performing the politics and affect of a fraught period in Canada’s art history.

Things: Their Lives, Agency, and Meanings I

Session Chairs:

Ersy Contogouris, Université de Montréal

Marie-Ève Marchand, Université de Montréal

Recent theoretical approaches such as thing theory, new materialism, and visual/material culture studies have allowed us to enrich and sometimes revise our understanding of the meanings of objects by profoundly reshaping the ways in which we look and think about them. This panel seeks to delve into the agency of things and to inquire into the lives of objects in order to uncover how their making, history, consumption, use, movement, restoration, or change of locale can impact their meanings. Whether focusing on works of fine, decorative, or industrial art, we invite researchers to ask questions such as (but not limited to): how have our attitudes towards things changed over time? how do things give new meaning to their surroundings? how do things participate in matters of sociability? what relationships can we trace between things and the paintings or prints in which they are represented?

Margot Bernstein, Columbia University

“From the Inside Out: Eighteenth-Century Sedan Chairs”

In the eighteenth century, sedan chairs transported their elite occupants and protected them from exposure to inclement weather, dirt, and members of the lower classes. This paper considers how privately owned eighteenth-century French sedan chairs blurred boundaries between furniture and architecture, between interior and exterior design, between inside and outside use and, finally, between social classes. A close look at one c. 1700-1715 sedan chair, as well as at paintings, drawings, and prints depicting sedan chairs, reveals the agency of these vehicles. They not only played a significant role in the design transformations of their time, but also, I will argue, helped to gradually blur and relax their society’s hierarchy.

Kathryn Desplanque, Duke University

“Repeat Offenders: Reprinting Visual Satire across France’s Long Eighteenth Century”

This paper will examine several French eighteenth-century printed visual satires which

were reprinted from their original plates decades after their first print runs: *Assemblée de Brocanteurs*, published c. 1727 and republished by Caroline Naudet c. 1816; *Triomphe des Arts Modernes*, published in 1720 and republished in c. 1760 and 1791; and *Decret Pas-Tenté sur les Arts*, altered and re-pulled several times in 1797. All of these satires criticize institutional and economic change within Paris' contemporary art-world.

By reprinting these satires, publishers asked audiences to recall their earlier publication and reception contexts. They then “piggybacked” upon each object’s material history, weaving in new meaning in order to address contemporary debates. This paper will explore this peculiar publishing gesture which relied upon each object’s status as an agent—a participant in the debates with which they had engaged—whose earlier role could be evoked and employed to equip the object for its new role in contemporary debates.

Heather Dawkins, Simon Fraser University
“From Social Objects to Psychological Things”

Objects are intrinsically social: their functions, aesthetics, and very materiality arise from and contribute to a social and historical domain. But objects are also regularly enlisted in cognitive and psychological processes that are highly individual. The significance of this duality is reinforced by contemporary neuroscience, which emphasizes the modular characteristics of the human brain, its disjunctive, although near-simultaneous, orientations to collective sociality and to individual psychological experience. How does having an impromptu psychological life change the agency, meaning or existence of an object? How might historians of art and material culture—experts in the social history of objects—also grapple with the psychological functions of things? In addition to drawing from specific studies in psychology—for example by Virginia Axeline, Christopher Bollas, or Csikszentmihalyi and Halton—we must be willing to rethink the parameters of meaning, agency, and materiality, should we aim to move from social objects to psychological things.

Soft Power: Art, Exhibitions & Cultural Diplomacy

Session Chairs:

Lynda Jessup, Queen’s University

Elizabeth Diggon, Queen’s University

Description: Joseph Nye, Jr. coined the term “soft power” (1990) to define a third dimension of power held by states or international institutions, outside of the “hard power” of military and economic realms. Soft power employs attraction in the service of acquiescence and provides a lens through which to understand international cultural relations. This session invites papers that examine culture diplomacy as a form of soft power, exploring how artworks, exhibitions, patrons and institutions have been involved in facilitating international relations at the levels of the state and of civil society. Of particular interest are papers that explore how art, and the cultural sphere more broadly, serve as a malleable resource in the negotiation of hegemonic values and liberal narratives within and between geopolitical regions. Papers from diverse perspectives are sought, including the disciplines of art history, curatorial studies, cultural studies and cultural policy studies.

Kristy Holmes, Lakehead University

“Utopian Visions and Diplomatic Dreams: Exhibiting Canadian Art in Europe in the 1960s”

Billed as the largest and most significant exhibition of contemporary Canadian art brought to Europe, “Canada: art d’aujourd’hui,” opened at the Musée national d’art moderne in Paris in January 1968 before travelling on to Rome, Brussels, and Lausanne. Featuring the work of nineteen Canadian artists, it was organized by the National Gallery of Canada for the Cultural Affairs Division of the Department of External Affairs as part of their cultural exchange program. This paper will use “Art d’aujourd’hui” as a case study to explore the ways in which contemporary Canadian art during the late 1960s was envisioned and employed by the federal government as a way of negotiating, and ultimately silencing, threats to national unity stemming primarily from Quebecois separatism. I argue that “Art d’aujourd’hui,” in the guise of cultural diplomacy, provided an international stage on which the federal government not only attempted to quell separatist sentiments, but also promoted a conceptualization of Canada as a utopic, modern, liberal nation reflective of 1960s counter-cultural desires for equality.

**Jennifer McComas, Curator of Western Art after 1800,
Indiana University Art Museum**

“Exhibiting Contemporary Berlin Artists: Cultural Diplomacy between the United States and West Germany”

Little attention has been paid to the employment of art exhibitions within the post-World War II reconstruction of Germany. I offer the first analysis of the forgotten exhibition *Contemporary Berlin Artists*, which toured the United States in 1951 and 1952, serving both West German and American political and diplomatic interests. Financed by the U.S. Department of State and circulated by the American Federation of Arts, the exhibition featured contemporary German artists who benefitted from the cultural freedom supported by democratic West Germany—their work was suppressed by the Nazi and East German regimes. Yet the exhibition’s American curators pointedly marginalized imagery alluding to Nazi atrocities or the war’s devastation in favor of abstract painting. I argue that through such selectivity, *Contemporary Berlin Artists* disseminated a carefully crafted narrative for its American audience. The highly edited artistic presentation emphasized West Germany’s embrace of democracy and rejection of the Nazi past.

Asa McKercher, Queen’s University

“Power and Protest under Glass: The US Pavilion at Expo 67”

Under the guiding slogan of ‘Man and His World’, the Universal and International Exposition in Montréal projected an image of modernity and progress. Yet as one journalist noted, ‘The bustling mini-world of Expo 67—much like the real, live world and its man—is something short of a showcase of altruism and universal brotherhood.’ Indeed, anger toward both the Vietnam War and racial discrimination in the United States threatened to spill over into Expo, turning the US pavilion—a towering glass globe—into a site of protest against militarism and racialism. The United States government, through the US Information Agency, meanwhile sought to use Expo to counter negative world opinion, including in Canada, where growing nationalism was negatively effecting Canadian-American relations. Displays of American culture, science, and technology projected an image of benevolent US power while ignoring war and civil unrest. Drawing upon archival collections from the USIA and from Expo, and utilizing a wealth of media sources, in my paper I look at the US pavilion at Expo 67 as an effort in cultural diplomacy. In this light, I assess the goals for US participation, analyse the reaction to the displays, and conclude that the pavilion was a moderate success. Even

so, 'soft power' had its limits. The American image projected at Montréal was not without its detractors, with the vapid displays earning criticism not just from the left, but also from the right, as critics questioned this exhibition of postwar American liberalism in an age of fracture.

Sarah E.K Smith, Harvard University

“Soft Power and the 49th Parallel”

In this paper I address the use of contemporary art as a means of “soft power” for the Canadian state, taking as my case study the 49th Parallel Centre for Contemporary Canadian Art. This New York gallery presented works by living Canadian artists between 1981 and 1992, including prominent figures Michael Snow and Jana Sterbak. As a project of the Department of External Affairs of Canada, the gallery had a vested interest in promoting a certain view of Canada through the artwork it presented. Examining the structure and programming of 49th Parallel, I explore the use of this gallery as a means to exert the Canadian state’s presence in the United States, noting the correlation between this initiative and Canada’s larger interest in engaging its southern neighbor in free trade. Through this analysis, I trace the role of contemporary art in mediating economic and political ties across the 49th parallel.

Bojana Videkanic, University of Waterloo

“Non-aligned modernism: Yugoslavian modernist art and the politics of Cold War modernism”

This paper examines the history of Yugoslavian modernist art as it developed between socialist political influences and Western cultural hegemony. Its forms and aesthetic tendencies were affected by several crucial elements: a large number of younger artists who voiced their adherence to a modernist aesthetic; the increasingly powerful influence of the US cultural and political policies on Yugoslavia’s politics, economy, and culture; and finally, Yugoslavia’s own internal struggles to find an alternative socio-political and cultural identity to that proposed by the Soviet Union. Eventually, under the pressure of these forces, modernism became the officially sanctioned, state-funded form of art. While it developed in its own idiosyncratic way, it retained some of the crucial high modernist qualities that allowed Yugoslavia to carve out a space on the international art scene. The seemingly neutral, autonomous, individualistic character of high modernism appealed to the Yugoslav state because it embarked on incorporating liberal political ideas into its self-management political system.

A crucial moment in the development of non-aligned Yugoslavian modernism was the arrival of American modernist influences to Yugoslavian cultural scene in 1956 through MoMa’s exhibition of Abstract Expressionist works. While aesthetic inclinations of young Yugoslav artists were already moving towards modernism, it was Yugoslavia’s political establishment that gave the final blessing for Yugoslav cultural transformation towards post-war modernism. Yugoslavian modernism, however, retained specific qualities-most important of which was its emphasis on maintaining Yugoslavia’s political position of neutrality through non-alignment (a new international political association of countries that did not belong to either Block). My reading of Yugoslavian modernism is therefore one that considers aesthetic and formal shifts, as well as, diplomatic, political, and social influences that formed what I term non-aligned modernism. The so-called ‘soft power’ of art in this case played a key role in establishing an idiosyncratic art movement in a country that used its culture as a way to maintain Cold War neutrality and flexing its diplomatic and political muscles on the post-WWII international cultural scene.

**Almost, But Not Quite:
the incomplete artist’s project**

Session Chair:**Jennifer Law, Independent artist and writer**

How is it incomplete? Why is it unfinished? If the *vernissage* traditionally marked the occasion of an artwork's transition from private to public, from the activity of making to finished product, is there a way in which we could acknowledge the typically unheralded status of the unfinished? Considering the spectrum of artmaking ranging from the provisional status of 'in-progress' through to encompassing the decidedly abandoned and the outright failed, this panel will attempt to come to terms with the 'undone' not only in relation to what it isn't, but what it is. Intentionally long-term projects with no end in sight are also relevant to this discussion. Without romanticizing or negating unresolved artwork by simply declaring it a success, could we consider this phenomenon without undermining its very nature?

Barbara Balfour, York University**"It's Not All Over Until it's All Over"**

I have a considerable inventory of unfinished projects: some I was content to abandon, others I still contemplate pursuing. Hovering between the two groups is *All Over China*. Begun in one residency in Beijing and continued in a second, it involves research into regional Chinese cuisine and a series of visits to various restaurants. Provoked by a desire to work against totalizing notions of Chinese food, fascinated by the long history and continuing presence of restaurants attached to regional government headquarters based in Beijing, and aware that I would never be able to travel "all over China," I set out to eat at all twenty-seven restaurants representing the provinces and autonomous regions within mainland China. I have to admit that I didn't make my way to all, but would like to reflect on why this remains one of my favourite art projects, perhaps kept 'alive' through deferred completion.

Risa Horowitz, University of Regina**"29.42 years: a cosmically time-based ongoing project"**

In 2011 I began a long-term project, *Imaging Saturn*, which includes photographing the planet each year of its orbit around the sun: 29.42 years. *Imaging Saturn* is an incomplete project not only for its very duration (cosmically determined). The project involves learning how to visualize celestial motions using a range of media, all of which engage me in the ongoing and ever incomplete process of skills and concept development. Trying to understand the complex elements of an idea that came to me quite whimsically, I find myself on the cusp of incompetence on a regular basis. In this sense I relate to the feeling of being 'undone', as noted in the panel call. The project highlights my exploration of artists' processes and practices in contrast to the end-game of creating finished works for exhibition (process over product), and also explores the re-positioning of practice as method with the research-creation framework.

For documentation please see <http://imagingsaturn.wordpress.com/>

Annie Martin, University of Lethbridge**"Almost: Seeking a condition of incompleteness"**

In this presentation I propose to discuss a number of possible conditions for the incomplete artist's project (beyond arbitrary suspension), grounding the investigation in my experience as an artist making (sometimes) intentionally incomplete works, and guided by post-Cagean aesthetics and sources as diverse as Buddhist philosophy and considerations of improvisation and translation. Among conditions I will consider are those in which: a process as pursued does not determine an end point, except arbitrarily;

the work privileges presence, which is without a condition of finitude;
the work itself is not aware of the condition of completion (work as/seeking rupture);
the work's concept predicts its open ended existence—work as score;
the viewer completes the work, thus it can never be completed completely.

Through this discussion, I hope to shed light on ways in which the incomplete work or project can be situated as radically open and thus generative.

Crossing the Theory-Practice Divide

Session Chairs:

Chris Jones, Emily Carr University of Art + Design

As new genres of art continually emerge, each area of activity brings a new balance of attention within contemporary art production and discourse. Further, new genres introduce unique dynamics to what has historically been understood as the relationship between theory and practice. This panel will address the various ways in which the relationship between theory and practice has evolved in recent years, with attention to ongoing shifts such as post-studio approaches, socially engaged production, interdisciplinary cross pollination and emergent practices. Looking toward future models of practice can stimulate alternate possibilities for current pedagogical methodologies. In particular, this session expects to address the influence of practice-based research cultures on contemporary art production in relation to the theory-practice divide.

Annie Briard, Emily Carr University of Art + Design

“Wonder, in practice”

One of the tropes that can bridge the theory practice divide is wonderment, since it functions both as a philosophical consideration and as an art methodology. From Plato to Bachelard, celebrated thinkers have noted that wonderment is a critical element for learning and creativity. This paper will inquire into alternative pedagogical strategies in arts education that make use of wonderment as either a methodology or a theoretical concern, or both.

Several pedagogical strategies will be presented as case studies. I begin with my own art work, which underpins a pedagogical gesture, as a means to outline a working methodology for wonderment. This approach and the concept of wonder as a subject are in turn discussed with four other digital media practitioner/educators. Interviews reveal perspectives from Leila Sujir (Concordia University) working with stereoscopic video and interactive strategies to revisit history, place and the body, and Jim Bizzocchi (School of Interactive Art and Technology at Simon Fraser University) picking apart phenomenological experience by programming generative imaging. Discussions also focus on work by Fiona Bowie (Emily Carr University of Art + Design) reflecting on consciousness, community and ecology through video installation, and Paulo Majano (Kwantlen Polytechnic University), using augmented reality to explore how we interface with art and each other.

Marina Roy, University of British Columbia

“Writing as point of departure: Women’s communities in Mai-Thu Perret and Moira Davey”

This presentation will focus on how writing serves as a point of departure for artistic praxis. I will look at the fictions and autofictions of two women artists, who focus on real and imagined communities of women to construct a utopia of sorts. My investment

in the project stems from a similar tendency subtending my own practice. At the root of my inquiry is the question: How does writing effectively enter an art practice today? And how does a community of texts affectively translate into new visual forms? Mai-Thu Perret's *Land of Crystal* became the basis for a whole body of work throughout the 2000s; especially interesting is how the fictional women became the creative protagonists behind the actual artwork produced. Moira Davey's text *Wet and Dry* became the basis for her video work *Les Goddesses*. We see her actual body in the video reciting the written text, which cuts intermittently to photographs and domestic scenes within her apartment. Both artists reproduced their texts as artist books, signaling that the writing is integral to the art practice. As an extension of this line of thinking, Maria Gough writes that, "the artist's book is currently being rethought as a critical platform for the exhibition and dissemination of contemporary art." I am particularly interested in how an actual historical community of women's texts becomes the basis for the formation of fictional and autofictional women's communities within Davey and Perret's works. I will in turn integrate my own reflections and images as an artist within this lecture, so as to self-reflexively engage with the growing importance of narrative within artists' processes. Therefore I will be using my own voice, writing, and image juxtaposition style (combining my textual, artistic, and pedagogical approaches) as a presentation strategy. Ultimately this lecture/writing will serve as research and writing material for a chapter I am writing, "Question des femmes," for my book project *Queuejumping*.

Patryk Stasieczek, Emily Carr University of Art + Design
"Dancing in the Dark: Embodied Knowledge as a Material Research Practice"

In this paper I will address the ways in which my art practice moves back and forth across the theory practice divide. Working in a traditional darkroom setting I approach photography as a form of material research into the ontology of the image. Foundational to my approach is a dialogue of "becoming", which posits the photographic experience via the theoretical lens of articulating an edge. This method of constituting a limit in a practice of photographic becoming looks towards anticipated outcomes (or, futurity) of image compositions, often worked out through the darkroom act of calibration and embodied material knowledge. The route is in practice a phenomenological directive, while both the destination and the origin are of an ontological position. Through this photographic synthesis, I can speak to the investigative layering of limits towards embodied experiences, and reveal the ontological measures of photographs as representational objects of a phenomenological order.

Indigenist (new) materialism

Session Chairs:

Dylan Robinson, Queen's University

Elizabeth Kalbfleisch, Independent Scholar

Scholars of Indigenous art have observed with interest the recent “material turn” in art history. Non-representational theory’s engagement with the materiality of atmospheres and affects has similarly offered an alternative approach to “disenchanted” modern perspectives that treat the physical facts of materiality while avoiding the animacies and agency of objects. The recent attention paid to intangible materiality here supports the call by Indigenous and settler scholars alike for the transdisciplinary literacy that a rigorous study of Indigenous culture necessitates. Yet a return to the object also invites inquiry on the nature of Indigenous worldviews and systems of knowledge, assertions which may compete with rather than complement art historical initiatives. We invite papers which take up the material turn in Indigenous art history, especially those exploring Indigenous methodologies, ongoing negotiations of the subject/object divide, and the role of animism in mapping out an “Indigenous (new) materialism.”

David Garneau, University of Regina

“Strange “Evidence”: The Problem of Transcendence in Contemporary Indigenous Art”

This paper distinguishes between Aboriginal art (local cultural work) and Indigenous art (art constructed within International art discourses) in Canada and Australia, and discusses the problem of metaphysical projections on these objects by both Indigenous and non-Indigenous audiences, often in opposition to artist intention. Australian Indigenous artists such as Richard Bell and Vernon Ah Kee, cite the absence of signifiers of traditional spirituality in their work as a marker of their difference from their more colonized Aboriginal cousins. The division is less acute in Canada. Even so, Indigenous artists here either parody non-Indigenous constructions of Aboriginal spirituality or are cautious about evoking the metaphysical in secular settings. Through a case study of the collection, by the Saskatchewan Arts Board, of my painting, “Evidence,” based on an autopsy photograph of Neil Stonechild, I will demonstrate how mainstream institutions can collaborate with Indigenous knowledge keepers to build and deploy collections that accommodate both world-views.

Shana MacDonald, University of Waterloo

“Materializing Place in Contemporary Indigenous Site-Specific Projection Art”

This paper addresses the materiality of the projection screen in site-specific art. Engaging the work of Metis/Anishnawbe artist Julie Nagam, I discuss the important forms of intersubjective exchange encouraged by Nagam’s self-constructed projection screens. This intersubjective relationship foregrounds the materiality of the screen, emphasizing the way in which it functions as a means of place making within her site-specific work. I consider how in Nagam’s recent installation *singing our bones home* (2013), the projection screen becomes an intermediary between different worlds, contested histories, diffuse locations, and indigenous/settler cosmologies. The work projects uninhabited landscapes haunted by passing ghostly figures onto outer and inner walls of a wigwam that Nagam constructed from collected willow saplings and fabric. Viewers are invited to enter the wigwam and sit on a ground covering of cedar branches where they are surrounded by the landscapes of passing figures. Here, viewer’s bodily movements activate audio recordings of honor songs in Iroquois, Cree, Anishnabemowin, and French/Metis that sing the indigenous bodies displaced from occupied burial lands back

to a place of rest. This meeting of media, bodies and spatialized projection screens offer a performative mode of address that both hails and locates the viewer as an embodied witness to the erasure of Indigenous histories and bodies from the settler myths of Canada. I read Nagam's projection art alongside her writings on the canoe as creative research methodology in order to situate her work within the growing discussion on materialist practices in contemporary indigenous art.

Brian Martin, Deakin University

“Immaterial Land: Refiguring Art and Materialism Through an Indigenous Australian Ideology

Through an examination and critique of western notions of ideology, particularly those based on representationalist ways of thinking, my research proposes an alternative way of thinking about ideology and ontology in relation to art practices in order to reveal a materialist understanding of the real. My argument relates specifically to art and culture and demonstrates through theoretical argument and practice, how Indigenous art and culture allow us to conceive of an alternative understanding of ideology and materiality. I elaborate an alternative framework of ideology based on Indigenous culture which is grounded on the relationship between culture and Land and posit a materialist ontology that resolves the opposition between “real” and the “imaginary”, the subject and the object, as they are understood within a representationalist framework. My argument is underpinned by the crucial premise that an Indigenous ideology is grounded upon the notion of “Country” (Land) and its inextricable relation to culture.

The Rhetorical Body in Early Modern Art I: The Sixteenth and Seventeenth Centuries

Session Chair:

Steven Stowell, Concordia University

This panel addresses the status of the body in the visual arts in the Early Modern period, with particular attention to what may be called its rhetorical uses. The flowering of Renaissance culture has long been associated with a revived interest in rhetoric: in literature and philosophy, the movement away from Scholasticism by Humanist authors celebrated eloquence and the arts of persuasion. Interest in the affective power of rhetoric has likewise been partially credited for developments in the visual arts: in Leon Battista Alberti's *On Painting*, for example, the painter's process is modeled after the ancient orator's practice. The rhetorical function of the body in visual art was acknowledged during the Early Modern period, as artists understood the uniquely moving and persuasive effect of the human form: through the demonstration of gestures and passions; as moral or negative exemplars; to heighten the variety and sweetness of an image; to induce penitence and devotion, etc. Proposals exploring the status of the body in Early Modern art and its rhetorical functions, broadly conceived, are encouraged.

Chricinda Henry, McGill University

“Venetia Rfigurata: The Female Political Icon in a Time of War”

The well-known allegorical personification of Venice presents the state as a triumphant Virgin queen. However, during the War of the League of Cambrai a more ambivalent figure of Venice and her besieged mainland territories emerged in both painting and political discourse: that (to quote Stephen Campbell) of an “earthly female body... in a singularly undivine manifestation.” In paintings by Giovanni Cariani and Girolamo da Treviso this figure, which has been associated with Venus, muse, and nymph, lies exposed not in an Arcadian landscape like Giorgione's Dresden *Venus*, but in its symbolic inversion: a countryside raided by soldiers with a distant city under celestial siege. Paul Kaplan has recently pointed to Giorgione's overlooked imagery of rape, while in contemporary political discourse Venice is described as a defiled whore. This essay draws connections across a broad range of imagery and texts to reconstruct the complex and multivalent rhetorical valence of *Venetia Figurata*.

Karen Lloyd, Chapman University

“Rhetorical Bodies? Slaves, Nephews, and Bodily Decorum in Seicento Rome”

Among Bolognese artist Giovanni Luigi Valesio's (1583?-1640) many prints are two that include Turkish and Barbary Coast captives and slaves among a complex cast of allegories and fictional characters. Unlike their companions, the captives are signifiers of actual, if anonymous, bodies; they personify the enemies of the Catholic world in a conceptual space between the rhetorical and the real. These understudied prints feature the arms of Aldobrandini and Borghese cardinals respectively, and can be iconographically connected with key works honouring papal nephews, including the Villa Aldobrandini water theatre and Guercino's Ludovisi Aurora. The captives in Valesio's prints suggest that the iconographies of these monumental Roman works were linked to the broader Mediterranean world. Yet such ‘real’ figures are not present in them. What does their absence tell us about the limits of the rhetorical use of the body? My talk will re-consider the meanings of Valesio's prints, their links to monumental nepotistic imagery, and the question of political ambition and bodily decorum in Seicento Rome.

Denis Ribouillaut, Université de Montréal

“Vomiting nature: Karel van Mander on Pieter Bruegel the Elder”

This paper presents a new interpretation of a famous passage of Karel van Mander’s biography of Pieter Bruegel the Elder, underlying the tension, rarely discussed in the work of Bruegel, between vulgarity and obscenity on one hand, and the imitation of nature on the other. More specifically, it will be argued that Breughelian obscenity not only satirizes the Italian artistic and theoretical model, but also, and perhaps more subtly, disguises - like the ‘paradoxical encomium’ of classical literature - a particularly elaborate reflection on the imitation of nature. Here, in-digestion of nature by the grotesque body of the travelling draftsman becomes a positive metaphor for the digestio of ancient rhetoric, that is ‘an orderly placing of things’.

Itay Sapir, Université de Québec à Montréal

“Proleptic Bodies: Visions, Martyrdom and Rhetoric in Ribera”

In mystical visions occurring in moments of martyrdom, the martyr saint sees, as if present, his or her future glory: redemption from the submission to earthly torturers and imminent reunion with the Kingdom of Heaven. The rhetorical trope most relevant to these situations is prolepsis: the representation of something as existing before its actual time in the narration.

In Jusepe de Ribera’s depictions of martyrdom, such a rhetorically-motivated fusion of temporalities is used as a vehicle for the painter’s paradoxical view of the corporeal and the sensorial. In simultaneously showing us the suffering body and hints of its not-yet-present salvation, Ribera enhances painting’s address to senses other than its traditional interlocutor, sight— the viewer’s whole body becomes involved in the viewing process through the concrete physicality of the martyr. At the same time, the use of prolepsis re-spiritualizes the message, anticipating the elision of the body that will necessarily ensue.

Roundtable on Aboriginal Art History

Session Chair:

Heather Igloliorte, Concordia University

Co-Conveners:

Sherry Farrell Racette, University of Winnipeg

Ryan Rice, OCAD University

Open Invitation: Professors of Indigenous Art and Art History Consortium Meeting
Now more than ever, Indigenous art history is being introduced and incorporated into undergraduate and graduate Art History, Studio Arts and First Peoples programs and taught across many universities Canada-wide. Yet the professors who teach in this burgeoning field often find themselves working in isolation at their given institution. We invite UAAC members who teach in the area of Indigenous studio-based practices and art history to join us in this session to discuss the formation of a consortium of professors of Indigenous art history, so that we might work productively towards the development of a peer network that supports both faculty and students across Canada in the study of historical and contemporary Indigenous art.

Museopathy: Dealings in the Interaction of Exhibitions, Performance, and Collecting practices

Session Chair:

Andrea Terry, Lakehead University

Taryn Sirove, Carleton University

This session borrows its title from the 2001 multi-site exhibition in museums and historic sites throughout Kingston, Ontario, curated by DisplayCult (founded by Jennifer Fisher and Jim Drobnick) and organized by the Agnes Etherington Art Centre. Artists installed site-specific works and mounted performances to disrupt commonplace narratives and exhibitionary designs. Deploying contemporary art interventions, they raised questions around artefactual arrangements, historical representations, community engagement and civic rituals in the museum space.

This session invites papers that approach the museum as a site of interaction, between personal and collective identities, between contemporary art and history. We encourage papers that critically examine ways in which artists, curators and museums collapse the distance between the represented past and artistic present. Papers might also address how artists and curators interrogate exhibitionary designs in their practice, collecting practices, strategies and education or, more broadly, the cultural production of meaning in the museum.

Debra Antoncic, RiverBrink Art Museum

“RiverBrink’s War of 1812: Why Rain on the Parade?”

This paper focuses on my experience curating an exhibition devoted to the War of 1812-14 in a fine art museum located on the site of the Battle of Queenston Heights. In 2012, the Niagara region was designated as a Cultural Capital and site for commemoration of the Bicentennial. This infusion of federal money and attention produced both opportunities and challenges for local cultural institutions. The expectations and enthusiasms of an audience of re-enactors, amateur and professional historians, collectors, and tourists, were important considerations for planning the exhibition. One of my goals was to present a critical framework for the commemoration of war amid an atmosphere of celebration. The installation of artefacts and objects, along with the overall design, were key components of this approach. In this paper I present the strategies employed and an analysis of the successes and failures of the exhibition.

Anne Koval, Mount Allison University

“From *Museopathy* to *MUSE*: A Curator’s Musings”

“Museums are not simply repositories;
they are also sites for creative endeavor.”

—*Museopathy*, Jim Drobnick, Jennifer Fisher

The exhibition *MUSE* was an intervention of contemporary art at the Banff Park Museum in the spring of 2014. This exhibition featured the site-specific work of Janice Wright Cheney, D’Arcy Wilson, Amanda Dawn Christie and myself, also acting as curator. The Banff Park Museum, designated an historical site, circa 1914, with its taxidermic collection, served as muse for the artists. As problematic as this historical site remains, it nonetheless served as a space that shifted from being “a container of cultural artifacts to a cultural readymade” (Fisher) with the critical intervention of contemporary art. This paper will explore the challenges presented in curating *MUSE* and contextualize the spectacle of taxidermy that is ever-present in the museum space. In this post-colonial period artists are intrigued by these stuffed and classified objects, many opening up new

approaches to taxidermy that counter traditional ways of thinking or viewing. Within this discussion I will examine how the “museological affect” is crucial to interpreting how art and artifact operate as spectacle.

Erin Morton, University of New Brunswick

“Instituting the Region: Greg Curnoe, Walter Stansell, and the Canadian Museum of History Folk Art Collection”

In 1970, the London regionalist painter Greg Curnoe and Pierre Th  berge, the National Gallery of Canada’s Assistant Curator of Canadian Art, paid a visit to the self-taught woodcarver Walter Stansell of Straffordville, Ontario. Curnoe and Th  berge were under contract at the National Museum of Man (now the Canadian Museum of History) to investigate Stansell’s work for potential entry into a new collection of contemporary Canadian folk art there. This paper investigates this meeting as a starting point of interaction between Canada’s two largest federal museums of art and culture and the self-taught rural people that they have categorized as folk artists through the 20th century. In doing so, it seeks to understand why the Canadian Museum of History developed a large folk art collection, while the National Gallery did not, by analyzing the connection between conceptualizations of region in Canada and the instituting of folk art in major museums there.

Jessica Wyman, OCAD University

“Jay-Z and Tino Sehgal: Playing the Audience”

The much-discussed non-spectacle works of Tino Sehgal, whose performances may not be photographed or documented in any way, seek to generate an experience of intimacy; although they produce a condition that circumvents traditional systems of distribution, they rely on the affective situation of audience within a museum space. The six-hour 2013 performance by hip hop artist Jay-Z at Pace Gallery of his song Picasso Baby manifests the trappings and tropes of performance spectacle, marrying two forms of formerly outsider culture as a way of signalling privileged access and arrival. In considering these two artists, I explore the currency of performance spectacle, of participation in high art audience as culture, and whether the differences between the works and strategies of the two might serve to render them, ultimately, as very much the same.

The Arc of Photographic Knowledge I Les Savoirs Photographiques: De La Repr  sentation    L’exp  rience

Session Chair:

Martha Langford, Concordia University

With the emergence of photographic studies in the 1960s, a series of theoretical constructs was developed in which photography was aligned with the socio-political issues of cultural studies and taxed for its ideological underpinnings and manipulations. Current discourse, however, manifests a remarkable *change* of scholarly and popular opinion. The photograph is now analyzed through modes of conscious and unconscious reception for its creation of intense and meaningful intersubjective encounter, whether in journalism, artworks, or social media. The advent of digital technology has only strengthened this revitalised trust in the photograph, as photographic experience is intensified by the speed and uncontrollability of image transmission.

This panel seeks to address the history of this remarkable epistemological shift. We are particularly interested in the archive as source of photographic knowledge, and in interdisciplinary research that relies on photographic realism and veracity. Papers that light the path from skepticism to faith have been particularly welcomed.

À partir des années 1960, avec l'émergence du champ des études photographiques, les discours sur la photographie sont largement tributaires de la problématique socio-politique des *cultural studies*. La photographie apparaît alors comme un instrument de manipulation idéologique. Mais dans la conjoncture actuelle, il semblerait que les opinions à propos de la vérité photographique auraient changé, autant dans les milieux savants que populaires. En effet, la photographie journalistique et artistique et les images issues des médias sociaux sont désormais analysées en fonction de leurs modes de réception conscients et inconscients. On s'intéresse surtout à la capacité de l'image à susciter des rencontres intersubjectives aussi intenses que significatives. L'essor des technologies numériques ne fait que soutenir ce nouvel engouement pour la photographie, alors que l'expérience photographique est plus intensive que jamais en raison de la vitesse et du caractère incontrôlable des modes de transmission de l'image.

Nous souhaitons interroger l'histoire des discours photographiques dans laquelle s'opère cette transformation épistémologique. Comment ce nouveau rapport à l'archive photographique permet-il de produire des nouveaux savoirs ? Nous nous intéressons particulièrement aux discours interdisciplinaires dans lesquels la question de l'authenticité refait surface de même que celle de la vérité photographique. Nous avons invité les chercheurs à proposer des réflexions permettant de mieux comprendre ce passage du scepticisme à la croyance.

Joy James, Western University
“Distance, Intimacy, and Photographic Knowing”

This paper focuses on an archive of images generated by Vancouver's Missing Women Taskforce and the media coverage of the Robert William Pickton criminal prosecution (2001-2007). Authorities tried repeatedly to frame the investigation in an abstract language of forensics as a way of sanitizing and distancing the disturbing details of the case. Over the long months of the investigation, however, a powerful articulation of what was at stake in specific photographic practices employed by the criminal system and the media, was instigated by family and friends of the women, and sustained in public discussion. The striking clarity of these discussions provides an opportunity to track the shift away from a primary belief in the tenets of representation, to a focus on the affective capacities of the photographic object and eventfulness of the photographic encounter, as received and understood across various constituencies.

Vincent Lavoie, Université du Québec à Montréal
“La vérité invisible des images : photojournalisme et inforensique”

Honnêteté, responsabilité, exactitude et vérité, tels sont les maîtres-mots de la rectitude photojournalistique qui s'installe progressivement au cours des années 1990 alors que la croyance dans la valeur probatoire des images de presse est ébranlée suite à la divulgation de cas de mésusages informatiques. Une moralisation de la pratique s'impose alors à la faveur de la création de codes de déontologie. Plus d'une vingtaine d'années après cette réponse juridique aux usages délictueux de l'informatique, on assiste actuellement à un renforcement des mesures de contrôle de l'authenticité des images. La *computer forensics*, cette science dédiée à la recherche de preuves invisibles enfouies dans les composants et fichiers informatiques, est désormais la garante absolue des valeurs canoniques du photojournalisme d'actualité. En cas de doutes sur l'authenticité d'une image, des experts en forensique informatique, aussi appelée aussi appelée inforensique, procèdent à l'autopsie des fichiers RAW, ces fichiers bruts

porteurs des données d'origine d'une captation photographique, l'équivalent d'un négatif numérique. Des controverses éclatent déclenchant alors des guerres d'expertise, comme ce fut récemment le cas au sujet de l'image de Paul Hansen, lauréate du World Press Photo of the Year en 2013. En prenant cette affaire pour exemple, cette communication entend interroger cette montée en puissance des techno-sciences dans le processus de reconnaissance et validation de l'authenticité des images de presse et exposer les fondements juridiques et épistémiques de ce « nouveau » régime de vérité.

Erin Silver, University of Guelph
“Curatorial Fictions and the Staged Photograph”

This paper considers the multi-instrumentalization of the staged photograph, as well as the fictive photographic archive, as mediated by critical and curatorial contexts, where a fundamental, irreconcilable, and, at times, paradoxical distrust in the staged image opens up the floor to new manipulations and the construction, at times, of oppositional or contradictory meaning. Questions of authorship and authorial intention aside (or perhaps more central—with more light shone, here, on the curatorial gesture—than ever before), I introduce examples of staged photographs and fictive archives—constructed, in many cases, to respond to gaps in representation—in relation to curatorial tendencies, in the present moment, and influenced by contemporary photographic theory, to deploy the suspect nature of the staged photograph towards the construction of new fictions that are subsequently passed off as “more true” than the photographs that fueled the original inquiry. When the staged photograph is placed into the imaginative and instrumentalizing space of the exhibition and/or is subsequently re-instrumentalized in art criticism and art historical scholarship, what do these new fictions reveal about the image and our investments in its undoing?

Magali Uhl, Université du Québec à Montréal
“La mise en récit artistique d’archives photographiques familiales : vrai, faux, fictive”

On voit depuis quelques années une réappropriation, par les artistes, de leurs archives photographiques personnelles lesquelles servent de trame à des œuvres où se mêlent subtilement la fiction et les faits. L'installation *Vies possibles et imaginaires* (2012) de Yasmine Eid-Sabbagh et Rozenn Quéré, qui présente la trajectoire de quatre sœurs palestino-libanaises au cœur du 20^{ème} siècle, servira ici de cas d'étude. Cette œuvre croise habilement récits biographiques et épisodes fantasmés, documentaire et fiction d'évènements, invention de soi et narration de l'intime en mobilisant toute une série de procédés : construction d'archives fictives, reconstitution de scènes, superposition d'images et de récits, collage, montage anachronique. Elle illustre bien la position délicate de l'historien comme de l'artiste qui cherche à établir une vérité située dans « cet entrelacement du vrai, du faux et du fictif qui forme la trame de notre présence au monde » (Ginzburg, 2010, 17). Ainsi, par-delà, l'authenticité de la représentation, n'est-ce pas plutôt les « effets de présence » des images (Gumbrecht, 2004), leur capacité à restituer une expérience, retracer un vécu, raviver un souvenir, qui est en jeu à travers cette utilisation de l'archive photographique familiale ?

The National Question: Historiography and Critique from the Global Margins

Session Chair:

Karen Benezra, Columbia University

Our panel proposes examining the relevance of “the national question”—intensely debated for more than a century on the left but displaced by the turn away from class analysis in recent decades—for the historiography and critique of art from the global periphery. Far from advocating a return to the study of national canons, much less the necessity of the nation-state as a political form, our panel will examine the ways in which the national traverses the persistence and transmutation of the state and its cultural institutions. Given the resurgence of both reactionary corporatist and progressive populist ideologies in response to neoliberal policy, we are interested in interrogating the questions and critical approaches that might allow us to place the study of contemporary art’s supranational commercial and institutional circuits, dominant in the U.S. academy, in tension with the political-economic and ideological structures that persist at the level of the nation-state. There where the internationalization of both financial markets and political movements of resistance have tended to dictate the commercial and critical interests of the mainstream contemporary art world, our discussion will examine the function and transformation of national ideologies and state institutions and the methodological questions they raise. How might a critical return to the national question help us to reframe inherited narratives about regional domination, political radicalization and the transition to neoliberal capitalism in the recuperation of hitherto marginalized art histories from the post-socialist and post-colonial world?

Alexander Alberro, Barnard College

“Contemporary Art Between the Regional and the Transnational”

My paper begins with three fundamental questions. Is it possible to reestablish the lost link between contemporary art and a consistent art historical narrative? Second, can contemporary art be seen in structural terms—that is, is it organized around a structure? And third, are there theoretical and practical tools that could help us to comprehend both the governing principle of regional traditions, and the alleged globalization of the contemporary art world? To date, the answers given to such crucial questions have established only a limited connection between a regional or national art space on the one hand and a transnational art space on the other.

In order to move beyond this division between regional and transnational art in the contemporary context, I will propose that contemporary art exists in a mediating space between these two poles: a parallel territory, relatively autonomous from the political domain, and dedicated as a result to questions, debates, inventions of a specifically artistic nature. Here struggles of all sorts are refracted, diluted, deformed or transformed according to an artistic logic, and in artistic forms. My hope is that working from this hypothesis, while trying to envisage all its theoretical and practical consequences, an understanding of contemporary art that is both regional and transnational can be developed: in other words, a concept that could give a unified account of, say, the development of contemporary art forms, or the aesthetics of the contemporary artworks, and their connection to the political, economic and social world.

Paloma Checa-Gimsero, University of California

“Bienal de La Habana, 1994. Reading its Curatorial Team as Researchers Tracing State Ideology”

This paper looks into the Bienal de La Habana as an essential ingredient in the reformation of Cuba’s positionality in international politics in the mid-eighties. Addressing the exhibition as a discursive element in the service of Castro’s régime, it analyzes the role of its curatorial team in helping consolidate state ideology. National revolutionary identity benefitted then from alloying socialist and thirdworldist rhetorics in a time of global political transformation. In this frame, the curatorial team of the Bienal, defined as ‘researchers’ by Castro, traced the extent of Cuba’s diplomatic network presenting to global and local art audiences its own map of peripheral art practices. Bringing into consideration Gramsci’s elaborations on hegemony and his notion of the organic intellectual, as well as Ferguson’s work on the relation between exhibition rhetorics and institutional ideologies, this paper suggests that the way instrumental reason operates in the figure of the Bienal’s curators is directly related to the official identity construction put forward by the Cuban state.

Pedro Erber, Cornell University

“Concrete Art in Postwar Brazil: Allegories of Development”

Any attempt to narrate a global or transnational history of contemporary art must inevitably come to terms with the persistent presence of the nation state in diverse aspects of artistic practice and discourse. My presentation explores the relationship between Concrete art and the developmentalist project in 1950s Brazil as a starting point to discuss the role of national ideologies in twentieth century art. Rather than reinscribing the universal claims and aspirations of artists and critics into the confines of a national context, the point is to rethink the role of the nation state as a discursive realm in informing the practices of Brazilian Concrete art and in shaping subsequent narratives of Brazilian Concretism both domestically and abroad.

Ceren Özpınar, Istanbul Technical University

“Identity and Contemporaneity in the Contemporary Turkish Art History Writing”

A certain body of artists, comprised mainly of Kurdish ones, emerged in the late 1990s in Turkey, whose political and controversial works were deeply criticizing the ideas and actions of the nation-state per se. These works have showed the need for a new set of writing in the contemporary Turkish art history. The art historians and art writers hence started to be more aware of the question of ethnical identity in their work. However in the history of modern and contemporary Turkish art have been many other active artists who had different ethnical identities, such as Armenian, and whose ethnicity was somehow left out in the art history writing. A closer look at the era reveals the traces of the then political conjuncture, which includes Turkey’s negotiation process with the EU, the follow-up liberal environment for the Kurdish people and the gradual dissolution of the Turkish nation-state ideas in the eyes of the general public. This paper analyses the selected texts from the last two decades of contemporary Turkish art historiography, which drawing on the question of ethnical identity and its own unique contemporaneity tries to make a stand in the global art world.

Steven Marsh, University of Illinois at Chicago

“The Militant Films of Ramiro Ledo Cordeiro: Genealogy, Legacy, Archive”

The cinema of Ramiro Ledo Cordeiro engages directly with its filmic and literary antecedents. Undergirded by the 1970s work of Pere Portabella, that of Carl Dreyer from the 1930s, the novels of Peter Weiss, and the highly political pieces of Carlos Velo

prior to the Spanish Civil War, Ledo's films offer up a complex cartography that maps regional, national and transnational formations while posing a series of questions regarding traditional historiography, one that often sits awkwardly with the genealogies of cinematic heritage. Drawing, in the first place, upon the recent work of Laura Mulvey and Christian Keathley, this paper will argue that Ledo's cinephilia and his use of the filmic citation marks a new development in the history of militant cinema in which the resources of the latest filmmaking technology provide a new kind of archival support, a digital legacy that lends itself to an interrogation of the concepts of origin, identity and political commitment. The paper will go on to propose a notion of filmic performativity as political action in which contrasting concepts of allegory are debated. Instead of the kind of correlation or correspondence that Fredric Jameson has long sought to establish regarding allegory under the rubric of the national, Ledo Cordeiro's archival work—in ways that might be termed spectral—posits *allos*, the Other discourse that Walter Benjamin wrote of in *The Origin of German Tragic Drama* and which was later taken up by Paul de Man as the performative promise of the future to come.

Performing Austerity: Artists, Work, and Economic Speculation

Session Chairs:

Nicole Burisch, Museum of Fine Arts-Houston

Anthea Black, OCAD University

The relationship between arts economies and austerity is a tumultuous one. We need only recall Stephen Harper's sneering 2008 categorization of artists as rich complainers as evidence of the persistent myths that are used to devalue artistic work as "non-essential" during times of economic crisis. And yet, while the global commercial art market continues to experience steady growth and record-breaking auction sales, this profit-oriented circuit is neither possible nor desirable for many artists. Given the rich history of art works that engage with economic exchange—from artists' storefronts and corporations to drop-out culture and performative actions of refusal—this panel will consider the ways in which artists negotiate and respond to the simultaneous devaluation of artistic work, and increasing pressures on artists, cultural workers, and funding agencies to behave as financial speculators. In a climate of austerity budgets and precarious labour, we ask: how do artists, cultural workers, and institutions adapt and situate themselves? What kinds of identities—within cultural work and more broadly—are produced by capitalist accelerationism? We welcome papers from artists, historians, scholars, and cultural workers addressing arts economies and austerity measures in Canada and beyond.

Michael Maranda, York University

"Investing in Failure: the curious relationship between higher education and sales of artworks"

Using data collected as part of the Art Gallery of York University's Waging Culture survey of Canada-resident visual artists, this paper will look at income inequality between visual artists, with particular emphasis on the correlation between income and education.

The data appears to suggest that the two models most often used to describe visual artists economic motivations, the winner-takes-all model and the work-preference model, are indeed at play. The Canadian context, with a relatively robust direct grant system, allows us to artificially separate these two models by analyzing sales income (which carries the markers of a winner-take-all model) separately from grant income (which represents the work-preference model). The analysis affords some seemingly

obvious results as well as some seemingly inexplicable ones. The analysis shows that income from the sales economy is negatively correlated to education (the higher the sales, the less likely that the artist went to grad school) and at the same time is biased against female artists. Income from the grant economy, however, is positively correlated to education (higher grants = higher education) with no bias for sex. That said, the grant economy is not as lucrative as the sales economy, so the end result is that practice-wise, higher education leads to lower net income from a studio practice, an opportunity cost offset by earnings from higher-paying art-related day-jobs.

Kirsty Robertson, Western University
“The Austerity Museum”

Museums are often described as having a complicated relationship with capitalism, both benefitting from corporate sponsorship and privately-funded starchitect renewals, while also suffering the consequences of austerity programs in terms of slashed funding, the occasional closure, downsizing, and firings. Such concerns are essential to the critical study of museums. But do they apply beyond major institutions and big cities? In this presentation, I widen the frame to look at how small, micro-, and remote museums/collections cope with, overcome or engage with austerity. Looking at examples that include Richardson’s Trading Company (a pawn shop in Gallup, New Mexico), the Gopher Hole taxidermy Museum in Torrington, Alberta, and a condemned house in Buffalo, hollowed out and rebuilt as a cabinet of curiosity by artist Dennis Maher, this paper asks what the odd collections at the margins might tell us about the center, and particularly about the role of the museum in a time of austerity.

Shannon Stratton
“Off the Grid Education, Autodidacts and Collectivity:
Do we need institutional MFAs?”

This paper expands upon the premise of the DIY MFA, or how to organize collectively to access the education one wants and needs as an artist.

Addressing the decreasing wages and benefits for teaching artists in the wake of top-heavy school administration and over-dependence on adjunct or part-time teachers alongside the astronomical cost of education, particularly at art schools in the United States, I am presenting possible alternatives to learning, teaching, value, community and leadership.

With “blue-chip” visual and liberal art schools in the US being increasingly accessible to only the economically advantaged, and the outcome being that only graduates with little to no debt are able to survive as artists under a work model that demands ever greater flexibility as well uncertainty, this proposal is one that asks: what does higher education in the arts actually provide? And how can artists (and teaching artists) organize themselves differently in order to manage their survival, build community, and re-think the economics of the art world on their own terms.

Making Reality Visible: Redefining the Art and Reality Relation in the Twenty-First Century

La réalité par l'image: redéfinir les rapports entre art et réalité au 21e siècle

Session Chairs:

Maryse Ouellet, McGill University

Christine Ross, McGill University

Si la théorie critique nous a appris à considérer comme suspecte l'idée de « réalité », les philosophes Jacques Rancière et Bruno Latour, ainsi que les théoriciens du nouveau matérialisme proposent aujourd'hui de redéfinir celle-ci. En mettant de l'avant l'entrecroisement entre le visible et l'invisible, l'humain et le non-humain ou la matérialité et l'immatérialité, ils situent la réalité du côté des processus consistant à rendre visible, à médier ou à objectifier. Ces processus sont également mis en pratique par l'œuvre d'art. Cette séance propose de réfléchir sur la manière dont ces nouvelles approches de la réalité contribuent à renouveler notre compréhension de l'art actuel. Nous invitons les réflexions concernant les enjeux suivants : Par quelles stratégies l'art d'aujourd'hui compose ou mobilise-t-il la réalité? Si l'on accepte l'idée de Rancière selon laquelle « il n'y a pas de réel en soi, mais des configurations de ce qui est donné comme notre réel » (2008 : 84), quelles potentialités s'offrent désormais à l'art critique?

Tawny Andersen, McGill University

“(Re)imagining “Reality”: Towards a New Materialist, Performative Aesthetics”

In 1955, the British philosopher of language J.L. Austin introduced his notion of the “performative utterance” to characterize a mode of locution that does not merely describe, but actually produces, reality. Such utterances were said to enact or perform the event that they designate and, in Austin's terms, could be used to “crack the rib of Reality”. Following Jacques Derrida's deconstructionist intervention into Austinian speech act theory in the 1970s, the concept of performativity would be popularized in the 1990s through Judith Butler's constructivist account of gender, which drew a parallel between the mechanisms at work in our linguistic and corporeal performances. Most recently, performativity has become a popular concept in the fields of art history and performance studies in the theorization of performance art. Due to this interdisciplinary intellectual history, performativity may be said to exist at the crossroads of discursivity and materiality. This paper questions how in light of new materialist thought, we might revisit theories of performativity in order to examine material culture. It takes as its object the works of several contemporary artists whose aesthetic strategies disrupt the logic of representation and destabilize our relationship to the real. In so doing, it asks: might performativity's reality-producing capacity and new materialism's emphasis on the processual nature of the production of reality provide a conceptual link between the world-creating powers of language and art?

Esther Choi, Princeton University

“From Shirts To Shelter: Frederick Kiesler's Correalism and Biotechnique”

In 1938, the Austrian-American architect and artist, Frederick Kiesler, delivered a paper entitled “On Correalism and Biotechnique” at MIT. Reflecting his interest in biological engineering, Kiesler's paper proposed how technology and its products could function to support life in a manner that was an extension of natural processes. Coined by Kiesler as a “co-reality”, his syncretic framework positioned the natural and technological as undifferentiated and co-extensive constructs that were equally subject to the laws and

concepts of biological life. Objects were “technological bodies”: living organisms whose animate status possessed latent and emergent forms of “nuclear multiple force.” As a radical re-envisioning of the typical nature-culture divide that has dominated Western notions of technological development, Kiesler’s scheme was in alignment with the more recent Latourian critique of the false bifurcation between nature and culture. Yet despite its seeming novelty, his theory culled from an existing tradition of biologism that had already pervaded other fields since the nineteenth century. Referencing Kiesler’s affiliation with the Surrealists, along with his interest in evolutionary biology, this paper studies Kiesler’s “correal” texts, drawings and sculptures to address the biopolitical concerns that arise when the boundaries between the immaterial and material, the psychic and the technological, and the human and the machine are erased.

Fanny Curtat, Université du Québec à Montréal
“L’occulte à l’œuvre chez Laurent Grasso : fissurer le réel”

Se tourner vers l’ésotérisme relève, de nos jours, d’un choix délibéré qui requiert de faire abstraction de la majeure partie des paradigmes scientifiques et philosophiques. Ce choix, dans un contexte occidental de laïcisation sociale et de déclin de la religion institutionnalisée, témoigne d’un « besoin de croire » (De Certeau 1987 : 99) confrontant vérité conquise et vérité révélée (Kahn 2012 : 61) et touchant ainsi aux fondations même du réel. Une présence occulte, ici entendue comme un ensemble de techniques relevant de l’aspect pratique de l’ésotérisme, se donne à voir dans le monde de l’art par une appropriation/utilisation de procédés comme l’astrologie, l’alchimie, l’hypnose ou les rites divinatoires en tous genres. Toutefois, plusieurs artistes actuels nous placent dans le doute par rapport à l’utilisation de ces techniques et la croyance qui les sous-tend : y croient-ils ou non? Que devient le croire lorsqu’il côtoie le doute ? Et que devient le réel lorsqu’il côtoie la croyance ? C’est à ces questions que s’attèlera cette communication. En prenant appui sur l’œuvre de Laurent Grasso, il s’agira de voir comment cette reconsidération de la croyance par le doute participe à un décroisement du réel, c’est-à-dire une ouverture de ce dernier à la part d’occulte que l’on voit surgir dans l’art actuel.

Practice-based research: Making Meaning/ Exploring Research-Praxis in the Academy

Session Chairs:

Scott Marsden, Executive Director, Haida Gwaii Museum at Qay’Ilngaay

Co-Convenors:

Barbara Meneley, University of Regina & First Nations University of Canada, PhD Candidate Queen’s University;

Erica L. Grimm PhD, Trinity Western University;

Jaclyn Meloche, PhD Candidate Concordia University and

Didier Morelli PhD candidate Northwestern University, Evanston.

The processes of practice-based research incorporate visual, perceptual, physical, haptic, liminal and scholarly ways of knowing. How do artists negotiate their creative forms of critical inquiry within academic contexts and how are these practices seen within the academy? How do academic programs/institutions facilitate creative research practices and other forms of inquiry—that are situated and theorized through making? How do researchers participate productively across disciplines?

Joining this session are scholars who are exploring issues of research, knowledge construction and dialogue.

Jaelyn Meloche draws from her studio practice and considers the ways in which making and writing become entangled acts that produce knowledge. “Practicing Research-creation: What? How? Why?” is as much a historical account of research-creation as it is a *raison d’être* for the ways in which she practices making and doing performance. Told from the perspective of an artist engaged with academic models of thinking, and writing, she draws from her studio practice to ground her argument that making art translates into methods of making meaning and disseminating knowledge, in the studio, in the classroom, and in the urban landscape. Reminded of John Chandler and Lucy Lippard’s early claim that “[s]ometime in the near future it may be necessary for the writer to be an artist as well as for the artist to be a writer,” She believes that now, more than ever, it is necessary to recognize that makers are thinkers, and vice versa. In response to her own curiosity about the shifting role[s] of the artist in academia, she unveils the historiography of research-creation and asks the question; can an artist be a maker and a scholar?

Erica Grimm invites session participants to consider the multiple ways in which meaning is made in artist studios and asks whether those embodied, non-linear, messy, inter/multidisciplinary, tangled processes and objects that arise in studios can be named as research?

She suggests that art enacts, constructs and complicates meaning by virtue of it being an active practice, experientially rooted in its inescapably materially embodied condition, situated within socio- historic, critical/cultural/theoretic contexts. Inquiry based art-making practices exist in the interstices between lived experience and this situatedness, and are the means through which artist and viewer alike come to insight. She likens art-making to an active apophatic epistemology (coming to knowing through trusting unknowing), a form of understanding that integrates visual, sensory perceptual, haptic, liminal and scholarly ways of knowing. She asks what if we conceive of aesthetics and knowledge as verbs? As active practices?

Didier Morelli examines an arts education practice that blurs the traditional theory-practice divide through practice-based creation models of teaching and learning. He asks can we begin to believe in new pedagogies of meeting space? Can we develop tools within the classroom for future generations to critically engage with process and making? Moelli used arts pedagogy, spatial explorations and physical interventions in public spaces during a six-month workshop with high-school students at Britannia Secondary School in Vancouver in winter 2014. This project served as a launching point to discuss direct action within space (walking, talking, writing, and standing) as necessary tools for the creation of a culture of shared experience and critical dialogue. He argues for a critical pedagogy of space that encourages spatial and theoretical encounters as a means of situating bodies and minds in states of political, social, and cultural insurgency. He wonders whether the use of creative-research as a pedagogical tool can make learning in the classroom more dynamic and engaged with everyday socio-political realities of a given environment?

Barbara Meneley also questions the assumption that creative and scholarly research are separate or distinct, suggesting that all disciplines operate visually, physically and haptically. She proposes that one of the roles of artist researchers is to develop inquiries that acknowledge and reflect these ongoing and wide ranging processes. As researchers, artists have opportunities to name all the ways learning happens, and both model and advance the potential in research that reflects balanced ways of knowing. Through an embodied experiential weaving Barbara names the potential for connection, expanding and embodying the ways connections can develop in the conference context. She asks how the embodiment of these ideas might harmonize with or challenge ideas about how

we operate within disciplines? What opportunities might embodied processes present for interdisciplinary collaboration?

The objective of this session is to weave a dialogical space between session facilitators, presenters and the participatory audience members. Through presentation, performance and discussion between creative researchers, scholars and practicing artists we propose to explore some of the challenges, solutions and provocations posed by research creation practices in the academy.

The Multiple Media of Nineteenth-Century Art I

Session Chairs:

Alison Syme, University of Toronto

Jordan Bear, University of Toronto

One of the most compelling directions in the recent study of nineteenth-century art has been the exploration of how varied visual media interacted with one another in a surprising range of conceptual and technical registers. Changes in the quality and the scale of reproductive technology initiated new relationships between such established binaries as original and copy, mass imagery and ‘fine’ art, and artist and technician. This session invites papers that investigate how reproductive media were employed to create, record, and organize knowledge about artistic objects throughout the century. Among the questions that submissions might explore are: What role did these technologies play in the fashioning of an art historical canon? How did artists make use of reproductive technology to impact the reception of their works by a mass audience? In what ways did the translation of one medium into another underline or challenge the specificity of each medium?

Katie Addleman-Frankel, University of Toronto

“Imag(in)ing the Civil War: Engravings “From Photographs” in the American Press, 1861—1865”

On January 5, 1861, Harper’s Weekly published its first issue of the year. The portraits of ten men appeared on its cover in a carefully composed collage, captioned “The Georgia Delegation in Congress—Photographed by Brady.” But nearly thirty years before newspapers reproduced photographs with any regularity, Mathew Brady’s photographs of the Georgian delegates had only supplied the formal basis for the illustration; in point of fact, the painter Winslow Homer—then a staff artist for Harper’s—had created the picture. Using Brady’s prints as models he had drawn from them much as he would from nature in the later years of his career.

How prevalent were “photographic” engravings in Civil War-era American newspapers compared to engravings from drawings or sketches, how did they function within their overall visual programs, and what does this reveal about nineteenth-century notions of authenticity in representation? This paper will explore these questions through an examination of issues of Harper’s and its principal competitor, Frank Leslie’s Illustrated Newspaper, published from 1861 through 1865.

Joan Schwartz, Queen’s University

“Picturing Canada’: Photography and Popular Song in late Nineteenth-Century Canada”

In nineteenth-century visual culture, canoes, sleighs, lacrosse, and snowshoeing were emblematic of Canada. Whether on display at the Great Exhibition of 1851 or drawn by

horses across the frozen St Lawrence, sleighs spoke to the gaiety of the winter season, just as snow-shoeing was associated with salubrious, gentlemanly tramps up Mount Royal, canoes conjured the wilderness life of the hardy voyageur, and lacrosse was viewed as manly, patriotic, and distinctly Canadian. Photographic images of these iconic pursuits have musical counterparts in such popular songs as *Paddle Your Own Canoe* (1862), *The Canadian Sleigh Song* (1843), *The Snow Shoe Tramp* (c.1859) and *Lacrosse, Our National Game* (1872).

This conjunction of visual and musical references offers intriguing insights into the mutually reinforcing role of images in shaping ideas about place and identity in mid-nineteenth-century Canada. More broadly, it points to the need to consider photographs, not simply for their factual content or their aesthetic quality, but rather, within the larger multi-media context of prevailing print and visual culture. These concrete cultural expressions in different forms ultimately demonstrate how photographs take on new and broader significance when understood in relation to other media, and how, collectively, diverse cultural expressions of place and identity offer a picture of nineteenth-century Canada that exceeds the sum of its parts.

Susan Waller, University of Missouri—St. Louis

“Reproducing an Exhibition, Producing a Public: Illustrated Salon Catalogues in the Belle Epoque”

In the final decades of the nineteenth century, new photomechanical technologies—woodburytypes and photogravures—began to displace older media—such as etching—used to reproduce art works. They not only made possible printed images that more closely replicated original paintings, but also permitted illustrated publications in much larger editions. These technologies emerged as the Parisian field of cultural production was undergoing a fundamental reorganization: in 1880, the government, in an effort to resolve the conflicting functions of the annual Salon, which served simultaneously as a didactic venue and a marketplace, turned over the organization of the exhibition to the Société des artistes français.

This paper will examine three illustrated catalogues for the annual Salon and explore how publishers mobilized new reproductive technologies to reframe the annual exhibition at a moment of flux. *Le Livre d'or du Salon de peinture et de sculpture*, published by Georges La Fenestre from 1879 to 1891, used etchings to reassert official hierarchies. In contrast, *Le Catalogue illustré du Salon*, published by L. Baschet under the direction of François Guillaume Dumas from 1879 to 1914, was directed to a broad and democratic public, while *Le Salon*, produced by Goupil and also initially published by Baschet, incorporated photogravures in a luxury publication. These publications suggest that the annual exhibition of contemporary art served not only didactic and marketing functions, but also was merging into the developing leisure and entertainment industry of Belle Epoque Paris.

The Digital Sensorium

Session Chairs:

Claudette Lauzon, OCAD University

In recent years, artists and theorists have begun to reconsider the relationship between digital technology and the sensorial body, initiating a timely dialogue regarding the haptic properties of digitality and the increasingly digital orientation of haptic experience. This panel invites submissions from artists, theorists and historians who will consider how we might question the digital sensorium. What are the limits and possibilities of art at the intersection of the body and the digital world? Do digital

technologies enhance and diversify, or do they rather produce a schematized sensorial system? Presentations might consider, among other topics: immersive and virtual environments; digital art practices that remix and reorder the sensory experience; the ways in which digital media intervene on or shape cognitive patterns; the incorporation and visualization of digitality; the proliferations and extensions of the senses through digitality; the terms by which we might imagine post-digitality.

David Cecchetto, York University

“Networking phonochasms: Inventing sensibilities in new (aural) media”

The primary aesthetic choice of this paper—the initial placement of a threshold of (im) possibility of measure—is to think the self-separation that is constitutive of sound (which always reverberates) as a kind of texturing of digital networks. Specifically, I probe the extent to which leveraging this character of sound might help us to meet the challenge (identified by Anna Munster) of ubiquitous network anaesthesia, giving particular attention to the way that phonochasmic/phonocollapsing phenomena (Couroux) can be revalenced for their textural properties. A consideration of ‘The Listenn project’ (an “interdisciplinary collaborative project that explores remote embodied landscapes of UNESCO Biosphere Reserves through sound” that is directed by Garth Paine) focuses this exploration, helping us to hear an (intensive) aurally textured networking that subtends the (extensive and dominant) “nodes and edges” visual network dispositif. If, as Munster argues, networking (as opposed to ‘the Network’) “is the processes, proto-formations, and imperceptible human/machine currents that conjoin social, info-technical, and aesthetic elements in novel ways,” I argue that the phonochasmic/phonocollapsing texture works in this way to invent—rather than simply describe—relations that are irreducible to their constituent parts.

Paula Gardner, OCAD University

“The Post Digital Body: The Body Editing Biofeedback Platform”

Digital platforms can sense bodies in 4dimensions, presenting the opportunity to reflect and explore ourselves in multiple dimensions, and to highlight, alter, augment or extend the human sensorial experience. Our “Body Editing” platform queries the post-digital subject through aestheticization of movement and sensorial data, seeking to make apparent the apperceptive, or Deleuze’s “unthought.” In this performance space, subjects gesture, move and offer body data (eg heart rate, breathe, acceleration, brainwaves). All sensed data returns, in real time, to subjects as musical scores, sound experiences, or digital paintings. Users can code platforms to create feedback corresponding to data metaphorically, lyrically or literally. Users dance to biofeedback, or move to create unique musical scores or to paint their experiences. The aesthetic, real-time feedback unhinges subjects from cognitively realizing the feedback process, allowing subjects to explore a postdigital, apperceptive experience beyond augmentation or immersion.

Sally McKay, McMaster University

“Kristin Lucas’ Refresh: Digital Media, Conceptual Art and Embodied Aesthetics”

Kristin Lucas’ performance, Refresh, combined virtual dimensions of digital media with self-reflexive intellectualizations of conceptual art and critically positioned both fields as physiological modes of engagement. A pioneer in feminist digital art, Lucas has often performed autobiographical characters who are materially impacted within digital environments. For Refresh, the artist petitioned a California court for an usual legal name change—Kristin Sue Lucas would become Kristin Sue Lucas. She articulated the process as a personal renewal using digital media terminology such as “refresh,” “cache,” and “reboot.” I draw from cognitive scientist Alvin Goldman’s notion of “reenactment imagination” to suggest that Refresh afforded visceral, embodied awareness of material

conditions of digital media. Furthermore, I argue that Refresh did not automatically trigger such response but rather offered it as an optional mode of engagement for those who might make a self-reflexive choice to embrace the project's stated propositions.

L'industrie culturelle ou la relation de cause à effet: les issues et limites de la médiation dans l'espace de l'art contemporain

Session Chairs:

Alessandra Mariani, Université du Québec à Montréal

Jusqu'où mène l'ascendance de l'industrie culturelle ? Il y a plus d'une cinquantaine d'années, un grand nombre d'artistes se sont politisés et opposés au système muséal sanctionné entre haute et basse culture. L'éventail des pratiques ayant émergé hors des murs institutionnels, et réintégré par la suite, en a assoupli la rigidité. Happenings, installation, art vidéo, performance, environnements relationnels, l'artiste-médiateur et les nouvelles technologies ont transformé (et transforment encore) le musée en un kaléidoscope adapté d'une part à la nature interactive de cette production, et de l'autre à la poursuite de la démocratisation initiée d'abord par les artistes, puis intensifiée par le système de l'industrie culturelle qui doit composer avec un public élargi recherchant au-delà des œuvres, une expérience à vivre.

Conséquemment, de nombreux processus artistiques issus des pratiques d'art sont réinterprétés dans des dispositifs de médiation et de pédagogie ludique, sociale et événementielle. Ainsi, nous souhaitons: a) réunir des cas illustrant et révélant le dispositif opératoire de ces nouveaux outils de médiation et b) comprendre dans quelle mesure, en tenant compte des dimensions idéologique et esthétique de l'art contemporain, si son espace de représentation peut véritablement être normalisé aux demandes de l'industrie culturelle.

Christine Bernier, Université de Montréal

« Médiation et action participative à l'ère du numérique »

Cette communication portera sur l'impact du numérique et de la commercialisation dans les musées d'art. Il s'agira d'analyser, dans le commissariat d'exposition, la dimension collaborative qui se manifeste par ce récent passage d'une médiation pour le visiteur, à l'action participative avec le visiteur. En effet, la popularité actuelle de la cybermuséologie et le déploiement des réseaux sur le web créent de nouveaux modèles, tant pour les pratiques de commissariat d'exposition que pour le développement de l'action culturelle en contexte muséal. Ainsi, la nouvelle pédagogie muséale numérique a beaucoup d'affinités avec la culture *DIY (Do it Yourself)*. Est-ce que ces phénomènes favorisent une démocratisation de la connaissance de l'art ? Ou, au contraire, est-ce qu'ils reconduisent les principes de consommation de l'œuvre, annonçant du coup une nouvelle phase subtile, mais bien réelle et très institutionnelle, de la logique d'une économie du savoir qui commercialise l'accès à la connaissance?

Rébecca Lemay-Perreault, Université du Québec à Montréal

« Les œuvres d'art contemporaines dans les musées de société: Objets d'exposition ou faire-valoir ? »

Les années quatre-vingt voient se développer une tendance dans les musées de société : l'exposition d'œuvres d'art contemporaines. Dans ces lieux muséaux qui ne sont pas consacrés à l'art, dont l'objectif est d'amener le visiteur à porter un regard

sur l'histoire ou un phénomène social, ces institutions muséales qui possèdent une collection d'artefacts, de vidéos, de témoignages, etc. ressentent malgré tout le besoin d'exposer l'art contemporain. Pourquoi? Dans quel but? Qu'est-ce que les œuvres d'art contemporaines au musée de société *disent* que les objets ethnologiques à côté desquels elles sont exposées ne *disent* pas? Un nouvel usage des œuvres d'art contemporaines se fait en ces lieux: non plus uniquement exposées pour leurs qualités artistiques, elles entrent en dialogue avec les objets exposés dans les musées de société pour former un nouveau discours. Dans la mesure où l'exposition se conçoit comme le fil d'un récit qui se déroule à travers son parcours et via lequel le sens n'est pas dévoilé par la seule présence des objets mais aussi par le contexte, il apparaît essentiel de questionner l'impact des dispositifs de médiation des musées de société sur les œuvres d'art contemporaines. Un questionnement qui sera aiguillé par l'analyse comparative de deux cas de figure régionaux québécois: le centre Boréal situé à Trois-Rivières et le Musée de la femme à Longueuil.

Isabelle Riendeau, Université du Québec à Montréal

« La médiation des pratiques performatives : une solution pour les musées? »

Certaines pratiques artistiques performatives notamment fondées sur la participation, la relation ou le dialogue transforment le musée d'art contemporain en espace d'échange entre les œuvres et les visiteurs. Ces pratiques, qui présentent plusieurs points communs avec la médiation et qui sont souvent présentées comme des solutions visant à rapprocher l'œuvre du public, ne sont pas aussi démocratiques et accessibles que nous pourrions le croire.

Depuis les quinze dernières années, plusieurs musées d'art contemporain ayant choisi d'accueillir ces formes d'art ont été confrontés à un problème majeur: la médiation de ces œuvres. Car sous des apparences de convivialité, ces œuvres ne constituent pas des médiations et ne peuvent s'y substituer, n'ayant pas les mêmes visées que celle-ci. Une médiation d'appoint s'avère nécessaire pour permettre une réception adéquate des œuvres auprès du public.

Des institutions muséales d'ici et d'ailleurs ont proposé des solutions intéressantes pour assurer la médiation de ces expositions performatives en s'inspirant des œuvres elles-mêmes. Bien que ces œuvres et leurs médiations apparaissent séduisantes pour le musée qui souhaite élargir son public et démocratiser l'art contemporain, il serait illusoire de prétendre que ces pratiques puissent être normalisées et devenir une panacée pour les musées. Outre le fait que ces « médiations » sont étroitement liées au contexte d'exposition et de l'œuvre, des considérations éthiques doivent être prises en compte lors de la médiation des pratiques artistiques performatives. Cette communication nous permettra de développer cette hypothèse en nous appuyant sur des expositions significatives en regard de ces questions.

Fractured Fairytales: “re-imagining” gender and racial stereotypes

Session Chair:

Martina Meyer, University of Toronto

When *Equality Now* honoured Joss Whedon for writing strong women characters, he replied, “Equality is not a concept. It’s not something we should be striving for. It’s a necessity. Equality is like gravity.” Gender and racial identities are transformative political constructions that can expose and eradicate internalized sexism and racism. One way to uncover such politicized constructions is to investigate visual culture by asking who is addressed by whom and for what purpose, simultaneously

questioning who is being persuaded and what is assumed. Notions of gender, class and race are historically variable and driven by changing social and political demands. Transformative identity politics need alternative visions that expose embedded corporate stereotypes of gender, class and race. This panel will ask how artistic practice responds to the responsibility of making privilege visible and so making alternative perspectives possible. How does art practice, whether contemporary or historical, expose culturally learned meaning and the power relations that surround the creation, consumption, valuing and dissemination of images concerning identity politics?

Samantha Noel, Wayne State University
**“Transient Subjectivities: Assessing the ‘Minstrelized’ Body in
Xaviera Simmon’s Art”**

In performance-based works such as *One Day and Back Then* (2007), Xaviera Simmons covers her nude body in black, alluding to the legacy of minstrelsy, while donning an Afro wig and wearing bright red lipstick.

Simmons regards her performance-based works as ephemeral in nature, and asserts that they are set in nebulous in-between spaces. Such transient constructions of the black female body intersect with Elizabeth Grosz’s consideration of the body as not having a ‘truth’ since it is constantly moving and changing meaning. This paper will interrogate what Simmons’ works suggest about the unstable nuance of contemporary black female subjectivity, as well as consider how historical vestiges complicate the discursive rendering of the black female body as a medium of contestation and question.

Devon Smither, University of Toronto
“Ambiguity and Identification in Prudence Heward’s Black Nudes”

Beginning in 1935, Montreal-based artist Prudence Heward produced a series of paintings of young nude or semi-clad black women. These works generated controversy, created interpretative challenges and defied convention. It is clear from the often racist and conflicting response from critics that Heward’s black female nudes unsettled viewers. This paper explores the ways in which the ambiguity of Heward’s paintings challenged white spectators and urged viewers to reconsider their own ideological perspectives and identifications in a potential ethical encounter. Heward interrogates aesthetic convention to produce images that prompt the possibility of idealizing outside normative representations of black femininity, arguing for these women’s position within a slowly emerging multicultural society. By placing the viewer in a positive identificatory relation to bodies which spectators have been taught to abhor and repudiate, Heward offers a new image of Canada for the country and a new image of blackness.

Milena Tomic, McGill University
**“Between the Empty Body and the Lifelike Skin: Simulacral Identities in the Work of
Lynn Hershman and Paul McCarthy”**

Between 1974 and 1978, Lynn Hershman performed as “Roberta Breitmore,” an alterego who left behind such real-world traces as a driver’s license, a bank cheque, a dental X-ray, psychiatric reports, and surveillance photographs. Conceptually rooted in 1960s life-casts of the artist’s own body, Roberta simultaneously represented a sexist stereotype and lived experience, a virtual avatar and a putrefying zombie, fiction and autobiography. Somewhat counter-intuitively, I argue that Paul McCarthy’s recent projects should be read in the same light. Taking over the Park Avenue Armory, McCarthy’s *WS* (2013) created an enormous hallucinatory environment where beloved Disney figures portrayed by live actors and their effigies were debased in pre-recorded scenes of orgiastic violence.

The quieter “Life Cast” at Hauser & Wirth featured the lifelike models of Elyse Poppers, who portrayed “White Show,” and McCarthy himself, who played “Paul Walt.” This paper shows how both Hershman and McCarthy ultimately transform the uncanny into the *post-uncanny*, moving beyond familial psychodramas to where simulacral surface and subjective depth become indistinguishable.

Reading Small Texts in Global Perspective

Session Chairs:

Heather Coffey, OCAD University

Ryan Whyte, OCAD University

Scholarly literature on small or miniature codices, scrolls, tablets, and other forms of text has largely developed along the lines of national schools and disciplinary divisions to the detriment of scholarly understanding of the exchanges, difference, or parallels in the production, distribution and reception of these objects. Yet multiple, parallel projects to make text small, the portability of these objects, the technical demands of their facture, and the challenges of their reading, suggest phenomena whose global flows remain fragmentary, if not invisible, in the existing literature. This session welcomes contributions that shed new light on the production, circulation, and reception of small texts in any time period and geographical region. Can classic theoretical texts on smallness and miniaturization still lead to new insights on these objects when viewed in a global perspective? What new directions might be suggested by existing art historical or interdisciplinary methodologies, or entirely new theoretical approaches?

Robert E. Harrist, Jr., Columbia University

“Small Writing and Picture Stones in China”

Just as Chinese landscape paintings bear inscribed titles and poems, marble plaques known as picture stones collected in China from the Song dynasty (960-1279) onward often bear small inscriptions as well. Patterns in the stones are imagined to resemble landscape vistas, and collectors argue that certain stones recall paintings in the styles of individual masters. Although the texts carved on them are often identical to those written on paintings, this paper will argue that inscribed stones present quite different problems of interpretation. Writing attempts to incorporate them into the domain of artistic and literary culture within which painting is appreciated, but the stones continue to be perceived as fragments of the natural world, discovered not made. Inscriptions prompt readers to see the stones through the lens of pictorial art, even as the irregular marble swirls and striations continue to fascinate precisely because they are not the products of human craft.

Joshua McEvilla, University of Toronto

The ‘Shakespearian’ Drama in Miniature

Study of the seventeenth-century dramatic literature has been dominated by attention to Shakespeare, often to the point of ignoring other very talented playwrights who, while virtually unknown in North America today, were in the early parts of the seventeenth century equally or similarly popular to Shakespeare (i.e., Ben Jonson, John Fletcher, Thomas Middleton, Philip Massinger, James Shirley, and Richard Brome). A new website (www.shakespeareauthorship.com/cotgrave) provides a means of understanding the reception of the works of these dramatists through focusing critical attention on John Cotgrave’s 1655 book of quotations *The English Treasury of Wit and Language* (London, 1655). Cotgrave’s *Treasury* brings together just under 1,700 quotations from plays of the time, giving a glimpse of the authors and works that seemed relevant and interesting to Cotgrave but which have since been lost in the subsequent Shakespeare-centric study of the drama. To assist researchers with navigating the volume and to promote discussion

of issues regarding the Shakespearian drama, here are provided two new analytical tools: (1) a Source Index of the large numbers of dramatic quotations in Cotgrave's Treasury; and (2) a concept Search Tool—or faceted search engine—devised around the subject headings of the same book.

Leslie McGrath, Senior Department Head, Osborne Collection of Early Children's Books, Toronto Public Library

“Small Texts for Small Readers: the evolution of miniature libraries for children, 1800-2000”

As an English novelty that initially harnessed Locke's theories of education to a growing trade in children's books, miniature libraries for children found a ready niche from their appearance in 1800. The packaging of these miniature libraries brought them closer to the realm of toys than the simple single miniature books of the day, yet this clever presentation served to add pedagogical value to the texts. Over time, much of their place as teaching tools has evolved into pure literary and aesthetic enjoyment; largely the delight of children at seeing familiar stories newly shrunk to a small format and the enjoyment of such novelties as small books hidden within bigger books. Drawing on the Osborne Collection of Early Children's books, this paper will provide a brief overview of miniature libraries for the young over two hundred years.

At the Intersection of Art History and the Art Market: Navigating The Business of Art

Session Chairs:

Lara Tomaszewska, Openwork Art Advisory

Dorothy Barenscott, Kwantlen Polytechnic University

Fraught with tension, the co-mingling and relationship between art history and the art market has remained among the most under-explored and elusive topics of examination in the discipline. Even so, the mechanisms of value and valuation, the networks of patrons and dealers at the local and global level, and the more recent explosion in the democratization of, and accessibility to, on-line art auctions has a reciprocal effect on how and why art historians research and write about art. This panel seeks to examine the broader and critical dimensions of this issue across any historical period and calls for presentations that explore, whether through specific case study or theory-based examination, the contours of the art history/art market intersection. The panel invites a wide scope of creative and engaged participation from art historians, artists, art critics, curators, art appraisers, and those involved in any aspect of private or public art collection.

Stephanie Dickey, Queen's University

“Rembrandt on the Market: A Case Study in the Value of Attribution”

Early modern Dutch authors such as Karel van Mander (1604) and Arnold Houbraken (1718) contrasted true connoisseurs with “name buyers” who valued attribution to a famous artist over intrinsic aesthetic quality. Since then, attribution has remained key to the estimation of European paintings. This paper examines the recent critical fortunes of paintings attributed to the Dutch master Rembrandt van Rijn (1606-1669) as a case study in the interplay between the commercial marketplace and art historical research. My discussion will focus on the impact of the Rembrandt Research Project (RRP), a scientific committee funded by the Dutch government to create a definitive catalogue of the master's works. Operating from 1968 to 2012, the RRP ceased operations after over

thirty years without reaching its goal, but not without wreaking havoc on the art market as renowned works were rejected (hence reducing their market value) while obscure paintings were elevated to canonical status, sometimes over the objection of other scholars. Debates among art historians would seem to hold little interest for the general public, but newly discovered “Rembrandts” make headline news, and exhibitions featuring the artist’s work are sure to attract a crowd. Why is this so? It may be argued that the high commercial value of Rembrandt’s work, with paintings often valued in the tens of millions of dollars, plays as powerful a role as its cultural or aesthetic significance in sustaining both popular and scholarly interest. This case study thus illustrates the fraught relationship between art historical scholarship and the marketplace.

Jim Finlay, Simon Fraser University

“The Heffel Auction House: How commerce and Canadian landscape art conjoined in the service of an entrepreneurial vision of Canadian national identity”

This research investigates how and why the Heffel live Canadian fine art auction business supports a particular expression of nationhood, Canadian nationalism and cultural identity.

The author is interested in the connections between the nomadic description of geography as depicted by Thomson and The Group of Seven and their contemporaries, as expressions of a national character informed by a particular vision of national identity and nationalism based on the exploitation of natural resources, marginalization of First Nations and racial intolerance. The National Gallery of Canada, supported by a business backed power elite based in Central Canada has encouraged that notion of nationalism as a means to define a national character, informed by entrepreneurial activity associated with resource development, self-reliance and rugged individualism.

It is this Modernist notion of the grand narrative, the heroic, self-sufficient, individual that has echoes in the entrepreneurial traditions of the English art auction as practiced by the Heffel Canadian Fine Art auction. This tradition associates determining meaning through identification of imagery, aesthetic merits of a work and details of the artists lives with commodity investment and rates of return and is deliberately practiced by Heffel to continue to promote a brand of Canadian nationalism and national identity, sanctioned by the business and political communities, favourable to a Modernist concept of national identity.

Virginia Allison Harbin, Rutgers University

“Forging an Audience, Producing an Art Market: A Case Study of the India Art Fair, New Delhi, India.”

The India Art Fair, which began in 2008, is the biggest fair of modern and contemporary Indian art in the world. It is part of a larger movement to establish an Indian art market comparable to other Asian fairs, such as the Hong Kong Art Fair, Art Stage Singapore, and Art Dubai. Interestingly, the fair’s main goal is education and outreach within India, in order for a strong market presence of collectors to follow. This paper will explore how the Indian art market has grown since 2008, and the impact this has had on specific artists and creative communities. While economic opportunities for artists have grown, it has done so through a narrowing of creative engagement to that which is marketable. This paper will explore this essentialist and reductive bent towards artistic production through the lens of the India Art Fair—such as the pitfalls of imposing a capitalist structure on an art community previously free (and invisible) from the global art market.

Susan Jarosi, University of Louisville

James Bloom, Centre College

“The Other 99%: The Art Market as Representation”

The state of contemporary art is in many ways defined by its representation through the art market: sales results from auction houses, reports of exhibitions at commercial galleries, and reviews of global art fairs drive the majority of headlines. Though economic histories have expanded the kind and quality of artistic production deemed suitable for art historical study, analyses of the contemporary art market, by contrast, reassert a narrow focus on elite culture.

This paper pursues two case studies as a means to test the claims for democratization often made in studies of the art market. In their respective time frames, seventeenth-century Amsterdam and twenty-first-century Dafen, China produced the largest volume of oil paintings worldwide. However, the significance of such popular production remains largely ignored. We suggest that attending to this “other 99%” offers a substantially different (and perhaps more accurate and equitable) representation of global contemporary art and its market.

Penser le Futur : utopies et sciences fictions contemporaines

Session Chair:

Gina Cortopassi, Université du Québec à Montréal

Au temps du présentisme (Hartog, 2003), l’imaginaire du futur est colonisé ou excédé, diront certains, par le sublime technologique. L’épuisement de l’espérance révolutionnaire précipite l’éclipse progressive de la conscience utopique qui hante désormais le présent, soutient quant à lui Michel Gauchet (2003). L’« impulsion utopique » se renouvelle toutefois infailliblement (Jameson, 2005), et ce, au sein de la production artistique actuelle.

En lumière de ces observations préliminaires, ce panel cherche à rendre compte des représentations de l’utopie et de la science-fiction en art actuel ainsi que de leur articulation dans un régime visuel et synchronique. Au moyen de quelles stratégies esthétiques les artistes introduisent-ils le temps fictif et narratif propre à la pensée utopique? Comment donnent-ils à voir l’« à-venir » et l’altérité en dépit de cette « crise du temps »? Quelles figures investissent-ils pour faire voir l’uchronie, l’hétérotopie, le devenir?

Nous accueillons une variété de propositions : du traitement théorique et méthodologique de la question du temps et du futur en art visuel aux études de cas déployant des visions singulières.

Christophe Abrassart, Université de Montréal

“De Holy Motors à Blade Runner : quelle utopie sensible à l’ère du présentisme?”

Dans son ouvrage *Au-delà de Blade Runner* (1998), Mike Davis critique la prétention du film de Ridley Scott de 1982 à fonctionner comme un scénario de prospective urbaine. Il serait au contraire une « énième version du fantasme moderniste (...) d’un Manhattan monstrueux ». Or en suivant le raisonnement d’Arasse (2003) pour relire la *Vénus d’Urbain* de Titien (1538) à partir de *l’Olympia* de Manet (1863), nous montrerons que le film *Holy Motors* de Leos Carax (2012), que nous analyserons comme une dystopie du régime du « présentisme » (Hartog, 2003), permet de relire *Blade Runner* de manière inattendue. Dans deux scènes formellement très proches, ces films prennent en effet un parti radicalement contraire sur la possibilité du *maintien de soi* et d’une *identité narrative* (Ricœur, 1990), c’est-à-dire d’une utopie sensible: scénarisation d’un échec chez Carax et surgissement étrange et poétique chez Scott. Nous en examinerons les enseignements.

Gentiane Bélanger, Independent

“Le temps déployé : l’interstice comme utopie écologique”

En réponse aux horizons dystopiques entourant la question des changements climatiques, plusieurs artistes cherchent à déployer le temps sur un mode moins linéaire afin de permettre l'émergence de nouvelles potentialités. Cette communication s'attarde à deux cas précis et à leurs stratégies respectives. Le collectif T&T reprend la formule eschatologique comme césure temporelle permettant un brassage de l'histoire et un remaniement des modes d'appartenance au monde. Leurs dessins, maquettes et prototypes architecturaux prélèvent des motifs sur les places désertées du modernisme et du progrès pour les projeter dans un avenir d'après-désastre empreint d'une indétermination vivifiante. Habitée par la figure baudelairienne du chiffonnier, du bricoleur (Lévi-Strauss) et du barbare (Schneider), la cyclicité induite par leur recyclage culturel interrompt le cours téléologique de l'histoire en y imbriquant des déterritorialisations fécondes. Dans un projet intitulé *Deep Time/Rapid Time*, le collectif Spurse sonde les couches minéralogiques du sol, les glaciers et les confins anachroniques du cosmos, à la recherche d'un présent sédimenté dans la matérialité du monde. L'urgence écologique s'y trouve décortiquée en vitesses multiples et en cycles transformationnels, ce qui permet d'entrevoir des enclaves de régénération là où les horizons semblent bouchés. Dans les deux cas, il s'opère un ébranlement de la logique déterministe sous-jacente aux pressions environnementales, sous l'effet intempestif de l'interstice et de « sa promesse d'un temps déployé dans l'innovation plutôt que la prédiction. » (Elizabeth Grosz, *Architecture from the Outside*, 2001)

Marie Fraser, Université du Québec à Montréal
“Retour vers le Futur/Back to the Future”

Dans son exposition *Make every show like it's your last* (2013), Ryan Gander demande aux médiateurs de lire le roman d'anticipation de William Morris, *Nouvelles de nulle part*, écrit en 1890. Le récit se déroule en 2003 dans un monde futur idéalisé mais qui se présente aujourd'hui comme un passé qui ne s'est jamais réalisé. À l'entrée de son installation vidéo *Loveland* (2011), Charles Stankievecch présente dans une vitrine le livre de science fiction *Purple Cloud* de l'écrivain britannique Matthew P. Shiel, publié en 1901. Le roman anticipe la destruction, dans un avenir proche, de l'humanité par une malédiction venue de l'Arctique. Qu'en est-il de ces références contemporaines à la science fiction qui présentent le futur sous une forme passée et réactualisée? L'une fait ressortir une vision utopique— l'annonce d'un monde meilleur—et l'autre une vision eschatologique—l'annonce d'une fin du monde. Cette communication propose d'examiner cet intérêt des artistes pour la réactualisation d'un imaginaire du futur dans la perspective d'une réflexion sur le temps anachronique et le contemporain (G. Agamben, 2008).

Art Collections for engagement, teaching, learning and research in the 21st century

Session Chairs:

Celka Straughn, University of Kansas

Madeleine Trudeau, Library and Archives Canada

What are the roles of art museums (academic, civic, etc.) and other cultural institutions with art collections (archives, libraries, historical societies, etc.) in contributing to pedagogical and scholarly goals? How can these institutions best/actively participate in the landscape of 21st-century learning in terms of visual literacy, core competencies, transferable skills, cross/interdisciplinary thinking, among other considerations? This

session invites papers that explore ways in which learners and instructors (students, faculty etc.) draw upon the unique qualities of object-based learning. Papers may consider strategies for making art collections accessible and engaging for research, teaching and learning across the curriculum and may feature different types of collections, such as archival collections of documentary art or special collections. Additionally, we welcome papers that address different types of learning strategies, such as multi/cross/interdisciplinary forms of engagement, digital initiatives, experiential learning, co-curricular and social activities, as well as forms of assessment and evaluation.

Stephen Cribari, University of Minnesota
“Art collections, experiential learning and the law”

Theoretical thinking dominates law school curricula, but where art is concerned, what is needed is a more experiential learning environment in which students are encouraged to work with the actual objects and think in a variety of disciplines. Authenticating specific works of Russian avant-garde art can replace an abstract discussion of provenance. Writing memoranda on the international and national laws governing an art loan or the exhibition of artifacts of indigenous peoples may provide a richer educational experience than do lectures on statutes and case law and international legal theory. It is important to move students beyond conventional learning environments and expose them to the real-world problems that arise when the rights and expectations of artists, museums, nations, religious groups and indigenous peoples are in conflict. Moreover, it is important that students confront themselves, an encounter often triggered by the charismatic value of objects. Where better than in institutions with art collections?

Margaret Pezalla-Granlund, Carleton College
“Crash course: curating curricular exhibitions in the library”

In 2010, Carleton College launched a college-wide initiative, *Visualizing the Liberal Arts*, supported by a grant from the Andrew W. Mellon Foundation. Four years later, the College supports multi-disciplinary visual pedagogy through a variety of large- and small-scale curricular exhibitions. The Gould Library is frequently deployed as a site for short-term, modestly-scaled, exhibitions that offer students in a range of disciplines the opportunity to practice public scholarship through the medium of the exhibition. Though popular and successful, curricular exhibitions also involve compromise on the part of the curator, the faculty, and the students. When students mount an exhibition in 10 weeks, what does it mean for the curatorial process? For the exhibition? For learning? What parts of exhibition-making lend themselves to a classroom group project? Which do not? Through case studies, this paper will examine the role of library exhibitions in supporting multi-disciplinary visual pedagogy at Carleton and the challenges that result.

Laurel Bradley, Carleton College
Jane Becker Nelson, St. Olaf College
Elizabeth Brindley, St. Olaf College (student presenter)
Olawunmi Faleti, St. Olaf College (student presenter)
“Youth, art, tours: Collection Stories as on-line access”

Collection access is a pressing issue for museums large and small. The challenge is acute for universities because of space and staff limitations, and expansive object-based learning goals. Digital tools promise to bring collections out of obscurity. Yet the complete database can be difficult to achieve in a short-staffed environment. How then, can we share and leverage for learning, the rather quirky riches assembled through curatorial design and donor serendipity?

This paper presents *Collection Stories*, on-line thematic collection tours narrated by

students. Developed at Carleton, a liberal arts college, and then at St. Olaf across town, this format builds 21st-century multi-media writing skills, and entices viewers with a thematic narrative that binds seemingly disparate objects. The case study traces process, assignments, models, and challenges. St. Olaf *Collection Stories* “guides,” Liz Brindley and Ola Faleti, offer a student perspective on the rewards and challenges of collection interpretation and access.

Transitional Craft: Reinvention and Mutation II

Session Chair:

Ruth Chambers, Mireille Perron

This session takes its lead from Glenn Adamson’s recent book *The Invention of Craft*, and its general assertion that Craft’s recurring relevance to culture and society, through its confluence with design, industry, art, and new technologies, is integral to its history of ongoing reinvention and mutation. Examples of reinvention and mutation can include, but are not limited to papers exploring: networked craft, defined by Aaron Nelson as the convergence of craft, design and emerging technologies; craftivism described by Betsy Greer as the blending of craft and activism; craftwashing coined by Anthea Black and Nicole Burish to explain when craft aesthetics is used to market lifestyles in a way to obscure unethical production; alterplarity or alternative + disciplinarity, a term conceived by Paul Rodgers and Craig Bremmer to explain design as issue or project-based research; sloppy craft as defined, again by Glenn Adamson, as “the unkempt product of a post-disciplinary craft education”; reskilling as theorized by John Roberts as the integration of material and immaterial labour; or papers using a feminist methodology that redefine the importance of historical craft in the domestic and social sphere as demonstrated by the ongoing scholarship of Janice Helland, Sandra Alfoldy and Jennifer Salahub, to mention just a few craft historians.

Following, but not restricting possible investigations to, these leads, we would like to offer Craft theory, discourse, and history as transitional, as a way to validate, transform, and better understand our participation in a material world. All historical, methodological and material approaches are welcome.

Dan Adler, York University

“Craft and the grotesque in Luanne Martineau’s work”

This paper explores notions of craft and the grotesque in relation to three large-scale fiber sculptures by Montreal-based artist Luanne Martineau. Martineau’s crafted bodies can hardly be said to neatly or harmoniously stand but rather extend in an unruly manner all over the place: they bulge, they multiply, they exceed. These unruly effects of bodily excess and multiplicity are, in part, brought about by the artist’s incorporation of materials and processes traditionally associated with “craft” rather than “art”—and which continue to be avoided by those wishing to maintain modernist standards of compositional integrity and material integration. These standards are historically rooted in avant-garde concerns with order, health, and hygiene.

Linda Swanson, Concordia University

“Urban Clay: Deploying Craft in the City”

Clay’s presence in the city is primarily functional as architectural cladding, building blocks and utilitarian wares. Where and how we encounter the craft of ceramics in the city has been shifting in the last forty years beginning with the street interventions of Charles Simonds in the 1970’s to Claire Twomey’s “Trophy” in the V&A Museum. Such ephemeral interventions in public streets and institutions draw on the materiality, familiarity and accessibility of craft to create a new kind of encounter with material and making in the city. This presentation examines the work of Concordia University students who have been investigating how clay and craft processes can bridge between object, site and experience in a course that I teach entitled Urban Clay. These interventions are found to shift value from the craft object itself to a consideration of how the sensibility and consciousness of craft can inform a collective experience of place.

Jacqueline Witkowski, Independent

“Knit for Defense and Purl to CTRL”

Artist Cat Mazza is well known for her use of Knitoscope, a computer program that takes photographs, turns them into knitted images, and finally projects them as moving digitized pixels. It was employed for her 2008 video installation, *Knit for Defense*, in which viewers watch soldiers jump from airplanes and obscured foreign landscapes appear, all mediated through knitted pixels. With this, Mazza abstracts the traditional relationship between photography and warfare through construing the banal pastime of knitting with the seemingly innocuous act of killing. Therefore, I position Mazza within binary coding used for Knitoscope to argue for women’s unseen efforts during times of conflict, often motivated through hidden knitted codes and knitted garments for soldiers. This paper seeks to highlight the “invisible” series of ones and zeroes that make up *Knit for Defense* and in so doing, re-imagines how scenes of devastation force new frames of war in a prescribed gendered mode.

Unseeing Disability and Art

Session Chair:

Geoffrey Shea, OCAD University

Artists working from a foundation of disability have demonstrated unconventional insights into the relationship between experience, creation and the function of images. These insights may arise from the particularities of unique experiences, but just as often are rooted in, and reflect, social conditions adopted and imposed by a normative culture. But as revealing as art related to the experience of disability is, there are broad social

barriers to its adoption into a general art discourse. Popular media accounts of disability art tend to subvert the artistic goals to one of several disability narratives. The art media overlook the field generally. And the art-viewing public are unsure of if and how they can begin to engage with a practice that is meaningful and significant but steeped in stigma and averted gazes. This panel will consider the causes of this invisibility and strategies that artists and presenters use to strip away the biases towards disability art without defusing the productive and communicative impact of its difference.

Amanda Cachia, Independent
“Curating and The Politics of Disability”

This paper focuses on three recent art exhibitions I have curated that explore the politics of disability and complex embodiment from various perspectives, which include *Composing Dwarfism: Reframing Short Stature in Contemporary Photography* and *Performing Crip Time: Bodies in Deliberate Motion*, both held at Space4Art gallery in downtown San Diego from June-July 2014, in addition to *LOUD silence* hosted by the Grand Central Art Center at California State University from September-December, 2014. The goal of these projects was to begin to move beyond the familiar medical and social models of disability as the curatorial premise, and instead think about other paradigms for curating disability that simultaneously balance acutely politicized frameworks, where biases towards disabled bodies might be stripped away, while at the same time ensuring that their criticality regarding difference is not diffused. I believe the high quality work in these exhibitions makes an equal and meaningful contribution to a wider discourse of contemporary art practice.

Elizabeth Sweeney, The Robert McLaughlin Gallery
“Displaying Contemporary Disability Art”

This paper provides preliminary contributions to a contemporary discourse on curating and displaying disability art. It includes the findings of a case study conducted on the display of *American Able* (2009-2010), a Canadian disability-themed collaborative work that was exhibited as part of the 2010 Scotiabank CONTACT photography festival. The study raised a number of issues related to collaboration with non-disabled artists, the impact of artist statements on non-disabled audiences and cultural appropriation. The paper recommends diverse collaborative curatorial committees and offers strategies aimed at supporting the display and critique of disability art. The paper concludes with an example of how these strategies were implemented in the curation of the recent exhibition, *Re:purpose* (2014) held at The Robert McLaughlin Gallery.

Irene Loughlin, Independent
“Coming to the table: the Enabled Manifesto Project at The Month of Performance Art, Berlin”

Irene Loughlin attended the Month of Performance Art Berlin in May 2014, where she participated in creating a work as part of a group of International artists with disabilities. The group created a corporeal Manifesto on the subject of disability in workshops over a three day period using the medium of performance art as a means of ‘coming to the table’ in the final performance. The table as motif carried the memory of the physical space where the artists’ conversations and collaborations first occurred and offered a point of entry and continuity within the public presentation space. The Enabled Manifesto Project was curated by Rebecca Weeks and supported by UK artist-led organisation CAZ, UK based artist Ian Whitford, Berlin based artists Marcel Sparmann and Joseph Patricio and MPA-B. The project was hosted by SAVVY gallery, Berlin.

Cultural Work in Times of Military Commemoration

Session Chairs:

Laura Brandon, Canadian War Museum

Lindsey Sharman, University of Calgary

Within a worldwide institutional context, not many major exhibition spaces are dedicated to the presentation of war and military related materials. The 100th anniversary of the First World War (1914-1918), however, has initiated an increasing number of exhibitions about this war and many broader-based explorations into war and art. This places many writers, historians, curators, and academics in what may be uncharted cultural waters. How does contextualizing war or military related art forms differ from contextualizing other art forms? How do current military events affect approaches to this subject matter? Does one's own identity factor in differently? What varies between working within broadly mandated institutions and those that are more specialised? What are the unique social and political implications, and responsibilities, of contextualising war and military art for public consumption? In this sensitive, and politically loaded setting, what role do audiences play in institutional decisions? This session invites papers addressing the complexity of working with military art in its widest sense during a significant global commemorative period.

Dick Averbs, Alberta College of Art & Design

“Monumental Shift: From Public Sites Commemorating War to Public Wars over Sites of Commemoration”

The public domain is an enduring site for cultural representation. Distinct from the more institutionalized spaces of galleries and museums, public realms nevertheless demand and constitute institutional consideration. Sculpture, with art historical roots in ritualized bodies, architecture and public art, comes to the fore, particularly via commemorative art and public monuments to war. Military events and figures have long been carved in stone, cast in bronze, embodied via victory arches and cenotaphs. But I argue these traditional forms are being increasingly invalidated by public wars over sites of commemoration. Research and fieldwork to support this case includes Rachel Whiteread's *Holocaust Memorial*, Steve McQueen's counter-monument, *Queen & Country*, and multiple incendiary 9/11 World Trade Centre artefact projects.

These scenes of conflicted commemoration, with a high degree of circulation in the public mindset, bring tandem values: greater criticality in military-related public art and more vociferous publics. Such terms of engagement, I argue, form a necessary cultural contestation.

Allen Ball, University of Alberta

“Spaces of Remembrance”

This paper traces the latest iterations of my over-arching project *Photography in a State of Exception*, stemming from research conducted as an official Canadian War Artist embedded with Canadian Forces Operation Calumet, Sinai Peninsula, in 2007. On the eve of the one-hundredth anniversary of World War I, I have installed public works at and around the ASC Gallery in central London, England, a city rife with its own histories of this war, following parallel installations in various Canadian cities. The increasingly complex socio-political, cultural, and visual milieu of contemporary war intersect with the geographic and historical specificity of World War I—the ‘war to end all wars.’ Despite this failed promise, collective global remembrances of World War I facilitate a singular opportunity to interrogate how we ‘make sense’ of war: how do such installations interrogate artists’ representations of war and enable broader public engagement with

the often fraught representations of conflict?

Erin McLeod, Western University

“We Can All Dig It: Collaborating Histories in the Encampment Project”

This paper explores collaborators Thom Sokoloski and Jenny McCowan’s The Encampment project; in particular its 2012 iteration at Toronto’s Fort York National Historic Site during the War of 1812 bicentennial and Luminato Festival. Seeking “archaeologists of collective memory,” the project’s facilitators tasked the public with imposing visual and written narratives upon historical figures stemming from local archives; these retellings often manifested in deeply personal and creative fictions. Taking cues from Andrew Dewdney et al’s Post-critical Museology of 2013, I consider how an ethics of forgetting may emancipate historical memory when performed as refreshed discovery, and how this may offer criticality or complicate the feel-good empowerment of an audience comprised of non-artists and non-archivists in the professional sense. Is history, still grounded in the actual—and quite literally grounded in the heritage site—really lost in this kind of grand-scale historic/archival performance, even if narrative fictions rule the day?

Charles Stankieveh, Independent

“Double Agents: from Documents to Monuments in the Expanded Military Field”

From Ancient Warfare to Cyber Warfare, artefacts have helped us to understand culture in conflict—and every culture has always been in conflict, if not in outright war, at minimum maintaining hegemonic strategies of sovereignty vis-a-vis the Other. What does it mean to extract these artefacts and place them in the new context of the museum or art exhibition? The history of the term “exhibition” comes from the Latin term “to hold out” specifically in a court of law as evidence. In this way, what at one moment might be propaganda might in another be an example of forensic analysis. Thus objects are imbued with agency - but specifically with a double agency. Likewise, subjects such as artists and curators also step into the double-agent role, mediating charged material and providing intelligence that cuts both ways. This paper attempts to wrestle with the complex desires and problematics of artefacts embedded within the discourse of conflict and thus saturated with the rich aggregate of ideological forces.

Scott Waters, OCAD University

“Assuming the general: Portrait painting the war dead”

As a general statement it can be argued that war remembrance projects remain under the purview of traditionalist methodologies and, as such, figuration maintains a central position. This is partially due to the long held truism that portraiture/figuration (the face, the body) is one of the most effective means to access the poetic terrain of the human condition. This conceit, in the context of war and combat, places a heavy weight on narrative truth-saying—of understanding death and trauma—via depictions of eyes, mouths, foreheads.

With a focus on the proliferation of populist memorial painting in the wake of the Afghanistan War, this talk will centre on questions regarding the above conceit, specifically through the role and assumptions of the viewer. Questions regarding veracity are central. What is the worth of verisimilitude or— often—what is the effect of a tenuous likeness? Out of these issues comes a more pressing one, namely, who are these memorials for? Projects of this nature often sidestep issues regarding a soldier’s relationship to violence and, subsequently, offer a false impression of the psychology of combat soldiers. This tendency then truncates portraiture’s chance to offer some glimpse into what the eyes have seen, the mouth has told, and the forehead has borne.

Critical play: A call to play

Session Chair:

Claudette Lauzon, OCAD University

Play is a core human function. Play is the way we become self-conscious; playing with fingers and toes, with cause and effect. Play is the first way we learn. Play is the way we place ourselves in society through playground games. Play is, without fail, the way we generate new knowledge. Play is a central driver to making art from the very start to a final encounter. Digital gaming is a play form. It is no longer the province of the young or technically inclined and games are increasingly popularized and powerful as a cultural form.

Criticality infiltrates our digital play experiences; the opportunity to act through another point of view is seductive and holds expressive potential. Game artists stretch, critique and engage the form to wider ends than entertainment. This panel looks to explore game art practice as a form of critical play from a range of perspectives.

Skot Deeming, Independent

“Betwixt New Media Art and Games: The Work of Toshio Iwai”

As art institutions turn their attention to the representation and exhibition of digital game works within gallery environments, it is crucial for art critics and historians to examine the ways in which these works have been previously presented in such spaces. In *Beyond New Media Art* (2013), Dominic Quaranta notes the challenges of the exhibition and distribution of New Media Artworks historically within gallery cultures. Historically positioned as nascent and marginalized within contemporary art ‘worlds’, emergent discourses within New Media Art mirror the current trajectory of digital game discourse within these art worlds.

While current discussions centre on so-called emergent intersections between new media installation works and the playful cultures of digital games, both game and art scholars must work to uncover previous moments of intersection and convergence between these practices. As a means of offering critical perspectives on spirits of play embedded within new media art practices, and contemporary examples of “avant-garde” game practices, this presentation will examine the body of work by an early pioneer of bringing these worlds: Toshio Iwai.

Having exhibited work at art institutions, science centres and galleries, Iwai also designed several video games, for both Nintendo and Electronic Arts. Focusing largely on cultures of play, toys, precinematic and musical devices, and Iwai’s work situates itself firmly between the worlds of games and new media art. Examining the ways in which Iwai’s body of work reference historical cultures of play, art and music cultures, this presentation will posit Iwai as an early practitioner bridging the worlds of art and games.

Emma Westecott, OCAD University

“Playing with the Edges: Other Games”

Digital games have evolved beyond entertainment to an increasingly significant cultural form, so much so that game culture is currently the site of a vicious culture war triggered by a particularly toxic misogyny. Whilst fully acknowledging the violence of this situation this paper draws together a diversity of game art practices in order to map, and importantly connect, the traces of politically motivated game making practices invested in opening up this contemporary play form to wider critique. This is a feminist project and will focus on ‘radical other’ voices from the edges of game making—trans, queer, lesbian, feminist, racialized, and gender queer game artists, critics, and designers. Part of this exploration will look at local game art festival Vector to identify some of the

ways that contemporary curators make visible these politicized acts of play whilst also revealing projects incubating at OCADU that engage the intersections of contemporary game art, indie and experimental game design practices. The motivation for this mapping is to explore and evolve the role of the art institution in supporting and drawing forward liminal activity at the edges of game culture that hold potential for a playful response to the emerging exclusions and contractions evident in games writ large.

Martin Zeilinger, OCAD University & University of Toronto

“The Critical Stakes of Play: a Surrealist Perspective on Current Issues”

What is at stake when we play? Nothing, some might say; everything, others might reply. Games distract and alienate us from the problems of the real world, some might say; games give us access to the most pressing issues of our time, others might reply. This paper is a reflection on the criticality of play at a time when the playing (and the making) of games has reached an apex of commercialization, while game art is simultaneously emerging as an important form of socio-political commentary. I will begin by revisiting the political discourse surrounding the creation—and playing—of surrealist games, and use the Surrealists’ imagining of radically different rules and circumstances of everyday life as a framework for my discussion of the criticality of contemporary play. This discussion will touch on triple-A productions, on independently developed games, as well as on game art. In tandem, these contexts will allow me to argue that in a cultural landscape in which difference and dissent are often contained by the logic of globalized capital, engaging in play can become a powerful way of thinking through—and critiquing—urgent social, political, and economic issues of our time.

Women Rulers of the (Art) World

Session Chair:

Anne Whitelaw, Concordia University

For centuries, women have been important but often-overlooked figures in the art world. Whether as patrons and collectors in early modern Europe, as founders of art associations and museums in late 19th and early 20th century North America, or as volunteers who established the educational programs and ancillary services that are the economic lifeblood of the contemporary gallery, women have been fundamental leaders in the development of the visual arts.

This session invites proposals for papers that examine the role of women in the creation and management of art institutions. To date, art historians have contributed enormously to uncovering the work of women artists; this session seeks to reveal the less-examined labour of women as patrons, curators, museum and gallery administrators, and volunteers. Case studies are welcomed, but broader considerations of the constraints and opportunities of gender (and class) for women in leadership or administrative positions are strongly encouraged.

Hanna Chuchvaha, University of Alberta

“Art ‘Matronage’ as Resistance to the Patriarchal Art World in Late Imperial Russia: Princess Maria Tenisheva, the Arts and Crafts Movement and Art Nouveau”

Since the 1980s, a new focus on art patronage and art collecting by women has emerged. Scholars are exploring the collecting and sponsorship of art projects by women, whose intentions were to honour themselves by making a statement of their pedigree, power, and nobility. Nevertheless, female patrons not only celebrated their lineage, but also directly influenced art creation by making decisions that affected the execution of art works and projects. By encouraging artists, they were indirectly involved in shaping

art culture and aesthetics and, to a certain degree, defined the future perception of art creations by the public. Their involvement, however, is often overshadowed by the creators they supported, or alternatively, by the male patrons' personalities with whom they collaborated. This paper examines the role of the female art patron and collector, Princess Maria Tenisheva (1857? - 1928), in the development of the Russian Arts and Crafts movement as a resistance to the male-dominated art milieu in late Imperial Russia.

Geneviève Lafleur, Université du Québec à Montréal

“Femmes galeristes durant les décennies 1940 et 1950: la diffusion de l'avant-garde et des pratiques marginalisées”

Nous examinerons le rôle des femmes galeristes dans le développement des arts visuels au Québec durant les décennies 1940 et 1950. À travers la gestion de galeries d'art et la sélection de productions artistiques qu'elles diffusent, elles auraient participé activement à la reconnaissance des esthétiques contemporaines ainsi qu'à la popularisation de médiums marginalisés du milieu de l'art, en leur constituant un marché et un public ainsi qu'en accroissant leur visibilité.

À travers l'étude de la réception critique de l'activité de ces galeristes dans la presse écrite, nous observerons que leur classe et leur genre ont été utilisés pour légitimer, dans le milieu de l'art, leurs intérêts particuliers, en les naturalisant plutôt que de leur reconnaître un caractère d'avant-garde. En adoptant une approche féministe et en empruntant aux théories du travail de care, nous démontrerons également comment le rôle de ces femmes a ensuite été minorisé en raison de leur genre.

Patricia Kelly, Emily Carr University of Art and Design

“Staging an Intervention: The Paula Cooper Gallery and Matters of Space”

Paula Cooper launched her gallery in the fall of 1968 at 96 Prince Street in New York. Taking advantage of the relatively cheap rent and industrial architecture, Cooper envisioned an art space that was ideal for the display of publically oriented work, specifically the minimal sculpture she was championing. At the same time, she cultivated an experimental approach to arts programming unusual at the time. Exhibitions evolved as work came in or left the gallery, while artists working in other media—musicians, poets, filmmakers—were invited to use the space for special events or impromptu gatherings. Due to such inclusiveness, the critic Peter Schjeldahl in 1969 described the space as “an activist gallery,” an eclectic, participatory, and discursive arts community. Reworking the relationship between the art object and its viewer, Cooper's gallery engaged its audience both physically and conceptually in a broader political context, blurring the space inside the gallery with the highly conflictual territory of the world beyond.

The Arc of Photographic Knowledge II

Session Chair:
Martha Langford

Eduardo Ralickas, Université du Québec à Montréal
“L’image devant : la photographie comme contre-savoir chez Georges Didi-Huberman”

Les images photographiques peuvent-elles argumenter ? Voilà l’hypothèse que je souhaite développer ici et qui va à l’encontre de la doxa en histoire de l’art. En effet, selon un lieu commun méthodologique, l’image peut certes persuader (en s’adressant notamment aux affects et aux croyances du spectateur). Mais elle semblerait incapable de prendre en charge une argumentation au même titre qu’un raisonnement logique. La fonction épistémologique ferait ainsi défaut aux images de l’art. Je souhaite mettre en débat cette croyance disciplinaire. Pour ce faire, je vais me pencher sur quelques usages de l’image en histoire de l’art. Je choisis pour ma démonstration un cas emblématique : le rapport de Georges Didi-Huberman à la photographie dans *Devant l’image* (1990). Par photographie, j’entends les illustrations en offset qui accompagnent les propos de l’auteur.

Ma stratégie consiste à entrer dans la logique de l’auteur. Entres autres, j’approfondirai sa conception du schème kantien (i.e. règle qui permet de subsumer un particulier sous l’universel) et son refus de la raison (linguistique ou figurale). Or, qu’en est-il de la valeur épistémologique de ce discours « savant » sur l’image qui prétend faire l’économie du savoir entendu comme raison ?

Pour répondre à cette question, il convient d’analyser quelques images photographiques reproduites en marge du discours de Didi-Huberman. Il s’agira d’interroger les modalités de leur performativité. En contexte savant, la photographie en offset fonctionnerait-elle comme un schème du savoir sur l’art ? L’image photographique constituerait-elle ainsi une contre-épistémologie, à l’insu du regard de l’historien de l’art ?

Reilley Bishop-Stall, McGill University
“A Crisis of Conscience: Photographic Ethics and Archival Intervention in Ken Gonzales-Day’s Erased Lynching”

This paper engages with discourse surrounding photography’s shifting ethics, aesthetics and ontology in the digital age through an examination of Ken Gonzales-Day’s 2000-2013 series *Erased Lynching*. For the production of the series, the artist digitally removed the ropes and hanged bodies of Mexican, Native American and Chinese lynch victims from historical photographs produced in the American west and circulated as postcards around the turn of the twentieth century. This act of archival intervention refigures the macabre spectacle as the spectators themselves and further implicates the images’ contemporary viewers in a temporally and ethically ambiguous photographic encounter. Encompassed in my analysis of Gonzales-Day’s work is an examination of the increasingly articulated assertion that photography is currently in crisis as a result of the introduction and advancement of digital media and its unequivocal impact on the production, circulation and consumption of photographs. Focusing on the medium’s profound connection to the picturing of atrocity, its employment in the service of often opposing powers and divergent disciplines, and its persistent associations with truth, indexicality and evidentiary authority, my research primarily concerns the ethical dimension of the current crisis purportedly facing photography.

Michel Hardy-Vallée, Concordia University

“Recognizing Fiction: Cueing Away from Veracity in John Max’s Open Passport”

The most easily accessible conception of photography as a form of knowledge lies in its understanding as an indexical medium. Non-specialists and specialists alike are quick to read photographs as traces of actual state of affairs: both common sense and photographic theory provide readily available scripts to support a mimetic understanding of the medium. This presentation, by looking at the work of Canadian photographer John Max (1936—2011), aims to show the means whereby photographs, ostensibly of actual people and events, can be made to stand for *something else*, disrupting the mimetic channel of interpretation. Based on the author’s ongoing doctoral research, it will present a reading of the *Open Passport* photographic book (1973) that articulates the various strategies employed to construct a fictional narrative. Applying to photography Thierry Groensteen’s work on the poetics of pictorial sequential art, it will consider the interpretative problems posed by *Open Passport* to its audience, past and contemporary. What cues does it use to reorient the viewer’s epistemology of photographs? What is the stability of the photograph as a vehicle for fiction?

Nicola Pezolet, Concordia University

“Photography and the Documentation of Modern Church Architecture in Canada”

Église Précieux-Sang, the small Roman Catholic parish church designed by Étienne J. Gaboury in the Franco-Manitoban town of St. Boniface, has been elevated into something of an icon of modern Canadian architecture. This is in no small part due to its popularization through the stunning black and white photographs of Henry Kalen. Indeed, almost any mention of Précieux-Sang in journals and textbooks is accompanied by Kalen’s stylized photographs showing details of the empty church shortly after its completion in 1969. For example, according to Harold Kalman’s assessment in the richly illustrated *History of Canadian Architecture*, the formal vocabulary of Précieux-Sang, which blends elements of settler and First Nations vernacular, is “entirely Canadian.” In addition to Kalen’s “authorized” and widely circulated images, contemporary photographs (including those of parishioners and anonymous people who post digital images online) have shown the various ways that Précieux-Sang has been used, rearranged and redecorated by its users. Using Précieux-Sang as our case study, this paper seeks to answer two questions that have significant methodological implications. First, how much of a role did photography play in the construction of a distinctly Canadian modernist canon in the late 1960s (which coincides with Canada’s centennial celebrations) and how has it framed the reception of Gaboury’s work thus far? Second, what roles can nonprofessional photography play today in enriching our reading of this modern church (and others like it), by bringing in visual evidence related to postoccupancy, as well as with the documentation of more ephemeral manifestations of popular piety in religious architecture?

Where was Postmodernism?

Session Chair:

Felicity Tayler, Concordia University

Before the phrase “contemporary art” became ubiquitous, there was a time when artists, curators, and critics were glad to self-identify as “postmodern.” Postmodernism had a spectacular heyday (during what can be called the long 1980s, encompassing the late 70s and early 90s) and then just as quickly the concept went out of fashion, becoming something of an embarrassment. As we look back and attempt to re-frame the postmodern era, we can learn from those historians of modernism who challenged the paradigm

of centers vs. margins, avant-garde leaders vs. colonial followers (see, for example, Geeta Kapur's influential 2001 *When was Modernism?*) Just as modernism acquired different meanings in different contexts, so too should postmodernism be regarded as a malleable set of ideas and art practices. This panel welcomes papers that re-examine how postmodernism was adapted and transformed, how it became rooted in particular places and communities, and where it became meaningful.

Mark A. Cheetham, University of Toronto
“Double Negative: Postmodernism between the Modern and Contemporary”

The narrative of recent art and art history is often related as a series of “turns,” the linguistic, spatial, relational, pictorial, cognitive, and most recently, the temporal and the sensory turns. Prominent too is the emphasis on what properly constitutes “the contemporary” and its many related descriptors, such as the ‘altermodern’ (Bourriaud), or ‘remodernism’ (Smith). I will argue that the imperative to define contemporaneity is a prime cause of a renewed interest in the postmodern but claim that this interest is often shallow. Postmodernism is a central issue, or stumbling block, in recent attempts to plot when and where art is today in our supposedly global present. Postmodernism is now caught between the negative aspects of high modernism and the problems of the global contemporary. Smith sees it as, at best, a transition to the present or, more likely, as an anachronism. Bourriaud construes the postmodern as universalist, just like the modernism it purportedly eschewed. Rosalind Krauss offers a more nuanced view of the postmodern, one that I will use to underline the importance of situating practices under this heading in their national and more specific cultural contexts, in this case, those of Canada. Postmodernism was liberatory for many artists and thinkers in Canada; losing site of this history is to dissolve the specificity of practices here into a merely anodyne globalism.

Tom Cubbin, University of Sheffield/Royal College of Art
“Postmodern Propaganda? Environment and Culture in Soviet Experimental Design 1968— 1984”

In this paper, I will argue for the existence of a ‘postmodern’ turn took place in the Soviet experimental design after 1968 that occurred in parallel conditions to that which is defined as the ‘cultural logic of late capitalism.’ Senezh Studio was established by the Soviet Union of Artists in 1964 with the aim of humanizing the material environment of socialism. At a time when environment and semiotics colonized Western design discourse, the studio developed native theories and methodologies that formed part of the network of the Soviet “parallel humanities” that was dominated by cultural semiotics. Often commissioned to produce ‘visual agitation’ and propaganda schemes, the studio produced environments in which historicism and self-consciously theatrical designs were fused with ideological content to create new meanings.

By taking an historical view of semiotics whereby the sign is a manifestation of ideology/culture rather than capital, I believe we can build an understanding of postmodernism in architecture and design across the iron curtain.

Johanne Sloan, Concordia University.
“The Rise and Fall of Postmodern Montreal”

By the mid 1980s, the concept of postmodernism had spread like a fever through art practices, writings, curatorial projects, pedagogy, and scenes in Montreal. This now seems a distant memory because the term “postmodern” is almost entirely absent from current contemporary-art discussions. The degeneration and ultimate fall from grace of postmodernism as a meta-discourse within the artworld was indeed dramatic, and yet

its full impact has not been adequately addressed by scholars, whether internationally, or in specific national or urban contexts. This paper examines how postmodernism was received and adapted locally, and became rooted in the specific culture of Montreal. It is important to note that the postmodernism that developed in this city was derived from both French sources (Jean-Francois Lyotard's *The Postmodern Condition* was first written as a report for the government of Québec, for instance) and American art/writing about the politics of representation. One notable expression of this lively postmodern scene was a flourishing "school" of women artists who combined an archival attitude towards photography with postmodern and feminist theory.

HECAA Open Session (Historians of Eighteenth-Century Art and Architecture)

Session Chair:

Christina Smylitopoulos, University of Guelph

The objective of this society is to stimulate, foster, and disseminate knowledge of all aspects of visual culture in the long eighteenth century. This HECAA open session welcomes papers that examine any aspect of art and visual culture from the 1680s to the 1830s

Joan Coutu, University of Waterloo

"Collecting the Canon: the Earl of Northumberland at Northumberland House and Syon"

In the early 1750s, the Earl of Northumberland commissioned several painted copies of famous Renaissance frescoes to embellish the walls of Northumberland House in London. The house contained the largest state room in London and vied for prestige with the other great houses and the palace along Whitehall. A decade later he commissioned several very fine copies of classical statues for the state rooms at Syon, his suburban home on the Thames in Richmond, also situated amongst similarly grand retreats. This paper examines the significance of the painted and sculpted copies within the social transformations of the time, as 'new' money began to infiltrate the upper echelons of the British social hierarchy. In particular, the paper will focus on the emerging field of aesthetics as the landed (or 'natural') aristocracy sought to distinguish themselves from whom they perceived to be their social inferiors. The locations of Northumberland House and Syon will be emphasized in this evaluation of the classical in the successive presents, to use Pierre Nora's phrase, of eighteenth-century Britain.

Rose Logie, University of Toronto

"Making, Marking, Masking: Figuration According to Watteau"

This paper examines Antoine Watteau's distinct approach to materiality and figuration, taking the artist's playful engagements with masks (and metaphorical acts of masking) as a point of departure. In an era when doubt increasingly surrounded external appearances, the human visage provided an obvious site for interrogating issues relating to identity's essence and its manipulation. The allure of masquerade in the eighteenth century, with its sanctioned anonymity, is a by now familiar topic, but Watteau's particular propositions regarding disguise and incidents of material blockage remain under-examined. Transforming marking into a powerful means through which to explore the possibilities of representing subjecthood, Watteau's paintings and drawings broach the equivocal suggestion that within a shape-shifting milieu, all figuration is tantamount

to masking. Wittily engaging with the implied threat of the simulated face's vacated subject, Watteau proffers a subtle visual argument relating to the self as both transiently accessible and prone to illusory semblances.

Alexis H. Cohen, Independent

“For Show and for Use: Blake and the Wedgwood Manufactures”

In 1817, William Blake produced a set of engravings of dishes, cups, and saucers, items of Wedgwood's "Useful Ware," a line of ceramics distinguished from the firm's more iconic "Ornamental Ware" modeled on ancient vases and decorative motifs. Since antiquity, utility and beauty have been defined in relation to each other but the paring of these concepts, often used together as a descriptor, was reflective of other eighteenth- and early-nineteenth-century binaries: "sense and sensibility," the "polite and useful," the "useful and necessary," "more for show than use." This paper examines the Blake commission through and against the division between the "Useful" and "Ornamental" within Wedgwood's enterprise. Blake's biography, known to reflect eighteenth-century tensions and blurred boundaries between the high and low arts, adds the complexity of class dynamics to this understudied episode in the poet's life.

The Rhetorical Body in Early Modern Art II

Session Chair:

Itay Sapir, Université du Québec à Montréal

This panel addresses the status of the body in the visual arts in the Early Modern period, with particular attention to what may be called its rhetorical uses. The flowering of Renaissance culture has long been associated with a revived interest in rhetoric: in literature and philosophy, the movement away from Scholasticism by Humanist authors celebrated eloquence and the arts of persuasion. Interest in the affective power of rhetoric has likewise been partially credited for developments in the visual arts: in Leon Battista Alberti's *On Painting*, for example, the painter's process is modeled after the ancient orator's practice. The rhetorical function of the body in visual art was acknowledged during the Early Modern period, as artists understood the uniquely moving and persuasive effect of the human form: through the demonstration of gestures and passions; as moral or negative exemplars; to heighten the variety and sweetness of an image; to induce penitence and devotion, etc. Proposals exploring the status of the body in Early Modern art and its rhetorical functions, broadly conceived, are encouraged.

Olivia Powell, The Frick Collection, New York

“Call and Response: The Annunciation as Ballo in Due”

The Annunciation to the Virgin, a notoriously brief episode told in the Gospel of Saint Luke, is comprised of bold statements and humble questions, of confrontations and submissions. Indeed, the challenge presented to Renaissance artists tasked with figuring this moment in the Christian narrative was very much a dialectical one. Botticelli's *Cestello Annunciation*, the focus of this paper, is a particularly eloquent example of a figural composition that pivots on entry and reception, flourish and calm, male and female. I will discuss how Botticelli's coupling of the active yet reverential approach of the angel with the reticent yet ultimately willing response of the Virgin establishes a network of mirroring gestures and complementary movements that suggest the opening sequence of a dance. Botticelli's depiction is unaided by the typical diving dove, receptive ear, or gilded rays of divine intervention; rather, the sacred narrative is bodied forth by what I will call a "choreography of call and response" that depends equally on movement and stasis. Central to my discussion of the potential for the dancing body to narrate the Annunciation are the nearly ninety duos choreographed and codified in the fifteenth

century, which, like Botticelli's painting, oppose enthusiasm and coquetry through advance and retreat. This paper will explore Botticelli's Annunciation, and others, in light of court dance practice, as well as the exegetical tradition itself, which embroiders the mystery of the Incarnation with the language and rituals of worldly love.

Betsy Purvis, University of Toronto

“Lamenting the Sepulchre: Niccolò dell’Arca’s Lamentation and the Renaissance Crusades”

Traditionally Niccolò dell’Arca’s *Lamentation* (1461-63) made for the confraternity of Santa Maria della Vita in Bologna has been interpreted in relation to confraternal Passion-based devotions. However, I argue that this sculptural group, understood in relation to its Sepulchre chapel, employs the rhetoric of lament for political purposes related to the fall of Constantinople in 1453 and papal calls for crusade.

This paper will examine how the *Lamentation* enacts rhetorical forms of lament that draw from impassioned medieval crusade sermons that mourn the loss of the Holy Sepulchre and contemporary vernacular practices of incendiary lament used to invoke *vendetta* in the face of grave personal insult, here to the honour of Christ himself. I also examine how specific confraternity members who supported the crusade movement used artistic patronage within the sodality to create a major civic monument that screamed for vengeance and retaliation against Muslims in order to advance their personal political agenda.

Steven Stowell, Concordia University

“How to Persuade a Painting: Sung Devotions to Works of Art”

In the late Middle Ages and Renaissance in Italy lay spiritual associations known as *laudesi* confraternities emerged, engaging in the communal singing of vernacular songs (*laude*) to representations of the Virgin. The rhetorical bodies who are the focus of this study thus stand outside the painted image: it is the votaries who attempt to persuade the Virgin with song to become their advocate, as they are shown doing in some known manuscript images. Although there has been research on the surviving musical sources, and their bearing on *laudesi* images, this paper reflects on the broader meaning of this practice and asks why music was an effective medium through which to bond the confraternal community to the image’s sacred presence. This issue will be addressed through an examination of sources relating to beliefs about art and music, by examining the texts of the songs themselves, and most importantly miracle tales in which music has particularly persuasive qualities.

“Museopathy”: Dealings in the Interaction of Exhibitions, Performance, and Collecting practices

Session Chairs:

Andrea Terry, Lakehead University

Taryn Sirove, Carleton University

Session Respondents:

Jennifer Fisher, York University

Jim Drobnick, OCAD University

Ned Bartlett, University of Regina

“Constructing Value and Meaning in the Collection: A Case Study of the Exhibition *Imagined Provenance: The Cabinet of Richard J. Pennington*”

My artwork explores how collections and collecting have been used to ascribe value and meaning to objects historically and in contemporary practices. Mimicking museological display and collecting practices, my work in the exhibition *Imagined Provenance: The Cabinet of Richard J. Pennington* (MacKenzie Art Gallery of Regina, 2013) questions how value and meaning are bestowed upon objects in a collection. Employing a practice-based methodology alongside research into historical/contemporary collection practices, I explore: the role of the collection and collector; the use of cataloguing/archival strategies; the importance of provenance and provenience; and the subjective nature of truth in provenance as it relates to the socio-cultural construction of value in art. Ultimately, I argue that the value of a collection is constructed through the process of careful collecting and strategic interpretation, through the “real” (or fabricated) provenance of collected objects, and by the socio-cultural worth institutions bestow upon such objects.

Carson & Miller, University of Salford

“Playing with the Archive, Piercing the Archive”

“...it is the element that rises from the scene, shoots out of it like an arrow, and pierces me.” (Barthes, 1980)

Collaborative artists Carson & Miller’s project with the Scottish National Gallery of Modern Art (SNGMA) utilises their established practice of play. The project explores the physical and conceptual spaces of this museum’s archive. Carson & Miller’s play encompasses a variety of games; between themselves, as well as games that have drawn in visitors and staff. These games have proven to be a fruitful strategy for piercing the archive— its physical presence, its mass and meaning, its availability to the visitor.

These archive games have opened up opportunities for interaction, handling and touch, and it is the notion of touch— in its physical, sensual and intellectual sense, and informed by Barthes’ punctum— that Carson & Miller will investigate in this paper using their work with SNGMA’s Archive.

Sara Kowalski, McGill University

“Re-embodying Pathological Specimens in the Hunterian Museum: Karen Ingham’s *Narrative Remains*”

Bringing contemporary art practice into dialogue with medical museology, this paper examines Karen Ingham’s *Narrative Remains* (2009), a site-specific installation that attempts to re-embody historical specimens within London’s Hunterian Museum—the

famous collection of eighteenth-century surgeon-anatomist John Hunter—by reuniting lost patient narratives with their dislocated organs. As an artist-researcher, Ingham imaginatively reconstructs the subjectivities behind the traditionally objectified subjects of modern medical science, giving semi-fictive first person voice to six patients whose dissected and anonymized parts are preserved in the collection. In doing so, she enables them to fictively recount and perform their otherwise forgotten deaths and experiences of disembodiment to a public audience. Framing *Narrative Remains* as a political act that repositions the historical within the contemporary, I explore the potential for works like Ingham's to stage affective interactions between medical-museological objects and museum-going publics, bringing subjectivity back into depersonalized clinical spaces where it can impinge on us as viewers.

Photography and Empathy

Session Chairs:

Sarah Parsons, York University

Linda Steer, Brock University

The connection between photography and empathy seems axiomatic. It is often through making and viewing photographs that we come to believe that we understand and even share the emotions and experiences of others. This panel seeks to investigate the complex, affective relationship between empathy and photography by approaching photography as something created by a wide network of relationships extending beyond that of just photographer and subject.

How do photographs create and use empathy? Or, how are they created and used by empathy? To what ends?

What is the relationship between empathy and aesthetics in photography?

In what ways does the circulation of photographs exacerbate or intensify empathy? How do empathic responses differ in different communities or spaces?

Documentary photographs immediately come to mind in relation to empathy, but we are interested in photographs that we encounter in all kinds of spaces: the gallery, the Internet, billboards, magazines, coffee table books.

Élène Tremblay, Université de Montréal

“The Combined Roles of Pathos and Counter-pathos in Selected Photographic Works”

In this presentation, we will look at photographic works by Sam Taylor-Wood, Donigan Cumming, Jeff Wall, and Alfredo Jaar that offer figures of suffering bodies to the gaze of viewers. Examining more closely Aristotle's affirmation “Their contemplation provides education and helps to realize what each thing is” (Aristotle, *Poetic*, 48 b 8), reiterated by Susan Sontag (2003) in *Regarding the Pain of Others* and later by Catherine Grenier (2008) in *The Revenge of Emotion*, we observe how reason, passion, emotion, and reflection all participate in the aesthetic experience and in the work of cognition.

Recent studies by neurologists Singer and Lamm (2004, 2009), along with research by Rizzolatti (2007) and Damasio (1995, 2005) on mirror-neurons, have confirmed what art observers had perceived: viewers may modify (reduce) their empathetic reactions when there are mitigating factors. The viewing context of the museum or gallery, for instance, can nurture the passage from passionate to non-passionate emotions, as it offers favourable conditions for greater capacity for attention: isolation, concentration, silence. This context extracts images of individuals from the social flux so that they become objects of scrutiny. As we view these photographs, we experience empathy to different degrees, as some works offer more distancing factors than others.

Keri Cronin, Brock University

“Empathy Across Species Lines: “We Animals,” Photography, and Activism”

This paper explores the relationship between photography and empathy across species lines through an investigation of Jo-Anne McArthur’s “We Animals” project, a photographic archive focusing on the experiences of nonhuman animals at such places as factory farms, zoos, slaughterhouses, laboratories, and sanctuaries. In this project McArthur photographs situations from the perspective of nonhuman animals, an effect achieved through cropping, camera angles, and the use of selective focus. By creating a “rabbit’s-eye” (or dog’s-eye, or mink’s-eye, or cow’s-eye, etc.) perspective, the viewer is encouraged to empathize with the species depicted. The situation is not fabricated, but the point-of-view is unexpected. In these images there is a necessary imaginative leap as viewers reflect on what it might feel like to be the animal depicted in the photograph—the animal awaiting slaughter, the animal being rescued from a horrific situation, the animal enjoying the feeling of warm sun on her body. We are encouraged to empathize with these animals because, as the title of the project suggests, we also are animals. My focus in this paper centres on the ways in which images can blur the boundaries between species, and the ethical implications of doing so.

Susan Cahill, University of Calgary

“Empathic Vision and Painted Photographs of Canada’s War Dead”

From 2006-2012, artist Tobey C. Anderson worked on a series of portraits of every Canadian who was killed in Afghanistan as part of the “War on Terror,” entitled *KIA_CA_AFGHANISTAN*. Using fluorescent paint to illuminate the images in the darkened exhibition space, Anderson based his painted portraits on each person’s official military photograph, the image of which circulated throughout the mainstream press as part of the death announcement.

In this work, Anderson used the same image-language as the media and military, but to different effect and affect.

In my paper, I examine Anderson’s painted photographs in relation to affect as a mode of critical engagement. Specifically, I draw upon Jill Bennett’s concept of “empathic vision” to address Anderson’s piece as a site of empathic registration—a feeling with and for personal and collective loss—in order to provoke critical thought in relation to the justification of death as part of Canada’s involvement in the “War on Terror.”

Matthew Brower, University of Toronto

“Curation, photography, empathy”

This paper explores the significance of photographic empathy as both an artistic and curatorial strategy by examining its role in the recent exhibition *Through The Body: Lens Based Work by Contemporary Chinese Women Artists*. The exhibition brought together the work of 9 artists and one artist collective that took up the body as a site for engaging with women’s experiences. In this paper I focus in particular on the work of two of the artists, Fan Xi and Chun Hua Catherine Dong, that employ empathy in significantly different ways. Fan’s portraits of Chinese lesbians use empathy to assert the human dignity of her subjects while Dong’s photographic and video documentations of her performances as a mail order bride use empathy to disrupt and complicate the complexities of the power relations her performances expose. By situating their works in the broader context of the exhibition, the paper investigates the issues raised by photographic empathy for curatorial practice; how do the different empathetic demands of these works interact and to what extent is the effect of these interactions the purview of curatorial practice. To elucidate these issues, I take up Lisa Cartwright’s formulation of empathetic identification as a model for understanding engaged spectatorship.

Appetite for Destruction: vandalism as culture

Session Chair:

Keith Bresnahan, OCAD University

Vandalism—the destruction or mutilation of cultural artifacts, buildings, and works of art—is the very antithesis of culture, the work of regressive iconoclasts and uncultured barbarians with a wanton disregard for beauty. Right? This session takes a contrarian view, asking what it would mean to consider acts of vandalism as culture, or as a site of engagement with cultural artifacts having its own motivations and logics. It solicits papers that consider any aspect of what appears to be our undeniable ‘appetite for destruction’: when, and why, do we turn our individual or collective animus to the objects and structures that surround us? What can we learn from historical or contemporary instances of violence done to works of art and architecture? What can such acts—and the responses they engender—tell us about the social and cultural significance of art and architecture? In ascribing meanings and significance to the works they attack, do vandals recognize and reveal some truth about these works and their cultural value? Is the vandal the last truly *engaged* critic or theorist?

Susan J. Douglas, University of Guelph

“Après Francisco de Goya’s “Disasters of War”: Jake & Dinos Chapman’s “Insult to Injury” etchings as model”

In 2001, Jake and Dinos Chapman bought a mint condition, first-class set of Francisco de Goya’s *Disasters of War* and proceeded to “rectify” and “improve” it by replacing the visible victim’s heads with cartoonish heads of clowns, puppies and mice. The originals thus destroyed, in 2003 the etchings—renamed *Insult to Injury* and described as “fascinating and unsettling” by critics—were put on display in a public art gallery. Historical examples of destruction as a creative force in art, such as Marcel Duchamp’s readymades and Rauschenberg’s famous *Erased de Kooning Drawing*, notably explored material culture as revealing inherent and attached values in relation to the aesthetics of modernity. Arguably, *Insult to Injury* also critiques Kantian aesthetic principles, articulated through notions of beauty, the sublime, genius, and pleasure. It has also been proposed that many of the Chapman’s works, including the images plundered from Goya’s original prints, question the idea of art, creativity and value by undermining avant-gardist associations of author-artist as a “tortured genius.” The Chapmans usefully state that the distinction between the original and the copy disappears if we look at Goya’s *Disasters of War* in the widest sense, defined by when the etchings were published (in 1937, over 100 years after Goya’s death in 1828). Hence, in many respects the Chapmans’ response to contemporary art making seems to counter the dominant precepts of the globalized art world. Exploring the shifting values of authenticity, authority and imagination in contemporary art, this paper proposes that, in the 21st century the so-called “Chapman Goyas” are a key to understanding vandalism as culture.

Benedict Fullalove, Alberta College of Art + Design

“Vandalism and Other Alibis: Art History, Museums and the Reconstituted Middle Ages”

In the first chapter of his novel *Notre Dame de Paris*, Victor Hugo reflects on the “numberless degradations and mutilations which time and men have wrought” on his eponymous subject. Hugo distinguishes between three different sorts of “devastation”: the superficial “wrinkles and warts” caused by time; the “bruises and fractures” caused by war and revolution; and finally (and by far the worst) the “mutilations, amputations and dislocations” of the restorer. In a neat reversal, he writes, “the magnificent art

produced by the Vandals has been killed by the academies.” Hugo’s violent denunciation of the “amputations and dislocations” of academic restoration flowed from his own romantic view of the past: the present fragments of the medieval past could only be understood in terms of their imaginative reintegration into the organic whole of which they had once been a part. In many respects, the modern discipline of art history and the allied institution of the museum conceive of their project in similar terms: to restore context to broken fragments, to seek lost points of origin, and to frame reintegrative narratives of authenticity. However, they do this while eliding both the necessity of a broken past for such a project and their own participation in the production of further fragments. This paper uses the example of the Brummer Collection of Medieval Art at Duke University to consider how art history and the museum are complicit in a process that undermines its own premises, and that is itself a kind of creative vandalism.

Justin McGrail, Vancouver Island University

““You can tear down the cemetery but you cannot destroy memory”: building Wrocław out of Breslau.”

In 1945 the eastern German city of Breslau became the western Polish city of Wrocław. National borders established at the Potsdam Conference saw the transfer of German territory to Poland, including Silesia, and its heavily damaged capital. It was into a city devastated by siege and occupation that Polish officials, settlers, and refugees arrived to build Wrocław on, and out of, the ruins of Breslau. “Polonizing” the city included the destruction of monuments, the turning of cemeteries into parks, and of tombstones into building materials. Post-war Wrocław was a place where official and spontaneous vandalism was a tool of political authority, identity formation, community building, and the invention of traditions. It also created unintended artworks, which emerged from the broken remains of memorials, erased plaques, and empty plinths. This paper considers the physical legacies of this period today, along with recent efforts to memorialize the destruction of historic memorials.

Cynthia E. Milton, Université de Montréal

“Defacing Memory: (Un)tying Peru’s Memory Knots”

This presentation parses opposing currents in Peru’s collective memory of their bloody internal war (1980—2000) through an analysis of acts of vandalism perpetrated against one of the country’s few sites of memory, the Ojo que llora, in Lima. ‘Vandalism’ in this article is understood as a form of writing (though a violent one) of an alternative vision of the past. Originally intended by the artist Lika Mukal as a space for remembering and paying homage to the victims of the armed conflict, the site has become a space for contesting disputed memories. As a site of performance of memory and human rights claims, and especially as the target of continued defacement, the Ojo que llora has become a stage on which the perduring presence of the past—in its still-conflictual strains—is made visible for national and international publics. It thus refuses the very closure that government narratives would impose, and thereby keeps open public engagement with the past. The ongoing conflicts over the past made visible at this site point to the struggles to define an over-arching memory, and in the process the very meaning of ‘victim’ is constrained.

Animals and Art II

Session Chair:

Erin Campbell, University of Victoria

Tirbois Ketty, Université Laval

“L’artiste et la sculpture taxidermique: Pour une mythologie nouvelle”

L’usage allégorique de l’animal a une vertu critique et purgative. La «bête» se métamorphose bien souvent en miroir des vanités humaines. Joseph Campbell et Roger Caillois rappellent que le mythe est une métaphore de la vie et de la société. Il possède une fonction pédagogique à visée individuelle ou collective donc il est possible de tirer un enseignement. Ces littératures fantastiques enseignent à l’homme son origine. Les actes des personnages animaliers permettent de mener à bien une réflexion sur un sujet spirituel contemporain. Certains artistes actuels usant du médium taxidermique offrent une *physicalité* aux héros bestiaux de ces textes, à des fins d’enseignements et de mises en garde. Dans ce sens, nous proposerons une étude du lien étroit entre l’art de nature taxidermique et cette littérature afin de montrer comment les artistes actuels mettent en place une mythologie nouvelle par le biais de leurs travaux artistiques.

Ariane Noël de Tilly, Emily Carr University of Art + Design

“Of Elephants and Donkeys: The Video Bestiaries of Douglas Gordon and Mike Kelley”

In some of their recent video installations, artists Douglas Gordon and Mike Kelley have brought animals into highly symbolic or sacred spaces and filmed their actions. They have also reinterpreted the longstanding symbolism associated with these creatures. For instance, Gordon filmed an elephant playing dead in one of New York’s biggest commercial art galleries—the Gagosian Gallery—(Play Dead; Real Time, 2003), and donkeys, peacocks, crows, toads, frogs, and cobras in the Palais des papes in Avignon (Unnaturalhistoire, 2008). In his large scale video installation Day Is Done (2005), Kelley reenacted Catholic rituals and biblical scenes, such as the virgin traveling on the back of a donkey, that he mingled with references to carnivalesque events, as, for example, donkey basketball games. In this paper, I consider the ways in which Gordon and Kelley trade the traditional moralizing tone of bestiaries for a more provocative approach that explores their self-reflexive and performative structures.

Michaela Rife, University of Toronto

“Wild Lives: Bear 71, Nature Narratives and Surveillance Culture”

In 2012 the National Film Board of Canada debuted an interactive, web-based documentary centred on the life and death of an electronically tagged female grizzly bear in Banff National Park. In contrast to promotional campaigns that advertise national parks as “wild”, *Bear 71* reveals a contemporary breakdown in the divisions between animals, wilderness, humans and technology (specifically that of the surveillance state). Yet to say that this boundary confusion is a recent development clouds the fact that these keywords have been entangled from the start of human history. This paper uses *Bear 71* as a case study to reveal aspects of that complicated shared history, through a close viewing of the film, examination of the bear as subject, theories of animal geography and the anthropomorphism of wildlife documentaries. This is not necessarily done to refute the film’s claims, but to demonstrate the paths that led to them.

Leesa Streifler, University of Regina

“Animal Subjects: An Artist’s Representation of Animals”

My presentation will involve a discussion of several artworks I have produced in photography, drawing and painting in which animals are represented. I am not a naturalist, nor do I specialize in animals as subjects, but rather, I represent animals in relationship to humans to convey ideas of vulnerability, compassion, kinship and often symbiosis. My work is informed by literature on Interspecies Communication, animal totems, mythology, and my own experience with animals. The animals I have represented include dogs, horses, deer, birds, monkeys, coyotes, zebras, elephants and rabbits. My work is feminist in perspective and involves narratives pertaining to identity as it is constructed and interpreted both corporeally and socially.

Space Now

Session Chair:

Carolyn Butler-Palmer, University of Victoria

Henri Lefebvre's 1974 book *The Production of Space* is a foundational text for the study of how space is created, sustained, represented, and denied. Since then, scholars such as Yi-Fu Tuan, Doreen Massey, Nigel Thrift, Edward Soja, Michel de Certeau, Gilles Deleuze, Miwon Kwon, and Neil Leach have done much to complicate and enrich our understanding of space. Our panel seeks analyses of art or architecture that critically assess existing theoretical frameworks or propose new ones for understanding how space is currently being produced and/or represented.

Menno Hubregtse, University of British Columbia

"Moving through the terminal: airport architecture and spatial practices"

Architectural history has largely focused on analyses of building materials, construction techniques, architectural form and styles, and how social, political, and economic forces have produced the built environment. Architectural theorist Neil Leach argues that studies of architecture should also consider the spatial practices enacted within buildings. In this paper, I discuss how my doctoral research into contemporary international airports accounts for the air passengers' embodied practices within the terminal. Moreover, my dissertation considers how air terminals are designed to regulate and order passengers' movements into directional flows. I discuss how theories of practices have informed my conceptual framework and how I am using this framework to provide a new understanding of airport aesthetics. I explain how I am drawing from conceptions of practices and space in Michel de Certeau's *The Practice of Everyday Life*, Nigel Thrift's non-representational theory, and John Urry's notion of mobility-systems to consider the design strategies that airport planners employ to direct passengers' movements. I also address how these theories pertain to my assessment of air terminal architecture, artworks, and design as a functional aesthetic that is determined by the airport's role as a transit hub that regulates the movements of passengers, their baggage, and their capital.

Alessandra Mariani, Université du Québec à Montréal

"After pragmatism: dismantling spatial force fields"

When at the end of the 1990's a theoretical pragmatic wave and a technological determinism (Rachjman 1998, Speaks 1998, 2006) tried to override the cultural, politic, critical, reflexive conception of space (Hall 1966, Lefebvre 1968, Foucault 1975, Jameson 1981), the overlapping of art and architecture (their spatial, institutional, urban and material manifestations and experiments) kept the ground fertile. Interdisciplinary art/architecture practices made possible a distribution of the sensible in the social field (Rancière 2004), the formulation of a critical perception through a new materiality,

and the destabilization of representational codes (Deleuze & Guattari 1980). The focus was therefore directed on spatial encounter and the production of effects generating different subjectivities and other logics of agency.

This paper aims to demonstrate, through these notions and the concept of 'Critical Spatial Practice' developed by Jane Rendell (2006), how the interdisciplinary oeuvre of Diller Scofidio + Renfro, has for over thirty years, transformed the perception and understanding of the constructed space. I will focus on their Para-Site installation at the Museum of Modern Art in New York city (1989), their Blur Building installation in Yverdon-les-Bains Switzerland (2002) and their Museum of Image and Sound in Rio de Janeiro (2014) to demonstrate how 'impersonal subjectivities' (Brott 2013) brought out by their work can generate a critical awareness of space and its challenges, and operate as force field analytical tools.

Nora Wendl, Portland State University

"Kissing the Glass House: An Architectural History Comprised of Fictions"

Henri Lefebvre's assertion that space is a construct produced through social agreement suggests that space is a fiction written collectively. Indeed, space is fictive even before it is realized: architects rely on photo-realistic digital renderings, orthographic drawings, and physical and digital models to translate ideas into form, and to represent them to a client in order to produce them. This paper is concerned with the continuation of the fiction that is begun by the architect, and the necessary deviation of that fiction over time. Analyzing Inigo Manglano-Ovalle's *Le Baiser/The Kiss* (2000), this paper will reveal that the opaque narrative performed and filmed by the artist at Mies van der Rohe's all-glass Farnsworth House (Plano, Illinois, 1951) draws its inspiration from the fictions and poetry written by the inhabitant of that house, Dr. Edith Farnsworth, suggesting that the same social agreements that produce space rely on a collective suspension of disbelief.

Then, now and then again. Writing the histories of Canadian and Quebecois performance art Les histoires de la performance au Québec et au Canada

Session Chairs:

Sarah Watson, Concordia University

Barbara Clausen, Université du Québec à Montréal

Le renouvellement continu de la performance et l'essor des pratiques performatives ont inspiré et nourri de nouveaux champs d'analyse et de recherche interdisciplinaires qui remettent en question l'historiographie de la performance en tant que pratique artistique d'avant-garde au Québec et au Canada. L'intérêt croissant pour l'éphémère a grandement contribué à l'avènement de nouveaux axes de réflexion portant sur la relation entre la performance et ses archives, témoignant ainsi de sa mutation d'une approche directe ancrée dans le corps vers des pratiques hybrides et discursives. Ces transformations ont assurément eu un impact sur la canonisation et la relecture des multiples histoires de la performance qui, d'un point de vue pan-canadien, couvrent un vaste registre de modes de production performative : l'esthétique relationnelle et activiste, les pratiques axées sur le corps, et l'histoire coloniale, les approches conceptuelles et chorégraphiques. Cette session offrira une réflexion sur la diversité des contextes de la performance et comment la popularité croissante des pratiques performatives influence notre lecture du passé et du présent. Performance's on-going

revival and growing panoply of practices have inspired and nurtured new fields of cross-disciplinary analysis and research that question performance art's historiography as an avant-garde art form in Canada and Quebec. The rising interest in the politics of the ephemeral has encouraged new investigations of performance art's correlative relationship to its own archives, acknowledging its expansion from a live body based genre to a hybrid medium and discursive practice. These developments—from relational practices to new media art performances, from body art to activist practices and conceptual approaches—have influenced the evolving canonisation and rereading of performance art's histories. Embracing a wide range of performance-based modes of production this panel addresses the inscription of performance art within the various geo-political landscapes of Canada and Quebec and how performance's increasing self-institutionalization and popularity contribute to our understanding of the past in the present.

Hélène Doyon and Jean-Pierre Demers, Université du Québec à Montréal
“Autodéfinition et polycontextualité de la performance en
démocratie culturelle”

Notre communication témoignera d'une observation du phénomène d'autodéfinition de la performance dans sa relation indisciplinaire à l'art et à la vie, et sous l'influence disciplinaire d'un réservoir d'études et de pratiques historiques. Notre attention se portera sur la démocratie culturelle, notamment, sur le fait qu'elle favorise la participation à des activités artistiques et à des expériences esthétiques les plus diverses, et en assure la structure d'accueil. Ainsi, elle démocratise la pratique artistique, laquelle se déploie, entre autres, dans l'invention d'identités sociales, comme autant d'autodéfinition et d'autodistinction de l'artiste. Dès lors, elle sous tend ce que la performance a toujours été, à savoir une situation polycontextuelle ouverte à la nouveauté et donc à sa recontextualisation. Cela étant, des artistes performeurs non seulement traversent cette polycontextualité, théorisent et choisissent leur public, mais encore, ils persistent à expérimenter au présent, dans des situations instables et non définies, et ce, quelque soient les attentes institutionnelles.

Johanna Householder, OCAD University
“Living (un)popular culture”

Following hard upon the heels of the 'archival turn' and the rise of appropriation strategies in contemporary art in the late 1980s, we entered the era of the the remake, and the reperformance of previously existing performance art works. Can the the generative attention paid to archival photographs or recorded moving images be applied to the live repertoire—in this case—works of performance art in a similar way?

In viewing, experiencing, and making some of these 'remakes' of previously existing performance art works, I have been enlightened, delighted and skeptical. What can be gleaned about the 'true nature' of performance from a reconstruction based on a handful of black & white photos? And in turn what role does the artist play in unearthing a lived record of performance art history. Finally, how do performance artists' creative methods supply new ways of knowing?

Clive Robertson, Queen's University

“Two equally difficult methodological tasks: Understanding local performance art history and understanding the local practices of performance art”

When speaking of and to a local historiography it is worth noting how the histories of what happened and what is deemed important about how and who made them happen differs. Imagine if you will a current performance literature exam that included say some 60 texts on performance practice in Canada and elsewhere constituted from historical and theoretical essays: chapters or books written by those who were actively present when the works at some point over the last four decades were produced. How would you annotate such bibliographies useful for your own research? How far does a knowledge of the literature move you along? Can or should you ascertain the ‘reliability’ of the narratives in such texts, and what can you deduce was their functions as celebration, criticism, theory-building, or self-promotion? Alongside this hypothetical literary exercise are visits to and necessary self-constructions of what we call an archive with its Lego-game like materials that can be re-configured into numerous permutations often more productive for purposes other than comprehending the overviews or specifics of performance art itself. My paper will further trouble this topic and expanded questions from the perspective of an artist participant-observer and historian.

Noémie Bernier-Solomon, Brown University

“Imperceptible Virtuosity An Experimental Genealogy for Contemporary Dance in Québec”

This presentation traces an experimental genealogy for contemporary dance in Québec, examining a series of practices that venture at the limits of dominant stages, movements, and histories to experiment with heterogeneous modes of subjectivity across culture. It draws from Françoise Sullivan’s *Danse dans la neige* (1948), which prompts dance to move away from a “crystallized” virtuosity and reactivate its gestural and poetic potentials, alongside the experimentations of contemporary choreographers such as Lynda Gaudreau and k.g. Guttman that perform a joyous unworking of the body’s integrity, to intensify the energy vectors of dancing across broad artistic, social, and political spheres. Here, the affective force of dance resides in its enfolding of intensive choreographic gestures that always point to a series of foreign elements, outlining an experimental praxis that is based upon propositions for differences, variations, and metamorphoses. These imperceptible virtuositys are that which simultaneously unwork and reassemble dance’s histories and futurities

Things: Their Lives, Agency, and Meanings II

Session Chairs:

Ersy Contogouris, Université de Montréal

Marie-Ève Marchand, Université de Montréal

Dominic Hardy, Université du Québec à Montréal

“Dorothy Caldwell’s textile practices, between the archive and the sublime”

In the Spring of 2014, the Art Gallery of Peterborough presented the exhibition *Silent Ice / Deep Patience* by Dorothy Caldwell. The exhibition features a series of (often breathtaking) large (and small scale) textile pieces that bear the hallmarks of the approach described by the artist on her website: “the vocabulary for my work is drawn from studying textile traditions and ordinary stitching practices such as darning, mending and patching. I am drawn to cloth that has been repaired, and reconstructed and in that ongoing process [that] encodes time and the richness of lives lived.” Caldwell has throughout her career been interested in the cultural processes of mapping and

markmaking; this most recent body of work bears witness to several years' engagement with these practices in spaces and sites invested by indigenous presence and meaning in the Canadian Arctic and the Australian outback. At the same time, the museological staging of her artworks is paralleled in *Silent Ice / Deep Patience* by the organization within the exhibition of a second, process-oriented space that may serve to make visible, as an archive, the artist's working methods: as a kind of auto-anthropological approach that might call into question or at the least frame the associations to landscape sublime that are so often the basis of viewers' aesthetic reception of the exhibited work. This paper considers the exhibition as a cultural event whose richness and complexity emerge from the resonance between several registers of material presentation; it also places this event in the context of the riverside site of the Art Gallery of Peterborough, on the Otonabee river, site of a collaboration between artist and exhibition space that has been renewed time and again over four decades.

Tara Kelly, Trinity College Dublin

“The Art of Representation: Artefacts of Ireland at International Expositions, 1851-2010”

This paper will explore the agency and meaning embedded in facsimiles of Irish archaeological jewellery and metalwork displayed at international expositions between 1851 and 2010, which contributed to the projection of a carefully constructed, self-conscious image of Ireland to the rest of the world. It will be argued that the incidence of Irish archaeological facsimiles at international expositions fall into several distinct phases with shifting functions reflective of political, economic and social developments: as luxury merchandise, exemplars of contemporary design and technological innovation, didactic museum displays and commercial souvenirs, all of which promoted the original artefacts as cultural commodities and served as a concrete expression of modern Irish advancements celebrated in conjunction with the products and skills of the past. Changing attitudes towards the use of archaeological facsimiles and their absence in favour of alternative types of displays from Ireland at more recent international expositions will be addressed.

Sophie Lynch, McGill University

“Toothpick Castles and Portable Planetariums: The Precarious Equilibrium of Sarah Sze's Triple Point”

This paper considers how *Triple Point* (2013), an intricate and seemingly fragile sculptural installation by Sarah Sze that infiltrated the architecture of the United States pavilion at the 55th Venice Biennale, encourages viewers to re-examine their relationship to the manufactured material world and conveys the importance of equilibrium amidst an increasingly interconnected and precarious environment. Like a spider spinning a web, Sze ingeniously weaves together an assemblage of thousands of everyday objects, ranging from minuscule grains of sand to high ladders that reach the ceiling. Meticulously arranged to form complex and ordered structures, agglomerations of things such as Q-tips, plastic water bottles, plants, jeans, sand, lamps, and scissors disclose the human desire to create order out of the onslaught of large amounts of information. I will argue that, by denying the definiteness of attempts at grasping knowledge of the world through scientific models such as planetariums, or other representations such as photographs, Sze's work demonstrates the inadequacy of attempts to stand outside the merely material in order to represent it. Rather than allowing structures that strive to transcend day-to-day habits to prevail, she offers for consideration a worldview in which the everyday is as meaningful as the remarkable, chaos is as relevant as order, and neither the micro nor the macro dominates.

Farrukh Rafiq, Queens University

“The life of colonial silverware and (re)construction of Anglo-Indian Narratives”

Few scholars have devoted their efforts to contextualizing nineteenth-century colonial silverware within art historical and material culture discourses. Closer study of these objects can significantly add to our understanding of the complex relationships between Britain and India in the nineteenth century.

This paper focuses on a silver *huqqa* pipe made in India in the 1860s by Hamilton and Company of Calcutta. To better understand this object and its existence, I explore cross-cultural interactions between Britain and India through a socio-historical approach to fully appreciate the mindset of its potential buyer. This study ventures beyond commodity culture and into a broader debate concerning not only British colonialism and imperialism, but, more widely, European politics in the latter half of the nineteenth century. I argue for the existence of a conscious British program that led the company to employ specific Victorian ornamentation and produce this *huqqa*, which was displayed and sold at the 1867 Paris Exposition.

Currently, Indian colonial silverware is only viewed as a valued commodity, owing no doubt both to its construction and rarity. This project showcases specific social historical frameworks, through which objects such as this *huqqa* can bring about a better appreciation of colonial silverware.

The Multiple Media of Nineteenth-Century Art II

Session Chairs:

Alison Syme, University of Toronto

Jordan Bear, University of Toronto

Kathryn Moore Heleniak, Fordham University

“Prints and Popular Culture in the work of Harriot Gouldsmith (1787—1863), a Professional British Landscape Painter”

British artist, Harriot Gouldsmith (1787—1863) was the only professional female painter to achieve critical fame in her lifetime with naturalistic Romantic landscapes. Yet published praise of her paintings did not generate sufficient patronage. In search of support, she boldly experimented with more “affordable” media—soft ground etchings, and lithographs, then a very new medium—and with attention grabbing current subjects—not unlike modern paparazzi shots of the royal family, or stark photos of historical buildings lost to urban development. When Princess Charlotte, died in childbirth in 1817, Gouldsmith immediately capitalized on the outpouring of national grief with prints of Charlotte’s much beloved home (followed by related paintings). When the development of Regent’s Park led to the destruction of picturesque old London buildings, she quickly produced lithographs of the recently destroyed London haunts. In this way Gouldsmith cleverly used the print media to attract the public with “hot” contemporary issues.

Sarah Lippert, University of Michigan

“Gérôme’s Canon: Fluidity and Continuity in the Interplay of Painting, Sculpture, and Photography”

Recently J.-L. Gérôme’s hybrid medium of polychrome sculpture has drawn more attention, along with consideration of his interest in photography, and its relation to his ‘fine art’ practices in painting or sculpture. Yet, lacking has been a holistic understanding of the ways in which photography, painting, and sculpture functioned within his oeuvre and theory of the arts. Reluctance to explore certain issues has lain, partly, in a devaluing of his published collections (where his work appeared in photographic form) and his

sculptures (dismissed as material and technical) amongst his contemporaries. This paper will consider the relationship between media in Gérôme's work, and their relative rankings in the hierarchy of the arts at his time. The artist's propensity to reiterate past works from his own canon in new media, and the ways in which he blurred media boundaries to redefine his identity as a modern artist, will also be explored.

Emily Talbot, University of Michigan

“Secret de Polichinelle of the Studios? Perceiving Photography in Painting and Print”

In 1893, Walter Sickert made a distinction between “pure painting” and works of art made from photographs: “It would be well if the fact that a painting was done from or on a photograph were always stated in the catalogue ... It is extremely misleading ... to find work of *that order* critically compared to works of *pure craftsmanship*, without a hint of the means employed.” As Sickert simultaneously asserted that a serious critic should be able to spot paintings made from photographs, his call for full disclosure reveals doubt about the visibility of photography within works composed of other materials. This paper will consider a range of objects in painting or print that engendered debate about the presence of photography. I suggest that the integration of photographic technologies into fine art production undermined the authority of the visual register, prompting Sickert and his contemporaries to call for a purification of artistic media towards the end of the century.

SHIVERING: Objects, Agency and Art

Session Chair:

Caroline Langill, OCAD University

This session is the culmination of a three year, multi-disciplinary SSHRC funded investigation into the social role of objects, particularly art objects, examined through the faceted lenses of art research, digital and multimedia art practice and contemporary anthropological theory. Building on the work of the British anthropologist, Alfred Gell, who pioneered ideas about art and the apparent animacy and social agency of objects, we have explored ways to expose the social affect of art and museum objects outside of aesthetics, commoditization and colonialist connoisseurship. Bruno Latour suggests devising a variety of specific tricks or artificial situations which ‘make them [objects] talk, that is, to offer descriptions of themselves, to produce scripts of what they are making others— humans and non-humans— do’ (2005:79). We argue that paying attention to the life and agency of art objects creates an opportunity for a theoretically useful critique of modernisms and post-modernisms.

Maureen Matthews, Curator of Ethnology, The Manitoba Museum

“Niningishkaa, Anishinaabe perspectives on person-like things”

In *Art and Agency* (1998), Alfred Gell developed an anthropological theory which skirted Western definitions of art and aesthetics to explain the social role of objects which act like art in all cultures - including cultures without a concept of “art”. Gell’s theory neatly parallels Anishinaabe concepts about animate and socially active objects, including very beautiful objects, without a category that approximates “art.” This paper takes a combined Anishinaabe and anthropological perspective to explore what Anishinaabe speakers can tell us about detecting and accounting for the role of animate objects (Hallowell 1960) and what an anthropological attentiveness to the personhood of objects (Strathern 2005, Latour 1993, Jackson 1989) can reveal. It also considers recent

scholarship on Actor Network (Latour 2013), Affect (O’Sullivan 2001) and Thing Theory (Brown 2001, Mitchell 2001, 2005) which taken together provide a theoretical and metaphorical triangulation of art and other objects that make things happen.

Catherine Richards, University of Ottawa
“Participatory Conversations in Art”

There is a conversation within art practice that presumes artwork as an interactive entity and artists anticipate that their art works/objects will have lives of their own. One could say this is a primary reason for making art. Art schools are full of metaphorical talk which instantiates this kind of thinking. This presentation describes objects that unexpectedly appeared to have their own intentions. These artworks arose from a collaborative project with the research team at the Cardiac Transplant Program, Toronto General Hospital, and University Health Network. These works were created in the context of human heart transplants as both a living object ‘the gift of life’ and technological object. It was the successful patients ‘gift’ objects that began to appear to demonstrate an agency of their own, forcing a powerful reluctant encounter that was decidedly outside of the modernist framework whether it was artwork or the hospital itself.

Maria Lantin, Emily Carr University of Art + Design
“Virtual Objects”

I wonder about objects in virtual environments. They don’t age, they bear little life traces. We act upon them with the most functional of gestures. Yet in the physical world there are some objects that we revere and that act as catalysts of patterned behaviour. We could say they are agents in a dance with the phenomenal world. A dance that includes repetition, superstition, mimicry, creation, and destruction. Memory and patterns. I wonder how we design for the agency of objects. How do we encode agency when its enactment is contingent on all the participating actors, and their context? How do we represent agency in virtual objects? How do we design objects to have more potential for agency? How do we detect movement towards an objects that signals an “agency” type of relationship? How do certain types of movements activate a space? Can we give subtle movements to virtual objects to signal an agency type of relationship? How would we expect such objects to move?

I propose a new way to think of virtual environments where we encode agency as an evolved, rehearsed, and enacted dance between objects, animals, and their environment.

Intersections Between Art & Fashion

Session Chairs:

John Potvin, Concordia University

Charlene K. Lau, York University

During the late nineteenth and early twentieth centuries, the historical avant-gardes viewed fashion and art as one. As the gap between the two disciplines has narrowed once again in the contemporary moment, perhaps it is time to (re)address how this relationship has shifted over the course of modernity. What is the role of fashion in art and vice versa? How can the interaction between art and fashion serve as a platform for critical play? These are some of the questions that can be posed in extending the dialogue on the fraught fashion-art relationship. This session seeks to trouble the disciplinary boundaries between fashion and art in historical and contemporary cultural production, scholarly research, and the museum, and to posit its future.

Veronica Carter, Queen's University

“Manet, Morisot, and the Art of Fan Painting”

In 1872, Édouard Manet painted a curious portrait of Berthe Morisot. An ambiguous painting with an unambiguous title, *Berthe Morisot à l'éventail* captures the artist's friend, fellow painter, and frequent model holding an open folding fan up to her face, her features almost illegible as she peers out from between its sticks. Late nineteenth-century French culture witnessed the emergence of a widespread frenzy for fans, which became immensely popular as accessories and art objects. Appearing as indispensable additions to fashionable outfits worn in public and private, they also featured in visual mediums and forms ranging from fashion plates to vanguard paintings, including works by Edgar Degas, Berthe Morisot, and Camille Pissarro. Manet's portrait of Morisot, however, is a singular image: nowhere else in contemporary representations of fans is a figure shown holding the accessory in this particular posture.

Understood as objects that were at once insistently material and inherently visual, the fan's ability to physically manipulate an observer's gaze greatly contributed to its storied reputation in the bourgeois social imagination. In *Berthe Morisot à l'éventail*, Manet represents Morisot as a woman who uses her fan to refuse him an opportunity to render in paint the direct female gaze for which he had become so infamously known. This paper aims to think through how Manet painted the fan's physical and cultural functions into his work, and consider how he exploits the accessory's materiality in order to interrogate the very nature of the visual act to which he was so deeply attuned.

Sofia Gotti, Chelsea College of Art and Design

“An Art For Consumption: Fashion, Politics and Art in Argentina, 1966-1970”

This paper examines how artists in Argentina used fashion as a weapon against an oblivious elite's obsession with consumption and 'good taste', in a moment of political turmoil following the military coup of 1966. Establishing a dialogue with works often related to political and ideological issues, the paper offers an alternative reading of Argentine art practices during in the early years of the dictatorship.

In the mid-sixties a prominent artistic language in Buenos Aires was Pop art, which differed most from its canonical counterpart due to a distinctive participatory element. Environments and happenings were among the most sensational works produced. These often adopted iconographies drawn from the mass media, for instance the Knorr stock cube rooster or Jean Shrimpton's miniskirt. As the political tensions escalated, many artists turned to fashion as a vehicle for social critique. In 1968, for the celebrated

Torcuato Di Tella Institute's annual awards, Dalila Puzzovio exhibited Dalila Doble Plataforma, 8 pairs of platform shoes displayed in a grid-like vitrine. With the objective of infiltrating patterns of consumption and drawing the jurors outside of their comfort zone, the same shoes could be found and purchased at Grimoldi's shoe store, located in one of the less wealthy areas of town. Departing from Jorge Romero Brest's theory of An Art for Consumption, the paper considers the practices of Dalila Puzzovio, Eduardo Costa, Delia Cancela and Pablo Mesejean, who produced works ranging from platform shoes, anatomic jewellery published in Vogue New York, and catwalk designs.

Charlene K. Lau, York University

“Total Work of Fashion: The Runway Presentations of Bernhard Willhelm”

Fashion scholar Caroline Evans contends that early twentieth-century fashion shows of designers such as Paul Poiret and Elsa Schiaparelli can be characterized as “theatrical mise-en-scènes.” This reference transforms the commerce of fashion into a mode of cultural production, by extending the object of fashion beyond its commodity status and advocating for its engagement with other mediums. In a parallel contemporary example, avant-garde German designer Bernhard Willhelm's runway presentations blur the boundaries between disciplines and feature collaborations between artists, choreographers and actors. His fashion shows can be described as hybridized operatic performances, incorporating various mediums such as dance, installation and theatre. Such inter- and multi-disciplinarity lends itself to the Romantic idea of Gesamtkunstwerk, a total work of art. According to Romantic composer Richard Wagner, the Gesamtkunstwerk had revolutionary potential to alter the public sphere. As such, the “total work” attempts to fulfill the aim of the historical avant-gardes: to integrate art into the praxis of life. It is this simultaneous disciplinary seamlessness and radical program that I examine in performance-presentations and videos from Willhelm's recent collections where disparate themes, genres, and disciplines are unified into theatrical productions. In conflating the Gallic avant-garde with the Teutonic concept of the Gesamtkunstwerk and contemporary fashion, this paper (re)draws the connections between the historical artistic vanguard and its continuation in contemporary cultural production.

Roundtable on Critical Pedagogies and the History of Art

Chairs:

Kristy Holmes, Lakehead University

Susan Cahill, University of Calgary

Participants:

Sally Hickson, University of Guelph

Keri Cronin, Brock University

Ryan Rice, Ontario College of Art and Design University

Carla Taunton, Nova Scotia College of Art and Design University

This discussion panel seeks to address the possibilities and limitations of instructing the history of art to undergraduate students. Organized as an informal discussion involving four invited panellists, this roundtable aims to explore questions such as: how do we introduce the discipline of art history to undergraduate students without centralizing the canon? In what ways can we engage in the history of art in light of the critical shifts that have happened over the last forty years? Our hope with this panel is to initiate a larger, on-going dialogue about how to develop pedagogies and curricula that reflect the critical

revisions to the discipline of art history.

Workshop: Critical Race Studies and Art History: Best Practices

Andrea Fatona, OCADU

Alice Ming Wai Jim, Concordia University

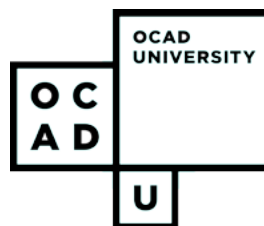
Charmaine Nelson, McGill University

Ming Tiampo, Carleton University

According to the 2011 National Household Survey (Statistics Canada), Indigenous peoples is one of the youngest (half are under the age of 24) and fastest growing populations in Canada. Of this country's total population, 19.1% self-identify as a member of a visible minority group. Combined, the three largest visible minority groups-South Asians, Chinese and Blacks-accounted for 61.3% of the visible minority population in 2011. They were followed by Filipinos, Latin Americans, Arabs, Southeast Asians, West Asians, Koreans and Japanese. Seven out of 10 lived in the three largest census metropolitan areas: Toronto, Montréal and Vancouver. Canadian universities need to implement changes towards offering an inclusive education that respects the increased diversity of their student bodies and a changing Canadian identity in the 21st century. This workshop will discuss issues of recruitment, retention and curriculum faced by faculty and students of colour with the objective of coming up with a list of recommendations in these three areas. Inclusive strategies addressing current practices will be explored. The workshop is open to faculty and graduate students.

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Presented by:



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Revue d'art canadienne | Canadian Art Review

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Automne / Fall 2014

La photographie et la guerre, sous la direction de Laura Brandon et Carol Payne

Photography and War, guest edited by Laura Brandon and Carol Payne

Printemps / Spring 2015

Numéro général. La date de tombée pour soumettre un article ou une recension est le 15 janvier 2015

General issue. Deadline for articles and reviews is January 15, 2015.

Automne / Fall 2015

Les études du design au Canada (et au-delà) : un état des lieux, sous la direction de Brian Donnelly, Keith Bresnahan et Martin Racine

Design Studies in Canada (and beyond): the State of the Field, guest edited by Brian Donnelly, Keith Bresnahan, and Martin Racine