



**Universities Art
Association of Canada /
Association d'art
des universités du Canada**

2015 conference / congrès 2015

**NSCAD University
The Port Campus
Halifax, NS**

November 5-7 / 5-7 novembre

Schedule / Programme

This year, RACAR celebrates its fortieth anniversary with a brand new look, achieved through our collaboration with Alessandro Colizzi, professor of graphic design and typography at the Université du Québec à Montréal, who has joined our team as designer and typesetter. Join us at the conference opening cocktail on Thursday November 5th as we launch our new design with a special issue on design guest curated by Keith Bresnahan, Brian Donnelly, and Martin Racine.

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Cette année, RACAR célèbre son quarantième anniversaire avec une apparence, grâce à notre collaboration avec Alessandro Colizzi, professeur de design graphique à l'Université du Québec à Montréal. Joignez-vous à nous au cocktail d'ouverture du congrès le jeudi 5 novembre pour le lancement de notre nouveau design avec un numéro spécial sur le design publié sous la direction de Keith Bresnahan, Brian Donnelly et Martin Racine.

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www.racar-racar.com

Welcome to the conference!

On behalf of the Board of the Universities Art Association of Canada, I would like to welcome all delegates to the 2015 conference in Halifax. We are particularly pleased to be returning to NSCAD University, an institution that has hosted the conference twice before in 1994 and 2006. Clearly UAAC is compelled to return to this important visual arts institution every decade so we should start planning now for the next conference in 2026!

It has been an absolute pleasure to work with the team at NSCAD University. I would like to extend the Association's deepest thanks to its President, Dianne Taylor-Gearing, and its Vice-President (Academic & Research) Ann-Barbara Graff: their enthusiastic response to our invitation to host the 2015 conference was very gratifying and suggests that UAAC continues to be an important representative of visual arts research and practice in Canada. I would also like to extend my appreciation to the conference co-organizers, Zoë Tousignant and Sharon Murray for their resourcefulness, attention to detail, and continued good humour. Thanks also to the members of the programming committee: Bruce Barber (NSCAD), Susan Douglas (Guelph), Benedict Fullalove, (ACAD), Risa Horowitz (Regina), Rudi Meyer (NSCAD), and Carla Taunton (NSCAD) for their thorough peer review of session proposals earlier this year.

UAAC represents a diverse constituency of full- and part-time faculty members, independent scholars and practitioners, and students across the fields of art history, architecture, design, studio arts and museums. This year we are continuing our professional development sessions with two panels. We have also introduced a travel fund for sessional faculty in order to support their continued participation in the conference. Although the Association is able to allocate some funds for this purpose, we would like to remind full time faculty members that it is still possible to make a donation.

Wishing you all a great conference,

Anne Whitelaw, PhD
President, Universities Art Association of Canada

On behalf of all of us at NSCAD University, I extend a hearty welcome to the UAAC Conference 2015, located at our waterfront Port Campus in Halifax, Nova Scotia.

For delegates that attended the UAAC conferences at NSCAD in 1994 and 2006, welcome back, and for those on a first visit I am certain you will be captivated by the NSCAD creative vibe.

NSCAD has faced some challenging times recently, however the value of visual arts, craft and design education and the quality of the student experience, faculty research and scholarship remains core to its very existence as an independent institution. We are well positioned for a period of growth, vibrancy and prosperity.

What a wonderful opportunity for NSCAD to host this 2015 conference and for participants to become fully immersed in the diverse programme and to share passionate expressions of experiences and practice; to listen, learn and to engage with fellow colleagues and students.

Enjoy!

Professor Dianne Taylor-Gearing
President, NSCAD University

Bienvenu au congrès !

Au nom du Conseil d'administration de l'Association d'art des universités du Canada, je souhaite à tous les participants la bienvenue au congrès 2015 à Halifax. Nous sommes particulièrement heureux de revenir à l'Université NSCAD, un établissement qui a déjà accueilli notre congrès à deux reprises, en 1994 et en 2006. Manifestement, l'AAUC sent le besoin, chaque décennie, de revenir à cet établissement de premier plan en arts visuels. Nous devrions donc déjà commencer à préparer le prochain congrès en 2026!

Ce fut un réel plaisir de collaborer avec l'équipe de l'Université NSCAD. J'aimerais exprimer les remerciements les plus sincères de l'Association à sa présidente, Dianne Taylor-Gearing, ainsi qu'à sa vice-présidente (académique et recherche), Ann-Barbara Graff : leur réaction enthousiaste à notre idée d'y tenir notre congrès 2015 fut très gratifiante et suggère que l'AAUC reste un important représentant de la recherche et de la pratique en arts visuels au Canada. Je veux aussi remercier chaleureusement les coorganisatrices du congrès, Zoë Tousignant et Sharon Murray, pour leur ingéniosité, leur souci du détail et leur bonne humeur constante. Merci également aux membres du comité de programmation, Bruce Barber (NSCAD), Susan Douglas (Guelph), Benedict Fullalove (ACAD), Risa Horowitz (Regina), Rudi Meyer (NSCAD) et Carla Taunton (NSCAD), qui ont examiné attentivement les propositions de séances plus tôt cette année.

L'AAUC représente un groupe très varié, composé de professeurs à temps plein et à temps partiel, de chercheurs indépendants, de praticiens et d'étudiants issus de l'histoire de l'art, de l'architecture, du design, des arts plastiques et de la muséologie. Cette année, nous poursuivons nos séances de perfectionnement professionnel en présentant deux panels. Nous avons également créé un fonds de déplacement pour les chargés de cours, afin de soutenir leur participation continue au congrès. Bien que l'Association soit en mesure d'allouer certains fonds à cette fin, nous voulons rappeler aux professeurs à temps plein qu'il est toujours possible de faire un don.

Je vous souhaite, à tous et à toutes, un excellent congrès!

Anne Whitelaw, PhD
Présidente, AAUC

Au nom de tous les membres de l'Université NSCAD, je souhaite une chaleureuse bienvenue au congrès 2015 de l'AAUC, qui se tient sur notre campus du Port à Halifax, en Nouvelle-Écosse.

Je souhaite aussi un bon retour à ceux et celles qui avaient participé aux congrès de l'AAUC à NSCAD en 1994 et en 2006. Si c'est votre première visite, je suis certaine que l'ambiance créative de NSCAD vous captivera.

NSCAD a récemment traversé une période difficile, mais l'importance de l'éducation en arts visuels, en arts et en design ainsi que la qualité de la vie étudiante et de la recherche restent au cœur de son existence même à titre d'établissement indépendant. Nous sommes bien placés pour connaître une période de croissance, de dynamisme et de prospérité.

Quelle chance formidable pour NSCAD d'accueillir le congrès 2015 et pour les participants de se plonger entièrement dans son programme diversifié, en plus d'échanger des témoignages passionnés portant sur leur expérience et leur pratique; une occasion d'écouter, d'apprendre et de collaborer avec des collègues et des étudiants.

Profitez-en bien!

Professeure Dianne Taylor-Gearing
Présidente, Université NSCAD

Opening night

THURSDAY, NOVEMBER 5
5:00 pm - 7:00 pm

PORT LOGGIA GALLERY

Conference welcome reception and registration

Related events:

Launch:

Launch of the special issue on design of *RACAR*, which is celebrating its fortieth anniversary with a brand new look, achieved through a collaboration with Alessandro Colizzi, professor of graphic design and typography at the Université du Québec à Montréal.

Opening:

Inventing Museums Class Exhibition, an exhibition of faculty and student work curated by students in the Museums and Curatorial Studies seminar class with Carla Taunton, faculty organizer.

Book launch:

Shooting from the East: Filmmaking on the Canadian Atlantic, by Darrell Varga, former Canada Research Chair in Contemporary Film and Media Studies at NSCAD University and Chair of the Division of Art History and Critical Studies, NSCAD University.

Soirée d'ouverture

JEUDI 5 NOVEMBRE
17h - 19h

PORT LOGGIA GALLERY

Réception d'accueil du congrès et inscription

Événements connexes :

Lancement :

Lancement du numéro spécial sur le design de *RACAR*, qui célèbre cette année son quarantième anniversaire avec une toute nouvelle apparence grâce à une collaboration avec Alessandro Colizzi, professeur de design graphique à l'Université du Québec à Montréal.

Vernissage :

Inventing Museums Class Exhibition, réunissant des travaux étudiants et de membres de la faculté, organisé par les étudiants du séminaire Museums and Curatorial Studies en collaboration avec la professeure Carla Taunton.

Lancement de livre :

Shooting from the East: Filmmaking on the Canadian Atlantic, par Darrell Varga, ancien détenteur de la Chaire de recherche du Canada sur les études cinématographiques et médiatiques contemporaines à l'Université NSCAD et Chaire de la division d'histoire de l'art et d'études critiques à l'Université NSCAD.

Keynote lecture

Conférence d'honneur

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

7:00 pm - 8:30 pm / 19h - 20h30

Jeff Thomas, artist and independent curator

“Our Future: From Residential Schools to Reconciliation”

Maritime Museum of the Atlantic

1675 Lower Water Street, Halifax

Jeff Thomas is an Urban-Iroquois, artist, curator, and cultural theorist. Through his work, Thomas seeks to examine “Indian-ness” while dismantling long-entrenched stereotypes of First Nations people. He has received numerous grants and awards for his photography and curatorial work including the 1998 Canada Council for the Arts’ Duke and Duchess of York Prize in Photography, and in 2003, was inducted into the Royal Canadian Academy of Art.

Jeff Thomas est un Iroquois urbain, un artiste, un commissaire, et un théoricien culturel. À travers son travail, Thomas cherche à examiner « l’indianité » et à démanteler les stéréotypes longtemps enracinés des Premières Nations. Il a obtenu de nombreuses bourses et prix pour son travail photographique et de commissaire, dont le Prix du duc et de la duchesse d’York en photographie du Conseil des arts du Canada en 1998. En 2003, Thomas fut intronisé à l’Académie royale des arts du Canada.

The conference at a glance

Le congrès en un coup d'œil

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

CRIT SPACE

8:00 am - 9:00 am / 8h - 9h

Coffee and tea / Café et thé

8:00 am - 4:00 pm / 8h - 16h

Registration / Inscription

9:00 am - 5:00 pm / 9h - 17h

Book Display / Exposition de livres

	ROOM P202	ROOM P205	ROOM P208	ROOM P209	ROOM P210	ROOM P214
9:00 am - 10:30 am	Craft and Architecture: Creating Critical Spaces I	Looking West: Photographic Disruptions	Design Discourse: Knowledge, Research, Practice and their Objects	Trending: Exploring Trajectories in Canadian Art	Collaborations and Co-creations as Cultural Practice	Art/Work: Labour in Modern and Contemporary Art I
10:30 am - 11:00 am	Coffee break / Pause café (CRIT SPACE)					
11:00 am - 12:30 pm	Craft and Architecture: Creating Critical Spaces II	Photography and Race in Canada	Design Critique in the Age of Environmentalism: The Plurality of Perspectives on Criticism	Graduate Student Professional Development Workshop	Improvisation in Contemporary Art Practice: To Read Things Forward	Art/Work: Labour in Modern and Contemporary Art II
12:30 pm - 2:00 pm	Lunch / Dîner Graduate student lunch / Dîner pour étudiants des cycles supérieurs (ROOM P207)					
2:00 pm - 3:30 pm	Stitching the Self: Exploring the Power of the Needle I	Postcolonialism, Critical Whiteness Studies and the Art of the Trans Atlantic World	Talk Artists	Round Table: Art Publishing in Canada	Site and Subject: Participation in Canada	Things: Religion/Spirituality and the Question of Materiality I
3:30 pm - 4:00 pm	Coffee break / Pause café (CRIT SPACE)					
4:00 pm - 5:30 pm	Stitching the Self: Exploring the Power of the Needle II	Docufictions in the Art of the Middle East	Professional Development Round-Table Discussion: Performing the Precariat	NSCAD Press ... A Centre for Photographic Studies?	Conceptual Art Now: Rethinking Conceptual Art	Things: Religion/Spirituality and the Question of Materiality II
7:00 pm - 8:30 pm	Keynote Address / Conférence d'honneur: Jeff Thomas, artist and independent curator "Our Future: From Residential Schools to Reconciliation" Maritime Museum of the Atlantic 1675 Lower Water Street, Halifax					

The conference at a glance

Le congrès en un coup d'œil

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

CRIT SPACE

8:00 am - 9:00 am / 8h - 9h

Coffee and tea / Café et thé

8:30 am - 12:30 pm / 8h - 12h30

Registration / Inscription

9:00 am - 5:00 pm / 9h - 17h

Book Display / Exposition de livres

	ROOM P202	ROOM P205	ROOM P208	ROOM P209	ROOM P210	ROOM P214
9:00 am - 10:30 am	<i>Continuities Between Eras: Indigenous Art Histories I</i>	Art as Information: Plans, Maps, Diagrams and Algorithms	Performance and Critical Pedagogy I	(Re)Constructing the Past: Scientific and Historical Theories in Art and Representation	The Art of Saving Art I	Imaging Temporality: The Visuality of Time in Theory and Practice I
10:30 am - 11:00 am	Coffee Break / Pause café (CRIT SPACE)					
11:00 am - 12:30 pm	<i>Continuities Between Eras: Indigenous Art Histories II</i>	The Art of Surveillance I	Performance and Critical Pedagogy II	Public Art Sustainability: Conservation, Appropriation and Recycling	The Art of Saving Art II	Imaging Temporality: The Visuality of Time in Theory and Practice II
12:30 pm - 2:00 pm	Lunch / Dîner Annual General Meeting / Assemblée générale (ROOM P207)					
2:00 pm - 3:30 pm	DEMO GRAPHICS: Activism's Visual Cultures I	The Art of Surveillance II	3000 Miles of Painting	Writing in the Visual Community III: Artists and Creative Writing	Au risque et péril de l'art	Art, Media and Remediation
3:30 pm - 4:00 pm	Coffee Break / Pause café (CRIT SPACE)					
4:00 pm - 5:30 pm	DEMO GRAPHICS: Activism's Visual Cultures II	Data And Database Aesthetics	The Curated Body	Round Table: The State of Foundation Studio	Digital Art History: Beyond Digitizing the Slide Library	Blurring the Boundaries of Medium, Form, and Material in Medieval and Early Modern Art
6:00 pm - 8:00 pm	Closing Reception / Réception de clôture Salty's Restaurant 1877 Upper Water Street, Halifax					

Schedule Programme

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

CRIT SPACE

8:00 am - 9:00 am / 8h - 9h

Coffee and tea / Café et thé

8:00 am - 4:00 pm / 8h - 16h

Registration / Inscription

9:00 am - 5:00 pm / 9h - 17h

Book Display / Exposition de livres

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

9:00 am - 10:30 am / 9h - 10h30

ROOM P202

Craft and Architecture: Creating Critical Spaces I

Session Chair / Présidente de séance : **Sandra Alfoldy**, NSCAD University

Anne Newlands, Independent Scholar, "Creating Reflective Spaces – Mariette Rousseau-Vermette (1926–2006), Modernist Textile Artist"

Kathy Kranias, Independent Scholar, "Critical Spatial Practice: The Architectural Stained Glass of Marcelle Ferron and Eric Wesselow"

Eliza Au, Iowa University, "Transforming Tradition: Pattern in Public Spaces"

Grace Nickel, University of Manitoba, "Feminizing Fabric Formwork"

ROOM P205

Looking West: Photographic Disruptions

Session Chairs / Présidentes de séance : **Joan Schwartz**, Queen's University, and **Colleen Skidmore**, University of Alberta

Elizabeth Anne Cavaliere, PhD candidate, Concordia University, "Onward! Canadian Expansionist Outlooks and the Photographs that Serve Them"

Heather Caverhill, PhD candidate, University of British Columbia, "Disrupting Settlement Narratives: Picturing People on the Prairies"

Karla McManus, Postdoctoral Fellow, Queen's University, "The Circulating Social Currency of Settler Photography in the Canadian West: From Prized Possession to Historical Artifact"

Kyler Zeleny, PhD candidate, Ryerson University and York University, "Who Speaks for the Canadian West?"

ROOM P208

Design Discourse: Knowledge, Research, Practice and their Objects

Session Chair / Président de séance : **Rudi Meyer**, NSCAD University

Andrew Forster, Concordia University, "The Art/Design Paradox: Thinking Through Making in the Everyday"
Katherine Gillieson and **Stephan Garneau**, Emily Carr University of Art and Design, "A Case for Graphic Design Thinking as a Philosophical Method"

ROOM P209

Trending: Exploring Trajectories in Canadian Art

Session Chairs / Présidentes de séance : **Elysia French**, PhD candidate, Queen's University, and **Erin Wall**, PhD candidate, Queen's University

Andrew Kear, Winnipeg Art Gallery, "The Mediated Cosmopolitanism of L.L. FitzGerald, 1910-1930"
Bojana Videkanic, University of Waterloo, "The Scarborough Guild of the Arts: An Alternative History"
Julie Hollenbach, PhD candidate, Queen's University, "Fantasies and Greener Pastures: Examining Shifts in Funding and Support for Contemporary Canadian Art"

ROOM P210

Collaborations and Co-creations as Cultural Practice

Session Chairs / Président(e)s de séance : **Robert Bean**, NSCAD University, and **Barbara Louder**, NSCAD University

Ehryn Torrell, artist, and **Dana Mount**, Cape Breton University, "No Wasted Material"
Rebecca Hackemann, PhD candidate, University of the Arts London, "The Public Utteraton Machines in Brooklyn and Queens, New York – Reimagining the Socially Engaged Agora through a Collaborative Unfinished Art Work"
Mary Elizabeth Luka, Postdoctoral Fellow, York University, "Co-creation and Collaboration in the Public Art Work of Narratives in Space + Time"
Mark Clintberg, Alberta College of Art and Design, "Passion over Reason: Models for Locale-Specific Co-creations"

ROOM P214

Art/Work: Labour in Modern and Contemporary Art I

Session Chair / Présidente de séance : **Meghan Bissonnette**, Valdosta State University

Sarah E.K. Smith, Postdoctoral Fellow, Harvard University, "'A living culture, a living wage': The Labour of Art in the Work of Carole Condé and Karl Beveridge"
Dan Adler, York University, "Labouring the Point: On the Role of Work in Some Recent Canadian Conceptual Art"
Stephanie Anderson, PhD candidate, University of Western Ontario, "The Factory Stripped Bare: Re-imagining the Place(lessness) of Labour"
Saara Liinamaa, Acadia University, "Rethinking Artists in Offices and the Fault Lines of Cultural Labour"

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

10:30 am - 11:00 am / 10h30 - 11h

CRIT SPACE

Coffee break / Pause café

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

11:00 am - 12:30 pm / 11h - 12h30

ROOM P202

Craft and Architecture: Creating Critical Spaces II

Session Chair / Présidente de séance : **Susan Surette**, Postdoctoral Fellow, NSCAD University

Mireille Perron, Alberta College of Art and Design, "Craft Objects' Mobilities/Spatialities"

Robin Muller, NSCAD University, "Temporary/Contemporary Fabric Works with Architecture Applications"

Andrew Rabyniuk, artist and architect, "Knotting as Material and Social Assembly: Building Scaffolding"

Sandra Alfoldy, NSCAD University, "If Less is a Bore Does Critical Spatial Practice Offer More?"

ROOM P205

Photography and Race in Canada

Session Chair / Présidente de séance : **Gabrielle Moser**, OCAD University

Andrea Medovarski, York University, "Visual-Textual Superimpositions: Megan Morgan's Photographic Representations of Susanna Strickland Moodie and Mary Prince"

Julie Crooks, Postdoctoral Fellow, Royal Ontario Museum, "Cultivating Selves: Early Photography and Black Subjectivity in Southern Ontario"

Carol Payne, Carleton University, "Photography, Race and Trans-Historical Dialogue in the Canadian North"

Martha Langford, Concordia University, "'Did I see it? Did my perception reach it?' A Belated Reply, with Apologies, to Japanese Canadian Photographer Kan Azuma and his Circle in the 1970s"

ROOM P208

Design Critique in the Age of Environmentalism: The Plurality of Perspectives on Criticism

Session Chair / Présidente de séance : **Carmela Cucuzzella**, Concordia University

Michael Jemtrud, McGill University, "Resilience Redefined: Between City Making and Citying"

Ted Cavanaugh, Dalhousie University, "New Forms and Culture"

Jack Stanley, Independent Scholar, "Fogo Island – Measuring the Impact of Cultural Traditions and Local Ecologies on the Production of Contemporary Art and Design"

John Calvelli, Alberta College of Art and Design, "Overcoming the Art-Design Rift as a Condition of Countering Unsustainability"

ROOM P209

Graduate Student Professional Development Workshop: Precarious U: Graduate Students and the Expectations of Academic Life

Moderator / Animatrice : **Carmen Victor**, PhD candidate, York University

Cody Lang, PhD Candidate, York University

Kyler Zeleny, PhD candidate, York & Ryerson Universities

Maryse Larivière, PhD candidate, University of Western Ontario

ROOM P210

Improvisation in Contemporary Art Practice: To Read Things Forward

Session Chair / Présidente de séance : **Annie Martin**, University of Lethbridge

Marla Hlady, University of Toronto Scarborough, and **Christof Migone**, University of Western Ontario, "Impro Kino"
Liora Belford, PhD candidate, University of Toronto, "The Composer as a Curator: Following John Cage's Composition for Museum"

Sarah Hollenberg, University of Utah, "And We're Live in 3... 2... 1...: How Television Shaped Art in the Late Twentieth Century"

Nikki Forrest, John Abbott College, "Improvisation and the Incomplete in Experimental Sound and Video"

ROOM P214

Art/Work: Labour in Modern and Contemporary Art II

Session Chair / Présidente de séance : **Meghan Bissonnette**, Valdosta State University

Elaine Cheasley Paterson, Concordia University, "From 'Art Worker' to 'Crafter': Art and Labour in the Home Arts Movement and Beyond"

Noni Brynjolson, PhD candidate, University of California, San Diego, "The Making of Many Hands: Labour and Artisanal Production in Contemporary Socially-Engaged Art"

Maria Silina, Postdoctoral Fellow, Université du Québec à Montréal, "Elaborating Worker's Image for Proletariat: Public Art and Aesthetics in the 1920s–1930s in the USSR"

Vicki Sung-yeon Kwon, PhD candidate, University of Alberta, "Mass Games: State Public Art or Public Labour?"

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

12:30 pm - 2:00 pm / 12h30 - 14h

ROOM P207

Graduate student lunch / Dîner pour étudiants des cycles supérieurs

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

2:00 pm - 3:30 pm / 14h - 15h30

ROOM P202

Stitching the Self: Exploring the Power of the Needle I

Session Chairs / Présidentes de séance : **Lisa Binkley**, PhD candidate, Queen's University, and **Johanna Amos**, Queen's University

Wendy Wiertz, PhD candidate, KU Leuven, Belgium, "Stitching for a Place at the Public Space: The Needle Arts at the 1903 Brussels Salon"

Doris Sung, PhD candidate, York University, "Chinese Woman Artist Shen Shou and Her Embroidered Portrait of the Italian Queen"

M. Lilly Marsh, PhD candidate, Purdue University, "Becoming the Boss of Your Knitting: Elizabeth Zimmermann and the Movement from Domesticity to Craft Artisanry"

ROOM P205

Postcolonialism, Critical Whiteness Studies and the Art of the Trans Atlantic World

Session Chair / Présidente de séance : **Charmaine A. Nelson**, McGill University

Jamie Bradbury, artist/independent scholar, "Between Camps/Colour Lines"

Zoe DeLuca, PhD candidate, McGill University, "Colonial Cartographies and the 'White Possessive': Captain James Cook and the British Imperial Project from the Atlantic to the South Pacific"

Michelle Paquette, Doctorante, Université du Québec à Montréal, « Blanc de mémoire : l'histoire de l'art du Québec et les études critiques de la blancheur »

ROOM P208

Talk Artists

Session Chair / Président de séance : **Christof Migone**, University of Western Ontario

Barbara Balfour, York University, "When Writing Becomes Reading (Aloud)"

Chloe Lum, artist, and **Yannick Desranleau**, MFA candidate, Concordia University, "Artists Talking"

Stephen Mueller, PhD candidate, University of Western Ontario, "Always In-Between: Paranodality in and as the Work of Georg Heinrich"

ROOM P209

Round Table: Art Publishing in Canada

Session Chairs / Présidentes de séance : **Art Writing East Group (Karin Cope and Jayne Wark)**, NSCAD University

Susan Douglas, University of Guelph

Julian Haladyn, OCAD University

Ersy Contogouris, Université du Québec à Montréal

ROOM P210

Site and Subject: Participation in Canada

Session Chairs / Président(e)s de séance : **Mark Clintberg**, Alberta College of Art and Design, and **Erandy Vergara**, PhD candidate, McGill University

Jennifer Orpana, PhD candidate, University of Western Ontario, "Toronto's Unaddressed: Portraying Toronto's Homelessness in Community-Engaged Street Art"

Jaclyn Meloche, Independent Scholar, "The Business of Art [and Food]: *The Grocery Store Performed*"

Megan Smith, University of Regina, and **Michelle Gewurtz**, Ottawa Art Gallery, "Beyond the Hype: Cultivating Site-Specific Experiences at Canada's Nighttime Urban Arts Festivals"

ROOM P214

Things: Religion/Spirituality and the Question of Materiality I

Session Chair / Présidente de séance : **Catherine Harding**, University of Victoria

Brian Pollick, PhD candidate, University of Victoria, "The Club of Kings: The Role of Luxurious Material Culture in the Mission of William of Rubruck to the Mongols"

Adrian Gorea, Independent Scholar, "Image as Real Presence: Performing a Byzantine-Inspired Artistic Vision via Technological Screens"

Annie Martin, University of Lethbridge, and **Janet Youngdahl**, University of Lethbridge, "Liquescence and the Sounding Image/Adoration: The Painting of Ecstatic Sound"

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

3:30 pm - 4:00 pm / 15h30 - 16h

CRIT SPACE

Coffee break / Pause café

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

4:00 pm - 5:30 pm / 16h - 17h30

ROOM P202

Stitching the Self: Exploring the Power of the Needle II

Session Chairs / Présidentes de séance : **Lisa Binkley**, PhD candidate, Queen's University, and **Johanna Amos**, Queen's University

Marybeth C. Stalp, University of Northern Iowa, "'For a while, I thought I was the only one': Women Seeking Quilting In Ireland"

Lauren Cullen, PhD candidate, Ryerson University and York University, "Stitchin', Hookin', and Bitchin': The Secret Life of Needlework in Rug Hooking"

Anne Hilker, PhD candidate, Bard Graduate Centre, "When Text Becomes Object: The Case of Magna Carta (An Embroidery)"

ROOM P205

Docufictions in the Art of the Middle East

Session Chair / Présidente de séance : **Andrea Fitzpatrick**, University of Ottawa

Francine Dagenais, University of Ottawa, "The Orientalist Simulacrum: Lady Montagu's 1001 Nights"

Elia Eliev, University of Ottawa, "Queer Acts: Hashem el Madani's Studio Practices"

Dina Salha, University of Ottawa, "Seeking Wadad: Lost Life, Found Death, and Resurrected Art"

ROOM P208

Professional Development Round-Table Discussion: Performing the Precariat

Moderator / Animatrice : **Andrea Terry**, Lakehead University

Erin Wunker, Dalhousie University

Ross Bullen, OCAD University

Karin Cope, NSCAD University

Anne Koval, Mount Allison University

ROOM P209

NSCAD Press ... A Centre for Photographic Studies?

Session Chair / Présidente de séance : **Martha Langford**, Concordia University

Robert Bean, NSCAD University, "On Oblivion and Consecutive Matters: Carl Andre, Hollis Frampton: 12 Dialogues 1962-1963 (NSCAD Press, 1980)"

Sharon Murray, PhD candidate, Concordia University, "Re-mining Photographs"

Bruce A. Barber, NSCAD University, "Performance and Performativity in the Photographic Practice of Carole Condé & Karl Beveridge"

ROOM P210

Conceptual Art Now: Rethinking Conceptual Art

Session Chairs / Présidentes de séance : **Julia-Polyck O'Neill**, PhD candidate, Brock University, and **Linda Steer**, Brock University

Christian Berger, Johannes Gutenberg Universität, Mainz/The Getty Research Institute, Los Angeles, "The Materials of Conceptual Art"

Kirsten Olds, University of Tulsa, "Rethinking the Object-Idea Divide: Considering the Social within Conceptual Art"

Craig Leonard, NSCAD University, "Aesthetics After Marcuse: What's Left of Anti-Art?"

Anne Cibola, PhD candidate, York University, "The Expressive Grids of Suzy Lake"

ROOM P214

Things: Religion/Spirituality and the Question of Materiality II

Session Chair / Présidente de séance : **Catherine Harding**, University of Victoria

Susan Surette, Postdoctoral Fellow, NSCAD University, "Per/Forming Religious Communities: Western Canadian Ceramic Murals as Gift Circulation"

Maggie Atkinson, Memorial University, "Earthworks, Intervention and Remembering: Sacred Rites of Passage"

Dot Tuer, OCAD University, "The Exodus of Memory and the Making of the Sacred: The Virgins and Saints of Loreto, Argentina"

April Liu, Postdoctoral Curatorial Fellow, Museum of Anthropology, University of British Columbia, "The Power of Ephemera: Popular Door Deity Prints (menshen) and the Ritualization of Sacred Time and Space in Rural China"

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

7:00 pm - 8:30 pm / 19h - 20h30

Keynote Address / Conférence d'honneur:

Jeff Thomas, artist and independent curator

"Our Future: From Residential Schools to Reconciliation"

Maritime Museum of the Atlantic

1675 Lower Water Street

Halifax

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

CRIT SPACE

8:00 am - 9:00 am / 8h - 9h
Coffee and tea / Café et thé

8:30 am - 12:30 pm / 8h - 12h30
Registration / Inscription

9:00 am - 5:00 pm / 9h - 17h
Book Display / Exposition de livres

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

9:00 am - 10:30 am / 9h - 10h30

ROOM P202

Continuities Between Eras: Indigenous Art Histories I

Session Chairs / Présidentes de séance : **Carla Taunton**, NSCAD University, and **Heather Igloliorte**, Concordia University

Annette de Stecher, University of Colorado, Boulder, "The Art of Community"

Carolyn Butler-Palmer, University of Victoria, "Reflections on Indigenous Artists Biographies: Writing an Intergenerational Biography From Ellen to Ellena Neel"

ROOM P205

Art as Information: Plans, Maps, Diagrams and Algorithms

Session Chair / Président de séance : **Jakub Zdebik**, University of Ottawa

Maryse Ouellet, PhD candidate, McGill University, "A Sublime Aesthetics of Data"

Alexander Curci, MFA candidate, University of Windsor, "Looking Past Data: Examining the Changing Aesthetics Within Artistic Visualization"

Paul Maher, NSCAD University, "Enlivening Mapping"

ROOM P208

Performance and Critical Pedagogy I

Session Chair / Président de séance : **Bruce A. Barber**, NSCAD University

Johanna Householder, OCAD University, "A Symposium on Teaching and Learning Performance Art"

Clive Robertson, Queens University, "STARTING FROM SCRATCH: Examining Performance Pedagogies, Self-reflexivity, and Technologies of the Self in ARTHappens"

Paulette Phillips, OCAD University, "The Affirmation of Denial: The Performance of the Probable Lie"

ROOM P209

(Re)Constructing the Past: Scientific and Historical Theories in Art and Representation

Session Chair / Présidente de séance : **Karla McManus**, Postdoctoral Fellow, Queen's University

Rachel Harris, PhD candidate, Concordia University, “Not So Black and White: Picturing Western Civilization’s Animality in Andrew Lang’s Coloured Fairy Books”

Emma Doubt, PhD candidate, University of Sussex, “A Few Feeble Remarks”: Narrative Scrapbooking and the Making of Public Knowledge in the Clara Churchill Collection, 1899-1909”

Sylvie Boisjoli, PhD candidate, McGill University, “The Emergence of Humanness and the Origins of Art”

ROOM P210

The Art of Saving Art I

Session Chair / Présidente de séance : **Alena Robin**, University of Western Ontario

Francesco Freddolini, University of Regina, “Negotiating Heritage and Patronage: The Medici Palace in Florence and Seventeenth-Century Debates on the Preservation of Monuments”

Cathleen Hoeniger, Queen’s University, “Distinctive Approaches to the Salvaging of Italian Fresco Cycles in WW2”

Nicholas Chare, Université de Montréal, “Artful Restoration: Analysing Conservation Ethics and Practices in Relation to the Scrolls of Auschwitz”

ROOM P214

Imaging Temporality: The Visuality of Time in Theory and Practice I

Session Chairs / Présidents de séance : **Itay Sapir**, Université du Québec à Montréal, and **Eduardo Ralickas**, Université du Québec à Montréal

Sebastian Zeidler, Yale University, “Standing Streaming: The Visuality of Time in Husserl and Matisse”

Anna-Maria C. Bartsch, Ludwig-Maximilians-Universität München, “Living Humans and Dead Pictures: A Philosophical Investigation on Time and Art”

Carolina Carrasco, California State University Long Beach, “Arrived at Last: Functionalist Design and the Temporality of the Archive”

Margherita Papadatos, PhD candidate, Western University, “Towards a Demonstration of Non-linear Causality: Time in the Work of Janet Cardiff and George Bures Miller”

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

10:30 am - 11:00 am / 10h30 - 11h

CRIT SPACE

Coffee break / Pause café

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

11:00 am - 12:30 pm / 11h - 12h30

ROOM P202

Continuities Between Eras: Indigenous Art Histories II

Session Chairs / Présidentes de séance : **Carla Taunton**, NSCAD University, and **Heather Igloliorte**, Concordia University

Jamie Jelinski, PhD candidate, Queen’s University, “‘If Only it Makes Them Pretty’: Inuit Tattooing from Bodies to “Prompted” Drawings”

Brenda Lafleur, Independent Scholar, “A Politics of Nostalgia”

Kalli Paakspuu, York University, “Conversations Worth Having – Indigenous Photographers Speak”

ROOM P205

The Art of Surveillance I

Session Chair / Présidente de séance : **Susan Cahill**, University of Calgary

Donna Szoke, Brock University, "*And all watched over by machines of loving grace*"

Stéphanie McKnight, artist and MA candidate, Queen's University, "*Hawk Eye View: Shifting the 'Surveillant' Gaze*"

Paula Gardner, McMaster University, "Biometric Tools: Aestheticizing Biodata, and Surveillant Problematics"

ROOM P208

Performance and Critical Pedagogy II

Session Chair / Président de séance : **Bruce A. Barber**, NSCAD University

Joanna Matuszak, PhD candidate, Indiana University Bloomington, "From Community to Crowd: Audience in Russian Performance Art in the 1990s"

Anna Sprague, NSCAD University, "In Tents: Performance and the Gore-Tex Classroom"

Shalon Webber-Heffernan, MFA candidate, Queens University, "The Pedagogical Pursuit in Contemporary Art Practices"

ROOM P209

Public Art Sustainability: Conservation, Appropriation and Recycling

Session Chairs / Présidentes de séance : **Annie Gérin**, Université du Québec à Montréal, and **Maria Silina**, Postdoctoral Fellow, Université du Québec à Montréal

Susan Hart, Bishop's University, "Keeping Up Appearances or Recycle, Resite & Reinvent: Ottawa's Figurative Monuments"

Claudine Déom, Université de Montréal, et **Danielle Doucet**, Université du Québec à Montréal, « Art public et écoles de la Commission scolaire de Montréal : connaître pour conserver »

Alexandra Phillips, Emily Carr University of Art and Design, "Dialogic Sculpture: A Conversation Between the Past and the Present"

ROOM P210

The Art of Saving Art II

Session Chair / Présidente de séance : **Ersy Contogouris**, Université du Québec à Montréal

Alena Robin, University of Western Ontario, "Please Adopt a Work of Art, but Don't Destroy It: The Way of the Cross in Guadalajara, Mexico"

Kristie MacDonald, MFA candidate, York University, "Capacities for Keeping: Gallery Archives Across Ontario"

Vincent Marquis, Independent Scholar, "The Dens of Infidels and Vice': Museums and Preservation in the Age of Extremism"

ROOM P214

Imaging Temporality: The Visuality of Time in Theory and Practice II

Session Chairs / Présidents de séance : **Itay Sapir**, Université du Québec à Montréal, and **Eduardo Ralickas**, Université du Québec à Montréal

Anne-Sophie Garcia, PhD candidate, McGill University, "The Temporality of Historical Injustice: Light and Afterimages in Alfredo Jaar's *The Geometry of Conscience*"

Elisabetta Rattalino, PhD candidate, University of St Andrews, "Critical Dimensions of Temporality: The Concept of *Usura* in Antonio Paradiso's Artistic Production in Italy's Post-Second World War Period"

Nancy Perron, Doctorante, Université du Québec à Montréal, « Image et temps dans les caricatures d'Albéric Bourgeois (1876-1962) »

Allen Ball, University of Alberta, "St. Mark's Church – Through a Window"

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

12:30 pm - 2:00 pm / 12h30 - 14h

ROOM P207

Annual General Meeting / Assemblée générale

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

2:00 pm - 3:30 pm / 14h - 15h30

ROOM P202

DEMO GRAPHICS: Activism's Visual Cultures I

Session Chair / Présidente de séance : **Erin Silver**, University of Southern California

Sara Angel, PhD candidate, University of Toronto, "Picasso's Fist: A Genealogy of Guernica's Clenched Hands"

Ericka Walker, NSCAD University, "Printmaking as Connection/Printmaking as Dissension: The Neglected Histories of Feminist Graphic Art Production"

Vanessa Parent, PhD candidate, University of British Columbia, "From 1848 to 1968: Art, Revolution and Viennese Actionism"

Zoë Heyn-Jones, PhD candidate, York University, "Performing Human Rights: Activism in Post-War Guatemala between Embodiment and Representation"

ROOM P205

The Art of Surveillance II

Session Chair / Présidente de séance : **Susan Cahill**, University of Calgary

Cody Lang, PhD candidate, York University, "Surveillance in Brian De Palma's Cinema"

Carmen Victor, PhD candidate, York University and Ryerson University, "Temporal Dialogues and Outmoded Architectures of War"

Sophie Lynch, PhD candidate, McGill University, "Pixelated Camouflage and Poor Images: Abstraction and Dematerialization in the Work of Hito Steyerl"

Jayne Wilkinson, Prefix Institute of Contemporary Art, "Interrogating Practices: Artist-Journalists and Surveillance Culture"

ROOM P208

3000 Miles of Painting

Session Chairs / Président(e)s de séance : **Mathew Reichertz**, NSCAD University, and **Sara Hartland-Rowe**, NSCAD University

Alison Shields, PhD candidate, University of British Columbia, "From Coast to Coast: 120 Painting Studios"

John Armstrong, Sheridan College

Monica Tap, University of Guelph, "Alloys, Permutations and Combinations in Recent Canadian Painting"

ROOM P209

Writing in the Visual Community III: Artists and Creative Writing

Session Chair / Président de séance : **Charles Reeve**, OCAD University

Yildiz Ipek Mehmetoglu, PhD candidate, McGill University, "'The Elephant' as Space In-Between: A Reading of Emily Carr's Domestic Shelter in Nature Through Her Art and her Texts"

Chelsea Rushton, MFA candidate, University of Calgary, "*The Cloth Book: A Record, A Memoir, an Offering*"

Maryse Larivière, PhD candidate, University of Western Ontario, "The Artist Novel: Art Without Artists"

ROOM P210

Au risque et péril de l'art

Session Chairs / Présidentes de séance : **Mélanie Boucher**, Université du Québec en Outaouais, et **Marie Fraser**, Université du Québec à Montréal

Elsa Guyot, Doctorante, Université de Montréal et Université Paul-Valéry Montpellier 3, « *La Tapisserie de Bayeux* : l'original menacé, la reproduction au musée. Retour sur l'histoire mouvementée d'une œuvre canonique du Moyen Âge pendant la Seconde Guerre mondiale »

Viviane Gautier-Jacquet, Doctorante, Université de Montréal, « L'art pour la postérité ou l'art pour aujourd'hui ? »

Geneviève Chevalier, Stagiaire postdoctorale, Université du Québec en Outaouais, « *As Much as Possible Given the Time and Space Allotted* : la sélection compulsive. Performer la mise en exposition des œuvres de la collection permanente »

ROOM P214

Art, Media and Remediation

Session Chair / Présidente de séance : **Andrea Korda**, University of Alberta

Sarah Ciurysek, University of Manitoba, "Analogue Attraction in *Fell*"

Christina Gray, PhD candidate, UCLA, "De-Architecture, Re-Architecture"

Ryan Whyte, OCAD University, "Seeing Through Paper: Remediating Printed Matter in the Salon du Louvre"

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

3:30 pm - 4:00 pm / 15h30 - 16h

CRIT SPACE

Coffee break / Pause café

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

4:00 pm - 5:30 pm / 16h - 17h30

ROOM P202

DEMO GRAPHICS: Activism's Visual Cultures II

Session Chair / Présidente de séance : **Erin Silver**, University of Southern California

Vanessa Fleet, PhD candidate, York University, "Camera Infinitas: Movement, Resistance, and the New Civil Rights"
Elysia French, PhD candidate, Queen's University, "Visual Assault: Collective Activism in the Age of Oil"
Andrea Fitzpatrick, University of Ottawa, "Seen and Heard: Post-2009 Female Voices in Iranian Art"
Michael Frederick Rattray, Independent Scholar, "The Artist as Protest Aggregator"

ROOM P205

Data And Database Aesthetics

Session Chair / Présidente de séance : **Paula Gardner**, McMaster University

David Clark, NSCAD University, "Speculative Photorealism"
Margaret Pezalla-Granlund, Carleton College, Northfield, MN, "Raiding the Database: Artists' Books and Quantitative Information"
Jakub Zdebik, University of Ottawa, "Spatial Aesthetics of Data Visualization – John F. Simon Jr.'s Virtual Environments through Simondon, Kane and Parisi"

ROOM P208

The Curated Body

Session Chair / Présidente de séance : **Jennifer Fisher**, York University

Mélanie Boucher, Université du Québec en Outaouais, "*Soft Power* ou Les corps-monuments d'Alexandra Pirici"
Mireille Bourgeois, IOTA, "Near Futures: Bio Art and the Body as Laboratory"
Jim Drobnick, OCAD University, "Intoxicating Scenes: Alcohol, Art and Exhibitions"
Kirsty Robertson, University of Western Ontario, "The Disappearance of Arthur Nestor: Pedagogy, Curation, and Responsibility to the (Seemingly) Deceased"

ROOM P209

Round Table: The State of Foundation Studio

Session Chair / Présidente de séance : **Amanda Burk**, Nipissing University

Lucie Chan, Emily Carr University of Art and Design, "Reconsidering Approaches"
JJ Lee, OCAD University, "Transitions"
Barbara Louder, NSCAD University, "Gathering Experience"

ROOM P210

Digital Art History: Beyond Digitizing the Slide Library

Session Chair / Présidente de séance : **Anne Dymond**, University of Lethbridge

Dominic Hardy, Université du Québec à Montréal, et **Nathalie Miglioli**, Université du Québec à Montréal, « Un tournant numérique pour l'histoire de l'art au Québec : la fondation du Laboratoire numérique d'études en histoire de l'art au Québec / A Digital Turn for Québec Art History: Establishing a Digital Laboratory for the Study of Québec Art History »
Aleksandra Kaminska, Postdoctoral Fellow, Simon Fraser University, and **Julia Polyck-O'Neill**, PhD candidate, Brock University, "Rethinking the Exhibition Catalogue: Documentation, Curation, and the Digital Humanities Project"

Elizabeth Parke, PhD candidate, University of Toronto, “Augmented Reality and its Applications for Digital Chinese Art History”

Lisa Binkley, PhD candidate, **Holly Dickinson**, and **Joan Schwartz**, Queen’s University, “Extending the Reach of Research in Art History through the History of Photography”

ROOM P214

Blurring the Boundaries of Medium, Form, and Material in Medieval and Early Modern Art

Session Chairs / Présidentes de séance : **Ivana Vranic**, PhD candidate, University of British Columbia, and **Danijela Zutic**, PhD candidate, McGill University

Bradley J. Cavallo, PhD candidate, Temple University, Philadelphia, “*Paragone* Overcome: The Impetus for Painting in Oil on Metal and Stone Supports”

Keith G. Ragsdale, PhD candidate, McGill University, “Tracing Shadows: The Classical Origins of Lequeu’s New Drawing Method”

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

6:00 pm - 8:00 pm / 18h - 20h

Closing reception / Réception de clôture

Salty’s Restaurant
1877 Upper Water Street
Halifax



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