2018 Conference of the Universities Art Association of Canada

Congrès 2018 de l'Association d'art des universités du Canada

October 25–28 octobre, 2018
University of Waterloo

uaac-aauc.com

UNIVERSITY OF WATERLOO

UAAC/AAUC

As someone who started attending UAAC conferences three decades ago, I can say that no two are alike: continuities exist, but there's always something new. This year, for example, along with the customary launch of the Fall RACAR–a "Critical Curating" special issue edited by Marie Fraser and Alice Ming Wai Jim–and the perennial opportunity to renew old relationships and start fresh ones, we'll kick off UAAC's new website. Also, rather than a keynote lecture, we'll have keynote performances by Louise Liliefeldt and Lori Blondeau, an exciting outgrowth of performance's rising importance as a mode of presentation at our conference.

Thanks to the conference organizers, Joan Coutu and Bojana Videkanic, for their insight in suggesting this shift, and for the rest of their hard work on this conference. The programming committee– Joan Coutu, Bojana Videkanic and Annie Gérin– also must be recognized for its great work reviewing session proposals. And, as always, huge applause for Fran Pauzé, UAAC's administrator, who has kept us on track day in and day out for years now.

As you know, our conference's dynamism flows from the continued broadening and revitalization of UAAC's constituency. However, the difficult state of culture and education today makes participation by students and precariously-employed faculty harder and harder. For that reason, we have a fund to support their travel. If you are a full-time faculty who has not donated this year, please consider joining me in doing so–it's never too late.

Thanks for being here; enjoy the conference!

Charles Reeve, President
Universities Art Association of Canada

The UAAC and the Department of Fine Arts acknowledge that the 2018 UAAC Conference is being held on the traditional territory of the Attawandaron (Neutral), Anishinaabeg and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River.

Ayant participé à mes premiers congrès de l'AAUC il y a trois décennies, je peux affirmer qu'il n'y en a pas deux pareils : malgré la continuité, on y trouve toujours quelque chose de nouveau. Cette année, par exemple, parallèlement au traditionnel lancement de l'édition d'automne de RACAR–un numéro spécial intitulé « Commissariat engagé », dirigé par Marie Fraser et Alice Ming Wai Jim–et à l'occasion perpétuelle de renouer avec d'anciennes relations et d'en créer de nouvelles, nous inaugurerons le nouveau site Web de l'AAUC. De plus, nous aurons des performances principales de Louise Liliefeldt et de Lori Blondeau, une retombée enthousiasmante de l'importance croissante de la performance en tant que mode de présentation à notre congrès.

Merci aux organisatrices du congrès, Joan Coutu et Bojana Videkanic, pour la vision qu'elles ont eue en proposant ce changement, ainsi que pour l'excellent travail qu'elles ont fait pour organiser ce congrès. Il faut aussi souligner l'excellent travail du comité de programmation–Joan Coutu, Bojana Videkanic et Annie Gérin–qui a étudié les propositions de séances. Et comme toujours, applaudissons chaleureusement Fran Pauzé, administratrice de l'AAUC, qui nous garde sur la bonne voie jour après jour, et ce, depuis des années.

Comme vous le savez, le dynamisme de notre congrès découle de la croissance et du renouvellement constants des adhésions à l'AAUC. Cependant, la situation difficile dans laquelle se trouvent aujourd'hui la culture et l'éducation complique de plus en plus la participation des étudiants et du personnel enseignant au statut professionnel précaire. Pour cette raison, nous avons mis sur pied un fonds visant à soutenir leur déplacement. Si vous êtes un professeur à temps plein et que vous n'avez pas encore contribué au fonds cette année, j'aimerais vous rappeler qu'il n'est jamais trop tard et vous inviter à le faire avec moi.
Merci pour votre présence. Je vous souhaite un excellent congrès!

Charles Reeve, Président
L'Association d'art des universités du Canada

L'AAUC et le Département des beaux-arts reconnaissent que le congrès 2018 de l'AAUC se tient sur le territoire traditionnel des peuples Attawandaron (Neutres), Anichinabés et Haudenosaunee. L'Université de Waterloo se trouve sur le Traité de Haldimand, le territoire promis aux Six Nations qui comprend dix kilomètres de chaque côté de la rivière Grand.

Takatáhsawen’ akatken’sè:ra ne UAAC Conference áhsen niwáhsen niyohserá:ke tsi náhe, táhnon enwá:ton akì:ron’ tsi niya’teyorì:wake tewattényes thiya’teyohserá:ke, tyótkon orì:wase ketshénryes. Nón:wa yohserá:te, nè:ne katò:ken nayá:wen’ne’ thiya’teyohserá:ke, enyethina’tónhahse’ ne Fall RACAR- ne onkwahyatonhserí:yo yonkwahyá:ton nè:ne “Critical Curating” ratina’tónhkwa. Tekeniyáhsen wa’kyátken’se’ ne kí:ken kahyatónhsera, Marie Fraser nok Alice Ming Wai Jim. Ne ó:ni, yákwehre akwé:kon taetewatatyentérha’ne’, enyakwahténtya’te’ ne aséhtsi UAAC Website. Ne ó:ya orì:wase kenh nikahá:wi, yah thayonkyonkwe’tayén:ta’ne’ ne yewennínekens, nek tsi tekeniyáhsen enyonkhiyaterennótha’se’, Louise Liliefeldt nok Lori Blondeau. Ákwah í:ken tsi teyonkwahsteríhens tsi enyonkhiyaterennótha’se’.

Wa’tekhenonhwerá:ton ne nirihwahserón:nis, Joan Coutu nok Bojana Videkanic, nè:ne wa’thnirihwaté:ni’ ne Conference na’karihò:ten tsi ní:yoht ne tsyóhsera yotohétston. Tsi nihotiyo’tenhserí:yos. Ne ó:ni wa’tekhenonhwerá:ton ne Annie Guerin tsi skáthne wahotiyó:ten’ ne Joan nok Bojana ahontó:rehte’ ne Session Proposals. Ne ó:ni, wa’tekhenonhwerá:ton ne Fran Pauzé, yeya’takwe’ní:yo ne UAAC, tsi ó:nen karì:we’s ohén:ton í:yete táhnon yonkyo’tenhserá:wis.

Ó:nen sewateryèn:tare tsi kentyohkwí:yo ne UAAC né:’e tsi tyótkon yakwahkwíhsrons ayakwarihwaté:ni’ ne káti sénha akentyohkwiyóhake. Nek tsi, ne ón:wa kenh wenhniseratényon, wentó:re ahatiyà:tara’ne’ ne ronteweyénhstha nok ratirihonnyén:ni. Ne karihón:ni, yonkwahwíhstayen ahotiya’takénha’ tahontawénrye’. Tókat í:se ne serihonnyén:ni nè:ne yah árekho tehskwahwihstá:wi nón:wa yohserá:te, kwahretsyá:rons ahskwaya’takénha’- shé:kon sewanáktote.

Wa’tkwanonhwerá:ton tsi kenh ísewe’s; tsyon’wehskwaníhak ne Conference!

Charles Reeve, President
Raya’takwe’ní:yo

Welcome to the University of Waterloo's Fine Arts Department and the 51st annual UAAC Conference! While the exterior views were stunning at last year's conference in Banff, we are taking a more interior approach. Explore and interrogate the dimensions and disciplines of visual culture in our original (i.e. 1980s) state-of-the-art retrofitted warehouse, proudly showcasing art from our vigorous - and very up-to-date! - undergrad and MFA programs.

We would like to thank many people and offices for their assistance. On behalf of UAAC, we thank Douglas Peers, Dean of the Faculty of Arts at the University of Waterloo and the Arts Research Fund for their financial support. We also thank Annie Gérin who, along with us, formed the panel adjudication committee, as well as Fran Pauzé, UAAC's administrator, and Zana Kozomora, this year's conference co-ordinator, for their fantastic work and organization. Dana Woodward, of Three Legged Dog, once again designed a great program. In UW Fine Arts, Ivan Jurakic (Director of UWAG), Jessica Thompson, Tara Cooper, Sharon Dahmer, Adam Glover, and Jean Stevenson deserve special mention for their assistance, along with the rest of the faculty and staff in Fine Arts. Many UW Fine Arts students deserve particular thanks, for their participation in the preparation and smooth running of the conference. Finally, the success of a conference ultimately depends upon its participants; with nearly 75 sessions and 300 delegates participating in a broad range of session formats this year, it is thanks to you that the UAAC conference continues to be a space for meaningful dialogue.

2018 AAUC-UAAC Conference Committee | comité organisateur :

Joan Coutu,
AAUC-UAAC Treasurer | trésorier et Professor | professeure, Fine Arts, University of Waterloo

Bojana Videkanic & Jessica Thompson,
Assistant Professors | professeures assistantes, Fine Arts, University of Waterloo

Bienvenue au Département des beaux-arts de l'Université de Waterloo, et au 51e congrès annuel de l'AAUC! Si, au congrès de l'an dernier, les panoramas extérieurs de Banff étaient spectaculaires, nous adoptons cette année une approche plus intérieure. Explorez les dimensions et les disciplines de la culture visuelle dans notre entrepôt ultramoderne original (des années 1980) réaménagé, où nous exposons avec grande fierté des œuvres de nos programmes dynamiques — et très actuels! — de baccalauréat et de maîtrise en beaux-arts.

Nous voulons remercier pour leur soutien un grand nombre de personnes et d'organisations. Au nom de l'AAUC, nous remercions Douglas Peers, doyen de la Faculté des arts de l'Université de Waterloo, et le Fonds de recherche sur les arts pour leur appui financier. Nous remercions également Annie Gérin, qui a formé avec nous le comité décideur, ainsi que Fran Pauzé, administratrice de l'AAUC, et Zana Kozomora, la coordonnatrice du congrès de cette année. Elles ont fait un travail d'organisation remarquable. Dana Woodward, de Three Legged Dog, a encore une fois conçu un très beau programme. Au Département des beaux-arts de l'Université de Waterloo, Ivan Jurakic (directeur d'UWAG), Jessica Thompson, Tara Cooper, Sharon Dahmer, Adam Glover et Jean Stevenson méritent une mention particulière pour leur contribution, de même que tout le corps professoral et le personnel du département. Plusieurs étudiants du département ont eux aussi droit à des remerciements pour leur participation à la préparation et au bon déroulement du congrès. Enfin, le succès d'un congrès dépend au bout du compte de ses participants. Avec près de 75 séances et 300 participants dans une grande diversité de formats cette année, c'est grâce à vous que le congrès de l'AAUC continue d'être un véritable espace de dialogue.

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Wa'tkwanonhwerá:ton tsi nítsyon nè:ne sewathsennaráhston ne University of Waterloo's Fine Arts Department 51st Conference! Tó:kenhske tsi yonhwentsí:yo ne Banff, tsi nón:we wetewatkenní:sa' tsyohsera'kénha. Ne nón:wa yohserá:te, tsi nikanonhsí:yo entewaten'níha' (nè:ne 1980's wahatinonhsatkétsko') ne káti ratikwé:kon ayakhina'tónhahse' ne onkwawenk'shón:a nè:ne wahronnón:ni' ne onkwentyohkwí:yos Undergrad nok MFA.

Yákwehre tayakhinonhwerá:ton' tsi nihá:ti nè:ne yonkhiya'takénhas. Teyakhinonhwerá:ton (ní:'i nok UAAC) ne Douglas Peers, raya'takwe'ní:yo ne Faculty of Arts at the University of Waterloo nok ó:ni ne Arts Research Fund nè:ne yonkhihwihstá:wis. Ne ó:ni, teyakhinonhwerá:ton ne Annie Gérin, nè:ne skáthne wa'akyón:ni' ne Panel Adjudication Committee, Fran Pauzé, yeya'takwe'ní:yo UAAC, táhnon Zana Kozomora nè:ne orihwakwé:kon wa'erihwaserón:ni' nón:wa yohserá:te. Ne ó:ni teyakhinonhwerá:tons ne Dana Woodward, Three Legged Dog nityakawé:non, nè:ne á:re sayerihwaserón:ni' ne kentyohkwí:yo. Ne UW Fine Arts'hró:non, Ivan Jurakic (yeya'takwe'ní:yo UWAG), Jessica Thompson, Tara Cooper, Sharon Dahmer, Adam Glover, nok Jean Stevenson. Teyotonhwentsyóhon tayakhinonhwerá:ton' ne é:so nihá:ti ronteweyénhstha UW Fine Arts tsi nihotiyo'tenhserí:yos tsi ní:yoht tsi ratirihwaserón:nis táhnon ratiweyennén:ta's ne káti enwá:ton aetewatkenní:sa'. Yah tewá:tons kí:ken atkennisà:tshera nayá:wen'ne' tókat í:se yah tesewathsennaráhstha. 300 nítsyon nè:ne 75 ní:kon sessions sewayà:tare nón:wa yohserá:te, wa'tkwanonhwerá:ton tsi takwaya'takénhas ne UAAC.

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Membership

Scholars, university faculty, artists, curators, historians, and graduate students in a terminal degree program may be members of UAAC-AAUC.

- Being a member allows you to participate and vote in the UAAC annual general meeting. You will also be able to access our journal RACAR and all members may participate in our annual conference.
- Memberships are for the calendar year and renewal is now due for 2018.
- You can renew by email, mail and phone or use our convenient PayPal option available on our website.
- You can also subscribe to RACAR on a yearly basis through our Pay Pal option. Prices are $105 for 2018 and just $65 for members.

Membres

Les chercheurs, les professeurs d'université, les artistes, les conservateurs, les historiens et les étudiantes et étudiants aux cycles supérieurs inscrits à un programme menant à un diplôme terminal peuvent être membres de l'UAAC-AAUC.

- Le statut de membre vous permet de participer et de voter à l'assemblée générale annuelle de l'AAUC. Vous pourrez également avoir accès à notre revue RACAR, et tous les membres peuvent participer à notre congrès annuel.
- Les cotisations couvrent l'année civile et le moment est maintenant venu de les renouveler pour 2018.
- Vous pouvez le faire par courriel, par la poste et par téléphone, ou utiliser PayPal, une option pratique offerte sur notre site web.
- Vous pouvez également souscrire à un abonnement annuel à RACAR par PayPal. Les tarifs sont de 105 $ pour 2018 et de seulement 65 $ pour les membres.

Keynote Performance
Performance principale: Lori Blondeau

UWAG : Friday : 6:30-8:00 pm | Vendredi : 18h30-20h

"Reconcile This"

Lori Blondeau is an interdisciplinary artist working primarily in performance and photography. She holds an MFA from the University of Saskatchewan and she apprenticed with James Luna from 1998-2001. In addition to her extensive exhibition history, Blondeau is co-founder of the Indigenous artist collective, TRIBE Inc., and has sat on the Advisory Panel for Visual Arts for the Canada Council for the Arts. Blondeau has exhibited and performed nationally and internationally including at the Banff Centre; Mendel Art Gallery, Saskatoon; Open Space, Victoria; and FOFA, Montreal. In 2007, Blondeau was part of the *Requickening* project with artist Shelly Niro at the Venice Biennale. More recently Blondeau had a solo exhibition at Urban Shaman Contemporary Aboriginal Art Gallery, Winnipeg, her photographic series *Asiniy Iskwew* (2016) was also presented at the Contact Festival, and a survey exhibition of her work is presented at the College Art Galleries University of Saskatchewan, Saskatoon.

Lori Blondeau est une artiste interdisciplinaire qui utilise principalement la performance et la photographie. Elle a obtenu une maîtrise en beaux-arts de l'Université de la Saskatchewan et a travaillé avec James Luna de 1998 à 2001. En plus de participer à de nombreuses expositions, Mme Blondeau a cofondé le collectif d'artistes autochtones TRIBE Inc. et a siégé au comité consultatif pour les arts visuels du Conseil des arts du Canada. Elle a présenté des expositions et des performances sur la scène nationale et internationale, y compris au Banff Centre, au Musée des beaux-arts Mendel de Saskatoon, à Open Space de Victoria et à la galerie FOFA de Montréal. En 2007, Mme Blondeau faisait partie du projet *Requickening* avec l'artiste Shelly Niro, à la Biennale de Venise. Plus récemment, elle a présenté une exposition solo au musée d'art contemporain autochtone Urban Shaman de Winnipeg. Sa série de photographies *Asiniy Iskwew* (2016) a aussi été présentée au festival Contact, et une rétrospective de ses œuvres est exposée aux College Art Galleries de l'Université de Saskatchewan à Saskatoon.

Keynote Performance
Performance principale: Louise Liliefeldt

The Artery: Saturday : 6:30-8:00 pm | Samedi : 18h30-20h

Louise Liliefeldt is a Toronto-based performance artist and painter. She has been instrumental in setting up and organizing performance art events and workshops since the early 1990s as a collective member of the Shakewell Performance Art Collective, a committee member with Pleasure Dome Film & Video as well as being a co-founder and current steering committee member of 7a*11d International Performance Art Festival. From 1993 to 1999 Louise was the Distribution Manager at Vtape; she also spent two years with the Canadian Filmmakers' Distribution Centre as the Tour Coordinator for their 35th Anniversary National Tour. She has served on juries for the Toronto Arts Council, OCADU, Images International Film & Video Festival and the Canada Council for the Arts. Liliefeldt has presented her work across Canada, in the U.S., Poland, Turkey and Wales.

Louise Liliefeldt est une artiste de la performance et une peintre basée à Toronto. Elle a joué un rôle clé dans la mise sur pied et l'organisation d'événements et d'ateliers en art de la performance depuis le début des années 1990 comme membre du collectif Shakewell Performance Art, comme membre du comité de Pleasure Dome Film & Video ainsi que comme cofondatrice et membre actuelle du comité directeur du festival international d'art de la performance 7a*11d. De 1993 à 1999, Louise fut directrice de la distribution chez Vtape; elle a aussi passé deux ans au Canadian Filmmakers' Distribution Centre comme directrice de leur tournée nationale pour leur 35e anniversaire. Elle a également participé à des jurys du Conseil des arts de Toronto, de l'Université OCAD, du Festival international du film et de la vidéo Images et du Conseil des arts du Canada. Mme Liliefeldt a présenté ses œuvres au Canada, aux États-Unis, en Pologne, en Turquie et au Pays de Galles.

Programme

Throughout the Conference | Tout au long du congrès

Registration | Inscription	5:00-8:00 pm Thursday | 17h-20h jeudi 8:30 am-4:00 pm Friday & Saturday 8h30-16h vendredi et samedi 8:30-11:00 am Sunday | 8h30-11h dimanche
8:00 am-4:30 pm | 8h-16h30	UWAG: Coffee and tea | Café et thé
9:00 am-5:00 pm | 9h-17h	Room | Local 1234: Book Display | Exposition de livres
Exhibition | Exposition	UWAG: Lisa Lipton, *THE IMPOSSIBLE BLUE ROSE*

Thursday, October 25 | jeudi 25 octobre

10:00 am-3:00 pm | 10h-15h	UAAC Board of Directors Meeting Réunion du conseil d'administration de l'AAUC
5:00-8:00 pm | 17h-20h	Registration & Opening Reception Inscription et Réception d'accueil du congrès
	Launch of special issue of RACAR | Lancement du numéro spécial de RACAR: RACAR Vol 43, no.2 (2018) *What is critical curatorship? Qu'est-ce que le commissariat engagé?* Guest edited by Marie Fraser & Alice Ming Wai Jim.
Book Launch ancement de livre	*Unsettled,* exhibition catalogue, Bojana Videkanic,ed. (Toronto: Doris McCarthy Gallery, 2018) digital publication. Sponsored by SSHRC & the Doris McCarthy Gallery

Friday, October 26 | vendredi 26 octobre

9:00 am-10:30 am | 9h-10h30	Session 1 | Séance 1
10:30-11:00 am | 10h30-11h	Coffee Break | Pause café
11:00 am-12:30 pm | 11h-12h30	Session 2 | Séance 2
12:30-2:00 pm | 12h30-14h	LUNCH | DÉJEUNER
	MFA Grad Studios (2nd floor | 2ème étage, ECH) Graduate students lunch Dîner des étudiant.e.s des cycles supérieurs
	4th-year Studios | L'atelier des étudiant.e.s de 4ème année Open House | Portes ouvertes (look for directional signs near the Registration desk) (cherchez les panneaux indicatifs près du bureau d'inscription)
2:00-3:30 pm | 14h-15h30	Session 3 | Séance 3
3:30-4:00 pm | 15h30-16h	Coffee Break | Pause café
4:00-5:30 pm | 16h-17h30	Session 4 | Séance 4
5:30-6:30pm | 17h30-18h30	UWAG: Contract Academic Staff Social Event Chargé de cours, évènement sociale
6:30-8:00 pm | 18h30-20h	UWAG: KEYNOTE PERFORMANCE | PERFORMANCE PRINCIPALE: Lori Blondeau: *Reconcile This*

Programme

Saturday, October 27 | samedi 27 octobre

9:00-10:30 am | 9h-10h30	Session 5 | Séance 5
10:30-10:45 am | 10h30-10h45	Coffee Break | Pause café
10:45-12:15 pm | 10h45-12h15	Session 6 | Séance 6
12:15-1:45 pm | 12h15-13h45	Flex Studio: LUNCH and ANNUAL GENERAL MEETING DÎNER et ASSEMBLÉE GÉNÉRALE
1:45-3:15 pm | 13h45-15h15	Session 7 | Séance 7
3:15-3:30 pm | 15h15-15h30	Coffee Break | Pause café
3:30-5:00 pm | 15h30-17h	Session 8 | Séance 8
5:15-6:15 pm | 17h15-18h15	Room | Local 1205: BIPOC Caucus | Caucus Personnes Racisées (Open to all Conference Delegates Ouvert à tous les participantes du congrès) Tactical Actions for the "Mainly White Room" (A Long Table Discussion and Caucus-Building Exercise)
6:30-8:00 pm | 18h30-20h	The Artery: KEYNOTE PERFORMANCE | PERFORMANCE PRINCIPALE: Louise Liliefeldt: Untitled

Sunday, October 28 | dimanche 28 octobre

9:00-10:30 am | 9h-10h30	Session 9 | Séance 9
10:30-11:00 am | 10h30-11h	Coffee Break | Pause café
11:00am-12:30 pm | 11h-12h30	Session 10 | Séance 10

Friday Morning : At a glance
Vendredi matin : en un coup d'œil

	Session 1 : 9:00-10:30am Séance 1 : 9h-10h30	Session 2 : 11:00-12:30pm Séance 2 : 11h-12h30
The Artery	**Preserving the Ephemeral? Issues with preservation of Performance & Ephemeral Art** Chair | Présidente : Bojana Videkanic	**Performing art criticism: new (materialist) research methods for contemporary art** Chair | Présidente : Shana MacDonald
Room Local 1205	**Unflattering Self-Portraits PART 1 | PARTIE 1** Chair | Président : Charles Reeve	**Unflattering Self-Portraits PART 2 | PARTIE 2** Chair | Président : Charles Reeve
Room Local 1209	**Art History Pedagogy Caucus: Diversity and the Art History Curriculum** Chairs | Présidentes : Anne Dymond & Andrea Korda	**Collaboration as Pedagogy in Teaching Canadian Art Histories PART 1 | PARTIE 1** Chair | Présidente : Elizabeth Anne Cavaliere
Room Local 1218	**Artistic Research Revealed** Chair | Présidente : Christine D'Onofrio	**Visualizing Violence, PART 1 | PARTIE 1** Chair | Présidente : Anuradha Gobin
Room Local 1219	**EXCESS!** Chairs | Présidentes : Ersy Contogouris & Marie-Ève Marchand	**&yet&yet: Art, Anxiety, Precarity** Chair | Président.e : Robin Alex McDonald
Room Local 1220	**The art exhibition as a material-discursive practice: Part 1 | L'exposition comme pratique matérielle-discursive: Partie 1** Chairs | Présidentes : Marie Fraser & Renata Azevedo Moreira	**The art exhibition as a material-discursive practice: Part 2 | L'exposition comme pratique matérielle-discursive: PARTIE 2** Chairs | Présidentes : Marie Fraser & Renata Azevedo Moreira
Room Local 1230	**Reimagining Land and Place: A Roundtable – A Talking Circle, PART 1 | PARTIE 1** Chairs | Présidentes : Lorraine Albert & Carrie Allison	**Reimagining Land and Place: A Roundtable – A Talking Circle PART 2 | PARTIE 2** Chairs | Présidentes : Lorraine Albert & Carrie Allison
Flex Studio	**Current Research / Open Panel - 1 Recherche actuelle / Séance libre - 1** Chairs | Président.e.s : Benedict Fullalove & Sally Hickson	**New Directions in Ecocritical Art and History, PART 1 | PARTIE 1** Chair | Présidente : Karla McManus

Friday Afternoon : At a glance
Vendredi après-midi: en un coup d'œil

	Session 3 : 2:00-3:30 pm Séance 3 : 14h-15h30	Session 4 : 4:00-5:30 pm Séance 4 : 16h-17h30
The Artery	**Surrealism and Photography: New Perspectives** Chair | Présidente : Naomi Stewart	**Current Research / Open Panel - 2 | Recherche actuelle / Séance libre - 2** Chairs | Président.e.s : Benedict Fullalove & Sally Hickson
Room Local 1205	**Research Creation Caucus Roundtable Caucus de recherche creation table ronde : Research-Creation Conversations, Questions, and Ideas PART 1 | PARTIE 1** Chair | Présidente : Stéphanie McKnight (Stéfy)	**Research Creation Caucus Roundtable Caucus de recherche creation table ronde : Research-Creation Conversations, Questions, and Ideas PART 2 | PARTIE 2** Chair | Présidente : Stéphanie McKnight (Stéfy)
Room Local 1209	**Collaboration as Pedagogy in Teaching Canadian Art Histories PART 2 | PARTIE 2** Chair | Présidente : Elizabeth Anne Cavaliere	**Art, Sports and the Making of Imagined National Identities** Chair | Présidente : Jaclyn Meloche
Room Local 1218	**Visualizing Violence PART 2 | PARTIE 2** Chair | Présidente : Anuradha Gobin	
Room Local 1219	**HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) PART 1 | PARTIE 1** Chair | Présidente : Christina Smylitopoulos	**HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) PART 2 | PARTIE 2** Chair | Présidente : Christina Smylitopoulos
Room Local 1220	**Radical Museums? Challenging Museums in the Current Moment** Chair | Présidente : Kirsty Robertson	
Room Local 1230	**Memory of Making: Reconciling Indigenous Arts/Artists** Chair | Présidente : Lisa Binkley	**The Body in Byzantine Art** Chair | Présidente : Tracey Eckersley
Flex Studio	**New Directions in Ecocritical Art and History, PART 2 | PARTIE 2** Chair | Présidente : Karla McManus	**Making (Eco)logical: Locating Cultural Production in the Environmental Humanities** Chairs | Présidentes : Amanda White & Elysia French

Saturday Morning : At a glance
Samedi matin : en un coup d'œil

	Session 5 : 9:00-10:30 am Séance 5 : 9h-10h30	Session 6 : 10:45-12:15 pm Séance 6 : 10h45-12h15
The Artery	Let's Talk about Religion and Contemporary Art Chair | Présidente : Sally McKay	Performing Posture: Spatial Disruption in the Arts Chairs | Présidentes : Melissa Berry & Magdalyn Asimakis
Room Local 1205	Histoires de l'art et humanités numériques: Développement des savoirs et technologies numériques PARTIE 1 | Art Histories and Digital Humanities: Knowledge Development and Digital Technologies PART 1 Chairs | Président.e.s: Dominic Hardy & Edith-Anne Pageot	Histoires de l'art et humanités numériques, Collections numériques et corpus très étendus PARTIE 2 | Art Histories and Digital Humanities, Digital collections and large corpuses PART 2 Chair | Président : Samuel Gaudreau-Lalande
Room Local 1209		Against Prototyping: Prefigurative Foundations in Graphic Design Pedagogy Chair | Président : Patricio Davila
Room Local 1218	Making a Spectacle: Art, Objects and Activism Chairs | Président.e.s : Dylan Dammermann, Martina Meyer, Susan Douglas & Samantha Purvis-Johnston	Narratives on Walls, Borders, and Boundaries: a creative practice Chair | Présidente : Nurgul Rodriguez
Room Local 1219	Meaning Making from a Materialist Position: Metaphor and Cultural Production Chair | Présidente : Katie Lawson	Paragon of Democracy or Agent Provocateur? Public Art Controversies in Canada Chair | Présidente : Analays Alvarez Hernandez
Room Local 1220	The Global Work of the Prestige Exhibition Chairs | Présidentes : Lynda Jessup & Sarah E.K. Smith	Archive Fever, PART 1 | PARTIE 1 Chair | Présidente : Anne Koval
Room Local 1230	Current Research / Open Panel - 3 Recherche actuelle / Séance libre - 3 Chairs | Président.e.s : Benedict Fullalove & Sally Hickson	Living Things: Considering the Organic Materialism of Art and Culture PART 1 | PARTIE 1 Chairs | Présidentes : Siobhan Angus & Vanessa Nicholas
Flex Studio		

Saturday Afternoon : At a glance
Samedi après-midi : en un coup d'œil

	Session 7: 1:45-3:15 pm Séance 7: 13h45-15h15	Session 8 : 3:30-5:00 pm Séance 8 : 15h30-17h
The Artery	**Fashioning Resistance** Chair | Présidente : Johanna Amos	**Mass Mobilisation: Gesture and Embodiment in Movement-based Practices** Chair | Présidente : Erin Silver
Room Local 1205	**Data-driven Issues of Representation** Chairs | Présidentes : Felicity Tayler & Corina MacDonald	**Art as Information: Diagrams, Maps, and Charts** Chair | Président : Jakub Zdebik
Room Local 1209	**Expanding Canadian Design Studies** Chairs | Président.e.s: Christopher Moore & Isabel Prochner	**Roundtable: Transformation of the Artist's Studio** Chair | Présidente : Barbara Rauch
Room Local 1218	**Enemy at the Gates: Decolonizing and Inscribing Culturally Diverse Communities' Perspectives in "Mainstream" Artistic Discourses, PART 1 | PARTIE 1** Chairs Président.e.s : Harnoor Bhangu, Soheila K. Esfahani & Yang Lim	**Enemy at the Gates: Decolonizing and Inscribing Culturally Diverse Communities' Perspectives in "Mainstream" Artistic Discourses, Roundtable, PART 2 | PARTIE 2** Chairs | Président.e.s : Harnoor Bhangu, Soheila K. Esfahani & Yang Lim
Room Local 1219	**Art Epistemology, PART 1 | PARTIE 1** Chair | Président : Ido Govrin	**Art Epistemology, PART 2 | PARTIE 2** Chair | Président : Ido Govrin
Room Local 1220	**Archive Fever, PART 2 | PARTIE 2** Chair | Présidente : Anne Koval	**Archive Fever, PART 3 | PARTIE 3** Chair | Présidente : Anne Koval
Room Local 1230	**Living Things: Considering the Organic Materialism of Art and Culture, PART 2 | PARTIE 2** Chairs | Présidentes : Siobhan Angus & Vanessa Nicholas	**CARFAC : Copyright for Visual Artists** Rose Ekins
Flex Studio		

Sunday Morning : At a glance
Dimanche matin : en un coup d'œil

	Session 9 : 9:00-10:30 am Séance 9 : 9h-10h30	Session 10 : 11:00-12:30 pm Séance 10 : 11h-12h30
The Artery	The Conceptual Body: Representation, Presence and Absence in Contemporary Painting, PART 1 | PARTIE 1 Chair | Présidente : Lisa Wood	The Conceptual Body: Representation, Presence and Absence in Contemporary Painting, PART 2 | PARTIE 2 Chair | Présidente : Lisa Wood
Room Local 1205	Troubling Data: interrogating the politics of data through artistic practice and research Chairs | Président.e.s : Jessica Thompson & Ryan Stec	Canadian Computer Art: The Early Years, 1965-1980 Chairs | Présidents : Adam Lauder & Mark Hayward
Room Local 1209	Artifice's Disclosure: Optical Illusions and the History of Vision, PART 1 | PARTIE 1 Chair | Présidente : Justina Spencer	Artifice's Disclosure: Optical Illusions and the History of Vision, PART 2 | PARTIE 2 Chair | Présidente : Justina Spencer
Room Local 1218	Crossing the Line: Drawing across Borders and Discourses, PART 1 | PARTIE 1 Chairs | Président.e.s : Dan Adler & Jessica Wyman	Crossing the Line: Drawing across Borders and Discourses, PART 2 | PARTIE 2 Chairs | Président.e.s : Dan Adler & Jessica Wyman
Room Local 1219	Latin American Art: New Perspectives, PART 1 | PARTIE 1 Chairs | Présidentes : Alena Robin & Dot Tuer	Latin American Art: New Perspectives, PART 2 | PARTIE 2 Chairs | Présidentes : Alena Robin & Dot Tuer
Room Local 1220	Transgressive Geographies: Radical Spatial Strategies in Aesthetics Chair | Président : Greg Blair	Displacement and the Arts Chair | Président : Noa Bronstein
Room Local 1230	Interrogations on the "Intimate" in Settler-Colonial Art Histories Chairs | Présidentes : Manon Gaudet & Danielle Siemens	Regional Histories of Photography: Filling in the Blanks Chair | Présidente : Michelle Macleod
Flex Studio	Ambivalence, Affect, Autonomy, In|Action: Art in Negotiation of Mixed Feelings Chair | Présidente : Alexandria Inkster	Writing Visual Culture: poetic, performative, sensory and autoethnographic approaches Chair | Président : Brian Rusted

Friday : Session 1
Vendredi : Séance 1

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

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Friday : Session 1 : The Artery
Vendredi : Séance 1 : The Artery

Preserving the Ephemeral? Issues with preservation of Performance & Ephemeral Art

While there has been a lot of research done on traditional forms of art conservation, nothing, or very little has been done to investigate conservation of non-material and new media art. As definitions of art practices have shifted in the last 40 years or so, conservation practices need to adapt and catch up with the new definitions of art. We would like to engage with our colleagues across the field (conservators, artists, curators and art historians) who are interested in ideas and issues around preserving ephemeral forms of art to discuss possible ways in which we can approach conservation in the 21st–century aesthetic and material (or immaterial) landscape. We propose questions of methodology as well as technique. How to approach collecting information about artwork? Should interviews with artists be considered as aspects of conservation of performance art for the future? How should we approach data and data collection and preservation, as well as technologies that are no longer in use such as for example analogue projectors, films, etc? We invite proposals for a panel discussion that deal with these issues and can address conservation efforts in the new immaterial context of art making.

Session Chair | Présidente de séance:

Bojana Videkanic, University of Waterlo

Bojana Videkanic is a performance artist and an art historian. Videkanic is an assistant professor in Visual Culture in the Department of Fine Arts, University of Waterloo, and a board member of the 7a*11d International Performance Art Festival Toronto, Hamilton Artist INC, Hamilton and Kitchener Waterloo Art Gallery. Videkanic has exhibited at festivals such as Nuit Blanche Toronto, 7a*11d International Performance Art Festival Toronto, MS:T International Festival from Calgary, Hemispherica, Montreal, IPA (International Performance Art) Platform and Workshop, Bristol, IMAF Serbia, Toronto Free Gallery etc. Currently she is working on a project involving ideas of body in the age of neurocapitalism. Her academic research examines history of modern art in the socialist Yugoslavia. Her book manuscript entitled *Nonaligned Modernism: socialist postcolonial aesthetics in Yugoslavia 1945-1990* is under consideration with McGill-Queens University Press. Her most recent article "Lexicon of Tanjas Ostojic and Feminism in Transition" was published in the spring of 2018. Videkanic is a recipient of SSHRC: Insight Development Grant for her curatorial research project "Unsettled" which took place in 2017, and SSHRC: Connection Grant for the symposium and exhibition "This Could be the Place" co-curated with Ivan Jurakic, as well as a Canada Council artist travel grant, and visual arts project grants. bojana.videkanic@uwaterloo.ca

Presentations | Présentations

The Artery : 9:00-10:30 am | 9h-10h30

1. "Performing Documentation"

Since its inception, performance art has had a fraught relationship with its documentation and archived traces. Artists such as Nigel Rolfe prohibited documentation of their work altogether, asserting the primacy of the live, of the lived experience; while students of Abramovic (and others) are schooled in the importance of capturing a strong image which can circulate in the place of the work, or sold. Notoriously, Amelia Jones asserted that "while the experience of viewing a photograph and reading a text is clearly different from that of sitting in a small room watching an artist perform, neither has a privileged relationship to the historical "truth" of the performance"[...][1] while Australian artist, Jill Orr counters that position by maintaining that "The camera's viewfinder has no peripheral vision so it records a flattened reality . . . the timebased image becomes lifeless".[2]

Once performance art entered the academy, documentation's uses, importance, and omissions were magnified. How are we then to "read" performance art history? An aspect of performance art practice parallel to documentation involves the use of a score, a usually written or diagrammatic, "open source" document that provides a framework for the execution of a performance, and its record. A score can be precise or loose, pragmatic or poetic, but it simultaneously solicits interpretation and rigour. Scores may be written before, during or after a live performance, and can often cross media, such that drawings may be played as music, or in the case of live art, documentation can be performed.

In this paper/presentation I would like to probe what is meant by conservation, and what is wanted from it. If the goal of conservation is to insure that an artwork is available to future publics, then the possibility of reliving must be considered. Common practice now invites artists into the archives in order to "activate" them, and museums and archives have metamorphosed into sites for/of performance. What techniques, methods and ethics are at play in the current state of affairs? By using case studies of performances generated by archival materials, scores, and photo documentation I ask whether it is possible to restore the peripheral vision missing from the flattened image.

1. Amelia Jones. ""Presence" in Absentia: Experiencing Performance as Documentation." *Art Journal,* Vol. 56, No. 4, (Winter, 1997), pp. 11-18.
2. Jill Orr. Response to "Performance Art and its Documentation: A Photo/Video Essay by Anne Marsh." Unpublished e-mail correspondence with Anne Marsh, 2008

Johanna Householder has taught performance art and new media at OCAD University, since the late 80s. Her interest in how ideas move through bodies has led her often collaborative practice, and inform her research into the impact that concepts of performance have in contemporary art, new media, and social engagement. As a member of the feminist performance ensemble, *The Clichettes*, she reestablished lip sync as a viable medium for political critique. She has recently performed at VIVA! in Montréal, with the AGGV in Victoria, BC, at Performancear o Morir in Norogachi, Mexico and at the AGO. With Tanya Mars, she has co-edited two books: *Caught in the Act: an anthology of performance art by Canadian women* (2004), and *More Caught in the Act* (2016). She is a founder of the 7a*11d International Festival of Performance Art and she co-chairs the Artistic Research Working Group of Performance Studies international. In 2017, she received the OCAD University Award for Distinguished Research, Scholarship & Creative Activity. jhouseholder@ocadu.ca

The Artery : 9:00-10:30 am | 9h-10h30

2. “Being aware about conservation, making decisions. The interview with the artist as a way of preservation/documentation for ephemeral art.”

The interview as a source of knowledge has been used since Ancient Greece. What about artist interviews? Why do we use the interview? What is its role when talking about ephemeral art? What about the idea of preservation?

Artists are not taught to think about preservation. In some cases the closest is documentation. What about the intent of preservation? *We cannot know what we don't know.* In our PhD research we interviewed emergent artists from different media. Those performing ephemeral forms of art became aware, through the interview, about the importance of being aware and making decisions. If artists are not aware about the idea of conservation, they cannot decide in full awareness; if they want or don't want to preserve or document, or create contracts, instructions, and records. It is thanks to the process of the interview with a conservator that they will be conscious about what they consider important to be preserved, or not, and which kind of documentation and who can manage these archives. If you don't know about conservation you cannot decide if you really want to preserve.

The idea of deterioration is one of the main questions when interviewing an artist for preservation. Maybe the definition of deterioration will be *preserving* the piece.

In this presentation I would like to introduce the use of the interview as an important way to create awareness about the idea of *conservation.* The artist has to be able to decide about *conservation.* The interview can be the way to establish the main procedures as the way to become aware of certain issues. The interview will help to find solutions or to create new questions to find new solutions. Or it can be the way to decide not to preserve at all. And this will be its documentation.

Ruth del Fresno-Guillem is a contemporary art conservator in private practice. She recently received her PhD in Science and Restoration of Historic and Artistic Heritage. (Thesis entitled: “The Interview with the emerging artist as a way for preventive conservation. Study applied to the art collection Perspectives-Art, Inflammation and Me. Perspectives- Art, Liver Diseases and Me). In her MA thesis she used the interview with conceptual Catalan artists in its ephemeral actions. Ruth has a BA+MA degree in Fine Arts (conservation) and in History of Art and has been working for private collectors of emerging artists. She believes in sharing, learning and respect as important ways to approach conservation, art and life.
ruthdelfresno@gmail.com

The Artery : 9:00-10:30 am | 9h-10h30

3. “Disappearing Acts & Strategic Remembering”

Performance is often described as that which disappears: ephemeral (with no lasting value). But if performance is destined for disappearance, then by this logic, is not a disappearance also a performance? This paper examines how performative traces and ephemeral art inhabit ‘living archives’ by honoring embodied forms of knowledge, destabilizing the idea that the document can be the only legitimate form of knowledge. The veritable act of ‘disappearing’ troubles the notion that performance can be only once occurring – that it is lost, un-archivable, vanished. Performance becomes the antithesis of disappearance if we consider the imprinted sensorial impressions, memories, trauma, and spirit that hold a more profound and holistic understanding of the past, present and future. I am thinking specifically of Missing and Murdered Indigenous Women and Girls (MMIWG) in Canada when I refer to my problem with ‘disappearance’ as a way of describing the fate of a performance. Would it ever be said that MMIWG were/are performing – since after all, they are disappearing? What is the relationship between thinking of performance as that which disappears and the disappeared themselves? If we cannot trace (or archive) these ‘disappearances’ (read performances) what does that mean for communities who literally vanish? What does it mean (as an individual or as a nation) to not be able to remember (or even know) legacies of colonial violence? The affective remains of these unimaginably violent disappearances transmit a larger more troubling knowledge – that of systemic erasure. It is precisely forgetting that representative powers of the archive would have us remember: that colonialism is an historical issue. Therefore, to continually remember/embody/know threatens archival and systemic forgetting. Embodied knowledge and embodied transfers through performance art haunt the present and refuse an overlooking of the disappearance of Indigenous histories specifically.

Shalon T. Webber-Heffernan is a Ph.D. student at York University in the Theatre and Performance Studies Department. She is an emerging curator and scholar working at the interstices of performance art, pedagogy, and embodied practice across borders. Shalon is currently based in Toronto, ON where she works as a Curatorial Research Assistant through York University and the Canadian Consortium on Performance and Politics in the Americas. She recently worked as an Assistant Curator with 7a*11d’s off-year performance festival 7a*md8. Her research focuses on cross-cultural immersive performance pedagogy as hybrid artistic and aesthetic process, embodied archives, as well as contemporary international performance art as protest and political act across transnational borders.
shalonwh@gmail.com

The Artery : 9:00-10:30 am | 9h-10h30

4. "How Asking the Right Questions Will Not Only Preserve New Media Art, But Sell It Too"

In today's art world, the creative mediums available and used by artists are increasingly daily. As our everyday lives become progressively intertwined and enhanced with technology comes the expansion of acknowledgement towards meaningful artworks and what forms they take. One question is simply, what is the motivation to collect in depth information on an ephemeral, digital, or new media artwork? One possible answer is, the collector. The collector has had interest in this space, but has yet to be convinced to what they would be collecting. The collection of information has many important points to address, including: the acceptability of copies (digital), and what ownership of these works entails. Below are 3 interesting questions to be faced with the ever increasing speed of classification of an artwork to its art historical context, and as a result, a whole sector being left behind.

1. Would offering a parallel between data collection and market creation give an artist a reason to answer questions regarding their art in a more in depth manner?
2. Does the act of this in depth information collection influence what the artists creates, does it change the piece, does this matter?
3. With the rapid change in technology, and digital file types, is there also a responsibility of a preservation professional to save the work in a format that preserves the most detail possible in order to ensure the integrity of the piece long term?

This panel proves to be a very interesting and timely discussion that I believe is crucial in moving certain portions of the art market into the future. I would sincerely be very humbled to join this conversation to address the above questions and those shared by the rest of the chosen panel in order to help each other to move forward together.

Arlan Smallwood is an MBA in Arts & Culture Management graduate from IESA Paris/PSB. His thesis examined possibilities for the preservation of Digital and New Media Art, technical requirements, and the creation of a marketplace. His graduating class capstone project, *Seuils de Visibilité,* at the CNEAI de Chatou worked with photographer Aurelie Petrel and the vast collection of multiples and ephemeral art. Since graduating, Arlan has gone on to join a Non-Profit and is becoming increasing specialized in operational efficiencies and process improvement. His latest project, designing an online space dedicated to long term preservation and the promotion of digital arts, has just gotten underway with the expected launch date in late 2018. arlan.smallwood@gmail.com

Friday : Session 1 : Room 1205
Vendredi : Séance 1 : Local 1205

Unflattering Self-Portraits : PART 1 | PARTIE 1

If portraits generally aim at flattering likenesses, self-portraits tend toward the opposite. But do these unflattering self-representations just seem unbecoming against portraiture's usual idealization? Or are they as bad as they look? And, in any case, what impulse—anxiety, irony, something else—lies behind them? This double session draws on examples from the nineteenth, twentieth and twenty-first centuries to explore these questions in relation to a variety of modes of self-representations. Ranging from Henri Toulouse-Lautrec and Pegi Nicol to Cindy Sherman, Iiu Susiraja and beyond, the artists discussed here exploit physiological diversity, distort their appearance and expand self-representation to include the messiness of everyday life, using technologies that cross from paint, to photography, to the products of the digital age. In what will likely be a futile yet fruitful effort to uncover common themes, the second session will conclude with a "roundtable" style discussion featuring all five presenters.

Session Chair | Président de séance:

Charles Reeve, Ontario College of Art & Design University

An art historian at Toronto's OCAD University, Charles Reeve has placed modern and contemporary culture at the heart of his writing and curating for more than 30 years, with a particular focus on the various intersections between writing and visual art. Concerned as much with changing institutions as with analyzing them, he has been president of his faculty union since 2012 and president of the Universities Art Association of Canada since 2016. With Rachel Epp Buller, he is co-editor of *Inappropriate Bodies: Art, Design, and Maternity* (Demeter Press, 2019). writingbyartists@gmail.com

Presentations | Présentations

Room | Local 1205 : 9:00-10:30 am | 9h-10h30

1. "Toulouse-Lautrec's Armour"

Henri de Toulouse-Lautrec is a well-known character from the late nineteenth-century Bohemian milieu of Montmartre. His expressive, succinct renderings of this neighbourhood's demimonde have created a visual shorthand for the Parisian Belle Époque within our contemporary consciousness. He succeeded in usurping the reality of a person, such as a performer or prostitute, and replacing it with an image, often doing so with just a few strokes. Today, many can conjure up a likeness of Toulouse-Lautrec himself, drawing from memory of a story, an artwork, or even a portrayal of him in contemporary film. Naturally, this results in a reductive stereotype, which may present as unfair to the artist. His limited stature and physical capabilities often caused him to identify as an outsider; consequently, if he engaged in self-portraiture, it would stand to reason that he would convey his perceived position in the margins, thereby offering an affront to any simplistic readings.

Indeed, Toulouse-Lautrec completed a number of self-portraits with various media. Some of his best-known paintings include his own image, inserted into a crowded scene – very much a part of the action. Perhaps the most striking of his self-portraits are the sketched caricatures. Such works are often comedic, rarely flattering, and tend to accentuate the elements of his physical appearance that distinguished him. Much like the visual shorthand he used to depict his contemporaries, Toulouse-Lautrec allowed for, even encouraged, a stereotyped version of himself to supplant the truth. At first glance, these sketches, even more than the paintings, are amusingly superficial. However, these unflattering self-portraits function as an armour, with the artist hiding behind his expressive, yet summary, lines. By examining this unidealized body of work, we are better able to understand Toulouse-Lautrec's isolation as well as his desire to moderate the public perception of both himself and his subjects.

Melissa Berry received her MA from the Courtauld Institute in 2006 and her PhD in Art History and Visual Studies in 2015 from the University of Victoria where she to teaches as a sessional instructor. Her current research is focused on the art market as well as translocal interconnections between European artists in the mid-19th century, which she has presented at various international conferences and in publications such as *The Victorian Review*, *Visual Culture in Britain*, and *The Burlington Magazine.* Her book *The Société des trois in the Nineteenth Century* was published with Routledge in 2018. mbberry@uvic.ca

Room | Local 1205 : 9:00-10:30 am | 9h-10h30

2. "Faciality and Unfinish in Pegi Nicol MacLeod's Self-Portraits"

Between 1925 and 1939 Canadian artist Pegi Nicol MacLeod executed a number of self-portraits in her signature style of loose, undulating brushstrokes, and fluid lines of bold colour that were often criticized as unfinished. The criticism of MacLeod's artworks as unfinished signals the ways in which gender inflected the reading of her work as "rushed" "dashed off" and "lacking organization." How might we analyze the (largely male) critics response to her work? In response, I argue that the open-ended, expressionist and experimental quality of MacLeod's paintings counters the masculine formulation of the masterpiece as fully resolved. Furthermore, I argue that the incompleteness of MacLeod's paintings can be read as a kind of productive failure that implicates the viewer in ways that challenge the conventions (and idealization) of self-portraiture, bringing the imagination and body of the spectator to bear on that of the artist herself. Moving away from a psycho-biographical interpretation of MacLeod's paintings, my paper argues that the artist's self-portraits are deeply ambiguous and prompt durational looking – looking that takes into account time and its embodied relations. The unfinish in paintings like *Self-Portrait* (1928), *The Slough* (1928), and *Descent of Lilies* (1935) engages the spectator's imagination and offers a topography of becoming that is rife with aesthetic pleasure. Following Deleuze and Guattari's theory of faciality, MacLeod does not fix the face as significance; her self-portraits do not conform to the conventions of a death-like mask that turns subject into object. In contrast to her peers, MacLeod's self-portraits deterritorialize the face.

Devon Smither's research and teaching explores gender and modernity, modern art in Canada, and art historiography in both Canada and the US. She has a book chapter on the female nude in modern Canadian art in *Censoring Art: Silencing the Artwork* (London: I.B. Tauris, 2018) and she is currently completing a monograph from her PhD research on the female nude in Canadian painting and photography from 1913 to 1945. Her current research focuses on the women artists who were vital to the founding of the Whitney Museum of American Art. She is currently Assistant Professor of Art History/Museum Studies at the University of Lethbridge. devon.smither@uleth.ca

Room | Local 1205 : 9:00-10:30 am | 9h-10h30

3. "The Good, the Bad, and the Ugly: Iiu Susiraja's Strange Self-Portraits"

Iiu Susiraja is a contemporary Finnish photographer specializing in self-portraiture. Susiraja's self-portraits are unconventional and even unflattering. In 2008-2010's *Good Behavior* series, Susiraja creates self-portraits in her living spaces, surrounding herself with bits and pieces of everyday life in odd juxtapositions. This series of photographs show Susiraja's own fat body as she interacts with everyday objects in new and strange ways; these interactions are humorous, but they don't make the fat female body the butt of the joke. Instead, Susiraja's body itself becomes a critique of normativity.

As a fat white woman, Susiraja complicates the way in which portraiture has conventionally been used to beautify, to empower, and to celebrate its subjects. She instead makes photographs of herself that are awkward and strange. Susiraja mixes humor with awkwardness and achieves much more than an expanded sense of beauty could for fat bodies while simultaneously avoiding pity toward fat people. The photographs stage the simultaneous absurdity and ephemerality of life. Susiraja's photographs affect empathy from the viewer simply for having a human body that is forced to interact with the world on a constant basis, a world that can be seen as bewildering and strange and questionable when we approach it from an inquisitive vantage point.

While most of the limited sources on Susiraja's photograph categorize her work as "selfies," this presentation will consider the *Good Behavior* series within contexts both of contemporary new media and circulation zones and more traditional photographic self-portraiture to explore the ways in which the photographs challenge perceptions of the self and its visual representations.

Stefanie Snider is Assistant Professor of Art History at Kendall College of Art and Design in Grand Rapids, Michigan, where she teaches classes in contemporary art, history of photography, and race, gender, and sexuality in twentieth and twenty-first century art. Her research is on contemporary art and visual culture that focuses on marginalized communities, especially work made by, for, or about LGBT/Queer, fat, and disabled populations. StefanieSnider@ferris.edu

Friday : Session 1 : Room 1209
Vendredi : Séance 1 : Local 1209

Art History Pedagogy Caucus: Diversity and the Art History Curriculum

In a single Art History class, which artists and artworks are included? Over the course of an Art History program, which geographic and historical periods are covered, and which theories and methods foregrounded? These are practical questions, but they are also fraught with tension and our responses have significant political implications. This session follows up on the discussion at last year's UAAC conference about the Art History Survey by addressing the issues of inclusion and exclusion, and ultimately, of diversity in the Art History classroom. How can we (dis)engage with the canon of Art History to do more than problematize the discipline's relation to colonial or post-colonial power, to open up new conversations that speak to increasingly diverse classrooms and values? How do such shifts change the discipline itself? We invite proposals from those interested in participating in a round table discussion to share ideas and strategies, as well as instances of success or even failure.

Chairs | Présidentes :

Anne Dymond, University of Lethbridge & Andrea Korda, University of Alberta

Anne Dymond is Associate Professor and Board of Governor's Teaching Chair at the University of Lethbridge. Her forthcoming book, *Diversity Counts: Gender, Race and Representation in Canadian Art Galleries* (MQUP), examines issues of representation in contemporary Canadian art exhibitions. anne.dymond@uleth.ca

Andrea Korda is Assistant Professor at the University of Alberta, Augustana Campus. Her research focuses on Victorian new media, with publications addressing illustrated newspapers, pictorial advertising and children's picture books. She is the author of *Printing and Painting the News in Victorian London* (Ashgate, 2015), and has published articles in the journals *Word & Image* and *Nineteenth-Century Art Worldwide.*

korda@ualberta.ca

Presentations | Présentations

Room | Local 1209 : 9:00-10:30 am | 9h-10h30

1. "Decolonizing the Art and Design Curriculum: Navigating backlash"

In his recent article for the New York Times Magazine, Cameron Tung notes the term backlash actually stems from mechanical engineering. His analysis of the chain reaction of backlash focuses primarily on politics, but he also points out popular culture's dependence on it. Most significant for this conversation is his observation that "[s]ocial media, in particular is almost perfectly designed to turn mundane exchanges into ferocious moral dust-ups." Social media platforms are playing an integral role in the conversation around decolonization within the university environment. In this presentation, I will speculate on how backlash has influenced our work on decolonizing the curriculum knowledge at OCAD U, how social media is implicated in this, and how we might prepare for it. This paper will also build upon my presentation titled "Art History Restart : Curricular Approaches." Since then OCAD University has undergone a lively and often difficult discussion as faculty enact an academic plan framed around its primary principle of decolonization and its first priority of Indigenous Learning: Nothing about us without us. While the paper will cover the dismantling of the first-year art history experience, and will also provide an update on the swapping out of «canon» courses in both English and Art History, it will primarily focus on the intensity of the environment that has emerged for both students and faculty as major changes are undertaken. It will reflect the clashes and backlash experienced by the community, and address the way Art and Design need to change if students are to see themselves reflected in curriculum. It will try to capture the sweeping conversations that have occurred, and will delineate methods for institutional change so that this process might contribute to similar changes being undertaken at other schools of Art and Design.

Caroline Seck Langill is a Peterborough-based writer and curator whose academic scholarship and curatorial work looks at the intersections between art and science, as well as the related fields of new media art history, criticism and preservation. With Dr Lizzie Muller, UNSW, she has been co-investigator on two SSHRC-funded research projects investigating the notion of "aliveness" in media art objects, and, with Muller co-hosted the symposium *Curating Lively Objects: Postdisciplinary Perspectives on Media Art Exhibition.* This ongoing research resulted in the exhibition *Lively Objects for ISEA: Disruption* (2015) in which undisciplined objects were woven through traditional displays and historical tableau at the Museum of Vancouver. In 2019, Langill will curate *Carbon + Light: Juan Geuer's Luminous Precision* at the Ottawa Art Gallery. Dr Langill is an Associate Professor at OCAD University where she holds the position of Dean, Faculty of Liberal Arts and Sciences and the School of Interdisciplinary Studies. clangill@ocadu.ca

Room | Local 1209 : 9:00-10:30 am | 9h-10h30

2. "Diversifying Ancient/Medieval Survey "

In recent years, attempts to make survey classes more inclusive have led to the creation of "global" texts that include additional "non-Western" cultures. In theory, this is a positive step towards expanding the cannon but, in reality, it further problematizes the issue. Neither Stokstad's *Art History* nor Kleiner's Gardner's *Art Through the Ages* integrates African, Asian or Indigenous American cultures into their roughly chronological presentation of the Western material; the new chapters have simply been added to the back of the books, a practice that continues to "other" these cultures under the guise of inclusion. As an instructor at a small art college that offers intensive six-week class sessions, the amount of material presented in the global survey can be overwhelming for my students. In this roundtable discussion, I present my experiments with diversifying the curriculum within tight time constraints: rearranging the material under review to encourage discussions of topics such colonial/post-colonial power and historical views on gender, assignments that encourage students to critique and expand the cannon, and the inclusion of a diverse range of contemporary artists who borrow formal and conceptual elements from pre-modern cultures in their artistic practice.

Originally from Toronto, Tracey Eckersley is an adjunct instructor at the Kentucky College of Art + Design in Louisville, Kentucky. She holds a BA in Classical and Near Eastern Archaeology, a Masters of Museum Studies, and a PhD in Art History. Dr. Eckersley has worked as a registrar, curator, and exhibit designer at museums in North America and abroad, and has taught art history courses at numerous universities in the United States. In addition to her research on Byzantine church mosaics in Jordan, Dr. Eckersley is interested in the development of post-secondary active learning and digital pedagogies. tracey.eckersley@gmail.com

Friday : Session 1 : Room 1218
Vendredi : Séance 1 : Local 1218

Artistic Research Revealed

Models of art as research are shaped by nuanced differences and terminologies, but the potential is the same; the unknown can be accessed by sensorial and embodied faculties towards meaning. Some react to the idea of artistic research with suspicion, and to defend by summarizing a convincing argument would result in a superficial deduction of the intricacies undertaken when making. Instead, the disruptive, distinctive and limitless ground by which an artist accountably engages provides opportunity to create and pursue custom methodologies. When making art, procedures change and strategies are altered by; provocations of experimentation, empathy with materials, unpredictability of concepts, interventions of process, and more, all in an aim to activate new knowledge and understanding. This panel invites various perspectives from those who; make, curate, critique or historicize art, and are willing to generously reveal particular ways in which they've witnessed, uncovered or activated creative practice as a research method.

Chair | Présidente :
Christine D'Onofrio, University of British Columbia
Christine D'Onofrio is a visual artist based in Vancouver, British Columbia. She attended York University in Toronto for her BFA, and completed her MFA at the University of British Columbia. She is an instructor in the Department of Art History, Visual Art and Theory at the University of British Columbia.
christine.donofrio@ubc.ca

Presentations | Présentations

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

1. "Artistic Research: A new interdisciplinary framework for understanding its nature and impact"

Jude Ortiz's doctoral research identifies core themes and tangible and intangible benefits of studio practice as research rooted in personalized methodologies, and presents a new interdisciplinary framework that deepens understanding of the complexity, impact and value of artistic research. She draws on her dual experiential understanding of studio practice and cultural research practice in analyzing and articulating the findings.

The study indicates diverse artists consider research a unique process-based discourse, a systemic, empirical inquiry into understanding relationships with self, others and the land in the context of place. Each person is immersed in a transformative discourse, following an intuitive and/or conscious decision-making path that leads to the emergence of self-discovery and a product. Artistic research is underpinned by two concurrent and intertwined development streams, i.e. creative processes that generate understanding; and, products that communicate them. Engaging others in emergent discursive practices cogenerates further meaning, bringing forward deeper understanding of one's relationships with materials, peoples and histories, impacting on identity and belonging, innovation and agency, that spillover to other domains. Learnings gained through various types of interventions are woven into iterative cycles of practice research, while the objects catalyze ongoing dialogue wherever they may reside.

Jude Ortiz is a visual artist and independent scholar who conducts cultural research for NORDIK Institute, a community-based research organization affiliated with Algoma University, where she is also an Adjunct Professor in the Community Economic and Social Development Department. She earned her BFA from NSCAD and her PhD from the University of the West of England, Bristol, UK. jude.ortiz@algomau.ca

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

2. "An artistic lens to research: Opening up a space for ambiguity, multiplicity and invention"

As an artist and art educator, I came into my doctoral work in a Faculty of Education through the route of Master of Fine Arts. For my MFA work, I performed artistic inquiry through painting that culminated in a final thesis exhibition. Coming into a department of curriculum and pedagogy for my doctoral work, I had little experience in social science research methodologies. I felt like an outsider taking on qualitative methods. However, as I began to navigate my way through my research methods courses, I realized my background as an artist was not something distinctly separate from these new engagements with qualitative research. Instead, it was a lens through which to understand and creatively engage with qualitative research.

My doctoral research entailed travelling across Canada, interviewing over 125 artists in their studios. Through in depth interviews with artists about their artwork, process and communities, and exploration of the studios through photograph documentation, my doctoral research examines artistic research, studio practices and painting as a form of inquiry. Following my interviews, in an unexpected turn, I created a series of paintings of artists' studios, painted while listening to artist interviews that reveal my own creative engagement with the interview and photographic data in a process I called "immersive transcription." Rather than simply record what was said, this process opened them up to a new experience, a performing of the research data through implicating my practice into my qualitative research process. These 36 paintings of artists' studios, shown at Quest University Art Gallery, reveal a rhizomatic web of visual conversations of the journey into artists' studios. In the final months of my doctoral work, these works transformed once again, as they were cut into pieces to be arranged and re-arranged by visitors at an interactive art exhibition at the Tate Exchange gallery in Liverpool. This new iteration shifted my perspectives of studios as I considered how artists described the studio as a parallel universe, a heterotopia, a portal, and an assemblage. In this presentation, I describe the relationship between my qualitative research methods and my artistic research methods, as I discuss how the former became absorbed into the latter, through the generative quality of studio work.

Alison Shields is an Assistant Teaching Professor in Art Education at the University of Victoria. She received a Masters of Fine Arts at the University of Waterloo and is currently a PhD Candidate in the Department of Curriculum and Pedagogy at the University of British Columbia. She has exhibited her paintings in Montreal, Toronto and Vancouver and has participated in artist residencies across Canada and the United States. Through her SSHRC funded doctoral research, which has taken her on a cross-Canada journey visiting over 125 artists' studios, Shields explores creative processes, painting as inquiry, and the relationship between thinking and making through studio work. alisonleashields@gmail.com

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

3. “Media Art: Witnessing the Unknown”

Non-conscious and embodied forms of experience have been integral to many art practices and excluded from many rational practices. Media art, in particular, has a special spot on the artistic making-thinking continuum because a) its form often requires extensive pre-visioning and planning, b) its materials are part of a quickly evolving and contentious intersection between technology and society (culture and policy), and c) as an art genre it was born at the beginning of the age of theory-centric art practices and nurtured during art education’s transition to an academically-grounded enterprise, focused on PhD’s.

I will use examples from projects I was involved in over the past decade to consider the potential of media art practice to connect with embodied experience and to illuminate concerns emerging from psycho-philosophical fields.

For example, I am collaborating with a media art group to create work that employs the tools most associated with the mass surveillance state, for example, physical surveillance devices, as well as data surveillance through platforms like Facebook. Interference Ensemble created two site-specific, performance/live-video events that repurposed imagery found on appropriated government spy cameras, and livestreamed an interjection into a community Christmas parade on Facebook. These mashups used familiar media art practice strategies: juxtaposition, non-sequitur, collaboration, intuition, trust and luck to create works that highlighted concerns, fears and hopes without promising reasons or answers. This embraces the indeterminacy that is part of the exploratory practice of many artists and collectives. It includes a notion of research – an outward expansion of inquiry and understanding – but without choosing to promise theory as one of its deliverables. It is engaged with community rather than market. It parallels some of the European art movements of the 1920s, that other era of post-technological cynicism.

Geoffrey Shea is an Associate Professor in Media Art and Inclusive Design at OCAD University, and the Director of the Mobile Experience Lab, an interdisciplinary group of researchers, artists and designers investigating the emerging social impact of personal communication networks. Shea’s research interests lie particularly in human computer interaction, adaptive technology, inclusive design and understanding artistic practice as research. Shea was a founder, in the 1980s, of InterAccess Electronic Media Art Centre in Toronto and an editor of the video journal, Diderot. Later he was the co-director of the international artist-in-residence program at United Media Arts Studies. He has curated numerous exhibitions and film programs including the Common Pulse Media Art Festival. Currently he is the co-artistic director of the Interference Ensemble, a live video performance collective. Shea is the current recipient of a funding award from the Ontario Arts Council. gshea@faculty.ocadu.ca

Friday : Session 1 : Room 1219
Vendredi : Séance 1 : Local 1219

EXCESS!

As a transgression of a norm that is culturally contingent, excess has tended to be condemned as a moral failing in the West. Yet, it can also be a strategy for empowerment, agency, and creativity (Skelly, 2017, 2014; Potvin & Myzelev, 2009). And though it might often manifest itself as overabundance, its counterpart, including vacuum, censorship, or prohibition, can also be a form of excess. This panel seeks to investigate different manifestations of excess in visual art and material culture. At what point does "a lot" becomes "too much"? Are there degrees of excess (a moderate vs. an excessive excess)? Who decides? What are the emotional, visual, environmental, conceptual, or other modalities, effects, and responses to excess? What are the gendered, sexualized, racialized, geographical, cultural, class, or other valences of excess? And how can some mediums or materials in themselves be markers of excess? This panel explores displays of excess in art and brings together art historians and practitioners.

Session Chairs | Présidentes de séance :
Ersy Contogouris, Université de Montréal
Marie-Ève Marchand, Concordia University and Université de Montréal

Ersy Contogouris is assistant professor of art history at the Université de Montréal, where she teaches critical approaches to art and art history, eighteenth- and nineteenth-century art, and the history of caricature and visual satire. She is the former managing editor and the current francophone reviews editor of RACAR. Her book *Emma Hamilton and Late Eighteenth-Century European Art: Agency, Performance, and Representation* was published by Routledge in 2018 in their Gender and Art series. Her interest in excess is closely linked to her research on the works of caricaturists such as James Gillray and Thomas Rowlandson.
ersy.contogouris@umontreal.ca

Marie-Ève Marchand is affiliate assistant professor in the Department of art history at Concordia University and sessional lecturer at Université de Montréal where she teaches in the Master's in museology program. Her research focuses on eighteenth- and nineteenth-century decorative arts, especially their materiality and the epistemological issues arising from their collecting and display in both museums and domestic interiors. Her research has been published in Francophone and Anglophone peer-reviewed and professional journals, as well as in edited volumes in Canada and Europe. She is currently working on a co-edited volume entitled *Design and Agency: Critical Perspective on Identities, Histories and Practices* (Bloomsbury, 2019). Her current book project examines the singular contribution of French eighteenth-century material culture to the construction of the self in the United States during the Gilded Age. marie-eve.marchand@mail.concordia.ca

Presentations | Présentations

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

1. "Kitsch and the Grotesque Work of Art: Damien Hirst's *Treasures from the Wreck of the Unbelievable*"

In April 2017, British artist Damien Hirst caused a furor when he presented his solo exhibition *Treasures from the Wreck of the Unbelievable* at the Palazzo Grassi and the Punta della Dogana, the two Venetian venues of the Pinault Collection, which is owned and operated by French billionaire François Pinault. Coinciding with the 57th Venice Biennale, although not officially part of its program, the exhibition presented a dizzying array of lavishly constructed objects framed with a fictional narrative: 2000 years ago, a ship called the Apistos—whose name means unbelievable in ancient Greek—sank in the Indian Ocean, where it deposited a large portion of the art collection of a certain Cif Amotan II, a freed Turkish slave with an oddly globalist outlook. Featuring thousands of sculptures and faux artefacts cast in bronze and gold, carved from expensive materials such as Carrara marble, lapis lazuli, and jade, and adorned with real rubies, emeralds, and sapphires, the exhibition appeared in the guise of a massive, ten-year salvage and restoration operation initiated by Hirst. Costing upwards of £100 million to produce, with potential revenues reaching $1 billion, this delirious adventure in postmodern pastiche was simultaneously decried as an excessive kitsch monstrosity, heralded as a revelatory masterpiece, and labelled "art for the post-truth world."

The proposed paper will consider the role that the concept of kitsch played in the reception for this exhibition and link it back to the history of the grotesque. In so doing, it will challenge our understanding of kitsch as a strictly modern (i.e., industrial) phenomenon, while also questioning the novelty of the idea of "post-truth."

Emily Falvey is an independent curator, art critic, art historian, and editor based in Montreal. A doctoral candidate in the Department of Art History at the Université du Québec à Montréal, she is also a laureate of the Bourse Michel de la Chenelière (2017). In 2009, the Canada Council for the Arts awarded her the Joan Yvonne Lowndes Award for excellence in critical and curatorial writing, and she received curatorial writing awards from the Ontario Association of Art Galleries in 2006 and 2012. Her doctoral research, which examines the relationship between the grotesque work of art and commodity fetishism, received funding through the Joseph-Armand Bombardier CGS Doctoral Scholarship of the Social Sciences and Humanities Research Council of Canada. She is currently the Managing Editor of *RACAR*. eafalvey@gmail.com

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

2. “TINSEL: Plastic, Gender, & Class”

Much of the plastic that I use in my work comes in the form of metallicized plastic fringe or strands: tinsel. As a material, tinsel interests me because of its excessive hyper-frivolity; tinsel is ornament for the sake of ornament, dazzling us into consumption. I am fascinated by its exciting and seductive scintillations, its mimicry of opulence and celebration of falseness and superficiality, and its ties with consumption and waste. This material is commonly associated with cheapness and kitschy bad-taste, linked socio-economically to the decorating practices of ‘uncultivated’ people.

In my practice, I try to understand this particular material as it relates to my gender, class, and material environment. I create handcrafted vernacular objects, such as garbage cans, that are absurdly over-decorated and put to use in performances of public acts of care and maintenance. I employ tinsel as the main aesthetic in my work to create a conversation about excess and the oppressive ideologies that relegate the overly-decorative to the realm of the unserious.

I would like to present my research into the history and production of tinsel and discuss excess as a strategy to attract people into a conversation about class, gender, waste, consumerism, and plastic. I will also discuss my artistic practice and the ways in which I use this, and other plastic-based, decorative materials, to attract and provoke the audience, drawing them in to an absurd imaginary space in which they can contemplate the historical, sociological, and ideological construction of ideas of taste.

Arianna Richardson is a sculptor, performance artist, and mother from Lethbridge, Alberta who has recently graduated with an MFA from NSCAD University. Richardson most often works under the pseudonym The Hobbyist employing hobby-craft techniques to work through an investigation of ubiquitous consumption, gendered labour, waste, excess, and spectacle.Richardson holds a BFA with Distinction in Studio Arts from the University of Lethbridge. She has been the recipient of several academic awards including the Roloff Beny Photography Scholarship in 2012 and the Alberta Arts Graduate Scholarship in 2016. Documentation of a performance by The Hobbyist at the Lumière Art-at-Night Festival (Sept 2017) will be featured in a forthcoming issue of the U.K. performance art journal, Performance Research (Summer 2018, “On Generosity”). richardson.arianna@gmail.com

Room | Local 1219 : 9:00-10:30am | 9h-10h30

3. "More is More – Excess and Repetition in the artwork of Tara Donovan "

Tara Donovan uses massive quantities of small, prosaic materials such as plastic drinking straws, toothpicks, and plastic cups to create large-scale, installations. These items, often used in daily life, are both easily acquired and discarded. Donovan's *Untitled (plastic cups),* 2006, is a sea of millions of plastic drinking cups that are meticulously arranged on a grid format that measures 50 feet by 55 feet. The cups are stacked on top of one another and undulate throughout the work in height, creating waves or mounds in white cups. When presented with banal materials *en masse* or in excess in an artwork, the scale and materials present a form that overwhelms and simultaneous fluxes between familiarity of the object and unfamiliarity with presentation of the material on a grand scale.

Drawing upon the theories of Frederic Jameson, Jean-François Lyotard, Jacques Derrida, and others, I argue the work of Donovan illustrates a the technological sublime originally posited by Jameson but updated and expanded upon using a hybrid methodology of Marxism, feminism, post-structuralism, and the idea of the uncanny, to make a case for a technological sublime rooted in capitalism and vetted by artists such as Donovan. The juxtaposition of daily, disposable items such as cups with the oftentimes grandiose notion of the sublime, creates a unique avenue of investigation into the sublime. How can plastic cups and drinking straws possibly be sublime? I argue Donovan's work is both beautiful and terrifying when confronted with the labor, repetition, and excess materials in the artwork. Ideas considered also include the role of convenience and efficiency, the seemingly endless or infinite production of disposable materials, and the role these notions have on contemporary discourse of both the sublime and excess in contemporary culture.

Sara Christensen Blair, Professor of Art at Northern State University since 2006, teaches Design, Graphic Design, Arts Management, and Mixed Media. In 2002, she earned her BFA at the School of The Art Institute of Chicago. In 2004 she completed the MFA in Mixed Media (painting, fibers, metals) from the University of North Dakota. In 2018, she will defend her dissertation in order to complete a PhD in Visual Arts: Aesthetics, Art Theory and Philosophy through the Institute for Doctoral Studies in the Visual Arts. Recent exhibitions and presentations include the Dakota Creative Connection Grant through the Bush Foundation, presentations and participation as an international scholar at the World Ornamental Forum in Davos, Switzerland in 2016 and 2014. She has had several solo and two-person exhibitions throughout the country including the University of Minnesota, University of Miami, and the Plains Art Museum in Fargo, ND. Sara.blair@northern.edu

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

4. "Touch in Excess: Coping with Violence in Teresa Margolles's Textile Works"

In Mexican artist Teresa Margolles's textile works, the softness of fabric comes into tension with the brutality of violence against vulnerable bodies. As scholars such as Janice Helland and Bridget Elliott (2002) have shown, textiles have long been denigrated and marginalized, dismissed not only as "feminine" but also as excessive or "in excess" according to the gendered hierarchies of western art history. The use of textiles in art about violence is therefore symbolically powerful on multiple levels. Textiles have historically been denigrated as "women's work," but they have also functioned as sites of community, coping and self-care in a range of geographical and cultural contexts. In her art practice, Margolles often uses textiles to bear traces of violence, particularly femicide. In this paper I want to theorize violence as touch in excess or excessive touch: touch that erases and obliterates the bodies of vulnerable women. In Margolles's video work *Women Embroidering Next to Lake Atitlàn* (2012), a group of Indigenous female activists are shown embroidering brightly coloured images onto a stained white blanket. The blanket is stained with blood from an incident during which a man murdered his wife. While they embroider, the women discuss domestic violence in Mexico, pointing to the inter-subjective nature of collective crafting and the potential for change when women speak openly about intimate violence. In working with blood-soaked textiles, Margolles illuminates the powerful and contradictory symbolism of textiles: not simply "excessive," nor safely "domestic," textiles can reveal a range of different affects and a range of different kinds of touch.

Julia Skelly is an independent art historian based in Montreal. From 2016-2018 she was Faculty Lecturer (Contemporary Art) in the Department of Art History and Communication Studies at McGill University. Julia is the author of *Wasted Looks: Addiction and British Visual Culture, 1751-1919* (Ashgate, 2014) and *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (Bloomsbury Academic, 2017), and she is the editor of *The Uses of Excess in Visual and Material Culture, 1600-2010* (Ashgate, 2014). Her current research project is concerned with craft, violence, and affect. julia.skelly232@gmail.com

Friday : Session 1 : Room 1220
Vendredi : Séance 1 : Local 1220

The art exhibition as a material-discursive practice: towards a performative understanding of curatorial studies : PART 1 | PARTIE 1

This double bilingual session invites researchers to reflect about the performative relationship established between an exhibition discourse and the artworks exposed within it. The possibility of a relational ontology being developed between the artwork and its discursive insertion is inspired in technoscientific ideas found in critical, feminist and posthumanist scholars such as Michel Foucault, Karen Barad and Judith Butler. Performativity defies the conception that words and texts are a simple representation of the things of the world, while also questioning the constructivist dichotomies that separate discourse and matter, subject and object, observer and observed and, finally, aesthetics and curatorial studies. How would the artistic dialogue created by curators and artists impact and construct the life trajectory (Appadurai, 1986) and the becoming (Gross, 2011) of an artwork?

Cette double session bilangue invite les chercheur.es à réfléchir à la relation performative qui s'établit entre le discours d'une exposition et les oeuvres d'art qui y sont présentées. La possibilité d'une ontologie relationnelle qui se développe entre l'oeuvre d'art et son

insertion discursive est inspirée de concepts technoscientifiques que l'on retrouve chez des théoricien.nes critiques, féministes ou posthumanistes, dont Michel Foucault, Karen Barad et Judith Butler. La performativité pose un défi à la conception selon laquelle les mots et les textes sont de simples représentations des choses du monde, tout en questionnant aussi les dichotomies constructivistes qui séparent discours et matière, sujet et objet, observateur et observé et, finalement, esthétique et études curatoriales. Comment le dialogue artistique créé par les commissaires d'exposition et les artistes impact-il et construit-il la trajectoire de vie d'une oeuvre d'art (Arjun Appadurai, 1986) et son devenir (Boris Gross, 2011) ?

Session Chairs | Présidentes :
Marie Fraser, Université du Québec à Montréal
Renata Azevedo Moreira, Université de Montréal

Marie Fraser est professeure en histoire de l'art et en muséologie à l'Université du Québec à Montréal et membre de Figura, centre de recherche sur le texte et l'imaginaire. Ses recherches portent sur la transformation des régimes narratifs et temporels et se développent actuellement au sein du projet de recherche « Archiver le présent ? », subventionné par le CRSH. Elle étudie également les phénomènes de réactualisation et d'anachronisme dans des oeuvres, des expositions et des collections muséales, dans le cadre des travaux du groupe de recherche et de réflexion CIÉCO : Collections et impératif évènementiel/The Convulsive Collection. Commissaire d'exposition, elle a conçu près d'une trentaine d'expositions au Canada et en Europe, elle a été conservatrice en chef au Musée d'art contemporain de Montréal, de 2010 à 2013, ainsi que commissaire de l'exposition du collectif BGL dans le pavillon du Canada à la 56ème Biennale de Venise, en 2015, organisée par le Musée des beauxarts du Canada. fraser.marie@uqam.ca

Renata Azevedo Moreira is a writer, researcher and curator interested in the entanglements between communications and contemporary art. PhD candidate in Communications at Université de Montréal, her doctoral research looks at the relationship between the audience and the exhibition discourse as 'becoming artwork', within the context of media art. Renata is mainly concerned with the exhibition's cultural mediation processes that facilitate the building of correspondences between the visitor and the art pieces. She holds a BA in Journalism and a MA in Creative Industries. Based in Montréal since August 2016, Renata has presented her research at international conferences such as those from the International Dialogue Analysis Association and Association Francophone pour le Savoir. Renata is a member of the Curatorial Research Creation Collective (CRCC) at Concordia University and also of Figura (Centre de recherche sur le texte et l'imaginaire) at UQAM. Renata's academic writings have been published in COMMposite and her exhibitions reviews can be read at Baron Magazine. renata.azevedo.moreira@umontreal.ca

Presentations | Présentations

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

1. "Curating Sound Art. Listening to the *White Cube*"

Several scholars have examined how the introduction of sound art in the gallery has altered—in various ways—the typically silent space of the white cube (Licht 2007; Caleb Kelly 2017). Indeed, the exhibition of sound art has brought about changes in particular scenographic codes, forcing galleries to adapt their strategies for transmitting curatorial discourse. They have had to rethink the visitor's experience by shifting from a focus on looking to a focus on listening. As such, this paper will analyze how the art gallery reorganizes the exhibition space to develop the curatorial discourse of such sound and listening conditions. I will show how listening raises key questions about the importance of description texts (exhibition catalogues and labels) for sound artworks and the importance of the "readable" when attempting to reach a better understanding of a particular work's discourse.

Soundings. A Contemporary Score (Museum of Modern Art, 2013) was the first major exhibition that recognized the historical legacy of sound art in the art gallery (London and Hilde Neset 2013). Thus, I will examine the gap between the intent of curatorial discourse and its apperception by gallery visitors that results from particular scenographic choices. In addition, I will examine the shifts in viewing habits and white cube codes that results from interaction with these works. Focusing on some specific installations, such as *Study for Strings* (Susan Philipsz, 2012), *Microtonal Wall* (Tristan Perich, 2011) and *Wellenwanne Lfo* (Carsten Nicolai, 2012), amongst others, I will show how the intent of the artworks is often distorted by these choices and habits, which fundamentally challenge the materiality of sound artworks, the spatialization of sound and the architectural space of the gallery. This will lead into an analysis of the relationship between the visitor and the artwork, with a particular focus on the notion of distance and proximity, attention and distraction, mobility and immobility. It will therefore raise questions that concern the articulation between the act of listening and the act of reading in the gallery as well as the development of knowledge around listening to silent and sound artworks in the art gallery.

Karine Bouchard is a Ph.D. candidate in the Art History program at the Université de Montréal and a part-time professor in Contemporary Art at the Université du Québec à Trois-Rivières (Canada). She also coordinates the *Laboratoire sur la création sonore : cinéma, arts médiatiques, arts du son* (OICRM), directed by Serge Cardinal. Her research, funded by the Social Sciences and Humanities Research Council of Canada (SSHRC), examines sound and music exhibitions and spectator's listening practices in the art gallery through discursive and phenomenological approaches. Her writings have been published in *Marges, revue d'art contemporain* (France), *Circuits. Musiques contemporaines* (Canada), *ARSC Journal* (United States) and she collaborates with the *Vie des arts* journal. karinebouchard1@hotmail.com

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

2. “Performativité et rapport au réel : ce que fait le vivant à l’exposition”

En 2013, Pierre Huyghe rassemblait objets, animaux humains et non-humains *in vivo* dans les espaces d’exposition du Centre Pompidou. Présentées sans distinction et sans cartel, certaines œuvres étaient préexistantes ou faisaient écho à des œuvres antérieures, d’autres étaient réalisées *in situ* et enfin certaines n’étaient pas de l’artiste. L’étude de cette exposition révèle que le glissement de la représentation à la présentation du vivant doublé d’une absence de commentaires explicatifs et de parcours muséographique laisse apparaître des changements profonds quant à la dialectique sujet/objet ainsi qu’à la définition même de l’exposition qui s’apparente en tout point à un écosystème. Si les théories de l’exposition s’attachent essentiellement à considérer l’exposition selon une conception matérialiste comme un média ou encore comme événement social, il apparaît qu’à ce jour, aucun de ces modèles théoriques ne permet pleinement de cerner l’exposition du vivant ou ce que le vivant fait à l’exposition.

Aussi, si Nicolas Bourriaud *dans L’esthétique relationnelle* (2001), rappelle que l’« activité artistique […] s’efforce d’effectuer de modestes branchements, d’ouvrir quelques passages obstrués, de mettre en contact des niveaux de réalité tenus éloignés les uns des autres », nous pourrions nous interroger davantage sur l’existence d’une possible ontologie relationnelle se développant entre l’œuvre d’art et sa mise en exposition définie, comme « situation » dans laquelle tout est amené à évoluer, faisant ainsi écho à certains discours sociologiques (Bruno Latour) ou encore anthropologiques (Alfred Gell). La performativité définie par Karen Barad (2003) comme étant une contestation du pouvoir excessif que l’on attribue généralement au langage pour déterminer ce qu’est le réel, sera utilisée ici afin de tenter d’articuler la quasi absence de texte et la façon dont cela impacte les œuvres, d’une part ; mais aussi l’ensemble de l’exposition et le public, d’autre part.

Anne-Sophie Miclo est doctorante en histoire de l’art à l’Université du Québec À Montréal, elle s’intéresse aux problématiques liées au vivant dans les expositions et les collections muséales. Elle est titulaire d’un Master en Politique et Gestion de la Culture à l’Institut d’Études Politiques de Strasbourg ainsi que d’un Master en Histoire de l’art au cours duquel elle a fait porter ses recherches sur le travail de Céleste Boursier-Mougenot. Elle membre étudiante du centre de recherche du le texte et l’imaginaire Figura ainsi que de CIÉCO, Groupe de recherche et de réflexion : Collectons et l’Impératifs Événementiel. Elle est aussi l’auteur de nombreux textes, articles et catalogues d’exposition sur l’art actuel. miclo.anne-sophie@courrier.uqam.ca

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

3. “Cet objet qui n’en est pas un : l’abstraction pour queeriser le visible”

S’il est aujourd’hui courant d’interroger l’hégémonie de la vision dans l’interprétation artistique et de remettre en question le représentationnalisme comme stratégie privilégiée d’accession au réel, force est de constater que les processus de mise en exposition demeurent rétifs quant à établir un dialogue avec la matérialité des oeuvres. Il nous faut aujourd’hui reconnaître l’importance cruciale des artistes trans eut égard à la déconstruction du régime de la visualité et à l’essor du mouvement matérialiste. En effet, leurs approches critiques face à la binarité de genre pointent la caducité de la vue comme vecteur de vérité au sujet des corps et des identités, privilégiant plutôt un retour à la matérialité et au relationnel, usant largement de l’abstraction pour ce faire.

Ma communication propose de mettre en lumière ces enjeux à travers l’étude des œuvres *Becoming an Image* et *Resilience of the 20%* de l’artiste trans Cassils. À la fois sculpture, série photographique et performance, ces œuvres usent de l’abstraction de manière à revendiquer une revalorisation des sens, de la corporéité et de l’irrationnel dans l’expérience esthétique. Parce qu’elles déplacent la question du représentationalisme vers la matérialité comme «acte de présence» (politique, artistique, identitaire, matérielle, symbolique), ces deux œuvres mettent de l’avant la volonté d’échapper au processus de normalisation et d’uniformisation implicite aux images. Plus que ce qu’elle supposerait représenter, l’abstraction est conditionnelle aux relations sur lesquelles elle repose, entre les formes internes et externes, entre la matière et les idées, entre le spectateur et l’espace, etc. Même quand elle semble s’être cristallisée sous une forme fixe ou homogène, l’abstraction ne dresse jamais clairement de démarcation entre le «sujet» et l’«objet», l’œuvre et le public, exacerbant plutôt la porosité de leurs frontières par une présence qui gomme ces dualismes. L’abstraction chez Cassils cherche précisément à redéfinir matière et sens comme étant des phénomènes contingents, des ontologies relationnelles.

Candidate au doctorat en histoire de l’art à l’Université du Québec à Montréal, Anne-Marie Dubois est auteure et critique d’art indépendante. Elle complète à l’été 2014 un mémoire de maîtrise portant sur les représentations queers en art actuel comme lieux de subjectivités dissidentes. Sa posture critique emprunte aux théories féministes leur potentiel politique afin de déboulonner la prétention d’ontologie des différents discours de vérités au sujet des corps et des identités. Guidée par une approche postféministe et multidisciplinaire, elle poursuit actuellement des recherches autour des concepts d’«objet» et de «sujet» et s’intéresse au courant de pensée du nouveau matérialisme et à la déconstruction de la pensée binaire. Ses préoccupations portent principalement sur la réarticulation contemporaine des identités en regard des technologies du vivant et sur les enjeux discursifs et matériels des pratiques du bioart et des artistes issu.e.s de la multitude queer. amdubois99@gmail.com

Friday : Session 1 : Room 1230
Vendredi : Séance 1 : Local 1230

Reimagining Land and Place:
A Roundtable – A Talking Circle, PART 1 | PARTIE 1

We all have a unique relationship to Land; Indigenous and non-Indigenous all have a past and a story. More than ever, we are gaining a better understanding of the impact that our colonial pasts have had and continue to play on our lives, relationships, and histories. This panel will focus on unpacking questions that author Eva MacKey (among others David Garneau,[1] Carla Taunton and Leah Decter[2]) addresses in her recent book, *Unsettled Expectations: Uncertainty, Land and Settler Decolonization* (2016), such as: What roles can and should non-Indigenous people play in decolonizing processes? Who is responsible for the hard and necessary work of decolonizing relationships? This panel invites contributors with diverse voices to further a conversation about the ways to engage with and act upon the notion of 'radical imagination' by means of (re) imagining a decolonized community, society, and nation.

1 David Garneau, "Extra-Rational Aesthetic Action and Cultural Decolonization," *FUSE Magazine,* vol. 36 no. 4 (2013): 15-16.
2 Carla Taunton and Leah Decter, *Decolonial Cultural Practices: Advancing Critical Settler Methodologies*. UAAC, 2016.

Chairs | Présidentes :
Lorraine Albert, Nova Scotia College of Art & Design
Carrie Allison, Nova Scotia College of Art & Design

Lorraine Albert is an interdisciplinary artist, educator, and designer whose practice is rooted in conceptual ideation and lateral thinking. Her practice is found where notions of space (place), body (movement), and time (pace) converge. She has a degree in Graphic Design (Dawson College), a Bachelor of Fine Art (Concordia University) and a Masters of Fine Art (Nova Scotia College of Art and Design University). During her time at NSCAD, Lorraine co-founded a speaker series where Graduate students and Community members can exchange ideas within and beyond Contemporary Art. In 2017, Lorraine presented a paper on alternative pedagogical strategies at the Universities Art Association of Canada (UAAC) conference in Banff, Alberta and was a panelist at the Canadian Association of Fine Arts Deans (CAFAD) conference in Halifax, Nova Scotia. Her work has appeared in various festivals, galleries, and site within Canada and Australia.
lorraine_albert@hotmail.com

Carrie Allison is an Indigenous mixed-race visual artist born and raised in unceded and unsurrendered Coast Salish Territory (Vancouver, BC). Situated in K'jipuktuk since 2010, Allison's practice responds to her maternal Cree and Metis ancestry, thinking through intergenerational cultural loss and acts of resilience, resistance, and activism, while also thinking through notions of allyship, kinship and visiting. Allison's practice is rooted in research and pedagogical discourses. Her work seeks to reclaim, remember, recreate and celebrate her ancestry through visual discourses. Allison looks to Indigenous, mixed-race, antiracist, feminist and environmental theorists to critically examine the world around her. Allison holds a Masters in Fine Art, a Bachelor in Fine Art and a Bachelor in Art History from NSCAD University.
carrie.allison.goodfellow@gmail.com

Presentations | Présentations

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

1. "The Question of Land in the Art Gallery of Ontario's New J. S. McLean Centre for Indigenous and Canadian Art"

The question of land is one of five key themes in the Art Gallery of Ontario's new J. S. McLean Centre for Indigenous and Canadian Art, curated by Wanda Nanibush, Curator, Indigenous Art and Georgiana Uhlyarik, Fredrik S. Eaton Curator, Canadian Art. Completely renovated and reinstalled, the Centre (opening July 1, 2018) represents a distinct shift within the AGO, and is meant to reflect the Nation-to-Nation relationship on which this country was built. The Centre embraces the notion of 'radical imagination'[1], creating a space for visitors to consider the urgent questions we face in this place currently called Canada.

At this roundtable/talking-circle, I will share my experience working within the AGO's recently re-structured Indigenous and Canadian department, and discuss the concept of land as the site of dueling sovereignties between First Nations and Canada. Specifically, I will connect the work of Eva Mackey focus to artworks by Robert Houle and Lawren Harris, which are juxtaposed in the McLean Centre. The Houle-Harris pairing aims to spark conversation about place and artistic experimentation rather than nationalist politics. The McLean Centre rejects the dichotomy of traditional versus contemporary, freeing Harris from the perpetuating stereotype of Canada's "iconic" landscape painter. Furthermore, the installation refuses to subject Indigenous artists to ethnographic or anthropological study.[2] Houle, who has long advocated for museologic strategies such as these, challenges ongoing practices of settler colonialism through representations of the land. His legacy, alongside the historical paintings of Harris, offers insight on land as a place of spiritual renewal, a space of contested ownership and access, and a valuable starting point for decolonization within institutions.

1 Taiaiake Alfred, quoted in Eva Mackey, *Unsettled Expectations: Uncertainty, Land and Settler Decolonization*. Fernwood Publishing: Black Point, Nova Scotia and Winnipeg, Manitoba, 2016. P. 15-16.
2 Ideologies stated in artist Tricia Livingston's *Indigenous Artist Manifesto.* http://www.tricialivingston.com/index.php/indigenous-artist-manifesto/. Accessed April 27, 2018.

Renée van der Avoird holds a B.A. in French Studies and Fine Arts from Wilfrid Laurier University and a M.A. in Museum Studies from the University of Toronto. She is the Assistant Curator of Canadian Art at the Art Gallery of Ontario, Toronto. Previously held positions include Associate Curator/Registrar at the MacLaren Art Centre, Barrie; Curatorial Mentor at the Art Museum at the University of Toronto, Toronto; and Assistant Director of Susan Hobbs Gallery, Toronto. renee.vanderavoird@ago.ca

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

2. "Place In Relation: Situating the decolonial potential and limitations of white settler activation"

Leanne Betasamosake Simpson (Michi Saagig Nishnaabeg) asserts, "…settler society must… choose to change their ways, to decolonize their relationship with the land and Indigenous nations and to join in building a sustainable future based upon mutual recognition, justice and respect" (2008, 14). She also maintains that Indigenous peoples advance resurgence "…on our own terms without the sanction, permission or engagement of the state, western theory or the opinions of Canadians" (2011, 17). Working from a white settler perspective, my contribution to *Imagining Land and Place: A Roundatable - A Talking Circle* plies the connective tissue between these two vitally important statements to consider the roles and responsibilities of white settler cultural workers in efforts towards decolonization. Specifically, I will discuss approaches to disrupting the certainty of white settler entitlement through strategies that parallel and/or intersect with Indigenous decolonizing movements. These strategies – which I refer to as projects of "unsettling depremacy" – are predicated upon understanding the operations of distinct, yet interactive systems of colonization and racialization that inculcate white supremacy into all aspects of settler colonial states. Central to the integrity of the strategies I propose is a practice of unflinching and activated self-reflection that exercises a series of "double turns" (Sara Ahmed) towards and away from the self, and places the self soundly *in-relation* on multiple planes.

Decolonization calls for substantive changes with regard to land and sovereignty that foreground Indigenous futurity. If the majority settler society is to effectively contend with Indigenous land rights and self-determination in ways that do not reproduce denial, focus on empty recognition, or generate lopsided reconciliation, a profound re-imagining and re-formation of what it means to be non-Indigenous within the territories of sovereign Indigenous nations is necessary. I suggest it is crucial to do this in a way that is accountable to the spirit of both of Simpson's statements.

Leah Decter is an inter-media artist/scholar currently based in Winnipeg; Treaty 1 territory. She holds a PhD in Cultural Studies (Queens University, Kingston) and an MFA in New Media (Transart Institute, Berlin). Her artwork, research and writing focus on contested spaces, largely contending with histories and contemporary conditions of settler colonialism and systems of white dominance from a critical white settler perspective. Decter has exhibited, presented and screened her work widely in Canada, and internationally in the US, UK, Germany, Malta, Australia, Netherlands and India. Her artwork has been featured in *The Journal of Canadian Art History, Craft and Design in Canada, Fuse Magazine* and *Border Crossings,* and her writing has been published in the *Journal of Critical Race Inquiry, Liminalities: A Journal of Performance Studies and Canadian Theatre Review.* In 2017 Decter was a Visiting Research Fellow at University of New South Wales' National Institute for Experimental Arts in Sydney, Australia. leahdecter@gmail.com

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

3. “Future Infrastructural Imaginaries : the decolonization of infrastructure systems”

As a non-indigenous settler living in “Canada”, I am implicated in the colonization of this land, even as I repudiate it. As a settler, I have a responsibility to challenge and transform the structures that oppress and exploit Indigenous peoples and communities, as well as the more-than-human world. Key to oppression and exploitation are infrastructural systems. As large technical systems of transport, telecommunications, energy and water, infrastructure provides the means for modern life, but as Brian Larkin suggests, it also materializes and imposes particular sets of cultural, religious, and economic values and networks (2008). Infrastructure mediates and shapes our relationings with place, and in Canada, infrastructure is profoundly inflected with colonial and capitalist purpose. Infrastructural systems are an important site for thinking about what it means to develop a decolonizing relations and practices. What kinds of re-relationing do we need to engage in so to imagine, design, and implement infrastructures that work to fulfil our bio-eco-political obligations to Indigenous peoples and to the more-than-human world? How might the development and articulation of infrastructure imaginaries help us decolonize our relations and work toward a more just and sustainable future?

Tricia Toso is a PhD candidate in Concordia University’s Communication Studies. Her research is engaged in thinking about infrastructural systems and how they might be a site for decolonization, and a response to the crises of climate change and mass migration. In researching the sites of lost rivers, revitalized alleyways, crumbling highway interchanges, and Indigenous telecommunications networks, she has developed a practice that includes short documentary, podcast and soundscape recordings to foster discussion on the importance of infrastructure in our daily lives, and how we might imagine them to be more equitable.
trishtoso@gmail.com

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

4. "Decommodifying Land and Place Based Resistance"

Decolonization is a term that is increasingly used as a framework for change in artistic practices, pedagogy and academic scholarship. It is an important concept as settlers grapple with our histories and implications in the colonization of Turtle Island. But what does it really mean and how do we prevent it from becoming a hollow promise? How do I 'go deep' and meaningfully engage without reinscribing existing colonial structures or contributing to the ongoing erasure of indigenous peoples and their cultures? More specifically I am interested in asking some tough questions about the viability of decolonizing within our capitalist society that commodifies land. This question takes its cue from Glen Sean Coulthard's "ecologically attentive critique of colonial-capitalistic accumulation" and the possibility of an engagement with "the grounded normativity of Indigenous modalities of place-based resistance and criticism." This is an indigenous positionality, however if we put this into conversation with the concept that we are all treaty people, what does that mean for non-indigenous artists and curators reconsidering our relationships to our colonial identities as well as our responsibilities to the land? Drawing on my cultural geographic scholarship, my ongoing artistic practice and pedagogical experience I welcome the opportunity to be part of this Roundtable. I am not positioning myself as an expert but can bring a cross disciplinary approach to the discussion from scholarship and creative processes.

Gwen MacGregor is a visual artist and cultural geographer working across the disciplines of installation, video, photography, drawing and geographic scholarship. She has artworks in collections such as the Art Gallery of Ontario, Oakville Galleries and the Royal Bank Collection. She has participated in numerous international art residencies including the International Studio Curatorial Program in New York and is a Toronto Friends of the Visual Arts Award holder. MacGregor has an Honours BA from York University, a Master's in Geography from The University of Toronto and is a PhD Candidate in Geography with a SSHRC doctoral scholarship. Her dissertation explores the constructions and contestations of nationhood in contemporary art practices presented at art biennales. MacGregor is represented by MKG127 in Toronto and is an Assistant Professor at OCADU. gwengwen@rogers.com

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

5. "Positioning the Decolonial: Reconfiguring the *Position*"

This paper explores the dynamic of decolonization and examines what it means for Aboriginal peoples today. There exists a tenuous space where Indigenous ways of knowing operate and are characterized in western constructs such as universities, institutions and certain discourses of thought. It is here that the trajectory of decolonization promises to shift us away from the tropes of an imagine *postcoloniality.* This paper presents the argument that this shift itself is a construct created as a platform that purports to be culturally safe where Indigenous thinking can be situated. It is further argued that this is where the problem lies as the symptom of situating Indigenous ways of knowing in this space is what has got us into the colonial mess in the first place. In examining Linda Tuhiwai Smith's disruption to the research game, what falls into question is: what is our role as Indigenous peoples to lead and care for Indigenous ways of knowing within these constructs? And more importantly, how do we balance the spaces between the construct of research and institutions with the obligation to protect the agency of our ways of knowing? And furthermore, what role and responsibilities do non-Indigenous people have or take on in this positioning?

Brian Martin is of Bundjalung and Murruwari descent. He completed a Bachelor of Visual Arts (Hons) degree at Sydney University. He has been a practising artist for twenty-seven years and has exhibited both nationally and internationally specifically in the media of painting and drawing. He completed his PhD by research at Deakin University, which focused on refiguring Australian art and culture from an Indigenous ideological perspective based on a reciprocal relationship to "Country". Brian was previously Professor and Head of Research at the Institute of Koorie Education at Deakin University. He is also Honorary Professor of Eminence at Centurion University of Technology and Management in Odisha, India and currently lecturers at MADA (Monash University Art, Design and Architecture). Brian also co-authored the *Australian Indigenous Design Charter* and the *International Indigenous Design Charter.* brian.martin@monash.edu

Friday : Session 1 : Flex Studio
Vendredi : Séance 1 : Flex Studio

Current Research Open Panel 1 | Recherche actuelle séance libre 1

Chairs | Président.e.s :

Benedict Fullalove, Alberta College of Art and Design
Sally Hickson, University of Guelph

Sally Hickson is Director of the School of Fine Art & Music at the University of Guelph and Associate Professor of Art History. Her work explores Renaissance courtly culture, secular imagery, patronage studies, the history of collections and constructions of gender and identity in early modern visual culture. She is the author of Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries (Ashgate 2012), and contributor to, as well as co-editor with, Dr. Sharon Gregory (St Francis Xavier University, Antigonish NS), of Inganno -- The Art of Deception (Ashgate, 2012). She has also contributed essays to the several anthologies and to the journals Renaissance Studies, Renaissance and Reformation, Civiltá Mantovana and others. She has been the recipient of the H.P. Krauss Fellowship in early books and manuscripts at the Beinecke Library at Yale University (2009), the Natalie Zemon Davis Award from the Journal Renaissance and Reformation (2010), and the College of Arts Teaching Excellence Award at the University of Guelph for 2013-2014. shickson@uoguelph.ca

Benedict Fullalove is Associate Professor in the School of Critical and Creative Studies at the Alberta College (soon to be University!) of Art and Design. He holds a BA in History from the University of Calgary, and a Ph.D. in Art History from Duke University. His research focus is on the representational construction of place in western Canada. He has written and published on a variety of related topics, including 19th and 20th century narratives of travel in the Canadian Rockies; the history of map making in the Rockies; the relationship between colonial and indigenous place names and place making; and the shifting contexts of living history museums in British Columbia and Alberta. He worked for eight years as a naturalist-interpreter in Jasper National Park, and has spent more than thirty years hiking, skiing, biking and climbing in the Canadian Rockies. benedict.fullalove@acad.ca

Presentations | Présentations

Flex Studio : 9:00-10:30 am | 9h-10h30

1. "*Expression* and Aesthetic Thought in Adorno and Deleuze"

For Adorno, not only science but art too presents a kind of truth-content—a truth-content that makes incredible or ridiculous demands on us, but one in which the whole problem of thought is consequently wrapped up. Importantly, however, the nature and development of what Adorno calls 'discursive knowledge' and 'art knowledge' are riven along a critical difference. Discursive knowledge gains its practical efficacy and its analytic traction insofar as it recognizes primordially the difference between itself and what it knows: between a representation and what it represents. By contrast however, art-knowledge entertains no such distinction. Art's expressions are immanent with that which it expresses: this is one valence of the term mimesis. Opposed to the mode of representation, in order to come to terms with the full scope of the truth-content of art, we must reckon with the way in which the concept of 'expression' radicalizes our conception of both the aesthetic and the philosophical domains. This paper aims to present related concepts of impersonal expression in Adorno's and Deleuze's work by elaborating their indispensability for concrete cases of contemporary art and philosophy, even while 'expression' (badly misunderstood as a psychological concept) has, today, fallen into disrepute. this allows us to show in what way art is itself epistemic (even without the aid of any discursive supplement), and in which ways philosophy and other forms of knowledge are irreducibly aesthetic. In the concept of expression, the whole of ideation is in a state of play, and the meaning of value itself is up for grabs: in it both the content and meaning of 'history,' as well as the warrant of all modes of existence, lie. The 'ideal games' of art and philosophy carry a profound danger that is as much a site of terror and a cause célèbre, and one in which we can no longer ignore the problem of expression as an epistemic force with which the full gamut of the aesthetic is invested.

M. Curtis Allen is a PhD Candidate at the Centre for the Study of Theory and Criticism, whose dissertation research involves a comparative study of the philosophies of Gilles Deleuze and Ludwig Wittgenstein on aesthetic, linguistic, and metaphysical grounds. He holds a BFA in Painting and Drawing from the Minneapolis College of Art and Design, and has had the opportunity to gain teaching experience in the Art History program in Visual Arts at Western as a teaching assistant. Alongside his primary research, he is also developing a project on the relationship between Accelerationist politics, contemporary Continental realism/rationalism, and contemporary aesthetics entitled, "Reason in the Expanded Field," which makes a claim for the non-autonomy of reason by way of aesthetic activity, drawing out the political and aesthetic implications of rationality in today's social field. mallen67@uwo.ca

Flex Studio : 9:00-10:30 am | 9h-10h30

2. "The Long History of Impressionism in Germany"

In Wilhelmine Germany (1890-1918), the geographical and historical parameters of Impressionism were often expanded beyond their late nineteenth-century French roots. The works of Leonardo, Titian, and Velázquez, for example, were frequently described as impressionist, as were Roman murals and Chinese Song dynasty ink paintings. One finds this enlargement of Impressionism in the writings of well-established artists, critics and historians like Max Liebermann, Hermann Bahr and Julius Meier-Graefe. It culminated in Wilhelm Weisbach's two-volume *Impressionismus: Ein Problem der Malerei in der Antike und Neuzeit* (Berlin, 1910-11), which plotted the evolution of Impressionism from antiquity to the present day.
This paper investigates the long history of Impressionism within the context of debates about modern art in Wilhelmine Germany, when intellectual and political leaders sought a *Weltpolitik*, a political course to turn the nation into a world power. In art criticism, these debates were often formulated with an older paradigm of strict national stylistic characteristics (the French as sensual painters and Germans as intellectual draftsmen) and a newer understanding of national borders as fluid in cultural matters. France nevertheless still held a dominant position as Wilhelm von Bode, director of the Berlin museums, made clear in 1905: "There is admittedly no longer today a national art in the sense of older times; the easy and close traffic between nations brings them together in cultural relations, in their artistic activity, and so the modern French art form, Impressionism, today rules the entire art world." By decentering Impressionism from its French base, however, authors could position modern German art in a European context. And with an evolutionary model of art-historical thinking, they could argue that modern German art (or at least certain practitioners) holds an integral, rather than inessential, place in the history of art.

Mitchell B. Frank is an associate professor of art history at Carleton University in Ottawa, Canada. His area of specialization is nineteenth-century and early twentieth-century German art and art historiography. He is the author of *German Romantic Painting Redefined* (2001), *Central European Drawings from the National Gallery of Canada* (2007), and co-editor of *German Art History and Scientific Thought* (2012). He is currently working on two projects. One looks at issues related to imagination, memory, and perception in German art and art writing of the Imperial period. The other examines art education in postwar America, and more specifically, a series of popular art publications produced by the Metropolitan Museum of Art and the Book-of-the-Month Club. He is also one of the editors of the Canadian art-historical journal RACAR. mitchell.frank@carleton.ca

Flex Studio : 9:00-10:30 am | 9h-10h30

3. "Blood Beneath the Buttercups: Victorian Childhoods, Gardens, Cemeteries and the Grievable and Ungrievable Dead"

In his recent cultural history, *The Work of the Dead: A Cultural History of Mortal Remains,* historian Thomas Lacquer asks: what was "the cultural work" that dead bodies engendered? Drawing from Lacquer, this interdisciplinary paper will trace the cultural histories that surrounded a key seismic change that occurred in Victorian England's reframing of death: the invention of the garden cemetery, a newly constructed Arcadian "necrolandscape" which departed from the proverbial early modern churchyard. Yet, at the same time, this paper will also ask: which bodies were sanctioned to be publicly grieved and, as Judith Butler asks, which bodies were excluded because they comprised the "ungrievable" dead?

Thus within this larger conversation, this paper will also chart the co-emergence of the invention of "modern childhood" and Victorian representations of childhood death. The paper's first section will focus on the shift from the early modern churchyard to the cemetery garden movement; the second section traces literary and visual representations of the cult of the "Beautiful Death of the child" in ballads, fairy tales and their textual illustration; finally, the epilogue section merges these two cultural phenomena to explore the way in which children of the "Black Atlantic" diaspora were often deemed ungrievable in historic literary and visual practices. In each section, the thread of inquiry will consistently ask: which children were represented as the grievable dead and which were represented as the ungrievable dead in each of these unfolding contexts. And how were they remembered in such diverse sites of commemoration?

Emily Rothwell is a second-year PhD candidate in an interdisciplinary humanities doctoral program, Cultural Mediations, at The Institute for Comparative Studies in Literature, Art & Culture, at Carleton University (Ottawa, Canada), as well as a teaching and research assistant. Her research focuses on eighteenth- and nineteenth-century visual culture/art histories, intellectual histories, decolonial and gender studies, the built environment, children's literature, print culture, global child studies and literary fairy tales. Someday she also hopes to pursue a research-creation practice in conjunction with her academic research and teaching.
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Friday : Session 2
Vendredi : Séance 2

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

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UAAC/AAUC

Friday : Session 2 : The Artery
Vendredi : Séance 2 : The Artery

Performing art criticism: new (materialist) research methods for contemporary art

This roundtable investigates how to practice art criticism through the lens of performance theory. What new research methods arise when we situate the dynamic between scholar and art as a performative dialogue, whereby scholars cannot claim distanced objectivity but rather are situated as affective subjects? The speakers unpack the productive tensions between material objects and the people who research them. As the world is proliferated by physical and digital image materials, how do scholars adapt their research to understand this paraphernalia on its own terms? How do we balance our own critical positions with the unique experiences of artists and the objects they produce? Further, how can performance and new materialist theories point to other modes of scholarship to engage with contemporary art in more productive and equitable ways?

Session Chair | Présidente de séance :
Shana MacDonald, University of Waterloo
Shana MacDonald is an Assistant Professor in the Department of Communication Arts at the University of Waterloo. Her interdisciplinary scholarship, situated between film, media and performance studies, examines intersectional feminist social and digital media, cinema, performance, and public art. She is an internationally curated artist who explores the community-building potential of practice-based, site-specific art interventions in public space. She is founder of the Mobile Art Studio (MAS), a transitory creative lab space that brings art out of the gallery and into public participatory spaces. shana.macdonald@uwaterloo.ca

Presentations | Présentations

The Artery : 11:00 am-12:30 pm | 11h-12h30

1. "Critical Plagiarism and the Politics of Creative Labor: Photographs, History, and Re-enactment"

Whether theorized as a puncture in one's emotional life, as a mediation compelling or protecting from empathic response, as an indexical trace, or as manifestation of ideological construct, photographs are most often understood as evocative markers of the past; evidence of lost loves or labors. However, as Kaja Silverman has recently reminded us, photographs also present viewers with an image they can relate to now, an image analogous to our own condition. In this position paper, through the prism of my own work as an artist, historian and critic whose point of intellectual and creative departure is often a photograph, I follow Silverman's renovation of the history of photography and add to it performance historian Rebecca Schneider's proposition that we "think of the still [photograph] not as an artifact of non-returning time, but as situated in a live moment of its encounter that it, through its articulation as gesture or hail, predicts." I understand this as an invitation to let time and embodied experience travel into the photograph, to allow the image to reveal the world to us now, to speak to our future. But how can one reenact a historical text as a living document that refuses to succumb to what Paige Sarlin described as "New Left-wing Melancholy;" that is the objectification of a historical social process into a contemporary commodity in the cultural realm? As Sarlin said, "What does it mean to be an artist who takes history as her subject?" What is my work? What is at stake? These are the threads I follow in this position paper.

Leah Modigliani is an artist and scholar living in Philadelphia. She is Assistant Professor of Visual Studies at Tyler School of Art at Temple University. Her research interests include the history of the avant-garde and its relationship to political critique, the history of conceptual art, social dissent since 1968, and feminist politics of visual representation and discourse. In Modigliani's work "space" is understood as a non-neutral territory; physical and discursive spaces are socially contrived according to power relationships and are not equally accessible to all. They are thus open to reimagining, reconstitution, and redistribution. Modigliani's work seeks to intervene in what might otherwise be an unfettered replication of established and naturalized social power. In the pursuit of her creative and scholarly interventions she employs the methods and languages of a variety of disciplines including fine arts, art history, critical theory, cultural studies, geography, and anthropology. lmodigliani@temple.edu

The Artery : 11:00 am-12:30 pm | 11h-12h30

2. "When the Researcher Performs: Tackling Art Criticism in the Performance as Research Classroom"

One way that performance studies engages with the complex relationship between the doing and the framing of within performance is through the emergent field of performance as research (PaR)—an approach that actively turns away from what the late performance ethnographer Dwight Conquergood calls the "knowing that" and "knowing about" of traditional academic discourse. In PaR, the artist-scholar tackles research questions through performance creation and then, frequently, documents and critiques their own work. For this roundtable, I want to consider how PaR approaches connect to issues around the relationship of the scholar and the artistic object. I am curious as to how the considerations of a shared "starting point" relates to performance as research in the university setting, both in relation to students' own creations and their responses to others' work. After developing and teaching a graduate PaR course in the Winter of 2018 in which students created a number of projects with different artistic outputs (including digital film, devised theatre and musical improvisation), I am left with the following questions: How does the PaR classroom either avoid or replicate the inherent challenges of art criticism—particularly in relation to positionality? How does an extended engagement with another artist's creation process impact reception and critique? How might PaR models be used to extend or challenge current practices of criticism in relation to material objects?

Kimberly McLeod is an Assistant Professor of Theatre at the University of Guelph. Her research on political performance and participatory media has appeared in *Canadian Theatre Review, Performance Matters* and *Theatre Research in Canada*. She is co-editor of the Views & Reviews section of *Canadian Theatre Review*. She is also a deviser/performer whose work has been seen in Canada, Ukraine, Belgium and the UK. kimberley.mcleod@uoguelph.ca

The Artery : 11:00 am-12:30 pm | 11h-12h30

3. “Viscous knowledge: thinking in paint, cursor, and gesture”

As I began my dissertation, I reconsidered the intersections between art-making and art-criticism through this lens. Realising that my background as an artist informed both my methodology and the ideas that were arising, I incorporated art-making into my critical thinking by returning to painting as a way of thinking through theory and case-studies. The act of layering marks and paint allowed me to translate memories into a concrete form, and underscored recurring themes, spatial and conceptual frameworks, and material linkages that I had previously not considered across my various case-studies. Within these paintings, the performance of material thinking supplemented the conceptual research that I was trying to articulate through the linguistic form of the dissertation, creating alternative approaches to my knowledge-building, while fundamentally merging methodology, research and the communication of those ideas. My contribution to the roundtable will discuss this methodology.

Melanie Wilmink is a doctoral student in Art History and Visual Culture at York University and a recipient of the 2014 York University Elia Scholars Award and 2015 SSHRC Doctoral Fellowship. Her research examines the inter-connectivity between spectatorial experience and exhibition spaces, and aims to determine how public art situations act as vehicles for metaphoric and physical transportation. Her ongoing research was developed through curatorial work in Calgary and Toronto; Wilmink was the project coordinator of the most recent iteration of the Situated Cinema project through the Toronto-based Pleasure Dome media arts exhibition collective, and co-editor of the forthcoming anthology *Sculpting Cinema* (Spring 2018).
melanie.wilmink@gmail.com

Friday : Session 2 : Room 1205
Vendredi : Séance 2 : Local 1205

Unflattering Self-Portraits : PART 2 | PARTIE 2

If portraits generally aim at flattering likenesses, self-portraits tend toward the opposite. But do these unflattering self-representations just seem unbecoming against portraiture's usual idealization? Or are they as bad as they look? And, in any case, what impulse—anxiety, irony, something else—lies behind them? This double session draws on examples from the nineteenth, twentieth and twenty-first centuries to explore these questions in relation to a variety of modes of self-representations. Ranging from Henri Toulouse-Lautrec and Pegi Nicol to Cindy Sherman, Iiu Susiraja and beyond, the artists discussed here exploit physiological diversity, distort their appearance and expand self-representation to include the messiness of everyday life, using technologies that cross from paint, to photography, to the products of the digital age. In what will likely be a futile yet fruitful effort to uncover common themes, the second session will conclude with a "roundtable" style discussion featuring all five presenters.

Chair | Président :

Charles Reeve, Ontario College of Art & Design University

An art historian at Toronto's OCAD University, Charles Reeve has placed modern and contemporary culture at the heart of his writing and curating for more than 30 years, with a particular focus on the various intersections between writing and visual art. Concerned as much with changing institutions as with analyzing them, he has been president of his faculty union since 2012 and president of the Universities Art Association of Canada since 2016. With Rachel Epp Buller, he is co-editor of *Inappropriate Bodies: Art, Design, and Maternity* (Demeter Press, 2019). writingbyartists@gmail.com

Presentations | Présentations

Room | Local 1205: 11:00 am-12:30 pm | 11h-12h30

1. "Can Instagram Be Intersectional? Artists Cripping the Insta-feed Beyond Cindy Sherman"

Now that self-documentation on Instagram has become de rigueur for contemporary artists, a key question is whether this platform, overdetermined as it is by a glamour- and distinction- based aesthetic, as Alice Marwick and others argue, can be turned to the purposes of what Robert McRuer and Merri Lisa Johnson call "crip creativity," a mode of engagement that exceeds both reductive ideas of impairment and the neoliberal imperative of self-improvement and overcoming. My paper begins with an analysis and critique of Cindy Sherman's Instagram account, where since 2017 the renowned artist has leveraged Instagram's affordances to render her own face and body grotesque, through a visual rhetoric of class (white trash signifiers) and disability (facial distortion). While Sherman's self-portraiture practice explores the affordances of Instagram (its editing tools and capacious commenting function) to hold open space for non-normative embodiments and for the plasticity of visual self-invention online, it arguably presses these possibilities largely into the service of spectacle and self-promotion. But is another approach possible, prioritizing the forms of visual relationality that disability theorist Rosemarie Garland-Thomson calls "beholding"? Flattering and unflattering self-portraits co-exist, for example, on the Instagram feeds (and in the related 2017 analogue exhibitions) of contemporary portrait artists living and working in Canada/Turtle Island including Black trans graphic artist Syrus Marcus Ware and Mik'maw photographer Ursula Johnson. By contrast with Sherman's cropped close-ups of her startlingly remodelled face, these creatively crip digital self-portraits are at once bold and delicate in their registering of embodied differences and fluctuations; these ongoing projects are also notably layered with relational references to the words and images of friends, kin, ancestors, and mentors. In this work by artists who embed digital self-portraiture in kinship and community, the possibilities for "crip creativity" as a form of critical intersectional imagination on Instagram come into view.

Sarah Brophy is Professor in the Department of English and Cultural Studies at McMaster University, Hamilton, Canada. She is the author of *Witnessing AIDS: Writing, Testimony, and the Work of Mourning,* co-editor with Janice Hladki of *Embodied Politics in Visual Autobiography,* and contributor to journals such as *PMLA, Literature and Medicine, Contemporary Women's Writing, a/b: Auto/Biography Studies,* and *Cultural Critique* (forthcoming). Her current SSHRC-funded research examines the convergence of visual self-portraiture, installation art, digital labour, and activism. brophys@mcmaster.ca

Room | Local 1205: 11:00 am-12:30 pm | 11h-12h30

2. "Photos of a rioting toddler in a messy home: the rewards and questionable ethics of family photos as extensions of unflattering self-portraits"

We've all seen an image like this come through our personal feeds on social media: a photo of a smiling baby lying on a wholesome-looking yet still well-designed textured fabric, which itself is consciously placed in a room that we catch just a glimpse of, and into which an abundance of natural light is streaming. A child as a gorgeous addition to a picture-perfect home/life.

In this paper I examine the convention amongst artists and designers to include their children and home in what is essentially an extended and flattering self-portrait of the parent. I then focus on efforts to counter that trend. Sharing realistic images of family and home (strewn toys, ugly furniture, crumbs and dishes, demanding child) can be rewarded with a sense of greater acceptance of one's actual life, peace in knowing that one is not passively pressuring others to be perfect, and the satisfaction of leaving an accurate historical record for the future. One can also be rewarded with self-righteous smugness and/or embarrassment.

This paper is part photographic analysis by a professional artist and photographer, and part personal family-album-sharing, as I draw from my own photos of child and home – both the outtakes that I could have shared, and the ones I actually did. Photos from my artist-friends and colleagues, and from the wider Facebook, Instagram, etc. world, will also appear. I will address the power of the contemporary 'personal' photographer and the ethics of representing others in the permanently-online age (should the kindness to flatteringly represent someone you love prevail over a personal/political act to represent realistically?), and I will include critique as well as celebration for both flattering and unflattering extended self-portraits.

Sarah Ciurysek is a Canadian artist working mainly in photography, video, and installation to examine our relationship to the ground. The artwork typically consists of large-scale colour photographs of soil, grass, fields, and floors; these works reference graves, death, life, nourishment, history, archeology, and rural sensibilities and concerns. Sarah was raised in northern Alberta and continues to make much of her work there. She trained at Emily Carr University of Art + Design (BFA 2003), Parsons The New School for Design, and Concordia University (MFA 2007). Her work has been exhibited across Canada and the US, in the UK and Austria, and in South Africa. She has participated in national and international residencies and has been the recipient of Canada Council for the Arts, Manitoba Arts Council, and Alberta Foundation for the Arts grants. She is an Assistant Professor at the School of Art, University of Manitoba.
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Friday : Session 2 : Room 1209
Vendredi : Séance 2 : Local 1209

Collaboration as Pedagogy in Teaching Canadian Art Histories : PART 1 | PARTIE 1

Collaborative pedagogy has a great deal of positive impact on the learning outcomes of students. This session asks if university teachers might also benefit from a similar collaborative approach in teaching practices. This question is particularly resonant for teachers of Canadian art histories, a discipline shaped by complicated histories of regionalism, colonialism, and diaspora, and compounded by the physical distances between institutions and resources. This workshop session will bring together teachers, educators, curators, and archivists who utilize collaborative approaches in researching, developing, and delivering courses on Canadian art histories at the university level. Collaborative approaches may include, but are not limited to, inter-departmental, interuniversity, and inter-institutional collaborations; collaborations between the classroom and the museum, gallery, library, or broader community; and, collaborations that are local, national, physical, or virtual in scope. The aim of this workshop session is itself a form of collaboration through the sharing of pedagogical strategies and the starting point for future collaborative partnerships.

Chair | Présidente

Elizabeth Anne Cavaliere, Concordia University

Elizabeth Anne Cavaliere is a Jarislowsky Foundation Post Doctoral Fellow at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art where she is researching pedagogical approaches to teaching Canadian art histories at the university level. Her research interests center on the Canadian photographic landscape with an interest in interdisciplinary approaches to Canadian art, photography, and public, environmental, and institutional histories. She has writing published in the *Journal of Canadian Studies, Histoire Sociale/Social History, Imaginations: Journal of Cross-Cultural Image Studies, in RACAR: Revue d'art Canadienne/Canadian Art Review,* and in the *Journal of Canadian Art History*. She is an active member of the Nineteenth Century Studies Association, the Network in Canadian History and Environment, and the American Society for Environmental History. In 2012 Elizabeth was awarded a Lisette Model/Joseph G. Blum Fellowship in the History of Photography to pursue her research at the National Gallery of Canada. In 2015 her dissertation was awarded the Michel de la Chenelière Prize by the Montreal Museum of Fine Arts.
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Presentations | Présentations

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

1. "Art Writing as Collaboration: Out of the AGO Library Stacks and onto Wikipedia"

This paper highlights findings from an experimental approach to developing and delivering a writing-intensive curriculum for student artists. Growing out of a partnership between the Art Gallery of Ontario (AGO) and OCAD University, the course represented more than a sharing of spaces, resources, and expertise; it set out to explore collaboration as a key element of an effective writing process. Team-taught by an AGO librarian (Furness) and OCAD U professor (Lowry), this course took up collaboration as theme and methodology, with students and instructors working together to examine the parameters and expectations of an undergraduate seminar course that "enables students to develop their knowledge and understanding of critical art writing while practicing their own writing." (OCAD catalogue description). This course had two main components: opportunities for students to 1/ explore the holdings of the AGO Library and 2/ explore a "real world" context for art writing in the form of Wikipedia. Working with the constraints of Wikipedia, the course was conceived as a means of challenging our students and ourselves to think about what it means to write about art. The requirement that students develop new Wikipedia articles allowed us to foreground often hidden assumptions about writing as knowledge production and shift focus away from canonical artists/artworks and more self-expressive forms of expository writing. This presented a significant change in perspective for many students, but it also generated vital discussions of teaching and learning writing. Our presentation will discuss lessons learned from this inter-institutional collaboration and how our approach might be modified for future iterations. As an OCAD U's designated Writing Across Curriculum (WAC) course, students participated in surveys and helped to generate data for an institution-wide study of OCAD U writing courses. Along with qualitative and anecdotal evidence, findings from the WAC data will focus our discussion.

Amy Marshall Furness is the Rosamond Ivey Special Collections and Archivist and Head, Library & Archives at the Art Gallery of Ontario, where she leads the collection development and public programs of the AGO's E.P. Taylor Library & Archives. She has had responsibility for the AGO's Special Collections for over 15 years, leading the acquisition of numerous archival collections including those of Greg Curnoe, Betty Goodwin, Suzy Lake, and Michael Snow. Amy earned her doctorate at the University of Toronto, on the archives of artist Vera Frenkel, in 2012. amy.furness@ago.ca

Glen Lowry is a researcher, writer, editor, and publisher whose work investigates new forms of critical and creative practice, most often from the perspective of collaborative investigation. Trained as a cultural theorist (PhD English), Lowry works with artists and collectives on projects that look at questions of social justice and emergent publics. As an editor / consultant with the Aboriginal Healing Foundation (2011-2014), Lowry travelled across Canada participating in discussions about Truth and Reconciliation. From 2001-2012, Lowry edited the literary and cultural journal West Coast LINE) Lowry is an Associate Dean in the Faculty of Art at OCAD University and an Affiliate Professor in the Faculty of Creative and Critical Studies at the University of British Columbia. glowry@ocadu.ca

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

2. "What are the Challenges and Opportunities of Connectivity in the Arts in Canada?"

Located in Corner Brook (pop. 20,000), a small community on the west coast of Newfoundland, the Visual Arts Program at Grenfell Campus, Memorial University (that includes both studio and art history/visual arts courses) is the sole BFA degree program in the province yet faces unique challenges and opportunities in relation to community and connectivity due to its relative isolation, small population, and physical distance from other communities, individuals, and arts organizations. The capital city, St. John's (pop. 170,000), where most of the province's artist run centres, commercial galleries, performance centres, artists, craftspeople, and the Provincial Government and Provincial Art Gallery, Museum, and Archives are located, is an eight to ten hour drive away. Intra-provincial airfares are prohibitively expensive. However, with its large geographical mass and small population, the province of Newfoundland and Labrador can be viewed as a microcosm of Canada as well as the academic and arts communities of our nation. What are the challenges and opportunities of connectivity in the arts in Canada due to these unique physical and cultural conditions? How is connectivity valuable in shaping teaching, learning, and pedagogy in the arts as well as increasing capacity of institutions, individuals and communities? What specific challenges arise and what steps have artists, researchers, and academics taken to capitalize on or overcome these conditions?

Ingrid Mary Percy is a visual artist who believes strongly in practice-based arts research as well as service and community engagement. To that end, she has served on the board of Eastern Edge Gallery in St. John's, NL, and Visual Artists Newfoundland and Labrador (VANL-CARFAC). In 2017, Ingrid was chosen to be President and Spokesperson of CARFAC National (Canadian Artists' Representation/Le Front des artistes canadiens), the national voice of Canada's professional visual artists. Ingrid has taught visual art at the University of Victoria and Emily Carr University of Art + Design. She lives in Corner Brook, Newfoundland and Labrador where she is an Associate Professor of drawing, painting and interdisciplinary practices in the Visual Arts Program at Grenfell Campus, Memorial University. She is currently pursuing doctoral studies in the Department of Curriculum + Instruction, Faculty of Education at the University of Victoria, in Victoria, BC.
ingridmpercy@gmail.com

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

3. "Shifting Pedagogy: Injecting Primary Source Examinations into the Canadian History University Classroom"

Not every history student is going to become a professional historian. The challenge, therefore, is an obvious one: how can professors transcend traditional pedagogical models that emphasize written exams and research papers to incorporate elements that better prepare students for life after an undergraduate degree? Can students summarize a complex topic or event in an afternoon? In two hours, without memorization, with available digital sources? Can they do it even faster if they work on a team? History is prepared to offer students the opportunity to engage in problem-based learning in an active and experiential learning environment, with digital sources. We envision courses that feature collaboration within institutions, such as between professors and librarians, to bring historical digital sources to students' fingertips. Courses should feature workshops in addition to the traditional lecture formats and recognize that proper skills development can be better than early intuition or periods of trial and error. The usual yawn inducing, glassy-eye producing, one-shot library information literacy lecture needs to end. Through thoughtful collaboration and planning, it is possible to create engaging interactive workshops that reinforce course content, while boosting research competencies and information literacy skills. This workshop uses an approach similar to clinical diagnosis, in which students are given an artefact to assess. This artefact can be an image, a document, a film or audio clip, any primary source; and nothing else. Then, collaboratively, the student teams must identify what they know, and what they do not know about the artefact. With the professor and librarian providing guidance, student teams form their research questions, identify appropriate resources, and begin the research process. Bringing research into the classroom ensures students receive expert instruction and facilitated repetition to reinforce essential academic research and analytical skills.

Thirstan Falconer is a Post-Doctoral Fellow with the Centre on Foreign Policy and Federalism at St. Jerome's University. His research examines the efforts of mainstream political parties to engage with and appeal to ethnocultural communities during the 1960s and 1970s. He is also interested in examining how these relationships led to an "invention" of ethnicity. Thirstan.falconer@uwaterloo.ca

Zack MacDonald is a Librarian at St. Jerome's University, where his current work looks at the relationship between instructional design and learning space design, and student engagement and learning outcomes. He is also the Digital Librarian for the Medieval D.R.A.G.E.N. Lab at St. Jerome's University, where his current research explores the use of GIS and 3D modelling as a means to reconstruct medieval human and natural landscapes. zack.macdonald@uwaterloo.ca

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

4. "Critical Collage: University Art Galleries, Collections & Arts Based Inquiry"

Established in 1978, the Acadia University Art Gallery presents 4-6 exhibitions annually and is steward of 3000 works of art. A key focus of the gallery's exhibition planning is to integrate exhibitions into the wider academic experience of the university. As universities look at ways in which to provide a variety of learning opportunities for students and to encourage interdisciplinary research, the university art gallery is well positioned to offer new learning environments for students. The gallery can function as a creative lab – a place for research, exploration and discovery across disciplines. This paper will present examples of collaborative projects developed in History, Politics, Education and Nutrition classes. Faculty-gallery collaboration is an often-underused component of teaching and learning at universities. This paper will provide case studies that will demonstrate practical and scaleable approaches to participatory learning in the gallery and university classroom.

Laurie Dalton is Director/Curator of the Acadia University Art Gallery and Adjunct Professor, Dept. of History and Classics, Acadia University. Her research is cross-disciplinary with a focus on museums, displays and audience within transnational frameworks. A core interest is the importance of cross-disciplinary initiatives and the central role that the arts can play in this process. Dalton has led research teams and collaborated on projects that champion the transformative role of arts and the importance of interdisciplinary dialogue. laurie.dalton@acadiau.ca

Friday : Session 2 : Room 1218
Vendredi : Séance 2 : Local 1218

Visualizing Violence : PART 1 | PARTIE 1

This panel seeks to interrogate the use and function of images that visualize acts of violence, directed either against humans or toward symbolic objects. Submissions are invited to explore this theme across geographical locations and temporal periods. Potential topics may include a discussion of images that commemorate religious acts of violence such as self-flagellation, sacrifice and martyrdom; iconoclasm; recordings of criminal punishments or policing deviant and marginal bodies; media reports on wars and genocides; scenes of domestic abuse; colonial or racially targeted violence; or the destruction of monuments or sites associated with political figures. Through exploration of a range of case studies across diverse places and periods, this session intends to probe the implications of depicting and subsequently viewing scenes of violence. It also aims to consider the agency of images that record violent acts or objects that bear physical traces of destruction.

Chair | Présidente :

Anuradha Gobin, University of Calgary

Anuradha Gobin is an Assistant Professor of Art History in the Department of Art at the University of Calgary. She earned a PhD in Art History from McGill University and completed a Postdoctoral Fellowship at the Sainsbury Institute for Art. Her research specialization is early modern art, with particular focus on the visual culture of Northern Europe and its colonies in the Atlantic world. anuradha.gobin@ucalgary.ca

Presentations | Présentations

Room | Local 1218 : 11:00 am-12:30 pm | 11h-12h30

1. “Three ways of looking at a ruin, ca. 1871”

This paper considers three images of destruction produced in the aftermath of the 1871 Paris Commune, all focused on a single space, the *Salle de Bal* of the ruined Hôtel de Ville. These images – whose formal similarities indicate a single common source – permit us to consider different strategies of representation and meaning-making in the wake of the Commune’s destructive violence. What is depicted in all three images is not the act of violence per se, but its material traces: the room, filled with rubble and partially-destroyed architectural elements, bears witness to a violence that preceded it, and which is implicit in the image itself. I propose to read these images (a photograph, an engraving, and a chromolithograph) as registers of differing emotional response to the violence of the Commune, an event whose working-through took place in spatial terms – through representations of ruined buildings and incendiary acts in the near-total absence of images of the violence done to Communard bodies. Karl Marx famously asserted that bourgeois viewers looked complacently on the massacre of Communards while being “convulsed with horror at the desecration of bricks and mortar.” How do post-Commune representations of spatial violence reflect, or challenge, this view? What kinds of feelings circulated in and through these images? How did such representations effectively mediate, or stand in for, the violence of the Commune as a whole? These are just some of the questions this paper seeks to address.

Keith Bresnahan is Associate Professor in the Faculty of Liberal Arts and Sciences at OCAD University, Toronto, where he also directs the MA program in Contemporary Art, Design and New Media Art Histories. He is a cultural historian whose work focuses on histories of architecture, urbanism, and design in the modern era, with a particular research focus on 18thand 19th-century France. He is the editor, with JoAnne Mancini, of *Architecture and Armed Conflict: the Politics of Destruction* (Routledge, 2014), and the author of several works on architectural destruction and spatial violence. His current book-project (expected 2019) is entitled *On the Commune’s Ruins: emotion and spatial violence in late 19th-century Paris.*
kbresnahan@faculty.ocadu.ca

Room | Local 1218 : 11:00 am-12:30 pm | 11h-12h30

2. "The Terror of the Mundane: How Violence Against Culture Sustains a Culture of Violence"

This presentation seeks to uncover how the practice of visualizing events of violence-against-culture serves to preserve, protect and normalize a sustained, structural culture-of-violence. Case studies of museums, monuments and interventions from the past, present and future will illustrate aesthetic strategies used to justify, resist, and interrupt systemic colonial violence and domination.

Past: David Chipperfield's renovation of the Neues Museum in Berlin, Germany, preserves and displays the "wounds" in the building caused by the second world war: bullet holes in the brickwork replace the original ornamentation in the majestic central hallway, aestheticizing the destruction of the original building as an image of an event of human violence-against-culture. This paradoxically characterizes the museum as the paternalistic protector of cultural artifacts and treasures acquired through colonial "exploration," – a euphemism for looting, plunder and pillage.

Present: In *Scenes of Subjection* (1997), Saidiya Hartman illuminates "the violence perpetrated under the rubric of pleasure, paternalism, and property," during and after slavery. This "terror of the mundane" is an essential element of the aesthetics of commemorative colonial monument (especially bronze and stone historic figures) that both masks and maintains real structural violence. Artists and activists who voice their dissent by dramatically replicating violent events via the destruction and alteration of colonial monuments ultimately remain aesthetically complicit with the violence they aim to resist (eg. Nelson's column, Dublin (1809-1966); Edward Cornwallis, Halifax (1931-2018); the Dr. James Marion Sims monument, NYC (1890s-1934-2018)).

Future: As an antidote to this aesthetic participation in normalizing a culture-of-violence, speculative case studies in the grammatical mode of Tina Campt's black feminist futurity will be used to illustrate "what will have had to happen" to existing and contested Canadian monuments (John A. MacDonald, Egerton Ryerson, and Lord Stanley, for example) to interrupt the mundane colonial aesthetics of violence in a decolonized future.

Hadley Howes has an academic background in Euro-American media philosophy (MA Media Philosophy, European Graduate School, 2004) and an extensive international exhibition history as a visual artist working across diverse media (1997-present). Since 2013, Hadley has been working against this formal indoctrination into settler colonial aesthetic practice through decolonizing methodologies of refusal, refraction and being in good relation. Hadley recently completed an artist-initiated public collaboration with members of the Mississaugas of the New Credit First Nation commissioned by the City of Mississauga, and is currently working on an Ontario Arts Council funded project in Southern Ontario that combines archival research, transformative justice methodologies and speculative fiction to reorient and displace colonial monuments. Pronouns: they/she hadleyhowes@gmail.com

Room | Local 1218 : 11:00 am-12:30 pm | 11h-12h30

3. "Bloody Pleasures: Ana Mendieta's Violent Tableaux"

This paper offers a unique reading of the early perfromative works of Cuban-American artist Ana Mendieta. As a preoccupation of her early career, *Mendieta's Untitled (Rape Scene)* (1973), *People Looking at Blood, Moffit Street* (1973), and *Untitled (Bloody Mattresses)* (1973), are distinct among the forms of violent performance that proliferated in the 1970s. Rather than posing violence as a site of collective consciousness, Mendieta's tableaux disrupt the idea of an activist or empathetic witnessing, one that often seems naïve and utopic in the face of lived reality. The kind of activism Mendieta stages allows, instead, a consideration of how desire works as a function of spectatorship, particularly in relation to violence. Mendieta's work is radically different from that of her feminist contemporaries because a reality other than that of gendered violence is foregrounded. It is not the acts made evident through statistics or testimonials, for example, but the implication of the viewers of violent imagery that becomes the locus of uncomfortable inquiry.

Angelique Szymanek is Visiting Assistant Professor of Art History at Hobart and William Smith Colleges in Geneva, N.Y. where she teaches courses on modern and contemporary art. Szymanek's teaching and research focuses on feminist practices in relation to histories of sexual violence. Her writings on the subject, including essays on the work of artists Suzanne Lacy, Leslie Labowitz-Starus, and Ana Mendieta have appeared in Women's Art Journal, The Journal of Feminist Scholarship and Signs: A Journal of Women in Culture & Society. szymanek@hws.edu

Friday : Session 2 : Room 1219
Vendredi : Séance 2 : Local 1219

&yet&yet: Art, Anxiety, Precarity

Evidently, 2017 was a particularly anxious year for the global art world; art magazines and journals from across the UK, the U.S., and Canada published articles such as "Art in the Age of Anxiety," "Are We All Anxious Now?", and "Anxiety Art for a New Era," while Sydney, Australia hosted "The Big Anxiety Festival of Arts + Science + People," which presented over 60 events over the course of eight weeks. Although, as Saelan Twerdy writes in Canadian Art, we might date the emergence of this "age of anxiety" to the 2008 financial crisis, there can be no doubt that pre-existing political, socio-economic, and environmental tensions have spiked under Trump's "leadership." With this sense of urgency in mind, &yet&yet&yet invites considerations of artistic, performative, or aesthetic responses to anxiety as both a shared "structure of feeling" and an immobilizing personal experience of dis-ease, apprehension, or dread.

Chair | Président.e :

Robin Alex McDonald, Queen's University

Robin Alex McDonald is a writer, independent curator, and PhD Candidate in the Cultural Studies Program at Queen's University in Katarokwi/Kingston, Ontario, where they research queer, feminist, and trans theories; contemporary art and visual culture studies; museum studies and alternative curatorial methodologies; affect theory; and activist art/art-as-activism. Robin is a co-founder of Turbines Curatorial Collective and Chipped Off Performance Collective, and the current co-chair of the Canadian Lesbian and Gay Archives' Curatorial Committee. Their writing has recently been published in *TheatreForum, Queer Studies in Media and Popular Culture, n.paradoxa, nomorepotlucks, Spiffy Moves, Guts Canadian Feminist Magazine* (with Elly Clarke, Amanda Turner-Pohan, and Michelle Ty), and the edited anthology *Plant Horror: Approaches to the Monstrous Vegetal* (with Dan Vena). Robin is also the editor-in-chief of Syphon, an arts and culture publication produced by Modern Fuel Artist-Run Centre. robin.mcdonald@queensu.ca

Presentations | Présentations

Room | Local 1219 : 11:00 am-12:30 pm | 11h-12h30

1. "The Precarious Era: Anxious Affects and the Periodization of Post-Contemporary Art"

Many historians of contemporary art have begun to treat "the contemporary" as a period that began around 1989 with the end of the Cold War and the triumphal onset of unchallenged neoliberal globalization.[1] In 2012, Lars Bang Larsen referred to the intervening years as the "Long Nineties," noting that the intellectual consensus governing art production and discourse had remained more or less stable for over two decades.[2] From today's vantage point, however, it is clear this consensus – geopolitical as well as artistic – has frayed considerably in the decade since the 2008 financial crash, so much so that a number of critics and scholars have begun to debate the possibility of a "post-contemporary" condition.[3] The validity and definition of such a term remains contentious, but I would like to argue that the art of the last decade (with all of the necessary caveats about the futility of such broad generalization) has been characterized principally by a pervasive sense of anxiety that is inherent to its conditions of production, coded into its themes, embodied in its forms, and manifested in its modes of viewership and distribution. Numerous theorists have diagnosed anxiety and depression as the dominant affects of neoliberal capitalism.[4] Artists of the last decade have registered both the traumatic effects of that regime's acceleration of inequality and precarity and the destabilization that has accompanied the decline of neoliberalism's global hegemony, challenged both by progressive social movements and resurgent far-right nationalism. Moreover, the last decade has also witnessed the rise to ubiquity of smartphone technology and the permeation of digital networks into all aspects of everyday life – phenomena intimately tied to the political paroxysms of recent years. It is often in and through these networks and devices that anxiety is generated, as a kind of affective interface between system-scale political conditions and individual bodily-somatic experience. Anxiety is, above all, a specific form of relationship to time: the compulsive anticipation of a future that cannot be predicted.

1 Alexander Dumbadze and Suzanne Hudson, eds., *Contemporary Art: 1989 to the Present* (Oxford, UK: Wiley-Blackwell, 2013) and Alexander Alberro, "Periodising Contemporary Art," in *Crossing Cultures: Conflict, Migration, Convergence, Proceedings of the 32nd Congress of the International Committee for the History of Art*, ed. Jaynie Anderson (Melbourne: Melbourne University Press, 2009), 961-965.
2 Lars Bang Larsen, "The Long Nineties," *Frieze,* Jan. 1, 2012, https://frieze.com/article/long-nineties.
3 Armen Avanessian and Suhail Malik, eds., *The Time Complex: Post-Contemporary* (Miami: [NAME], 2016).
4 See, for example, Franco "Bifo" Berardi, *The Soul at Work: From Alienation to Autonomy* trans. Francesca Cadel and Giuseppina Mecchia (Los Angeles: Semiotexte, 2009); Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011); Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep* (London: Verso, 2013); Anne Cvetkovich, *Depression: A Public Feeling* (Durham, NC: Duke University Press, 2012); and Mark Fisher, *Capitalist Realism* (London: Zero Books, 2009)

Saelan Twerdy is a PhD candidate in the department of Art History and Communication Studies at McGill University. His research focuses on the notion of dematerialization in art production and discourse since the 1960s, especially in relation to artistic labour and information technology. His research has been supported by awards from the Social Sciences and Humanities Research Council at both the MA and PhD level. He is a contributing editor at Momus.ca and his writing has appeared in venues such as Canadian Art, Border Crossings, C magazine, Magenta, Blackflash, and The New Inquiry. He has also contributed to books and exhibition catalogues published by Fogo Island Arts/Sternberg Press, Concordia University's FOFA Gallery, and the Museum of Contemporary Canadian Art, among others. saelantwerdy@gmail.com

Room | Local 1219 : 11:00 am-12:30 pm | 11h-12h30

2. "It's my art collective and I'll cry if I want to: feeling all the feels as research-creation"

In 1980, the University of Michigan's student-run community freeform radio station WCBN 88.3 FM played Lesley Gore's chart-topping pop song, "It's My Party," for eighteen consecutive hours the day after Ronald Reagan was elected. The turmoil of politics and uncertain futures has been causing people emotional distress and spiked anxieties throughout history. Threads of similarity can be drawn between that of Reagan's election to Trump's—"Let's Make America Great Again," was Reagan's original campaign slogan, after all—and both appealed to socially conservative working-class voters and were greeted by the left with sentiments of physical pain, fear and anxiousness.

This presentation embraces all the feels—especially those tied to "negative affect"—as sites for creativity, research-based reactions, and moments of solidarity amidst chaos. It encourages acts such as that of WCBN-FM playing the teen angst anthem "It's My Party" on an obnoxious loop to insert glimmerings of resistance into what are otherwise overwhelming moments of despair. It supports what curator Taraneh Fazeli outlines in her project, *Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying*: that better incorporation of the states of debility, disability, and rest into society can be resistive to forms of oppression and provide possibilities for rethinking collectivity. This presentation does all of this through the lens of an art collective that I co-created called "think tank." Existing as both a queer femme-operated workspace and an informal diary-style feelings blog, think tank invites all to work, think and feel together to recognize the possibilities in admitting loneliness and misery in this daily grind and privileging interdependency. More specifically, this presentation focuses on the collective's newly formed social series, "Crying Club." According to a flurry of WebMD articles and best-selling comprehensive psychiatric guides, the future of medicine and our overall wellbeing depend on emotional meltdowns—especially those that entail crying in a group. think tank's *Crying Club* pushes tongue-in-cheek to its limits and twists it inside out to the point of being downright therapeutic. Essentially, this presentation explores *Crying Club* as a platform to share sentiments of misery together and reap the rewards of collectively weeping, providing a locus for ongoing conversations about creative networks of care and solidarity.

Carina Magazzeni is a curator, artist and cultural worker; a settler from the Niagara Region, on Haudenosaunee and Chippewa territory. Currently living in Katarokwi/Kingston, Magazzeni maintains an active independent curatorial practice while also working as a Curatorial Assistant at the Centre for Indigenous Research Creation, Queen's University. Recent projects include *Many Voices: Indigenous Art,* co-curated with Tania Willard; *PARK LIFE: Interventions in Public Space* as part of *LandMarks2017/Repères2017*; *Cheryl L'Hirondelle: STANDING UP, SITTING IN, SOUNDING OUT,* co-curated with Ellyn Walker; and *Brad Isaacs: The Map of the Empire*. She is a founding member of various artist collectives, including *Small Potatoes, The Hysterics,* and *think tank.* She holds an MA in Cultural Studies from Queen's University and a BA Honours in History of Art and Visual Culture with a Concentration in Curatorial Studies from Brock University.
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Room | Local 1219 : 11:00 am-12:30 pm | 11h-12h30

3. "The Shape of The Future: Prognosis, Preemption, and Film"

In a post-truth world, anxiety is ubiquitous. As recent cultural engagements with anxiety have shown, our sociopolitical present has moved us away from thinking anxiety as apprehension about the future (anxiousness about what is to come), towards anxiety as the future (the future is anxious). This particular movement represents a split in our present where anxiety is both forwards and backwards looking—what Brian Massumi terms, preemptive. In this paper, I explore anxiety as preemption using Miranda July's film *The Future* (2011), in order to show how the contemporary moment is no longer characterized by anxiety as anticipation but by anxiety as an ever-present always-already threat to come. Here, I argue that *The Future,* in representing constant deferral, imagines an obsessive relationship to the future, seen as something that never arrives but always looms with renewed threat. In this way *The Future* both fixes and fixates on a state of permanent emergency or anxiety, which is continuous with our contemporary zeitgeist of insecurity. Through an analysis of Kim Cunningham's interpretation of prognosis and preemption in *The Future*, I distinguish between prognosis, which operates along linear lines where there is an eventual end to the anxiety, and preemption, which is nonlinear and never-ending. If prognosis, as projected ends, opens a limbo-like state between present and future, then preemption, as a preventative modality, operates in a continuum between past and future. Using a discussion of the personal journey of main characters Jason and Sophie, and their apocalypse story of the most banal kind, I open a conversation about the way our current anxieties about the future are manifest with newfound resiliency. I argue that the anxiety-ridden relationship to perceived threat that *The Future* presents us with is symptomatic of the times and is most troubling for its social and political consequences.

Margherita Papadatos is in the fourth year of her doctorate in the Art and Visual Culture program in the department of Visual Arts at Western University. She holds an M.A in Art History from Western University and a B.F.A from York University in Visual Arts. Margherita's current research interests center on exploring the relationship between precarity and biopolitics in contemporary art and visual culture, working at the intersection between culture and critical theory with specific emphasis on displacement, sites of precarity, politics, notions of identity, and memory. mpapadat@uwo.ca

Friday : Session 2 : Room 1220
Vendredi : Séance 2 : Local 1220

The art exhibition as a material-discursive practice: towards a performative understanding of curatorial studies : PART 2 | L'exposition comme pratique matérielle-discursive : vers une compréhension performative des études curatoriales : PARTIE 2

This double bilingual session invites researchers to reflect about the performative relationship established between an exhibition discourse and the artworks exposed within it. The possibility of a relational ontology being developed between the artwork and its discursive insertion is inspired in technoscientific ideas found in critical, feminist and posthumanist scholars such as Michel Foucault, Karen Barad and Judith Butler. Performativity defies the conception that words and texts are a simple representation of the things of the world, while also questioning the constructivist dichotomies that separate discourse and matter, subject and object, observer and observed and, finally, aesthetics and curatorial studies. How would the artistic dialogue created by curators and artists impact and construct the life trajectory (Appadurai, 1986) and the becoming (Gross, 2011) of an artwork? Cette double session bilangue invite les chercheur.es à réfléchir à la relation performative qui s'établit entre le discours d'une exposition et les oeuvres d'art qui y sont présentées. La possibilité d'une ontologie relationnelle qui se développe entre l'oeuvre d'art et son insertion discursive est inspirée de concepts

technoscientifiques que l'on retrouve chez des théoricien.nes critiques, féministes ou posthumanistes, dont Michel Foucault, Karen Barad et Judith Butler. La performativité pose un défi à la conception selon laquelle les mots et les textes sont de simples représentations des choses du monde, tout en questionnant aussi les dichotomies constructivistes qui séparent discours et matière, sujet et objet, observateur et observé et, finalement, esthétique et études curatoriales. Comment le dialogue artistique créé par les commissaires d'exposition et les artistes impact-il et construit-il la trajectoire de vie d'une oeuvre d'art (Arjun Appadurai, 1986) et son devenir (Boris Gross, 2011) ?

Chairs | Présidentes

Marie Fraser, Université du Québec à Montréal
Renata Azevedo Moreira, Université de Montréal

Marie Fraser est professeure en histoire de l'art et en muséologie à l'Université du Québec à Montréal et membre de Figura, centre de recherche sur le texte et l'imaginaire. Ses recherches portent sur la transformation des régimes narratifs et temporels et se développent actuellement au sein du projet de recherche « Archiver le présent ? », subventionné par le CRSH. Elle étudie également les phénomènes de réactualisation et d'anachronisme dans des oeuvres, des expositions et des collections muséales, dans le cadre des travaux du groupe de recherche et de réflexion CIÉCO : Collections et impératif évènementiel/The Convulsive Collection. Commissaire d'exposition, elle a conçu près d'une trentaine d'expositions au Canada et en Europe, elle a été conservatrice en chef au Musée d'art contemporain de Montréal, de 2010 à 2013, ainsi que commissaire de l'exposition du collectif BGL dans le pavillon du Canada à la 56ème Biennale de Venise, en 2015, organisée par le Musée des beauxarts du Canada. fraser.marie@uqam.ca

Renata Azevedo Moreira is a writer, researcher and curator interested in the entanglements between communications and contemporary art. PhD candidate in Communications at Université de Montréal, her doctoral research looks at the relationship between the audience and the exhibition discourse as 'becoming artwork', within the context of media art. Renata is mainly concerned with the exhibition's cultural mediation processes that facilitate the building of correspondences between the visitor and the art pieces. She holds a BA in Journalism and a MA in Creative Industries. Based in Montréal since August 2016, Renata has presented her research at international conferences such as those from the International Dialogue Analysis Association and Association Francophone pour le Savoir. Renata is a member of the Curatorial Research Creation Collective (CRCC) at Concordia University and also of Figura (Centre de recherche sur le texte et l'imaginaire) at UQAM. Renata's academic writings have been published in COMMposite and her exhibitions reviews can be read at Baron Magazine. renata.azevedo.moreira@umontreal.ca

Presentations | Présentations

Room | Local 1220 : 11:00 am-12:30 pm | 11h-12h30

1. "The Future is Originals with Copies: "The Making of Modern Art" at the Van Abbemuseum"

On view at the Van Abbemuseum in Eindhoven between 2017 and 2021, "The Making of Modern Art" is a ground-breaking exhibition that combines important artworks from the museum's own collection with painted copies of works that are foundational to modern art and reconstructions of historical exhibitions that helped to establish its canon. This includes El Lissitzky's *Abstract Cabinet* (1927), an experimental "atmosphere room" for displaying geometric abstraction commissioned by Alexander Dorner for Hanover's Provinzialmuseum, and a downscaled version of "Cubism and Abstract Art," the 1936 exhibition curated by MoMA founder Alfred H. Barr, Jr. Other copies freely mingle with their originals; for example, visitors encounter Piet Mondrian's *Composition in White and Black II* (1930) in three different places in the exhibition. The museum also presents a reconstruction of László Moholy-Nagy's *Room of the Present* (1930), a kinetic space censored by the Nazis that would have contained photographs, projections, and other reproducible objects. The immense amount of archival material woven into the very fabric of the exhibition considers the historical contexts out of which modern art emerged, including totalitarian discourses of degeneracy and colonial narratives of imperialist expansion. Through the lens of theories advanced by the mysterious Walter Benjamin—an occasional spokesman for the Museum of Modern Art in Berlin, the private entity that here collaborated with the Van Abbe and contributed the copies—this paper examines how "The Making of Modern Art" proposes a new ethical perspective on the exhibition-making practices and pedagogical directives of the relevant institutions. Staging powerfully destabilizing encounters with both artworks and their legitimating apparatuses, the show hybridizes the standard art museum with what Benjamin in *Recent Writings* (2013) calls the "(meta-art) museum," a space that exhibits "non-art art artefacts about art" to expose the narratives of Western progressivism.

Milena Tomic is currently an Instructor at OCAD University in Toronto. She completed her PhD in art history at University College London and is completing a book on copies and appropriation in former Yugoslavia that is based on research she conducted as a SSHRC Postdoctoral Fellow at McGill University. Her peer-reviewed articles have appeared in *Word & Image, Oxford Art Journal, Tate Papers, OBJECT,* and *TOPIA.* She has also written exhibition essays for institutions such as Zagreb's Museum of Contemporary Art in Zagreb and the 8eleven gallery in Toronto, and contributes criticism to magazines like *Art in America* and *Frieze.*
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Room | Local 1220 : 11:00 am-12:30 pm | 11h-12h30

2. “L’invention d’un objet d’art. Exposition, discours et trajectoire du *snapshot*”

En 2000, les visiteurs du Metropolitan Museum of Art ont pu admirer, aux côtés des temples égyptiens, des tableaux de Poussin et des toiles de Van Gogh, des *snapshots* anonymes. Cette pratique photographique amateur, avant tout orientée vers des usages sociaux et ancrée dans la sphère de l’intime, a longtemps été perçue comme une masse d’images répétitives et ennuyantes tenue dans les marges de l’histoire de la photographie. Plusieurs expositions muséales de *snapshots* présentées au tournant des années 2000 viennent toutefois consacrer la légitimité de cet objet, désormais digne d’entrer dans les musées d’art au même titre que les œuvres du canon. Cette muséalisation est un moment clé dans la trajectoire du *snapshot,* qui vient parachever un processus de valorisation et de légitimation amorcé dans les années 1970 avec la formation de collections privées et leur diffusion sous forme de publications, poursuivi avec trois décennies de pratiques artistiques d’appropriation et d’études critiques sur la photographie amateur. Quel rôle joue le discours muséal qui accompagne les objets exposés dans la transformation de leur statut et de leur valeur ? Cette communication adopte une point de vue historique afin d’examiner comment la performativité du discours a le pouvoir d’affecter la trajectoire d’objets qui, une fois désignés comme artistiques, le deviennent. À travers l’analyse d’expositions muséales de *snapshots* anonymes, il est possible de dégager quels sont les effets du discours sur les objets, mais aussi comment l’exposition opère un changement de régime de visibilité de ces objets et les fait entrer dans l’histoire de l’art. La relation entre les titres des expositions, les textes présentés dans les catalogues et les corpus de *snapshots* exposés révèle des tensions qui opposent les idées et les valeurs défendues par les institutions muséales, les commissaires et les objets.

Candidate au doctorat interuniversitaire en histoire de l’art à l’UQAM, Julie-Ann Latulippe est spécialisée en histoire de la photographie et s’intéresse particulièrement à la trajectoire des objets. Ses recherches doctorales retracent l’histoire de la légitimation institutionnelle de la photographie amateur à travers ses déplacements de la sphère domestique vers la collection privée, l’appropriation artistique contemporaine et le musée. Son essai intitulé « *Too Hard To Keep :* affect, intrigue et récit dans l’appropriation artistique de *snapshots* », a été publié dans l’ouvrage collectif *Les récits visuels de soi* sous la direction de Magali Uhl (2015). Elle a également collaboré à l’exposition virtuelle *150 ans | 150 œuvres : l’art au Canada comme acte d’histoire* de la Galerie de l’UQAM (2018) et contribué à plusieurs catalogues d’exposition, notamment pour le Musée des beaux-arts du Canada, le Musée d’art contemporain de Montréal et Le Mois de la photo à Montréal. latulippe.julieann@gmail.com

Friday : Session 2 : Room 1230
Vendredi : Séance 2 : Local 1230

Reimagining Land and Place:
A Roundtable – A Talking Circle : PART 2 | PARTIE 2

We all have a unique relationship to Land; Indigenous and non-Indigenous all have a past and a story. More than ever, we are gaining a better understanding of the impact that our colonial pasts have had and continue to play on our lives, relationships, and histories. This panel will focus on unpacking questions that author Eva MacKey (among others David Garneau,[1] Carla Taunton and Leah Decter[2]) addresses in her recent book, *Unsettled Expectations: Uncertainty, Land and Settler Decolonization* (2016), such as: What roles can and should non-Indigenous people play in decolonizing processes? Who is responsible for the hard and necessary work of decolonizing relationships? This panel invites contributors with diverse voices to further a conversation about the ways to engage with and act upon the notion of 'radical imagination' by means of (re) imagining a decolonized community, society, and nation.

1 David Garneau, "Extra-Rational Aesthetic Action and Cultural Decolonization," *FUSE Magazine,* vol. 36 no. 4 (2013): 15-16.
2 Carla Taunton and Leah Decter, *Decolonial Cultural Practices: Advancing Critical Settler Methodologies*. UAAC, 2016.

Chairs | Présidentes
Lorraine Albert, Nova Scotia College of Art & Design
Carrie Allison, Nova Scotia College of Art & Design

Lorraine Albert is an interdisciplinary artist, educator, and designer whose practice is rooted in conceptual ideation and lateral thinking. Her practice is found where notions of space (place), body (movement), and time (pace) converge. She has a degree in Graphic Design (Dawson College), a Bachelor of Fine Art (Concordia University) and a Masters of Fine Art (Nova Scotia College of Art and Design University). During her time at NSCAD, Lorraine co-founded a speaker series where Graduate students and Community members can exchange ideas within and beyond Contemporary Art. In 2017, Lorraine presented a paper on alternative pedagogical strategies at the Universities Art Association of Canada (UAAC) conference in Banff, Alberta and was a panelist at the Canadian Association of Fine Arts Deans (CAFAD) conference in Halifax, Nova Scotia. Her work has appeared in various festivals, galleries, and site within Canada and Australia.
lorraine_albert@hotmail.com

Carrie Allison is an Indigenous mixed-race visual artist born and raised in unceded and unsurrendered Coast Salish Territory (Vancouver, BC). Situated in K'jipuktuk since 2010, Allison's practice responds to her maternal Cree and Metis ancestry, thinking through intergenerational cultural loss and acts of resilience, resistance, and activism, while also thinking through notions of allyship, kinship and visiting. Allison's practice is rooted in research and pedagogical discourses. Her work seeks to reclaim, remember, recreate and celebrate her ancestry through visual discourses. Allison looks to Indigenous, mixed-race, antiracist, feminist and environmental theorists to critically examine the world around her. Allison holds a Masters in Fine Art, a Bachelor in Fine Art and a Bachelor in Art History from NSCAD University.
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Presentations | Présentations

Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

1. "The Question of Land in the Art Gallery of Ontario's New J. S. McLean Centre for Indigenous and Canadian Art"

The question of land is one of five key themes in the Art Gallery of Ontario's new J. S. McLean Centre for Indigenous and Canadian Art, curated by Wanda Nanibush, Curator, Indigenous Art and Georgiana Uhlyarik, Fredrik S. Eaton Curator, Canadian Art. Completely renovated and reinstalled, the Centre (opening July 1, 2018) represents a distinct shift within the AGO, and is meant to reflect the Nation-to-Nation relationship on which this country was built. The Centre embraces the notion of 'radical imagination'[1], creating a space for visitors to consider the urgent questions we face in this place currently called Canada.

At this roundtable/talking-circle, I will share my experience working within the AGO's recently re-structured Indigenous and Canadian department, and discuss the concept of land as the site of dueling sovereignties between First Nations and Canada. Specifically, I will connect the work of Eva Mackey focus to artworks by Robert Houle and Lawren Harris, which are juxtaposed in the McLean Centre.

The Houle-Harris pairing aims to spark conversation about place and artistic experimentation rather than nationalist politics. The McLean Centre rejects the dichotomy of traditional versus contemporary, freeing Harris from the perpetuating stereotype of Canada's "iconic" landscape painter. Furthermore, the installation refuses to subject Indigenous artists to ethnographic or anthropological study[2] Houle, who has long advocated for museologic strategies such as these, challenges ongoing practices of settler colonialism through representations of the land. His legacy, alongside the historical paintings of Harris, offers insight on land as a place of spiritual renewal, a space of contested ownership and access, and a valuable starting point for decolonization within institutions.

1 Taiaiake Alfred, quoted in Eva Mackey, *Unsettled Expectations: Uncertainty, Land and Settler Decolonization*. Fernwood Publishing: Black Point, Nova Scotia and Winnipeg, Manitoba, 2016. P. 15-16.
2 Ideologies stated in artist Tricia Livingston's *Indigenous Artist Manifesto*. http://www.tricialivingston.com/index.php/indigenous-artist-manifesto/. Accessed April 27, 2018.

Renée van der Avoird holds a B.A. in French Studies and Fine Arts from Wilfrid Laurier University and a M.A. in Museum Studies from the University of Toronto. She is the Assistant Curator of Canadian Art at the Art Gallery of Ontario, Toronto. Previously held positions include Associate Curator/Registrar at the MacLaren Art Centre, Barrie; Curatorial Mentor at the Art Museum at the University of Toronto, Toronto; and Assistant Director of Susan Hobbs Gallery, Toronto. renee.vanderavoird@ago.ca

Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

2. "Place In Relation: Situating the decolonial potential and limitations of white settler activation"

Leanne Betasamosake Simpson (Michi Saagig Nishnaabeg) asserts, "…settler society must… choose to change their ways, to decolonize their relationship with the land and Indigenous nations and to join in building a sustainable future based upon mutual recognition, justice and respect" (2008, 14). She also maintains that Indigenous peoples advance resurgence "…on our own terms without the sanction, permission or engagement of the state, western theory or the opinions of Canadians" (2011, 17). Working from a white settler perspective, my contribution to Imagining Land and Place: A Roundatable - A Talking Circle plies the connective tissue between these two vitally important statements to consider the roles and responsibilities of white settler cultural workers in efforts towards decolonization. Specifically, I will discuss approaches to disrupting the certainty of white settler entitlement through strategies that parallel and/or intersect with Indigenous decolonizing movements. These strategies – which I refer to as projects of "unsettling depremacy" – are predicated upon understanding the operations of distinct, yet interactive systems of colonization and racialization that inculcate white supremacy into all aspects of settler colonial states. Central to the integrity of the strategies I propose is a practice of unflinching and activated self-reflection that exercises a series of "double turns" (Sara Ahmed) towards and away from the self, and places the self soundly *in-relation* on multiple planes.

Decolonization calls for substantive changes with regard to land and sovereignty that foreground Indigenous futurity. If the majority settler society is to effectively contend with Indigenous land rights and self-determination in ways that do not reproduce denial, focus on empty recognition, or generate lopsided reconciliation, a profound re-imagining and re-formation of what it means to be non-Indigenous within the territories of sovereign Indigenous nations is necessary. I suggest it is crucial to do this in a way that is accountable to the spirit of both of Simpson's statements.

Leah Decter is an inter-media artist/scholar currently based in Winnipeg; Treaty 1 territory. She holds a PhD in Cultural Studies (Queens University, Kingston) and an MFA in New Media (Transart Institute, Berlin). Her artwork, research and writing focus on contested spaces, largely contending with histories and contemporary conditions of settler colonialism and systems of white dominance from a critical white settler perspective. Decter has exhibited, presented and screened her work widely in Canada, and internationally in the US, UK, Germany, Malta, Australia, Netherlands and India. Her artwork has been featured in *The Journal of Canadian Art History, Craft and Design in Canada, Fuse Magazine* and *Border Crossings,* and her writing has been published in the *Journal of Critical Race Inquiry, Liminalities: A Journal of Performance Studies and Canadian Theatre Review.* In 2017 Decter was a Visiting Research Fellow at University of New South Wales' National Institute for Experimental Arts in Sydney, Australia. leahdecter@gmail.com

Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

3. “Future Infrastructural Imaginaries : the decolonization of infrastructure systems”

As a non-indigenous settler living in “Canada”, I am implicated in the colonization of this land, even as I repudiate it. As a settler, I have a responsibility to challenge and transform the structures that oppress and exploit Indigenous peoples and communities, as well as the more-than-human world. Key to oppression and exploitation are infrastructural systems. As large technical systems of transport, telecommunications, energy and water, infrastructure provides the means for modern life, but as Brian Larkin suggests, it also materializes and imposes particular sets of cultural, religious, and economic values and networks (2008). Infrastructure mediates and shapes our relationings with place, and in Canada, infrastructure is profoundly inflected with colonial and capitalist purpose. Infrastructural systems are an important site for thinking about what it means to develop a decolonizing relations and practices. What kinds of re-relationing do we need to engage in so to imagine, design, and implement infrastructures that work to fulfil our bio-eco-political obligations to Indigenous peoples and to the more-than-human world? How might the development and articulation of infrastructure imaginaries help us decolonize our relations and work toward a more just and sustainable future?

Tricia Toso is a PhD candidate in Concordia University’s Communication Studies. Her research is engaged in thinking about infrastructural systems and how they might be a site for decolonization, and a response to the crises of climate change and mass migration. In researching the sites of lost rivers, revitalized alleyways, crumbling highway interchanges, and Indigenous telecommunications networks, she has developed a practice that includes short documentary, podcast and soundscape recordings to foster discussion on the importance of infrastructure in our daily lives, and how we might imagine them to be more equitable.
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Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

4. Untitled Presentation

Decolonization is a term that is increasingly used as a framework for change in artistic practices, pedagogy and academic scholarship. It is an important concept as settlers grapple with our histories and implications in the colonization of Turtle Island. But what does it really mean and how do we prevent it from becoming a hollow promise? How do I 'go deep' and meaningfully engage without reinscribing existing colonial structures or contributing to the ongoing erasure of indigenous peoples and their cultures? More specifically I am interested in asking some tough questions about the viability of decolonizing within our capitalist society that commodifies land. This question takes its cue from Glen Sean Coulthard's "ecologically attentive critique of colonial-capitalistic accumulation" and the possibility of an engagement with "the grounded normativity of Indigenous modalities of place-based resistance and criticism." This is an indigenous positionality, however if we put this into conversation with the concept that we are all treaty people, what does that mean for non-indigenous artists and curators reconsidering our relationships to our colonial identities as well as our responsibilities to the land? Drawing on my cultural geographic scholarship, my ongoing artistic practice and pedagogical experience I welcome the opportunity to be part of this Roundtable. I am not positioning myself as an expert but can bring a cross disciplinary approach to the discussion from scholarship and creative processes.

Gwen MacGregor is a visual artist and cultural geographer working across the disciplines of installation, video, photography, drawing and geographic scholarship. She has artworks in collections such as the Art Gallery of Ontario, Oakville Galleries and the Royal Bank Collection. She has participated in numerous international art residencies including the International Studio Curatorial Program in New York and is a Toronto Friends of the Visual Arts Award holder. MacGregor has an Honours BA from York University, a Master's in Geography from The University of Toronto and is a PhD Candidate in Geography with a SSHRC doctoral scholarship. Her dissertation explores the constructions and contestations of nationhood in contemporary art practices presented at art biennales. MacGregor is represented by MKG127 in Toronto and is an Assistant Professor at OCADU. gwengwen@rogers.com

Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

5. "Positioning the Decolonial: Reconfiguring the *Position*"

This paper explores the dynamic of decolonization and examines what it means for Aboriginal peoples today. There exists a tenuous space where Indigenous ways of knowing operate and are characterized in western constructs such as universities, institutions and certain discourses of thought. It is here that the trajectory of decolonization promises to shift us away from the tropes of an imagined *postcoloniality*. This paper presents the argument that this shift itself is a construct created as a platform that purports to be culturally safe where Indigenous thinking can be situated. It is further argued that this is where the problem lies as the symptom of situating Indigenous ways of knowing in this space is what has got us into the colonial mess in the first place. In examining Linda Tuhiwai Smith's disruption to the research game, what falls into question is: what is our role as Indigenous peoples to lead and care for Indigenous ways of knowing within these constructs? And more importantly, how do we balance the spaces between the construct of research and institutions with the obligation to protect the agency of our ways of knowing? And furthermore, what role and responsibilities do non-Indigenous people have or take on in this positioning?

Brian Martin is of Bundjalung and Murruwari descent. He completed a Bachelor of Visual Arts (Hons) degree at Sydney University. He has been a practising artist for twenty-seven years and has exhibited both nationally and internationally specifically in the media of painting and drawing. He completed his PhD by research at Deakin University, which focused on refiguring Australian art and culture from an Indigenous ideological perspective based on a reciprocal relationship to "Country". Brian was previously Professor and Head of Research at the Institute of Koorie Education at Deakin University. He is also Honorary Professor of Eminence at Centurion University of Technology and Management in Odisha, India and currently lecturers at MADA (Monash University Art, Design and Architecture). Brian also co-authored the *Australian Indigenous Design Charter* and the *International Indigenous Design Charter*. brian.martin@monash.edu

Friday : Session 2 : Flex Studio
Vendredi : Séance 2 : Flex Studio

New Directions in Ecocritical Art and History : PART 1 | PARTIE 1

While environmental concerns have been an important thread in contemporary art, the recent threats of increased nuclear proliferation and the withdrawal of the United States from the Paris Agreement have generated an urgent wave of ecologically-oriented artistic practices and theoretical approaches. With an increasing focus on ethics, aesthetics, and the politics of representation, viewers are becoming savvy spectators of eco-art in its many forms, from film and photography, to installation and social practice. At the same time, a growing interest in environmental approaches to art history has led to a renewed engagement with social, cultural, and political works of art from the past read through an ecocritical lens. This panel invites papers that shed light on such new, or renewed, eco-artistic endeavors and ecocritical theorizations that reassess our relationship to the environment, climate change, biopolitics, human-animal relations, and the Anthropocene.

Chair | Présidente

Karla McManus, Ryerson University

Karla McManus is an art historian who specializes in the study of photography and the environmental imaginary. Her writing and research focuses on how historic and contemporary concerns, from wildlife conservation to environmental disasters to anxiety about the future, are visualized photographically. Karla is a LTF Assistant Professor at Ryerson University's School of Image Arts. From 2015 to 2017, Karla was a SSHRCC Postdoctoral Fellow in the Department of Art History and Art Conservation at Queen's University. In 2015, Karla was awarded a PhD in Art History from Concordia University. Her scholarly writings can be found in the *Journal of Canadian Art History, Imaginations, Captures, the Journal of Canadian Studies*, and *Intermédialités.* She is currently completing a monograph entitled, *Eco-Photography: Justice, Nature, and the Global Environmental Imaginary* with McGill-Queen's University Press. karla@karlamcmanus.com

Presentations | Présentations

Flex Studio: 11:00 am-12:30 pm | 11h-12h30

1. "Monstrous entities in contemporary art, a response to the need to renegotiate natural categories"

In the last two centuries, the development of industrial and scientific knowledge has dramatically altered our perception and understanding of living beings. Today, the relationship between human behaviour and the environment is in the process of being radically--and unprecedentedly--transformed.

The changes that have gripped the world since the industrial and biological revolution have altered the symbolic value of artistic representations of animal and plant life. There is thus, today, an urgent need to redefines the aesthetic, philosophical and sociological aspects of the utilisation of these figures within the field of contemporary art.

Though really existent biological animals have always played an important role in the history of art, their presence has not historically precluded the proliferation of representations of "hybrid creatures," such as those of gryphons or centaurs. And while hybrid animals are sometimes thought of as a historical phenomena, it can be argued that their importance to artistic discourses has in fact increased over the past forty years–part of a broader trend of new creations in the field of contemporary art motivated by the desire to renegotiate natural categories. For example, by deploying the figure of the hybrid animal, some contemporary artists (like, for exemple, Pierre Huyghe, Thomas Grünfeld, Patricia Piccinini...) question the impact of mechanization, call into question the technicist imaginary, mock industrial rationality, or even imagine the possible impact of bio-genetic manipulations in the future.

The objective of this presentation is to analyze the conceptual approaches and formal strategies used by selected artists; with the goal of situating their work in relation to our current socio-political milieu.

Charlotte Boulch (Aix-Marseille University in partnership with the Royal Academy of Fine Arts in Brussels) is an artist and PhD student in Art and Science of Art. Her research focuses on the contemporary use of the figure of the animal. More specifically, she studies how the use of the figure of the animal in contemporary art can constitute an effective critical tool for the reclamation of nature and the instrumentalisation of living forms by humans. charlotte.boulch@gmail.com

Flex Studio: 11:00 am-12:30 pm | 11h-12h30

2. "Excess and Exhaustion in the Anthropocene"

Camille Henrot's *Grosse Fatigue* (2013) and Ann Hamilton's *The Common S E N S E* (2014) both stage anthropocenic excess as a precursor to exhaustion and depletion. Henrot's whirlwind video is based on a residency that she had at the Smithsonian where she recorded the institution's heroic effort to create an encyclopedic collection of taxidermied animals, art works, anthropology books, cosmic artifacts and technologies—a universalism that the artist unifies and expands through grasping, manipulating hands, and formal echoes that include the everyday banality of office culture, street fashion, and internet searches. The pace of the brightly saturated and sharply rendered accumulation hypnotizes until it ends in a melancholic exhaustion. An Enlightenment attempt to create and capture the world has ambivalently produced both a wealth of knowledge and piles of death, and the video encourages the overwhelming exercise of imagining the end of all of it. Hamilton's quiet, poetic installation similarly draws from collections, those of the University of Washington in Seattle, and features taxidermied animals, as well as rare books, and clothing made of skins from a diversity of world cultures, to make a work that shows collecting to be a form of generosity, but also destruction. Hamilton scanned the animals and printed them on stacks of newsprint, which she hung in a salon display throughout the gallery's of the campus art museum. The images are intimate in details of feather, claws and amphibious skin textures, and abundant in their reproduction, yet one becomes immediately aware that in collecting an animal image one participates in the depletion, and ultimately the destruction, of a beautiful thing. Though very different in approach, both works confront the viewer with excesses in order to more effectively communicate the devastation of absence. They invite us to understand the contingency of our relationship to a world that is of our making, but not under our control, and potentially, to reimagine our place within these ecosystems as in balance rather than in excess.

Lily Woodruff is assistant professor of Art History at Michigan State University. Her first book, Establishing Disorder: Participatory Art and Institutional Critique in France 1958-1981 is currently in production with Duke University Press. This work focuses on artistic strategies ranging from Op and kinetic art, to conceptualism, and mass-media-based social practice to critique the technocratic aims of contemporary political and arts institutions. For the last year she has been initiating a new project that is concerned with affects of the anthropocene. She is currently at work on an article that is based on the subject of my proposed paper.
woodru56@msu.edu

Lunch : 12:30-2:00 pm
Déjeuner : 12h30-14h

MFA Grad Studios

2nd floor | 2ème étage, ECH
Graduate students lunch | Dîner des étudiant.e.s des cycles supérieurs

4th-year Studios
L'atelier des étudiant.e.s de 4ème année

(look for directional signs near the Registration desk) | (cherchez les panneaux indicatifs près du bureau d'inscription)
UWaterloo 4th-year Honours Students Open House | Portes ouvertes des étudiant.e.s "honours" de 4ème année de l'UWaterloo

Friday : Session 3
Vendredi : Séance 3

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

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UAAC/AAUC

Friday : Session 3 : The Artery
Vendredi : Séance 3 : The Artery

Surrealism and Photography: New Perspectives

Over thirty years ago, Rosalind Krauss and Jane Livingston curated the first major exhibition on surrealism and photography: *L'Amour fou* (Corcoran Gallery, 1985/Hayward Gallery, 1986). The show's catalogue remains a key touchstone for studies of surrealist photography, thanks in part to the medium's significance within the history and legacies of the movement having acquired surprisingly little sustained critical attention over the succeeding decades (notable exceptions include recent books by Ian Walker, David Bate, and Linda Steer). There has, moreover, been a tendency to privilege the manipulations available to photography as the marker of an image's surreality or to focus overwhelmingly on the work of male photographers (Man Ray, Brassaï, Maurice Tabard, Hans Bellmer, Jacques-André Boiffard, etc.) within the context of French surrealism. This session therefore calls for new perspectives on the relationship between photography and surrealism: papers might focus on neglected oeuvres, new theoretical approaches, alternate geographies, revised or expanded definitions, and continuing legacies, to problematise and develop our understanding of surrealist photography.

Chair | Présidente

Naomi Stewart, University of Edinburgh

Naomi Stewart is a PhD candidate in History of Art at the University of Edinburgh, and recipient of a prestigious Wolfson Foundation Postgraduate Scholarship. Her research interests focus on analyzing the contribution of women artists to the early twentieth century European avant-gardes, and her thesis is the first scholarly exploration of Dora Maar's photographic works and their dialogic relationship with surrealism. Her published work includes a catalogue essay on contemporary Scottish photographer, Calum Colvin, and exhibition reviews for the *Scottish Society for the History of Photography's* journal, *Studies in Photography*. Naomi is also a board member of the *Association for Art History's* Doctoral and Early Career Research Network. naomi.stewart@ed.ac.uk

Presentations | Présentations

The Artery : 2:00-3:30 pm | 14h-15h30

1. "Between Surrealism and Realism: Eli Lotar and Jacques-André Boiffard aboard the *Exir Dallen*"

In August 1933 Eli Lotar and Jacques-André Boiffard embarked on a sea voyage at the invitation of Fernando Cardenas, a Spanish industrialist living in Paris. Cardenas was a known member of the *Agrupación Socialista de Madrid,* and his revolutionary activities attracted the attention of the far-right Spanish journal *Epoca*, which reported sensationally that the Soviet Union funded Cardenas's voyage for the purpose of spreading communist propaganda along the Mediterranean coast. Picking up on the story in *Epoca,* the far-right French newspaper *L'Action française* added that the journey was particularly suspicious because two "appareils des prises des vues" appeared on the ship's register. With these cameras, Lotar and Boiffard documented daily life aboard the ship and of the local populations in the port cities where the ship stopped, like Malaga, Mazagan, Casablanca, and Tangier. The resulting photographs and negatives offer an opportunity for a renewed look at the work of Lotar and Boiffard, who are both best remembered for their contributions to Georges Bataille's dissident surrealist journal *Documents.* In this paper, I analyze the photographs from this journey as a departure from the "ethnographic surrealism," the term coined by James Clifford in *The Predicament of Culture,* associated with *Documents.* Rather, I see them as an expression of Lotar and Boiffard's affiliation with the communist and antifascist ideology of the *Association des écrivains et artistes révolutionnaires* (Association of Revolutionary Writers and Artists) in which they both participated. I explore how Lotar and Boiffard used Spain and North Africa as sites to work out the parameters of a revolutionary documentary photography, a new mode which would become central to photographic practice in France under the Popular Front.

Caitlin Ryan is a PhD Candidate in Art & Archaeology at Princeton University. Her research focuses on the intersections between photography and political ideology in the interwar period, the history of photographic exhibitions, and debates around notions of the documentary in photographic practice. Caitlin's dissertation centers on the circulation of photography in the highly politicized context of the French Popular Front, focusing on photographers affiliated with the Association des écrivains et artistes révolutionnaires (Association of Revolutionary Writers and Artists), including Eli Lotar, Germaine Krull, Henri Cartier-Bresson, and André Kertész. Caitlin received her BA in Art History and Anthropology from Emory University and was the recipient of the university's Rosemary Magee Fellowship in the Arts. Her graduate work has been supported by the Center for Creative Photography and the Deutscher Akademischer Austauschdienst (DAAD). In 2016-2017, Caitlin was a Graduate Affiliate in the Program in European Cultural Studies at Princeton. ceryan@princeton.edu

The Artery : 2:00-3:30 pm | 14h-15h30

2. “Surrealist photography from a distance”

Since the pioneering work of Rosalind Krauss in the 1980s, studies on Surrealist photography have mainly focussed on demonstrating how photography was central to the understanding of Surrealism and its critical legacy, although it was not much discussed within the various historical Surrealist circles (Ades, Faber, Bates, Walker, Poivert, Chéroux). However, defining « Surrealist photography » has proven to be a persistent challenge: its identity remains fluttering, impossible to ascribe to specific techniques, styles, themes or even theories, irremediably trapped in the formula of a juxtaposition: « Surrealism and photography ». This paper offers an oblique perspective on the development of Surrealist practices of photography in the Western European interwar years by taking the analysis beyond the limits of the avant-garde movement, and opening it up to the simultaneous rise of modern photography as a new visual culture based on the massive production and dissemination of images, thus on a new desire for them. Building upon distant views on French Surrealist photography developed in the 1930s by Walter Benjamin in Germany and Takiguchi Shuzo in Japan, it will demonstrate that rather than the content of pictures or their structural features, it is the economy of images set in place in magazines and within the visual field of their time that qualifies Surrealist uses of photography: the sheer number of them, their mise en scène, and agency as « vacant metaphors », following Roger Caillois’ proposed definition of the Surrealist image in contrast with allegories and symbols which refer to specific objects. Examples taken from Minotaure and the advertising work of Man Ray and Dora Maar will support the hypothesis that Surrealist practices of photography epitomize this medial and historical transition when the photographic image itself becomes the object of desire.

A graduate in creative writing from Université de Montréal, Ji-Yoon Han is completing a PhD dissertation in art history entitled « La métaphore vacante. Des dispositifs pulsionnels de l’image photographique (1929-1936) » [*The Vacant Metaphor. On the pulsional dispositives of the photographic image* (1929-1936)]. In it she examines the simultaneous development, at the turn of the 1920s and 1930s, of Surrealist practices of photography and a new visual culture based on the massive dissemination of the photographic image. Her essays have been published by *Captures, Cahier Bataille,* and *Phlit.org*, while she has extensively lectured on the « invention » of Surrealist photography by Rosalind Krauss, and the interconnections between Surrealist photography and early photographic advertising. She has taught undergraduate art history classes at the Université de Montréal and Université du Québec à Montréal and is currently a curator at the Darling Foundry, a contemporary visual arts centre in Montreal.
ji.yoon.h@gmail.com

The Artery : 2:00-3:30 pm | 14h-15h30

3. "Vestal Virgins (shut that whole thing down)"

This paper situates my project "Vestal Virgins (shut that whole thing down)" within Surrealist legacies of accidents and failures, offering a feminist perspective. If the end result of the rational project of modernity is war, Surrealists thought, we will choose irrationality. And if the rational result of the neoliberal state is governmental control of women's bodies, I too choose irrationality.

The Vestal Virgins were ancient Roman priestesses tasked with tending the fire of the goddess Vesta. As long as they kept the flame going, Roman civilization would endure. Centuries later, like a Virgin tending flames, Lee Miller was processing Man Ray's prints. A mouse ran across her foot in the darkroom. Startled, she bumped the light, causing the highlights in the print to partially reverse. She had accidentally "discovered" the solarization process. The light came on, the fire went out, there was a rupture in the order of things. Drawing from Miller's technique, I depicted women who historically could not have afforded to make mistakes, solarizing them so they became negative nor positive, figure nor ground. They morphed again in FaceTune, a beauty-enhancing mobile app; former symbols of female purity melting their pedestals, menacingly eluding formal classification. I failed to use FaceTune to beautify selfies, choosing instead to create monsters with a swirl of my finger.

The parenthetical addition to the title comes from former Missouri Congressman Todd Akin, who claimed abortions were unnecessary for rape victims: "If it's legitimate rape, the female body has ways to try to shut that whole thing down." Perhaps these images are the figments of Akin's imagination, what women's bodies look like when they magically "shut it down." Or, the words indicate a call to arms, to mobilize an unbounded feminine unconscious within the history of photography and into the present political moment.

Elena Dahl received her MFA in Photography from the University of Florida in 2013. Before joining the faculty at Wittenberg University as an Assistant Professor of Art, she taught courses in Photography and New Media at Earlham College, Montserrat College of Art, and the Museum of Fine Arts, Boston. She has also photographed for the *The Village Voice* in New York City, covering various events such as Barack Obama's campaign rally in Washington Square. She has has participated in artist residencies such as ACRE (Chicago) and Home Base Projects (Berlin.) Her work has been shown in national and international exhibitions, including most most recently "Context 2018" at Filter Space in Chicago and "Representing Feminism(s)" at Phillip Exeter Academy's Lamont Gallery. Her projects explore connections between feminine bodies, political movements such as #metoo, and photographic (sur)realism in the age of "alternative facts." Dahle@wittenberg.edu

Friday : Session 3 : Room 1205
Vendredi : Séance 3 : Local 1205

Research Creation Caucus Roundtable | Caucus de recherche creation table ronde : Research-Creation Conversations, Questions, and Ideas
PART 1 | PARTIE 1

In 2017, UAAC had an exceptional showing of artists, curators, and creative scholars attend the annual conference. There were several thought provoking and productive conversations that centered research-creation as a methodology of knowledge production, artistic, and scholarly research. This year, we are inviting artist scholars, curators, writers, performers, and creators to join us to further develop and understand what it means to be a creative researcher in 21st century scholarship. This round table seeks to address the complications, successes, questions, and uncertainties of what it means to be a creative researcher in the academe. As such, this round table aims to bring together a caucus of creative researchers and artist scholars to develop and craft an understanding of creative scholarship that can be shared with the broader art community. We are inviting participants to bring questions to the round table that address themes of publication, exhibition, funding, ethics, graduate supervision; and institutional and academic support.

Chair | Présidente

Stéphanie McKnight (Stéfy)
Stéphanie McKnight (Stéfy) is a settler creative researcher based in Katarokwi/Kingston ON. Her creative practice and research focus is policy, activism, governance, and surveillance trends in Canada and North America. Within her research, she explores creative research as methodology, and the ways that events and objects produce knowledges and activate their audience. Stéfy has exhibited her work widely in Ontario, recent solo exhibitions include *"…does it make a sound"* at Gallery Stratford; *Colder Now* at the Isabel Bader Centre for the Performing Arts; and *Traces* at Modern Fuel in Kingston. In 2017, she received an honorable mention from the inaugural Surveillance Studies Network Arts Fund Prize for her work "Hunting for Prey". Stéfy is a PhD student in Cultural Studies at Queen's University. stefy.mcknight@queensu.ca

Presentations | Présentations

Room | Local 1205 : 2:00-3:30 pm | 14h-15h30

1. "Shifting Perspectives from Northwestern Ontario | Visual Narratives in Thunder Bay"

The changing scene(ry) and perspectives between the rural and urban terrain of our hometown flash before us in national and regional media coverage. Framed by the windows of our (computer) screens, these vistas pass before our eyes as if they were conceptual cityscapes, void of human context.

Artist Barbara Benwell and artist/independent scholar Tuija Hansen observe the ongoing media coverage of their hometown Thunder Bay, with a critical eye; recently both attending a newly formed interdisciplinary program at Lakehead University: Social Justice Studies. This paper explores their methods of research: photography; online media coverage; and art-creation, to interrogate and uncover their community's reactions in response to the negative, (although accurate) constant stream of media coverage centring social injustice experienced by Indigenous and non- in the land of the Robinson Superior Treaty known as Thunder Bay.

This paper seeks to acknowledge the ongoing colonial injustices imposed upon Indigenous members of the Fort William First Nation, adjacent to the city of Thunder Bay, in Northwestern Ontario. The artists recognize their responsibility to end ongoing colonial injustice, and question what their roles can and should be in decolonizing processes via community-engaged art. Outlining the various artistic responses they create together in reaction to the media coverage of Thunder Bay's recently publicized "River of Tears," this multimedia research-creation project centres visual and textile practices of art creation.[1] The artists/scholar will also discuss elements of research-creation in and out of the Institution including: discomfort presenting arts-based research in academic settings; the ethics of art censorship for research purposes; and the potential for art to invite dialogue and alternative modes for disseminating research while breaking down academic jargon.

1 See Tanya Talaga, *Seven fallen feathers: racism, death, and hard truths in a northern city.* 1-361: Toronto : Anansi Nonfiction, 2017.

Tuija Hansen is a textile artist and independent scholar living in Thunder Bay, Ontario. Her work looks at location: geographically and societally, in an ancestral/family context and through a critical, feminist lens. Hansen engages with her Finnish ancestry via the meditative, concentrated, and tactile practices: felting, dying and embroidery, while reflecting on the significance of place, migration, and location. She employs Craftivism; a movement that incorporates traditional handcrafts with 'quiet' activism, to engage the community in a tactile, politicized discourse. Her recent artwork has responded to colonial violence against women, and she is currently leading skills-sharing Craftivism sessions at the Northwestern Ontario Women's Centre. tkhansen@lakeheadu.ca

Barbara Benwell is a multidisciplinary artist and researcher living in Thunder Bay, Ontario. Her recent artworks are driven by community research that centres women's access (or lack thereof) to prenatal health care in Northwestern Ontario. Benwell's work has been shown at Social Justice conferences, in Canada. bbenwell@lakeheadu.ca

Friday : Session 3 : Room 1209
Vendredi : Séance 3 : Local 1209

Collaboration as Pedagogy in Teaching Canadian Art Histories : PART 2 | PARTIE 2

Collaborative pedagogy has a great deal of positive impact on the learning outcomes of students. This session asks if university teachers might also benefit from a similar collaborative approach in teaching practices. This question is particularly resonant for teachers of Canadian art histories, a discipline shaped by complicated histories of regionalism, colonialism, and diaspora, and compounded by the physical distances between institutions and resources. This workshop session will bring together teachers, educators, curators, and archivists who utilize collaborative approaches in researching, developing, and delivering courses on Canadian art histories at the university level. Collaborative approaches may include, but are not limited to, inter-departmental, interuniversity, and inter-institutional collaborations; collaborations between the classroom and the museum, gallery, library, or broader community; and, collaborations that are local, national, physical, or virtual in scope. The aim of this workshop session is itself a form of collaboration through the sharing of pedagogical strategies and the starting point for future collaborative partnerships.

Chair | Présidente

Elizabeth Anne Cavaliere, Concordia University

Elizabeth Anne Cavaliere is a Jarislowsky Foundation Post Doctoral Fellow at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art where she is researching pedagogical approaches to teaching Canadian art histories at the university level. Her research interests center on the Canadian photographic landscape with an interest in interdisciplinary approaches to Canadian art, photography, and public, environmental, and institutional histories. She has writing published in the *Journal of Canadian Studies, Histoire Sociale/Social History, Imaginations: Journal of Cross-Cultural Image Studies*, in *RACAR: Revue d'art Canadienne/Canadian Art Review,* and in the *Journal of Canadian Art History.* She is an active member of the Nineteenth Century Studies Association, the Network in Canadian History and Environment, and the American Society for Environmental History. In 2012 Elizabeth was awarded a Lisette Model/Joseph G. Blum Fellowship in the History of Photography to pursue her research at the National Gallery of Canada. In 2015 her dissertation was awarded the Michel de la Chenelière Prize by the Montreal Museum of Fine Arts.
e_cavali@live.concordia.ca

Presentations | Présentations

Room | Local 1209 : 2:00-3:30 pm | 14h-15h30

1. "Collaborative Pedagogy and Art History: Inclusive Curriculums in the Northern Setting"

As part of my commitment to diversity at Nipissing, I currently work with local indigenous and community-based service learning initiatives encouraging the development of collaborative pedagogy though aboriginal systems of learning. For example, as part of their assignment requirements, 4th-year students enrolled in a seminar on Curation and Museum Studies participated in 20 hours of volunteer service with the Biidaaban Community Service-Learning (BCSL) Program, assisting this local First Peoples resource center with the planning, installation and curation of an institutional exhibition (the ReDress project with internationally renowned aboriginal artist Jaime Black) that commemorates murdered and missing indigenous women in Canada. I also work closely with *Enji Giigdoyang,* Nipissing's Office of Aboriginal Initiatives, in ways that both foreground indigenous approaches to the discipline and also outreach beyond the formal confines of the classroom. For example, I am privileged to have *Enji Giigdoyang's* director, Tanya Lukin Linklater, address the introductory lecture of my first-year survey class, speaking from an Alutiiq perspective on a wide range of topics of relevance to the practice of art history, archaeology and anthropology, including cultural belonging, object repatriation, performance, and her ongoing involvement with the Truth and Reconciliation Commission. These and other collaborations have heightened my gratitude for inspiring acts of inclusion that have been fostered by local indigenous communities: I was, for example, profoundly grateful to be included in a beading circle hosted by the White Water Gallery, North Bay's only not-for-profit Artist-Run Centre, as a traditional welcome for Bev Koski, contemporary Anishnabekwe artist. The experience of participating in this beading circle gave me new and informal ways of teaching, and learning from, a diverse array of students affiliated with our department, and I came away from this experience determined to foreground such diverse processes of inclusion in my future pedagogy.

Eric Weichel received his PhD in Art History from Queen's University (Kingston) in 2013, and completed a SSHRC-funded Post-Doctoral Fellowship at Concordia University (Montreal) in 2015. His research specialties involve the role of palace women in facilitating visual and literary cross-cultural exchanges in the courtly sphere: broader interests include sexuality and nationhood in the academic tradition, the interconnectivity of gardens and grieving in poetry and art, and the commemorative expression of performative ephemera - such as dance, ritual, and festival - in visual art. Besides acting as Nipissing University's only full-time art historian, Dr. Weichel also serves as an undergraduate Fine Arts advisor and a recurrent guest speaker for Classical Studies program, as well as a speaker for the Centre for Interdisciplinary Collaboration in the Arts and Sciences and the History Seminar Series. ericw@nipissingu.ca

Room | Local 1209 : 2:00-3:30 pm | 14h-15h30

2. "Assessing the Learning That Occurs With Arts-Based Pedagogy: Learning About Social Justice"

This is a collaborative multi-media arts-based workshop developed by three faculty members from School of Social Work and Studies in Islam program at Renison University College, University of Waterloo. The project goals are to provide and explore a learning experience informed by arts-based pedagogy, to facilitate critical reflexivity and social analysis, and to evaluate the impact of such an approach to learning about social justice. This workshop can be incorporated into different curricula whose focus is on social analysis and social change. The collaborators would enter into a classroom with a three-hour workshop that incorporates physical enactment (theatre), embodied experience (movement), and hands-on art making (visual arts) that is tailored to the curricular aims and particular characteristics (i.e. student number, classroom features, student accommodation) of the course to which the collaborators are contributing. Bringing art into the classroom to provide education about social justice is effective in the intent to facilitate a shift in expectations, norms and assumptions that sustain social inequities. Art brings us to a liminal space, to Homi Bhabha's (2004) third space that is awkward due to its negotiating nature, where we are loosed from that which we expect and accept as normal in order to consider alternative possibilities.

Trish Van Katwyk is an Assistant Professor at School of Social Work (Renison University College) and has expertise in arts-based, community-based action research. She has used mixed methods approaches, incorporating survey analysis into arts-based research with communities. pvankatwyk@uwaterloo.ca

Amir Al-Azraki is an Assistant Professor at Studies in Islam program (Renison University College) and a theatre practitioner, drama professor, and playwright who works seamlessly across cultures to highlight and facilitate discourse and interchange through his dramatic approach. His projects and research in Applied Theatre have been employed in workshops and seminars throughout Canada, USA, and the Middle East to underscorediversity in Middle Eastern culture and Arab diaspora. aaliazraki@uwaterloo.ca

Soheila Esfahani is a visual artist and lecturer at Studies in Islam program (Renison University College). Her research and art practice focuses on cultural translation with an emphasis on Homi Bhabha's notion of the third space. She has developed interdisciplinary courses for Studies in Islam, which incorporate visual art as a teaching method. soheila.esfahani@uwaterloo.ca

Friday Session 3 : Room 1218
Vendredi : Séance 3 : Local 1218

Visualizing Violence : PART 2 | PARTIE 2

This panel seeks to interrogate the use and function of images that visualize acts of violence, directed either against humans or toward symbolic objects. Submissions are invited to explore this theme across geographical locations and temporal periods. Potential topics may include a discussion of images that commemorate religious acts of violence such as self-flagellation, sacrifice and martyrdom; iconoclasm; recordings of criminal punishments or policing deviant and marginal bodies; media reports on wars and genocides; scenes of domestic abuse; colonial or racially targeted violence; or the destruction of monuments or sites associated with political figures. Through exploration of a range of case studies across diverse places and periods, this session intends to probe the implications of depicting and subsequently viewing scenes of violence. It also aims to consider the agency of images that record violent acts or objects that bear physical traces of destruction.

Chair | Présidente
Anuradha Gobin, University of Calgary
Anuradha Gobin is an Assistant Professor of Art History in the Department of Art at the University of Calgary. She earned a PhD in Art History from McGill University and completed a Postdoctoral Fellowship at the Sainsbury Institute for Art. Her research specialization is early modern art, with particular focus on the visual culture of Northern Europe and its colonies in the Atlantic world. anuradha.gobin@ucalgary.ca

Presentations | Présentations

Room | Local 1218 : 2:00-3:30 pm | 14h-15h30

1. “Caricature and Rape”

Although rape and caricature might at first seem incompatible, representations of sexual violence abound in visual satire: in 2017, for instance, a Johannesburg newspaper published Jonathan Shapiro’s caricature of a female allegorical figure of South Africa being gang-raped, and depictions of rapes and sexual assaults frequently appear in the French satirical magazine Charlie Hebdo. What is more, in many of these examples, the violence is perpetrated on racialized bodies. In this paper, I wish to examine some of the mechanisms that are specific to visual satire and in particular to these images – such as the two-dimensional rendering of figures, the thick outlines and bright colours, the exaggeration of physical traits, the relationship between text and image, the use of metaphor, the wide circulation of printed (and now online) images, and of course, the juxtaposition of humour and representations of violent acts on women’s (or more rarely men’s or children’s) bodies – in order to consider how these caricatures contribute to rape culture. Bringing these issues to light helps give the lie to some of the most prevalent myths regarding visual satire, that it is deeply democratic and speaks truth to power, and that because it does so, everything is permitted. Thus we can be feminist killjoys and call out those who take pleasure from the production and consumption of caricatures of rape scenes.

Ersy Contogouris is assistant professor of art history at the Université de Montréal. My research focuses on eighteenth- and nineteenth-century art, as well as on the history of caricature and graphic satire, which I look at through the lens of feminism and queer theory. My book entitled *Emma Hamilton and Late Eighteenth-Century European Art: Agency, Performance, and Representation* is due out in June of this year as part of Routledge’s new series, Research in Gender and Art. I have published a number of articles on caricature and am the assistant editor of the volume *The Efflorescence of Caricature, 1759-1838* (Ashgate, 2011).
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Room | Local 1218 : 2:00-3:30 pm | 14h-15h30

2. "Visualizing *violence* through clay"

Violence is omnipresent in peoples' lives. We keep it away from our lives as much as we can and therefore work hard emotionally and physically, not to get involved in any crime or war. Violence is such a crucial subject to debate about that contemporary ceramic artists are urged to draw attention to brutal acts as wars, genocide, street crime, or domestic abuse. As a result, artists are nowadays using their personal narrative creativity to confront audiences with the often-unpleasant subject of human violence. In my presentation, I aim to talk about Narrative Ceramics: Violence, War, and Conflict through Clay. Moreover, the historical exploration of decorative objects vessel like forms and sculptures that challenge and terrify its readers. I want to talk about how artists experiment on the register of ideas that the viewer associate with clay forms or objects that trigger your gut with their visceral and violent statement. With this presentation, I focus on approaches to the curated ceramic collections, works, and installations conveying new narratives that interpret personal narratives on violence and victimization.

Nurgul Rodriguez settled in Calgary, Alberta in 2009, after nomadic years living in Turkey, U.S.A., and Spain with her family. She received her MFA from the University of Calgary in 2017. She has an active individual practice that cross a variety of disciplines and media. She explores her growing interest in different forms of "diasporic" existence beings and becoming during identity formation within a new culture. She makes sculptural objects and installation art that suggest a presence; they convey a sense of otherness and body, and identity forming. She currently lives in Calgary making, writing, teaching, collaborating and always learning. nurgulrb@gmail.com

Room | Local 1218 : 2:00-3:30 pm | 14h-15h30

3. “A Delay In The Tangle”

In this paper, I map the anti-representational aspects of iconoclasm as a revolutionary paradigm and as an operation of forces that offer new models/structures of thought through anti-narrative marks. To do so, I work with Jean-Luc Nancy’s theories of the formative force, the desire, the idea, and the image, as he argues the image is formed by the formative force of the idea/desire. The iconoclast’s negative marks are for looking at the violence of the image breaker and not to look at the image, which to my way of thinking forms another image again, and here I see the overlap with diagrammatic marks: both as spaces for challenging, criticizing, and revisiting our thoughts. Having seized that, I am proposing connectivities that produce disturbance in figuration/narration, turning delay and suspension into iconoclastic gestures.

Borrowing from Gilles Chatelet, I use the form of the Gordian knot or tangle to explain this delay in the flow of the system. Contrary to the desires of iconoclast, who wants to put a full stop on narrative, I argue that in the situation that the revolution is absent or impossible the constant delay making in the flow of the system can disturb the structure, crack the hierarchies and open space for the simultaneous fragments. I find such pleasure in constantly delaying the finish point of an image. Likewise, in Cy Twombly’s works, the figure and ground are suspended through chastising their ethical subjectivities over and over. At the end, my question is what form of disturbance or delay can be afforded within forms/politics of our contemporary image-saturated culture, given the constant circulation of power struggles between the violence of images and violated images, between the political acts of how images behave in the world and how we perceive images.

Aileen Bahmanipour is an Iranian born Vancouver-based artist. She has received her BFA in Painting from the Art University of Tehran and is currently studying MFA in Visual arts at the University of British Columbia. Bahmanipour’s practice is centred on exploring the inter-subjectivities between violence and identity, in the sense that the former is regarded as a constitutive element of the latter. Bahmanipour has exhibited her work in a body of solo and group exhibitions in Iran as well as in Canada, including her recent solo and group exhibitions at Vancouver’s grunt gallery, Banff Centre for the Arts, Gallery 1515, Hatch Art Gallery, and Two Rivers Gallery. She has presented papers at Chapel Hill University in North Carolina, and Queen’s University in Kingston, Ontario. She is the recipient of the Social Sciences and Humanities Research Council grant in 2017. aileenbahmanipour@gmail.com

Room | Local 1218 : 2:00-3:30 pm | 14h-15h30

4. "Framing Precarity: Art, Trauma, and Memory in the Post-9/11 Age"

Collective and global memories of violence are continuously mediated by images and photographs that circulate in the public sphere. However, within the museum, photographs often stand in as truth-telling devices while art in response to traumatic events is much more difficult to make sense of. This paper is an examination of the contemporary art exhibit "Age of Terror: Art Since 9/11" held at the Imperial War Museum (London, UK) from (Oct 2017-May 2018). Using this exhibition as a case study and drawing on primary research undertaken in February 2018, I look at the global memories of 9/11 and how artists have both responded to and shaped those memories. I consider: what are the limits of representing terror and violence? How do curators and artists mediate the visual memory of traumatic events differently than news organizations and media? How can art bring the precarity of human life into view? Calling into question the idea of a universal global memory of 9/11, I reason that the art contained in this exhibition does more than simply signpost the memory of a traumatic event through icons and in fact seeks to make visible the precarity of life, post-9/11. Further, I question why aesthetic responses are so often ignored as credible sources for moving political and social change forward. I contend in this paper that artists are able to subvert dominate icons, images, and narratives that proliferate in the media, reshaping and expanding the memory of violence beyond its original framing.

Kelsey Perreault is a PhD student in the Cultural Mediations program at the Institute for Comparative Studies in Literature, Art, and Culture at Carleton University. Kelsey holds a BA (2016) and MA (2017) in Art History from Western University in London, Canada. She has been the recipient of multiple essay and travel awards and a SSHRC Masters scholarship in 2016 for her thesis "Remembrance as Presence: Promoting Learning from Difficult Knowledge at the Canadian Museum for Human Rights". Currently, Kelsey's research is situated at the intersections of memory studies, museums, contemporary art, and human rights.
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Friday : Session 3 : Room 1219
Vendredi : Séance 3 : Local 1219

HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) : PART 1 | PARTIE 1

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. Special consideration will be given to proposals that demonstrate innovation in theoretical and/or methodological approaches.

Chair | Présidente

Christina Smylitopoulos, University of Guelph

Dr. Christina Smylitopoulos is Associate Professor and Faculty Curator of the Bachinski/Chu Print Study Collection in the School of Fine Art and Music. An award-winning teacher (2014-2015 College of Arts Teaching Excellence Award) and recipient of the University of Guelph Research Excellence Award (2018), she publishes on eighteenth-century British graphic satire. She has received research grants from, among others, the Ontario Ministry of Research Innovation and Science (ERA), SSHRC (IDG/Connections/Doctoral), the Lewis Walpole Library, the Huntington Library, the Swann Foundation for Caricature and Cartoon at the Library of Congress, and the Houghton Library at Harvard University. She was a Postdoctoral Research Associate at the Yale Center for British Art; a Paul Mellon Centre for British Art Junior Fellow; earned her PhD from McGill University, where she was awarded the Arts Insights Dissertation Award (2011); and her MA from the Centre for Eighteenth-Century Studies at the University of York (UK). csmylito@uoguelph.ca

Presentations | Présentations

Room | Local 1219 : 2:00-3:30 pm | 14h-15h30

1. "Physiognomies of Genius: Competition and Friendship in *Aphorisms on Man*"

Johann Caspar Lavater's *Vermischte unphysiognomische Regeln zur Selbst- und Mensohenkenntniss* (1787) is a classic work of Enlightenment physiognomic thinking that entered English circulation with a decidedly split identity. Published as *Aphorisms on Man* in 1788, Lavater (1741-1801) was brought before English audiences through the print-making skills of William Blake and the agency of Lavater's childhood friend Henry Fuseli (1741-1825). Lavater might well have recalled the saying "Traduttore traditore." Through a reconsideration of the tense relationship and resulting disagreements between Lavater and Fuseli, this paper demonstrates how Fuseli schemed to place his own likeness on the frontispiece of *Aphorisms on Man*. This duplicitous substitution, I suggest, was intended to indicate his expanding role as translator, editor and designer, thus reframing his contribution as equal to that of the original author. Through a close reading of the formal elements of the pen and ink design for the frontispiece, I reveal that Fuseli draws from a visual language of genius and his own self-portraiture, complicating the authorship of the book and expressing his own interest in an aesthetics of the self. Framed this way, familiar tropes of artistic identity, rivalry and the painful births of learned books can be approached anew. William Godwin once wrote of Fuseli, "He was the most … conceited man I ever knew. He could not bear to be eclipsed or put in the back-ground for a moment." Knowing this, can we read the inspired figure on the frontispiece of *Aphorisms* as fashioned after Fuseli? I argue that through positioning himself instead of Lavater, in the moment of creative composition, Fuseli calls attention to the transformative aspect of his translation and his emancipation from a childhood companion.

Sarah Carter is a PhD student at McGill University working under the supervision of long eighteenth-century specialist Matthew C. Hunter. Her dissertation research explores erotic antiquity in the eighteenth-century British imaginary. In 2015, she completed her MA thesis, *Henry Fuseli and the Sexual Sublime,* under the supervision of Christina Smylitopoulos at the University of Guelph. Sarah has also recently edited and contributed to *Ornamentum* magazine for the Decorative Arts in Canada. cartersuoguelph@gmail.com

Room | Local 1219 : 2:00-3:30 pm | 14h-15h30

2. "The Eclipse of Visual Education? Object Lessons from Pestalozzi to Mayo"

For this year's HECAA Open Session, I propose to examine how 19th-century object lessons built on but also cut against Enlightenment educational ideals. In particular, I will consider how object lessons potentially complicate the story told by Barbara Maria Stafford about the demotion of an oral-visual mode of learning from a means of "rational instruction" to its status as "mere spectacle" over the course of the 18th century (*Artful Science,* 130). Introduced by the Swiss educator Johann Heinrich Pestalozzi (1746-1827) in the late 18th century, object lessons relied on students' engagement with artefacts and phenomena, and emphasized visual and tactile exploration of actual objects as well as a dialogic approach to learning. This pedagogical approach grew out of Enlightenment preoccupations with first-hand experience and observation, and was influenced by ideas presented by Jean-Jacques Rousseau in his educational treatise Emile (1762). Yet object lessons are also firmly rooted in 19th-century educational practices in England, when schooling was increasingly standardized and centralized. Under these changing conditions, education was increasingly dependent on factors that lay outside the relationship between student and instructor. The Committee on Education, school inspectors, and schools for teacher training increased in influence, while an industry of schoolbooks and other educational materials proliferated. Elizabeth Mayo's published object lessons were particularly popular (e.g. *Lessons on Objects,* 1830 and *Lessons on Shells,* 1832), and will be a focus of my paper, but an array of object lesson cards, charts, and ready-made specimen boxes also circulated. In this paper, I will consider to what extent 19th-century object lessons can be described as a continuation and promotion of an oral-visual mode of learning. Were 19th-century object lessons a mode of spectacular instruction, bringing together rational instruction and spectacle? And do object lessons disrupt Stafford's argument about the "eclipse of visual education"?

Andrea Korda is an assistant professor at the University of Alberta, where she teaches art history at the Augustana Campus in Camrose. She earned her PhD from the University of California, Santa Barbara and an MA from Concordia University in Montreal. Her research focuses on Victorian new media, with publications addressing illustrated newspapers, pictorial advertising and children's picture books. She is the author of *Printing and Painting the News in Victorian London: The Graphic and Social Realism* (Ashgate, 2015), and has published articles in the journals *Word & Image* and *Nineteenth-Century Art Worldwide*. Her current research takes an art historical approach to the history of education by asking how Victorian educators used objects and images in their teaching. korda@ualberta.ca

Room | Local 1219 : 2:00-3:30 pm | 14h-15h30

3. "The Infant, the Mother, and the Breast in the Paintings of Marguerite Gérard"

This presentation analyzes a selection of paintings of the infant, the mother, and the breast by the French artist Marguerite Gérard (1761-1837), painted at a time when pictures of the breastfeeding mother were in vogue. The works are considered in relation to early romantic concepts such as le goût moderne and sensibilité, and to writings and images featuring breastfeeding and the infant that first appeared in France in the eighteenth century in highly influential publications focused on philosophical, biological, and social issues. Gérard also draws on Classical sources as well as Dutch paintings from the seventeenth century to express ideals central to the country's new Revolutionary spirit. The intent in surveying the elements the artist employs is to demonstrate how her genre scenes explore a distinctive domestic female culture that complements the politically motivated historical and mythological works of the period. Gérard's articulation of this domestic culture strongly suggests that modern depictions of family life did not originate in French Impressionist art but in the romantic spirit of her maternal, infant-centric paintings.

Loren Lerner is professor of Art History at Concordia University in Montreal. In 2005, Lerner was curator of Picturing Her: Images of Girlhood / Salut les filles! La jeune fille en images at the McCord Museum. This exhibition project led to Lerner's editorship of Depicting Canada's Children in 2009. Journal articles and essays from 2007 to 2016 on images of young people appear in *Rethinking Professionalism: Essays on Women and Art in Canada,* 1850-1970, *Canadian Children's Literature, Journal of Canadian Art History, Journal of the History of Childhood and Youth, Girlhood Studies, Historical Studies in Education, Papers of the Bibliographical Society of Canada, Healing the World's Children and Girlhood and the Politics of Place and Nineteenth Century Childhoods*. loren.lerner@sympatico.ca

Friday : Session 3 : Room 1220
Vendredi : Séance 3 : Local 1220

Radical Museums? Challenging Museums in the Current Moment

In the introduction to her recent book *Disobedient Museums,* Kylie Message argues that "museums are not innately 'useful,' 'safe,' or even 'public' places, and that recalibrating our thinking about them might benefit from adopting a more radical and transgressive form of logic and approach." Taking up Message's call, this session asks participants to consider both the museum itself and museum and curatorial studies/writing/criticism. What can we learn from the challenging and unsettling of museums by a wide range of groups and communities, across the political spectrum, both historically and in the present? What is it about museums that makes them ideal locations for intervention? What can museums learn from political action and how have they responded (historically and in the present)? Should museums collect protest ephemera, or engage in practices of radical archiving? How are museums themselves encouraging and sustaining political action in the current moment, and across long periods of time? This panel encourages applications from scholars, curators, critics, artists, archivists, activists and others who are considering these issues from a variety of perspectives. While the focus of the call is on authoritative museums, papers considering artist-run centres, micro- and ephemeral institutions, and collections firmly outside of institutional structures are also encouraged.

Chair | Présidente

Kirsty Robertson, Western University

Kirsty Robertson is Associate Professor of Contemporary Art and Museum Studies at Western University, Canada. Her research focuses on activism, visual culture, and museums. She has published widely on these topics and is currently finishing her book *Tear Gas Epiphanies: Protest, Museums, Culture* (forthcoming 2019). She is also starting a large-scale project titled *Somewhat Natural Histories*, focused on small-scale institutions that work against traditional museum formats. Kirsty has also written on textiles and technology, on craftivism, and is currently looking closely at petrotextiles. As a part of this research, Kirsty is a founding member of the Synthetic Collective, a group of artists, scientists, and cultural researchers working on plastics pollution in the Great Lakes Region. Her co-edited volumes *Imagining Resistance* and *Negotiations in a Vacant Lot* were released in 2011 and 2014, and her tri-authored volume *Putting IP in its Place* was published in 2013.
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Presentations | Présentations

Room | Local 1220 : 2:00-3:30 pm | 14-15h30

1. "Land Grant: Complicating Institutional Legacies"

This paper is a case study of *Land Grant,* an art exhibition hosted at the Krannert Art Museum (KAM) from January to June 2017, which used collaborative curatorial methods to complicate the 150-year history of the University of Illinois Urbana-Champaign. Taking its starting point from a curatorial practicum led by Dr. Terri Weissman, Professor of Art History and Dr. Amy Powell, Curator of Modern and Contemporary Art at KAM, this exhibition came to fruition through the cumulative investigations of ten graduate students into local history, archives, and diverse university collections. Rather than supporting a progressive narrative of the university as a site of linear progress that democratically provides education to the public, we endeavored to contrast dominant representations of the school with silenced and critical responses by students and faculty. Examples include the university's celebrated technological achievements and diversity initiatives in contrast with a legacy of institutionalized racism and records of student protests.

In the spirit of the self-reflexive and radical turn in curation, *Land Grant* was displayed within the university art museum as a further site for the production of knowledge. In connection to Fred Moten and Stefano Harney's *Undercommons,* the university art museum was understood as a space of resistance that enacts criticality towards dominant institutional narratives and local histories. Rejecting chronological exhibitions or singular theme, *Land Grant* collapsed multiple timelines: that of geologic time, the canon of modernism, and university history. *Land Grant,* and our ensuing assessment of this exploratory curatorial mode, offers notions of both real and imagined university spaces, pedagogical practices, and the university's complex relationship to Indigenous histories and local landscapes.

Alyssa Bralower is a doctoral student studying modern and contemporary art history at the University of Illinois at Urbana-Champaign. Her research focuses on gender, sex, and labor and their relationship to photography and performance art. She is currently working as a Research Assistant at the Unit for Criticism and Interpretive Theory, and has previously worked as a curatorial intern at the Krannert Art Museum in Urbana, IL and the National Gallery of Art in Washington, D.C. abralo2@illinois.edu

Allison Rowe is a Canadian interdisciplinary artist, educator, and researcher. Her artistic work attempts to re-personalize political and environmental discourses, exploring the possibilities that exist in this transitional process. Allison is a doctoral candidate in Art Education at the University of Illinois at Urbana-Champaign and is currently based in Toronto--the traditional territory of the Haudenosaunee, the Métis, and most recently, the territory of the Mississaugas of the New Credit First Nation. avrowe2@illinois.edu

Room | Local 1220 : 2:00-3:30 pm | 14-15h30

2. "Museums as spaces of change – Exhibitions as meaning makers"

This paper explores how a regional art/gallery museum in British Columbia became a forum for community activism that "brings together and elaborates on cultural and political agendas for change" (The Disobedient Museum, 2018). I examine questions of exhibitions as critical forms of creative inquiry and investigate the ethics of responsibility and obligation through creative forms of collaboration, participation, and dialogue. Three exhibitions will be presented that demonstrate how artists articulate the ethical implications of the creative act, how museums can be active agents of change in contemporary society, and how museums are obligated to make a difference in our communities. These exhibitions are *From Different Perspectives: Photographs from the Agricultural Landscape; Man Turned to Stone: T'xwelatse*; and *Punjabi Visions*. All of these exhibitions were curated at The Reach Gallery Museum in Abbotsford, British Columbia.

Scott Marsden holds a PhD from the Faculty of Education; Art Education at the University of Victoria and a Master of Fine Arts (MFA) from York University. He is an associate of the Ontario College of Art & Design University. His work experience incorporates 20 + years of curatorial praxis exploring how dialogue is used to develop a participatory and collaborative process that gives voice to those who are marginalized and/or disfranchised and as a means for individual and societal transformation. He is focusing on the development of a critical framework that utilizes a socially engaged curatorial practice and establishes a dialogical and collaborative approach in working with artists, curatorial collaborators, art galleries and museums, and viewers. His work explores how exhibitions can help situate the viewer as a central part of the meaning making process and how this can lead to a change in consciousness, greater capacity for compassion and responsibility to communities. scottmarsden@haidagwaii.ca

Room | Local 1220 : 2:00-3:30 pm | 14-15h30

3. "Expanding the Field, Mapping Curatorial Contexts: #RhodesMustFall and #MeToo"

To radically rethink museums as curatorial contexts as well as public institutions, we need to think beyond conventional audience research and participation strategies, taking into account all stakeholders' potentially conflicting or biased interpretation of the narratives they produce, including audiences, political activists, museum staff, donors, and members of friend schemes. While #Rhodes Must Fall, my first case study, was successful in having a statue of white supremacist Cecil Rhodes removed from the campus at Capetown University, Oxford University's Oriel College decided to keep its Rhodes statue. During the controversial debate, the Pitt Rivers Museum, Oxford's university museum of archaeology and anthropology, was called one of the most violent places in Oxford, due to its acquisition practice, Victorian displays, and presentation of shrunken heads (one of the museum's 'dark' tourist attractions). My second case study centers around #MeToo, the temporary removal of an assumingly sexist painting at Manchester Art Gallery, and the subsequent controversy about censorship and free speech. My paper explores how political activists have held museums to account by building on or stirring public debate. Drawing on Elaine Heumann Gurian 2018) and Isolde Charim's (2018) notions of plurality, insecurity and 'deregulated' space, I argue that not only should museums and universities decolonize and (de)gender their displays and curricula; they also need to reconsider their role as contact and conflict zones that cut across diverse (curatorial, political) contexts. Building on political activism and unconventional critical activities by cultural grassroots organizations such as Framer Framed (Amsterdam) or Berlin Postkolonial, I further explore how academic disciplines such as museum and curatorial studies might expand their curricula and research, teaching grassroots strategies alongside academic institutional critique, thus developing radically contemporary, critical perspectives on contested historical and current narratives they have helped to produce.

Annette Loeseke is Adjunct Professor in Museum Studies at New York University Berlin and External Lecturer in Visitor Studies at the Reinwardt Academy, Amsterdam University of the Arts. Her research interests include historical and contemporary museum studies, empirical visitor studies, (reception-centred) curatorial studies, and "difficult" heritage topics. Recent publications include *'Transhistoricism: Using the past to critique the present'* (in S. Knell (2018) *The Contemporary Museum: Shaped by the Here and Now* (London: Routledge); *'Intercultural exhibition formats: A case study from the Humboldt Lab Dahlem, Berlin'* (in S. MacLeod et al. (2018) *The Future of Museum and Gallery Design.* (London: Routledge); and *'The political inheritance of Berlin's Museum Island: rediscovering urban location, architecture and museological concepts in the 21st century'* (in E Fagnoni, F Mardrus (2018), *Le Louvre Monde.* Presses de l'Université Paris- Sorbonne). At Technical University Berlin, she convened the conference 'Rethinking Museums Politically', together with Andrea Meyer, in May 2017. annette.loeseke@nyu.edu

Room | Local 1220 : 2:00-3:30 pm | 14-15h30

4. "Remuneration as a Radical Act: Examining the Independent Artists' Union"

One measure of a museum's radicalism is its economic treatment of the cultural workers whose contributions it depends upon to fulfill its mission. In the past decade, labour issues have come to the fore in contemporary art. Beyond the surge of labour-themed exhibitions is the emergence of artist-led organizations that agitate around systemic inequalities in the art labour economy. The US group W.A.G.E., for example, has developed a minimum fee schedule and voluntary certification program for galleries. In our paper we address a historical project to secure remuneration for Canadian artists: the Independent Artists Union (IAU). Active from 1983 to 1989, the IAU's protagonists set out to mobilize dispersed visual and performing artists in building a collective organization that sought to transform artists' material conditions. Based in Toronto, the IAU spawned "locals" in other Ontario cities including Hamilton and Thunder Bay. Drawing on archival research and in-depth interviews with IAU founders, members, and supporters, we address the union's formation, noting its political-economic background of nascent neoliberalism; its founders; and its embeddedness in downtown Toronto's spatially concentrated art scene. Our research reveals five key aspects of the IAU's project: its reframing of artists as workers; its organizing strategies, including its use of artist-run centre infrastructure; its communicative practices, ranging from panels to protests; its effort to trouble gender and race-based inequalities in the art world; and its central policy proposal of a guaranteed income for artists. Here, we pay particular attention to how the IAU drew on cultural institutions to further its aims, focusing on the symbiotic relationship between the IAU and A Space. While short-lived, the IAU radically reimagined a collective politics of art work in Canada. Its slogan, "A Living Culture, A Living Wage," captures the mutual constitution of artistic production and sustainable livelihoods espoused by radical museums.

Greig de Peuter is Associate Professor in the Department of Communication Studies at Wilfrid Laurier University. He collaborates on Cultural Workers Organize, a SSHRC-funded research project exploring collective responses to precarious work and social inequalities in the arts, media, and cultural industries. His writing appears in scholarly journals and magazines such as the *European Journal of Cultural Studies, Journal of Cultural Economy, Journal of Communication Inquiry, Frieze, Briarpatch*, and *STIR*. He is cofounder of Letters & Handshakes whose curatorial projects include the exhibitions *Precarious: Carole Condé & Karl Beveridge* (2014) at the Robert Langen Art Gallery and *I stood before the source* (2016) at The Blackwood Gallery. gdepeuter@wlu.ca

Sarah E.K. Smith is Assistant Professor of Communication and Media Studies at Carleton University and Affiliated Faculty at Queen's University, where she works with graduate students in the Cultural Studies Program. Her research explores contemporary art and cultural institutions, with current projects addressing the history of the Independent Artists' Union and UNESCO's Museums Division. She maintains an active independent curatorial practice, with major curatorial projects including *I'm Not Myself At All* (2015) and *Sorting Daemons: Art, Surveillance Regimes and Social Control* co-curated with Jan Allen (2010-11). Smith's recent scholarly publications include the monograph *General Idea: Life & Work* (Art Canada Institute, 2016) and a special issue of the *Journal of Curatorial Studies* (2016) titled "Curating Cultural Diplomacy," co-edited with Lynda Jessup. sarahek.smith@carleton.ca

Friday : Session 3 : Room 1230
Vendredi : Séance 3 : Local 1230

Memory of Making: Reconciling Indigenous Arts/Artists

This session seeks to expand the conversation about reconciling contemporary Indigenous art practice as a way of recouping traditional knowledges and experiences by bringing together decolonizing methodologies and relational aesthetics. The papers will include alternative methodologies of recouping Indigenous histories that take into consideration Linda Tuhiwai Smith's work seeks alternative ways to decolonize research, recognizing that for Indigenous peoples, 'research' is one of the dirtiest words in Indigenous language, and that it "stirs up silence and conjures bad memories" (Smith 2012 [1999])

Contemporary practice of Indigenous artists serves as excellent beacons through which to explore Indigenous history and offers guidance to art historians and historians alike on how to approach the decolonization of the historical record. For example, Mi'kmaq artist Jordan Bennett's exploration of land, language, and family histories through a lens of relational aesthetics offers an alternative approaches to seeking decolonized Indigenous histories. Inspired by the work of French curator Nicholas Bourriaud's (1998) work on Relational Aesthetics, participants are encouraged to investigate how contemporary Indigenous artists serve as beacons for further

exploration of Indigenous histories to which he asserts how art practices take as their theoretical point of departure the whole of human relations and their social context, rather than an independent and private space."

Papers in this session respond to the recent findings of the Truth and Reconciliation Commission's recommendations to decolonize Indigenous histories and have invited presenters to speak about Indigenous visual and material culture, methods of making across time and space, and research methodologies.

Chair | Présidente

Lisa Binkley, Centre for Canadian Studies, Mount Allison University

Lisa Binkley is a Post-doctoral Fellow in the Centre for Canadian Studies at Mount Allison University. Her work focuses on Indigenous and settler textiles as material culture, and the relationships between Indigenous and settler women during the nineteenth century. She has two books forthcoming, *Material Identities: Quilts in Canada and their Makers, 1800-1900* (UBC Press) and *Stitching the Self: Emergence and Transformation through the Needle Arts, 1850-Present* (Bloomsbury Press), co-edited with Dr. Johanna Amos (Queen's University). As part of her current research, which explores contemporary and historical Indigenous needlearts practices, she works (and stitches) with makers to reconcile and recoup Indigenous women's colonial histories and experiences. lisabinkley@bell.net

Presentations | Présentations

Room | Local 1230 : 2:00-3:30 pm | 14h-15h30

1. "Indigenist Reconfigurations: Agencies that Matter"

There has been widespread work in the space of research on and about Indigenous knowledges and furthermore Indigenous epistemological approaches to research. It is in this work that we see a need to "decolonize" western configurations surrounding Indigenous ways of knowing and the approaches to examining them. I posit that it is through Indigenous cultural practice (and in particular visual practice) and production that knowledge itself develops a subjectivity. It is through this real living subjectivity that the agency of knowledge can demonstrate how platforms of relationality operate within an Indigenous view of the world. Looking at Indigenous practices not only pertaining to "art" and aesthetics, we can reveal a way to reconfigure understandings around ontoepistemological approaches to aesthetics, materialism and knowledge. It is within this sphere of relationality that ethical considerations must be reflected upon to ensure that methods to knowledge acquisition are in fact appropriate. It is vital here that the methods are in fact content itself and vice versa in an Indigenous relationality. It is this narrative that is explored in this paper, which is examined through the primacy of visual practice. This paper demonstrates a framework around relationality and the ethical considerations and principles necessary to the acquisitions of Indigenous ways of knowing. The ethical framework presented will hopefully serve as a way to ensure a substantial way forward in the process of decolonization.

Brian Martin is of Bundjalung and Murruwari descent. He completed a Bachelor of Visual Arts (Hons) degree at Sydney University. He has been a practising artist for twenty-seven years and has exhibited both nationally and internationally specifically in the media of painting and drawing. He completed his PhD by research at Deakin University, which focused on refiguring Australian art and culture from an Indigenous ideological perspective based on a reciprocal relationship to "Country". Brian was previously Professor and Head of Research at the Institute of Koorie Education at Deakin University. He is also Honorary Professor of Eminence at Centurion University of Technology and Management in Odisha, India and currently lecturers at MADA (Monash University Art, Design and Architecture). brian.martin@monash.edu

Room | Local 1230 : 2:00-3:30 pm | 14h-15h30

2. "*Ivalu:* Community and Connection through Northern Fibre Arts"

Ivalu, the Inuktitut word for 'sinew', was traditionally used as a connective tissue for sewing by women in northern communities like Pangnirtung, Kinngait (Cape Dorset) and Qamani'tuaq (Baker Lake). Beginning in the 1950s, cultural intermediaries from southern Canada brought new materials to the North, to produce commercially-successful art to sell in global art markets. Sinew, hide, and fur gave way to plant-based fibres and textiles, like cotton thread or felted wool. However, while materials changed significantly, many traditional processes were adapted to create new forms: these objects were shaped by contemporary economic demands and materials, but equally by traditional knowledge and skill-sets. This combination resulted in hybrid objects like intarsia and appliqué felt wall-hangings and stenciled prints on cotton, which were highly successful in southern Canadian and global art markets.

Because of this success, many of these textiles are housed in southern collections, both private and public, creating powerful and often-intimate relationships between the audience and the work: these works are the proof of the presence of their makers. They relate to the body, to tactile sensory experience, to warmth, to physicality. In this way, there is a kind of connective tissue, an ivalu, between the works and their audience. However, because of their sale out of northern communities into southern art markets, the connection between these works, their makers, and the communities from which they developed, has been broken. This paper will explore the nature of these connections and relations, both intact and otherwise, with an aim to understand how best this work might help Inuit communities regain connection with historical and contemporary northern fibre artists, their textile works, and the traditional and adaptive knowledge these objects demonstrate.

Jennifer Burgess is a PhD candidate at Queen's University in the Department of Art History. Her current work explores the ways in which Inuit women use textiles to navigate and negotiate their identities in a shifting, modernising world, with a particular focus on fibre arts communities in Kinngait (Cape Dorset) and Qamani'tuaq (Baker Lake), 1950-1970. Previously, she investigated the textile oeuvre of Anni Albers, the result of which was published as "The Pliable Plane: Textiles, Space, and the Work of Anni Albers" in *Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945* (Groot 2017).
13jmb3@queensu.ca

Room | Local 1230 : 2:00-3:30 pm | 14h-15h30

3. "The multi-positionality of a contemporary Innu art practice: the work of Sonia Robertson"

This paper will first of all explore the work of Sonia Robertson, an Ilnu (Montagnais) artist from Mashteuiatsh, Quebec, and the ways that it articulates traditional knowledges with contemporary art practices. She herself describes her work as conceived in relation to each specific location in which it is shown, drawing on and responding to the histories and present realties of that place. Her visual-material strategies move between performance and installation, across objects, practices, images, sound and texts to engage with and locate her own work within those histories. Robertson also uses the term relational aesthetics in relation to her work, articulating a specific Indigenous world-view, Innu culture, to contemporary visual and theoretical practices. Secondly, the paper will reflect on how the geographic, cultural and linguistic locations of this work make it both visible and at times invisible. Specifically, what are the conditions necessary for it to be 'seen' within contemporary discourses on art? Finally, the paper will conclude with a brief reflection on my own process of engaging with the work of another person, across disciplinary and cultural differences.

Sheena Gourlay teaches in both the History and Theory of Art and in Feminist and Gender Studies at the University of Ottawa. She is interested in contemporary art practices, the discursive and institutional conditions underlying changes in the visual arts, and in particular their relation to contemporary theories. Sheena Gourlay enseigne en Histoire de l'art et en Études féministes et de genre à l'Université d'Ottawa. Elle s'intéresse aux pratiques actuelles en art et à leurs mutations depuis l'art conceptuel. Elle porte attention surtout aux théories contemporaines et les pratiques discursives et institutionnelles qui sous-tendent tout changement.
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Friday : Session 3 : Flex Studio
Vendredi : Séance 3 : Flex Studio

New Directions in Ecocritical Art and History : PART 2 | PARTIE 2

While environmental concerns have been an important thread in contemporary art, the recent threats of increased nuclear proliferation and the withdrawal of the United States from the Paris Agreement have generated an urgent wave of ecologically-oriented artistic practices and theoretical approaches. With an increasing focus on ethics, aesthetics, and the politics of representation, viewers are becoming savvy spectators of eco-art in its many forms, from film and photography, to installation and social practice. At the same time, a growing interest in environmental approaches to art history has led to a renewed engagement with social, cultural, and political works of art from the past read through an ecocritical lens. This panel invites papers that shed light on such new, or renewed, eco-artistic endeavors and ecocritical theorizations that reassess our relationship to the environment, climate change, biopolitics, human-animal relations, and the Anthropocene.

Chair | Présidente

Karla McManus, Ryerson University

Karla McManus is an art historian who specializes in the study of photography and the environmental imaginary. Her writing and research focuses on how historic and contemporary concerns, from wildlife conservation to environmental disasters to anxiety about the future, are visualized photographically. Karla is a LTF Assistant Professor at Ryerson University's School of Image Arts. From 2015 to 2017, Karla was a SSHRCC Postdoctoral Fellow in the Department of Art History and Art Conservation at Queen's University. In 2015, Karla was awarded a PhD in Art History from Concordia University. Her scholarly writings can be found in the Journal of Canadian Art History, Imaginations, Captures, the J*ournal of Canadian Studies,* and *Intermédialités*. She is currently completing a monograph entitled, *Eco-Photography: Justice, Nature, and the Global Environmental Imaginary* with McGill-Queen's University Press. karla@karlamcmanus.com

Presentations | Présentations

Flex Studio : 2:00-3:30 pm | 14h-15h30

1. "Putting the "Slow" in Slow Violence: Temporal Ambiguity and the Drone Aesthetic"

Increasingly, eco-critical artists mine the aesthetics of overlapping financial, environmental, and geopolitical divides in order to reveal the complexity of environmental crisis. These divides, whether visible or invisible, leave traces upon the earth. In their most spectacular form, they evoke an alien landscape, one both marked by humanity but seemingly devoid of its presence. Artist and videographer Mitra Azar's series *Scars & Borders* (2016) plays up this contradiction, using drone footage to document uncanny spaces. In doing so, he exploits the specific motion and sounds of the drone to produce an overall aesthetic of ambience. This paper will argue that two of his vignettes (from Sardinia and Lebanon) within the larger *Scars & Borders* series create an eco-critical aesthetic through the use temporal and physical ambiguities. Such ambiguities, I contend, align with Rob Nixon's concept of "slow violence," and as a result enable artists to visualize that which is frequently overlooked.

Azar's videography purposefully upends our expectations of the still image versus the moving image. In the case of the Sardinia, footage of a bauxite mine uses temporal disconnects to disorient the viewer and defamiliarize the machinery of extraction. The drone footage of Beirut, on the other hand, plays with physical scale as well as temporality, calling attention to an artificial divide within the coastal landscape and prompting further investigation into the nature of real estate development and land reclamation policies. Ultimately, by ceding control to the drone, Azar accords it a certain agentive capacity, bringing the postcolonial eco-criticism of Nixon's "slow violence" into dialogue with new materialist and posthuman ontologies.

Ila Nicole Sheren is Assistant Professor of Art History in the Department of Art History and Archaeology at Washington University in St. Louis. She specializes in contemporary art and new media, and her research interests include eco-art, activist art, and site-specific performance. Her book *Portable Borders: Performance Art and Politics on the U.S. Frontera since 1984* was published by University of Texas Press in August 2015. Ila is currently working on a manuscript about digital environmental activist art and new materialist thought tentatively titled *Border Ecology: Eco Art between the Virtual and the Material*. isheren@wustl.edu

Flex Studio : 2:00-3:30 pm | 14h-15h30

2. "Thinking Ecologically with Nancy Holt's Systems Works"

There has been renewed discussion of the use-value of art in the 21st century in the context of "ecoaesthetics" wherein it has been suggested that the arts could be able to galvanize the public to pursue environmental action to an extent that the communication of scientific data and apocalyptic scenarios has so far been unable to achieve. Some have gone as far as to suggest that, given the severity of the climate crisis, artists have a responsibility to respond with creative proposals or calls to action lest they be deemed culpable in the current "ecocide". In light of these arguments, it seems a prudent time to reexamine the argument, coming out of the Frankfurt School, that art's revolutionary value lies in its non-utility. I suggest that even as art maintains its autonomy (to some extent) it can nevertheless be an apt tool for sensitizing viewers to connections that are obscured by the conventions of more instrumentalist disciplines. Nancy Holt's Systems Works, particularly those aimed at highlighting situations that trouble conventional Western distinctions between "nature" and "culture", offer a particularly salient example. Though never offering solutions to climate change, nor even communicating an overtly didactic ecological message, they have the potential to prompt a fresh understanding of their viewers' entwinement with their environment. The effect of these engagements, rather than a romantic notion that we are "connected" to, or "embedded" in, nature is a visceral recognition, per Timothy Morton, that the concept of Nature as a discrete ontological category is no longer viable (if it ever was, to begin with). These works exemplify a type of knowledge creation that is particularly suited, if not wholly unique to, material artistic engagement, as well as one that could potentially play a beneficial role in the ongoing task of responding to climate change.

Paige Hirschey is a third year PhD student at the University of Toronto specializing in artistic engagements with science in the late 20th and early 21st centuries. She received her BA in Art History from the University of Colorado at Boulder and her MSc in Modern and Contemporary Art from the University of Edinburgh. paige.hirschey@mail.utoronto.ca

Friday : Session 4
Vendredi : Séance 4

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

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Friday : Session 4 : The Artery
Vendredi : Séance 4 : The Artery

Current Research / Open Panel – 2
Recherche actuelle / Séance libre – 2

Chairs | Président.e.s
Benedict Fullalove, Alberta College of Art and Design
Sally Hickson, University of Guelph

Sally Hickson is Director of the School of Fine Art & Music at the University of Guelph and Associate Professor of Art History. Her work explores Renaissance courtly culture, secular imagery, patronage studies, the history of collections and constructions of gender and identity in early modern visual culture. She is the author of Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries (Ashgate 2012), and contributor to, as well as co-editor with, Dr. Sharon Gregory (St Francis Xavier University, Antigonish NS), of Inganno -- The Art of Deception (Ashgate, 2012). She has also contributed essays to the several anthologies and to the journals Renaissance Studies, Renaissance and Reformation, Civiltá Mantovana and others. She has been the recipient of the H.P. Krauss Fellowship in early books and manuscripts at the Beinecke Library at Yale University (2009), the Natalie Zemon Davis Award from the Journal Renaissance and Reformation (2010), and the College of Arts Teaching Excellence Award at the University of Guelph for 2013-2014. shickson@uoguelph.ca

Benedict Fullalove is Associate Professor in the School of Critical and Creative Studies at the Alberta College (soon to be University!) of Art and Design. He holds a BA in History from the University of Calgary, and a Ph.D. in Art History from Duke University. His research focus is on the representational construction of place in western Canada. He has written and published on a variety of related topics, including 19th and 20th century narratives of travel in the Canadian Rockies; the history of map making in the Rockies; the relationship between colonial and indigenous place names and place making; and the shifting contexts of living history museums in British Columbia and Alberta. He worked for eight years as a naturalist-interpreter in Jasper National Park, and has spent more than thirty years hiking, skiing, biking and climbing in the Canadian Rockies. benedict.fullalove@acad.ca

Presentations | Présentations

The Artery : 4:00-5:30 pm | 16h-17h30

1. "Woman's Work: Martha Maxwell, Self-Taught 'Huntress'"

In the Colorado-Kansas State Pavilion at the 1876 Philadelphia Centennial Exhibition a large and immersive habitat diorama was the center of attraction for visitors from around the country. A variety of living and taxidermied animals were arranged in a diverse landscape which included running water, a mountain, cave, and small lake. It was not the quality nor the contents of the diorama that maintained the attention of viewers, rather, it was a small placard stating: "Woman's Work." Visitors were astonished by the "masculine" skills that would have been required to create such an exhibit — the physical demands of hunting and trapping and the scientific knowledge needed for the art of taxidermy. This paper will address the self-taught hunter, taxidermist, and naturalist Martha Maxwell (1831-1881) and her effort to prove women's capabilities in both art and science. Maxwell's role as a non-traditional wife and mother and her career as a female naturalist were concurrent with the increasing demands for feminist ideals in the United States in the mid-nineteenth century, and she expressed her desire for attribution by labeling her displays "Woman's Work" and selling photographs of herself in a hunter-naturalist costume that was similar to those active in the dress reform movement. Labeled the "Colorado Huntress" and a "modern Diana" by the press, Maxwell was the first women to obtain and prepare her own animal specimens, was commissioned to collect specimen for the Smithsonian Institute, and opened a natural history museum in Boulder, Colorado. Maxwell considered taxidermy "a fine art, subservient to science" and developed animal preservation and display techniques that precede those attributed to Carl Akeley, the "father of taxidermy." The overlooked contributions to her field exemplify how Progressive Era women were excluded from the practice and history of scientific collecting and taxidermy in favor for the hunter-naturalist narrative of manly domination of the wild.

Vanessa Bateman is a PhD Candidate at the University of California, San Diego. Her paper, "*Ursus Horribilis*: Seth Kinman's Grizzly Chair at the World's Columbian Exposition" won the 2017 UAAC Graduate Student Essay Award and was published in the Spring 2018 issue of *RACAR*. Vanessa's research focuses on visual representations of hunting and the display of animals in the United States during the Progressive Era. In 2017 Vanessa joined the Specialization Track in Anthropogeny (the study of human origins) through CARTA (Center for Academic Research and Training in Anthropogeny) as part of UC San Diego and the Salk Institute of Biomedical Studies. Vanessa was awarded a four-year Social Sciences and Humanities Research Council of Canada Graduate Fellowship in 2014. vbateman@ucsd.edu

The Artery : 4:00-5:30 pm | 16h-17h30

2. "The Horror of the Past Wears Dirt from Today - The Clothes of a Ghost In *Mama* (2013) as Symbol of Resistance"

This paper examines fashion as it relates to the creation of film costumes, in particular to those in the horror film *Mama* (2013). I focus on one costume that visualizes the transformation of a woman, Edith Brennan, into the ghostly spirit Mama, a destructive but loving 19th-century ghost invading a 21st-century family. The Academy Award nominated costume designer Luis Sequeira created, in four iterations, the evolution of a character from a psychiatric patient in the mid-1800s wearing a lightly coloured nightgown, to the modern-day ghost Mama in the same nightgown, darkened, tattered, and ectoplasmic. These Mama costumes and their increasingly dirty states represent her existence outside of social norms and evoke disgust and fear on the part of other characters and film viewers. Mama's clothes can be seen as the sartorial antithesis to social norms. Though Mama's clothes have the important task of visualizing and defining the creature in opposition to other characters, the question remains as to why Mama wears a tattered and dirty dress. The spotless nightgown first seen on Edith is modeled after the Empire silhouette of early 19th century French royalty and the nightgown styles depicted in an 1866 Bloomingdale's catalogue. The dirty textures which appear when she is a ghost are an interpretation of resistance bound to the place and time of the film's creation. The question of what ghosts are and what they wear goes back to a lively discussion among scholars in the late 19th century. Only recently have ghosts appeared tattered and dirty. The metaphor of the Mama costumes reveal specific notions of dress as a tool to convey and question hierarchies, and to resist the patriarchal structure in which the character is embedded. That the horror of Mama, a ghost from the past, wears dirt from today can be analyzed in the context of memories of dirt and trauma in American history and culture.

Urs Dierker is a textile artist in film and tv productions. His research examines aged and distressed costumes in North American action, horror, and sci-fi films. Urs has a post-graduate diploma in fine arts from the MFA program of the Bezalel Academy of Arts and Design, Jerusalem, and a BA in Visual Communication from the University of Applied Sciences, Bielefeld, Germany. Urs is also a men's tailor educated at the German State Opera Berlin. Currently Urs is pursuing a masters in Interdisciplinary Studies at York University in Toronto, Canada. Urs has worked in costume departments of film productions since 2007 on projects like *Anonymous* (2011), *Pacific Rim* (2013), *The Hunger Games* (2015), and *Suicide Squad* (2016). ursdierker@gmail.com

Friday : Session 4 : Room 1205
Vendredi : Séance 4 : Local 1205

Research Creation Caucus Roundtable | Caucus de recherche creation table ronde : Research-Creation Conversations, Questions, and Ideas
PART 2 | PARTIE 2

In 2017, UAAC had an exceptional showing of artists, curators, and creative scholars attend the annual conference. There were several thought provoking and productive conversations that centered research-creation as a methodology of knowledge production, artistic, and scholarly research. This year, we are inviting artist scholars, curators, writers, performers, and creators to join us to further develop and understand what it means to be a creative researcher in 21st century scholarship. This round table seeks to address the complications, successes, questions, and uncertainties of what it means to be a creative researcher in the academe. As such, this round table aims to bring together a caucus of creative researchers and artist scholars to develop and craft an understanding of creative scholarship that can be shared with the broader art community. We are inviting participants to bring questions to the round table that address themes of publication, exhibition, funding, ethics, graduate supervision; and institutional and academic support.

Chair | Présidente

Stéphanie McKnight (Stéfy)

Stéphanie McKnight (Stéfy) is a settler creative researcher based in Katarokwi/Kingston ON. Her creative practice and research focus is policy, activism, governance, and surveillance trends in Canada and North America. Within her research, she explores creative research as methodology, and the ways that events and objects produce knowledges and activate their audience. Stéfy has exhibited her work widely in Ontario, recent solo exhibitions include *"…does it make a sound"* at Gallery Stratford; *Colder Now* at the Isabel Bader Centre for the Performing Arts; and Traces at Modern Fuel in Kingston. In 2017, she received an honorable mention from the inaugural Surveillance Studies Network Arts Fund Prize for her work "Hunting for Prey". Stéfy is a PhD student in Cultural Studies at Queen's University.

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Presentations | Présentations

Room | Local 1205 : 4:00-5:30 pm | 16h-17h30

1. "Curatorial Practice as Research-Creation"

How does the curatorial gesture encounter Research-Creation? What is a curatorial practice that is itself research-creation? There is little writing on the subject of the curatorial within the field of Research-Creation, leading us to the question: How do you curate research-creation? It seems impossible that a traditional practice of curation is capable of holding the liveness of the in-act aloft. If research-creation is a "practice that thinks" (Manning, 2016), we understand that it will necessarily incise the curatorial, inflect it with its transversal aim: What is curation AS a research-creation practice?

To curate research-creation is to engage with the speculative and processual, allowing a process to define itself each time anew. Following Erin Manning, research-creation proposes new forms of knowledge, and new systems of value. Thus, to curate research-creation, we believe, is to open up the process of curation to the anarchic share of the event in its unfolding, the radical potential which activates the differential in emergent processes. Research-creation asks of the curatorial: What is the curatorial without hierarchy? Do the 'sides' of artist and curator, in the practice of exhibition making, begin to blur?

As the Curatorial Research-Creation Collective (CRCC, "Kirk"), we have begun a processual, experimental curatorial project oriented around an exhibition cycle of research-creation work in-process, and a manifesto built to stake the ground for radical research-creation curatorial practice. Our manifesto articulates the implications, lures, and potentials of enacting a curatorial practice as research-creation. Our aim is to establish a practice of exhibition making that occupies the more-than: The more-than the curatorial as arrangement, the more-than the curatorial as authoritative or authorial, and the more-than of hierarchical systems of knowledge which know themselves in advance. What contexts build works? How does the work build contexts?

The Curatorial Research Creation Collective, a research group comprised of faculty and students from Concordia, UQAM, and UdeM, as well as independent practitioners, coalesced with the goal of investigating the role of curation AS research-creation activity, within the context of the Milieux Institute for Arts, Culture and Technology, a hub which operates at the intersection of fine arts, digital culture and information technology. As a collective, we work through our situated knowledges and practice-based research to build a shared language and to propose how we may enact a curatorial practice as research-creation, celebrating its processual nature, while addressing how curation can: actively build upon itself as creation occurs; unbind itself from a preconceived exhibitionary product; become emergent through an openness to the unknown; incorporate and build upon outside processes and flows of information (past and future); and attempt to destabilize traditional curatorial modes that are bound to a prescriptive and end-product oriented approach.

Treva Michelle Legassie is an interdisciplinary researcher, curator, artist and a PhD Candidate in Communication Studies at Concordia University. Her research questions the particular modes of collecting, classifying, conserving, and curating art that are becoming necessary in the present geological era of the Anthropocene. By examining contemporary curatorial practices for environmental and site-specific art, her scholarship builds on current work calling for a new ethics of care that is bound to

transversal and collaborative relationships between artist and curator, human and nonhuman, object and artist. Ultimately her research questions; how curation and environmental sitespecific art as 'practices of care' can help to reimagine responseable modes for living on a damaged planet? Legassie is the founder and director of the Curatorial Research Creation Collective at Milieux and Assistant Director of the Speculative Life Cluster, and a researcher at the Ethnography Lab in the Waterways group. Her writing has been published in Technoetic Arts: A Journal of Speculative Research, PUBLIC Journal, The Senses & Society, InterARTive, JAWS and AlterNative: An International Journal of Indigenous Peoples. She has also curated new media based exhibitions such as #NATURE (2016) and Influenc(Ed.) Machines at OCAD University and coordinated Cheryl Sim's YMX: Land and Loss after Mirabel. Legassie holds an MA from OCAD University in Contemporary Art, Design and New Media Art Histories, and a BFA from OCAD University majoring in Criticism and Curatorial Practice with a studio minor. Her Master's Thesis, published in 2016, "Whimsical Bodies: Agency and Playfulness in Robotic Art" won OCAD University's Outstanding Thesis Award in 2016. trevamichelle@gmail.com

Renata Azevedo Moreira is a writer, researcher and curator interested in the entanglement between communications and art. PhD candidate in Communications at Université de Montréal, her doctoral research looks at the relationship between the audience and the exhibition discourse as 'becoming artwork', within the context of media art. Renata is mainly concerned with the exhibition's cultural mediation processes that facilitate the building of correspondences between the visitor and the art pieces. She holds a BA in Journalism and a MA in Creative Industries, having worked as a cultural journalist in Brazil's largest newspaper, O Estado de S. Paulo, and also as a media adviser at numerous organizations both in France and in Brazil. Based in Montréal since August 2016, Renata has presented her research at international conferences such as those from the International Dialogue Analysis Association and Association Francophone pour le Savoir. Renata is a member of Speculative Life's Curatorial Research Creation Collective (CRCC) at Milieux and also of Figura (Centre de recherche sur le texte et l'imaginaire) at UQAM. She is a FRQSC funded intern at the feminist artistrun centre Studio XX, where she is currently working as a programming assistant for the 2018 edition of the new media feminist art festival The HTMlles. Renata's academic writings have been published in COMMposite and her exhibitions critiques can be read at Baron Magazine. renata.azevedo.moreira@umontreal.ca

Alejandro A. Barbosa (b.1986) is a visual artist currently living in Montréal. He has received his Bachelor of Fine Arts in Photography from Concordia University and is currently pursuing a Master of Fine Arts in Visual Arts at the University of British Columbia starting September 2018. He is currently an Undergraduate Fellow at Milieux Institute for the 201718 academic year, a member of Milieux's Curatorial Research Group, and a member of LISP Reading: LGBTQ+ Photographic Reading Group. His work is concerned with the mediative depiction of planet Earth with a particular interest in universalist discourses, peripheral geographies, and consumerist culture. Barbosa also keeps a curatorial practice with a focus on the expansion of photobased practices in a crossborder conversational process. He has exhibited in Canada, the United States, Argentina, and Peru. His work is part of the collection of the Museum of Latin American Art (California, USA). alejandroabarbosa@gmail.com

Karen Wong: Following several years of practice as a curator working with notions of public space, Karen Wong undertook studies in Urban Design (Master's). Since, she continues her research on public spaces and has participated in numerous international research workshops, with emphasis on landscape and topographical issues. bru0906@gmail.com

Matthew-Robin Nye is a visual artist, cultural producer, and PhD student at the Centre for Interdisciplinary Studies in Society and Culture at Concordia University in Montreal. Employing a researchcreation methodology, Nye traverses the fields of contemporary art, process philosophy and performance theory to think towards the problem of creating a 'queer utopic space', a wildness which evolves alongside a continually renewing present; or, the production of multiplicities through fabulation in performance, installation, textbased and conceptual practice. In this practice, artmaking and artistic experience are used to think about how to bridge the fields of environmental philosophy and identitarian theory, harnessing their potentials to constitute a limitless subject, unbounded by the pitfalls of either discourse in its singularity. MatthewRobin has exhibited, lectured and held residencies locally and internationally, and is a JosephArmand Bombardier PhD student in Interdisciplinary Humanities at Concordia University. He is a founding member of the Curatorial ResearchCreation Collective at the Milieux Institute at Concordia, and a member of the Senselab, as well as the Urban Futures Institute at Concordia University. matthew@matthewrobinnye.com

Friday : Session 4 : Room 1209
Vendredi : Séance 4 : Local 1209

Art, Sports and the Making of Imagined National Identities

Hockey, for example has become an anthropological, cultural, and historical symbol for inclusivity, exclusivity, and subsequently national identity politics in Canadian contemporary art. Drawing from my research for the upcoming exhibition *Deicing/Decolonizing: Hockey Histories in Canadian Contemporary Art,* I am considering how sport imagery in Canadian visual culture translates into metaphorical and mythological connotations for the ways in which a national identity is constructed, circulated, and understood in Western popular culture. In keeping with Benedict Anderson's 1983 claim that nations are social constructions that perpetuate "imagined communities," this panel explores research on art and sports, and debates the various ways in which its painterly, sculptural and performative depictions in visual and media arts too perpetuate imagined national identities.

Chair | Présidente
Jaclyn Meloche, Art Gallery of Windsor
Dr. Jaclyn Meloche is Curator of Contemporary Art at the Art Gallery of Windsor. Her recent exhibitions include *Carl Beam: Four Directions (*2016), *The Sandwich Project* (2017), *Downtown/s – The 2017 Windsor-Essex Triennial of Contemporary Art* (2017), *Isabelle Hayeur: Corps étranger/Foreign Body* (2017), *The Sandwich Project* (2018), *Deicing/Decolonizing: Hockey Histories in Canadian Contemporary Art* (2019), *Johan Grimonprez: Twenty Years of Film (*2019), and *Carol Sawyer: The Natalie Brettschneider Archive* (2019). Meloche is the author of "Camera Performed: Visualizing the Behaviours of Technology in Digital Performance" in *Spaces of Surveillance: States and Selves* (London: Palgrave Macmillan, 2017), "The Politics of Perception: Re/Constructing Meaning Inside the Frame of War" in *Surveillance, Race and Culture* (London: Palgrave Macmillan, 2018), and the forthcoming chapter "Houses, Homes and the Horrors of a Suburban Identity Politic" in *Surveillance, Architecture and Control: Discourses on Spatial Culture* (London: Palgrave Macmillan, 2019). Meloche is also a practicing artist currently based in Windsor.
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Presentations | Présentations

Room | Local 1209 : 4:00-5:30 pm | 16h-17h30

1. "It's not just for fun: discussions around race, gender, colonialism, immigration, militarism, and nationalism on the soccer field and the art gallery"

This paper develops the themes of the exhibition *WORLD CUP!* (May 18-June 17, 2018) at articule in Montreal. *WORLD CUP!* encouraged citizens to engage critically and playfully with the game of soccer and acts as a vehicle for discussions about sports, community, patriotism and national identity. The exhibition featured the works of Onyka Igwe (single-channel video), Sheena Hoszko (stained glass), Arkadi Lavoie Lachapelle (durational performance/installation), and Null Ace (video game/installation). Held concurrently with the 2018 World Cup games (June 14 - July 15, in Russia), *WORLD CUP!* also hosted a series of artist talks during participatory soccer matches, as well as a soccer chant karaoke event.

Using soccer as a vector to critically discuss issues of race, gender, colonialism, immigration, militarism, and nationalism on the field and the art gallery, my paper discusses soccer in a larger context, highlighting its relationship to Canada's shifting national identity. Currently, more Canadians play soccer than hockey. Soccer is the most widely played sport internationally; one of the top five most played sports in Canada, and one of the nation's top growing sports. Both these facts point to changing Canadian demographics and can also be considered as a marker of shifts in immigration. These issues will all be kicked around as part of this paper (pun intended). This paper discusses the exhibition while highlighting the worked presented. It also presents works by artists working in a similar vein, such as Michel de Broin and Hazel Meyers, who were not included in the exhibition, as a means of extending the discussion.

Amber Berson is a writer, curator, and PhD student conducting doctoral research at Queen's University on artist-run culture and feminist, utopian thinking. She most recently curated *Utopia as Method* (2018); *World Cup!* (2018); *The Let Down Reflex* (2016-2018, with Juliana Driever); *TrailMix* (2014, with Eliane Ellbogen); *~._.:*JENNIFER X JENNIFER*:._~ (2013, with Eliane Ellbogen); *The Annual Art Administrator's Relay Race* (2013, with Nicole Burisch); *The Wild Bush Residency* (2012–14); and was the 2016 curator-in-residence as part of the France-Quebec Cross-Residencies at Astérides in Marseille, France. She is the Canadian ambassador for the Art+Feminism Wikipedia project. Her writing has been published in Breach Magazine, Canadian Art, C Magazine, Revue .dpi, Esse, Fuse Magazine and the St Andrews Journal of Art History and Museum Studies. amber.berson@gmail.com

Room | Local 1209 : 4:00-5:30 pm | 16h-17h30

2. "High Step, Glide Step: Marching Bands and the Performative Architecture of Collective Identity"

High school and college life is one of the most important aspects of American identity formation - developing socio-economic cohorts, political values and motivations, and participating in the creation of cultural groups. Marching bands, along with fraternities and sororities, campus life, sport teams and school spirit more generally, are some of the clichéd signifiers of the American educational experience. Although marching bands are most commonly associated with halftime performances during college football games, they should also be considered a sport in their own right. In 1987, the popular magazine Sports Illustrated described the Drum Corps International World Championships as "one of the biggest sporting events of the summer." From the mid-1940s onward, marching bands have been a prominent part of Historically Black Colleges and Universities (HBCU) where the practice of high-stepping and curvilinear formations has long been considered a competitive sport. This paper argues that the exhibition *Marching On: The Politics of Performance at the Storefront for Art and Architecture in New York* offers a critical entry point into the ways that marching bands contribute to the construction of contemporary Black American identity through sport. By pairing architecture, design, and performance in an immersive installation, *Marching On* confronts the prejudiced view of Black and Brown bodies in public spaces in the United States. Architect Bryony Roberts and Professor of Architecture Mabel O. Wilson collaborate with the Marching Cobras of New York, a Harlem-based after-school drumline and dance team, to create a compelling architectural and urban experience. Though Black athleticism is often celebrated, American public discourse describing people of color is often one of racialized and gendered discrimination, falling into the dangerous binary criminal/gangster or lazy/welfare queen. By displacing the actions and distorting the visual cues that define marching as an identifiable sport, *Marching On* utilizes performance to create a temporary coded space for bodies deemed "outstanding" in highly racialized environments.

Arièle Dionne-Krosnick is a Curatorial Assistant in Architecture and Design at The Museum of Modern Art (MoMA). Her work focuses on contemporary architecture and the intersections between the social and design realms, such as equity, feminism, and sustainability. Arièle coordinates the Young Architects Program annual competition at MoMA/MoMA PS1, and has worked on the recent exhibitions "Insecurities: Tracing Displacement and Shelter" and "Frank Lloyd Wright at 150: Unpacking the Archive." Her upcoming project focuses on the impact of systemic racism on architecture and urban design in the United States. Before MoMA, she worked as a Curatorial Assistant for the 2015 Chicago Architecture Biennial and as a Program Assistant at the Graham Foundation for Advanced Studies in the Fine Arts. She completed her BFA in Art History and Studio Arts at Concordia University, Montréal, and holds an MA in Visual and Critical Studies from the School of the Art Institute of Chicago. ariele_dionne-krosnick@moma.org

Didier Morelli is a PhD Candidate in the Department of Performance Studies at Northwestern University, Chicago. His dissertation, Form Follows Action: performance in and against the city, New York and Los Angeles (1970--1985) focuses on the relationship between the built environment and the kinesthetic nature of performing bodies. Prior to undertaking his PhD, he completed a Master of Fine Arts at the School for Contemporary Arts, Simon Fraser University, in Vancouver (2014), as well as an MA from the Centre for Drama, Theatre, and Performance Studies at the University of Toronto (2012). As an interdisciplinary artist, Morelli combines practice and research in both his academic and performative explorations. His writing has been published in Canadian Theatre Review, C Magazine, Decoy Magazine, esse arts + opinions, and TDR: The Drama Review. Morelli is also an avid runner and athlete who dedicates equal time and energy to the pursuit of excellence in sports as his academic and artistic practice. didiermorelli2018@u.northwestern.edu

Room | Local 1209 : 4:00-5:30 pm | 16h-17h30

3. “Art Jock Plays for Keeps”

In this presentation I will discuss various works authored by my performative alter-ego, Art Jock. Focusing primarily on a series of hockey puck paintings I created, as well as several performances in which puck paintings are made in a public setting (often with audience participation), this body of work seeks to examine and undermine assumptions about art, artists, gender, and identity. *The Puck Paintings* are made by shooting hockey pucks at a white, goal-size (4’ x 6’) surface. The puck rubber leaves different marks based on the speed and angle of the shot, and compositions are determined by building up the density of shots in particular areas of the painting’s surface. These works represent my foray into ‘action painting’ and beg the question “what ‘action’ is appropriate as an ‘art’ action?” while speaking across the history of ‘action painting’ as a movement that exalted the white, male, modernist subject. On a more formal level, the paintings present a contrast between the delicate marks and the forceful ‘shot’ that produced them. Finally, this practice provides me with an arena where I can ‘play out’ my sport-art-hero fantasies. In this presentation I will also discuss a series of photographic images titled *Bodyworks:* large-scale ink jet prints of bruises obtained while playing hockey. By printing them much larger than life-size and with an ink jet printer, the images become more abstract and other-worldly, though still recognizable as bruises. I am interested in transforming the meaning usually ascribed to bruises on women (woman as victim) and presenting these marks as heroic emblems of physical conquests. Additionally, these works are intended to function in dialogue with the history of Body Art (i.e. Eleanor Antin, Vito Acconci, Chris Burden).

Liss Platt (lissplatt.ca) is a multimedia artist who works in photography (digital as well as traditional), video, film, installation, performance, artist’s books, web art, and any combination thereof. The issues and ideas she investigates usually dictate which ‘tools’ she uses and what form the works take. Here work also encourage audiences to reconsider assumptions about what objects and forms are appropriate as art while encouraging contemplation of often taken-for-granted aspects of our everyday life. Liss Platt’s work has been exhibited widely, including solo exhibitions at The McMaster Museum of Art in Hamilton, ON, MKG127 in Toronto, ON, and Rodman Hall Art Centre in St. Catherines, ON, and Stride Gallery in Calgary, AB. Her performance work has been featured at AXENÉO7 in Gatineau, QC and at Struts Gallery in Sackville, New Brunswick. She is also a member of the queer art collective, Shake-n-Make, and is represented by MKG127 in Toronto, Ontario. plattl@mcmaster.ca

Friday : Session 4 : Room 1219
Vendredi : Séance 4 : Local 1219

HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) : PART 2 | PARTIE 2

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. Special consideration will be given to proposals that demonstrate innovation in theoretical and/or methodological approaches.

Chair | Présidente

Christina Smylitopoulos, University of Guelph
Dr. Christina Smylitopoulos is Associate Professor and Faculty Curator of the Bachinski/Chu Print Study Collection in the School of Fine Art and Music. An award-winning teacher (2014-2015 College of Arts Teaching Excellence Award) and recipient of the University of Guelph Research Excellence Award (2018), she publishes on eighteenth-century British graphic satire. She has received research grants from, among others, the Ontario Ministry of Research Innovation and Science (ERA), SSHRC (IDG/Connections/Doctoral), the Lewis Walpole Library, the Huntington Library, the Swann Foundation for Caricature and Cartoon at the Library of Congress, and the Houghton Library at Harvard University. She was a Postdoctoral Research Associate at the Yale Center for British Art; a Paul Mellon Centre for British Art Junior Fellow; earned her PhD from McGill University, where she was awarded the Arts Insights Dissertation Award (2011); and her MA from the Centre for Eighteenth-Century Studies at the University of York (UK). csmylito@uoguelph.ca

Presentations | Présentations

Room | Local 1219 : 4:00-5:30 pm | 16h-17h30

1. "Sensation and Sacred History: The Museo Sacro in Eighteenth-century Rome"

On October 4, 1757, Pope Benedict XIV officially opened the Museo Sacro, the first dedicated museum of Christian antiquities, for the benefit of the literate public. The collection, which housed a variety of sacred artifacts from the Roman catacombs, occupied a segment of the Gallery of Urban VIII at the Vatican Libraries. Unlike the city's great museums of Roman, Greek, and Etruscan antiquities, the Museo Sacro's didactic missions were historical rather than aesthetic in nature: it was intended to preserve the tangible survivals of ancient Christianity, and to furnish material aids to antiquarian scholarship. In so doing, the museum engaged an explicit Catholic apologetics: by permitting a literate public to behold the oldest proofs of the Christian faith within the spiritual heart of Roman Catholicism, the Papacy sought no less than to confirm the truth of divine religion. Its ultimate goal was to elevate and enhance Catholicism, much maligned by charges of superstition and dogmatism, in the so-called Age of Reason.

Compared to the rich scholarship on eighteenth-century Roman museums of secular art and antiquities, scholarship on the religiously-focused Museo Sacro is relatively sparse. Framing the Museo Sacro as an institution of Catholic Enlightenment, this paper shall emphasize how the museum, through its collecting strategies and display format, instantiated the wider European Enlightenment's intellectually ascendant empirical and sensory epistemologies in order to subject sacred Christian remains to new philosophical standards of reason and verification. By bringing items from the catacombs—that storied burial ground of the faith's holiest martyrs—into the halls of a public museum, an Enlightened institution par excellence, the Papacy signaled their openness to submitting religious testaments to tests of modern historical criticism. In exposing the productive alliance of reason and religion in this episode in eighteenth-century museum and collecting history, this paper joins recent revisionist studies in questioning the received binary that casts "Catholicism" and "Enlightenment" as a contradiction in terms.

Caroline Murphy is an historian of early modern European art, architecture, and visual culture in the PhD program for History, Theory, and Criticism of Architecture and Art at MIT. Her recent work has examined how the religious politics of the Reformation and Counter-Reformation were negotiated in the built environment, artistic production, antiquarianism, and historiography in England and Italy during the sixteenth and seventeenth centuries. New projects investigate how nascent territorial states in late-sixteenth- and early-seventeenth-century Europe used infrastructural projects to manage environments and natural resources, especially water. She is interested in the political, economic, scientific, and juridical rhetoric that accrued around these initiatives, and in how these projects reflect new ideas about humanity's relationship to the natural world and to the spiritual realm. Caroline's work has been supported by the Walter A. Rosenblith Presidential Fellowship, the Social Sciences and Humanities Research Council of Canada, and the MIT Science and Technology Initiatives. cemurphy@mit.edu

Room | Local 1219 : 4:00-5:30 pm | 16h-17h30

2. "Transatlantic Perspectives of a Passion Series by Mexican Painter José de Ibarra"

In this presentation, I will focus on a Passion series dated in 1744, and signed by José de Ibarra (1685-1756), a leading artist of the Eighteenth century in Mexico City, the most active school of painting in the Viceroyalty of New Spain. The cycle of 15 paintings currently belongs to private collectors in Europe. The cycle has never been publicly exhibited nor academically studied. It is divided between family members, living in London (UK), and different cities in Spain. The family members are direct descendants of a man who worked as a Spanish authority in Mexico, in the second half of the Eighteenth century.

I propose to analyze the series, in relation to its author, its appropriation of engraved sources, but also how it travelled to Spain, and its current use. The cycle functions well to question cultural transfer in this part of the Spanish Empire in the Eighteenth century to address issues of global patterns of communication and exchange. Also intriguing is the emphasis on Flemish engravings by José de Ibarra to illustrate different moments of the Passion of Christ, as scholarship has tended to address French inspiration in his work. This could point to the desire of the patron, unknown at this moment, but also to the enduring influence of Peter Paul Rubens, and his circle of influence, for Passion imagery. Finally, I will mention how the actual family currently relates to this Eighteenth century series that came from a foreign land by one of their ancestors.

Alena Robin is Associate Professor in the Department of Modern Languages and Literatures at Western University, where she teaches Hispanic visual culture. Her research interests focus on the representation of the Passion of Christ in New Spain. Other fields of specialization and interest are theories of art and artistic literature in Spain and Latin America, historiography of painting in New Spain, issues of conservation and restoration of cultural heritage, and the presence of Latin American art in Canada. Her book was published by the UNAM (National Autonomous University of Mexico), in 2014. She coedited with Luis de Moura Sobral a special issue on Latin American Art for *RACAR* in 2013. She also published in different national and international scholarly journals. Her current research project revisits New Spanish painting in the eighteenth century, for which she received a Social Sciences and Humanities Research Council Insight Grant by the Canadian government. alena.robin@gmail.com

Room | Local 1219 : 4:00-5:30 pm | 16h-17h30

3. "Sartorial Alterity and the Cartographic Impulse: Costume Illustrations in French Travel Memoirs of the Ottoman Empire"

The popularity of French travel accounts, or *voyages,* of the Ottoman Empire rose steadily throughout the seventeenth and eighteenth centuries thanks to the renewal of the Franco-Ottoman alliance under the reign of Louis XIV. In this period, French artists frequented Constantinople at an ever-increasing rate as France enjoyed a relatively stable relationship with the empire well after the establishment of the first embassy in Constantinople in 1536. Published in the vernacular, *voyages* titillated French audiences with prose descriptions of Ottoman culture as well as detailed illustrations of foreign dress, land, and customs. The process of illustration, particularly of foreign dress, was itself a cross-cultural encounter as French artists adapted established visual idioms taken from Ottoman costume albums intended for European consumers, such as the Mundy, Rålamb, and Zamoyski costume albums. Scrutiny of the illustrations reveals an established arrangement: one or two figures stand within a vertical frame close to the picture plane, set against backgrounds that provide glimpses of historic Ottoman landmarks or sweeping panoramas. This paper argues that Ottoman costume illustrations are aligned with the practice of chorography: the systematic mapping of a city from a distanced point of view. As I will show, "sartorial chorography" was an effective means of contemplating a foreign nation's civic qualities through the physiognomy of dress. Indeed, in the French context, preoccupation with fashion revealed more than obsession with clothing and appearance; dress was the preeminent means of picturing the foreign as a metonym akin to the map.

Dr. Justina Spencer is a *Fonds de recherche sur la société et la culture-Québec* (FRQSC) Postdoctoral Fellow at Carleton University, and a graduate of Oxford University's History of Art Department. Her dissertation entitled "Peeping In, Peering Out: Monocularity and Early Modern Vision"--currently under review as a monograph--explored the role of monocular vision in the development of perspectival and anamorphic works of art. Her current research examines depictions of alterity and moments of cross-cultural exchange in costume illustrations and maps of the Ottoman Empire. Justina's research has been supported by, among others, the Social Sciences and Humanities Research Council of Canada, the Renaissance Society of America, the Huntington Library, and the Getty Research Institute.
justinahspencer@gmail.com

Friday : Session 4 : Room 1230
Vendredi : Séance 4 : Local 1230

The Body in Byzantine Art

As Kathryn Ringrose notes in her contribution to the *Oxford Handbook of Women and Gender in Medieval Europe*, "the Byzantines perceived the body as malleable, able to be changed to suit the needs of society. They also believed that the appearance of the outer body reflected the quality of the inner person's soul." How did artists in this period depict the human form to reflect these beliefs and the world around them? How was the image of the body used to explore aspects of gender, class, inclusion and "otherness"? This session investigates the representation of the body in Byzantine art from various regions, both inside and outside the boundaries of the Empire, that echo the changing religious, political, and social currents from the fourth to the fifteenth centuries.

Chair | Présidente

Tracey Eckersley, Kentucky College of Art + Design

Originally from Toronto, **Tracey Eckersley** is an adjunct instructor at the Kentucky College of Art + Design in Louisville, Kentucky. She holds a BA in Classical and Near Eastern Archaeology, a Master of Museum Studies, and a PhD in Art History. Dr. Eckersley has worked as a registrar, curator, and exhibit designer at museums in North America and abroad, and she has taught art history courses at numerous universities in the United States. In addition to her research on Byzantine church mosaics in Jordan, Dr. Eckersley is interested in the development of post-secondary active learning and digital pedagogies.
tracey.eckersley@gmail.com

Presentations | Présentations

Room | Local 1230 : 4:00-5:30 pm | 16h-17h30

1. "Non-Representation of the Body in Byzantine Art: Iconoclasm and Figural Images in the Byzantine Mosaics of Jordan"

The region around the city of Madaba, Jordan has produced a large collection of mosaics dating to the 5th through 8th centuries CE. Several of these pavements suffered iconoclastic damage during the Early Islamic period. This damage usually consists of the replacement of the figural image with a grouping of scrambled tesserae or an inoffensive image, such as a tree or a geometric motif. These alterations, however, preserve the outline and often some portion of the figure (e.g. a hand or a foot). In her 2015 article entitled "Islamic Iconoclasm, Visual Communication and the Persistence of the Image," Lamia Balafrej refers to this practice as partial iconoclasm. This type of iconoclastic damage neutralizes the image and distances it from reality without obscuring the original subject matter, allowing the viewer to re-imagine the complete version. As Balafrej so eloquently puts it, "the image breakers transform the spectators into image makers."
By examining the iconoclastic damage in the mosaics of the Madaba region through this lens, I hope to explore how these non-representations of the body reflect the malleable nature of depictions of the body described by Kathryn Ringrose in her contribution to the *Oxford Handbook of Women and Gender in Medieval Europe*. I also intend on examining how the mosaicists of Madaba were able to change depictions of the human body to meet the needs of both the local community and the wider society.

Debra Foran is an Assistant Professor in the Department of Archaeology and Heritage Studies at Wilfrid Laurier University. She earned her PhD in Near Eastern Archaeology from the University of Toronto in 2003; her dissertation examined the existence of a Byzantine mosaic workshop in Madaba. Dr. Foran has worked with the Tell Madaba Archaeological Project since 1998. She became Assistant Director of the project in 2001 and Director in 2006. She has more than 20 years of field experience in the Middle East and has participated on numerous projects in Jordan, Syria, and Tunisia. dforan@wlu.ca

Room | Local 1230 : 4:00-5:30 pm | 16h-17h30

2. "The Haptic Hand of the Three-Handed Theotokos"

Like the early Byzantine legends of the *acheiropoieta* icons of Christ that defended the production and replication of holy icons, that of the Three-Handed Theotokos (also called the *Tricherousa*) supports the practice of adorning icons by attaching votive plaques. In the story, a silver plaque in the shape of hand represents both the hand of St. John of Damascus (ca. 675–749) that was miraculously reattached to his body and an additional or third hand of the Theotokos. According to the story, in 717 St. John, who was vizier to the Umayyad caliph Al-Walid I (r. 705–715), was accused of treachery (possibly by the iconoclast emperor Leo III, r. 717–741) and his hand was cut off as punishment. Later, St. John prayed at his icon of the Theotokos and his hand was restored. In thanksgiving for this miraculous healing, St. John formed a silver plaque in the shape of a hand and attached it to his icon—the first recorded tama (τάμα), or votive plaque, attached to a Byzantine icon.

In 1371, the icon was brought to the Serbian monastery of Hilandar on Mt. Athos, where it remains. Art historians date the painting (or repainting) of the Three-Handed Theotokos at Hilandar to the fourteenth century, when Hilandar was a centre of icon production. Analyzing this legend and several icons of the Three-Handed Theotokos that have votive decorations, including the one at Hilandar and another one in the Malcove Collection at the University of Toronto, I situate the legend within the context of changing attitudes about producing and venerating holy icons in Byzantium. More than an etiological narrative about one image's iconography, the legend defends the practice of attaching votive decorations to miraculous icons and introduces a haptic dimension of seeing and venerating holy icons.

Betsy Moss, Ph.D., teaches art history and visual studies at the University of Toronto. She studied at the University of Toronto and Yale University Divinity School. Having completing her doctorate and taking a maternity leave to care for her newborn twins, she has returned to her research on Byzantine icons. The Three-Handed Theotokos is one of several icons in her current project on Byzantine icons in Canadian collections. betsy.moss@utoronto.ca

Room | Local 1230 : 4:00-5:30 pm | 16h-17h30

3. "Interwoven Identities: Portraits of Women between Early Modern Venice and Istanbul"

A distinct portrait emerged within sixteenth-century Venice wherein artists enmeshed visual codes, fusing ideas about the Venetian noble woman with those of an exotic "other" associated with the Ottoman Empire. Despite the survival of a significant corpus, there is little in-depth art historical scholarship on these images. The paucity of research on portraits that represent the spaces of cultural tension between Italy and the Ottoman Empire belies their significance within a decisive cultural moment. My paper offers a corrective to this omission by examining the formation of portraits that embody Venice's intricate relationship with Istanbul, the capital of the Ottoman Empire, during the reign of Sultan Süleyman the Magnificent (r. 1520-1566). My paper questions concepts of hybridity and liminality in the spaces of cultural encounter – I examine portraits of elite women who were capable of traversing the spaces of and between Venice and Istanbul in the sixteenth century, to ask: How does the painted female body represent a new and shifting cultural imaginary?

I hypothesize that the female body acts as a metaphor for geography and as a site of charged cultural meaning, engaging the viewer's senses to produce impressions of imperial power, cultural prestige, and religious values. As an extension of the body, textiles are essential to generating narratives. Ultimately, textiles and dress constitute the portrait to construct an identity that is particularly Venetian. The goal of my paper is to deepen our understanding of the significance of this group of portraits by analyzing how such images forge and communicate messages of Venetian civic and religious identity at the intersections of cultural encounters between 1520 and 1566.

Jaiya Anka is a second-year PhD student in Art History and Visual Studies at the University of Victoria. Working with her academic supervisor, Professor Erin J. Campbell, my research focuses on the portraiture of women and the role of textiles and dress within the spaces of cultural encounter in early modern Italy. She received her MA in Art History and Visual Studies (University of Victoria) in June of 2017. Before returning to graduate school, I worked as a textile artist and designer and as a writer for a number of Canadian companies involved with design, fashion, and the arts. janka@uvic.ca

Room | Local 1230 : 4:00-5:30 pm | 16h-17h30

4. "Reimagining the Iconic: a Byzantine Perspective on Contemporary Art Making"

We live in a world where images constantly flood our landscape, appearing and disappearing so quickly that they seem to have no meaning or substance. As an artist, I am on a mission to make us stop and really see the themes that define modern life – using ancient Byzantine icons as the gateway to a new understanding of ourselves and the world we live in.
As a young man, I learned the secrets of painting Byzantine icons on wood panels from monks in my native Romania. I was deeply affected by how people found meaning and solace in the stylized images of Christ and the saints and wondered if the contemporary world had images that defined our view of the world in the same way.

I have turned my gaze away from the past and the Church with its traditional iconic imagery and found there was a new religion defining our lives. My search led me to cartoons and comics, shopping malls and consumer culture. Instead of scenes of heaven and redemption, I started painting apocalyptic images of a cast that included Mickey Mouse and Wonder Woman and reflected scenes of violence and greed. I have replaced the bodies of Byzantine religious figures with our contemporary heroes.

By turn shocking, amusing and insightful, my talk offers a searing commentary on modern life and the gods we have chosen to worship in the 21st century.

Adrian Gor is a visual artist with an academic interest in religious and commercial iconic images. His artwork has been exhibited across Canada, the USA, and Europe. For details of his artwork, see www.adriangor.com. In 2017, Adrian completed a postdoctoral fellowship at the New Europe College—Institute for Advanced Study in Bucharest, working on the aesthetics of interaction in new media art in relation to the Byzantine theology of the image. He has a PhD in Humanities from Concordia University, Montreal, Canada (2015), combining studies in Theology/Philosophy, Art History, and Studio Arts. Adrian also has an MFA in Drawing/Painting from the School of Visual Arts, University of Windsor (2010).
adrian_gor@hotmail.com

Friday : Session 4 : Flex Studio
Vendredi : Séance 4 : Flex Studio

Making (Eco)logical: Locating Cultural Production in the Environmental Humanities

The environmental conversation is a global one. Its urgency permeates borders, both geo-politically and theoretically across academic disciplines. Scholars and artists directing their attention to complex ecological issues have recently employed critical frameworks to examine the role of the arts in the development of the environmental humanities (Davis and Turpin, 2015). For this session, we are interested in locating the arts within the environmental humanities and questioning how cultural practitioners informs perceptions, communications, and knowledge of environmental distress both at home and abroad. This session explores contemporary case studies, inquiries, and practices addressing the arts as a mode of inquiry and a key tool for the environmental humanities. Asking: How do the arts participate in emerging environmentally-focused interdisciplinary fields? And further to this, what does it mean to do so from a Canadian lense in particular?

Chairs | Présidentes
Amanda White, Queen's University
Elysia French, York University

Amanda White is a PhD candidate in the Cultural Studies program at Queen's University and a visual artist based in Toronto. She has exhibited her artwork throughout Canada at galleries including the Harbourfront Centre, The Banff Centre for the Arts and Creativity, PlugIn ICA, the Ontario Science Centre and Modern Fuel, as well as independently producing many public interventions and engagements. Recent publications include articles for esse- Art and Opinions (2016), Antennae: The Journal of Nature in Visual Culture (2017), as well as chapters for edited collections including; Perma/Culture: Imagining Alternatives in an age of Crisis (Routledge, 2017) and Why Look at Plants? (Brill, forthcoming). amanda.white@queensu.ca

Elysia French recently received her PhD from Queen's University (Art History) and is currently a SSHRC Postdoctoral Fellow at York University in the Faculty of Environmental Studies. French's research focuses on the relationship between art, visual culture, climate change, and policy. In her doctoral dissertation, "A Crude Case: Landscapes of Extraction in Canadian Contemporary Visual Culture," French identifies key visual tropes, such as wilderness landscapes in Canadian visual culture, in order to counter the tendency to render oil invisible. elysiafrench@gmail.com

Presentations | Présentations

Flex Studio : 4:00-5:30 pm | 16h-17h30

1. "Montreal's Coney Island in 360°: More-than-Human Presence in the Greatest Show on Earth"

My current artistic research focuses on encounters between humans, plants and other animals in a feral urban site along the St. Lawrence River in Verdun, Montreal, known informally in the past as "Montreal's Coney Island". One of its outcomes is a series of 360-degree videos created for Virtual Reality (VR) head-mounted display. The videos will be geo-tagged and accessible from an online map. The audiovisual content is based on sensorial investigations of the site, sensory ethnographic interviews, historical, and archival research.

This work leads to my interest in the question: What roles can immersive video play in transforming perception of urban wilderness environments? The contraptions used to capture panoramic views today are very small and portable, fairly affordable and compatible with other popular technologies such as online maps, GPS trackers and plant identification apps. This makes it possible to share research with a broad public, as I explore the city with citizen-activists, foragers, fish and plant biologists, fisherpeople, hunters and historians. These technological tools also make it easy for audiences to locate and identify the plants, animals and locations depicted in the video. While there is well-founded skepticism about VR because of its potential to lure users away from their physical environments, its unparalleled capacity for creating "illusions of embodiment" and sensations of presence could equally lead to greater enthusiasm for urban wilderness. Furthermore, philosophers Madary and Metzinger, co-authors of the first code of ethics for VR research and consumer use, argue that VR can have psychological effects that last after leaving the virtual environment. Following from this, I suggest that 360° video can have a transformative effect on spectators that leads to, in this case, increasing awareness of the more-than-human participants involved in the performance of everyday life.

Natalie Doonan is a new media and performance artist, writer and educator. She works at the intersection of visual art, sensory studies, performance studies and cultural geography. Her research focuses on food and the senses, technology, and the vitality of places. Natalie's work has been shown in exhibitions and festivals across Canada and internationally, such as: the Cultural Olympiad for the 2010 Winter Olympics in Vancouver, the LIVE Performance Art Biennale, the PuSh International Performing Arts Festival, Montréal's Elektra Festival and BIAN, Nuit Blanche and Art Souterrain, and the Tunisian Pavilion of the Venice Biennale, 2017. Her writing has appeared in professional and peer reviewed art and food culture publications such as: Canadian Theatre Review, Theatre Research in Canada, Public Art Dialogue, Canadian Food Studies and the Senses & Society. She is a Postdoctoral Fellow at McGill University with support from the Fonds de recherche du Québec – Société et culture. www.lesensorium.com.
natalie.doonan@mail.mcgill.ca

Flex Studio : 4:00-5:30 pm | 16h-17h30

2. "Mapping Narratives: A Cross-border Interlude"

The contradictory nature of boom-bust cycles of the oil economy is not new to Saskatchewan, Canada's second largest oil producer. The most recent boom (from 2006 until 2014) in fracked oil, though, has reshaped the lives and landscape of rural communities. Following a global trend, Saskatchewan's agricultural lands have consolidated into larger, more capital-intensive operations and, with the additional oil leases, have provided lucrative incomes for some once struggling farmers.

At the Port of Albany in New York, Bakken crude oil from Saskatchewan (and North Dakota) unloads its rail cargo onto barges destined back to Canada or to the Gulf of Mexico for refining. Adjacent to the Port resides an environmental justice community, 179 families displaced from the center of the city to an industrial zone in the 1960's when the State Capital plaza was conceived and built. Residents of this low-income housing complex (Ezra Prentice Homes residents are primarily African-American and Hispanic) bear the risks associated with these trains passing through and stationed in close proximity to their homes. After learning about the Lac Megantic, Quebec tragedy, community leaders and residents mobilized to stop the trains and their Bakken cargo.

For the past year I have embedded myself in these two cross-border communities, engaging participants in dialogue and co-creative art-making about oil production, its history, environmental impact, and risks. This paper is about a series of art projects co-created with multi-generational participants in Estevan, Saskatchewan and South End, Albany, New York. Citizen sensing data mapping and oral histories are integrated with narratives of the natural history, the multi-layers of fossil capital, colonial settlements and the contested sites of Treaty land long forgotten. These narratives are not mapped linearly along the topographical surface but multi-dimensionally through time and space in an exhibition set to be installed in both locations.

Maria Michails is an interdisciplinary artist working across the arts, science, and technology, to create projects that re-imagine civic engagement with environmental issues. Her work has been exhibited and published internationally. She is currently a PhD Candidate in Electronic Arts, a Canada Social Science and Humanities Research Council and a Humanities, Arts, and Social Sciences Fellow at Rensselaer Polytechnic Institute in Troy, NY. mariamichails@gmail.com | micham6@rpi.edu

Flex Studio : 4:00-5:30 pm | 16h-17h30

3. "CRISPR/Cas9 Genetic Engineering & the Ethics of BioArt"

In the US, the National Institutes of Health (NIH) has refused funding for research into gene-editing technologies in human embryos. The arguments against human genetic engineering are mostly based on social stigmas; fear of the unknown; religious ideology; and anti-science rhetoric. Biohacking brings up concerns about ethical responsibility along with fears that terrorists will exploit open-source methods. While posing important ethical dilemmas, however, the ethos of biohacking also suggests new ways of thinking about such constructs as the body, health, medicine, and aesthetics. As a result, I am driven to call for more international and independent biohackers, to play with and create more bioart/s.

Drawing on my perspective as a media ecologist, this presentation shares examples of BioArt, from Critical Arts Ensemble's contestational biology; Natalie Jeremijenko and Eugene Thacker's « Creative Biotechnology : A User's Manual »; and a collection of BioHackers from around the world challenging the ethics of genetic engineering and creating possible futures and imagined biologies. I question both the ethics and the futures of Bio-Hacking, BioArt, and the value of studying new tools like CRISPR/Cas9 technologies.

Mark Lipton, Professor, School of English and Theatre/Media Studies, University of Guelph. Lipton is the author of the media literacy textbook *Smoke Screens: From Tobacco Outrage to Media Activism* (with M. Dewing and Children's Media Project, Children's Health Initiative, 2002), has written numerous monographs on the subject of communication, media, and education; is a co-editor of *Visualizing the Web: Evaluating Online Design from A Visual Communication Perspective* (Peter Lang, 2010); and author of *Research, Write, Create: Connecting Scholarship to Digital Media* (with T. Gibson, Oxford U.P., 2014). Research funding includes support from the *Canadian Council on Learning, the Social Sciences and Humanities Research Council, Mellon Foundation, Ford Foundation, Children's Services Council, United Way,* and others. He teaches courses about culture and communication, digital literacy and pedagogy, performance studies, and research methods. In the classroom he strikes a balance between theory and practice by employing alternative pedagogical models from multidisciplinary perspectives. He has taught both middle and secondary school and worked as a teacher-educator and supervisor; he also works as a curricula specialist in the areas of communication, media, curriculum design, pedagogy, and assessment.
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Event

UWAG : 5:30-6:30 pm | 17h30-18h30

Contract Academic Staff Social Event
Chargé de cours, évènement sociale

Keynote Performance
Performance principale: Lori Blondeau

Friday : 6:30-8:00 pm | Vendredi : 18h30-20h : UWAG

"Reconcile This"

Lori Blondeau is an interdisciplinary artist working primarily in performance and photography. She holds an MFA from the University of Saskatchewan and she apprenticed with James Luna from 1998-2001. In addition to her extensive exhibition history, Blondeau is co-founder of the Indigenous artist collective, TRIBE Inc., and has sat on the Advisory Panel for Visual Arts for the Canada Council for the Arts. Blondeau has exhibited and performed nationally and internationally including at the Banff Centre; Mendel Art Gallery, Saskatoon; Open Space, Victoria; and FOFA, Montreal. In 2007, Blondeau was part of the *Requickening* project with artist Shelly Niro at the Venice Biennale. More recently Blondeau had a solo exhibition at Urban Shaman Contemporary Aboriginal Art Gallery, Winnipeg, her photographic series *Asiniy Iskwew* (2016) was also presented at the Contact Festival, and a survey exhibition of her work is presented at the College Art Galleries University of Saskatchewan, Saskatoon.

Lori Blondeau est une artiste interdisciplinaire qui utilise principalement la performance et la photographie. Elle a obtenu une maîtrise en beaux-arts de l'Université de la Saskatchewan et a travaillé avec James Luna de 1998 à 2001. En plus de participer à de nombreuses expositions, Mme Blondeau a cofondé le collectif d'artistes autochtones TRIBE Inc. et a siégé au comité consultatif pour les arts visuels du Conseil des arts du Canada. Elle a présenté des expositions et des performances sur la scène nationale et internationale, y compris au Banff Centre, au Musée des beaux-arts Mendel de Saskatoon, à Open Space de Victoria et à la galerie FOFA de Montréal. En 2007, Mme Blondeau faisait partie du projet *Requickening* avec l'artiste Shelly Niro, à la Biennale de Venise. Plus récemment, elle a présenté une exposition solo au musée d'art contemporain autochtone Urban Shaman de Winnipeg. Sa série de photographies *Asiniy Iskwew* (2016) a aussi été présentée au festival Contact, et une rétrospective de ses œuvres est exposée aux College Art Galleries de l'Université de Saskatchewan à Saskatoon.

Saturday : Session 5
Samedi : Séance 5

9:00-10:30 am
9h-10h30
uaac-aauc.com

UNIVERSITY OF WATERLOO

UAAC/AAUC

Saturday : Session 5 : The Artery
Samedi : Séance 5 : The Artery

Let's Talk about Religion and Contemporary Art

Given the urgent need for decolonizing strategies within art and academic institutions, is it not time for frank and open, cross-cultural, inter-denominational discussions about the role of religion in contemporary art? In 2004, James Elkins opened a conversation focused on Western art and Judeo-Christian religions with his book, *On the Strange Place of Religion in Contemporary Art.* The aim of this session is to re-engage and broaden that discussion, with a particular focus on learning from one another about the ways that differing religions impact in art and visual culture, even (especially?) in secular contexts.

Chair | Présidente
Sally McKay, Artist, Writer, & Curator
Sally McKay is an artist and art theorist with a history of interdisciplinary practice, writing, curating and teaching. Her PhD dissertation, *Repositioning Neuroaesthetics through Contemporary Art*, argued that artworks can facilitate embodied knowledge about perception that is as valid as knowledge produced in neuroscience labs (York University, Art History and Visual Culture). Current projects include *The Haunted Scanner,* an interactive sculpture of a brain scanner currently in production (with Von Bark); a paper titled *Teaching Art Across Disciplines* advocating for a STEAM-based approach to art pedagogy; and a work of speculative art theory using the *Mérode Altarpiece* as a case study to examine how Western religious precedents inform feminist discourse on new materialism. Sally's interest in talking about religion in contemporary art arose from her experiences teaching studio art at McMaster University and her desire to dismantle systemic barriers in contemporary art institutions and discourse. sallymckay77@gmail.com

Presentations | Présentations

The Artery : 9:00-10:30 am | 9h-10h30

1. "The Halo as a Universal Concept"

On a brisk September day, I was sitting in an undergraduate Art History class focusing on Baroque Art, freshly beginning my Masters of Fine Arts degree. I was waiting for the inspiration to strike me down and inspire a flurry of research, creation, and understanding within new subject matter. This came in the form of a sharp, resonating revelation housed in Michelangelo da Caravaggio's: 'The Calling of Saint Matthew' and a thin golden ring suspended above Christ's head, the Halo.

I dove into religious texts and research about the symbolisms in artwork and discovered that the Halo is a purely artistic invention. It is not mentioned in the Bible, the Quran, in Buddhist texts, and more, but it is relevant, prominent and understood in all of their respective religious artwork. E. H. Ramsden states that there is "little agreement on its origin", an easy statement to make as the concept of circle as holiness and divinity can cross so many different borders and travel so far back in time. Gertrude Grace Sill also states that the circular form is a godly form, in its symmetry and perfection. The Halo can take different shapes, it can be a ring, a disk, a sun with rays, flames, or even subtle and pure light, but the meaning is always the same: it is a symbol of divinity and holiness bestowed onto an individual in order to prove their spiritual status and value. This is true among the majority of religious ideologies and art, dating as far back as the Ancient Kingdom in Egypt.

My intention, in researching and investigating this symbol through in and through, is to open up this discussion, not of origins, but of meaning and history of this iconic symbol to create a forum of understanding, acceptance, and diversity.

Joel Matthew Warkentin is a MFA Candidate at the University of Calgary in Alberta. He grew up in his father's workshop with the small of sawdust in his nostrils, and has used those skills and love of craftsmanship to develop his sculptural practice. His work focuses on intrinsic senses within the human experience and the conceptual understanding of spirituality. Joel graduated with Honours from the Alberta College of Art and Design and has just received the Queen Elizabeth II Research Award to continue his research into the symbolism of the Halo and its importance relevant to understanding a universal spiritual experience. joel@joelmatthewwarkentin.com

The Artery : 9:00-10:30 am | 9h-10h30

2. "My Body Given to You: Notes on Catholicism and Abjection in the work of Peter Hujar and Robert Mapplethorpe"

The photographer Peter Hujar is having a moment, including an exhibition at the Morgan in New York this year, the books Love and Lust published in 2014, Life Downtown, published in 2016, Speed in Downtown in 2017, and major shows in private galleries in San Francisco and Chelsea. Substantial reviews or essays in his work appear regularly in middle list publications.

Many of the reviews place him in conversation with Mapplethorpe. These two photographers have surface connections: both produce gorgeous platinum prints of sexually dissident, both worked, in the same ten or fifteen blocks of Manhattan. Both were artists and pornographers. Both died of AIDS. Both were born Roman Catholic.
Uncareful critics collapse the work as a singular example of shallow embodied Catholic abjectness. This lack of care may indicate a lack of theological understanding, of bodies, abjectness, or ideas of the self. Instead of this basic detail, I want to discuss this abjectness as a theological one. I am wondering how Mapplethorpe and Hujar are Catholic, as a floating and often self-contradictory aesthetic, frankly settling on unresolved kitsch.

Kitsch, having been claimed, as a kind of authenticity, is recently lauded. Returning back to classical definitions of kitsch (see Adorno or Greenberg), I am interested in the idea as a gap between what one desires to depict, and what one succeeds in depicting. As examples of failure, Hujar and Mapplethorpe connect ecstacy, and abjectness, spiritual and sexual fervour, with an ironic, winking distance. They do not fully encompass the complications of sanctified desire.

Comparing the explicit cribbing of devotional images Mapplethorpe completes, with Hujar's more subtle references, through an explicitly theological lens, I hope to deepen and complicate what it means to depict suffering, how abject bodies and kitsch intersect, attaching it to current work on queerness and abject ecstacy.

Anthony Easton is a writer and artist from Hamilton, Ontario. They have been writing about country music for more than fifteen years. They have written for Spin, the Atlantic Online, Pitchfork, Nashville Scene and a number of other publications. They have shown in Edmonton, Toronto, New York, Chicago, and have a book work in the library of the National Gallery of Canada.
anthony.easton@gmail.com

The Artery : 9:00-10:30 am | 9h-10h30

3. "MKV: re-visioning Jewish ritual immersion for queer and trans people healing our wounded world"

I will be sharing images and texts from my recent project, *MKV: Credit River Immersion,* exhibited at Blackwood Gallery as part of their *Take Care* series. This project addresses the role of spiritual cultivation and ritual play in communities where resilience and renewal is crucial to the transformative justice work we engage every day. *MKV* serves the queer and trans community, with emphasis on supporting black, Indigenous and POC artists and organizers. It offers a ritual project, rooted in acknowledging territory and fracture as part of our unique wisdom traditions, and emerging queer ancestry.

Rooted in the Jewish ritual of *Mikvah*, participants spend an entire day with the artist, discussing migration, water, birthing, memory, and visiting watery sites around the gallery site. They situate themselves in relationship to land, ancestral histories of migration, and Indigeneity. Together, artist and participant gather materials, using movement meditation to build a spiritual container. The « performative »/material evidence of the project is the large bathtub in the gallery space, in which artist and participant share in a co-created ritual of release, celebration and joy.

MKV is part of a larger project within the Jewish world to re-inscribe the often misunderstood and patriarchal practice of the *Mikvah* ceremony. In working with this earth-based and healing practice, I am curious about the ways in which critical queer and trans Jews both change and evolve traditions. How do we play a role in critical proposals for human interconnection, inter-being and interdependence? I am also interested in how non-normative bodies can offer alternatives to homonationalist impulses—impulses that subject marginalized LGBTQ2S people to the usual violence of capitalism, colonialism, and militarism. Perhaps most importantly, how can earth-based traditions acknowledge and honour the Indigenous land on which we re-claim and re-new our traditions?

As part of the presentation, I will share excerpts from the video documentary, *Queer Mikveh Project* by artist and organizer, Kohenet Rebekah Erev. The documentary highlights some of the participants of *MKV,* and places the project in context with other queer Jewish artists, working with this exceptional ritual in contemporary, non-binary ways.

Radiodress is an artist, Hebrew Priestess (Kohenet) and spiritual care provider for incarcerated people in the six federal prisons of Southern Ontario. They offer re-framed and re-newed Jewish ritual and education, as well as multi-faith, mental health support for people living, struggling, and cultivating resilience on the inside. Radiodress' exhibition and performance work spans twenty years in social practice and community-based art. Their projects take shape as soundworks, installations, publications, and participatory ritual. Radiodress strives to cultivate a presence of empathy in both their studio practice, and their prison support work, activated by witnessing suffering in architectures governed by colonialism, vulnerability, and disconnection. reena@radiodress.ca

Saturday : Session 5 : Room 1205
Samedi : Séance 5 : Local 1205

Histoires de l'art et humanités numériques : PARTIE 1
Art Histories and Digital Humanities : PART 1

Développement des savoirs et technologies numériques | Knowledge Development and Digital Technologies

En quoi les outils et les modes numériques bouleversent-ils nos façons de concevoir et d'écrire les histoires de l'art ? Comment le numérique conteste-t-il les paramètres conventionnels ayant trait à la chronologie, à la périodisation, au rapport texte/image ainsi qu'aux savoirs qui sont convoqués ? Les histoires de l'art numériques permettent elles une mise en oeuvre d'approches plus inclusives (décoloniale, féministe…) ? Nous souhaitons accueillir des propositions qui s'inscrivent dans l'un ou l'autre des deux volets (soit théorique et pratique) qui structurent ce panel thématique. Sont les bienvenues, les propositions qui se penchent sur les enjeux conceptuels touchant les changements de paradigmes, la critique épistémologique, les nouvelles modalités de lecture (*eye tracking*) qu'impliquent les histoires de l'art en mode numérique. Nous accueillons aussi des études de cas (projets-pilotes, projets en chantier) : catalogage, technologies les mieux adaptées, droits d'auteurs et de reproductions… Sous quelles conditions l'imbrication des humanités numériques dans nos méthodologies de recherche favorise-t-elle – ou non – la réorganisation de nos savoirs ?

How do digital tools and modes of working impact on our ways of conceiving and writing art histories? How is the digital coming to contest conventional parameters of chronology, periodization, text/image relationships as well as the forms of knowledge that they involve? Do digital art histories encourage the integration of more inclusive approaches (decolonizing, feminist…?) We welcome proposals that engage with either the theoretical or practical concerns that underpin this panel. Proposals can engage with conceptual issues surrounding paradigm shifts, epistemological critique and new modalities of reading (such as eye tracking) that arise with digital art histories. We also welcome case studies (and projects in the planning or pilot stage): cataloguing, adaptive technologies, image and reproduction rights… Under what conditions is the embedding of digital humanities into our research methodologies leading to a reorganization of our ways of knowing?

Chairs | Président.e.s

Dominic Hardy, Université du Québec à Montréal (UQAM), Équipe de recherche en histoire de l'art au Québec (ERHAQ) | Edith-Anne Pageot, Université du Québec à Montréal (UQAM), Équipe de recherche en histoire de l'art au Québec (ERHAQ)

Dominic Hardy is professor of Quebec and Canadian art history and historiography in the department of art history at the Université du Québec à Montréal, where he leads the activities of the Équipe de recherche en histoire de l'art au Québec and its digital research facility, the Laboratoire des études numériques en histoire de l'art du Québec. In support of its overall goal of writing the first survey text devoted to Quebec art history from Contact to the 'Quiet Revolution', the team is working towards the online publication of a critical bibliography of Quebec art history studies. A specialist of Quebec caricature (1759-1960), Dominic is the co-editor, with Annie Gérin and Lora Senechal Carney, of *Sketches from an Unquiet Country: Graphic Satire in Canada 1840-1940* (MQUP, 2018). hardy.dominic@uqam.ca

Dominic Hardy est professeur, histoire et historiographie de l'art au Québec/Canada au département d'histoire de l'Université du Québec à Montréal. Il dirige les activités de l'Équipe de recherche en histoire de l'art au Québec et du Laboratoire des études numériques en histoire de l'art du Québec qui est associé aux travaux de l'équipe, qui a pour but de rédiger le premier ouvrage de synthèse portant sur l'histoire de l'art du Québec depuis la période de Contact jusqu'à l'avènement de la Révolution tranquille. L'équipe se prépare à publier, en ligne, la bibliographie critique des études en l'histoire de l'art du Québec. Spécialiste de la caricature au Québec entre 1759 et 1960, Dominic a codirigé, avec Annie Gérin et Lora Senechal Carney, l'ouvrage *Sketches from an Unquiet Country: Graphic Satire in Canada 1840-1940* (MQUP, 2018). hardy.dominic@uqam.ca

Edith-Anne Pageot est professeure des modernités au Québec et au Canada au sein du département d'histoire de l'art de l'UQAM (Université du Québec à Montréal). En 2016, elle s'est jointe à l'Équipe de recherche en histoire de l'art au Québec et à son laboratoire, le Laboratoire des études numériques en histoire de l'art du Québec. Auparavant, elle enseignait à l'Université d'Ottawa où elle a conçu et dirigé le projet numérique *Histoires des arts. Géographies de la modernité dans la culture occidentale* (Fond d'innovation technologique en français, FITEF). Membre active de l'Institut de recherches et d'études féministes et du Centre interuniversitaire d'études et de recherche autochtones, elle s'intéresse aux questions d'historiographie et d'intersectionnalité, aux modernismes et à leurs expressions artistiques plurielles. Elle dirige actuellement le projet de recherche, *La culture artistique au Collège Manitou. Agentivité et stratégies d'autodétermination*, financé par les fonds, Nouvelles orientations de l'UQAM et le Conseil de recherche en sciences humaines du Canada (CRSH).|

Edith-Anne Pageot **is professor of Quebec and Canada's modernisms in the department of art history at l'UQÀM (Université du Québec à Montréal). In 2016, she joined the team, Équipe de recherche en histoire de l'art au Québec, and its digital research facility, the Laboratoire des études numériques en histoire de l'art du Québec. Prior to 2016, she taught at Ottawa University where she conceived the digital project,** *Histoires des arts. Géographies de la modernité dans la culture occidentale* **(Fond d'innovation technologique en français, FITEF). An active member of l'Institut de recherches et d'études féministes and of the Centre interuniversitaire d'études et de recherches autochtones, she is interested in questions of historiography and intersectionality in modernisms and their plural artistic expressions. She is currently leading the research project,** *La culture artistique au Collège Manitou. Agentivité et stratégies d'autodétermination***, financed by UQAM's New Orientations Program and by the Social Sciences and Humanities Research Council of Canada (SSHRC). pageot.**edith-anne@uqam.ca

Presentations | Présentations

Room | Local 1205: 9:00-10:30 am | 9h-10h30

1. “Vers des modèles d’analyse computationnels en histoire de l’art”

Au sein des humanités numériques, l’histoire de l’art pose des enjeux spécifiques en raison de la nature visuelle de ses objets d’étude qui ont longtemps paru résister à l’analyse computationnelle. Dans un article consacré à l’existence d’une histoire de l’art numérique, Johanna Drucker s’interrogeait sur l’avènement de méthodes computationnelles en histoire de l’art qui reconfigureraient fondamentalement notre compréhension de l’oeuvre d’art, notre manière de l’envisager mais aussi les questions de recherche que nous adressons à son égard. En un mot, elle appelait de ses voeux une histoire de l’art qui ne serait pas seulement numérisée, ou augmentée par le numérique, mais qui serait profondément transformée dans ses méthodes et ses processus par des techniques telles que l’analyse d’image. Avec l’avènement du deep learning et de l’intelligence artificielle, les progrès réalisés dans le domaine de la vision computationnelle introduisent de nouvelles opportunités pour étudier et cartographier les dimensions visuelles des objets que nous étudions. Ces approches permettent de mobiliser des lectures distantes en arts comme l’a fait Lev Manovich avec ses culturomics. Mais comment lire les images et accéder à une réelle analyse de l’image qui satisfasse des questions de recherche en histoire de l’art ? Depuis quelques années plusieurs chercheurs en informatique, souvent sans le concours d’historiens d’art, ont proposé diverses manières d’aborder les oeuvres d’art. Il devient dès lors particulièrement intéressant de considérer les présupposés mobilisés dans ces diverses approches numériques lorsqu’elles abordent le champ de l’histoire de l’art. À partir de ces études de cas, l’enjeu est ici de pouvoir formuler des questions propres à l’histoire de l’art afin de déterminer des manières de mobiliser ces techniques qui dépassent la stricte problématique de l’accès ou de la segmentation des corpus au profit de modèles d’analyse computationnels.

Emmanuel Château-Dutier est professeur adjoint en muséologie numérique à l’Université de Montréal. Historien de l’architecture et digital humanist, ses recherches portent sur l’administration de l’architecture publique en France au XIXe siècle. Ses travaux concernent par ailleurs la muséologie et l’histoire de l’art numérique. Il participe, ou a participé, à plusieurs importants projets de recherche collectifs en histoire de l’art plaçant le numérique au coeur de leur réflexion. Il a notamment assuré la direction numérique de l’édition critique des Cours d’Antoine Desgodets (ANR Desgodets), et il est un des collaborateurs principaux du projet des *Guides de Paris, les historiens de l’art et les corpus numériques* au sein du Labex les Passés dans le présent. Signataire du Manifeste des *Humanités numériques* en 2010 et membre fondateur de l’association francophone des humanités numériques Humanistica, il appartient au Comité de direction de la revue Humanités numériques dont la première livraison est à paraître cette année. Emmanuel Château-Dutier est membre du Centre de recherche interuniversitaire en humanités numériques (CRIHN).
emmanuel.chateau.dutier@umontreal.ca

Room | Local 1205: 9:00-10:30 am | 9h-10h30

2. "*L'E.A.T. datascape* ou comment renouveler l'histoire sociale de l'art par le numérique."

L'E.A.T. datascape se présente comme un instrument de visualisation, d'exploration et d'analyse d'Experiments in Art and Technology, une organisation cofondée par des artistes et ingénieurs en 1966, à New York, pour réaliser en commun des projets artistiques ou non, intégrant les technologies les plus récentes. Il s'origine précisément dans la difficulté à comprendre cette nébuleuse, objet d'étude particulièrement complexe en histoire sociale de l'art, réticent à s'inscrire dans les catégories usuelles de l'histoire de l'art. Pour répondre à ce problème, une première opération a consisté à suspendre certains des gestes habituels ou restrictifs propres à l'histoire de l'art pour privilégier une histoire des projets artistiques, en repérant dans les sources les traces des activités laissées par les acteurs dans un lieu et à un moment donné. On s'est ainsi intéressé en particulier à la *vie des oeuvres,* à leur ancrage géographique ainsi qu'aux différents acteurs impliqués dans leur conception, réalisation, exposition voire restauration. Une telle remise à plat en amont rend possible, en aval, des vues synoptiques ou localisées, séquentielles ou réticulaires, des activités et des acteurs répertoriés. Le datascape autorise ainsi différents niveaux d'agrégation des données, et favorise la multiplication des perspectives comme des trajectoires pour mieux étudier la complexité de travaux interdisciplinaires réalisés en commun.

Mais ce projet a produit en retour des effets inattendus. Comme méthode numérique de recherche, ce datascape a conduit à relativiser certains dualismes propres à l'histoire ou la sociologie de l'art (art/non art, oeuvre d'art/contexte, artiste/personnes ressources) et certaines catégorisations bien souvent exclusives (mouvements artistiques, identification des pratiques, dénomination des oeuvres), pour autoriser une approche cumulative, et, surtout, à incidemment modifier l'idée que nous faisons des oeuvres d'art comme de leur soit-disant "contexte" - autrement dit à contribuer, par le numérique, au renouvellement possible d'une histoire sociale de l'art.

Christophe Leclercq, Docteur en esthétique et historien de l'art, Christophe Leclercq est chercheur associé au médialab de Sciences Po, Paris, et enseignant à l'École du Louvre où il anime le séminaire de recherche Patrimoine, création et culture numériques, et encadre le parcours Documentation et humanités numériques. Ses recherches portent sur les croisements entre histoire sociale de l'art et humanités numériques (*Digital Social Art History* ou histoire sociale de l'art numérique) et notamment sur le concept de datascape qui articule méthodes numériques, visualisation et base de données patrimoniales, tel que mis en oeuvre dans *l'E.A.T. Datascape* (depuis 2011). Il collabore également avec Anarchive à la constitution d'archives numériques avec des artistes contemporains. Il a dirigé avec Bruno Latour le projet d'*Enquête sur les modes d'existence* (2011-2015), et a également été le co-commissaire et co-éditeur de l'exposition et du catalogue *Reset Modernity!* (2016, ZKM / MIT Press). https://medialab.sciencespo.fr/people/christophe-leclercq/
christophe.leclercq@sciencespo.fr

Paul Girard est ingénieur de recherche spécialisé dans l'usage des technologies de l'information en Sciences Humaines et Sociales. Après avoir étudié les relations qu'entretiennent technologies numériques et société ainsi que les mécanismes de collaborations interpersonnels, il rejoint le CITU (universités Paris 1 et Paris 8) de 2005 à 2009 pour y mener de nombreux projets "recherche et création", collaborations entre artistes et ingénieurs travaillant ensemble sur l'interactivité, l'image numérique, l'esthétique des données, etc. Il rejoint le médialab de Sciences Po à sa fondation en 2009 en tant que directeur technique. Il y coordonne une équipe d'ingénieurs menant une recherche méthodologique ancrée dans des collaborations entre sciences sociales, ingénierie informatique et design de l'information. Ses sujets de recherche actuels portent sur l'analyse exploratoire de données complexes, l'usage du web comme terrain d'enquête et l'hybridation de la narration et de la visualisation de données dans la publication académique. https://medialab.sciencespo.fr/fr/people/paul-girard/. paul.girard@sciencespo.fr

Room | Local 1205 : 9:00-10:30 am | 9h-10h30

3. "Using Digital Methods to Map the Print Culture of Artistic Communities: A case study of Fireweed, Fuse, and Border/Lines"

Digital art historical scholarship often applies computational methods to the analysis of visual images (Zorich; Manovich), this paper instead applies complex network analysis to bibliographic metadata describing visual arts magazine publishing. Can data visualization and complex network analysis be useful in the historicization of visual arts magazines as discursive and social spaces? Taking the case study of three periodicals, *Fireweed, Fuse, and Border/Lines* as an example, this paper will discuss ongoing research mapping artistic and discursive communities, as reflected by the contributors to, and content of, individual magazine issues. These three magazines emerged between 1976 and 1986 in Toronto, Canada, as spaces where the relationship between aesthetic practice and movements such as lesbian and gay liberation, feminist, and cultural race politics could be debated and developed. Do computational methods reveal or reify the real social relations involved in the production and circulation of these magazines? It is understood that network visualizations work as empty signifiers, unless a narrative is constructed to describe the relations (edges) between agents (nodes) (Drucker; Galloway). Much of the traditional art historical work in this research goes towards identifying the data points, or objects, to be represented that will communicate these images of connectivity in a meaningful way. Do measures such as betweenness centrality infer correlations between the complex networks visualized from metadata describing production teams and content – and the magazine as a discursive site where artistic scenes and poetic community are formed (an imagined community)? Although some of the people and organizations indexed by this method may be "famous" or have a degree of name recognition, other careers may not have had the same trajectory of visibility over time. Are contributors mapped within the network that would otherwise be hidden in the blindspots of existing art historical accounts?

Felicity Tayler, MLIS, PhD is a FAS Postdoctoral Fellow in the Department of History of Art, University of Toronto and the lead for *Toronto's Urban Imaginaries* (2017-2018), a Jackman Humanities Institute funded working group. Her digital humanities work is published in the abstracts for DH2018 and in the *International Journal on Digital Libraries*. Art historical contributions can be found in anthologies, exhibition catalogues, the *Journal of Canadian Art History, Art Libraries Journal, Art Documentation, C Magazine, Esse arts+opinions,* and *Ciel Variable*. She is the authour of *Le Petit Gris / The Grey Guide to Artist-Run Publishing and Circulation* (ARCA, 2017), including an online taxonomy tool explaining the publishing forms and genres typically used in visual arts publishing: http://arca.art/greyguide/taxonomy/ felicity.tayler@utoronto.ca

Saturday : Session 5 : Room 1218
Samedi : Séance 5 : Local 1218

Making a Spectacle: Art, Objects and Activism

2018 began with global marches drawing attention to gender, racial, and social inequality. One placard slogan 'we're not going anywhere' bears eloquent witness to the endurance resistance. Despite an increased awareness of the role of the arts in our 'performance' of identity, the struggle to avoid stereotyping and support those identities remains a goal rather than a reality.
What does meaningful activism look like? How have institutions responded to the public calls to action? What strategies can we undertake to guarantee inclusivity and diversity? How can collections departments ensure that care and practices move towards anti-oppressive classifications and access-focused management?
This session will present papers investigating the histories of images as agents confronting cultural 'normatives', including intersectional analyses of colonialism, racialization, and transgender representations. As well, it will examine the limitations of established systems of collection management and practice as it relates to marginalized, racialized, and historically tokenized people.

Chairs | Président.e.s :
Dylan Dammermann, Independent Scholar
Martina Meyer, Independent Scholar
Susan Douglas, University of Guelph
Samantha Purvis-Johnston, Independent Scholar

Dr. Susan Douglas specializes in modern and contemporary Latin American art, art and crime, and visual communication. She is an expert on digital art history and topics in cultural heritage; museums and art institutions; contemporary art and visual cultures. Her publications include “Access to Loss: Copyleft and the Protection of Visual Information,” XXI Art Antiquity and Law (July 2016): 101-116, and “Ethical Databases: Case Studies and Remaining Gaps in Cultural Heritage Information Sharing,” in Alessandro Chechi and Marc-André Renold (eds), Cultural Heritage Law and Ethics: Mapping Recent Developments (Geneva: Schulthess, 2017): 143-170. sdouglas@uoguelph.ca

Martina Meyer holds a PhD in Art History from the University of Toronto and has a second degree in museology. She currently lectures in both art history and gender studies. She was a Post-doctoral fellow at Stanford University and Visiting Professor at Wesleyan University. She is currently completing a book entitled *Household Names: Mythic Imagery in the Domestic Sphere,* which investigates the decoration of feminine spaces, ancient to contemporary, with Greco-Roman mythic subjects. me.meyer@alumni.utoronto.ca

Samantha Purvis-Johnston is an Arts and Cultural Professional living and working in the city of Toronto, which is the traditional territory of the Wendat, the Anishnaabeg, Haudenosaunee, Métis, and the Mississaugas of the New Credit First Nation. Samantha holds a Masters of Museum Studies from the University of Toronto, and a BA(H) in Art History and Classical Studies with a certificate in Gender and Sexual Diversity from Queen’s University. She is motivated by projects that seek progress and realize her commitment to individual and community needs related to accessibility and inclusion. As a volunteer, Samantha is passionate about facilitating cultural events that destabilize economic barriers and that foster inclusive and creative spaces for diverse publics. samanthapurvis@live.com

Dylan Dammermann is an Arts professional, disability activist, active member of the Toronto disability and Arts community, and an avid knitter. She approaches her work and personal projects from an intersectional and accessibility driven lens. Dylan holds a Masters of Museum Studies from U of T, and a BAsc in Anthropology and Sexuality from Concordia. During her time at Concordia Dylan’s research focused on knitting in the digital age, and how North American Culture values Art vs. Craft Practices. Dylan is passionate about breaking down structural barriers at a policy level, and creating frameworks of empowerment. Existing as a disabled person within the traditional Museum/Gallery/Academic Art world has given Dylan a keen sense of where and how systemic deficits develop, and in turn how policy impacts these deficits.
dylan.dammermann@gmail.com

Presentations | Présentations

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

1. "Monica Lewinsky: An exploration of latent cyber-shame fears in female-identified cultural producers"

In 1998, when Monica Lewinsky was a twenty-four year old intern, the American media exposed her affair with Bill Clinton. Both the twenty hours of clandestine phone recordings made by Linda Tripp and her testimony in all of its explicit sexual detail were released online.[1] The manufacturing of this scandal was designed to lead to the impeachment of the President of the United States, yet we know now that it did not hurt the Clintons like it hurt young Monica. The internet was also young. It was made available to the public just seven years before and only 26.2% of Americans had household access.[2] It shared the blame with the 24 hour news channels - also new and competing for viewers.

When the President Clinton - Lewinsky scandal broke I, like many teenage girls, saw her as the media portrayed her, she was a naive figure whom, through her mistake had stripped herself of her right to privacy and empathy. Monica's 2015 TED talk pushed me to evaluate my own latent cyber shame fears.[3] Specifically, how I, and other female-identifid cultural producers self-censor in the wake of this story. 1998 was a big year. As the internet shaped the future, the teenage girls of the tail end of generation X were learning - and fearing for their future public selves. Lewinsky, now an activist, calls for increased compassion and the ceasing of Cyberbullying and, having been cast in the spotlight once again through TED and through the release of her anti cyber-bullying emojis, she seems to understand that a surefire way to fight a bad public reputation is through subverting it. This paper explores the effect the Clinton-Lewinsky scandal has had on our generation of female-identified cultural producers through research, performance and qualitative interviews.

1 Witcover, Jules. 1998. "Where We Went Wrong." *Columbia Journalism Review*; New York 36 (6): 18
2 "Home Computers and Internet Use in the United States: August 2000." n.d. Accessed December 8, 2017. https://www.census.gov/
3 Lewinsky, Monica. n.d. *The Price of Shame.* Accessed April 30, 2018. https://www.ted.com/talks/monica_lewinsky_the_price_of_shame.

Ella Tetrault is a Canadian artist recently returned from Berlin. She holds an MFA in Public Art and New Artistic Strategies from the Bauhaus University and a BA in International Development from the University of Toronto. As a former youth worker and international development student, she often makes use of qualitative research and narrative therapy methods. Her projects tend to take place over a long period of time She uses lectures, film and installation to explore the idea that individuals are continuously reinventing their own history through re-telling their story. Throughout, there lies a desire to connect with others through curated environments and experimental methods of asking questions. She shares a collaborative practice with Bethany Riordan Butterworth- together, they curate the Fuller Terrace Lecture Series, a community lecture series and online platform in Halifax and Berlin. She has just begun her Ph.D in Visual Arts at York University.
ellatetrault@gmail.com

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

2. “Museums after #MeToo”

The #MeToo movement is one of many challenges facing museums today. How should we respond? How can we be part of the change slowly rippling through society? For too long male artists have gotten away with bad behavior in the name of art. We have empowered these artists by valuing their work regardless of their actions towards their models, students, fellow artists, and families. When artists depict the female body in an objectifying fashion we sanitize or even sanctify it with aestheticism. Too often we have ignored the stories of female artists who have struggled to make their way in the male dominated world. Just as damning has been the tendency when discussing women artists to emphasize their relationships, overshadowing their artistic accomplishments and revealing one of many double standards.

In this paper I will explore some of the ways curators, educators, and directors are beginning to respond to this crisis. Some have cancelled, closed, or “indefinitely postponed” exhibitions by artists accused of sexual misconduct. Others have added text to exhibitions to address these issues. Many have sought to give voice to female artists in increasing numbers. But how should we move forward? Can we ever again show the art of a convicted rapist? Can we ever view his art without that lens? And should we? How can we best continue to admire the art of great masters like Picasso and Gauguin who were well known for their poor treatment of women while not perpetuating the problematic power structures that played a part in their success? Through interviews with museum practitioners, artists, and viewers I will explore the potential museums possess to alter the power dynamics of the art world and address past wrongs.

Kate Dempsey Martineau earned her PhD in art history from the University of Texas. An independent scholar Kate explores the intersecting art and political climates of the 1950s and 1960s as well as the complex relationships within the burgeoning New York art world. She has worked in five museums ranging from the iconic National Academy of Design to the contemporary DeCordova Sculpture Park and Museum. In addition she has taught at several colleges and universities, specializing in museum studies. Her book, Ray Johnson: Selective Inheritance, published by the University of California Press, comes out in June 2018.
kateedempsey@gmail.com

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

3. "Crunching the Numbers: Leveraging Statistics about Representation at Walter Phillips Gallery"

The Walter Phillips Gallery has embarked on a data-driven analysis on representation of marginalized communities within their collection. The goal of this project is to develop a better understanding of the strengths and gaps of the collection, to use as a planning tool. This presentation will incorporate statistics on how much of the collection is created by artists who are women and/or femmes, racialized folks, and queer/trans people. When combined with traditional biographical metrics these numbers give a fuller picture. While a good starting point, metrics of use (such as public or exhibition display and length of label text) provide a better understanding of the collection's public impact and can help us anticipate needs going forward. This data will be used to inform the future of Walter Phillips Gallery's acquisition and deaccession procedures as well as to advocate for support within a larger institution.
This approach has required few resources other than training and labour. In the interest of making these methods approachable, the speaker will address how existing collections management software (Past Perfect) is being used to track representation as an immediately implementable strategy that other galleries could adopt. The presentation will also unpack the drawbacks that come with these methods including the limits to the research, the flaws with assessing what kinds of classification systems to use, and how this knowledge circulates. This paper will argue that these statistics are useful, but inadequate to track certain types of data, such as religion, class, and disability status.

Of settler ancestry, **Orvis Starkweather** grew up in Tkaronto (Toronto). They have spent the last year doing research on the Walter Phillips Gallery's permanent collection at Banff Centre for Arts and Creativity. They graduated from the Master's of Museum Studies program at U of T in 2017 and received the Dean's Award for Outstanding Academic Achievement. As a queer/trans person, Orvis is deeply committed to bringing anti-oppressive frameworks to information systems used by museums to manage their collections and data. They have sat on the Organizing Committee for U of T's Lead with Pride Conference and the Youth Advisory Committee for Planned Parenthood Toronto's *Trans and Nonbinary Youth Inclusivity in Sexual Health* guidelines. When they have free time, Orvis stitches drag costumes, listens to podcasts, bakes bread, and crafts. orvis.starkweather@gmail.com

Saturday : Session 5 : Room 1219
Samedi : Séance 5 : Local 1219

Meaning Making from a Materialist Position: Metaphor and Cultural Production

The use of metaphor in the humanities and social sciences has been, for some, grounds for repudiation. In *Rethinking Ecofeminist Politics,* Janet Biehl rejects the inclusion of metaphor in (radical) political movements as she sees the function of these forms of organizing to be to explain the world rather than obscure it. Yet most ways of thinking — within ethics, politics, physics, social sciences — are shaped by metaphors, and theoretical work comes through figuration and imagining. Concepts rest on material metaphors as a means of expression, and as a reference to embodied experience. As researchers, writers, artists, curators and educators, we have the opportunity to have words and ideas reflect the idea that practices of knowing and being cannot be isolated — rather, they are intra-active with all substance (both human and nonhuman). This session aims to develop strategies of working in, through, and with metaphor.

Chair | Présidente

Katie Lawson, University of Toronto

Katie Lawson is a graduate of the Master of Visual Studies Curatorial program at the University of Toronto, where she previously completed her MA in Art History. A researcher, curator and art educator, Lawson is the Art Editor for the Hart House Review and an advisory board member for Critical Distance Centre for Curators. She has lectured and participated in programming with Images Festival, The Gladstone Hotel, The Power Plant Contemporary Art Gallery, and Universities throughout Ontario. She has curated exhibitions at Y+ Contemporary, Scarborough; RYMD, Reykjavik; the Art Museum, Toronto; and the Art Gallery of Ontario, Toronto. katherine.lawson@mail.utoronto.ca

Presentations | Présentations

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

1. "Not projects or results, but processes: the trajectory of a becoming-artwork"

"Form is the end, death. Form-giving is movement, action. Form giving is life". With this phrase, the cubist painter Paul Klee demonstrates what it would mean to think of artworks in a process-based relational way. Distancing itself from a hylomorphic Aristotelian idea that form is that which is imposed on matter, a post-humanist view of the artwork assumes that is becomes part of the exhibition discourse with which it corresponds — rather than considering it ontologically different of it. In this line of thought, the artwork is not the result of a pre-established project the artist has in mind, but the constant transformations of what Deleuze and Guattari (1980) would call the "line of becoming" of that which has neither beginning nor end, and whose life rests in between these two poles. This paper analyzes the becoming-artwork of the media installation *Na Cama* from an ontologically relational standpoint. The work was originally created in 2008 by the Brazilian duo *Jojota* and is at the moment in the process of being reworked to feature the exhibition *Femynynytees,* my doctoral field exhibition that will take place in Montréal. The show's curatorial discourse appropriates the metaphor of the feminine, an adjective deliberately abandoned by feminist and queer studies because of its allusion to binary human genders. In *Femynynytees,* the curated works explore what it means to be feminine by inviting the artists to embrace the term's controversial, absurd, queer and/or evil connotations in a gender-fluid perspective. This communication follows the trajectory and the interrelations of the work *Na Cama* with artists and curators to understand the decisions that have collaborated to its becoming, since the first time it was conceived until its arrival in *Femynynytees.*

Renata Azevedo Moreira is a writer, researcher and curator interested in the entanglements between communications and art. PhD candidate in Communications at Université de Montréal, her research looks at the relationship between the audience and the exhibition discource as "becoming artwork", within the context of media art. She holds a BA in Journalism and MA in Creative Industries and has presented her research at conferences such as those from the International Dialogue Analysis Association and Association Francophone pour le Savoir. Renata is a member of Speculative Life's Curatorial Research Creation Collective (CRCC) at Milieux (Concordia University) and also of Figura (Centre de recherche sur le texte et l'imaginaire) at UQAM. She is a FRQSC funded intern at the feminist artist run centre Studio XX. Her peer reviewed writings have been published in COMMposite and her exhibition critiques can be read at Baron Magazine.
renata.azevedo.moreira@umontreal.ca

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

2. "Ecologies of Power: Historical Specificities of Art, Inequity and Production"

This paper, "Ecologies of Power: Historical Specificities of Art, Inequity and Production" will examine the agency of material technologization and socioeconomic stratification on the social institution of art as cited in various theoretical texts, including but not limited to the discipline of ethnography, behavioral economics, art history, and cultural studies. Within the purview of this research, I will endeavor to discuss the social and economic superstructures that inform artistic production and similarly, have influenced our collective understanding of production and commodity. The primary aim of this paper is to explicate the cultural interrelationship of the Canada and the United States, and associatively, the indelible legacy of U.S economic and political supremacy and its influence on foreign cultural production. While artistic practice has become a modality of critique, a foil to dominant ahistorical narratives, ostensibly there remains an absence of these subjects from contemporary discourse. In remediating this critical deficit, I aim to facilitate dialogue between different economic and political registers, across academic disciplines, in better articulating how cultural markets are established and expanded, empowered and destabilized, regulated and deregulated. A secondary aim, evidently, is to discuss strategies both aesthetic and nonaesthetic for collective mobilization and reconciliation. This paper will conclude with an excerpt from my forthcoming text ("Big Money, Big Problems: NeoLiberal Geographies and The Financialization of Culture", 2018) wherein I will discuss how apparatuses of surveillance, cybersociality, and commerce effect the production and dissemination of artworks. How are these apparatuses weaponized and aestheticized? How do they modify public histories and engender conflict? This text is a mediation on these questions as they interface with contemporary cultural production.

Aden Solway is an interdisciplinary artist-practitioner operating out of Toronto, Ontario. He is currently a BFAVCS (Scholars) candidate at the School of the Art Institute of Chicago, made possible through the acquisition of the SAIC Presidential Scholarship and his subsequent recipiency of the Vincent & Linda Buonanno Scholarship. Solway's work has been displayed at exhibitions at York University, The School of the Art Institute of Chicago, The University Club of Chicago, Scotiabank Contact Festival, Flash Forward Incubator and has been published to a myriad of journals and publications not limited to Trinity College Review, University of Toronto, Flash Forward Incubator, Princeton's Undergraduate Journal of Art, and Photo Life Canada. His current research investigates the agency of material technologization and mass-industrialization on the production and dissemination of culture and respectively, the influence of social and economic stratification on artistic production. With the support of Marion Perry Travel Grant and The Odyssey Travel Grant, he will be producing an autoethnographic opera in the Fall of 2018. asolway@saic.edu

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

3. “Mirrors and Ever Rippling Surfaces”

The mirror is a deeply ambivalent surface. Its inherent mimetic faculty, and its status as a near allegory of analogical thinking, opens up opportunities for bringing disparate concepts, ideas, objects, and communities into proximity. The mirror visually reconciles ontological opposites onto its surface: the here and there, presence and absence, similarity and difference, self and other, reality and virtuality. Yet, like many other contemporary technologies, once its smooth surface is troubled by a ripple, the fallacy is revealed and the illusion shattered. This becoming-visible of the mirror is at the center of this presentation.

Reflective objects have been found in nearly every culture, yet the history of the mirror predominantly frames it as a European technology that was spread by colonial expansion from the 16th century onward. The mirror is central to Western theories of representation, visuality, and epistemology, and our language is ripe with figures of speech that reference reflections, but the mirror’s material history and its ties to colonization, industrialization, consumerism, and systemic oppression have largely been overlooked. Contemporary artists such as Kader Attia, Lee Ufan, and Alfredo Jaar, among others, generate and emphasize dysfunctionalities in mirror reflections in order to disrupt the unilateral perception of the world as a coherent, resolved whole. These artists problematize the West’s reflection of itself, either by revealing the non-reflective tain behind the mirror, by defacing the seductive surface, or by gathering its shards, refracting multiplicitous and heterogeneous perspectives. Drawing from artistic case studies, from the material history of the mirror, and from various non-western knowledges associated with reflective surfaces, this presentation aims to tease out the multi-facetted metaphors embedded within this ambiguous object.

Laura Demers is a visual artist and writer who lives and works in Toronto. She received her B.F.A. from the University of Ottawa in 2015, and completed an M.A. in Art History and Theory at the University of Toronto in 2017. Her work has been shown and published in Ottawa, Montreal, and Toronto, and she has participated in residencies in the country and abroad. Compelled by the legacy and ruins of utopian architectures, and ideas of self-preservation, she takes a metaphorical, nearly lyrical approach to express linkages between these themes in her work. laura_demers@hotmail.com

Saturday : Session 5 : Room 1220
Samedi : Séance 5 : Local 1220

The Global Work of the Prestige Exhibition

The prestige exhibition of the 1970s has been called many things: the state-sponsored loan exhibition, the détente show, the foreign-policy exhibition, the treasure exhibition, and the blockbuster. In Canada, government officials argued (invariably with reference to the divergent aims of the National Gallery's international program), that the prestige exhibition provided a means of promoting Canada's political and cultural relations abroad. Participation in prominent international art exhibitions was important in promoting a nation's international orientation, but attention to countries that played a leading role in contemporary Western art was only one part of "the development of cultural relations on a global basis." This session invites papers that address the prestige exhibition as an international exhibition type and explore its place in developing global cultural relations, past and present. We welcome contributions that critically assess the role of these shows in defining national patrimonies against objects of "outstanding universal value" identified by UNESCO as integral to "world cultural heritage." Diverse geographic and disciplinary perspectives are welcome.

Chairs | Présidentes
Lynda Jessup, Queen's University
Sarah E.K. Smith, Carleton University

Lynda Jessup teaches in the Art History and Cultural Studies programs and is Associate Dean (Graduate Studies) in the Faculty of Arts and Science at Queen's University. A former Canada-U.S. Fulbright Scholar, her research interests include art exhibitions and cultural diplomacy. She recently co-edited a special issue of the *Journal of Curatorial Studies* (2016) with Sarah E.K. Smith, entitled "Curating Cultural Diplomacy" to address increasing interest in research located at the intersection of exhibition history and international relations. Her current book project is a study of representative exhibitions of Canadian art which focusses on the ways in which nationalist art histories are deployed internationally to advance foreign policy initiatives as an operative part of increasingly post-national processes of globalization. lynda.jessup@queensu.ca

Sarah E.K. Smith is Assistant Professor of Communication and Media Studies at Carleton University and Affiliated Faculty at Queen's University, where she works with graduate students in the Cultural Studies Program. Her research explores contemporary art and cultural institutions, with current projects addressing cultural diplomacy, exhibitions, and international relations. Recent scholarly publications include a special issue of the *Journal of Curatorial Studies* (2016) co-edited with Lynda Jessup, titled "Curating Cultural Diplomacy," and the monograph *General Idea: Life & Work*, published with the Art Canada Institute (2016). She maintains an active independent curatorial practice, with major curatorial projects including *I'm Not Myself At All* (2015) and *Sorting Daemons: Art, Surveillance Regimes and Social Control* co-curated with Jan Allen (2010-11). sarahek.smith@carleton.ca

Presentations | Présentations

Room | Local 1220: 9:00-10:30 am | 9h-10h30

1. "Cuban Cultural Diplomacy by Proxy: Three Examples"

My paper examines Cuba's cultural diplomacy by proxy as expressed during the Special Period in Times of Peace, an extended period of acute economic and social crisis declared on the island in 1991. By referring to Cuba's relationship building with the three North American countries – Mexico, the United States and Canada – as "cultural diplomacy by proxy," I characterize Cuba's practice as distinguished by the mobilization of cultural diplomacy initiatives within the framework of its existing bilateral relationships to advance national interests in a third nation. Also a strategy, Cuba's practice of diplomacy by proxy gained currency in the country as a result of the collapse of the Soviet Union, and the consequent economic downfall of the island following the sudden end of its most important commercial partner. The onset of the Special Period forced Havana to renegotiate its regional relationships in order to survive in the new geopolitical landscape. Cuba's historically cordial relations with Mexico and Canada facilitated the implementation of Cuban cultural diplomacy initiatives in both nations, including the display of visual art exhibitions. In addition to strengthening existing bilateral relations, Cuban art shows in Canada and Mexico became one of the few cultural diplomacy instruments Havana could mobilize to pursue normalization of relations with the United States, which came to a halt following the Cuban revolution in 1959. In this paper, I utilize three Cuban art exhibitions displayed in Mexico and Canada as a lens through which to explore the objectives and implementation of Havana's cultural diplomacy by proxy in the hemisphere. Within the complex web of North American regional interests, these exhibitions map out the selected period (1991–2008), and illustrate key moments of Cuba's cultural diplomacy by proxy, as well as important regional objectives of the Cuban government during the Special Period.

Ana M. Ruiz Aguirre is a PhD Candidate in the Cultural Studies Program at Queen's University. Her SSHRC–funded doctoral research examines the role of cultural diplomacy by proxy in the ongoing negotiation of the Cuba-U.S. conflict, paying particular attention to the multilateral impact of Cuban visual art exhibitions displayed in Canada and Mexico since the 1990s. 12aamr@queensu.ca

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

2. "Going Global: Traveling Exhibitions from the VAG and the MMFA"

This paper examines recent traveling exhibitions from the Vancouver Art Gallery and the Montreal Museum of Fine Arts to explore how their very different locations, collections, audiences, and provincial economies create a horizon of possibilities for global relations. Since the arrival of Director Kathleen Bartels in the early 2000s, the VAG has branded itself a Pacific Rim gallery, expressing a geo-political orientation that mobilizes political, social, financial and ideological will. Exhibitions such as *Home and Away: Crossing Cultures on the Pacific Rim* (2003) and *Next: A Series of Artists' Projects from the Pacific Rim* signal a clear desire to align the gallery with a changing cultural horizon. However, the VAG's touring exhibitions, typically built on their collection strengths reveal a surprisingly traditional Canadian narrative: *Embracing Canada: Landscapes from Kreighoff to the Group and Nature* and *Spirit: Emily Carr's Coastal Landscapes* have not had international uptake. The VAG's only successes in the Asian market have been their foray into the Shanghai Biennale in 2012 and the current show *Butterfly Wu: Queen of the Movies*. In examining these different institutional efforts, this paper reveals the possibilities and limitations of smaller institutions to promote global cultural exchange.

More oriented toward Europe, the MMFA serves as a counterpoint. It has had remarkable success organizing major international touring exhibitions. Shows on early nineteenth-century European art (Napoleon), mid nineteenth-century European Art (Marvels and Mirages of Orientalism), late nineteenth-century European art (From Van Gogh to Kandinsky), and contemporary French fashion (Jean Paul Gaultier) underline the MMFA's ties to conventional European narratives. Yet major shows on American pop (Warhol and Wesselman) have also been successful, indicating Quebec's current ties to American markets. This paper explores these very different paradigms as illustrative examples of the potential and limits of cultural diplomacy.

Anne Dymond, Ph.D., is Associate Professor of Art History and Museum Studies, and Board of Governor's Teaching Chair at the University of Lethbridge. Her book *Diversity Counts: Gender, Identity, and Contemporary Art in Canada* considers the lack of diversity in many arts institutions from a variety of interdisciplinary perspectives and argues for the necessity of good quantitative data for assessment.
anne.dymond@uleth.ca

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

3. "Curating Diplomacy: Cultural Relations and Visual Art at Canadian Cultural Centres in the 1970s and 1980s"

Little scholarly attention has yet been paid to the circulation of visual art within a network of Canadian government cultural centres during the mid- to late-twentieth century. Operated under the auspices of Canada's then-Department of External Affairs, this network of cultural centres consisted of facilities devoted partly to the exhibition of visual arts which were declaratively designed to promote informed interest in Canadian culture to an audience of cultural and political elite. The most significant nodes within this network were the Canadian Cultural Centre in Paris, and Canada House in London, as well 49th Parallel: Centre for Contemporary Canadian Art, which was an anomalous, contemporary arts-focused branch based in New York. It is no coincidence that these locations were key sites within the western art world, as well as significant international influences and points of diplomatic contact for the Canadian federal government. In this paper, I will consider the government cultural centre as a particular venue for the prestige exhibition, situating the visual arts programs at these cultural centres as a bid to project an image of Canada as culturally and, by extension, politically significant amid the shifting currents of multilateral relations as the western metropole shifted across the Atlantic. I will focus specifically on the conceptual underpinnings and curatorial programs of these centres, and on their roles within a broader diplomatic network operated by the Department of External Affairs beginning in the 1970s.

Elizabeth Diggon is the Assistant Curator at Esker Foundation in Calgary. Her doctoral project examined the mobilization of art as a means of cultural diplomacy in the Canadian context from the mid-to-late twentieth century. Her writing has been published in the *Journal of Curatorial Studies,* the *Journal of Canadian Studies,* as well as in exhibition texts for galleries including the ODD Gallery, Dawson City and the University of Lethbridge Art Gallery. She has a text forthcoming in an upcoming publication on interdisciplinary artist Rita McKeough, published by TRUCK Contemporary Art, Calgary. ediggon@eskerfoundation.com

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

4. "Art and the Anglosphere: The Carnegie Corporation of New York and Exhibitions of the 'English-Speaking Peoples'"

In the early 1930s, Frederick Keppel, President of the Carnegie Corporation of New York, collaborated with the leaders of the National Gallery of Canada to plan a series of art exhibitions to circulate between the United States, Great Britain, and the British Dominions of Canada, Australia, New Zealand, and South Africa. As Australian art historian Carolyn Jordan notes, the plan was fostered by a broader impulse to bring about a "cultural alliance between the two great English-speaking powers" and the white-settler Dominions of the Commonwealth. Keppel brought it to fruition between 1934, when *Contemporary Painting by Artists of the United States* toured Canada, and 1941, when *Art of Australia 1788–1941* began its three-year circuit of galleries in the United States and Canada.

My paper considers these two exhibitions, alongside the *Contemporary Canadian Painting*, which visited South Africa, Australia and New Zealand between 1936 and 1939, and an exhibition of U.S. New Deal art which travelled to major Canadian cities in the summer of 1940. In doing so I track the Carnegie Corporation's strategic use of the prestige exhibition to draw together the cultures of the United States, Great Britain and the senior "white Dominions" of the former British Empire at a time of extreme geo-political crisis. The exhibitions, I argue, were part of a broader cultural diplomacy deployed by Rockefeller and Carnegie philanthropies to engage in the explicitly internationalist construction and reinforcement of the perceived bonds of kinship and culture that were the moorings for the racialized imagined community that has, historically, been described by the likes of the Roosevelts, Andrew Carnegie and Winston Churchill (among many others) as the civilization of "English-speaking peoples" - recently theorized critically as the "Anglosphere."

Jeffrey Brison is Program Coordinator for Cultural Studies at Queen's University (Canada) and a founding member of the *North American Cultural Diplomacy Initiative* (Nacdi). An Associate Professor of History at Queen's and an Associate of the Wilson Institute for Canadian History (McMaster University), he focuses on Canadian-American relations, cultural philanthropy, and the history of cultural policy formation in Canada and the United States. He is author of *Rockefeller, Carnegie, and Canada: American Philanthropy and the Arts and Letters in Canada,* a study that explores the influence of private American philanthropy on the making of a national culture in Canada. His current study, *North Atlantic Men,* examines the role philanthropic foundations played in fostering extra-national intellectual and cultural networks of power that connected Canada, the United States, and Great Britain from the end of the First World War to the early years of the Cold War.
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Saturday : Session 5: Room 1230
Samedi : Séance 5 : Local 1230

Current Research / Open Panel – 3
Recherche actuelle / Séance libre – 3

Chairs | Président.e.s
Benedict Fullalove, Alberta College of Art and Design
Sally Hickson, University of Guelph

Sally Hickson is Director of the School of Fine Art & Music at the University of Guelph and Associate Professor of Art History. Her work explores Renaissance courtly culture, secular imagery, patronage studies, the history of collections and constructions of gender and identity in early modern visual culture. She is the author of Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries (Ashgate 2012), and contributor to, as well as co-editor with, Dr. Sharon Gregory (St Francis Xavier University, Antigonish NS), of Inganno -- The Art of Deception (Ashgate, 2012). She has also contributed essays to the several anthologies and to the journals Renaissance Studies, Renaissance and Reformation, Civiltá Mantovana and others. She has been the recipient of the H.P. Krauss Fellowship in early books and manuscripts at the Beinecke Library at Yale University (2009), the Natalie Zemon Davis Award from the Journal Renaissance and Reformation (2010), and the College of Arts Teaching Excellence Award at the University of Guelph for 2013-2014. shickson@uoguelph.ca

Benedict Fullalove is Associate Professor in the School of Critical and Creative Studies at the Alberta College (soon to be University!) of Art and Design. He holds a BA in History from the University of Calgary, and a Ph.D. in Art History from Duke University. His research focus is on the representational construction of place in western Canada. He has written and published on a variety of related topics, including 19th and 20th century narratives of travel in the Canadian Rockies; the history of map making in the Rockies; the relationship between colonial and indigenous place names and place making; and the shifting contexts of living history museums in British Columbia and Alberta. He worked for eight years as a naturalist-interpreter in Jasper National Park, and has spent more than thirty years hiking, skiing, biking and climbing in the Canadian Rockies. benedict.fullalove@acad.ca

Presentations | Présentations

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

1. “The Re-examined Life”

The Re-examined Life is a co-authored research paper that explicates the theoretical foundations and motivations of an interdisciplinary art exhibition by the same name. We experience a reality that presents itself as prepackaged, complete with objects, social structures and socio-economic methodologies. The following paper unpacks what it means to be-in-the-world by investigating the perceived rationale behind familiar structures and how they function as prosthetics that shape our belief systems, identities and values. We discuss norms that inhabit and engage objects, ideological economies and linguistic semantics that shape the domain of what is possible. These inherited frameworks are then rethought and remade to highlight the limits held within them. The research results in five modules: a *Social Bank,* an *Identity Centre, Reflective Sculptures, Community Tables* and a *Listening Lounge*. The exhibition encourages open interaction between the audience and these newly developed experiences. The consequence of both the paper and the artwork is a commentary on how authority of our built environment constructs our social and individual sense of self.

St Marie ϕ Walker are artist-researchers who focus on psychological dimensions of familiar objects, shared environments and social relational qualities. Denise St Marie attained a BFA from the University of Victoria and a B.Ed., from the University of Western. Timothy Walker received a BA from the University of Toronto specializing in Philosophy. In 2017 St Marie ϕ Walker both achieved an MFA from the University of Waterloo, which included the Keith & Win Shantz International Research Fellowship, where they traveled to New York to work alongside Steve Lambert. They have won numerous grants from municipal, provincial and federal arts councils. In 2016 St Marie received a SSHRC Grant in support of her graduate work and in 2018 they were jointly awarded the Master’s level Governor General’s Gold Medal for their research.
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Room | Local 1230 : 9:00-10:30 am | 9h-10h30

2. "Reading The Artist's Way"

Creative gestures build worlds (and the world builds creative gestures). Suzanne Langer proposes that an artwork holds the potential to crack open our world, so that a new world might be perceptible; the new world created by the work drags the current one into being with it. An artwork transforms the beholder; the world comes along for the ride. For Whitehead, the same "'creativity' is the principle of novelty… 'creativity' introduces novelty into the content of the many, which are the universe disjunctively"; this is the world's "creative advance" (Process and Reality 21).

What conditions produce art? I employ a research-creation practice - a practice that thinks in its doing, engaging with a speculative pragmatism - to ask not only how an artist might engage with the creativity that is always already unfolding in the world, but also, what utopic possibilities might already exist in the present. In *The Minor Gesture,* Erin Manning introduces Deleuze and Guattari's concept of the minor - that which moves the major from within, "the gestural force that opens experience to its potential variation" (1). If creativity is the motor of the Universe, artists are uniquely positioned to facilitate the minor. How does one inhabit the present while also facilitating the gestures which shift the future?

Methodologically, I have been developing a practice focussed on process-as-gesture, taking a second look at *The Artist's Way,* a self-help book for artists. In it, the author Julia Cameron proposes a "blueprint for do-it-yourself recovery" that promotes a creative "synchronicity: we change and the universe furthers and expands that change" (2). Reading *The Artist's Way* from the lens of process philosophy and affect theory troubles the individualistic expression of creativity, situating it and the aesthetic as processes and forms that exist outside of the artist; positing creative practice and its pedagogy as one that is attuned to the concerns of the world it envelops. The creative advance is subtle, and the artist no more than a subject of that advance.

In this presentation, I argue that potent artistic practice and its method rely both on future potentials - unpopulated, promissory, elastic, elusive - and the present - momentary, ungraspable, and, following Whitehead, entirely dependent on the future to avoid collapse and despair.

Matthew-Robin Nye is a visual artist, cultural producer, and PhD student at the Centre for Interdisciplinary Studies in Society and Culture at Concordia University in Montreal. Employing a research-creation methodology, Nye's practice thinks towards the problem of creating a 'queer utopic space', a wildness which evolves alongside a continually renewing present; or, the production of multiplicities through fabulation in performance, installation, text-based and conceptual practice. In this practice, art-making and artistic experience are used to think about how to bridge the fields of environmental philosophy and performance theory, harnessing their potentials to constitute a limitless subject, unbounded by the pitfalls of either discourse on their own. Matthew-Robin has exhibited, lectured and held residencies locally and internationally, and is a Joseph-Armand Bombardier PhD student in Interdisciplinary Humanities at Concordia University. He is a founding member of the Curatorial Research-Creation Collective at the Milieux Institute at Concordia, and a member of the Senselab, as well as the Urban Futures Institute at Concordia University.
matthew@matthewrobinnye.com

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

3. “Critical Roles: Immersion Histories”

With a growing body of pedagogical/andragogical research revealing that art history and its multidisciplinary applications may be an answer to a global environment looking for education that fosters broad-scope perspectives, critical thinking, advanced problem solving, and broad knowledge bases, how does the art historian convince learners to engage with class content in a way that breaks the boundaries of traditional rote learning? How can students come to the realization that history is the story of reality that has shaped the present? How can content move beyond the ‘celebrity check list’ and put students in touch with the real-life mosaic of historical art creators and contexts? Exploring the world of applied learning, and utilizing a variety of active learning strategies, including the utilization of gamification, role playing, and simulated historical immersion in the classroom can be an effective solution for by-passing student reticence and absorbing them into a critical discourse with class content and the world beyond. First formulated by Barnard College professor Mark Carnes in the 1990s, the pedagogy of game-based historical immersion, now known as Reacting to the Past, has developed into a thriving pedagogical/andragogical community. Gamification in art history has resulted in instructional approaches that break pedagogical/andragogical traditions and create learning experiences that immerse the student in a connection with the humans of history – their beliefs, their values, their choices. Equal parts research project, empathy exercise, and scholarly debate, the Reacting to the Past pedagogical/andragogical approach blends boundaries and fosters connections that allow students and teachers to re-frame traditional narratives, disrupt perspectives, and re-engage with the identities of the diverse makers of the past.

Megan Bylsma was born and raised in Central Alberta. She is a piano playing, cake making, picture drawing, dog training, cat loving (although legend has it she has also tried her hand at cat training as well), book reading, art historian. A Red Deer College alumna, she received her B.F.A from the University of Lethbridge, and her M.A. in Art History from Queen’s University. Throughout her post-secondary journey her dream had always been to learn how to draw, and to teach art history at Red Deer College. She is happy to announce that dreams really do come true. And like the best of realized dreams, it is a sweet and happy experience.
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Saturday : Session 6
Samedi : Séance 6

10:45 am-12:15 pm
10h45-12h15
uaac-aauc.com

UNIVERSITY OF WATERLOO

UAAC/AAUC

Saturday : Session 6 : The Artery
Samedi : Séance 6 : The Artery

Performing Posture: Spatial Disruption in the Arts

Taking its starting point from Lauren Berlant's essay *Austerity, Precarity, Awkwardness,* this panel fosters a critical dialogue about 'posture' in the visual arts from the mid-nineteenth century to present. Berlant draws attention to the importance of unusual physical movement as a transitional space necessary to the facilitation of social change. This panel considers these terms broadly and includes papers involving the body as well as art conveying social and political posturing.

By engaging with media extending from traditional to contemporary, this panel enables participants to ask questions of the body in art including, but not limited to: how can bodily movement be disruptive or facilitate resistance? How has societal tension been represented in painting through the body? And, how has unusual posture/ing symbolized progress or alternative spaces? Papers pursuing wide-ranging themes such as gender, race, and transculturalism through the body, as well as critical theory and curatorial practice, are welcome.

Chairs | Présidentes
Melissa Berry, University of Victoria
Magdalyn Asimakis, Queen's University

Melissa Berry received her MA from the Courtauld Institute in 2006 and her PhD in Art History and Visual Studies in 2015 from the University of Victoria where she teaches as a sessional instructor. Her current research is focused on the art market as well as translocal interconnections between European artists in the mid-19th century, which she has presented at various international conferences and published in *The Victorian Review, Visual Culture in Britain,* and *The Burlington Magazine.* Her book *The Société des trois in the Nineteenth Century* was published with Routledge in 2018. mbberry@uvic.ca

Magdalyn Asimakis is a doctoral student at Queen's University in the Department of Art History, Criticism and Conservation, and a curator and writer. She was a 2016-17 Helena Rubinstein Curatorial Fellow at the Whitney Museum Independent Study Program where she co-curated the exhibition *That I am Reading Backwards and Into for a Purpose, to go on:* and co-authored a book by the same name. Magdalyn is co-founder of the roving contemporary art space in Toronto called *ma ma*, which hosts exhibitions, reading groups, and talks loosely around issues of institutional critique and praxis. She has contributed essays to the Brooklyn Rail, BlackFlash Magazine, the New Museum and the Metropolitan Museum of Art. 16mpa@queensu.ca

Presentations | Présentations

The Artery : 10:45 am-12:15 pm | 10h45-12h15

1. “The Radical Art of Trespassing”

This paper considers the relationship between public space, as a material form of the public sphere, performance and the concept of trespassing. Trespassing not only acknowledges, but also helps us question, the boundaries between spaces and bodies, and points to the ways in which the politicization of space underlines that only particular types of bodies belong in particular spaces; trespassing in performance thus becomes a form of deterritorialization.

Moving away from institutional spaces, performance in the street easily aligns itself with protest and resistance and enables bodies to performatively contest, forge, and negotiate political identity. I suggest that performance that engages the concept of trespassing becomes a valid way of legitimizing individuals’ rights in particular public spaces – a making visible the politics of spaces, bodies, and histories. French Theorist Jacques Rancière writes, “politics consist in reconfiguring the partition of the sensible, in bringing on the stage new objects and subjects, in making visible, that which was not visible…” Trespassing, as a mode, challenges concepts of public spaces through the act of not belonging. Writing about protest and performance Jan Cohen-Cruz describes radical street performance as “acts that question or re-envision ingrained social arrangements of power.” This paper examines work by Coco Fusco Steven Cohen, and Emily Jacir and the ways in which new forms of political subjectivity are staged through interventions that engage radical acts of trespassing.

Anna Khimasia is an independent curator, writer and educator currently living in Los Angeles. In 2017 she curated Open Space Lab (OSL), a new initiative for the Carleton University Art Gallery, which opened the space of the gallery to artists working in performance. This past summer (2018) she co-curated Live in Palestine, organized by AXENÉO7, an international touring exhibition of Palestinian artists whose work combines performative practices with political engagement. Anna received her Ph.D. from the Institute for Comparative Studies in Literature, Art and Culture at Carleton University (2015), where she was a contract instructor in the art history department from 2008 - 2016. Her current research focuses on public space and performing bodies with particular attention to the concept of trespassing as a way to think through and consider alternative models to articulate contemporary conditions of exile, migration, and marginalized bodies. annakhimasia@gmail.com

The Artery : 10:45 am-12:15 pm | 10h45-12h15

2. "Censorship on representations of bodies in China in both local and cross-cultural contexts"

In December 2017, I curated two exhibitions: Suzy Lake's *Beauty and the Aging Body* and Sara Angelucci's *Song from the Arboretum* for the Lianzhou Foto Festival. I intended to address the theme of the festival "Your Selfie Stick (and you)" by exposing neglected and hidden life experiences overlooked by conventional visual representations. A few hours before the festival opening, Lake's exhibition was unexpectedly censored by China Ministry of Culture for the reason "her images are pessimistic". In the paper, I will explore in current post-socialism and neoliberalism Chinese society, what is the logic and mechanism of the censorship on the representation of bodies? What are the safe and the comfort zones in representing bodies from perspectives of the state-power and patriarchalism society? How does self-representation on social media which is a new kind of hyperreality conflict and comply with established social norms and create new social norms? For example, publishing unfiltered self-portraits will be taken as an indecorous social behavior. How does the youth-addicted online representation of the self, entwined with consumerism and nationalism, complicate the bio-gender politics in China? In the contexts of global METOO movement and Anthropocene trend, how will cross-cultural art communications stimulate people from the aphasia state to recognize the neglected, marginalized, and suppressed body representations? The paper will analyze the impacts of the work of Lake and Angelucci on the Chinese audience, and position their work in dialogue with several Chinese artists' work that challenges the "straight man cancer" norms (a term coined by Chinese netizens that means 'male chauvinism'). The paper will highlight the criticism of the ageist sexism in visual culture and examine body representations that displace the conventional representations of the body in China.

Zhou Yan is a curator, a critic and a translator of art and literature who currently lives in Toronto. She holds a Master of Museum Studies from the University of Toronto and is currently pursuing a Ph.D. at the same school. Her research interest covers contemporary art, museology, cultural heritage studies, curating, cross-cultural art communications, translation, and etc. Zhou is the curator of several high profile international exhibitions including *Transformation of Canadian Landscape Art: Inside and Outside of Beijing,* a touring exhibition in China in 2014-2015. Her shows participated in festivals including 2017 Lianzhou Foto Festival, Scotiabank Contact Photography Festival (2018 and 2014), and the 6th Beijing International Art Biennale. She is the recipient of Joseph-Armand Bombardier Canada Graduate Scholarships-Doctoral, numerous Canada Council for the Arts grants and International Council of Museums Fellowship. Her books, articles, and reviews have been published internationally.
yannias@gmail.com

The Artery : 10:45 am-12:15 pm | 10h45-12h15

3. "Amorphous Gestures in the work of Annie MacDonell and Camille Rojas"

This paper will explore Lauren Berlant's essay *Austerity, Precarity, Awkwardness* in relation to Annie MacDonell's collage work *The Levellers.* This work looks at the act of going limp during protests, when protesters are apprehended. The gestures that MacDonell is fascinated by are illustrative of the strange and amorphous effect that going limp has on the balance of power between the individual and the apparatus of the state. The paper will also examine Camille Rojas' film *System of a Gesture*, which documents three moving bodies in dialogue with the social function of children's handclapping games and their sexual implications.

Heather Rigg is a curator and writer working in Toronto. She currently works at Contact Photography Festival and has previously worked with the Art Gallery of Ontario and Ed Burtinsky studio. She holds a Master's of Photographic Preservation and Collections Management from Ryerson University. Recent exhibitions include: *An unassailable and monumental dignity* and *Camille Rojas: The Whistler*.
hlrigg@gmail.com

The Artery : 10:45 am-12:15 pm | 10h45-12h15

4. “Grace: Poise and Politics”

In 2015, president Barack Obama sang the hymn *Amazing Grace* as part of his eulogy for the Reverend Clementa Pinckney, who was murdered by a white supremacist terrorist, along with eight members of his congregation in Charlestown, South Carolina. Obama’s eulogy is the subject of a film installation by Lorenza Mondada, Sara Keel, and Nicolle Bussien. *Obama’s Grace* (2016) presents the live performance alongside a digital notation of his speech patterns and gestures in an effort to show how expertly he articulated a performance containing the currency of both the political and religious under the guise of ontogenetic grace.

Grace is a virtue, characteristic, and possession. In Simone Weil’s interpretation, it is also an affect that denies the consequences of gravity; it is a state of transcendence against inevitability. At once divine and ahistorical, where are the politics in grace? In performance and dance, grace is a constituent part of a performer’s virtuosity, marking their exceptionality. In the *Discourse on the Origin and Basis of Inequality,* Rousseau cites dance as the cultural practice that most clearly marks the unequal distribution of talent; graceful dancers are easily recognized and able to distinguish themselves from the masses. However, in Rousseau’s understanding, this hierarchy of talent is not innate but the product of an agreed upon set of social standards. So, what is grace when it is seen as part of technical-socio whole as it has to be in the case of Obama’s eulogy? This paper situates Mondada, Keel, and Bussien’s study of Obama in a discussion of technicity and virtuosity of performance in order to ask how social, political, and religious ideas are pre-produced and re-distributed through performance and media.

Alexandra Symons Sutcliffe is an independent curator and writer focused on dance, performance, the moving image and techniques of reproduction. She is a recent Helena Rubinstein Curatorial Fellow on the Whitney Independent Study Program and participant in the Centre for Research Architecture at Goldsmiths University. She has curated exhibitions and events at: Jupiter Woods (London, UK) ESSEX STREET (New York, USA) the Whitney Museum of American Art (New York, USA) Abrons Art Centre (New York, USA) The Kitchen (New York, USA) Rietveld Academie (Amsterdam, NL) The Glue Factory (Glasgow, UK) and Arcadia_Missa (London, UK.) Alexandra is currently based in Berlin.
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Saturday : Session 6 : Room 1205
Samedi : Séance 6 : Local 1205

Histoires de l'art et humanités numériques : PARTIE II
Art Histories and Digital Humanities : PART II
Collections numériques et corpus très étendus
Digital collections and large corpuses

Les entreprises de numérisation effectuées au cours des deux dernières décennies par les institutions culturelles donnent aujourd'hui aisément accès à d'immenses quantités de données, tant sous forme d'images que d'informations (les métadonnées). Les objets aux marges de l'histoire de l'art, comme les photographies d'archive et les publications illustrées, y sont particulièrement mis en valeur. Quelle influence ces données massives exercent-elles sur la pratique de l'histoire de l'art? Concrètement, quels outils permettent l'étude des corpus très étendus, et quels défis leur usage pose-t-il? Cette séance est une invitation à discuter des questions de méthode et d'analyse soulevées par l'étude des grands corpus. Les études de cas sur de grandes collections numériques sont les bienvenues, tout comme le sont les interrogations méthodologiques liées à l'usage (ou non) des outils des humanités numériques et à la disponibilité des données.

The digitization initiatives undertaken by cultural institutions over the past two years have made vast quantities of images and contextual data (metadata) more accessible. Visual and material culture in the form of archival photographs and illustrated publications are coming to light from the margins of art history due to this increased exposure. What impact are these very large data sets having on art historical practices? In practical terms, which tools facilitate the study of large corpuses, and what challenges do they pose? This session is an invitation to discuss questions of method put forward by the study of these massive corpuses. Case studies dealing with large digital collections are welcome, as well as methodological discussions linked (or not) to the use of tools from the digital humanities and the availability of data.

Chair | Président

Samuel Gaudreau-Lalande, Concordia University

Samuel Gaudreau-Lalande is a doctoral candidate in Art History at Concordia University. His research focus on the production and use of photographs by the government of Québec in the 1940s and 1950s. His scholarly speeches and articles concern the circulation of photographs and their effect on the world. In his dissertation, he uses extensively the tools of digital humanities in order to address the challenges posed by a corpus of 100 000 images. samuel.gaudreau-lalande@concordia.ca

Presentations | Présentations

Room | Local 1205 : 10:45 am-12:15 pm | 10h45-12h15

1. "Book Illustrations and their Contextual Difficulties in the Era of Mass digitization"

Illustrations play a pivotal role in the culture of the book, which is shifting with the mass digitization of images and entire books in our digital age. For scholars who use numerous illustrations in their research, the presenter included, browsing readily presents contextual difficulties. A Google Image search for images by fairy tale illustrator Arthur Rackham (1867-1939), for example, indicates how his illustrations have transformed from their material context in books to their online de-contextualization. A variety of contextual details tend to disappear, namely: the pictures' place within the codex, and the pictorial sequence of images, bibliographic data, and the item's physical location.

Drawing upon art historical and information studies approaches, the presenter wanted to know how art historians working with book illustrations experience image browsing and contextual difficulties. Twelve art historians were interviewed during the data collection stage. Participants responded to a series of image browsing scenarios. The scenarios centered around six main themes, involving: the illustration in relation to the form of the book, related images to a selected page, collection highlights, essential metadata, and bibliographic descriptions. Interviewees were then asked to respond to these scenarios by explaining what they found familiar and why, what they preferred and why, and what drawbacks they saw and why. While showcasing research highlights, this presentation draws attention to how this sub-group of art historians search for the numerous book illustrations available online. Participants in the study repeatedly preferred the scenario offering illustrations in their two-page layouts to the scenario showing images in their cropped form. Participants tended to agree that the name and role of the illustrator is integral to the barebones bibliographic data for image use. While these findings have practical implications for libraries, what does a greater awareness of how we search for contextual images mean for art historians?

Rachel Harris is fascinated by the narrative potential and contextual nature of illustrated books. Harris' doctoral thesis in art history revisits the neglected legacy of fairy tale illustration—arguing for the importance of pictures and highlighting the meaning-making potential of pictorial narratives. Prior to completing her doctorate (defended at Concordia University in 2017), Harris collected and analyzed hundreds of book illustrations from rare book libraries and the Web. This searching process for art historical research inspired her FQRSC-funded research (2017-2018) on image browsing, which she conducted during her Masters of Information Studies at McGill University. Harris is currently an Assistant Librarian at Saint Paul University where she supports students and faculty, while working to enhance the use and discoverability of illustrated rare book collections. rachel.mabel.harris@gmail.com

Room | Local 1205 : 10:45 am-12:15 pm | 10h45-12h15

2. "Old Texts/New Data: The Canon According to Illustration Experts, 1830-1970"

This case study discusses the making and use of *ID: The Illustrator Dataset* [https://public.tableau.com/profile/jaleen.grove#!/]—interactive data visualizations created with Tableau to analyze data collected from 120+ British and American publications 1830–1970 that survey and review illustrators. The visualizations track which illustrators are remembered over time; and which writers are responsible for the resulting canon; which European and other artists have been recorded; and how much US/UK texts overlap. Criticism of canon has been lacking in Illustration Studies, in part because the literature is largely forgotten and hard to find, and because canon has been heavily determined by powerful clients and collectors (lately, George Lucas). *ID's* results penetrate the historical written record and enable critique of the literature, as it allows us to see plainly which writers contributed the most research and whom and what they favoured. Among findings is that the most productive writers (outside of texts on children's book illustrators) were also least likely to feature women; that male and female illustrators of children's books were represented at similar rates until 1947, when males abruptly jump ahead; and that many once-famed individuals are dropped in later decades. I will critique the vastly differing textual-record remembrance or neglect of Ida Waugh, Charles Stanley Reinhart, Mary Hallock Foote, Alice Barber Stephens, Howard Pyle, Jessie Willcox Smith, and others. *ID's* results may be usefully compared to digitized picture collections and private collections, such as Washington U's Walt Reed Archive, which I will briefly demonstrate. I conclude with problems in data collection, the visual rhetoric of data visualization, and Tableau's efficacy, and propose ways old and new tools together best round out history-writing.

An Associate Editor of the *Journal of Illustration* and a Canadian art historian with specialization in the history of the commercial graphic arts, **Dr. Jaleen Grove** has been writing and publishing on scholarly aspects of illustration since 2006, and working and writing in the industry since 1990. Her publications include the books *Oscar Cahén: Life and Work* (Art Canada Institute, 2015), and *Walter Haskell Hinton, Illustrator of the Popular American West* (Knoxville: Ewing Gallery, University of Tennessee, 2010), and articles in *Canadian Art Review (RACAR), Journal of Writing in Creative Practice,* and *Journal of Canadian Studies.* She is also co-editor of *History of Illustration* (Fairchild Books/Bloomsbury, 2018; 592pp). From 2016-2018 she was Postdoctoral Fellow of Popular Print in the Dowd Modern Graphic History Library at Washington University in St. Louis. In Fall 2018 she joins Rhode Island School of Design as Assistant Professor. jaleen@gmail.com

Room | Local 1205 : 10:45 am-12:15 pm | 10h45-12h15

3. "Giving Diligence its Due: Accessing Digital Images in Repatriation Efforts"

An increasing volume of images is being available online, but barriers such as digital locks, proprietary interests, monopoly of information, software design issues, and narrow scope of information uploaded to image databases maintain structures that have impeded restitution efforts in the real world.

Images of art in the digital environment support cultural heritage. Institutions are developing complex solutions relevant in the network environment to further repatriation initiatives. These solutions facilitate discovery, opening avenues for research into the ethics of ownership that cross the physical/digital divide. There have been calls for strengthening the potential for use of pertinent information in order to protect and recover cultural heritage through increased visibility. However, some museums still limit access to images.

We will examine these issues referencing museums of art and anthropology and case studies specific to the First Nations and Métis peoples of Canada with an emphasis on cases dating from 2000 to 2017. In 2002, Dr Ruth Philips, then director of the Museum of Anthropology in Vancouver, British Columbia, Canada, called for a database that would "reach beyond the walls of the building into First Nations communities and link them with each other and with museum and academic research partners."

Today, a combination of concerns over permissions and monopolization of information is limiting the potential of shared visual information about art. This maintains the status quo in repatriation of cultural material and limits further research into the Indigenous peoples and cultures of North, South and Central America ("Turtle Island").

Keywords: digital images, visual heritage, knowledge mobilization, data access, repatriation, indigenous arts and culture, 'Turtle Island'

Dr. Susan Douglas specializes in modern and contemporary Latin American art, art and crime and visual communication. She is an expert on digital art history and topics in cultural heritage; museums and art institutions; contemporary art and visual cultures. Her publications include "Access to Loss: Copyleft and the Protection of Visual Information," *XXI Art Antiquity and Law* (July 2016): 101-116, and "Ethical Databases: Case Studies and Remaining Gaps in Cultural Heritage Information Sharing," in Alessandro Chechi and Marc-André Renold (eds), *Cultural Heritage Law and Ethics: Mapping Recent Developments* (Geneva: Schulthess, 2017): 143-170. sdouglas@uoguelph.ca

Saturday : Session 6 : Room 1209
Samedi : Séance 6 : Local 1209

Against Prototyping: Prefigurative Foundations in Graphic Design Pedagogy

If graphic design is to produce decolonial praxis, its conventional orientation towards pedagogy and practice for industry is in urgent need of critical scrutiny at the earliest levels of a design student's development. In this panel discussion, participants will speculate upon methods of decolonizing pedagogical practices often found in the foundations of graphic design curricula. For the purposes of this discussion, decolonization entails destabilizing a Euro-American design historiography that centers the heroic designer at the expense of collective and distributed forms of design agency. Simultaneously, decolonization also challenges the inevitability of "civic" (read: modernist, metropolitan) form as the irreducible foundation of visual language and epistemology. A decolonized approach presents the possibility to eschew universal formal principles and visual discipline in favor of research into "ethnic" formalisms and their broader consequentiality. Our conversation will explore the multiple practical resonances of the word project for the decolonized design studio.

Chair | Président

Patricio Davila, Ontario College of Art & Design University

Patricio Dávila is a designer, artist, researcher and educator. He is currently Associate Professor in Design at OCAD University. Patricio is director of Public Visualization Lab. His research focuses on developing a theoretical framework for examining data visualization as assemblages of subjectivation and power. In his creative practice he has created mobile applications, locative media projects, essay videos, new media installations, and participatory community projects including: Shadows!, Powers of Kin, Chthuluscene, Tent City Projections, The Line, and In The Air Tonight. His research and practice focuses on the politics and aesthetics of participation in the visualization of spatial issues with a specific focus on urban experiences, mobile technologies and large-scale interactive public installations. More recently his research and practice has included curatorial projects such as Multiplex Essay Film Festival and the Diagrams of Power Exhibition.
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Presentations | Présentations

Room | Local 1209 : 10:45 am-12:15 pm | 10h45-12h15

1. "The Banality of Excel"

This paper centers *the document* as a focus of graphic design pedagogy and inquiry. The document, is posited as a banal (or what Bruno Latour might called "deflated") genre of graphic design—one which is seldom taught or critically considered in design education. Reflection on this genre makes available a way through which educators and students can speculate on the capacity of graphic design to substantively engage its social and political dimension. Media historian Lisa Gitelman's contention that the document «triangulates the relationship between the self and authority,» provides a starting point for unpacking its political consequentiality. Johanna Drucker's claim that most visualizations are forms of argumentation lends this examination an additional political charge. Together, they stage the question of what role graphic design plays in matters of knowledge production, and is cast as a matter of power, domination, and governance.

Given a finer point, the question becomes: How has graphic design functioned as an instrument of colonization, and how might it be conceived otherwise? Whose claims of land, for instance, are validated and by what means are these claims reproduced, made persistent, and banal? By political, I mean not the realm of institutionalized representative politics, but rather, the foundational antagonisms upon which hierarchical and colonial subjectivities are interpellated. If documents mediate hierarchical relationships, and documents like maps, ID's, money, spreadsheets, criminal records, report cards, etc. are artifacts of typographic, cartographic and visual knowledge for the purposes of governance and management—why do designers and design educators treat them as inevitabilities, leaving this realm of artifacts (and their attendant systems) to bureaucrats/technocrats? Could figuring these squarely within graphic design praxis open up designers to different kinds of critical agency? Does it dissolve traditional boundaries of what design does and who does it? Can graphic design make a substantive contribution to the struggle to decolonize by recognizing and dealing with its graphic forms and imagining other critical possibilities? This talk will explore the possibilities of the assignment "Design a Promise."

Chris Lee is a graphic designer and educator based Buffalo, NY, and Toronto, ON. He researches graphic design's entanglement with power, standards, and legitimacy. He graduated from OCADU (Toronto) and the Sandberg Instituut (Amsterdam), and has worked with *The Walrus Magazine, Scapegoat,* Metahaven and Bruce Mau Design. Clients include cmagazine, Art Museum, grunt gallery, and Casco, among others. He has contributed projects and writing to the *Decolonising Design, Journal of Aesthetics & Protest, Graphic, Volume, and Counter Signals* and has facilitated workshops in the US, Canada, Scotland, the Netherlands, and Croatia. He has lectured at the Gerrit Rietveld Academie, ArtEZ, Sandberg Instituut, Design Academy Eindhoven, and OCADU. Chris is an Assistant Professor at the University at Buffalo SUNY, and a programming advisor for Gendai Gallery and Squeaky Wheel. He is a research fellow of Het Nieuwe Instituut (2017/18), and participant of the Université d'été at the Bibliothèque Kandinsky. cairolexicon.com, muyongjiyong.com, clee45@buffalo.edu

Room | Local 1209 : 10:45 am-12:15 pm | 10h45-12h15

2. “Upsetting Design’s Amorphous Archive”

As graphic design pedagogy continues to expand away from professionalism and towards replicating disciplinarity in institutions of higher education, the problem of shared knowledge is quietly emerging. What gets included in graphic design history? What texts should we expect our students to have read? As older disciplines, such as English or Anthropology, wrestle with the task of decolonizing their canons, graphic design’s relatively nascent status as a form of inquiry provides a unique opportunity to redefine the underlying conditions of what constitutes a canon at all. Historically graphic design’s accepted field of knowledge has not been confined to textuality. Rather it tends to include bodies of work, artefacts, and even physical toolsets. Graphic design’s unique process of demarcating the textual and material culture which informs the discipline—for example a subway map is as much a part of the “canon” as Beatrice Ward’s Crystal Goblet—allows for a whole new method of approaching and apprehending new antecedents in our practice. The task of creating a decolonized graphic design archive, then, is to redefine not just what we include-- new texts, new authors, new visual languages and inflections-- but how we include materials. This includes the way “new” materials (new to whom?) are mobilized in our classrooms and the kind of knowledge such pedagogical practices produce.

This paper will propose new methods of defining, growing, and shrinking the materials which inform our discourse. In doing so, I seek to establish a dialogue about the horizons of design inquiry and the possibilities of a decolonized design pedagogy.

Ali Shamas Qadeer is a graphic designer and educator based in Toronto. He works in web, print, as well as web and print. After completing a BA in philosophy and religious studies at McGill University, he developed an independent design practice in New York City before returning to school to complete an MFA at the Rhode Island School of Design in 2014. His work focuses on algorithmic formmaking, interaction design, and the possibility of graphic design to operate as a new discipline within the humanities. After returning to Canada in 2013, Ali joined the faculty of OCADU where he is an Assistant Professor in the graphic and industrial design programs. He is very skeptical of the acronyms UX and UI. aqadeer@faculty.ocadu.ca

Room | Local 1209 : 10:45 am-12:15 pm | 10h45-12h15

3. "Open Dialogue: Artists + Designers of Afro-Caribbean Descent"

This Spring term I was a Visiting Lecturer in the Graphic Communication Design Course at Central Saint Martins (CSM) in London, England. Over six weeks, I worked in collaboration with CSM students to organize an exhibition entitled Open Dialogue: Artists + Designers of Afro-Caribbean Descent. Initially beginning as a series of conversations about race and identity, the project expanded into a week long art exhibition and artist lecture series using the Graphic Communication Design studio space at CSM. We intervened within an active working studio environment to transform it into an unconventional gallery and intimate lecture space.

The opening reception, which just occurred on Wednesday, March 7, 2018, featured the work of 30 Afro-Caribbean students and alumni from all University of Arts London (UAL) affiliated colleges including: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts. Artist talks were given by Jawara Alleyne, Alicia-Pearl Cato, Rayvenn D'Clark, Andrew Hart, Olivia Mathurin-Essandoh, Tyler Prior and Dami Vaughan. Open Dialogue celebrated the richness of ethnic affiliations within the African diaspora and provided space to examine the complexities of race, identity politics, gender stereotypes, sexuality and religious views present within the UAL Afro-Caribbean community.

For my submission, I would like to present this project and share the process for organizing and curating this exhibition across 6 UAL art colleges. I am currently in the process of creating multiple forms of documentation in response to the event that include a publication with interviews and designing a website the shows the evolution of the project. I've shared a link below to a temporary site that hosts images of the exhibition, images of the poster, related press on Instagram and other work-in-progress print collateral: opendialogue-photos.tumblr.com/

Kelly Walters is a designer and educator whose work investigates the intersection of black cultural vernacular in mainstream media. She feels her role as a designer is to understand how socio-political frameworks and shifting technology influence the sounds, symbols and style of black people. Walters has worked as a designer for SFMOMA, the RISD Museum, Alexander Isley, Inc. Designers and Blue State Digital. In her independent design studio Bright Polka Dot, she produces print and digital ephemera for exhibitions and publications. Walters has previously taught at the University of Bridgeport, Rhode Island School of Design and the University of San Francisco. From 2015–2016, she was awarded an Association of Independent Colleges of Art & Design (AICAD) Teaching Fellowship in the Graphic Design program at California College of the Arts. Walters earned a BFA in Communication Design and a BA in Communication Sciences from the University of Connecticut. She completed her MFA in Graphic Design from the Rhode Island School of Design and is currently an Assistant Professor of Graphic Design at the University of Connecticut. Walters will join The New School as an Assistant Professor of Communication Design in Parsons School of Design this Fall 2018. kelly@brightpolkadot.com

Room | Local 1209 : 10:45 am-12:15 pm | 10h45-12h15

4. "Decolonizing (graphic) Design v. 2.0: "Puncturing""

Design history, theory, practice, and pedagogy must be confronted for its lack of representation (in the form of work, practice, practitioners, methods, critical perspectives, etc.,) of people of color, their voices, and narratives. We must "puncture" a design canon and culture myopically embedded in systems, methods, and structures that colonize our thinking, and making. "Puncturing" as a working methodology can literally or metaphorically create gaps, spaces, and holes to allow for uncolonized histories, theories and voices to break through and become an integral part of design projects.

Current curricula, and pedagogy, with its central focus on Euro-American ideals, functions in a myopic, incomplete narrative. "Puncturing" is a method to directly challenge, address, flip, and debunk the colonized structures, and canons design traffics.

"Puncturing" can/will allow for the flow of more authentic vernaculars: the local, the cultural, the ethnic. New "punctures" allow for missing histories, and theories—that design has neglected, rejected, refuted, supplanted, appropriated and ignored—to flow and become an integral aspect of design's new critical voice.

Ramon Tejada is a Dominican designer and teacher based in NYC and Philadelphia. Ramon works in a hybrid design/teaching practice that focuses on collaborative design practices working with non-forprofit and educational organizations. He teaches in the graduate MFA Communication Design program at Pratt Institute; as well as the undergraduate level at Parsons/The New School, the Minneapolis College of Art & Design (MCAD) and at CUNY–Queens College. He received an MFA in Graphic Design from Otis College of Art and Design in Los Angeles, and an MFA in Performance Arts from Bennington College. Ramon was a 2013 Graphic Design: USA Designer to Watch, and he is also US (with Nic Sanchez + Tom Ahn) a decentralized design/art collective in Austin, Los Angeles, and NYC. ramonisworkprogress@gmail.com

Saturday : Session 6 : Room 1218
Samedi : Séance 6 : Local 1218

Narratives on Walls, Borders, and Boundaries: a creative practice

A current and responsible approach to social and political art will almost certainly generate fundamental questions such as: How can contemporary artists' work practices aesthetically expose and engage in the conflict underlying human migration? How does an artist's work reflect permanent borders between nations? Moreover, how do artists incorporate such controversial messages in their creative practices? For this session, the intent is to invite visual and performing artists who are themselves migrants or a member of a diaspora and reflect their experience not only in the making of art but also in its political contextualization. Wanting to reveal the process of making and connecting it with migration, with all its challenges, artists involve/engage with and explore risk-taking; fear involvement; the anguish of choosing and rejecting; the accumulation of artistic knowledge and how it is applied in specific projects; and, finally, how every act of creativity - large or small, must evolve from draft to finished within the constraints of political boundaries. As Francis Alÿs notes, "Sometimes Doing Something Poetic Can Become Political and Sometimes Doing Something Political Can Become Poetic." Presenters are invited to reflect on their personal experiences on narrative research and artwork execution to establish emerging boundaries through their contemporary creative practices.

Chair | Présidente

Nurgul Rodriguez, Artist

Nurgul Rodriguez settled in Calgary, Alberta in 2009, after nomadic years living in Turkey, U.S.A., and Spain with her family. She received her MFA from the University of Calgary in 2017. She has an active individual practice that cross a variety of disciplines and media. She explores her growing interest in different forms of "diasporic" existence beings and becoming during identity formation within a new culture. She makes sculptural objects and installation art that suggest a presence; they convey a sense of otherness and body, and identity forming. She currently lives in Calgary making, writing, teaching, collaborating and always learning. nurgulrb@gmail.com

Presentations | Présentations

Room | Local 1218 : 10:45 am-12:15 pm | 10h45-12h15

1. "Cultured Pallets: Objects of Translation"

Inspired by her experience of living in both Western (Canadian) and Eastern (Iranian) cultures, Esfahani's work focuses on the concept of cultural translation and investigates the processes involved in cultural transfer and transformation. Her art practice navigates the terrains of cultural translation through two theoretical frameworks: Walter Benjamin's understanding of translation as a departure from the original, and Homi Bhabha's concept of the third space as a negotiated space of "in-betweeness." Returning to the etymological roots of translation as "carrying or bringing across," Esfahani's practice explores ornamentation as a form of "portable culture" that can be carried across cultures and nations.

Her Cultured Pallets series uses shipping pallets to question displacement, dissemination, and reinsertion of culture by re contextualizing culturally specific ornamentation. These transient installations emerge from an ongoing process of marking shipping pallets with various designs and ornamentation and an email address. After exhibiting the work, the pallets are returned back to circulation and are tracked by engaging in email correspondence with those who find them. By remaining in a permanent state of transit, the works symbolize "inbetweeness."
Esfahani's work aims to open up the third space of in-betweeness and hinges on an act of negotiation; the viewers' unique experiences and cultures inform their "reading" of the work, thus allowing them to enter the third space by engaging in cultural translation: the viewers carry their culture across onto the work of art and vise versa. As a result, Esfahani's work also evokes issues of migration as people ultimately function as "bearers" and "translators" of culture in our current globalized state.

Soheila K. Esfahani grew up in Tehran, Iran, and moved to Canada in 1992. She received her Master of Fine Arts degree from the University of Western Ontario and her BA in Fine Arts from the University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. She is a recipient of 2016 Waterloo Region Arts Awards and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including the Canada Council's Art Bank. Currently, she is a lecturer at the University of Waterloo and is a member of the Red Head Gallery in Toronto. soheila.esfahani@uwaterloo.ca

Room | Local 1218 : 10:45 am-12:15 pm | 10h45-12h15

2. “Preservation”

In this proposed presentation I attempt to illustrate two groups of critical questions that I have faced within my creative research practice.

Firstly, how much an immigrant artist morally and emotionally is responsible to frame issues related to her/his home country? Before coming to Canada I did not find myself to be confident enough to narrate the critical complications happening in my society. I felt highly restrained and was not sure how society emotionally and politically would respond to these ideas. Immigrating to a new country, I initiated my practice in Canada but I found myself challenged by new questions such as who am I talking to/for in my art? How much of these stories would be accessible for my audience in this new country? What response am I expecting from them? Am I inadvertently targeting a specific group of viewers and excluding a big portion?

Secondly, aside from all these questions, every day I receive flood of news coming from my country which emotionally urges me to immediately respond to them in my practice but at the same time I find myself responsible not to sabotage the image of my country in order to not give the wrong impression to the non- Iranian audience. There are many aspects of my society that have been already misrepresented by media so should I protect the integrity of my country and keep being silent?

My new multimedia art installation, “Preservation”, seeks to investigate all these questions that I have been challenged by as an immigrant artist in a conversation with audiences from both societies. As a conclusion my proposed presentation looks over the responses that I have collected from my audience within process of creating this art work; If not all, these reflections might be able to answer some of the complicated questions or redefine some aspect of this conversation.

Elmira Sarreshtehdari is an Iranian artist. She received her MFA from University of Calgary in 2017. Her creative research practice mainly embraces issues concerning human psyche and the contemporary era. She visualizes her ideas by using dichotomies of: mind and body, time and space, still and motion absence and presence, emotion and anxiety, viewer and embodiment as key components of her research process; She has developed these elements through creative art practice of different mediums such as drawing, videoand sound as well as performative multimedia art installation. Sarreshetehdari in her recent research practice investigates the relation between an immigrant artist and her moral and social responsibilities in a new land also she challenges the role of audience as an active component of her art. elmirasarreshtehdari@gmail.com elmira.sarreshtehdar@ucalgary.ca

Saturday : Session 6: Room 1219
Samedi : Séance 6 : Local 1219

Paragon of Democracy or Agent Provocateur? Public Art Controversies in Canada

For scholars Harriet F. Senie and Sally Webster (1992), "public art and controversy seem to have been joined at birth." Public art has historically been surrounded by, but not limited to, aesthetic, form, memory, morality, gender, race, placement, and funding issues. Public art controversies are a global phenomenon and they have also been observed in Canada for decades: from the "Cartier vs Caboto" controversy sparked by the Monument à Giovanni Caboto (1935, Montréal), through the recent scandal surrounding Del Geist's Bowfort Towers (2017, Calgary) – a controversy prompted by the work's budget (half a million dollars) and resemblance to First Nation's traditional burial structures – to the yet-unbuilt, but highly contentious Ottawa's Memorial to the Victims of Communism. We encourage submissions that through case studies from various time periods provide a better understanding of both the many factors that ignite controversy and the (negative) public responses to public art in Canada.

Chair | Présidente

Analays Alvarez Hernandez, Independent Scholar

Dr. Analays Alvarez is an art historian and independent curator. She has received a bachelor's degree in Art History from the Universidad de La Habana (Cuba, 2005), and a master's degree in Études des arts (2010) and a doctorate in Art History (2015) from the Université du Québec à Montréal. Cross-cultural and multilingual education and professional experience have contributed to Dr. Alvarez's expertise in public art, immigrant heritages, and curatorial studies. From 2016 to 2018, she held a position as Postdoctoral Fellow in the Department of Art History at the University of Toronto, where she also taught contemporary public art. Dr. Alvarez is the principal investigator of the ongoing research project Ethno-Cultural Monuments in Canada <http://ethnoculturalmonuments.ca/> and a member of the Commission permanente de l'art public à Montréal (Culture Montréal). analays.alvarez@gmail.com

Presentations | Présentations

Room | Local 1219 : 10:45 am-12:15 pm | 10h45-12h15

1. "To Report on Art's Missing Publics"

It was last seen in the early 1980s. Rita Letendre's *Sunrise,* an 18-metre mural painted in cerulean, gold, and chartreuse stories high on the Neill-Wycik Residence in Downtown Toronto, vanished in the bright light of day. Painted in 1971, the mural lived a decade-long life in the public before a new building obstructed it from view. Several of the massive commissioned works by Letendre, an abstract painter of Abenaki and Quebecoise descent, have been subject to episodes of erasure in Toronto. The disappearance of *Sunrise* is part of an absurd, reckless story that Duane Linklater attaches to the custodianship of public art in a city like Toronto, whose waves of economic development continually bury things, including Indigenous art and presence.

We cannot file a missing painting report, as *Sunrise* is not actually missing. We know exactly where it is, preserved by the closeness of another building. If we could transform into butterflies, as Letendre suggested, we would be able to see it. So, if the work is still there but has been rendered invisible, is it fair to say that it is the public instead who has gone missing?
The primary condition of public art is that it appears in public, to a public. Through case studies, this paper shifts the focus from the work of art to the public. In what ways can a public go missing? What do we do about works of art that we know exist but we cannot see? Or rather, what do these works do with us? How does the knowledge of absence or loss of a work of art, person, tradition, language, neighbourhood, inform our modes of public presentation and present-ness? Do the ghosts of these artifacts make demands of us? Could this be a curatorial methodology?

Kate Whiteway is an independent curator and writer whose practice revolves around expanded research as curatorial methodology, exploring what independent curatingcan become in the contemporary, Canadian context. She has curated site-specific installations with Atelier Céladon inside an abandoned pool (Montreal) and at SBC Gallery of Contemporary Art (Montreal), along with exhibitions at Little Sister Gallery (Toronto) and the Art Museum at the University of Toronto. Kate is currently completing her Master of Visual Studies in Curatorial Studies at the University of Toronto, and is researching the matriarchal lineage of modernism in art from Saskatchewan. She is the recipient of the 2018 Reesa Greenberg Curatorial Studies Award.
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Room | Local 1219 : 10:45 am-12:15 pm | 10h45-12h15

2. "Monumental Controversies: The Cape Breton Mother Canada Project" (roundtable)

A discussion on monument controversies in Canada will follow a brief overview of the national debate surrounding the *Mother Canada Statue* project that was once planned for Cape Breton Highlands National Park, in Nova Scotia. The construction of a 24-meter high statue depicting a standing woman with outstretched arms was intended to honour Canadian soldiers that have fallen overseas. But this war memorial project was called off by the federal government in early 2016. From its very inception, *Mother Canada* sparked a controversy that raised usual commemorative public art issues, such as funding and design, and other less recurrent or unstated such as cultural tourism, land ownership, and environmental concerns. We propose to critically examine some of these issues in light of our current political climate and other existing and proposed Canadian monuments that, for a variety of reasons, resonate with the *Mother Canada* project. Some of these monuments are Ken Lum's *Peace Through Valour* (Toronto, 2016) and the Ottawa Memorial to the Victims of Communism (expected in 2019).

Joan Coutu is Professor of Art History and Visual Culture at the University Waterloo. Her research interests focus on the built environment of 18th-century Britain and early 20th-century Canada with a particular interest in the role of memory and nationalism in articulating space, power and social differentiation. Coutu has published two books, *Persuasion and Propaganda: Monuments and the Eighteenth-century British Empire* (2006) and *Then and Now: Collecting and Classicism in Eighteenth-century England* (2015), and has authored several essays on monuments, landscape design, and collecting in both 18th-century Britain and 20th-century Canada ¬– the opposite ends of empire. She has been an outspoken opponent of the proposed Mother Canada statue for Cape Breton. joan.coutu@uwaterloo.ca

Dr. Laura Brandon, CM, is the former art and war historian at the Canadian War Museum and an Adjunct Research Professor at Carleton University. She wrote the prize-winning *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist* (McGill-Queen's, 2005), as well as *Art or Memorial? The Forgotten History of Canada's War Art* (University of Calgary Press, 2006) and *Art and War* (I.B. Tauris, 2007). She has published and lectured extensively on contemporary and historical Canadian and international art and artists for four decades and curated more than 40 exhibitions. Her travelling, award-winning show *Canvas of War* (2000–04) attracted 400,000 visitors across Canada. Since her retirement in 2015, she has curated two well-received exhibitions: Group 6 for the Diefenbunker, Canada's Cold War Museum, Carp, ON, and *Wounds of War* for the McMichael Canadian Art Collection. laura@laurabrandon.ca

Saturday: Session 6: Room 1220
Samedi : Séance 6 : Local 1220

Archive Fever : PART 1 | PARTIE 1

"To have a compulsive, repetitive, and nostalgic desire for the archive…"
–J. Derrida, *Archive Fever*

This panel session invites participants who might explore one or more of the following, as case study or theme:

- Nostalgia and the Archive
- Decolonizing the Archive
- The Underfunded Archive
- Dismantling the Archive
- The Disappearing Archive
- Reinventing the Archive
- What constitutes an Archive
- Archival Meta-Narratives or Quasi-Fictions (Contemporary Art or Curating)
- Contemporary Artists & Archives
- Playing with the Archive
- Curating the Archive
- Digital Archives

Chair | Présidente

Anne Koval, Mount Allison University

Anne Koval is a Professor of Art History who teaches in the Fine Arts Department at Mount Allison University. Her research interests are Contemporary Visual Culture; Nineteenth-Century Materi.al Culture and Art History; Curatorial and Museum Studies; Ekphrastic Poetry. Her recent publications include essays in Poetry in Painting, *The Lyrical Voice of Pre-Raphaelite Paintings,* (2018), *More Caught it the Act: An Anthology of Performance Art by Canadian Women* (2016) and for *Stitching the Self,* (2019). Her review "Evan Penny: Ask Your Body, 2017 Venice Biennale", has been published in *Queen's Quarterly,* Fall 2018, vol. 126, no. 3. She has published poetry and recently wrote a series of ekphrastic poems for the catalogue *Sarindar Dhaliwal: The Radcliffe Line and Other Geographies,* curated by Marcie Bronson, (Rodman Hall Art Gallery, McLaughlin Gallery, and The Reach Gallery), 2018. She is currently working on a biography of Mary Pratt. akoval@mta.ca

Presentations | Présentations

Room | Local 1220 : 10:45 am-12:15 pm | 10h45-12h15

1. "From "Pictures" to "Specialized Media": Art Archives at Library and Archives Canada"

This paper will present a case study on the unusual position of art within archival institutions, with a particular focus on art archives at Library and Archives Canada (LAC). In exploring this history of art collecting at LAC from its early beginnings in the late 19th century to the present day, certain theoretical tensions will be elucidated. Parallel to LAC's development as an institution was the growth and refinement of the discipline of archival science. In particular, the changes in the spectrum of archival theory from the "total archives" approach of Douglas Brymner and Arthur Doughty will be contrasted with impact of the work of Hilary Jenkinson and his followers. As archival science matured, theories were put forth that questioned, and in some cases denied, the place of art within the archival context. Archival theory has been elaborated largely by and for archivists; however much of it has been developed for a context and media that are at odds with needs and aims of documenting and collecting art. Art archivists must consequently navigate between the theoretical stances of their institution, the (theoretical) assumptions of much of their client base, and the practical realities of acquiring, arranging, describing and making art archives accessible. This paper will provide an introduction to archival theory as it pertains to art collecting and its impacts on LAC in particular. Archival theory, when it is used to inform institutional policy, can raise numerous challenges to art collecting in the archival context.

Shane McCord has worked as an Art Archivist at Library and Archives Canada since 2010, where the focus of his work has ranged from 17th century plaques to contemporary art. He has a Master's in Art History from Concordia University and a joint Master of Archival Studies and Master's in Library and Information Science from UBC. shane.mccord@canada.ca

Mary Margaret Johnston-Miller is an Art Archivist in the Private Archives Specialized Media section at Library and Archives Canada (LAC). She has a master's degree in history from Queens University, and a doctorate in American history from Emory University in Atlanta, Georgia. After teaching history at the University of Manitoba for six years, she moved back to her home province of Ontario, and since 2002 Mary Margaret has been at LAC, specializing in Canadian art acquisition and research.
mary.johnstonmiller@canada.ca

Room | Local 1220 : 10:45 am-12:15 pm | 10h45-12h15

2. "'Glad I Don't Have Any on Me': The Canadian Tattoo Scene and its Archives, 1892-1979"

Formally and conceptually, tattoos and archives raise similar questions regarding boundaries between access and exclusion, permanence and ephemerality, and site and space. Scholars have previously considered tattoos as archives and how tattoos are archived, and Allan Sekula (1986) famously examined how bodies are archived. However, the manner in which professional tattooing's sociocultural "body" is archived, including practitioners, clients, and intersecting cultural producers, has been entirely neglected. My paper considers this collective body as a "tattoo scene" and focuses on its relationship to the archives its histories are (or conversely, are not) located in. Despite being a common primary data source for scholars and cultural producers, and with the exception of Antoinette Burton's edited collection of "archive stories" (2005), archives are seldom written about reflexively and the research methods employed by their users are rarely referred to. This problematic is exasperated with regard to scenes, which are often fleeting, elusive to the uninitiated, and rigorously guarded by their participants, thereby impacting how their histories are collected, retrieved, and subsequently written. My analysis concentrates on previous engagements with an array of archives, comprising the governmental–including the municipal, provincial, and federal; the institutional; the digital; and the familial. In doing so, I work from a Canadian geographic purview, a temporal period ranging from the late 19th century until the 1970s, and utilize related visual and material culture. Through a narrative examination of my use of archives while researching the Canadian tattoo scene, this paper evaluates and raises questions regarding how, where, when, and why scenes are archived. In doing so, I argue that archives have dual ability to reveal how scenes function within and as elements of public and popular culture, but also conceal archival material—and consequently scenic histories—through layers of visibility, accessibility, personal discretion, and social stigma.

Jamie Jelinski is a PhD candidate in Cultural Studies at Queen's University, where his research investigates professional tattooing's public history in Canada from the late 19th century to the early 1970s. More broadly, he is interested in the relationship between social and cultural groupings, bodies, and archives in a Canadian geographic context. For his doctoral work, Jelinski is the recipient of several scholarships, including the Joseph-Armand Bombardier Canada Graduate Scholarship, which was augmented by a Michael Smith Foreign Study Supplement that he took up in the University of Essex's School of Philosophy and Art History in Fall 2017. He has taught at Queen's University and NSCAD University, at the latter of which he was a Visiting Scholar during Spring 2017. Jelinski's recent contributions include published and forthcoming articles in *Journal of Canadian Studies, Visual Anthropology,* and *Études/Inuit/Studies.* jamiejelinski@gmail.com

Room | Local 1220 : 10:45 am-12:15 pm | 10h45-12h15

3. "We also go to the beach: celebrating the failure of the archive in Spanish tourism discourse"

In this presentation, I discuss a critical methodology that exposes and celebrates the failure of the archive. My research focuses on how tourism impacts the landscape in Spain while carrying on a discourse inherited from Franco fascist dictatorship. Following Historian Saidiya Hartman's questioning of archival power, the objective of my visual art work is to narrate stories of resistance that are not contained in the archive through large drawings and 3D installations. Agreeing with Anthropologist Elizabeth Povinelli's reflection on the decolonial archive, I intend to find these stories and expose the failure of the archive. This failure is multiple. Subjects not fitting in the lines of whiteness, heterosexuality, cisgender, ability, class, etc. are not inscribed in the archive and when they are recorded, this inscription often happens in encounters with the violence of the system/state. Therefore, not appearing in the archive, for those experiencing discrimination, may be sometimes a sign of survival and therefore of celebration. I describe this process of exposure and celebration as queering the archive. Borrowing from Scholar Sara Ahmed's theories on orientation, I use the term "queer" not as a critical framework focusing on identity, gender or sexuality, but as a diverse set of practices that bend, break, knot, and mess around the straightening/normalizing devices of the archive. In the context of my work, I study Spanish coastal tourism strategies as an archival device of Franco neo-fascist national discourse still alive today. While tourism served to legitimize Franco fascist dictatorship, it also exposed the contradictions of the system. Tourism allowed for cracks in the fascist landscape from which emerged multiple stories of resistance still necessary today. By using a queering methodology, my work intends to expose and celebrate these stories.

Coco Guzman: Born in a small city in Southern Spain, I grew up by the sea in a family of biologists and avid readers. At 19 I moved to Paris (France), where I obtained my degree in Comparative Literature at Paris VIII University while engaging in queer and anarchist movements. Committed to drawing on my room floor since childhood, I was admitted to the School of Fine Arts in Toulouse (France) and obtained my BA in Fine Arts in 2006. In 2008, I moved to Montreal for love and later (after love), I moved to Toronto where I currently live with my partner and dog. My work has received the support of Canada Council for the Arts, Ontario and Quebec Arts Council and I was awarded the 2017 finalist prize by the Toronto Friends of the Visual Arts. My work has been shown all through the Americas and Europe as well as in South Korea and Australia and my writing and illustrations have been published by Oxford University Press, Tightrope, and Shameless magazine. In 2013 I met Paulie McDermid and after discovering our mutual passion for Garcia Lorca's poetry, theatre and queer performance we co-founded Collectivo Pez Luna/Moonfish Collective where we explore the intersections between poetry, queerness, theatre and drawing. I am currently pursuing my MFA at OCADu in Interdisciplinary Art, Media and Design. riotcoco@gmail.com

Saturday : Session 6: Room 1230
Samedi : Séance 6 : Local 1230

Living Things: Considering the Organic Materialism of Art and Culture : PART 1 | PARTIE 1

Philosopher Jane Bennett has argued that all objects are interconnected, capable of exercising agency, and pulsing with life. This assertion attempts to recover the medieval worldview that so-called inanimate things were charismatic and creative. Moreover, it marks a break with the way of seeing that has persisted since the early modern period, when non-living things were objectified, deadened by scientific thought and assigned either a monetary or instrumental value. Within artistic practice, there has remained a consistent dialogue between the artist and materials, both organic and synthetic. Philosophers Timothy Morton and Manual De Landa have both called on artists to help break the binary between living being and non-living things, and this double session brings together practitioners and scholars whose work responds to such prompt. From the studio to the archive, these sessions will explore the ways in which art objects and material things are alive, organic and vital.

Chairs | Présidentes
Siobhan Angus, York University
Vanessa Nicholas, York University
Siobhan Angus is a Ph.D. Candidate in Art History and Visual Culture at York University in Toronto, ON. She holds an MA in labour history from the University of Toronto. Her research examines the intersections of labour and environmental history in hard-rock mining communities on the Canadian Shield through an analysis of archival photographs. She holds a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship and the Zdenka Volavka Research Fellowship. sangus@yorku.ca

Vanessa Nicholas is a PhD candidate in Art History and Visual Culture at York University, where she is researching nineteenth century Canadian quilts in relation to ecological theory and environmental history. She earned her MA History of Art degree at the Courtauld Institute of Art, and her BFA degree at Queen's University. She is the recipient of the SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship, and she has curated from the collections at the Art Gallery of Ontario and the York University. vnich@yorku.ca

Presentations | Présentations

Room | Local 1230 : 10:45 am-12:15 pm | 10h45-12h15

1. "Talking Plant: Considering Vegetal Life"

This hybrid paper/artists talk will largely focus on the projects that I have developed as part of my current doctoral research. This work examines the relationships between people and plants through a cultural lens; and looks at the symbiotic partnerships, everyday encounters, imaginings and hybrid possibilities that exist between the animal and vegetable worlds, responding to them through artistic production. While plants may not fit into the category of 'non-living', vegetal life presents an interesting problem in the life/non-life binary as plants have always existed at the boundary of 'inanimate' in western thought. As such, the content of the presentation will focus on the following questions: why is looking at plants appropriate in this particular cultural/ecological moment (in relation to new materialism for example)? And how is artistic production involving plants positioned in way that may allow new ways of imagining human relationships to other than human life to be explored?

Amanda White is a PhD candidate in the Cultural Studies program at Queen's University and a visual artist based in Toronto. She has exhibited her artwork throughout Canada, including at the Harbourfront Centre, The Banff Centre for the Arts and Creativity, PlugIn ICA, the Ontario Science Centre, and Modern Fuel. She has also independently produced many public interventions and engagements. Recent publications include articles for esse art and opinions (2016), Antennae: The Journal of Nature in Visual Culture (2017), as well as chapters for edited collections including; Perma/Culture: Imagining Alternatives in an Age of Crisis (Routledge, 2017) and Why Look at Plants? (Brill, forthcoming). amanda.white@queesu.ca

Room | Local 1230 : 10:45 am-12:15 pm | 10h45-12h15

2. “Mud, Microbes and Me”

In my practice-based research I have been exploring the liveliness of mud, our ties to a broader ecology, and responsible human/non-human relationships through collaborations with microbial life. My most recent artwork, Lake Ontario Portrait (2017-present), is comprised of fifteen six-foot tall plastic prisms filled with mud from fifteen locations around the Canadian and American shores of Lake Ontario, each with its own unique microbial community. In my sculptures, microbial colonies are capable of growing to the point that they can be seen by the naked eye. Their visual presence in turn draws attention to their constant invisible presence around, on, and within our bodies. I will discuss microbial life’s capacity to connect us in a very literal way to each other and to the world around us, as well as the ways we can collaborate responsibly.

Nicole Clouston is a practice-based researcher currently completing her PhD in Visual Art at York University. In her practice she asks: What happens when we acknowledge, through an embodied experience, our connection to a world teeming with life both around and inside us? What does a meaningful alliance between human and non-human life look like? Nicole has exhibited across Canada and recently completed an artist residency at the Coalesce Bio Art Lab at the University at Buffalo. nicoleclouston90@me.com

Room | Local 1230 : 10:45 am-12:15 pm | 10h45-12h15

3. "Microbial Cellulose: Towards A Cybertectual Material Approach"

Using my past academic and subsequent practice-based research on the applications of microbial cellulose—a biodegradable, gelatinous membrane, not unlike paper or leather, exhibiting high porosity, and impressive tensile strength—in architecture, I will explore question of what it means to work with materials that are 'alive.' Ecological design has historically worked to subvert the natural assembly of plant systems by appropriating their distinguishable characteristics to service rigid design initiatives whilst disregarding their innate organizational principles. As a result, compromising the inherent optimization of such systems by simply viewing their potential applications through an anthropogenic lens. My research has focused on the properties and applications of a bacterially-derived nanocellulose variant which is synthesised by bacteria once they have undergone incubation within suitable growth mediums. Due to the nature of its generation, the material can be perceived to be 'alive' as it is constantly adapting to its surroundings through its continuous processes of growth and decay.

I have understood Microbial Cellulose to be a response to what Wolf Hilbertz perceived to be the future of Cybertecture. Hilbertz identified next generation materials to be capable of adaptive design, composed of computer subsystems and metabolic mechanisms, and ultimate participating in the formwork of sensing structures. Microbial Cellulose has the capability to address all of Hilbertz's requirements for the reimagining of smart biomaterials, leading to the emergence of plantbased design processes. My practice hopes to identify the means by which we may address Hilbertz's criteria to help evolve the applications of Microbial Cellulose beyond skeumorphic practices, and into the realm of cybertechnological advancements.

Jovana Randjelovic received her MA in Architecture from the Mackintosh School of Architecture, at the Glasgow School of Art, and her BA from the University of Toronto. She has previously worked for the Toronto-based firm, Lateral Office, on Canada's entry to the 2014 Venice Biennale titled Arctic Adaptations: Nunavut at 15. She is presently situated in St John's, Newfoundland, working for the local design firm Woodford Sheppard Architecture. Her thesis received the 2016 Glasgow School of Art Sustainability Award. Her work focuses on the architecture of remote communities, with particular emphasis on form-making informed by material scarcity. jovana.randjelovic@hotmail.com

Room | Local 1230 : 10:45 am-12:15 pm | 10h45-12h15

4. “Phys[art]um”

Since 2014, I have been making art with a living organism called Physarum Polycephalum. The unicellular amebae inhabits my studio alongside more traditional art media, and my presentation will speak to my experience combining biotechnology with painting, drawing and photography. My practice thus challenges Robert E. Mitchell, who states in Bioart and the vitality of the media (2010) that there are two discrete categories of bioart: the prophylactic tactic, which represents biotechnology in traditional artistic mediums; and the vitalist approach, which uses biotechnology and living material as artistic media. Over my four years collaborating with Physarum Polycephalum I have developed another understanding of bioart, one that is more open and “spatializing”and depends on a dialogue between materials.

Ophélie Queffurus is a visual artist based in Montreal. She holds two MA degrees in visual arts and is currently a PhD candidate at both UQAM and the University of Rennes II (France). Interested in biology since a young age, she endeavours to make work that shows relates art and biotechnology with the aim of understanding the complexity and diversity of the artwork production in bioart. Since 2014, she has been using a single-cell organism called Physarum Polycephalum as an artistic media. She has shown and presented her research at various events (symposia, seminars, study days) in Canada and France, and she was a lecturer at the University of Rennes II prior to moving to Canada. o.queffurus@gmail.com

Lunch and Annual general Meeting
Dîner et Assemblée générale

Flex Studio : 12:15-1:45 pm | 12h15-13h45

Saturday : Session 7
Samedi : Séance 7

1:45-3:15 pm
13h45-15h15

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Saturday : Session 7 : The Artery
Samedi : Séance 7 : The Artery

Fashioning Resistance

From the purple, white, and green sashes of the suffragettes to the pink pussy hats of the Women's March, the extravagant Zoot suit of Black and Chicano youth to the elegance of the Congolese *sapeur,* fashion has long been used as a visual and material form of resistance. This session explores fashion as a form of resistance, and in particular queries how dress and self-fashioning have been utilised to challenge or negotiate gender norms, racial discrimination, political/colonial control, or corporate interests historically and into the present. It further questions whether fashion, as "capitalism's favourite child," can ever be a pure form of resistance. While the term "fashion" has traditionally been associated with Western designer goods, this session views fashion as an intentional process employed by individuals at all levels of society and across all regions of the globe.

Chair | Présidente

Johanna Amos, Queen's University

Johanna Amos is an assistant professor (adjunct) in the Department of Art History & Art Conservation at Queen's University where she teaches courses on fashion, textiles, and art and feminism. Her research focuses on the visual and material culture of nineteenth-century Britain, and she is currently working on an edited collection (with Lisa Binkley), *Stitching the Self: Identity and the Needle Arts* (under contract with Bloomsbury Visual Arts). She has held a Bader Travel Fellowship and a Winterthur Museum, Garden & Library Research Fellowship, and currently collaborates on a SSHRC-funded project which explores the benefits of hands-on learning in design education. johannaamos@gmail.com

Presentations | Présentations

The Artery : 1:45-3:15 pm | 13h45-15h15

1. "*I Became a Secret Hippy:* Chris Burden's Militant Self-Fashioning"

A 1969 article in Time magazine titled "Fighting Fashions" laid out the common advice given would-be protesters about what to wear to marches and demonstrations: helmets (motorcycle, construction, football), sturdy boots in which one could run, no jewelry, no pockets (for cops to plant drugs), and no forms of identification. Photos of the Weatherman marching in rank and file down the streets of Chicago during the Days of Rage (October 1969) illustrate the New Left's change in ideology from pacifist anti-war mobilization to militant guerrilla combat, which overtook the student movement in its waning years. For the Weatherman, avoiding capture and incarceration for their violent protests, bombing campaigns, and jail breaks eventually entailed going "underground" or undercover by altering their appearances and dress, as well as falsifying their identification. In the spring of 1971, the Feds cracked the Weather Underground's ID system, leading to the raid of a San Francisco cell, where leaders Bernardine Dohrn, Jeff Jones, and David Gilbert were living.

In the fall of that year, Chris Burden traveled to San Francisco for a performance at the Museum of Conceptual Art, where he enacted a similar sartorial transformation by trading his jeans and T-shirt for a sport coat and tie, and shaving off his long hair. By donning straight clothing and a clean-cut look, Burden dressed to blend into society, becoming the titular *Secret Hippy* of the work. Later that fall, on the road again, this time in Kansas City, Burden enshrouded his face in a ski mask or balaclava for the full 48 hours he was in town (*You'll Never See My Face in Kansas City,* 1971). In so doing, he styled himself as an anonymous actor in a cultural revolution, which, at the time, referenced activism, guerrilla warfare, and crime.

Matthew Teti holds a B.A. from Northwestern University in Comparative Literature and an M.A. from Columbia University in Art History. He is currently finishing his dissertation "From Minimalism to Performance Art: Chris Burden, 1967–1971," which is an in-depth study of the influential American artist's early career sculpture and performance art. Matthew's article, "Occupying UCI: Chris Burden's *Five Day Locker Piece* as Institutional Critique," was published in the Spring 2018 issue of *RACAR*. Matthew has received fellowships from the Graduate School of Arts and Sciences, Columbia University and the Pierre and Tana Matisse Foundation, and he has taught in the Core Curriculum at Columbia since 2014. His broader research interest is in the art of Southern California from the 1960s to the 1980s. Matthew has lived and worked in New York and Los Angeles since 2008. met2158@columbia.edu

The Artery : 1:45-3:15 pm | 13h45-15h15

2. "Vanessa Beecroft and Francesco Vezzoli: The Collusion of Fashion and Art"

Throughout the 1990s and early 2000s, contemporary Italian artists Vanessa Beecroft and Francesco Vezzoli conducted practices that challenged the disciplinary boundaries between art and fashion. In doing so, they launched critiques on the institutionalized hierarchy of materials that had historically pitted fine art and fashion against each other and instead proposed an interdisciplinary vision that saw the visual and material forms of fashion as the fabric of a revolutionary aesthetic process, where matters of gender, corporate interest, and spectacle were upheld to intense scrutiny. Beecroft's *VB52* of 2003 presented a group of women of the local aristocratic class in designer accessories and stylized wigs, in a performance intended to interrogate issues of body image and femininity. Vezzoli's *Ballets Russes Italian Style* of 2009 was a performance executed with Lady Gaga and Russia's Bolshoi Ballet at the Museum of Contemporary Art in Los Angeles. While Gaga sang at a Steinway piano customized by Damien Hirst, wearing a hat designed by Frank Gehry and clothing by Prada, Vezzoli embroidered glittery teardrops on celebrities' faces printed on his cross-stitch canvas. These works, functioning in a free interchange between the realms of fine art and fashion, appear to venture a move toward a democratic aesthetic process wherein performance, clothing, and embroidery thread share equal footing as the materials of a radical practice. Their effect however, complicates the very notion of a non-hierarchical artistic pursuit; among the designer clothing, luxury product placement, and celebrity cameos, the elitism and exclusivity of the fashion and fine art industries are on full display in all their capitalistic glory. This paper will question the viability of the notion of fashion as resistance and will ask if fashion is truly a ground for participation by individuals at all levels of society and across all regions of the globe.

Laura Petican is Assistant Professor of Art History and Director of University Galleries at Texas A&M University-Corpus Christi, Texas. She received her BA Honours in Visual Arts, and MA in Art History from Western University; her PhD from Jacobs University in Bremen, Germany, and completed a Post-Doctoral Fellowship at Western University, supported by the Social Sciences and Humanities Research Council of Canada. Her research has been published in *Arte Povera and the Baroque: Building an International Identity*, to be followed by *Strings Attached: Contemporary Italian Art and the Persistence of the Baroque,* and *Fashion and Contemporaneity: Realms of the Visible*. Laura has presented her research with the College Art Association, the American Association of Italian Studies, the Italian Art Society, the Fashion: Exploring Critical Issues global conference in Oxford, United Kingdom; at the Center for Italian Modern Art in New York, and at the American University of Rome, Italy.
laura.petican@tamucc.edu

Saturday : Session 7: Room 1205
Samedi : Séance 7 : Local 1205

Data-driven Issues of Representation

Art historians and visual studies scholars look to the visualization tools used in the digital humanities with curiosity, as questions over the representative nature of data arise. Reflecting on current practices in digital art history, scholars including Johanna Drucker, Lev Manovich, and Alexander Galloway have questioned the perceptual limits of data visualization. We welcome papers from emerging and established scholars that reveal the findings and representational limitations from specific case study examples. Where has art historical or visual studies research been enabled through digital media, network mapping, and other digital humanities methods of data-driven information design and modelling? How do these methods reveal agencies, temporalities and geographies that would otherwise be difficult to perceive? As part of the questions that arise in interdisciplinary digital projects, we are also interested in how art historical and visual studies methods can be used to analyze representations of data.

Chairs | Présidentes
Felicity Tayler, University of Toronto
Corina MacDonald, Concordia University

Corina MacDonald is a PhD student in Communication Studies at Concordia University. Her research interests centre around how different modes of knowledge are produced, circulated and preserved in and outside of infrastructures such as repositories, archives and collections. Her dissertation project investigates the modes of online dissemination used by scholars to publish research-creation projects. She is a co-founder of the archive+design collective MAT3RIAL, which works with cultural organizations, researchers and artists to develop web-based tools and publications. corina@mat3rial.com

Felicity Tayler, MLIS, PhD is a FAS Postdoctoral Fellow in the Department of History of Art, University of Toronto and the lead for Toronto's Urban Imaginaries (2017-2018), a Jackman Humanities Institute funded working group. Her digital humanities work is published in the abstracts for DH2018 and in the International Journal on Digital Libraries. Art historical contributions can be found in anthologies, exhibition catalogues, the Journal of Canadian Art History, Art Libraries Journal, Art Documentation, C Magazine, Esse arts+opinions, and Ciel Variable. She is the authour of Le Petit Gris / The Grey Guide to Artist-Run Publishing and Circulation (ARCA, 2017), including an online taxonomy tool explaining the publishing forms and genres typically used in visual arts publishing: http://arca.art/greyguide/taxonomy/. felicity.tayler@utoronto.ca

Presentations | Présentations

Room | Local 1205 : 1:45-3:15 pm | 13h45-15h15

1. "Reimagining Representational Codes in Visual Studies, Art History, and Data Visualization"

In her recent explorations of the state of the emerging field of Digital Art History, theorist Johanna Drucker has provided a number of insights that suggest that the relationships between visual studies, art history, and the digital humanities have fallen out of step with those relating to other, non-visual disciplines. If, as Drucker suggests, text has a "one-to-one relation of source to code,"1 it should come as no surprise that disciplines predicated in the visual and its interpretations might be more challenging to translate to digital methods. That said, one of the key aspects of art-based disciplines that differentiates it from others is that the way visual information is processed and interpreted is epistemologically and ontologically different. As such, it follows that within an arts-based framework for analysis, methods for the visualization of data might thus be interpreted differently, and with a sensitivity for the inherent multiplicity of material-visual methodologies. The pluralistic exhibition-project *Object:Photo, Modern Photographs from the Thomas Walther Collection, 1909-1949* curated by Quentin Bajac and Sara Hermanson Meister at the MoMA in 2015, and the Vespers project by Neri Oxman and the Mediated Matter group at MIT Media Lab each use conventional, primarily quantitative digital humanities methods for visualizing and visually-modelling information for a context that suggests chiefly qualitative experience and modes of interpretation. In my paper, I examine how the application of inherently visual methods for translating, processing, analyzing, and producing data within the broad frame of visual studies and art history produces results that effectively transcend (and in ways subvert) the one-to-one relation of source to code. Such a reimagining of the representational codes of digital visual methods enables both an intellectually productive and detailed, sensory experience of data interpretation.

1. Drucker, "Is There A "Digital" Art History?," *Visual Resources: An International Journal Of Documentation* 29.1/2 (2013): 8. *Publisher Provided Full Text Searching File*. Web. 24 Oct. 2015.

Julia Polyck-O'Neill is a Canadian artist, curator, critic, and writer. She is a SSHRC-funded doctoral candidate in Brock University's Interdisciplinary Humanities program, where she is completing an interdisciplinary and comparative critical study of contemporary conceptualist literature and art in Vancouver. She teaches in art history and contemporary visual culture, and from 2017-18 was a visiting lecturer and scholar in the Obama Institute for transnational American Studies at Johannes Gutenberg University in Mainz, Germany. She is also an award winning emerging scholar in digital humanities, where she focuses on digital art history and visual culture. jp03uw@brocku.ca

Room | Local 1205 : 1:45-3:15 pm | 13h45-15h15

2. "The Mirage of Total Representation and the Irredeemable Ambiguities of Data. A Study on the Uses and Limits of Visualisation and Data-Driven Analysis of Large Image Collections"

The Service de ciné-photographie du Québec (SCP), active from 1940 to 1961, was an agency responsible for the taking, conservation and dissemination of official photographs in the provincial administration. Its pictures, ranging from views of bridges to portraits of award-winning cows, served a variety of purposes within and outside government: agricultural propaganda, technical illustrations, administrative documentation, touristic promotion, official event records, etc. Over the course of its existence, the SCP accumulated a collection of at least 130 000 negatives, which are now hosted in the Archives nationales du Québec and largely available on its online portal. This colossal number of pictures is frightening. How can the scholar ever hope to reach a global understanding of so many different objects?

Digital tools of analysis offer great promises since all the metadata pertaining to the images is available online. The word 'data' itself evokes ideas of completeness and accuracy; surely, with these tools, it is possible to develop a global understanding of the SCP photographic archive. And indeed, the analysis of metadata through visualisation software give access to information otherwise hidden in the mass of textual data, such as the yearly production of individual photographers or the geolocalisation of villages represented in the archive. These visualisations become a useful part of a general analysis as they render data graspable by translating thousands of spreadsheet lines into colourful graphics and precise maps.

However, far from being a given, data is messy and difficult to disambiguate. Before being used, it has to be cleaned up. Several layers of archiving conventions have modeled how it is possible to look at the SCP images and what can be learned from them. The striking visualisations must therefore be used and looked at with caution : the sleek graphics do not account for the many inconsistencies persisting beneath their surface. Even with the tools of digital humanities, total representation remains an ever-receding mirage.

Samuel Gaudreau-Lalande is a doctoral candidate in Art History at Concordia University. His research focuses on the production and use of photographs by the government of Québec in the 1940s and 1950s. His scholarly speeches and articles concern the circulation of photographs and their effect on the world. In his dissertation, he uses extensively the tools of digital humanities in order to address the challenges posed by a corpus of 100 000 images. samuel.gaudreau-lalande@concordia.ca

Room | Local 1205 : 1:45-3:15 pm | 13h45-15h15

3. "What's in a model? Network visualisations in archaeology and art history"

Over the past decade archaeology has seen a boom in the use of network analysis to explore and represent data. Most often the nodes in these networks are sites, and the links are hypothesised or inferred connections between them; the resulting networks are mapped geographically and are often regional in scale. Other forms of connection have also been explored, such as between artefacts, creating relational rather than geographical networks. This subfield has not yet reached maturity and is notable in its diversity and ecumenicalism. Nevertheless, it has reached a stage where its progress has come under review, revealing its notable successes, enduring limitations, and challenges ahead.

Archaeology has rarely claimed these advances under the banner of 'digital humanities'; and the closeness of the relationship between archaeology and art history is questionable. So, what might art history learn from archaeology's experience with network modelling, analysis, or representation? I present brief archaeological case studies with a view to exploring possible affinities with modes of representation in art history. Some features that emerge as important include the rigorous definition of both nodes and links, the assumptions made concerning the relationship between network structure and function, and the decision-making process in choice of analytical tools. Perhaps most significant though is an awareness of what models do and how they frame our vision, often in unanticipated and unwanted ways.

Carl Knappett teaches in the Department of the History of Art at the University of Toronto, where he holds the Walter Graham/ Homer Thompson Chair in Aegean Prehistory. While the things of the Aegean Bronze Age are his main focus, particularly the pottery of Minoan Crete, he also seeks to develop a broad-based approach to materiality in society, as in his books *Thinking Through Material Culture and An Archaeology of Interaction.* Part of this approach involves thinking about the relations between objects in terms of networks. He has been actively engaged in the promotion of network analysis within archaeology, for example through his edited volume *Network Analysis in Archaeology.* carl.knappett@utoronto.ca

Saturday : Session 7: Room 1209
Samedi : Séance 7 : Local 1209

Expanding Canadian Design Studies

The 2015 special edition of RACAR on design studies in Canada sent out a call to action to better understand local design histories and contexts, especially those outside dominant narratives. Design studies with a regional focus can inform local design communities by providing models of success and showing the value and place of local work in a global context. The celebration of new local thinking and action can also be empowering to designers by encouraging their own innovations. This is particularly important for designers that don't typically see themselves or their ideas in larger arenas. This session aims to bring attention to underrepresented voices in Canadian design studies to broaden the field and inspire new ideas and members in Canadian design. We invite papers that explore design in relation to Canada's social and cultural diversity and its many regions.

Chairs | Président.e.s
Christopher Moore, Concordia University
Isabel Prochner, Syracuse Univeristy

Associate Professor Christopher Moore is a researcher, teacher, and maker of things. His multidisciplinary interests include vernacular design and popular culture, regional tourist economies, and the use of humour as a form of social resistance. Moore has participated in artist residencies throughout North America, and his recent bodies of sculpture and media-based installations have been featured in both solo and group exhibitions across Canada and abroad. His current *Speculative Play* project focuses on the intersection of speculative design and playful interactivity —designing our way out of the present and reimagining future scenarios. christopher.moore@concordia.ca

Isabel Prochner is an Assistant Professor in the School of Design at Syracuse University and Online Editor for the Design Research Society. Originally from Canada, she studied design at the University of Alberta and the Université de Montréal. Her research and practice focus on socially and community-oriented industrial design, especially critical and feminist work. She also explores regional design practices, with emphasis on Canadian and Prairie design. isabel.prochner@gmail.com

Presentations | Présentations

Room | Local 1209 : 1:45-3:15 pm | 13h45-15h15

1. "Not the Same Old Story: Building New Paradigms for Canadian Design"

The history of Canadian Design remains generally unrecorded and unacknowledged outside of Canada, largely due to the vast amounts of anonymous works that precede its better known modernist works from the 1960s. A major challenge is to bridge the knowledge and understanding that is recorded through material biographies and autobiographies, with a desire to include anonymous, everyday, mass-produced, and often mundane design — including works from Medalta potteries and Eaton's Catalogues — in a recorded history that contemporary designers understand and see a way in which to contribute. In order to refute "how Westerners have distinguished, named, sorted, grouped, gathered, and subsequently deployed material things in order to make knowledge claims about both them and the emergent concepts their users have associated with them" (Ulrich et al, 2015), this paper proposes a departure from the privileged spaces of Art Historical concepts such as originality, location, pedigree, and authorship in design history in order to build an inclusive and equitable landscape for Canadian design. Theories from other fields, particularly literature and narratology, can be more useful than the paradigms of Art History to investigate the contributions of ordinary and anonymous design to histories and canons. More specifically, theories of adaptation as well as frameworks of folklore, borrowed from narratology and media studies, provide useful typology to position design within a historical context. "[Mobilizing] a wide vocabulary of active terms [including] version, variation, interpretation, continuation, transformation, imitation, pastiche, parody, forgery, travesty, transposition, revaluation, revision, rewriting, echo" (Sanders 2005), allows the much-needed conceptual space to discuss the contributions of Canadian design in its own way, within its own cultural context. Importantly, these terms indicate an ongoing and active contribution to a body of work, further enabling the design in question to adopt an equally active space as adaptations of other design work.

Bonne Zabolotney holds a Bachelor of Design from Alberta College of Art and Design, a Masters of Arts in Liberal Studies from Simon Fraser University and is a PhD candidate in Media and Communication at RMIT in Melbourne, Australia. She began working as a communication designer in Vancouver in 1993, and teaching at Emily Carr University of Art + Design in 2001. Some of her most notable design work can be found in the philatelic section of the National Archives of Canada. She is currently the Vice-President Academic and Provost at Emily Carr University of Art + Design. bzabolot@ecuad.ca

Room | Local 1209 : 1:45-3:15 pm | 13h45-15h15

2. "With and Against Design: Some Thoughts on Undergraduate Design Studies"

While the mission of design programs remains the formation of excellent designers, the methods, assumptions and goals of a good studies education lie elsewhere. Studies courses are not simply a different means to the same end. At their best, they become a unique tool, intended for the critique and deconstruction of design, not its promotion.
What is the position of design studies within the typical studio-based graphic design program? The proper comparison should be with art history, which is not primarily dedicated to training young artists. But then, you can get an undergraduate degree in art history, and the corresponding lack of autonomy in design studies remains its negative determinant.

The dominant assumptions of Canada's existing design programs—that the visual is a language; that design is problem solving; that universal communication is desirable and eminently possible—suggest the need for a space where the opposing assumptions—that forms are far more interesting and undisciplined than any grammar; that design thinking is problem generating; that the universal ideal is simply a pretext for cultural dominance—can be properly explored.

This paper will consider these issues by drawing on case studies of alumni from the (soon to be closed) York University/Sheridan College Program in Design. Exceptional graduates of a highly successful joint program, these new voices use concepts from design studies to consciously change how we define graphic design: through work in local communities; renegotiating how design is produced and how it engages with clients and stakeholders; and often by escaping the threshold of present graphic design practice entirely, to become consultants, community activists, media artists, filmmakers and even shoemakers.

Brian Donnelly is a Professor at Sheridan College, Oakville. He enjoyed a fifteen-year career as a designer and art director but was drawn back to academia in the mid-90s by the MA in Canadian Art History at Carleton University. He also holds both a BFA and a PhD from Queen's University, and has been lecturing in art and design, history and theory, since 1998. brian.donnelly@sheridanc.on.ca

Room | Local 1209 : 1:45-3:15 pm | 13h45-15h15

3. "*Design for Living in Canada* (1958): An Anatomy of Failure"

This paper explores the tangled relationship between the centre and periphery of the Good Design movement, and uncovers alternative views of Good Design informed by local contexts and understandings of design appropriate to industrialization and modern life. The mid-20th century saw the proliferation of national design councils and initiatives to promote Good Design through exhibitions, awards, and labelling programs. The influence of the Council of Industrial Design in Britain (1944), and organizations like the Rat für Formgebung in Germany (1953) or the Compasso d'Oro awards in Italy (1954), has been traced around the world to the establishment of design councils and associations in Canada (1948), Poland (1960), Australia (1960) and Japan (1969), among others. While the long reach of the post-war modern design movement, expressed in internationally travelling exhibitions like Die Gute Form (Swiss Werkbund, 1949) and Good Design (MoMA, 1950-55), has been the subject of study by design historians (Elderfield, 1995; Staniszewski, 1998; McDonald, 2008, 2010; Kinchin and O'Connor, MoMA, 2009; Karim, 2011), Good Design programs originating in Canada are rarely examined, let alone from a transnational lens. This paper examines the locally created *Designed for Living*, an eleven-minute film directed by ethnographer and artist, Jean Parlady in 1955 and produced by the National Film Board for the National Industrial Design Council (NIDC). The film aggrandized the industrial design profession but was ultimately deemed a failure by the NIDC. I ask how does the agency of Good Design, manifested in the local production and consumption of design promotion programs such as the propaganda film *Designed for Living*, change when it moves from "metropole" to "periphery"? How have local contexts redefined what was intended as a universal approach to design?

Dr. Rachel Gotlieb was the 2017 Theodore Randall International Chair in Art and Design at Alfred University in New York. She is the founding curator of the Design Exchange in Toronto, where she co-wrote the landmark *Design in Canada* (Knopf Canada, 2001). Gotlieb is Adjunct Curator of the Gardiner Museum of Ceramic Art in Toronto. She also served as the Gardiner's Chief Curator and Interim Executive Director. She is a sessional instructor at Sheridan's Bachelor of Design and Craft program. regotlieb@icloud.com

Room | Local 1209 : 1:45-3:15 pm | 13h45-15h15

4. “Reimagining Locality through material, fabrication and form”

Western design history has imposed modernist ideologies of universalism in favour of locality and diversity while foregrounding capitalist values of efficiency and global production. Focused on early design education, this paper offers perspectives from design pedagogy that integrate strategies for decolonization in relation to consumer culture. Situating these ideas within a curricular context, Introduction to Product Design, a foundational class taught at the Nova Scotia College of Art and Design in 2018 along with documentation from the resulting exhibition will provide the case study for this paper. Within a studio environment grounded in ideas of radical boredom and disruption in a capitalist system that is taken up through do-it-yourself culture, students were asked to imagine an uncertain future where local waste is at the core of material production. Having no value in a global market and being faced with the reality of living with the byproducts of our own consumption, waste is reimagined as a readily available material. Working with large quantities of fast-fashion waste, students studied the material’s properties through iterative, experimental fabrication techniques in collaborative groups, with an assignment to design and fabricate a suite of domestic goods for future living scenarios. Contextualizing consumer waste within the material palette of the designer, the notion of market value is re-contextualized in relation to the lifespan of objects, repurposing materials, local knowledge, slow making within a community context and critical discussion about the social and environmental impacts of design practice. Rooted in radical perspectives that derive from the arts, this paper presents methodologies that seek to decolonize design pedagogy, moving towards models of collaboration and longevity by rethinking the idea of local through material rather than form.

Angela Henderson is a visual artist, designer and educator of settler descent, living and working in K’jipuktuk (Halifax, NS). Situating her work within a subtext of urban environments, she is interested in the relationship between fallow and undesignated spaces within ordered systems, how they disrupt and embody states of becoming. Her work is often site-specific and she uses drawing, sculpture, and public installation to develop relationships between materials and technologies that embody absence and emerge through erasure. She has participated in residencies in Berlin, Italy and Canada and has shown work across Canada, Italy and in Germany. Angela is an active board member and programming committee member for the Artist Run Centre, Eyelevel in Halifax, Nova Scotia. ahenderson@nscad.ca

Saturday : Session 7: Room 1218
Samedi : Séance 7 : Local 1218

Enemy at the Gates: Decolonizing and Inscribing Culturally Diverse Communities' Perspectives in "Mainstream" Artistic Discourses : PART 1 | PARTIE 1

Historically, culturally diverse communities (read: non-white) have experienced systemic racism and discrimination in the West, as evidenced by the entrenched colonization of indigenous peoples, the Komagata Maru incident, 1923 Chinese Exclusion Act, and the WWII internment of Japanese Canadians. Although cultural diversity is officially promoted as a positive facet of Canada's national identity, indigenous peoples—alongside immigrants, migrants, and refugees who have diaspored to Canada through colonial networks of their own—continue to operate under challenging conditions in the West. This panel examines how artists from marginalized communities navigate the politicized terrains of cultural production, translation, and collaboration. Reflecting on the state of visual arts in the "Western" context, this panel considers alternative conceptual frameworks and paradigms that: (a) decolonize or break down binaries and discursive boundaries; (b) foster greater inclusivity of artists from marginalized communities; (c) encourage the articulation of more complex and nuanced narratives of identity, culture, and history; and/or (d) provide the means for artists to collaborate or engage in creative initiatives that disrupt and reshape predominant discourses, institutional spaces, and geographical borders.

Chairs | Président.e.s
Harnoor Bhangu, Ryerson University & York University
Soheila K. Esfahani, University of Waterloo
Yang Lim, Independent Curator & Writer

Harnoor Bhangu completed her BA in the History of Art and her MA in Cultural Studies: Curatorial Practices from the University of Winnipeg, where she was awarded the Queen Elizabeth II Diamond Jubilee Scholarship to pursue research at the National Museum of Scotland. She is currently based in Winnipeg, Canada. In September 2018, she will begin her PhD in Communication and Culture at Ryerson and York University, Toronto. noorkbhangu@gmail.com

Soheila K. Esfahani grew up in Tehran, Iran, and moved to Canada in 1992. She received her Master of Fine Arts degree from the University of Western Ontario and her BA in Fine Arts from the University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. She is a recipient of 2016 Waterloo Region Arts Awards and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including the Canada Council's Art Bank. Currently, she is a lecturer at the University of Waterloo and is a member of the Red Head Gallery in Toronto. soheila.esfahani@uwaterloo.ca

Yang Lim completed his PhD in English and Master of Library and Information Studies at the University of Alberta. Currently based in Edmonton, he is an independent curator, writer, and researcher. He has an ongoing interest in the representation and politics of identity and has curated exhibits on this theme. hlim@ualberta.ca

Presentations | Présentations

Room | Local 1218 : 1:45-3:15 pm | 13h45-15h15

1. "Constituting Asian Canadian Art and Publics: An Analysis of the *Desh Pardesh Project* (1987-2001) and *Yellow Peril: Reconsidered* (1990-91)"

While artistic production has been central to the historic and everyday experiences of Asian diasporic communities in Canada since the nineteenth century, a conscious effort to claim a distinct 'Asian Canadian cultural identity' did not take shape until the early 1970s. It is in part because of this perceived delay in articulating Asian Canadian that only a few 'exceptional' and 'pioneering' artists have been included in mainstream art historical scholarship in Canada. This presentation takes as its focal point the political project of writing Asian Canadian cultural histories, exploring how artists play important roles in uncovering historical experiences through acts of recollection, resistance, and solidarity. I will analyze discursive formations of Asian Canadian contemporary art by examining the archive of exhibitions and arts festivals organized in the wake of the Asian Canadian movement (in the 1970s) and that played crucial roles in anti-racism activism in the 1980s and 90s. Two events, the *Desh Pardesh Project* (an arts festival organized from 1987 to 2001 in Toronto), and *Yellow Peril: Reconsidered* (1990-91), an exhibition curated by Paul Wong, conceptualize Asian Canadian identities and histories differently, focusing on South Asian LGBTQ communities and East and Southeast Asian diasporic communities respectively. My analysis will question how these two events related to each other and how they each transformed Asian Canadian publics by complicating the formation of pan-ethnic solidarities and presenting complex histories of arrivals, exclusions, and political resistance. I will argue that the project of writing about Asian Canadian contemporary art is historically and politically constituted and therefore cannot be separated from its activist roots. Studies of Asian Canadian artistic production should be critically attuned to the particular contexts produced by settler colonial and national institutions on the one hand, and to the contingencies of transnational migration (both historic and ongoing) on the other.

Victoria Nolte is an art historian currently pursuing her PhD in Carleton University's interdisciplinary Cultural Mediations program. Her doctoral research examines issues of historical representation and practices of place-making in performance and installation works by Asian Canadian artists. Broadly, she is interested in how theorizations of diaspora may challenge the centre-periphery logic (and area-specific focus) of art historical scholarship. She currently serves as the Graduate Coordinator for the Centre for Transnational Cultural Analysis (CTCA) at Carleton University and as a Canadian representative for the Diasporic Asian Art Network (DAAN). Her research was recently published in the *Asian Diasporic Visual Cultures and the Americas* journal special issue on Asian Canadian visual culture (Spring 2018). victoria.nolte@carleton.ca

Room | Local 1218 : 1:45-3:15 pm | 13h45-15h15

2. "From Gold Mountain to Model Minority, How Far Have We Come?"

This presentation navigates through a range of subjects and notions (e.g. Construction of the Canadian Pacific Railway, Head Tax, Yellow Peril, model minority, Chinoiserie) discussed in the exhibition "Far and Near: the Distance(s) between Us" at the Art Museum at the University of Toronto (September 6 – October 29, 2017). Engaging with 11 Canadian artists of Chinese descent, the exhibition opened up conversations about what *Chineseness, Canadianness* and *Community* mean in the evolving political landscape of Canada, in a complex present as well as a globalized context. Inspired by earlier exhibitions as means to carry out Asian Canadian artistic activism, such as "Yellow Peril: Reconsidered" (1990) and "Self Not Whole" (1991), "Far and Near" also offered insight into the shared experiences of Chinese Canadians as affected by specific laws, government policies, and cultural history.

Henry Heng Lu is a Toronto-based curator and artist. Lu primarily works with photography, video, and performance to investigate often overlooked narratives surrounding cultural identities and inequalities during the 21st century, in terms of values, doubt, insecurity, and vulnerability. He is co-founder and curator of Call Again, a Toronto-based initiative/collective committed to creating space for contemporary diasporic artistic practices and to expanding the notion of Asian art in the context of North America and beyond, through events and exhibitions. He has presented projects through numerous channels, including Creative Time Summit, Art Museum at the University of Toronto, CONTACT Photography Festival, Reel Asian, Vtape, and Toronto Public Library. He holds a Master of Visual Studies in curatorial studies from the John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto. heng.henry.lu@gmail.com

Room | Local 1218 : 1:45-3:15 pm | 13h45-15h15

3. "Diaspora and Cultural Transformation: Performing Queer Arabness"

I will investigate contemporary art and photography as it pertains to identity narratives of the queer Middle Eastern diaspora. I interrogate the performance of identity within photography in order to better investigate decolonial practices and the cultural transformation of aesthetics within Middle Eastern contemporary art being produced by artists from the diaspora. My work interrogates the performance of queerness, the performance of Arabness, and their intersections by reflecting on modern sexual identity, its relationship to colonialism, and how contemporary queer visual artists disrupt linear identity narratives. This investigation will nuance Middle Eastern art research and cultural studies by theorizing the place of queer and/or gay studies in terms of the art of the Middle East, and querying the performances of gender and the aesthetics of intimacy; it is this focus of Middle Eastern contemporary art that I am on the cutting edge. In focusing on the diaspora, my timely research emphasizes themes of migration, displacement, transnationalism, and examines how queerness is performed within artistic practice and how culturally diverse contemporary artists operate within the context of the West.

As a case study for my research, I will analyze the performance art and photography of Montreal-based Moroccan artist 2fik (Toufique). 2Fik is a multidisciplinary artist who uses his own diasporic identity as a subject in his work to explore the dichotomies of his Moroccan-Canadian culture and his lived experience as a queer Arab. Using performance and photography as his primary modes of art production, 2Fik invents multifaceted characters that transform and translate different aspects of his cultural and sexual identity, performing each character in complex narratives within his photography. His performance art becomes an integral and inseparable part of his photography, for these characters provide a level of depth in investigating the process of cultural transformation, which allow him to navigate geographic borders, geopolitics, and decolonial aesthetics.

Andrew Gayed is an Egyptian-Canadian art historian and researcher interested in photography, Middle Eastern contemporary art, identity politics, and migration/diaspora studies. Gayed is a Ph.D. candidate in Art History and Visual Culture at York University, and holds an M.A. in Art History, and a B.F.A. in Visual Arts. His research investigates Middle Eastern contemporary art, with a focus on photographic art being produced by the North American diaspora. This work emphasizes themes of migration, and the political artwork that is associated with the diasporic community. Gayed's research is located at the cutting edge of interdisciplinary and transnational inquiry in art history, gender studies, and cultural studies. Gayed has published journal articles and book chapters on wide-ranging themes, including: Middle Eastern contemporary art, museum studies, diasporic artistic practices, and global art histories. In the summer of 2018, Gayed will be a part of a panel at the British Museum dedicated to discussing photographic practices in the Middle East, studying both modern and contemporary photography in the region. gayeda@yorku.ca

Saturday : Session 7: Room 1219
Samedi : Séance 7 : Local 1219

Art Epistemology : PART 1 | PARTIE 1

This (double) session, in paraphrasing Adorno, will try to sound-out the artistic object under the lingering gaze of the thought. Is there such thing as "artistic knowledge"? What kind of knowledge can supposedly be produced only within the "traditional studio"? Will it mutate when worked through "post-studio" practices (for example, archival or relational practices)? How is it different than other forms of knowledge? Is it a form of knowledge that bypasses traditional intellectual research and passes through the speculative and imaginary (via materiality)? If so, what's the status of such knowledge? Is there an artistic research methodology that can generate knowledge relationally at the intersection of the discourses of the humanities?

Chair | Président

Ido Govrin, Western University

Ido Govrin (b. 1976) is a multidisciplinary artist and scholar whose practice includes sound, installation, printmaking and text. He holds a BA in philosophy from Tel-Aviv University (2012), an MFA from the University of Toronto (2014) and is currently a PhD candidate at Western University (Canada). Recent solo exhibitions include *Not Quite the Highest Point* (2017), *I knew, but didn't believe it and because I didn't believe it, I didn't know* (2017), *Silent Maps* (2016), *To Return to a Place, is, like Dying* (2015), and *Vaalbara* (2014). In addition to his work as an artist, he has curated a series of five contemporary art exhibitions under the title *Laptopia* (2005-11) and the group exhibition *Mother, Ravens!* (2012). Between 2008 and 2012, he was the director of *Musica Nova* ensemble, which has been at the forefront of Israel's experimental music scene since the 1980s. Govrin has released three full-length studio albums, *Erratum* (2017), *The Revisit* (2011) and *Moraine* (2010), as well as various other EPs. Since 2005, he has run the record label *Interval Recordings.*
www.idogovrin.net | www.interval-recordings.com

Presentations | Présentations

Room | Local 1219 : 1:45-3:15 pm | 13h45-15h15

1. "Visual Handling of Being in the World"

This paper explores the role of art in caring for and exchanging knowledge of our perceptual being in the world. This perceptual being-in-the-world is not constant in its nature nor simply given, but is rather conditioned by historical existence, and personally achieved. Heidegger's examination of historical being reveals a changing relationship to Being. Jean Paris in his analysis of representations of the mother Mary from the Byzantine era to the Renaissance corroborates Heiddegger's assertion with his discovery of a changing perceptual relationship with space - one which has turned inward to it's own representations.

The work of art gives unique access to perceptual being in the world as it does not simply represent something to be comprehended by an 'intellectual immanence', but through participative experience is disclosed by what Merelau-Ponty called a 'coexistence, literally, by the style".

Throughout the paper I examine several works of art by Robert Smithson, Marcel Duchamp and Cezanne, which disclose an experience of visual handling, outside the everydayness of vision, but nonetheless of an inheritance concerning our capacity for visual apprehension. This analysis covers visual practices which break down egological awareness, develop sympathy with the external world, and which brings forward an experience of visual presence for that which is present but not given to the world of appearances.

Stephane Gaulin-Brown is a recent masters of architecture graduate from McGill University. His research examined the concept of spatiality developed during the modern period and what practices suggested by the art of Robert Smithson attempt to transcending it. He is the Co-Director and contributing writer at the Canadian Academy in Rome, a practicing architectural designer, and artist living in Montreal.
stephane.gaulinbrown@gmail.com

Room | Local 1219 : 1:45-3:15 pm | 13h45-15h15

2. "The Materialization of Molinari's Hardedge Painting: What Do These Paintings Know and Tell?"

The ontologies of our artistic objects are epistemologically active; they compel both action and idea through their physical demands and ability to trigger connective narratives beyond themselves. "Post-studio" practices are mutative and mutating, however they are directly linked to the mutation-that-is-making of the "in-studio" practices. There is no hard line here other than with the determinations of words.

The making of the artistic object voices itself throughout its entire history of consumption. It does this materially, intellectually, tactfully, visually, and fatally sometimes. The art historian Harry Cooper rightly observes that, "to try to see a painting all at once, you have to look past the evidence that it was not made all at once" (Cooper, 2001). Our investments in visual systems of art appreciation have sidelined serious discussions of materialization but they have by no means quelled their actuality. There is a fertile ground here where our knowing would be better understood were intellectualization more tightly interwoven with materialization.

This paper will discuss the intra-relationship between materialization and intellectualization playing with Karan Barad's idea that these two things are in fact always already unfolding together. Through discussing the unique realization of Guido Molinari's 1950s and 1960s hardedge acrylic paintings I propose that these large-scale objects are in a continuous state of becoming both through their ability to 'think' and trigger thought and because their materiality and physicality (their flat acrylic paint and their smooth seriality) are always in dialogue with the conditions of their making and their context. Because we are the ones talking about that which matters it is unavoidable that our systems of constructed meaning are subject-driven, however this does not mean that matter does not materialize its own epistemology – for it is this that we are continually responding to.

Jessica Veevers is a doctoral candidate at Concordia University, Montreal. She is a painting conservator by profession. Her research looks at the intersection of materiality and mattering in artworks and how material choices, availability, and cultural influence affects making and methodology, and also understanding, criticism, conservation and historiography. Situated in Montreal her inquiry focuses on the unique intra-relationship of Montreal hardedge painting and the mid 20th century invention of acrylic paint.
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Room | Local 1219 : 1:45-3:15 pm | 13h45-15h15

3. "Knowing in Accord with Art"

A quote from Heidegger's *Question Concerning Technology* is helpful here: "From earliest times until Plato the word *technē* is linked with *epistēmē.* Both words are names for knowing in the widest sense. They mean to be entirely at home in something, to understand and be expert in it. Such knowing provides an opening up. As an opening up it is a revealing" (1977, 13). In this paper I propose to discuss ways to become at home in artworks and thus begin to learn, know, and articulate what they have to teach us. Over the past number of years, I have been working through and adapting the Body Hermeneutic method developed by Samuel Mallin. As indicated by the method's name, this is a hermeneutic approach, aimed at drawing out and making explicit some of the implicit aspects of an artwork. Thus, through this method I do not claim to make totally new discoveries, but rather offer some embodied reflections on the phenomena that these artworks hold present. This is also a method that works through a very broad grasp of consciousness, one that includes our affects, gestures, perceptions as well as language and ideas. Whereas consciousness is commonly thought of as belonging strictly to our rational and linguistic capabilities, here we accept consciousness as the ways we are sensuously intertwined with our lived worlds. The question of how to write, speak, and "generate knowledge" in close proximity to artworks is a central preoccupation of this paper. If we accept that artworks make use of "logics" which remain foreign and strange to the logic of rational thought, then it becomes necessary to find ways not merely to "translate" the particularities of artworks into academic language, but to allow one's descriptions and explications to be informed by these other disclosive regions.

Angela Joosse completed her PhD in the Joint Program in Communication and Culture at York and Ryerson Universities. Her doctoral dissertation, *Made from Movement,* theorizes movement in art through phenomenologies of artworks by Michael Snow, Marie Menken, and Richard Serra. From 2012-2016 she was a SSHRC Postdoctoral Fellow in the department of Art History and Communication Studies at McGill University, where her research program in media art and cinematic aesthetics led to the preparation of the first monograph ever published on the art of the New York visual artist and experimental filmmaker, Marie Menken. In 2007 she received a Governor General's Gold Medal for her Master's research-creation project, *Vibrations of the Body: Sounding Out a Way.* As a media artist working on themes of embodiment and cinematic poetics, she has produced a body of experimental film, digital video, and installation art which has been exhibited locally and abroad. ajoosse@ryerson.ca

Saturday : Session 7: Room 1220
Samedi : Séance 7 : Local 1220

Archive Fever : PART 2 | PARTIE 2

"To have a compulsive, repetitive, and nostalgic desire for the archive…"
–J. Derrida, *Archive Fever*

This panel session invites participants who might explore one or more of the following, as case study or theme:

- Nostalgia and the Archive
- Decolonizing the Archive
- The Underfunded Archive
- Dismantling the Archive
- The Disappearing Archive
- Reinventing the Archive
- What constitutes an Archive
- Archival Meta-Narratives or Quasi-Fictions (Contemporary Art or Curating)
- Contemporary Artists & Archives
- Playing with the Archive
- Curating the Archive
- Digital Archives

Chair | Présidente

Anne Koval, Mount Allison University

Anne Koval is a Professor of Art History who teaches in the Fine Arts Department at Mount Allison University. Her research interests are Contemporary Visual Culture; Nineteenth-Century Material Culture and Art History; Curatorial and Museum Studies; Ekphrastic Poetry. Her recent publications include essays in Poetry in Painting, *The Lyrical Voice of Pre-Raphaelite Paintings*, (2018), *More Caught it the Act: An Anthology of Performance Art by Canadian Women* (2016) and for *Stitching the Self,* (2019). Her review "*Evan Penny: Ask Your Body, 2017 Venice Biennale"*, has been published in *Queen's Quarterly,* Fall 2018, vol. 126, no. 3. She has published poetry and recently wrote a series of ekphrastic poems for the catalogue *Sarindar Dhaliwal: The Radcliffe Line and Other Geographies,* curated by Marcie Bronson, (Rodman Hall Art Gallery, McLaughlin Gallery, and The Reach Gallery), 2018. She is currently working on a biography of Mary Pratt. akoval@mta.ca

Presentations | Présentations

Room | Local 1220 : 1:45-3:15 pm | 13h45-15h15

1. "Allan Sekula's Throw of the Dice: On the *Dockers' Museum*"

At the time of his death in 2013, the photographer Allan Sekula had been collecting historical objects associated with global maritime trade for roughly three years. Now housed in the M HKA museum in Antwerp, the final archive features an estimated 1,200 objects. A small portion, including photographs for the related *Ship of Fools* project, had been exhibited during his final years under the title *Dockers' Museum.* As the entire archive does not lend itself to complete display, the work is variably installable: future exhibitions will depend on curatorial initiative for the selection and display of works. It follows that aesthetic significance here is at the mercy of archival selection. Sekula was fully aware of this risk; indeed, risk – so I'll argue – is the very theme of the *Dockers' Museum.*

While Sekula formatted much of his previous work according to narrative models of exhibition, I will contend in this paper that the final Sekula of the *Dockers' Museum* turned to a distinct poetic model of construction, namely, Mallarmé's *Un coup de dés* – a poem about chance on the seas and the attempt, in a throw of the dice precisely, to strike the right "number" of aesthetic harmony. That "number," for each Sekula's exhibits, will be difficult to attain given the varying temporalities and localities of the many collected objects. In other words, selections from the archive will likely never achieve perfect harmony, will never hit upon the definitive combination or "number." And thus, on the basis of a very important clue (Sekula's cryptic explanation: "What I am trying to construct is a kind of imaginary life world of a phantasmatic collective."), I will argue that Sekula was attempting to create a *perpetually self-renewing, collective memory* of a world that both sustains our global economy and is yet largely forgotten in our everyday life.

Anthony Abiragi teaches in the Program for Writing and Rhetoric at the University of Colorado, Boulder, where his courses include "Writing for the Visual Arts." In 2019, he will publish a first paper on Allan Sekula. This presentation for the 2018 UAAC represents a complementary research project.
anthony.abiragi@colorado.edu

Room | Local 1220 : 1:45-3:15 pm | 13h45-15h15

2. "Pole Station Antarctica"

This paper will examine the intersection of archival and artistic methodologies within my research-based art practice. I will discuss a selection of historical documents used in a recent body of work exploring the history of human settlement on Antarctica. Each work in this series incorporates collections of primary sources, often alongside prints or photographs constructed in dialogue with said materials. This illustrated talk will focus on the source materials used within two specific artworks – *Pole Station Antarctica: 8 am December 15th, 1956* (2012–Present) and *Cargo* (2017). *Pole Station Antarctica: 8 am December 15th, 1956* is an ongoing project that seeks to reconstitute a segment of the first batch of mail posted from Pole Station. I have currently collected 90 envelopes posted at *8 am December 15th, 1956*, and will continue to search until I can't locate anymore. *Cargo* incorporates two press photographs from the 1950s – one is exhibited as is, while the other has been scanned and digitally manipulated to exaggerate existing image content, and thus the human presence within the image.

In addition to exploring the content of these artworks, I aim to investigate the ways material culture is interpreted once it moves beyond its primary or intended context. I am interested in pushing the capacities and limits of material culture to act as a physical site of evidence in order to illuminate what it means to interpret objects, grounded in an exploration of the history-making as a speculative endeavor. I navigate this "Archival Impulse"[1] from multiple viewpoints as both an artist and formally trained archivist – two often divergent disciplines where the interpretation of material culture is concerned.

1 Foster, Hal. 2004. "An Archival Impulse." *October* 110: 3-22

Kristie MacDonald lives and works in Toronto, Canada. Her art practice engages notions of the archive and the collection, as well as their roles in the evolving meanings and contextual histories of images and artifacts. MacDonald is a recipient of awards from the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, and the Toronto Friends of the Visual Arts. Her work has recently been exhibited at the Art Gallery of Mississauga, the MacLaren Art Centre (Barrie ON), BABEL Visningsrom for Kunst (Trondheim NO), Reed Collage (Portland OR), The International Print Center (New York NY), Open Studio Contemporary Printmaking Centre (Toronto ON), and Gallery 44 (Toronto ON). MacDonald is currently a PhD student in the department of Visual Art at York University, and an Instructor in the Department of Visual Studies at the University of Toronto. kmacd@yorku.ca

Saturday : Session 7 : Room 1230
Samedi : Séance 7 : Local 1230

Living Things: Considering the Organic Materialism of Art and Culture : PART 2 | PARTIE 2

Philosopher Jane Bennett has argued that all objects are interconnected, capable of exercising agency, and pulsing with life. This assertion attempts to recover the medieval worldview that so-called inanimate things were charismatic and creative. Moreover, it marks a break with the way of seeing that has persisted since the early modern period, when non-living things were objectified, deadened by scientific thought and assigned either a monetary or instrumental value. Within artistic practice, there has remained a consistent dialogue between the artist and materials, both organic and synthetic. Philosophers Timothy Morton and Manual De Landa have both called on artists to help break the binary between living being and non-living things, and this double session brings together practitioners and scholars whose work responds to such prompt. From the studio to the archive, these sessions will explore the ways in which art objects and material things are alive, organic and vital.

Chairs | Présidentes

Siobhan Angus, York University | Vanessa Nicholas, York University

Siobhan Angus is a Ph.D. Candidate in Art History and Visual Culture at York University in Toronto, ON. She holds an MA in labour history from the University of Toronto. Her research examines the intersections of labour and environmental history in hard-rock mining communities on the Canadian Shield through an analysis of archival photographs. She holds a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship and the Zdenka Volavka Research Fellowship. sangus@yorku.ca

Vanessa Nicholas is a PhD candidate in Art History and Visual Culture at York University, where she is researching nineteenth century Canadian quilts in relation to ecological theory and environmental history. She earned her MA History of Art degree at the Courtauld Institute of Art, and her BFA degree at Queen's University. She is the recipient of the SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship, and she has curated from the collections at the Art Gallery of Ontario and the York University. vnich@yorku.ca

Presentations | Présentations

Room | Local 1230 : 1:45-3:15 pm | 13h45-15h15

1. “Troubling OOO”

As an artist and cultural geographer, I am engaged with rethinking the relationships between the animate and the inanimate. I understand the appeal of Timothy Morton’s writing with his interest in breaking through the life/non-life binary, especially in relation to his valuable contributions to the populist discussion of ecology, the environment and culture. However within cultural scholarship, his reliance on Object Oriented Ontology, which in turn is deeply invested in the philosophies of Kant and Heidegger, makes it inevitable that his writing reinforces the binary, divisive relationships of modernity he attempts to question. I will outline several key fault lines in the arguments he presents in his publications *Hyperobjects* and *Ecology Without Nature,* and I will propose for discussion more generative bodies of knowledge. More specifically, I will suggest that the scholarship of vital materialism in conversation with a critique from indigenous scholars offers a more meaningful and productive critique of the binaries and racism of modernity, and moves toward productive possibilities for engagement with artistic materials, creative practices in relation to the environment and scholarship.

Gwen MacGregor is a visual artist and cultural geographer working across the disciplines of installation, video, photography, drawing and geographic scholarship. She has artworks in various collections, including the Art Gallery of Ontario, Oakville Galleries and the Royal Bank Collection. She has participated in numerous international art residencies, including the International Studio Curatorial Program in New York, and she is a Toronto Friends of the Visual Arts Award holder. MacGregor has an Honours BA from York University and an MA in Geography from The University of Toronto, and she is a PhD Candidate in Geography with a SSHRC doctoral scholarship. Her dissertation explores the constructions and contestations of nationhood in contemporary art practices presented at art biennales. MacGregor is represented by MKG127 in Toronto and is an Assistant Professor at OCADU. gwengwen@rogers.com

Room | Local 1230 : 1:45-3:15 pm | 13h45-15h15

2. "Organic Material Agency in Rococo Ornament, Body Horror Films & the Work of Cynthia Dinan-Mitchell"

In the 21st century, ecological concerns and environmental disasters have given impetus to new turns and theories that stray away from anthropocentric worldviews, such as speculative realism, new materialism, and object-oriented ontology. At the core of these materialistic turns is a concern for matter's agency. The research I undertook for my dissertation, which also reflected new materialistic concerns, looked at how the split between object/subject becomes obsolete due to the potential affect of a certain kind of materiality, which I called the heterogeneous organic detail. More particularly, I examined 18th-century rococo ornaments and argued that their unique organic-like aesthetic qualities affected our relations to them.

Using my past research as a spring board, this paper proposes to look at how certain types of artworks, which feature heterogeneous organic details, have an inherent agency that can affect their environment and viewing subject. I will consider three types of works across time and disciplines: examples of 18th century rococo ornaments, film props used in the work of David Cronenberg, and installations by Canadian artist Cynthia Dinan-Mitchell. These examples will serve to showcase our interconnectedness to matter and how, beyond the degrees of differention, we are thing-object and thing- objects are animate as well.

In order to expose the agential power of these things, I will use a viral analogy which will reveal, through its four phases of the outbreak, infection, transformation, and symptom, how this materiality breaches boundaries and destroys such binaries as human/non-human, subject/object, animate/inanimate. I will also turn to the work of Jane Bennett and her notion of Vibrant Matter, as well as Maurice Merleau-Ponty's concept of the Flesh, which I will compare with Timothy Morton's own concept of Mesh. Ultimately, my research seeks to highlight how seemingly trivial and decorative ornaments have transformative powers that transcend definitions and system boundaries to affect and create new assemblages.

Julie Boivin is the recipient of several grants and bursaries and holds a PhD in art history from the University of Toronto (2015). Her thesis addressed ornamentation, particularly of 18th-century French rococo visual and material culture as viewed through the lens of contemporary body-horror visual culture. She has written articles and catalogues on contemporary art and is interested in the ontology of ornament, relations between space, identity, and perception and the agency of materiality. She is currently working on the relation between the rococo and natural sciences, specifically in cartography.

Room | Local 1230 : 1:45-3:15 pm | 13h45-15h15

3. "Addressing the living energy of objects that artists leave behind"

Thinking about art objects as more-than inanimate things began with the then-impending expiration on the lease for my storage unit on April 30th, 2018 – a unit I'd rented since 1996. Artists accumulate archives comprised of artwork, catalogues, notebooks, day-timers, etc. In my case, I have also been the custodian, though not yet archivist, of copious notebooks, sketches, and artworks belonging to my husband who died in 2001. While much of this has, for now, been relocated to a convenient basement, the clearing of the unit required the disposal of one of my large artworks. As I heaved the work, piece-by-piece, onto the foul-smelling floor at the waste disposal facility on Commissioner's Street it occurred to me that I was putting something "to rest" – letting go of a thing at the end of its life as an art object, resigning it to waste, a "contribution" to landfill. An unexpected introduction to writings by Timothy Morton and in particular his suggestion that objects have agency, which he characterizes as charisma, instigated a way to consider the living energy of objects and materials that an artist leaves behind or must abandon. He has stated that "art is charisma, pouring out of anything whatsoever, whether we humans consider it to be alive or sentient or not" (2015). This lead to a claim by Elizabeth Grosz that "the thing is the provocation of the nonliving … to the living, to potential of and for life" (2009), and to Bill Brown's citing of Maurice Merleau-Ponty: we are "'caught up in things' and […] the 'body is a thing among things'" (2009). This presentation and paper will be a meditation and reflection on these ideas and the things we call art.

Rebecca Diederichs has been involved with Toronto's artist run culture since the 1980s and has participated in exhibitions throughout Ontario, Canada. She has edited two monographs on Peter MacCallum, and written for Lola Magazine, Open Studio, and the Red Head Gallery, all in Toronto. She received a MVS from the University of Toronto and is a Tutor and Writing Consultant at OCAD University's Writing & Learning Centre.
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Room | Local 1230 : 1:45-3:15 pm | 13h45-15h15

4. "What do Brainwaves and Video Cameras have in Common: Articulating the Electromagnetic Ecology of Juan Downey's *Plato Now*"

In 1973, Juan Downey exhibited *Plato Now* at the Everson Museum of Art in Syracuse, New York. In it, nine performers were instructed to sit in a row facing a wall in a darkened room and meditate. Nine closed-circuit analog video cameras in front of them fed images of their faces to nine closed-circuit television monitors located behind them. Gallery goers viewed these monitors as their shadows, cast by a bright light located on the opposite side of the space, danced across the wall the performers faced. Additionally, each performer was equipped with a pair of headphones and a neuronal sensor capable of detecting the heightened brainwave activity of meditation. If detected, performers would then hear pre-recorded excerpts from Plato's "Allegory of the Cave."

Plato Now was conceived as a reimagining of this parable. Yet, the original privileges through binary distinction thinking over perceiving by demarcating the darkened interior of the cave as that of derivative sensation, and its illuminated exterior as that of originary conception. But, is there an exterior to Downey's "cave," a realm of thought immateriality cleaved from one of felt materiality? Though cognition is indeed operative in *Plato Now*, it is operationalized as the pulses of the brain–signals to be quantified, content for the activation of sensors. What is more, Downey believed this signaletic content to be exactly of the same kind as those circuiting through the camera/monitor arrays: both constituted by the essential force of electromagnetism.

Could it then be said that *Plato Now* not only stages the technical materialization of the supposedly immaterial, but attempts to do so precisely through a framework that configures the living and the non-living on a shared, elemental continuum? Given the increasing contemporary interpenetration between our bodies, minds and technological environments, the problematization of idealist binaries that *Plato Now* undertakes, and the electromagnetic ecology it offers up, are crucially relevant.

Nicolas Holt is a second year PhD student at McGill University working under the supervision of Christine Ross. His research focuses on closed-circuit video installation art, specifically the practices of artists associated with the journal Radical Software (1970-1974). He was introduced to this body of work through his MA advisor, Ina Blom, while at the University of Chicago. There he completed his thesis entitled "Plato Then and Plato Now: Juan Downey's Topological Turn." Of primary concern to Holt is a media archaeological understanding of early video that takes seriously the technical specificity and agency of the analog video apparatus, as well as the theoretical discourses of cybernetics and topology popular with video artists active in the early 1970s. His presentation today is a continuation of his MA research specifically, and of his wider interests more generally. holt.nicolas@gmail.com

Saturday : Session 8
Samedi : Séance 8

3:30-5:00 pm
15h30-17h

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Saturday : Session 8: The Artery
Samedi : Séance 8 : The Artery

Mass Mobilisation: Gesture and Embodiment in Movement-based Practices

"Politics is the sphere of pure means, that is, of the absolute and complete gesturality of human beings." – Giorgio Agamben, "Notes on Gesture," 1992

This panel will consider the various ways in which "movement" underlines the interplay between embodiment and political consciousness prior to the activist interventions that play out on the public stage. Through papers and performative presentations that consider a variety of visual cultural and artistic examples across mediums, this panel considers the political body as first a sentient body, conceptualizing and feeling through theories of sense and perception toward a view to politics, political action, and political formation as stemming from somatic experience. Key questions include: how do we conceptualize "movement" in relation to the material, social, and political body? How do we resist the aestheticization/anesthetization of political urgency? How does the body move in time with political movement?

Chair | Présidente
Erin Silver, University of British Columbia
Erin Silver is an art historian specializing in queer and feminist art & visual culture, performance, and activism. She is the author of the forthcoming *Suzy Lake: Life & Work* (Art Canada Institute, 2019), the co-editor (with Amelia Jones) of *Otherwise: Imagining Queer Feminist Art Histories* (Manchester University Press, 2016), and co-edited (with taisha paggett) the winter 2017 issue of C Magazine, "Force," on intersectional feminisms and movement cultures. Her writing has appeared in C Magazine, Prefix Photo, Ciel Variable, Visual Resources, and in the edited volume *Narratives Unfolding: National Art Histories in an Unfinished World* (ed. Martha Langford, MQUP, 2017). Silver sits on the Editorial Advisory committee of C Magazine and has curated exhibitions at the FOFA Gallery, the Canadian Lesbian and Gay Archives, and the Doris McCarthy Gallery. Silver is an Assistant Professor in the Department of Art History, Visual Art & Theory at The University of British Columbia. erin.silver@ubc.ca

Presentations | Présentations

The Artery : 3:30-5:00 pm | 15h30-17h

1. ""The Phenomenology of Roundness": Gesture, Space, and the Sphere"

Furnishing Positions (2014) at the Blackwood Gallery was a multimedia exhibition comprised of "a sculpture, a broadsheet, and a set of conversations that stage[d] the paradox of public space according to six encounters: affinity and disagreement, representation and presentation, people and things, materiality and immateriality, privacy and publicity, and city and urbanization."[1] Through these dialectic polarities, the exhibition strived to provide a "conceptual space" for circulation of ideas, embodied experience, and disagreement. The sculptural program of the exhibition by Toronto artist-architect Adrian Blackwell consists of thirty structurally similar—curved, 1/6 of a circle—pieces of furniture with varying heights that could be overlapped, assembled, and dispersed in an infinite set of configurations. Adrian Blackwell in the *Furnishing Positions* project statement draws on Jürgen Habermas' concept of the "public sphere"[2] in order to discuss the ideas surrounding public space. This paper will explore the idea of "sphere" in both senses—a geometrical/metaphorical "roundness" and a sense of a social world/field—in relation to phenomenology and gesture, as Giorgio Agamben in *Means Without End: Notes on Politics* writes, "Politics is the sphere of pure means, that is, of the absolute and complete gesturality of human beings."[3] As Peter Sloterdijk in his trilogy, *Spheres*, explains, the sphere is a form of collectivity and intimacy, materially and spiritually linked to the construction of space. Gaston Bachelard's chapter "The Phenomenology of Roundness" in his work, *The Poetics of Space*, explains the similar metapsychological, phenomenological problem of the "roundness," as he writes, "Being is round."[4] This paper therefore looks at the relationship between people and things, between privacy and publicity, and between subject and object through the mediality and the materiality of the "sphere."

1 Blackwood Gallery, "Past Commissioned Project," *Furnishing Positions,* Accessed February 20, 2018, http://www.blackwoodgallery.ca/exhibitions/2014/FurnishingPositions.html.
2 Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry Into a Category of Bourgeois Society,* trans. Thomas Burger (Cambridge: Polity Press, 1989 [1962])
3 Giorgio Agamben, "Notes on Gesture" and "Form of Life" in *Means Without End: Notes on Politics,* trans. Vincenzo Binetti and Cesare Casarino (Minneapolis and London: University of Minnesota Press, 2000), p. 59
4 Gaston Bachelard, *The Poetics of Space* ed. R. Stilgoe (Boston: Beacon Press, 1994), p. 234

Irene Choi is a PhD student in the department of Art History. Irene completed her BA from the University of British Columbia in 2015 with honours in Art History and a minor in English Literature. Her research focuses on the Early Modern encounter between Europe and East Asia in Art History. Her main focus for the MA project was on 18th-century Korean art in a global perspective. She is also interested in the relationship between language and art such as the relationship between different languages—Asian and European—and their effects on visual culture. irenechoi0408@gmail.com

The Artery : 3:30-5:00 pm | 15h30-17h

2. "Between Security and Spectatorship: Regimes of Visuality in Canadian Airports"

Transnational mobility, as it is represented in Canadian airports, can easily reveal contradictory forms of visuality. On one hand, airports include cultural displays and amenities for leisure and entertainment cultivating "dwell-time" (Adey, 2004); on the other, airports increasingly represent bodies in movement through biometric and other imaging technologies—such as iris scans—designed to control people's movements across borders based on their "data doubles" (Lyon, 2008). The use of such imaging technologies reinforces the power of the state, notably in isolating what Giorgio Agamben calls "bare life": the quality of human life in its biological essence, in distinction to political life (1998). Passengers' subjection to such representations can, through the repetition of standardized security procedures in airports across the world, become second nature (Adey, 2007).
In this paper, I argue that this subjection to imaging technologies is reflected in forms of spectatorship and visuality around airports' visual culture displays. I will focus on two case studies: Vancouver International Airport and Montréal-Trudeau International Airport. Both sites present curated exhibitions showcasing celebratory representations of surrounding areas--respectively, *Sense of Place,* focusing on representations of British Columbia, and Aérogalerie, which focuses on representations of Montréal. Drawing from Doreen Massey's discussion of differential mobility (which considers racial, gender, class and other necessary categories to understand the "time-space compression" of air travel), I will examine how individuals navigating through these airports are "pressed into service" as spectators (Cosgrove, 2001), by state and commercial actors.

Sydney Hart is an artist, cultural critic and PhD student in the Cultural Studies programme at Queen's University, Canada. His current research investigates visual representations of infrastructures for mobility, with an emphasis on cultural manifestations of border imperialism, and the representation of mobility at Canadian airports. He holds an MA in Aesthetics and Art Theory from the Centre for Research in Modern European Philosophy, London, UK, and previously studied Fine Art at Central St Martins College of Art & Design in London, and Concordia University in Montréal. Originally from Tiohtià:ke / Montréal, he is now based on unceded Coast Salish territories in Vancouver.
hartsydney@gmail.com

The Artery : 3:30-5:00 pm | 15h30-17h

3. "'You can go now': Richard Bell's *Embassy* project and producing anticolonial publics through the global art world"

This paper presents a descriptive and analytical account of my work with Richard Bell's (member of Aboriginal Kamilaroi, Kooma, Jiman and Gurang Gurang communities) *Embassy* series (2013-) so far. Bell's project can be understood as an example of the participatory-based artistic practices that focus on the production of active spectators and have proliferated since the 1990s. However, in this paper I address the specific political motivations of Bell's work in producing anticolonial publics via transnational collaboration and coalition building. I approach Bell's *Embassy* project as a continuation of the Indigenous land rights and anti-racism activism mobilized through the "original" *Aboriginal Tent Embassy,* established on the lawns of Australian Parliament in January 1972 that was tapped into both the global anti-colonial Indigenous and Black Power movements happening contemporaneously. More than forty-five years later, the *Aboriginal Tent Embassy* remains in place and Bell's *Embassy* maintains a global tour as part of the long history of Indigenous diplomacy and action in the pursuit of Indigenous sovereignty and self-determination. To date, *Embassy* has participated within a series of internationally-addressed exhibitions, ranging from the 2015 iteration as part of the Performa biennial in New York City, to the Cairns Indigenous Arts Festival and Sydney Biennale in 2016, to Indigenous New York programming at the New School in 2017, and many stops in Moscow, Jakarta, and so on along the way. I ask how Bell's work thus mobilizes its place within a now globalized exhibitionary complex to assemble politically active publics and networks. My work investigates Bell's *Embassy* series as a critical hinge between liberal globalization fantasies of complete cultural and financial capital mobility – through which the *Embassy* form appears readymade for circulation – and the emphatically grounded anticolonial future that it pursues.

Zoë De Luca is a PhD candidate in Art History at McGill University, where her doctoral research is supervised by Professors Charmaine Nelson and Jonathan Sterne. Her current project focuses on the global circulation of artistic and intellectual work that challenges the official settler-occupation discourses of accommodation and recognition plated by present day nation states Canada and Australia.
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The Artery : 3:30-5:00 pm | 15h30-17h

4. "Mas' Mobilisations: Production and Power in Recent Processional Art"

In recent years, the artist's procession or parade has grown in prominence, with "processional artworks" sponsored by galleries, festivals or biennials. Often drawing on vernacular performance forms—including those from global carnival traditions—processions offer multi-sensory and kinaesthetic experiences of embodiment that blur the lines between spectator and participant. Processions also have a strongly political character: they have long been a performance mode used to maintain or contest the symbolic power of state or religious authorities. What does it mean to bring the mass mobilisation of a procession inside the "exhibitionary complex" of the art world? How have contemporary artists reframed, expanded and transformed parading practices, and to what end?

Drawing on participatory research, this paper will touch on several recent processional artist's projects, including Marlon Griffith's *Ring of Fire* (Art Gallery of York University, 2016), Claire Tancons' *Tide by Side* (Faena Arts, Miami 2016) and Cheryl L'Hirondelle and Camille Turner's *Freedom Tours* (LandMarks2017/Repères2017, Ontario). With their roots in African diasporic and Indigenous practices, all of these projects engage with parading cultures from the Caribbean and elsewhere, but in strongly contrasting ways. In this paper, I analyse these projects along two axes: production and power. How does the "mas' camp" organization of carnival production allow these projects to experiment with collective forms of life? And working within neoliberal capitalist and colonial structures, how do they borrow or gather power, on the levels of both infrastructure and display?

Gabriel Levine is a writer, interdisciplinary artist and musician, currently Assistant Professor and Coordinator of the Drama Studies Program at Glendon College, York University. His creative and scholarly work is concerned with experiments with tradition: the reclaiming of abandoned or supressed vernacular arts and collective forms of life. His musical projects have resulted in numerous recordings on Constellation Records and other labels, and his theatre projects have toured to festivals in North America, Europe and the Middle East. In 2016, he curated *Animate Entities: Objects in Performance,* a festival and symposium at the University of Toronto. Levine's writing has been published in *PUBLIC, TOPIA* and the *Journal of Curatorial Studies*. His book *Practice,* co-edited with Marcus Boon, was recently published in the MIT/Whitechapel Documents of Contemporary Art series (2018). www.gabriellevine.net | glevine@glendon.yorku.ca

Saturday : Session 8 : Room 1205
Samedi : Séance 8 : Local 1205

Art as Information: Diagrams, Maps, and Charts

When one thinks of diagrams, maps or chart, one does not necessarily think of art but of information visualization. Is there an aesthetic theory of DNA sequencing, weather mapping, computer glitches, Internet cartography? More and more, artistic strategies rely on the interplay of art and data. How is surveillance, spying, data collection represented in art? Does Google Earth problematize art's relationship to space and mapping? Is there an algorithmic aesthetics? How does art appropriate information-age interfaces: first-person shooter or roving perspective; satellite pictures or overhead image aesthetics; disposable data or a mathematical sublime? Can the diagram revamp the essence of the image, its relationship to the multiplicity, to mutating media platforms, to screen interface, to the virtual and actual of the image? Can art capture the image's relationship to binary code and coding, scientific visualization, maps of the universe, data navigation, the algorithmic posthuman? The purpose of this panel is to explore diagrammatic thinking in contemporary visual arts: how does art process data, what is the relationship between art and information, and how can we define the aesthetics of schematic representation.

Chair | Président
Jakub Zdebik, University of Ottawa
Jakub Zdebik is Assistant Professor of Art History in the Department of Visual Arts at the University of Ottawa. He published in RACAR, The Brock Review, The Semiotic Review of Books, English Studies in Canada and Deleuze Studies. His book, Deleuze and the *Diagram: Aesthetic Threads in Visual Organization* was published by Continuum Press. Recently, he curated an exhibition at the Kennedy Museum of Art in Ohio entitled *Art as Information: Maps, Plans and Diagrams*. jzdebik@uottawa.ca

Presentations | Présentations

Room | Local 1205 : 3:30-5:00 pm | 15h30-17h

1. “On the aesthetic of logic”

The “information” (computer) technology, what we might better understand under Martin Heidegger’s concept of Gestell (or the “Enframing”) of modern technics, already makes use of a speed that functions in terms of electromagnetic radiation (light) and this, according to the renown physicist, Albert Einstein, already hinges on the limits of time: it’s believed that time dissolves at speeds higher than that of light, if these were to exist. However, it is within the hinge of time and light that electromagnetic radiation occurs and this is where we ought to meet two new forces at play: “human” language as mathematical truths and memory as “human” tékhnē. As life (sounds, images, language and scents) enters the “computer,” it’s automatically and instantaneously transformed into numerical representations. Lev Manovich considers these numerical representations to be the first principle of “new media,” i.e., the information program circuit relationship of modern technics, and this means that, 1) life “can be described formally (mathematically) [...] using a mathematical function,” and 2), it “is subject to algorithmic manipulation [..., meaning, life] becomes programmable.”1 Does this transformation not alter our understanding of life (nature)? Does it not change the way we live life? If we take the basis of aesthetic theory as a particular relationship between man and nature (as Karl Marx and the Frankfurt School of thought have done), does this not point to a new aesthetics? Our object of study, this new aesthetics, starts at the program-circuit relationship that makes up the basis of most digital art, understanding this last concept in its oldest, Stieglerian, sense, as tékhnē. We want to be able to study the logic behind the binary code from the perspective of this new aesthetics and question the notion of the “human” that leads some contemporary art scholars to write about the “posthuman.”

Karenina Morales Olvera : PhD Candidate, Universidad Nacional Autónoma de México. I was born in the state of Chihuahua, Mexico, but my family and I moved to Texas, United States, when I was still a child. In 2003, I completed my undergraduate studies at the distinguished Edinboro University of Pennsylvania (EUP, US), with a Bachelor’s Degree in Fine Arts and a Minor in Art History. In January of 2011, I began my master’s studies in art history at the prestigious Universidad Nacional Autónoma de México (UNAM), in Mexico City. I completed my master’s degree in 2013. The title of my master’s thesis is “The Iconography of Anonymous, LulzSec and Cult of the Dead Cow: Art, Technology and Politics.” I’m currently in my second year as a PhD art history student at UNAM. The title of my doctorate’s project is “On the Aesthetics of Logic (Program and Circuit).” My field of interest as an art historian is so-called digital art. kareninaunam@gmail.com

Room | Local 1205 : 3:30-5:00 pm | 15h30-17h

2. "Experience Past the Red Line"

For this focus on "Art as Information: Diagrams, Maps, and Charts," I aim to present a paper that explores how, as the digitized world's rate of information growth climbs to newly unthinkable proportions, traditional understandings of graph-, chart-, and diagram-based visual organization have begun to lose potency, and give way to a new paradigm of data representation rooted in abstraction, embodiment, and affect.

I will begin by very briefly addressing the predominance of information-based art practices throughout the late twentieth- and early twenty-first centuries, from Hans Haacke's displays of real-estate transactions and Mark Lombardi's charts of political-economic association to Nancy Paterson's and Marten Wattenberger's respective visualizations of market activity. I will then explore how the past decade's skyrocketing rates of data growth – an estimated 82 billion gigabytes each day of 2018 – and an increasingly complex landscape of ordinary networked life has brought about a new artistic tendency, in which artists are using non-diagrammatic visual languages – often video and photography – to represent the embodied confusion this digital landscape has brought about. While this section will touch on works by Ryan Trecartin and Lizzie Fitch, and Ed Atkins, central to this exploration will be Toronto performance artist Bridget Moser, and specifically her work *Every Room is a Waiting Room.*

Reading these works through various theoretical frameworks – particularly media theorist Wendy Hui Kyong Chun's analysis of data visualization's corporate, cartographic logic, and information theorist Mark Andrejevic's writing on human-psychological responses to information overload – this talk will posit an expanded understanding of "visualization," attending to the overwhelming, and often traumatic embodied experiences that emerge from the contemporary world's sprawling network of "raw data," and elude representation in historically diagrammatic modes of visualization.

Miles Rufelds is a multidisciplinary artist and writer based in Toronto. He received his BFA from the University of Ottawa in 2015, and is presently completing his Master of Visual Studies at the University of Toronto. Working across a range of image-, object-, and text-based media, Rufelds' heavily research-based practice employs absurd artistic or theoretical interventions to reveal the late capitalist world's towering perversity. He's taken part in solo and group exhibitions across Ontario and Quebec, screened videos across Canada, the USA, and the Netherlands, presented academic and performative lectures across Ontario, and been published in journals such as Art Reveal Magazine, LandEscape Contemporary Art Review, and Graphite Publications. miles.rufelds@mail.utoronto.ca

Room | Local 1205 : 3:30-5:00 pm | 15h30-17h

3. "*Colder Now:* art as function creep"

Despite its ubiquity, the process of function creep as a methodology of knowledge production has yet to be grappled and challenged by creative producers. How can artists use binary code, surveillance technologies, Google Map images, and experimental materials to critique surveillance systems in Canada? How does creative research produce new knowledges by subverting the use and intent of familiar technologies and ideas? This paper will draw examples of artworks from my recent exhibition *Colder Now,* presented at the Isabel Bader Centre for the Performing Arts in Kingston in 2017. *Colder Now* is a body of work that questions Canada's surveillance state, specifically since the implementation of Canada's "Anti-terrorism Act, 2015" (Bill C-51). It does so by engaging with the Act in creative and subversive ways, such as translating the act into binary code; and challenging its transparency by centralizing Canada's Security and Intelligence Service (CSIS) and Canada's Communications Security Establishment (CSE) as "watchers". Methodologically, I creep materials and technologies that are normally doing the surveilling, to critique their original function and intent. Through examples of my own creative and practice-based research, I will examine the ways that artists use function creep as a method of questioning, critiquing, and re-appropriating ideas and technologies to produce new knowledges. As such, I will explore examples of how function creep has led me to think through societies relationships with technologies and objects, such as drones, CCTV cameras, web applications, lighting, and architecture in new and innovative ways.

Stéphanie McKnight (Stéfy) is a settler creative researcher based in Katarokwi/Kingston ON. Her creative practice and research focus is policy, activism, governance, and surveillance trends in Canada and North America. Within her research, she explores creative research as methodology, and the ways that events and objects produce knowledges and activate their audience. Stéfy has exhibited her work widely in Ontario, recent solo exhibitions include "*…does it make a sound*" at Gallery Stratford; *Colder Now* at the Isabel Bader Centre for the Performing Arts; and Traces at Modern Fuel in Kingston. In 2017, she received an honorable mention from the inaugural Surveillance Studies Network Arts Fund Prize for her work "Hunting for Prey". Stéfy is a PhD student in Cultural Studies at Queen's University. stefy.mcknight@queensu.ca

Saturday : Session 8: Room 1209
Samedi : Séance 8 : Local 1209

Roundtable: Transformation of the Artist's Studio

Digital and post-digital movements have transformed traditional studio spaces into labs and confined virtual spaces such as computers and the internet. We investigate this transformation and its implications on the practices that result from this loss of physicality. We will invite artists and curators to examine the qualities of current artistic practices with an urge to understanding how technologies transform practices and furthermore influence the aesthetics of artistic practices. Moreover the digital aesthetics discussion has moved to the post-digital debate that yet again opens up a new dialogue for the practitioner. Invited speakers will demonstrate a couple of case studies that speak to a contemporary practice that encourages a post-digital aesthetics that no longer foregrounds technology but rather assesses it by using it critically. Our analysis engages with new materials that augment and advance the studio discussion.

Chair | Présidente

Barbara Rauch, Ontario College of Art & Design University

Barbara Rauch is an artist practitioner and research scholar. She is a Digital Futures Initiative hire at OCAD University, in the School of Interdisciplinary Studies and Graduate Studies. She is the Director of the Data Materialization Studio/Lab in the Digital Media Research and Innovation Institute, examining the development of affect and emotion with the facilitation of data analysis, using advanced technology in 3D printing, sculpting and analysis. In the lab we aim to designate an alternative format of acknowledging research by instigating discourse around the topic of emotion in artistic practice. Situating ourselves in an academic and interdisciplinary research-led environment, we consider the 'studio" as a geographic and emotional location in which process and production takes place. Through practice-led research, we connect current studio practices to reflexive, visual analysis, as a transformative research methodology. brauch@faculty.ocadu.ca

Presentations | Présentations

Room | Local 1209 : 3:30-5:00 pm | 15h30-17h

1. "Roving, Mining, Extracting: The Artist Studio in the Post-Internet Imaginary"

In this presentation I propose that the contemporary artist's studio has not only undergone a steady dematerialization since the advent of the Internet, but also that it is currently in a state of semiotic evolution indicative of a post-digital era. Reflecting the informational space created by the Internet, the concept of "studio" is changing to signify an assemblage of extraction-based, digital methodologies more than a geographic space of production. I will argue that the primary influence in this shift has been both obvious and insidious. The obvious dimension has been the exponential mobility of networked communication and its micronization that allows contemporary artists to effectively work anywhere. I will posit that the more elusive contributing factor, however, has been an emergent post-Internet cultural imaginary that projects the network-driven protocols of the Internet onto the creative process. Acts of 'roving', 'mining' and 'extracting' that define the database queries and machine-learning algorithms that underlie our daily communication are being increasingly employed by artists (sometimes unconsciously) in opposition to more traditional tropes of 'generating' and 'incubating'. To illustrate this shift I will discuss two case studies drawn from my own curatorial practice that not only demonstrate a post-digital studio-as-process methodology, but also a tendency to make work that is less about technicity and more about the relational properties of technology. The first study will examine a series of automated textile works by David Phillip Stearns that utilize crash data from scavenged hard drives. Processed through a Jacquard loom unfiltered, each wall-sized textile of graphic code is formally beautiful and conceptually unsettling in its flattening of the user and their privacy. The second study will look at the recent installations of sound artist Kathy Kennedy who is importing the intimate online culture of YouTube ASMR video into public-use transit spaces through ambient noise.

Zach Pearl is a Toronto-based designer, writer and curator with a critical focus on the intersection of art, science and technology. He teaches sessionally at OCAD University in both the Integrated Media and Graphic Design programs. Zach is also co-founder of KAPSULA—a digital publication for experimental arts writing, and sits on the board for Mechademia—a biannual journal for studies in Asian popular cultures. He is also the former Artistic Director of the Subtle Technologies Festival. Zach holds a BFA from the Minneapolis College of Art & Design and an MFA in Criticism and Curatorial Practice from OCAD University. He recently began his doctorate in English at the University of Waterloo with a concentration on automation in the creative sector. zpearl@ocadu.ca

Room | Local 1209 : 3:30-5:00 pm | 15h30-17h

2. “Studio </> Internet: A Relay Machine for Material Modulation”

Marshall McLuhan polemically asserted, “When you are on the phone or on the air, you have no body.” You actually do have a body, it is just differently distributed. I will present two of my studio/internet art projects that create “third” kinds of spaces which exist between and amongst the studio and the network. 1. The first project is called “SHAPES of YOU” (http://lab404.com/shapes/). In my studio, I process Ed Sheeran’s popular song “Shape of You” through various audio manipulation plugins and then live stream myself playing drums along with this processed audio to Facebook for an hour. If Facebook’s copyright detection algorithm detects a copyright violation, I stop the performance, increase the settings on the pluigins, and start over. Once the copyright detection is overcome, I post that hour of video to Facebook and move on to a different combination of plugins. 24 hours’ worth of video. Over time, the shape of the song changes, becoming increasingly unrecognizable. 2. The second project is called “’Twixt the Cup & The Lip #3” [http://deepyoung.org/current/remixthebook/]. In my studio, I massage a chosen phrase through various digital/analog/software/human contortions based on a given set of constraints. This seed phrase is performed four different times, leading to four different outcomes. The “output” of these performances is then released on the internet as a series of videos, a purchasable printed book, and a downloadable pdf. By modulating materials (sound, language, faces, bodies) back and forth between studio space and networked space, both projects disturb clean distinctions between “digital” and “analog,” “virtual” and “physical,” “online” and “offline,” “process” and “performance.” Studio space and networked space wind up inhabiting and transforming each other, becoming a kind of relay machine for material modulation.

Curt Cloninger is an artist, writer, and Associate Professor of New Media at the University of North Carolina Asheville. His art work has been featured in the New York Times and at festivals and galleries from Korea to Brazil. Exhibition venues include Centre Georges Pompidou (Paris), Whitney Museum of American Art (New York), Granoff Center for The Creative Arts (Brown University), Ukrainian Institute of Modern Art (Chicago), Black Mountain College Museum + Arts Center (Asheville), and the internet. He has been published on a wide range of topics, including new media and internet art, installation and performance art, experimental graphic design, popular music, and network culture. He is currently writing his fifth book, entitled “Some Ways of Making Nothing: Apophatic Apparatuses in Contemporary Art.” Curt maintains lab404.com , playdamage.org , and deepyoung.org in hopes of facilitating a more lively remote dialogue with the Sundry Contagions of Wonder. ccloning@unca.edu

Room | Local 1209 : 3:30-5:00 pm | 15h30-17h

3. "Site-specificity (again)"

I propose a discussion on rethinking the post-digital via a reconsideration of the relation of physicality to material processes concerning the question on the transformation of the artist's studio. In particular, how can site-specific practices effectively reconstitute a complex engagement with materiality that exceeds ontological fetishization of both digital and analogue objects? Can we chart a new physicality – as practice – not necessarily as rooted in the nomadic aspects of studying sites, but rather in the activity of plotting concepts? Of the local as drawn into relation with the global? Of the ontological and epistemological as interwoven? This view necessarily complicates the de-historicization of the digital and asks instead how the reconfiguration of technology impacts markets, and social and geopolitical relations. Moreover, how can site-specific practices – as analyses of geopolitical relations be elaborated within the framework of a theory of aesthetics?

I will explore this trajectory through discussion of two recent site-specific projects that focus variously on objects, and on the social as geopolitical and intertwined with distinct and often competing, material relations. Theorizations, such as Chantal Mouffe's notion of 'agonistic pluralism' and Reza Negarestani's 'proceduralization' of site-specificity will help elucidate the tension of the frontier, or between contingency and continuity as necessary to foster the debate that is the political. These combined gestures seek to critique both the practices and rhetoric of representation in the contemporary.

The installations of Canadian artist Leigh-Ann Pahapill question how we apprehend our world and investigate the frameworks that shape how we come to know things. Pahapill designs site-responsive projects that systematically examine how space and architecture are a means to dis-locate subject, object, and place. Her work is an attempt to invert and sustain the processes of representation to provoke reflection on the logics, grammars, and other complexes of interpretation that comprise culture. Recent solo/two-person exhibitions include *Revolve,* Elizabeth Holden Gallery, and Window, Asheville, NC; *Screen Space,* Melbourne, AU; *Box13* Artspace, Houston, TX; Penelec Gallery, PA; Cornell Fine Arts Museum, FL; 47, Toronto; and DOVA temporary Gallery, Chicago. Group exhibitions include Zayed University, Abu Dhabi; History Museum, China Academy of Art, Hangzhou; OCADU Graduate Gallery, Galerie Catherine Bastide, Brussels; and Repetti Gallery, New York. Pahapill is an Associate Professor of Art at Bowling Green State University in Ohio. lpahapill@gmail.com

Room | Local 1209 : 3:30-5:00 pm | 15h30-17h

4. Respondent | Répondante : Jessica Thompson

Jessica Thompson is a media artist working in sound, performance and mobile technologies. Her practice investigates the ways that sound reveals spatial and social conditions within cities, and how the creative use of urban data can generate new modes of citizen engagement. Her work has shown in exhibitions and festivals such as the *International Symposium of Electronic Art* (San Jose, Dubai, Vancouver), the *Conflux Festival* (New York), *Thinking Metropolis* (Copenhagen), *(in)visible Cities* (Winnipeg), *Beyond/In Western New York* (Buffalo), *New Interfaces in Musical Expression* (Oslo), *Audible Edifices* (Hong Kong), *Artists' Walks* (New York) and *Locus Sonus* (Aix-en-Provence), as well as publications such as Canadian Art, c Magazine, Acoustic Territories, and the Leonardo Music Journal. She has received grants from the Ontario Arts Council, the Toronto Arts Council, and the Social Sciences and Humanities Research Council. She is an Assistant Professor in Hybrid Practice at the University of Waterloo.

Saturday : Session 8: Room 1218
Samedi : Séance 8 : Local 1218

Enemy at the Gates: Decolonizing and Inscribing Culturally Diverse Communities' Perspectives in "Mainstream" Artistic Discourses, Roundtable : PART II

Historically, culturally diverse communities (read: non-white) have experienced systemic racism and discrimination in the West, as evidenced by the entrenched colonization of indigenous peoples, the Komagata Maru incident, 1923 Chinese Exclusion Act, and the WWII internment of Japanese Canadians. Although cultural diversity is officially promoted as a positive facet of Canada's national identity, indigenous peoples—alongside immigrants, migrants, and refugees who have diaspored to Canada through colonial networks of their own—continue to operate under challenging conditions in the West. This panel examines how artists from marginalized communities navigate the politicized terrains of cultural production, translation, and collaboration. Reflecting on the state of visual arts in the "Western" context, this panel considers alternative conceptual frameworks and paradigms that: (a) decolonize or break down binaries and discursive boundaries; (b) foster greater inclusivity of artists from marginalized communities; (c) encourage the articulation of more complex and nuanced narratives of identity, culture, and history; and/or (d) provide the means for artists to collaborate or engage in creative initiatives that disrupt and reshape predominant discourses, institutional spaces, and geographical borders.

Chairs | Président.e.s
Harnoor Bhangu, Ryerson University & York University
Soheila K. Esfahani, University of Waterloo
Yang Lim, Independent Curator & Writer

Harnoor Bhangu completed her BA in the History of Art and her MA in Cultural Studies: Curatorial Practices from the University of Winnipeg, where she was awarded the Queen Elizabeth II Diamond Jubilee Scholarship to pursue research at the National Museum of Scotland. She is currently based in Winnipeg, Canada. In September 2018, she will begin her PhD in Communication and Culture at Ryerson and York University, Toronto. noorkbhangu@gmail.com

Soheila K. Esfahani grew up in Tehran, Iran, and moved to Canada in 1992. She received her Master of Fine Arts degree from the University of Western Ontario and her BA in Fine Arts from the University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. She is a recipient of 2016 Waterloo Region Arts Awards and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including the Canada Council's Art Bank. Currently, she is a lecturer at the University of Waterloo and is a member of the Red Head Gallery in Toronto. soheila.esfahani@uwaterloo.ca

Yang Lim completed his PhD in English and Master of Library and Information Studies at the University of Alberta. Currently based in Edmonton, he is an independent curator, writer, and researcher. He has an ongoing interest in the representation and politics of identity and has curated exhibits on this theme. hlim@ualberta.ca

Presentations | Présentations

Room | Local 1218 : 3:30-5:00 pm | 15h30-17h

1. "Reaching decolonization through inter-cultural art-making between Indigenous and immigrant artists."

In pursuit of higher education almost five hundred-thousand international students migrated to Canada in 2017, over sixty percent of those students come from countries with a colonial past, ninety five percent of them recommend Canada as a study destination and fifty one percent will apply for permanent residence in Canada. Most of these immigrants will not receive any education regarding the colonial history and the colonial present of Canada. There is almost no effort to educate immigrant communities about the suffering and hardships the Indigenous peoples of Canada have faced throughout history and still continue to face. The immigrant population has its own hardships that it faces and will face as they are othered in the colonial light and landscape.

In this panel, I will explore the possibilities of artistic and cultural collaborative work between immigrant and Indigenous artists that comments on the realities of colonialism and its after effects. I'll discuss how they can work together to decolonize spaces, conversations and mentalities to create allies who truly understand the magnitude and effects of colonialism. Immigrant communities in Canada are large in populations and very few individuals feel the pursuit to try to understand the Indigenous realities. There should be opportunities and avenues presented to immigrants to educate them on who the land they've come to, belongs and how they can form meaningful connections with the Indigenous peoples.

My research explores diaspora, displacement and cross-cultural existence. My art work is swiftly moving towards the possibility of creating inter-cultural political work/commentary in collaboration with Indigenous artists of Winnipeg and other immigrants artists. I'm currently exploring the possibilities of creating artist collective(s) which comprises of colonized peoples and how they can decolonize the Canadian socio-political landscape through collaborative art practice, and by forming new friendships through education and activism.

Hassaan Ashraf is a multi-disciplinary artist who moved to Winnipeg in 2012 to pursue a Master's degree in Fine Arts. His art practice reflects on his journey as a displaced artist, dealing with themes of cross-cultural experience, diaspora, homesickness, culture shock, global culture, post-colonialism, politics and the west's discomfort with alien cultures. To express these ideas, Ashraf draws on his own experience as a Lahori who had never been a part of a diaspora, had never lived as a minority, and had never even been to a foreign country before coming to Winnipeg, Canada. Ashraf received funding from the Canada Arts Council through The Library Gallery, Winnipeg to present his first solo show 'Saadi Saqafat (Our Culture)' in April 2018. Currently, he is an independent artist working in Winnipeg. ashraf.hassaan@gmail.com

Room | Local 1218 : 3:30-5:00 pm | 15h30-17h

2. “Complicating Non-Indigeneities”

In response to the TRC’s 94 calls to action, institutions (educational and otherwise) have enacted policy shifts and embedded practical changes in their operations to various levels of success. But in this ‘beyond reconciliation’ world, certain deeply troubled binaries continue to be perpetuated. One of these is the indigenous/non-indigenous paradigm which equates, often explicitly, the term ‘non-Indigenous’ with white-settler, effectively erasing or ignoring multiple sets of communities – racialized, refugee, immigrant – and re-emphasizing a reliance on definition through dominant whiteness. Historically, the ‘non-Indigenous’ was indeed the embodied whiteness of settlers and their governments, so it is understandable that this shorthand continues to this present moment. But as we move into complicated realities and identities, it is imperative that we find ways to resist the binary and enter into new and more complex forms of relationality. Artists, performers, and other creative thinkers inhabiting BIPOC spaces have been developing inclusive models to address this static pattern by insisting on everything from collaborative productions to working spaces to better understand (and complicate) these relationships. Projects such as the *o kinādās* residency in 2016, the Beyond Reconciliation SSHRC research-creation project (2013-18), and the *Primary Colours* initiative (2015+) are all key indicators of how this difficult work can be undertaken and forge new connectivities between Indigenous and other racialized communities. This presentation will provide an overview of some of this work and pose new models for creators to move beyond binaries that have severe and debilitating limitations.

Ashok Mathur is a writer, artist, and cultural organizer who works extensively with Indigenous and other racialized communities in the arts sector. He is Dean of Graduate Studies at OCAD U and is the author of several books of poetry and fiction that address the politics of race and contemporary identity.
amathur@ocadu.ca

Saturday : Session 8: Room 1219
Samedi : Séance 8 : Local 1219

Art Epistemology : PART 2 | PARTIE 2

This (double) session, in paraphrasing Adorno, will try to sound-out the artistic object under the lingering gaze of the thought. Is there such thing as "artistic knowledge"? What kind of knowledge can supposedly be produced only within the "traditional studio"? Will it mutate when worked through "post-studio" practices (for example, archival or relational practices)? How is it different than other forms of knowledge? Is it a form of knowledge that bypasses traditional intellectual research and passes through the speculative and imaginary (via materiality)? If so, what's the status of such knowledge? Is there an artistic research methodology that can generate knowledge relationally at the intersection of the discourses of the humanities?

Chair | Président
Ido Govrin, Western University
Ido Govrin (b. 1976) is a multidisciplinary artist and scholar whose practice includes sound, installation, printmaking and text. He holds a BA in philosophy from Tel-Aviv University (2012), an MFA from the University of Toronto (2014) and is currently a PhD candidate at Western University (Canada). Recent solo exhibitions include *Not Quite the Highest Point* (2017), *I knew, but didn't believe it and because I didn't believe it, I didn't know* (2017), *Silent Maps* (2016), *To Return to a Place, is, like Dying* (2015), and *Vaalbara* (2014). In addition to his work as an artist, he has curated a series of five contemporary art exhibitions under the title *Laptopia* (2005-11) and the group exhibition *Mother, Ravens!* (2012). Between 2008 and 2012, he was the director of Musica Nova ensemble, which has been at the forefront of Israel's experimental music scene since the 1980s. Govrin has released three full-length studio albums, *Erratum* (2017), *The Revisit* (2011) and *Moraine* (2010), as well as various other EPs. Since 2005, he has run the record label *Interval Recordings.*
www.idogovrin.net | www.interval-recordings.com

Presentations | Présentations

Room | Local 1219 : 3:30-5:00 pm | 15h30-17h

1. “Art and Knowledge”

Within the academic humanities, a casual metaphysical attitude persists in the interpretation of artistic configurations, that helps reify the conceptual dualism between materiality and meaning. Such interpretative operations are driven by a stifling communicational imperative, that is, the assumption that objects of aesthetic experience have an obligation to ‘speak’ and offer knowledge of the world. Thus, the arts are imbricated in a recurring plight of self-justification, necessitating explication through socio-political perspectives to adequately judge their value. This is the fallacy that art is necessarily a ‘realism’ – a second-order reality – whose value is to be found in its ability to refer back to the world. Art’s epistemic character is said to reside in this very ability to offer the reflection on who we are and where we stand, in opposition to the discursive and conceptual operations of scientific positivism. This characterisation, however, delimits the type of knowledge that can be produced for it casts art in a purely reactive function. To answer the question as to the epistemic status in art, then, we must first establish the function of art as art, as different than as a mere medium of reflection. In other words, sounding-out the epistemic status of artistic configurations necessitates an understanding of art not as a concrete result, but rather as confluences of materials that have momentarily melded into recognisable forms, operating at the very limit of our understanding and subjectivity, oscillating between sense and non-sense. This is art’s very diagrammatic function – its future orientation – wherein lies its claim to knowledge.

Laura Aguilera holds an Erasmus Mundus MA in Crossways in Cultural Narratives and is currently entering her second year of the PhD in Art History at the University of British Columbia. She is an interdisciplinary scholar interested in exploring constructions of the European Enlightenment and its legacies through frameworks of race, intellectual networks, and material practices. Other research interests include: early twentieth-century artistic trajectories in Germany and Austria, aberrant movements in a global history of art and art historiography. The attached abstract – Art and Knowledge – relates to her ongoing attempt to rethink some of the conditions of knowledge production within art history. lmaguilera@outlook.com

Room | Local 1219 : 3:30-5:00 pm | 15h30-17h

2. Summary Presentation of Michael Schwab's Radical Epistemology (by Ido Govrin)

Between 1854 and 1874 Friedrich Nietzsche composed a substantial number of musical works. His activity as a composer remains essentially unknown since they are usually considered, in the best case, as juvenilia. However, his musical compositions disclose a character quite different from the far better-known Nietzsche-the-philosopher. Nietzsche-the-composer understands himself as an agent dominated by transcendent powers of inspiration and creation, whereas Nietzsche-the-philosopher was a destabilising constructor, the active operator of a fundamental transvaluation of values. In this performance, the Collective ME21, presents musical works by Nietzsche and other composers in dialogue with fragments of his texts, exposing some of the tensions between Nietzsche-the-composer and Nietzsche-the-philosopher.

Underlying the performance is a Nietzschean emphasis on art as key for such a transvaluation. More specifically, if usually philosophy is seen as securing knowledge, now, epistemology cannot anymore be a philosophical discipline but must be redefined through artistic practice as "Radical Epistemology" as the contribution suggests. In fact, such considerations very much reflect the current debates about "artistic research" and the ways in which art can claim to develop "knowledge and understanding." While some positions suggest that art can help in understanding complex phenomena, they often believe that understanding itself need not happen in art. In contrast, our performance of Nietzsche's music and philosophy puts forward a set of artistic approaches to the problem explaining and demonstrating at the same time how art can articulate its knowledge creating an experience of what this knowledge is. The contribution will consist of carefully selected excerpts from the video documentation focusing on possible definitions of a "radical epistemology" in the lecture parts of the performance.

Presentation mode: video excerpts of Nietzsche 6+1: The Weight of Music by Paulo de Assis and Michael Schwab (https://www.researchcatalogue.net/profile/show-work?work=409944) .

Michael Schwab is a London-based artist and artistic researcher who investigates postconceptual uses of technology in a variety of media including photography, drawing, print-making, and installation art. He is the founding Editor-in-Chief of the *Journal for Artistic Research* (JAR), co- editor of *Intellectual Birdhouse. Artistic Practice as Research.* (2012), co-editor of *The Exposition of Artistic Research: Publishing Art in Academia* (2013), editor of the book *Experimental Systems. Future Knowledge in Artistic Research* (2015) as well as the editor of the forthcoming volume *Transpositions. Aesthetico-Epistemic Operators in Artistic Research.* (2018) Until the end of 2017 he was a senior researcher in the ERC funded project MusicExperiment21 as well as joint project-leader of Transpositions: Artistic Data Exploration funded by the Austrian Science Fund.
michael@seriate.net

Saturday : Session 8: Room 1220
Samedi : Séance 8 : Local 1220

Archive Fever : PART 3 | PARTIE 3

"To have a compulsive, repetitive, and nostalgic desire for the archive…"
–J. Derrida, *Archive Fever*

This panel session invites participants who might explore one or more of the following, as case study or theme:

- Nostalgia and the Archive
- Decolonizing the Archive
- The Underfunded Archive
- Dismantling the Archive
- The Disappearing Archive
- Reinventing the Archive
- What constitutes an Archive
- Archival Meta-Narratives or Quasi-Fictions (Contemporary Art or Curating)
- Contemporary Artists & Archives
- Playing with the Archive
- Curating the Archive
- Digital Archives

Chair | Présidente

Anne Koval, Mount Allison University

Anne Koval is a Professor of Art History who teaches in the Fine Arts Department at Mount Allison University. Her research interests are Contemporary Visual Culture; Nineteenth-Century Material Culture and Art History; Curatorial and Museum Studies; Ekphrastic Poetry. Her recent publications include essays in *Poetry in Painting, The Lyrical Voice of Pre-Raphaelite Paintings,* (2018), *More Caught it the Act: An Anthology of Performance Art by Canadian Women* (2016) and for *Stitching the Self, (*2019). Her review "Evan Penny: Ask Your Body, 2017 Venice Biennale", has been published in *Queen's Quarterly,* Fall 2018, vol. 126, no. 3. She has published poetry and recently wrote a series of ekphrastic poems for the catalogue *Sarindar Dhaliwal: The Radcliffe Line and Other Geographies,* curated by Marcie Bronson, (Rodman Hall Art Gallery, McLaughlin Gallery, and The Reach Gallery), 2018. She is currently working on a biography of Mary Pratt. akoval@mta.ca

Presentations | Présentations

Room | Local 1220 : 3:30-5:00 pm | 15h30-17h

1. "Auto-Archiving Underground Conceptual Art in the Soviet Union: The MANA Folders"

One of the first things oppressive regimes attempt to control, in an effort to assert their dominance and encourage compliance, is the arts. In North America it is easy to take our freedoms for granted. The cultural history of Eastern Europe in the past century provides an interesting framework for investigating how artistic expression can be molded on a mass scale and how individuals circumvent these institutionalized systems of oppression to develop autonomous styles and communities of exchange. From 1981 to 1984, a small group of Moscow conceptualist artists assembled a collection of ephemera documenting their art practices. These records were grouped into five folders, which made up the Moscow Archive of New Art (MANA). The first four folders were issued in editions of five, and the final folder exists as a single edition. These folders circulated like zamisdat, self-published unofficial publications, among friends and colleagues. MANA was conceived of at a time when there were no official avenues for artists to exhibit their works in the Soviet Union if they did not conform to socialist realist ideologies. The move to auto-document this underground art movement demonstrates that dissident artists understood their erasure in the official Soviet art narrative.

Misty-Dawn MacMillan is a collections manager and art historian residing in Toronto, Canada. She is the archivist at the Harbord Museum, a library technician at George Brown College Library, and an MA Candidate in the Film + Photography Preservation and Collections Management program at Ryerson University. MacMillan holds a History of Art Specialist B.A. from the University of Toronto and a Library & Information Technician Diploma from Seneca College. She curated "YYZ in the 90s," a Canada Heritage Community Memories online exhibition, and has held collections management positions at Artexte, the Canadian Centre for Architecture, and Corkin Gallery. Her academic research investigates underground networks of cultural exchange in the Soviet Union. mistydawn.macmillan@ryerson.ca

Room | Local 1220 : 3:30-5:00 pm | 15h30-17h

2. "Unearthing Kashmir's War Archive: The SB Photographic Collection"

In India's Kashmir Valley, as in many conflict and post-conflict zones, the memoryscape of war is a battleground between remembering and forgetting that is characterized by fragmentation, gaps, and silences. Institutional photographic archives preserving the history of the conflict do not exist and archival efforts in Kashmir are suppressed by the Indian state. This forced erasure of memory of the war is part of a state-driven effort to silence dissent in Kashmir and suppress claims for independence and human-rights violations against civilians. For the Indian state these are dangerous memories which directly reject the foundational ideal of a pluralistic and secular Indian democracy.

In attempts to challenge this narrative of silence, grassroots organizations and individuals in Kashmir have archived photographs of the conflict. This paper examines the production and public presentation of one of the most notable, and one of the only, private photographic archives documenting the conflict in the region: the collection of activist SB. His photographs represent a 'radical archive'[1] that uses images as visual and political rhetoric to attempt to reassert Kashmiri agency over control of collective memory of the conflict and challenge the active repressive forgetting[2] perpetrated by the Indian state. Differing from readings of the archive as a site of individual discipline and marginalization by those in power,[3] in this paper I argue that SB's archive is a site of resistance that seeks to make visible and consolidate the collective memory and identity of wartime victimhood and oppression through the political and mnemonic acts of collection, preservation, and public exhibition of photographic material. However, like all archives, SB's collection is a selective site of memory that is informed by a subjective perspective and uses the evidential, mnemonic, and affective qualities of the photographic medium as a form of visual activism to promote a specific political reading of the war's history in the present in order to shape the future.

1 Mariam Ghani, "What We Left Unfinished: The Artist and the Archive," in *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East,* ed. Anthony Downey (London: I. B. Tauris, 2015).
2 Paul Connerton, "Seven Types of Forgetting," *Memory Studies* 1, no. 1 (January 2008).
3 Allan Sekula, "The Body and the Archive," *October* 39 (Winter 1986), John Tagg, *The Disciplinary Frame: Photographic Truths and the Capture of Meaning* (Minneapolis: University of Minnesota Press, 2010).

Nathaniel Brunt is a documentary photographer, academic, and educator. His research and photographic practice focuses on the history and photographic representation of war. He is a graduate of the University of Kent's War, Media and Society program and is currently a doctoral student in the Communication and Culture joint-program at Ryerson University and York University. Nathaniel's photographic work has been featured in The Globe and Mail, Sharp Magazine, Photo District News and other publications. It has also been exhibited in Canada and internationally. He has received several academic and photographic honours, including the CONTACT Portfolio Reviews Award, SSHRC Joseph-Armand Bombardier CGS Doctoral Scholarship, IVSA John Rieger Award, PDN Photo Annual Student Award, and the Alexia Foundation Student Award for his ongoing multi-year projects about the Kashmir Valley. While diverse in format, Nathaniel's work is connected by a commitment to producing creative projects that personalize the often-abstract nature of modern war. nbrunt@ryerson.ca

Room | Local 1220 : 3:30-5:00 pm | 15h30-17h

3. "*Apparición con vida*/To appear alive: Missing Bodies, State Violence, and the Animate Archive"

Apparición con vida (to reappear alive) is a phrase used by Argentina's Asociación Madres de Plaza de Mayo (Mothers of the Plaza de Mayo) in Argentina to signal their refusal to acquiesce to a state terror of disappearing people; until the bodies of those who have been disappeared are found, their absent/presence constitutes a potentiality of resistance and return. This paper takes the Madres call for *apparición con vida* as a conceptual framework to investigate how artists have represented missing and disappeared bodies to create animate archives that resist the erasure of histories of oppression and state violence and insist upon restorative justice. To do so, the paper places in dialogue two distinct approaches to animating the archive as *apparición con vida.* The first is Christi Belcourt's *Walking with my Sisters,* where the ongoing installation of more than 1500 embroidered vamps stands in for and collectively constitutes a commemorative accounting of Indigenous women who have been murdered and disappeared in Canada since the 1970s. The second is Regina José Galindo's digital archiving of her performances that stand in for and collectively constitute a bodily enactment of the torture, murder, and entombment perpetrated by the Guatemalan state on the Ixiles of the Quiche region during the Ríos Montt genocide of 1982-83. Through a discussion of these distinct approaches to documenting the absent/presence of murdered and missing bodies–the former being resolutely collaborative, the latter resolutely solitary–the paper explores how the animate archive is a site of haunting that demands the restitution of *memoria, verdad, justicia:* memory, truth, justice.

Dot Tuer is a writer, curator, and Professor of Visual and Critical Studies at OCAD University. Her scholarly and creative work explores the intersection of cultural memory and visual storytelling in Latin American and Canadian art, with a specific interest in photography, performance, and new media. She is the author of *Mining the Media Archive* (2005), and of more than one hundred museum catalogue, book anthology, and journal essay publications. In 2012-13, she was the guest curator of the retrospective exhibition of Mexican artists Frida Kahlo and Diego Rivera, *Frida and Diego: Passion, Politics, and Painting* held at the Art Gallery of Ontario. Her most recent text on cultural memory, "Traces and Erasures: Documenting the Rosario Space of Memory," was published in *Prefix Photo* 36 (2017). A selection of her writings is posted at http://ocad.academia.edu/DotTuer.

CARFAC :
Copyright for Visual Artists

Room | Local 1230 : 3:30-5:00 pm | 15h30-17h

Rose Ekins, Licensing Officer, Copyright Visual Arts

Join us for an introduction to the basics of copyright, designed by visual artists, for visual artists. Topics include information about copyright royalties and the CARFAC Fee Schedule, the Artist's Resale Right, Moral Rights, Fair Dealing, the importance of using a contract, and the benefits of joining a copyright collective. The more artists understand their rights, the better prepared they are in the marketplace. This will be a free and interactive presentation, presented by Copyright Visual Arts' Licensing Officer, Rose Ekins. Copyright Visual Arts gratefully acknowledges project support from the Ontario Arts Council.

BIPOC Caucus

Room | Local 1205 : 5:15-6:15 pm | 17h15-18h15

Tactical Actions for the "Mainly White Room" A Long Table Discussion and Caucus-Building Exercise : Open to all Conference Delegates

The "Mainly White Room" is a phrase that originated to describe the settings of experimental poetry audiences and creative writing programs, but has been extended to encompass other creative and academic contexts. As "BIPOC"[1] artists and academics, time and again we find ourselves in "mainly white rooms."[2] Space has affect: the way it feels to be non-white in a mainly-white room, and how different it feels to be in a mainly not-white room. There are many factors, and so much debate and discourse about what should be done, with nothing approaching consensus, or whether consensus is even something to be desired. What can be agreed upon is that something, many things, need to be done – a variety of tactics.

For instance, here is one example of a tactic, drawn from Obama's White House Staff: "… female staffers adopted a meeting strategy they called 'amplification': When a woman made a key point, other women would repeat it, giving credit to its author. This forced the men in the room to recognize the contribution — and denied them the chance to claim the idea as their own."[3]

Locating a tactical practice within the everyday can be a balancing act, for it demands that one position oneself as an in-between. This is the space of the "Inappropriate Other," as suggested by Trinh T. Minh-ha, who "refuses to reduce herself to an Other," but is not quite the same as the insider.[4] From this position, the outside of the status quo can also be a third space of critique and sustained action, working to describe the fissures of displacement and to find in them the tools for change. What forms do these tools come in? What do these tactics look like? The focus of this event is to share tactics and develop concrete actions. Our invited speakers will explore tactical practices in relation to the "Mainly White Room" before opening up to a Long Table discussion: http://publicaddresssystems.org/projects/long-table/

Topics may include BIPOC representation in art institutions, academia and conferences; creative and curatorial activism related to BIPOC artists; identification of problematic barriers and development of actionable plans to be implemented in our creative communities and institutions. Through this caucus, we hope to critically and thoughtfully create a practical set of recommendations for UAAC, by its members, to improve its accessibility. We anticipate that this kind of discussion/caucus will be need to be included in the conference consistently going forward. All are welcome and encouraged to attend, whether to participate or to listen and learn.

1 "It is a necessary first step to acknowledge that, obviously, there's no singular entity of non-whiteness: "people of colour" implies a monolith that is to be consulted, placated, inadvertently and inevitably re-centering whiteness. But English has its limitations, and for lack of adequate alternatives for this piece, I will be using the term BIPOC [Black, Indigenous, People of Colour]." Merray Gerges, "Notes Towards and In(con)clusive Identity Politics," *Canadian Art,* August 17, 2016, http://canadianart.ca/features/notes-identitypolitics/.
2 Juliana Spahr and Stephanie Young, "The Program Era and the Mainly White Room," *LA Review of Books,* September 20, 2015, https://lareviewofbooks.org/article/the-program-era-andthe-mainly-white-room/; Timothy Yu, "The 'Mainly White Room' of Poetry," September 20, 2015, http://www.timpanyu.com/the-mainly-white-room-of-poetry
3 Juliet Eilperin, "White House women want to be in the room where it happens." *The Washington Post,* September 13, 2016, https://www.washingtonpost.com/news/powerpost/wp/2016/09/13/white-house-women-are-now-in-the-room-where-it-happens
4 Trinh T. Minh-Ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (London: Routledge, 1991), 74.

Chairs :
Carmela Laganse, McMaster University
Taien Ng-Chan, York University
Taien Ng-Chan is a Hamilton-based writer, researcher and media artist, originally from Calgary via Montreal. In addition to her scholarly work in such publications as *Wi: Journal of Mobile Media* and *Humanities,* Taien has also published four books and anthologies of creative writing, produced multimedia arts websites, and written for stage, screen, and CBC Radio. She has shown her media works in film festivals and galleries across Canada and internationally, most recently at the Art Gallery of Windsor's *Triennial of Contemporary Art 2017*. She currently teaches in the Department of Cinema and Media Arts at York University. taien@yorku.ca

Originally from Winnipeg, Manitoba, Laganse received an MFA in Ceramics from Ohio University and a BFA from the University of Manitoba in Winnipeg. Carmela has exhibited nationally and internationally since 2005. Recent exhibitions include The Esplanade Museum in Medicine Hat, AB and Close Quarters at the Canadian Clay and Glass Gallery in Waterloo, ON. She has worked at various institutions across Canada teaching mainly in 3D and expanded practice. She currently lives in Hamilton and teaches in the Studio Art program at McMaster University. laganse@mcmaster.ca

Caucus Personnes racisées

Room | Local 1205 : 5:15-6:15 pm | 17h15-18h15

Actions tactiques pour faire face à la « salle majoritairement blanche » discussion en table longue et exercice de formation d'un caucus : Ouvert à tous les participant.e.s du congrès

La « salle majoritairement blanche » est une expression créée pour décrire les contextes des publics en poésie expérimentale et dans les programmes de création littéraire, mais il a été étendu à d'autres contextes créatifs et universitaires. En tant qu'artistes et universitaires « racisés[1] », nous nous trouvons sans cesse dans des « salles majoritairement blanches[2] ». L'espace joue sur l'affect : ce qu'on ressent quand on est une personne non blanche dans une salle majoritairement blanche, et la différence qu'apporte le fait d'être dans une salle majoritairement non blanche. Plusieurs facteurs entrent en ligne de compte, et on observe énormément de débats et de discours au sujet de ce qui devrait être fait, mais on est encore loin d'un consensus ou de même s'entendre sur le fait qu'un consensus est désirable ou non. Ce sur quoi on peut être d'accord, c'est qu'il faut faire quelque chose — plusieurs choses : il faut employer une variété de tactiques.

Par exemple, voici un exemple de tactique qu'avait appliquée le personnel de la Maison-Blanche du président Obama : « ...dans les réunions, les employées ont adopté une stratégie qu'elles appelaient "l'amplification" : quand une femme avançait une idée importante, d'autres femmes la répétaient, en en attribuant le mérite à son auteure. Cela forçait les hommes dans la salle à reconnaître sa contribution — et leur refusait la possibilité de prétendre que l'idée était la leur[3]».

Le fait de situer une tactique au sein des pratiques quotidiennes peut être un exercice d'équilibriste, car il requiert qu'on se positionne dans l'entre-deux. C'est l'espace de « l'Autre inapproprié », comme le propose Trinh T. Minh-ha, qui « refuse de se réduire à une Autre », mais qui n'est pas exactement la même qu'une personne du milieu[4]. De cette position, l'extérieur

du statu quo peut aussi être un tiers espace de critique et d'action soutenue, servant à décrire les fissures du déplacement et à les trouver dans les outils de changement. Quelles formes ces outils prennent-ils? À quoi ressemblent ces tactiques?

L'objectif de cet événement est de partager des tactiques et de mettre au point des mesures concrètes. Nos conférencières et conférenciers invités exploreront des pratiques tactiques relatives à la « salle majoritairement blanche » avant d'ouvrir une discussion en table longue : http://publicaddresssystems.org/projects/long-table

Les sujets pourraient inclure la représentation des personnes racisées dans les institutions artistiques, le milieu universitaire et les congrès; l'activisme associé aux artistes racisés en création et en conservation; ainsi que l'identification des obstacles problématiques et l'élaboration de plans concrets à mettre en œuvre dans nos collectivités et nos institutions créatives. Par ce caucus, nous espérons présenter à l'AAUC un ensemble de recommandations concrètes, élaborées par ses membres de façon critique et réfléchie, afin d'améliorer l'accessibilité de l'Association. Nous croyons que ce genre de discussion ou de caucus devrait dorénavant être inclus dans le congrès de façon systématique. Nous invitons et encourageons tout le monde à y assister, que ce soit pour y participer ou pour écouter et apprendre des discussions.

1 « Comme première étape, il faut reconnaître que, de toute évidence, la "non-blanchité" [non-whiteness] n'est pas constituée d'une seule entité : le terme "personnes de couleur" sous-entend un monolithe à consulter et à apaiser, ce qui replace involontairement et inévitablement la blanchité au centre. Mais la langue anglaise a ses limites, et à défaut d'autres termes adéquats, dans ce texte, j'utiliserai le terme "BIPOC" [Black, Indigenous, People of Colour] ». Merray Gerges, « Notes Towards and In(con)clusive Identity Politics », *Canadian Art,* 17 août 2016, https://canadianart.ca/essays/notes-identity-politics/.
2 Juliana Spahr et Stephanie Young, « The Program Era and the Mainly White Room », *LA Review of Books,* 20 septembre 2015, https://lareviewofbooks.org/article/the-program-era-andthe-mainly-white-room/; Timothy Yu, « The "Mainly White Room" of Poetry », 20 septembre 2015, http://www.timpanyu.com/the-mainly-white-room-of-poetry
3 Juliet Eilperin, « White House women want to be in the room where it happens ». *The Washington Post,* 13 septembre 2016, https://www.washingtonpost.com/news/powerpost/wp/2016/09/13/white-house-women-are-now-in-the-room-where-it-happens
4 Trinh T. Minh-Ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (Londres : Routledge, 1991), 74.

Présidentes :
Carmela Laganse, Université McMaster
Taien Ng-Chan, Université York

Taien Ng-Chan est une auteure, chercheuse et artiste en arts médiatiques basée à Hamilton, originaire de Calgary en passant par Montréal. En plus de ses travaux savants dans des publications comme *Wi: Journal of Mobile Media* et *Humanities,* Taien a publié quatre livres et anthologies de création littéraire, produit des sites Web d'arts multimédias et écrit pour la scène, le cinéma et CBC Radio. Elle a exposé ses œuvres d'arts médiatiques dans des festivals de cinéma et des musées au Canada et à l'étranger, plus récemment à la *Triennale d'art contemporain 2017* du Musée des beaux-arts de Windsor. Elle enseigne au Département de cinéma et d'arts médiatiques de l'Université York. taien@yorku.ca

Originaire de Winnipeg (Manitoba), Carmela Laganse possède une maîtrise en beaux-arts en céramique de l'Université de l'Ohio et un baccalauréat en beaux-arts de l'Université du Manitoba à Winnipeg. Elle expose ses œuvres au pays et à l'international depuis 2005. Parmi ses expositions récentes, mentionnons l'Esplanade Museum de Medicine Hat (Alberta) et Close Quarters à la Galerie canadienne de la céramique et du verre de Waterloo (Ontario). Elle a travaillé dans de nombreux établissements au Canada, où elle a surtout enseigné la 3D et les pratiques étendues. Elle habite actuellement à Hamilton et enseigne au programme d'arts visuels en atelier de l'Université McMaster. laganse@mcmaster.ca

Room | Local 1205 : 5:15-6:15 pm | 17h15-18h15

BIPOC Caucus Speakers
Caucus Personnes racisées

Ashok Mathur is a writer, artist, and cultural organizer who works extensively with Indigenous and other racialized communities in the arts sector. He is Dean of Graduate Studies at OCAD University and is the author of several books of poetry and fiction that address the politics of race and contemporary identity.

Marissa Largo is a researcher, artist, curator, and educator. She has a PhD in Social Justice Education from OISE, University of Toronto (2018) and holds degrees in Visual Arts and Education from York University and has a Master's degree in Art Education from Concordia University. Marissa's book manuscript, *Unsettling Imaginaries: The Decolonial Diaspora Aesthetics of Four Contemporary Filipinx Visual Artists in Canada* examines the work and oral histories of artists who imagine Filipinx subjectivity in excess to the racist and colonial discourses that persist. She is co-editor of *Diasporic Intimacies: Queer Filipinos and Canadian Imaginaries* (Northwestern University Press, 2017) and a guest co-editor of the *Beyond Canada 150: Asian Canadian Visual Cultures,* a special issue of the *Journal of Asian Diasporic Visual Cultures and the Americas* (Brill Press, 2018).

Lori Blondeau is an interdisciplinary artist working primarily in performance and photography. She holds an MFA from the University of Saskatchewan and she apprenticed with James Luna from 1998-2001. In addition to her extensive exhibition history, Blondeau is co-founder of the Indigenous artist collective, TRIBE Inc., and has sat on the Advisory Panel for Visual Arts for the Canada Council for the Arts. Blondeau has exhibited and performed nationally and internationally including at the Banff Centre; Mendel Art Gallery, Saskatoon; Open Space, Victoria; and FOFA, Montreal. In 2007, Blondeau was part of the *Requickening* project with artist Shelly Niro at the Venice Biennale. More recently Blondeau had a solo exhibition at Urban Shaman Contemporary Aboriginal Art Gallery, Winnipeg, her photographic series *Asiniy Iskwew* (2016) was also presented at the Contact Festival, and a survey exhibition of her work is presented at the College Art Galleries University of Saskatchewan, Saskatoon.

Keynote Performance
Performance principale : Louise Liliefeldt

The Artery: Saturday | Samedi : 6:30-8:00 pm | 18h30-20h

Louise Liliefeldt is a Toronto-based performance artist and painter. She has been instrumental in setting up and organizing performance art events and workshops since the early 1990s as a collective member of the Shakewell Performance Art Collective, a committee member with Pleasure Dome Film & Video as well as being a co-founder and current steering committee member of 7a*11d International Performance Art Festival. From 1993 to 1999 Louise was the Distribution Manager at Vtape; she also spent two years with the Canadian Filmmakers' Distribution Centre as the Tour Coordinator for their 35th Anniversary National Tour. She has served on juries for the Toronto Arts Council, OCADU, Images International Film & Video Festival and the Canada Council for the Arts. Liliefeldt has presented her work across Canada, in the U.S., Poland, Turkey and Wales.

Louise Liliefeldt est une artiste de la performance et une peintre basée à Toronto. Elle a joué un rôle clé dans la mise sur pied et l'organisation d'événements et d'ateliers en art de la performance depuis le début des années 1990 comme membre du collectif Shakewell Performance Art, comme membre du comité de Pleasure Dome Film & Video ainsi que comme cofondatrice et membre actuelle du comité directeur du festival international d'art de la performance 7a*11d. De 1993 à 1999, Louise fut directrice de la distribution chez Vtape; elle a aussi passé deux ans au Canadian Filmmakers' Distribution Centre comme directrice de leur tournée nationale pour leur 35e anniversaire. Elle a également participé à des jurys du Conseil des arts de Toronto, de l'Université OCAD, du Festival international du film et de la vidéo Images et du Conseil des arts du Canada. Mme Liliefeldt a présenté ses œuvres au Canada, aux États-Unis, en Pologne, en Turquie et au Pays de Galles.

Sunday : Session 9
Dimanche : Séance 9

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

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Sunday : Session 9 : The Artery
Dimanche : Séance 9 : The Artery

The Conceptual Body: Representation, Presence and Absence in Contemporary Painting : PART 1 | PARTIE 1

We see self, we see other; we are confirmed, we are denied. Contemporary artists are dismantling the covert expression of body to reflect the present day moment concerned with representation and presentation, politically and personally. Case studies from contemporary painting include Dana Schutz's controversial painting of Emmett Till (*Open Casket,* Whitney Biennial, 2017), Kent Monkman's critique of Canada's sesquicentennial (*Shame and Prejudice: A Story of Resilience,* 2017-2018), Jenny Saville's raw images of motherhood (*Reproduction Drawings,* Gagosian 2010), and Nicole Eisenman's humanistic explorations and celebrations of queer culture (*Dear Nemesis,* Institute of Contemporary Art, 2014). The relationship between paint and bodies reveals exciting tensions: entrapment/ liberation, scribe/ visionary, paint/ flesh, physicality/ illusion, painter/ subject, subject/ object. Who is being represented by whom, why, and to what effect? Which bodies are seen, explored, felt, and which have been omitted? This session welcomes papers and alternative presentation formats from artists and scholars considering painting praxis that examines body through intersectionality.

Chair | Présidente

Lisa Wood, Brandon University

Lisa Wood is a visual artist and Assistant Professor at Brandon University's Department of Visual and Aboriginal Art. With an an MFA from Yale University and a BFA from the University of Manitoba, her painting practice investigates the intersection between the singular, private inner space of the individual and the shared public exterior space. Lisa has been the recipient of many awards and scholarships and exhibits her artwork nationally and internationally. Currently you can see her latest body of work entitled Openings at Neutral Ground in Regina, SK. Prior to teaching at Brandon University Lisa worked in various roles in Winnipeg, including: Studio Coordinator at Art City, Director at PLATFORM Centre for Photographic and Digital Arts, Instructor at the University of Manitoba, and Program Coordinator at Mentoring Artists for Women's Art (MAWA).woodl@brandonu.ca

Presentations | Présentations

The Artery : 9:00-10:30 am | 9h-10h30

1. "There Is No Ideological Relationship: The Vel and the Obama Portraits"

In February 2018, the Smithsonian's National Portrait Gallery unveiled the official portraits of Barack and Michelle Obama. The artists, Kehinde Wiley and Amy Sherald, were the first black painters to be commissioned to create presidential portraits. The political function of these portraits was mediated through aesthetic strategies as well as an emphasis on diversity issues and minority representation. The 'flatness' of Sherald's painting, if one recalls T.J. Clark's discussion of Édouard Manet's *Olympia,* and the starkness of the 'wallpaper' background in Wiley's work, if one thinks of Slavoj Žižek's discussion of Jacques-Louis David's *The Death of Marat,* allow us to consider the question of ontological incompleteness in the anamorphic shift between figure and ground, or in the parallax shift from particularity to universality. If we can relate the work of David and Manet to histories of class struggle, Wiley and Sherald's work would seem to have more to do with civil rights and contemporary intersectionism. What are the valences of diversity and identity politics in the context of ecological catastrophe, socio-economic crisis, as well as systemic violence and militarism? As with Manet's *Olympia,* the Obamas' blackness is registered in their embodiment and not in the flowers and designer accessories. In both paintings, and the in public reception of the work, the gap between the People and the political leaders is filled in with notions of African-American success, redoubled by the transposition of the Obamas' bipartisan and neoliberal 'end of ideology' into postmodern ornamentation. This paper will address the two paintings and other contemporary artworks in the context of the Obama presidency and in relation to American and global politics more generally.

Marc James Léger is an independent scholar living in Montreal. He has published essays and reviews in critical cultural theory in *Afterimage, Art Journal, Canadian Journal of Film Studies, Esse, Etc, FUSE, Parachute, RACAR, Radical Criminology, Third Text* and the *International Journal of Žižek Studies*. He is editor of several books, including Bruce Barber's collected writings in *Performance, [Performance] and Performers* (2008) and in *Littoral Art and Communicative Action* (2013). He is also editor of *The Idea of the Avant Garde – And What It Means Today* (2014), co-editor of *Zapantera Negra: An Artistic Encounter Between Black Panthers and Zapatistas* (2017) and co-author of *Millet Matrix: Contemporary Art, Collaboration, Curatorial Praxis* (2016). His books include *Brave New Avant Garde* (2012), *The Neoliberal Undead* (2013), *Drive in Cinema: Essays in Film, Theory and Politics* (2015), and the forthcoming *Don't Network: The Avant Garde after Networks* and *Vanguardia: Socially Engaged Art and Theory.*
leger.mj@gmail.com

The Artery : 9:00-10:30 am | 9h-10h30

2. "Gender, Identity, and Otherness in the Sikh-Punjabi Diaspora"

The desire to unveil complex histories of Sikh-Punjabi diasporic communities, along with concealed and erased memories of shame and collective pain, shape my painting practice. I draw upon Western and Eastern ideals of vanity and sacredness. I also question racist policies and ideas around gender, faith, agency and nationalism that a number of Western nations have adopted and continue to accept. For example, in 2004, the French government banned the wearing of conspicuous religious symbols in schools, including the wearing of the turban. Theorist Brian Keith Axel writes about the gendered Sikh male body as being subject to shifting political identities and fetishization. This desire to mark the Sikh body is not new. During the colonial era, the British had specific definitions about what a man should be, advocating mimicking 'Christian manliness'. In Canada, the Sikh-Punjabi male body continues to be a surface onto which politicians and the media reveal their biased and unsettling understandings of the other. In the spring of 2018, hundreds of media articles called the entire Sikh community "radicals" and claimed "rising extremism" within the community. A federal political party was bringing forward a motion to address Canadian Sikh terrorists, and male Sikh-identified political leaders were being asked to take a stance on the idea of an independent Sikh homeland, with this idea being linked to Sikh terrorism. In locating myself in this picture, as a Canadian Sikh-Punjabi female, I often view the Sikh-Punjabi male body as a kind of stand-in surface on which my critique of that body takes place and a critique of the spaces and cultures where those bodies reside. I use my body in much of my painting work about gender, often taking on the physical identity of a Sikh-Punjabi male or a male monster. This act of a female performing a constructed male identity that is seen to hold power (superficial or real) is part of my process to understand its allure and what makes it desirable. This performance of another gendered body references sexual desire, bodily transformation, drag culture, practices of cross-dressing, and subjective imaginings about being in the sexualized body of the opposite gender.

Gurpreet Sehra is a multidisciplinary artist who works in traditional and contemporary media, including textile, painting, video, printmaking and installation. She is interested in exploring conceptions of gender and identity as related to Sikh-Punjabi diasporic communities. She has completed three public art commissions in Winnipeg. She has exhibited and held artist residencies in Europe, and has served as a panelist at interdisciplinary conferences across North America, most recently at Princeton University. Sehra serves on the boards of Manitoba Arts Council and MAWA, and holds degrees in Fine Arts, Art History and Sociology. gurpreetsehra@live.ca

Sunday : Session 9 : Room 1205
Dimanche : Séance 9 : Local 1205

Troubling Data: interrogating the politics of data through artistic practice and research

This panel will bring together researchers and artists posing critical questions about the political dimensions of data. We will consider what role artists play in developing and interrogating the political framework through which we understand data, whether through the critique of institutional frameworks, how we interpret data, exploring feminist principles of data visualization, interrogating the relationship between urban space and algorithmic data and the bias of the machine. The panel is designed to facilitate wider dialogues between presenters and audience. Prior to the conference, presenters were put in dialogue, and, in collaboration, prepared presentations exploring intersections in their work, with the remainder of the session devoted to wider discussion.

Chairs | Président.e.s
Jessica Thompson, University of Waterloo
Ryan Stec, Carleton University

Ryan Stec is an artist, producer and designer working in both research and production. He is currently a PhD candidate at the Azrieli School of Architecture and Urbanism, Carleton University, and a Part-Time Professor in the Visual Arts Department at the University of Ottawa. His research is focused on temporary and informal interventions in the city, and the exploration of new approaches to mapping temporal phenomena. He has been heavily involved in the artist-run culture of Ottawa, Canada since 1998. In 2005, he began as the Artistic Director of Artengine and Ottawa-based center for art and technology. There he has developed an interdisciplinary and collaborative approach to project production that includes festivals, symposia, workshops, interactive public art, commissions for non-traditional venues and innovative models for service delivery and knowledge sharing. ryan_stec@carleton.ca

Jessica Thompson is a media artist working in sound, performance and mobile technologies. Her practice investigates the ways that sound reveals spatial and social conditions within cities, and how the creative use of urban data can generate new modes of citizen engagement. Her work has shown in exhibitions and festivals such as the *International Symposium of Electronic Art* (San Jose, Dubai, Vancouver), the *Conflux Festival* (New York), *Thinking Metropolis* (Copenhagen), *(in)visible Cities* (Winnipeg), *Beyond/In Western New York* (Buffalo), *New Interfaces in Musical Expression* (Oslo), *Audible Edifices* (Hong Kong), *Artists' Walks* (New York) and *Locus Sonus* (Aix-en-Provence), as well as publications such as Canadian Art, c Magazine, Acoustic Territories, and the Leonardo Music Journal. She has received grants from the Ontario Arts Council, the Toronto Arts Council, and the Social Sciences and Humanities Research Council. She is an Assistant Professor in Hybrid Practice at the University of Waterloo. jessica.thompson@uwaterloo.ca

Presentations | Présentations

Room | Local 1205 : 9:00-10:30 am | 9h-10h30

Dialogue 1: Alex Curci and Pegah Vaezi

Through this session, we will examine the surrounding politics and power structures that encompass the use of information/data access. While evaluating the relevancy of its currency, this dialogue will bring in question the ubiquity of the tools that comprise data analysis and their inherent lack of transparency. With the addition of case studies involving artists and practitioners, we will further explore these dominant knowledge systems and the dismantling of the various agencies in control.

"Reverse Engineering Machine Bias: The Flaws within Algorithmic Decision Making"

The capacity for data analysis is continuously growing while the knowledge gap to utilize this information is only widening as the digital divide amongst communities becomes a prevalent issue. While open data portals present a valued resource for community activism, the dissemination and accessibility of data still pose a harmful risk for localized neighborhoods and community members.

While more services and media platforms continue to integrate machine-learning processes and algorithmic decision making, the need to dismantle and unpack these 'black box' systems will be inherently critical for determining its ongoing biases and the lasting effects on everyday lives. Large harvested data sets are made possible through the developer tools of these major social media platforms. The addition of paid corporate subscriptions and advertising space has significantly provided more precision to the access of these platform's available user data. Combined with psychological profiling and user tested messages, the precision of targeted messaging and ad generation is greatly enhanced.

This presentation aims to examine machine-learning and computer vision technology and its inherent biases for low-income demographics, people of colour, and at-risk communities. The widespread use of computer vision and machine learning systems in a variety of platforms and services have only heightened the exposure of risk for community citizens. Using the underpinnings of community equitable practices for open data as a starting point, the examination of case studies will explore how the efforts of artists and practitioners reveal the underlying workings of these systems while exposing their many flaws. It is where these systems begin to fail and the discrepancies found within their breakdown are when they become most revealing.

Alex Curci is a visual artist and technologist who recently completed his MFA in the Visual Arts program at the University of Windsor. His interest and investigations into technology has driven his research into exploring the extensive depths of computational systems along with the accumulation of data and information. His work examines the wired infrastructure needed to support our mobile devices and communications, bringing recognition to the vast network of systems that are constantly at play. alex@alexcurci.com

"Misfits of the Neo-Liberal Knowledge Regime: Reading in the Era of Corporatized Knowledge"

The act of reading implies two aspects related to knowledge: the one who can read has knowledge (so that they can read); the one who reads gains knowledge (through reading). This presentation investigates knowledge as currency, and the limitations of access to information in the context of capitalism. It asks how accurate a 'reading' can be when we are limited to accessing information in a capitalist information society and neo-liberal regime of knowledge. In such a system, knowledge becomes a currency:

Abundance of access to information is dictated by the holders of it, and access comes with a cost. This raises questions on the issues of transparency, copyright (Roberto Verzola) and surveillance. In such a regime other forms of knowledge get devalued, thus unspoken and invalid; for example, Indigenous Traditional knowledge (Patricia W. Elliot and Daryl H. Hepting). Academy becomes corporatized: "open communication and knowledge sharing, long considered the lifeblood of scientific endeavour, are lost in the competitive atmosphere of rival firms" (Sally Mahood). Thus it would produce knowledge for particular individual or corporate interests not for the common good.

The Internet, a platform with potential for facilitating shared, public and free knowledge, turns into a tool that perpetuates power structures, benefiting only the owners of knowledge. Instead of being "good for democracy", the Internet then serves to protect neo-liberal capitalism' aggressive distribution of wealth (Jodi Dean).

How "free" in our relation to "reading" are we? How "free" in our relation to "being read" are we? This presentation poses these questions, explores the condition of the dominant knowledge system and its alternatives (i.e. the knowledge commons), and invites for a re-thinking around the meaning of reading.

Pegah Vaezi is an interdisciplinary curator, artist and designer. In her practice and research, Vaezi explores creating collaborative spaces for intercultural creative discourses. Born in Portland, Oregon and raised in Tehran, Iran, Vaezi studied Design and Sculpture at the University of Tehran and received her BFA from Virginia Commonwealth University in Sculpture and Extended Media. Vaezi is currently a Master's Candidate in Curatorial Studies with the Daniel's Faculty of Architecture, Landscape, and Design at the University of Toronto. Her research interests include information politics, digital and network-based curating, and decentralization of art. pegah.vaezi@mail.utoronto.ca

Dialogue 2: Barbara Rauch & Michelle Gay, and Rebecca Noone

This session will bring together practice led approaches and case studies that engage with the art and politics of data through the lens of drawing and inscription. Together they will ask- what is data and what is its politics? How do critical arts practices work to complicate algorithmic logic and question practices of optimization through data?

"What is it like to draw?"

This practice-led research project adopts some feminist principles of data visualization proposed by Catherine D'Ignazio and Lauren Klein. We are interested in looking at the context of data, methods and politics of data collection, and the resulting visualizations/materializations. Data, design, and, community use of the data, are all intertwined. We use those preliminary principles to structure our research process and findings. We explore machine-human creative collaborations, the act of training AI systems (in general), with some consideration around socio-political implications of classifications and categorizations (in general). Using the Google QuickDraw dataset and platform, we explore the potential differences of algorithmic "machine", or digitally constructed drawings, and fictional associative "hand" drawings and collages – questioning then, what it means to draw and to work within classification systems in an algorithm-leaning world.

Barbara Rauch is an artist practitioner and research academic. She is a Digital Futures Initiative hire and a tenured Associate Professor at OCAD University, Toronto, Canada in the School of Interdisciplinary Studies and Graduate Studies. Rauch investigates the development of affect, feeling and emotion with the facilitation of data analysis, using advanced technologies in 3D printing and sculpting. brauch@faculty.ocadu.ca

Michelle Gay is a Toronto-based practicing artist, designer & researcher. She holds graduate degrees in Information Science from the University of Toronto (MI), and in Fine Art from NSCAD University in Halifax (MFA). Her artwork experiments with the ubiquitous desktop PC, as a site of intimate virtual or digital experiences - teasing out resonant connections between machines and bodies and between digital and actual spaces. michelle@steamworks.net

"Counter-cartographies and alternative legibilities: reinscribing experiences beyond the smart city"

How can the artist denaturalize the datafication of urban space? How can the artist working outside the context of digital mapping help to lay bear what can be omitted, passed over, and erased by algorithmic logics of mapping platforms? What is the urgency of this politics when the digital map has become the engine of emerging smart city experiments, such as Google's Sidewalk Labs in Toronto? Using three alternative mapping works as a framework - the contemporary reactivations of Stanley Brouwn's This Way Brouwn (1961), Walis Johnson's The Red Line Archive (ongoing), and Hayden King and Susan Blight's Ogimaa Mikana: Reclaiming/Renaming (ongoing) – I will explore works that respond to constructions of urban space and its cartographic inscriptions by asserting legibilities not captured by the authoritative map. The works position the city not as a surface or a platform but, instead, as complex networks of relations, brimming with intelligences and histories that, perhaps, run counter to the smart city discourse of efficiency, flexibility, and convenience. Furthermore, the works discussed contextualize the practices of actuarial administration within the historical precedents of surveillance and locationing of racialized and gendered bodies in settler colonial cities. How does the smart city, read through the digital map, flatten the lived subjectivities of urban experiences into probabilistic environments managed through the collection and analysis of data?

Rebecca Noone is an artist and PhD Candidate at the University of Toronto. Her work explores how urban space/the movement through urban space is visualized at street level, within the contemporary conditions of digital mapping and locative media. Currently, Noone focuses on the representations of wayfinding found in hand-drawn directional maps. In the early 1960s, artist Stanley Brouwn stood on a street corner in Amsterdam and asked passers-by for directions with the request: could you draw that for me? Noone re-situates this performance of transitory encounters and spontaneous drawings in a contemporary media context in order to explore the complexities and multiplicities of the city's ambient intelligences, set against the optimization and commoditization of digital wayfinding/mapping platforms. Noone's arts- based research engages with critical place theory, media studies, visual studies, and critical information studies.
rebecca.noone@utoronto.ca

Sunday : Session 9: Room 1209
Dimanche : Séance 9 : Local 1209

Artifice's Disclosure: Optical Illusions and the History of Vision : PART 1 | PARTIE 1

This session seeks to explore the production, collection, and circulation of material objects and technologies that deceive the eye. Whether mirrored, computer-generated, or anamorphically skewed, what do optical illusions reveal about perception and cognition? What role did art play in the evolution of such diverse fields as mathematics, psychology, or video game development (and vice versa)? How do optical illusions challenge, disturb, or delight their viewers? Topics may include (but are not limited to): embodied perception, illusion as political or religious allegory, trompe l'oeil, virtual reality displays, technologies of vision, illusion as play or method of instruction. Proposals addressing any historical or geographical area are welcome, and may include a discussion of an individual work of art or artist, or can consist of more theoretical discussions on illusionism, mimesis, and vision.

Chair | Présidente

Justina Spencer, Carleton University
Dr. Justina Spencer is a *Fonds de recherche sur la société et la culture-Québec* (FRQSC) Postdoctoral Fellow at Carleton University, and a graduate of Oxford University's History of Art Department. Her doctoral dissertation entitled, *Peeping In, Peering Out: Monocularity and Early Modern Vision,* examined the role of monocular vision in early modern methods of illusion, and is currently being revised as a monograph. Her current research probes the cross-cultural impact of European and Islamic art on the development of cartography and costume illustration from the sixteenth to the eighteenth century. Her research has been supported by, among others, the Social Sciences and Humanities Research Council, the Huntington Library, the Getty Research Institute, and the Renaissance Society of America. justinahspencer@gmail.com

Presentations | Présentations

Room | Local 1209 : 9:00-10:30 am | 9h-10h30

1. "The Illusion of Vision: Artistic Fictions and Religious Experience"

The Catholic Reformation was a time of fierce debate on vision and its uncertainty. In a culture of self-conscious creative activity, worries about deception by the devil had to be taken seriously: how did one establish the difference between a beneficial vision such as a divine revelation and an erroneous one—that is, a mere illusion? This question was of particular importance to painters of devotional imagery, who were charged with the task of painting the divine using the vision of their imagination, which was highly susceptible to distortion and demonic deception. This paper examines the emergence of a new pictorial strategy in late sixteenth-century Italy that essentially turned authentic religious experience into a recognizable fiction—and thus a visual illusion—by painting divine visions as works of art or living statues. Scholars have explained this emerging trend as a defense of the artistic fiction against the charge of idolatry in an age of reform. What has not been explored however is the connection between visionary paintings of Christ and the Virgin by such artists as Santi di Tito, Giovanni Battista Crespi, and Federico Zuccaro, which foreground the work of art as a stand in for authentic religious experience, and the prevalence of works and texts that alternatively align the work of art with something much more threatening to devotional practice: the deceit of the eye. What do such works reveal about the use of illusion rather than mimetic realities as a method of instruction for the faithful, and about the meeting of artistic and spiritual vision more broadly? The paper will address these questions and conclude by considering the aesthetic importance of the contentious notion of the artist as an eye witness for authenticating visionary experience.

Marsha Libina: I am a specialist of Italian Renaissance art, with a particular interest in questions of materiality, mediality, and the status of the religious image in Catholic Reformation Italy. My first book *Distance and Proximity to the Divine: Sebastiano del Piombo and the Age of Reform* focuses on the religious controversies preceding the Council of Trent, and is under contract with Brepols / Harvey Miller Publishers. Specifically, it examines the devotional art of the Venetian artist Sebastiano del Piombo, whose Roman work stands at the nexus of questions regarding reform in religious art and the largely unexplored history of artistic collaboration. My second book project, titled *The Artist as Visionary and the Authority of Pictorial Invention,* investigates the intersection of the artist's imagination and the dangers of visionary experience in early modern academies of art. mlibina1@jhu.edu

Room | Local 1209 : 9:00-10:30 am | 9h-10h30

2. “À la redécouverte du graphoscope. L’illusion d’optique et ces dispositifs au 19e siècle”

À l’arrière de plusieurs vues stéréoscopiques qu’Alexander Henderson produit entre 1860 et 1880, le collectionneur peut lire cette description des activités du photographe montréalais : « Landscape Photographer, Canadian landscapes suitable for the graphoscope always ready ». Mécanisme reposant sur la convergence des yeux, le graphoscope est une « invention » du début des années 1870 qui reprend, pour l’essentiel, les principes d’un instrument optique du 18e siècle, le zograscope, pour obtenir le même effet : augmenter la profondeur produite par une image. Il était le plus souvent jumelé à un autre dispositif visant à donner une illusion de profondeur à partir de clichés photographiques ou de gravures, le stéréoscope. Cette hybridation suggère que les regardeurs du 19e siècle jugent que les deux dispositifs, le graphoscope et le stéréoscope, sont susceptibles de calquer la sensation d’espace, l’expérience visuelle du monde. Elle laisse également supposer que des divergences, suffisantes pour rendre souhaitable la possession simultanée des deux dispositifs, sont aussi perceptibles pour ces mêmes regardeurs. En travaillant à partir des descriptions produites pour les catalogues d’instruments optiques, photographiques et scientifiques du 19e siècle ainsi que des articles expliquant l’utilisation du graphoscope à la même époque, nous tenterons d’abord d’établir brièvement quelles sont les caractéristiques et les conditions d’apparition de l’appareil puisqu’il n’a, pour l’instant, pas fait l’objet d’analyses poussées par les historiens de l’art ou par les spécialistes de la culturelle visuelle. Ce faisant, nous tenterons de comprendre ce qui différenciait, pour les regardeurs de la période concernée, le graphoscope du stéréoscope. Au-delà de ces données, nous espérons que cette comparaison nous permettra d’élargir le discours sur les interfaces offrant une illusion optique durant l’époque victorienne.

Étudiante au doctorat en histoire de l’art, Marjolaine Poirier est dirigée par Dominic Hardy, à l’UQAM, et codirigée par Will Straw, à McGill. Ses recherches portent sur la formation du paysage québécois dans les médiums de la trois dimensions entre le milieu du 18e siècle et le 20e siècle. Rédigé à l’Université de Montréal, son mémoire de maîtrise sera publié cette année aux Éditions Codicilles sous le titre *Imaginer Québec au 18e siècle. L’illusion du lieu et les vues d’optique des graveurs allemands.* Elle est membre-étudiante du CRILCQ et a reçu le prix que le centre accorde, tous les deux ans, pour le meilleur mémoire portant sur la littérature et la culture québécoise. Soutenue par une bourse doctorale du FRQSC et par le Prix de recrutement du département d’histoire de l’art de l’UQAM au début de son parcours doctoral, elle est depuis récipiendaire d’une bourse Joseph-Armand-Bombardier du CRSH.
poirier.marjolaine@courrier.uqam.ca

Room | Local 1209 : 9:00-10:30 am | 9h-10h30

3. "Seeing "Something More": Puzzle Pictures and Perceptual Education in Victorian American Farming Journals"

"We call 'puzzle pictures,'" the American Agriculturist began an article in its "Boys and Girls' Columns" in May 1876, "those pictures which contain more than appears [sic] at first sight." Yet, the journal continued that the "something more" of these visual games (which ranged from textual riddles to illusionary images within images) only revealed itself to "those who have learned to use their eyes properly." This paper examines how the Agriculturist (1842-1851, 1853-present; New York City) employed puzzle pictures as tools of perceptual education. The Agriculturist was one of the largest and most popular periodicals in the Victorian-era United States, and it disseminated the latest thoughts, theories, and practical advice on farm management to over 160,000 subscribers each month. The journal was also extensively illustrated, with each volume containing hundreds of scientific woodcuts of tools, plants, livestock, and farming procedures, as well as dozens of romantic depictions of rural work and sentimental scenes of domestic bliss. But, as the Agriculturist was one of the first utilitarian trade journals to contain artistic engravings, its editor, Orange Judd, feared his subscribers – who he imagined were "isolated upon the farm" – would not innately know how to interpret this content. I argue that the optical illusions of puzzle pictures provided the periodic practice in visual deciphering needed to "cultivate the eye." I demonstrate that the three most prominent types of puzzle pictures in the Agriculturist – line puzzles, rebuses, and optical 'trick' puzzles – distilled various optical and cognitive skills down to their essential operations. By learning to see the "something more" of these illusionary games, readers simultaneously learned how recognize, understand, comprehend, and interpret the messages 'hidden' within the Agriculturist's artistic genre scenes. This paper therefore exposes how demotic material objects responded to the epistemological challenges of increased access to artistic images in the nineteenth-century, while also nuancing our understanding of the structures of visual perception and visual literacy.

Stephen Mandravelis recently received his PhD in Art History from the University of North Carolina at Chapel Hill, where he specialized in the art and material culture of the nineteenth-century United States. His dissertation examined the contribution of the illustrated farming periodical, the American Agriculturist, to a dominant but largely unexplored vision of American rural life. Stephen has presented at conferences across the United States, received fellowships from the Royster Society of Fellows and the Andrew W. Mellon Foundation, and currently teaches art and design history at the Corcoran School of the Arts and Design at the George Washington University. His writing has appeared in *Not About Face: Identity and Appearance, Past and Present; Nineteenth-Century American History*; and *Southern Things: A Place, Its People, and Its Things.*
stephenwmandravelis@gmail.com

Sunday : Session 9: Room 1218
Dimanche : Séance 9 : Local 1218

Crossing the Line: Drawing Across Borders and Discourses : PART 1 | PARTIE 1

This session is focused on contemporary art practices that stretch or subvert conventional definitions of drawing. We will explore how and why drawing–a medium long associated with both the activity of ideation and the manual act of creation–continues to play a central role for process-based and conceptually rigorous practices, allowing for an opening-up or expansion of established understandings of aesthetic production. The session features papers offering case studies that combine close readings of specific artworks, approaches to drawing practices, and theoretical discussion. Participants will address specific compositional devices–such as the grid, the diagram, the sequence, and the matter of linearity and/or legibility. We will explore strategies, from the 1960s until the present, that deal with some of drawing's assumed attributes–its mobility and elasticity, its economy and anti-monumental character, its exploratory nature, and its capacity to serve as a mediating form, along with elements such as the notational, the diagrammatic, and the reductive.

Chairs | Président.e.s
Dan Adler, York University
Jessica Wyman, Ontario College of Art & Design University
Dan Adler is an associate professor of art history at York University in Toronto. His most recent book is *Sculpture and the Critique of Display Cultures: Tainted Goods* (Routledge, 2018), which focuses on assemblage works by Geoffrey Farmer, Isa Genzken, Rachel Harrison, and Liz Magor. dadler@yorku.ca

Jessica Wyman teaches performance studies, experiential learning and critical theory at OCAD University, where she also supports graduate-level writing, learning and communication. She is collaborating with KADIST International on "Ancient History of the Distant Future", a three-year exhibition series launching in Philadelphia in spring 2019. jwyman@ocadu.ca

Presentations | Présentations

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

1. "Following the Surface: Practices of Responsive Marking"

This paper examines the relationship between artist's mark and surface by focusing on works in which the drawn mark is a direct response to features of the surface on which the artist draws. The examples I discuss include my own works as well as Dorothea Rockburne's *Drawing Which Makes Itself* series and Louise Hopkins' series of pencil drawings on crumpled paper. I frame my discussion within psychoanalytic conceptions of drawing, in particular Serge Tisseron's texts, which propose an antagonistic relationship between mark and surface. As Tisseron argues, the differentiation between mark and surface symbolizes a differentiation between self and other, with the mark coming from the self, that is, from the person marking, and the surface playing the role of the other. This differentiation is usually seen as a hierarchical distinction. That is, the artist/subject leaves her marks on what is assumed to be a blank surface, which then becomes a passive container for those marks. Many art historical and theoretical analyses of drawing adhere to this distinction between mark and surface, focusing almost entirely on the artist's marks while viewing the surface as neutral or absent.

Within this framework, my aim, as an artist, is to shift these relationships by focusing on the "other"—the surface—from the beginning of the making process. That is, the appearance, placement, and materiality of my marks depend on features of the surface. In this paper, I will examine the challenges that such responsive drawing processes pose to traditional conceptualizations of the mark/surface relationship. Moreover, drawing upon feminist interventions in psychoanalysis, particularly the work of artist and theorist Bracha L. Ettinger, I will address the issue of subjectivization through drawing and discuss what kinds of relationships between self and other responsive drawing practices may enact.

Marina Kassianidou graduated from Stanford University, California, USA, where she was a CASP/Fulbright scholar, with degrees in Studio Art and Computer Science. She obtained an M.A. in Fine Art from Central Saint Martins College of Art and Design and a Ph.D. in Fine Art from Chelsea College of Arts, London, UK. She has exhibited her work in Europe, the USA, and Australia. Selected awards include grants from the A. G. Leventis Foundation and fellowships at the Virginia Center for Creative Arts, Hambidge Center for Creative Arts and Sciences, and Ragdale Foundation. She is a recipient of the 2016 Joan Mitchell Foundation Painters and Sculptors Grant. She has participated in conferences in Europe and the USA and her writings have appeared in the journals RevistArquis and *Journal of Contemporary Painting,* among others. She is Assistant Professor in the Department of Art and Art History, University of Colorado Boulder.
marina.kassianidou@colorado.edu

Room | Local 1218 : 9:00-10:30 am | 9h-10h30

2. “The Relations Between Paper and Music”

Following a confused encounter with a music manuscript, the author explores the underpinnings of that experience, to understand the nature and structure of music notations as drawing systems. A music notation is an almost-impossibly complicated bit of drawing. Calling it a map does not quite do the trick, even if the page somehow works like a map. Labelling it a diagram, typically a didactic visual tool, is off the mark as well. Furthermore, the traditional Western staff notation, as an example with historical authority, happens to be a richly developed system for reading and writing, for composition. This mixed bag of structure and function makes the staff notation a persistently vital teaching tool, recording instrument, and connotative representation system, even in our vexing era of computational solutions. In its hybrid display, a music notation gives its many user-communities a strategic, 2-dimensional mechanism for cross-modal analysis and annotation, and ultimately performance of its content, in higher dimensions. How does a music drawing relate to other drawing systems? And how is it that we are enabled to fix and re-fix the multi-dimensional complexes of musical performance onto a page?

David Griffin (born Kingston, Jamaica) works with drawing, colour, and writing. His art and scholarship can be found in North America, the UK, and Australia. He currently teaches Drawing and Colour Theories at OCAD University in Toronto. David holds a PhD from the Glasgow School of Art, an MFA from The Pratt Institute in Brooklyn, and a BFA from Parsons the New School for Design in New York. dgriffin@faculty.ocadu.ca

Sunday : Session 9: Room 1219
Dimanche : Séance 9 : Local 1219

Latin American Art: New Perspectives : PART 1 | PARTIE 1

This session invites presentations addressing the researching, collecting, exhibiting and teaching of Latin American Art. We are interested in creating a dialogue amongst scholars, curators, and artists that is interdisciplinary and inclusive of both contemporary and historical perspectives. We particularly encourage proposals that address the relationship of Latin American art to Canada within hemispheric and comparative frameworks. Topics can include, but are not limited to, art and politics, patronage, gender and identity, spirituality and art, nationalism and regionalism, modernism and modernity, curatorial initiatives and exhibition reception, methodology, and historiographical reflections. We invite talks that address Indigenous scholarship and practices, scholars, artists/theorists dealing with race(ism), immigration, diaspora, pre-Columbian and Early Modern perspectives.

Chairs | Présidentes
Alena Robin, Western University
Dot Tuer, Ontario College of Art & Design University

Alena Robin is Associate Professor and Graduate Chair of the Hispanic Program in the Department of Modern Languages and Literatures at the University of Western Ontario. Her research interests focus on the representation of the Passion of Christ in Mexico, in the seventeenth and eighteenth centuries. Other fields of specialization and interest are historiography of painting in Colonial Mexico, issues of conservation and restoration of cultural heritage, and the presence of Latin American art in Canada. Alena.robin@gmail.com

Dot Tuer is a writer, curator, and Professor of Visual and Critical Studies at OCAD University. Her scholarly and creative work explores the intersection of cultural memory and visual storytelling in Latin American and Canadian art, with a specific interest in photography, performance, and new media. She is the author of *Mining the Media Archive* (2005), and of more than one hundred museum catalogue, book anthology, and journal essay publications. In 2012-13, she was the guest curator of the retrospective exhibition of Mexican artists Frida Kahlo and Diego Rivera, *Frida and Diego: Passion, Politics, and Painting held at the Art Gallery of Ontario.* Her most recent text on cultural memory, "Traces and Erasures: Documenting the Rosario Space of Memory," was published in *Prefix Photo* 36 (2017). A selection of her writings is posted at http://ocad.academia.edu/DotTuer. dtuer@faculty.ocadu.ca

Presentations | Présentations

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

1. ""The common tongue of all nations": (Re) Reading Gabriele Paleotti's *Discourse on Sacred and Profane Images* (1582) in the Context of Colonial Expansion"

Cardinal Gabriele Paleotti's influential treatise, titled *Discorso intorno alle imagini sacre e profane* (1582), provides significant insights into the theory and practice of sacred art in the early modern period. Much of the scholarly discourse about this text has shed light on its relationship to Counter-Reformation trends, its influence on early modern European painting, and on the larger spiritual traditions which Paleotti draws from. In 1995, art historian Pamela M. Jones suggested that Paleotti's *Discourse* could be examined in light of the encounter between the "Old" and "New" worlds, which she does by examining Paleotti's characterization of painting as a universal language. Since the publication of Jones' essay, studies on the intellectual and artistic exchanges between Europe and the Americas have substantially increased, but Paleotti's role in this trans-Atlantic exchange remains relatively unexamined. Through a close reading of Paleotti's *Discourse,* this presentation examines the extent to which Europe's encounter with the so-called New World influenced Paleotti's artistic theory. To this end, I discuss Paleotti's views on the universality of painting and religion, as well as specific references to the voyages of discovery and to feather mosaics in New Spain. I will further contextualize Paleotti's encounter with the Americas by discussing his close friendship with Ulisse Aldrovandi, a scientist and avid collector of books and objects from the "New World." Ultimately, rather than focusing on the influence of European artistic theory and practice on Latin American art, the case of Paleotti's *Discourse* provides an opportunity to examine how the Americas shaped the European mind.

Daniel Santiago Sáenz holds a B.A. in Religion and Art History and an M.A. in Art History from Concordia University. He is currently a doctoral student in the Department of Latin American and Iberian Cultures at Columbia University in the City of New York, specializing in the early modern Transatlantic world.
danielsaenzt@gmail.com

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

2. "Passiflora Incarnata: Early Modern Botany and the Colonial Project"

When Spanish missionaries first encountered the passionflower in South America in the 16th century, it quickly took on a special significance within the religious community. Although the plant was already well known by the indigenous population, for these new observers the distinctive physical characteristics of the passiflora resonated with traditional Christian beliefs imported by the European settlers. The plant was seen to demonstrate a deep spiritual connection to the story of Christ's crucifixion, bearing references to the instruments Christs' torture and execution. This lead to the development of a distinct tradition of representing the plant in illustration, which may seem strangely abstracted to modern viewers. These illustrations are more than just a curiosity in the literary and artistic production of the time: the passionflower was engaged in a tradition of cultural discourse that asserted the dominance of European interests. The presence of the passionflower in European cultural production is the direct result of the colonial project, and it carries traces of that history in its composition and representation. I argue that the abstracted depiction of the passionflower functions as a legitimating tool for colonial and missionary projects. It is a device for exercising power and authority: by claiming that God is in the new world and that the European colonists are the true interpreters of his message, they project themselves as the rightful spiritual inheritors of the land that they have found. By examining the historical documents in which this plant appeared, I draw attention to the various appropriative and authoritative roles that the passiflora played within the new religious, economic and scientific networks that were formed in conjunction with the discovery of the Americas. I deal with a number of primary documents written in Europe that elaborate on the perceived significance of this plant as a religious artifact, and also explore the natural sciences as they were being carried out in the Early Modern Period, which largely determined the manner in which this plant was understood and represented.

Pamela Mackenzie's work centers around issues of the representation of nature and visual epistemologies, especially in relation to emerging techniques and technologies. She is currently working on some of the first plant illustrations drawn using the aid of a microscope, found in Nehemiah Grew's *Anatomy of Plants*. Her past work explored plastic as both a contemporary artistic medium and as a discursive challenge to the distinction between the natural and human worlds. mackenzie.pam@gmail.com

Room | Local 1219 : 9:00-10:30 am | 9h-10h30

3. "Global Art History and its influence in art historiography of Colonial Mexico"

The so-called "postcolonial turn" in cultural studies has influenced the discipline of art history in a very particular way. Traditionally divided between "Art" and "world art", this discipline has had to accept, gradually, the expansion of its borders, as well as the inclusion of manifestations that 19th century historians would have only considered as mere curiosities or artifacts. Thus, the history of art, a markedly Eurocentric discipline -at least until about 30 years ago- now encourages the critique of the universalization of the European canon and has allowed for a postcolonial aesthetic based not on the traditional concept of "art" but in the transcultural circulation of objects. The Baroque, defined as "the first transatlantic culture" where multicultural and polycentric societies such as Colonial Mexico were established and developed, is one of the fields where this new approach has been applied. Museums, in particular, have played a fundamental role in provoking discussions about identity, hybridity, culture and post-coloniality through exhibitions that help to visualize comparisons between these hybrid societies and the art and artifacts they produced. The purpose of this presentation will be to discuss how and when the reception and appropriation of these new perspectives occurred in the historiography of painting in Colonial Mexico and how the exhibition of Colonial art and artifacts have influenced the way we approach art history.

Maria Laura Flores Barba is a first year PhD student in Hispanic Studies at Western University, Ontario. She is an art historian from Mexico whose interests have been Colonial art, material studies and conservation of cultural heritage. Her current research project is titled "Journeys that Matter: Mobility of Painters in New Spain and the Definition of a Cultural Area in the Surroundings of Guadalajara, Mexico, During the Late Seventeenth and Early Eighteenth Centuries". mfloresb@uwo.ca

Sunday : Session 9: Room 1220
Dimanche : Séance 9 : Local 1220

Transgressive Geographies: Radical Spatial Strategies in Aesthetics

Greil Marcus once wrote that the Sex Pistols were "the sound of the city collapsing." Many artists, before and after, the Sex Pistols decimated the city, have actively dealt with spatial considerations in a variety of different methods. Whether through the creation of illusionary space or in the engagement of a physical viewing space, a spatial consciousness in art traces back to at least the Ancient Egyptians, if not before. This panel however, will focus on aesthetic practices that employ spatial strategies to form radical alternative methodologies that may include transgression, geographies of resistance, or psychogeographies. The panel will explore some of the more innovative, dissident, and political integrations of spatial strategies and philosophies into aesthetic practice. Many of these transgressive or subversive practices create a *performative spatial critique* of power hierarchies and boundaries of ideology. As a verb, "transgression" implies performance, reiteration, and duration. As such, many of these spatial performances of transgression set into motion a critical discourse between the subject, space, and materiality, in which ideology is both produced/spatialized and deconstructed/destabilized.

Chair | Président
Greg Blair, Northern State University
Dr. Greg Blair is an Associate Professor of Art and Art History at Northern State University. Originally from Red Deer, Alberta, Canada, he briefly attempted to be a punk rock drummer before deciding to study art and philosophy. He has exhibited his artwork and presented his research in locations such as Italy, Portugal, NYC, New Orleans, Boston, Alaska, St. Louis, Cincinnati, Minneapolis, and Canada. Blair's recent book, *Errant Bodies, Mobility, and Political Resistance,* was published by Palgrave Macmillan. greg.blair@northern.edu

Presentations | Présentations

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

1. "Losing Site: Folded Morphologies of Photography and Brutalist Architecture"

My artistic and research practice seeks to unravel conventional understandings of photographic images (with its material implications) and to contemplate the temporal elasticity of the photographic object as it relates utopian ideas of the city. This presentation will focus on my ongoing research and artistic practice that seeks to destabilize conventional methods of representation by radically transforming the ways in which we experience or perceive architecture and the urban environment.

My series Utopos uses both my own images and archival documents to rethink the meaning of history, memory, and loss while both disregarding and exalting the irreverence of monumental Brutalist architecture and photographs. Here, architectural spaces are increasingly problematized by traumatic histories involving protests, shootings and violence. The project is surprisingly personal in nature, and began by focusing on a shooting that occurred in 1992 at Concordia University where my uncle, Phoivos Ziogas, was a professor killed during the massacre. To work through the emotional implications of his death and its reverberations throughout the family, the images of cold monolithic Brutalist buildings became distorted, organic and malleable through he mechanism of folding, collage and analogue/digital photography.

In a recent entitled Isometries, I am concerned with the rise and fall of buildings in Toronto. While brick gives way to concrete, steel and glass; I realize that Walter Benjamin's words "to dwell is to leave traces" applies more than ever to Toronto. As I reflect on the cultural and architectural legacy of Toronto iconic buildings, I understand that through the collection of traces, the debris, the discarded remnants of the city, we might find clues to, not only the past, but the possible futures that the past contained. Toronto reveals itself as a palimpsest: a collection of layers built up from half-forgotten stories, hand painted signs and ruins of Modernist high-rises and bay-and-gable houses.

Jessica Thalmann graduated in Photographic Studies from ICP-Bard College and has a BFA in Visual Arts from York University. She has worked at the Doris McCarthy Gallery, Toronto International Film Festival, C Magazine, the Art Gallery of York University and Yossi Milo Gallery. Thalmann has taught at the International Centre for Photography, Akin Collective, MacLaren Art Centre, Toronto School of Art, Gallery 44 and City College of New York. She has shown at various venues in Toronto, Vancouver and New York City including the Art Gallery of Mississauga, Flash Forward Festival, Gallery TPW, Angell Gallery, Art Spin, Hashtag Gallery, Whippersnapper Gallery, Nuit Blanche, the Artist Project, VIVO Media Arts Center, Aperture Foundation, International Centre of Photography, Photoville, Camera Club of New York and Printed Matter's New York Art Book Fair. jessica.thalmann@gmail.com

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

2. “Mapping as Aesthetic Practice”

In this paper I will address the theme of ‘Transgressive Geographies’ through the concept of mapping, understood as a new cartographic aesthetic, or what I call, a *cartoesthetics*, in modern and contemporary art. I will situate the problem of mapping within the ‘spatial turn’ of poststructuralist philosophy and current literature on the ontology of cartography, exposing the nexus between topology, space-time, and memory. Mapping is thus seen as a new way of conceptualizing space-time, informing a variety of aesthetic forms and practices, with ontological, epistemological, and political import. In particular, this paper will touch upon issues such as borders, dislocations, contaminations, and displacements, through a couple of examples from recent international art exhibitions (such as the 57th Venice Biennale and Documenta 14) It is posited that the emergence of ‘mapping’ as a ubiquitous theme in contemporary art’s discourse is to be attributed to the power of cartography to constitute a new worldview, paradigmatic of the post-modern era (rhizomatic, nomadic, horizontal, non-hierarchical, etc.), bridging the aesthetic, ontological and cognitive fields, and crossing a variety of disciplines. It is further argued that artists deliberately deconstruct the rational appearance of the map to expose the architectonic of time through duration, which constitutes the space where mapping occurs, and to disclose new power dynamics at work in an increasingly borderless world.

Simonetta Moro’s practice and theory focuses on painting, drawing, mapping, and psychogeography. Her artwork has been exhibited in the US and Europe, including: BRIC Art & Media House, New York; Center for Architecture, New York; Museum of Contemporary Art, Chicago; the American Academy in Rome, Italy; and the Harris Museum, Preston, UK. She graduated with a Ph.D. in Fine Arts from the University of Central Lancashire in Preston, UK; MA from Winchester School of Art, UK; and BFA Painting from Accademia di Belle Arti, Bologna, Italy. Born in Italy, Moro currently lives in New York City, and is the Director and Vice President for Academic Affairs of The Institute for Doctoral Studies in the Visual Arts (IDSVA), where she also teaches art theory and philosophy. smoro@idsva.edu

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

3. "Textual Landscapes"

Word clusters hang from the gallery ceiling in various plains and scales, creating a 'landscape' of phrases suspended in space. When viewed from the ideal vantage point, however, the viewer perceives a perfectly justified block of text on the 'blank page' page of the gallery wall. A graphic/sculptural play on the traditional landscape painting, *Landscape's* text is borrowed from John Steinbeck's *The Grapes of Wrath,* where he creates a vivid 'word painting' of a dust storm that has blown over drought-affected farm land. As the viewer approaches the installation, Steinbeck's vignette slips away, and one enters a suspended storm of words that form new, less tangible meanings. Traditional subject positions of author and reader become destabilized as one steps away from the perfect reading vantage point and into the materialized creative writing process. Where the traditional landscape painter uses the technique of perspective to create the illusion of three-dimensional space on the two-dimensional surface of the canvas, we use reverse perspective to create the illusion of a flat surface from objects suspended in three-dimensional space. The result is a series of overlapping landscapes: the illusory two-dimensional landscape formation of the words on the gallery wall, the imagined landscape that is conjured when one reads Steinbeck's text, and the real three-dimensional gallery landscape created by the installation itself.

We view text as a disruptive, colonizing technology that has become so ubiquitous and diffused into our institutions and thought patterns that we no longer see its force. We seek to materialize textual bias with hybrid objects that push print off the written page and into the walls we live in, the spaces we walk through, and the ground we walk on.

Landscape (Donovan & Siegel, 2012): https://youtu.be/7Pq0bSgGYIA

Matt Donovan is an artist, industrial designer and conservator of kinetic artworks. Formally trained in Fine Arts at the Ontario College of Art and Design, but with an instinctive understanding of engineering, he has built a career in which design and art are inseparable. In addition to his collaboration with Hallie Siegel, highlights from Matt's career include collaborating with Max Dean and Raffaello D'Andrea on The Robotic Chair. He has exhibited at ARS Electronica, ARCO art fair, Luminato Festival, and the Olga Korper Gallery, and has work in the permanent collection at BMO and the National Gallery of Canada. mdonovan33@me.com

Room | Local 1220 : 9:00-10:30 am | 9h-10h30

4. ""Learning From Las Vegas": Steve Wynn and the New Business of Art"

Steve Wynn, American businessman, casino magnate, and luxury hotel owner, is also one of the world's most prolific art collectors. With a private collection valued at over half a billion dollars, Wynn has become as famous for his art collection as he has for placing many of his most prized works on full public display in his properties. Most recently, Jeff Koon's Popeye (2009-11), purchased at Sotheby's for $28 million dollars, became the centerpiece at Wynn's signature Encore Resort in Las Vegas, complete with its own 24-hour guard. This follows a long history of Wynn's attempts to attract a new aspirational class of consumers to his art-themed and art-filled casinos and hotels—places and spaces that seek to impart, as Pierre Bourdieu would describe, a kind of cultural capital or embodied "habitus" where one least expects it. Indeed, when Wynn began the wholesale transformation of the Las Vegas strip in the 1990's, taking the casino hotel experience from gaudy, rudimentary, and transactional, to elegant, immersive, and sensational, he would undertake a re-envisioning of the city's spatial and sensorial landscape, gambling, quite literally, on the idea that the placement of his private art collection into the public spaces and private design sensibilities of his hotels could revolutionize the Vegas experience.
At the core of my analysis, I will raise questions of how, and to what ends, Wynn is using art to create a successful business model, bringing us uncomfortably close to the present conditions of the art world, where esteemed art institutions seek to attract new publics and re-brand themselves within a shifting global art environment that is characterized by collapsing distinctions between private and public spaces and spheres of influence. What is most at stake?

Dorothy Barenscott is an art historian whose interdisciplinary research relates to the interplay between urban space and emerging technology and media forms in the articulation of a range of modern and postmodern identities. Her writing has appeared in *Postmodern Culture Journal, Invisible Culture, History and Memory, Slavic Review, Mediascape, Slovo*, and *Left History,* with examinations of painted panoramas, experimental and mainstream cinema, modern architecture, and conceptual photography. She completed her Ph.D. in Art History, Visual Art, and Theory at the University of British Columbia and teaches modern and contemporary art history in Kwantlen Polytechnic University's Fine Arts Department.). She is also co-editor, with Shelley Boyd, of the book *Canadian Culinary Imaginations* (McGill-Queens' UP Press, forthcoming), a collection that explores how Canadian writers, artists, academics, cooks, performers, and gallery curators are inspired and challenged by the topic of food. dorothy.barenscott@kpu.ca

Sunday : Session 9: Room 1230
Dimanche : Séance 9 : Local 1230

Interrogations on the "Intimate" in Settler-Colonial Art Histories

In an impassioned defense of intimacy as a valuable subject of critical analysis in spaces of colonial power, Dr. Ann Laura Stoler wrote: "the issue is to understand how people lived inside, and dissociated themselves from, a political system from which they might profit or suffer but of which they were always a part..." Taking Stoler's challenge as a point of departure, this panel will consider the concept of intimacy as it pertains to relationships between nineteenth and twentieth century settler women and Indigenous peoples as instantiated in a variety of cultural encounters including, but not limited to, the exchange of material objects and photography. Papers interrogating the potential risks and rewards of such intimate histories are particularly welcome as this panel seeks to consider how recovering these ambiguous, but in no way innocent, relationships can complicate our understanding of settler colonial history without condoning its violence as misguided benevolence.

Chairs | Présidentes
Manon Gaudet, Yale University
Danielle Siemens, Independent Scholar and Museum Professional
Manon Gaudet is a first year doctoral student in the History of Art at Yale University. She has an MA in Art History from Carleton University. manondgaudet@gmail.com

Danielle Siemens is an independent scholar and museum professional. She has an MA in Art History from Carleton University and works at the Art Gallery of Alberta. siemensdanielle@gmail.com

Presentations | Présentations

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

1. "Insubordinate intimacies in Emily Carr's "funny books""

During the five years British Columbia artist Emily Carr studied and worked in England (1899-1904), the artist produced a series of handmade books and other illustrated objects which she called her "funny books." Each combines rhyming text and clever drawings to record her experience abroad, particularly her close friendships with her roommates and fellow students. A prevalent theme throughout the books, however, is the precarity of her status within these relationships as a white, settler woman in the heart of empire. Often dismissed by those she met as an uncivilized "colonial," Carr's experience abroad destabilized her understandings of gender, class, race, and national identity. Subversive in tone and experimental in format, Carr's funny books were one way that the artist grappled with these anxieties about identity while in England, and especially with her conflicted sense of belonging.

But as portable, circulating objects that were collaborated upon, copied, gifted, and exchanged, I argue that Carr's funny books not only represent the unstable social connections she made while abroad, but actively functioned to generate and make material an intimate community of friends and colleagues. Visually, textually, and materially, they provided a centre around which private social rituals might be focused and intimate relationships formed. The collaborative production and interactive viewing practices encouraged by such objects produced what Lauren Berlant has called "an intimate public organized by affect and emotion." Through these objects—themselves marginal in terms of Carr's larger art production, uncategorizable in genre and format, and existing somewhere between private and public—and the intimate networks they helped to shape, the artist attempted to navigate and strengthen her liminal position in England and in the wider social and political networks of the British Empire.

Samantha Burton is a lecturer in the Department of Art History at the University of Southern California, where she was also a SSHRC Postdoctoral Fellow for the years 2013-2015. She received her PhD from McGill University. Sam is currently completing a book manuscript that examines the ways in which white Canadian women artists who lived and worked as expatriates in Britain managed multiple and often competing ideas about empire, race, and national identity in the decades prior to World War I. Research relating to this project has been published in venues that include *Victorian Studies, the Journal of Canadian Art History,* and the edited collection *Women, Femininity, and Public Space in European Visual Culture, 1789-1914.* Her biography of the Canadian Impressionist artist Helen McNicoll, published by the Art Canada Institute, was released in 2017. sjf.burton@gmail.com

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

2. "Crafting a Politics of Recognition at the Canadian Handicrafts Guild"

This paper examines the relationship between the Canadian Handicrafts Guild and Onkwehonwe (Indigenous peoples) from 1900 to 1967. The body of research my analysis draws from focuses primarily on First Nations artists, especially Kanien'kehá:ka (Mohawk) people living in Kahnawà:ke. Two separate pictures emerge when we consider historical accounts of the Guild's relationship to Onkwehonwe artisans. Guild founders were ahead of their time in their encouragement of "Indian" arts and crafts. Nevertheless, their desire to improve the quality of "Indian crafts" through integration into a settler arts and crafts economic model was also presumptuous, naive and paternalistic.

Looking carefully at the Guild's history from 1900 to 1967, I argue that Guild volunteers enacted a politics of recognition in response to the aggressive policy of assimilation that the Canadian government and the Department of Indian Affairs legislated through the Indian Act. Their politics of recognition encouraged Indigenous peoples' cultural production while reinforcing a government-backed civilizing mission that marginalized Indigenous worldviews and rendered invisible the importance of land-based cultural, economic and political practices. The Guild rejected assimilation on grounds that it would do a disservice to Canada as an emerging nation in the British Dominion. Envisioning itself as a benevolent saviour easing the plight of poverty-stricken artisans, the Guild worked to integrate Indigenous people into the settler economic structure. Although Guild volunteers did take great efforts to celebrate Indigenous artwork, they did so on terms that, from Indigenous perspectives, did not help to strengthen Indigenous-led ways of life.

A recent graduate from the MA course in Art History at Concordia University, Aditi Ohri is an artist, art historian, and diasporic subject of South Asian origin. Her academic research interests include decolonization, settler-colonialism, and cultural appropriation. Her MA thesis considers the historical relationship of the Canadian Guild of Crafts to Indigenous artisans, with a focus on the Guild's treatment of Kanien'kehá:ka (Mohawk) artists. In her artistic practice, she interrogates the intersections of diaspora, spirituality, and the consumer culture of late capitalism. Her writing has been published in the journals *Synoptique, Planning Forum,Relations,* and the online art magazine *Art Asia Pacific*. Her artwork has been featured in group exhibitions at Le Labo and Xspace in Tkaronto (Toronto). didiohri@gmail.com

Room | Local 1230 : 9:00-10:30 am | 9h-10h30

3. “Gerald Tailfeathers and Clare Sheridan: Two Portraits of an ‘Interlude’”

In the summer of 1937, Kainai artist Gerald Tailfeathers and English sculptor and writer Clare Sheridan each produced a series of artworks representing Blackfoot (South Peigan and Kainai) community members. Tailfeathers rendered portraits in charcoal and paint, while Sheridan experimented with carving portrait busts from wood. Sheridan was a guest of the Tailfeathers family, at their home on the Blood Reserve (Kainai Nation) in Southern Alberta in the late summer and fall of 1937. The two met earlier that year in Glacier National Park, Montana, at the art school operated by German-American modern painter Winold Reiss. Reiss’s program attracted local students—South Peigan artists from the Montana Blackfeet Reservation, and a few Kainai artists, including Tailfeathers, from across the border. However, most of Reiss’s primarily female students came from other parts of North America and Europe. Many artists, including Sheridan, made the westward journey to Montana specifically to create portraits of the Blackfoot community members who worked at the school as models.

The artworks that Tailfeathers and Sheridan created during their prolonged encounter in 1937 have yet to be approached as interconnected projects. When considered together the works raise important questions about the divergent ways that Indigenous artists and settler artists represented Blackfoot identities and contemporary life in the 1930s. More broadly, the works make visible, the entanglement of visual culture with the settler colonial processes (governmental systems and regulation, national borders and the tourist economy) imposed on Indigenous space. This paper examines the two artists’ works in relation to personal recollections about the period from members of the Tailfeathers family, and Sheridan’s memoirs. How might intimate accounts and memories complicate readings of the two series of works?

Heather Caverhill is a PhD candidate in art history at the University of British Columbia. Her research is focused on representations of encounters between Indigenous people and settler colonizers in the North American West in nineteenth- and twentieth-century art and photography. Her dissertation project centres upon cultural works tied to the tourist economy that spanned the Montana-Alberta border in the first half of the twentieth century. caverhil@ualberta.ca

Sunday : Session 9: Flex Studio
Dimanche : Séance 9 : Flex Studio

Ambivalence, Affect, Autonomy, In|Action: Art in Negotiation of Mixed Feelings

This session seeks to gather together critical perspectives and creative practices that directly or tangentially approach the phenomenon of ambivalence as content in contemporary art production and/or reception. Ambivalence: a psychologically (and often socially) uncomfortable state of being – a simultaneous attraction|revulsion to a particular person, concept, social construct, political ideology. In socially and politically charged times, how does the artist, the critic, the theorist, the historian grapple with self-censorship, autonomy, and appropriate forms and means of action? On an individual level, how do cultural producers mediate divided senses of self, conflicting beliefs, and personal conceptions of their own ethical rights and responsibilities within their critically engaged practices? This session is open to creative practitioners whose methods, research interests, or creative outcomes yield insight into, or question the value, of ambivalence as a sticky place, a place of uncertainty as to how to proceed, a space of critical in|action. Themes or topics for investigation might include: self-censorship in an era of polarizing political correctness; ambivalence, autonomy and identity construction in personal relationships; criticality in socially-engaged and participatory art practices.

Chair | Présidente
Alexandria Inkster, Independent Scholar
Alexandria Inkster is a Calgary-based artist and thinker-of-sorts. She received her MFA in 2016 from the University of Calgary, where she focused on performative and installation-based forms of art making and inquiry, and her BFA (with Distinction) in 2014 from the Alberta College of Art + Design. A million years prior, she obtained a BSc (Geophysics, minor Applied Mathematics) from the University of Calgary. Her artistic and scholarly interests include: the experiences of ambivalence, freedom, and agency; critical theory, most especially contemporary-ish philosophy and social theory, and; the manifestation and nuances of intersubjective experience in performative contexts. Since completing her graduate studies, Alexandria has realized how often, in art and in life, she finds herself in angsty negotiation with ambivalence. This prompts her to ask if and how ambivalence itself might be a critical, ethical, and generative platform from which to consider contemporary creative production and reception. alexandria.inkster@ucalgary.ca | amib@telus.net

Presentations | Présentations

Flex Studio : 9:00-10:30 am | 9h-10h30

1. "Ambivalence, Complicity and Art of the Cowboy West"

Reflecting on the value of art that represents the North American west, Martha Sandweiss suggested that rather than dismiss it as realism tainted by nostalgia, greater value might be found by considering the social contexts of its use. This paper responds to her suggestion by considering uses of the art of the cowboy west in the context of the Calgary Stampede. Rather than offer a close or closed "reading" of the representational work of the genre, this paper considers it as an ambivalent boundary object, one used to maintain and differentiate contemporary art worlds, and to both contest and shape a sense of place for the region. Philosopher Hili Razinsky has described ambivalence as "the holding of opposed mental attitudes as opposed" (2015, p. 61). This paper's attention to ambivalence is grounded by autoethnography, a qualitative method that connects "the autobiographical and personal to the cultural and the social" (Ellis, xix). Fiona Probyn-Rapsey has suggested that complicity has a dimension of political agency in its ability to "unsettle" (2007, p. 79). As someone complicit in the uses of cowboy art, this paper is organized by unsettling moments of ambivalence: as curator of western art exhibitions, as a volunteer with the Calgary Stampede's western art show, and as an instructor in cultural studies courses on the art of the Calgary Stampede.

Brian Rusted : I am an associate professor in the Department of Communications Media and Film, and head of the Department of Art at the University of Calgary. I have taught courses in documentary film, cultural performance, cowboy art, and Canadian folklore. My research explores visual culture and performance: what happens when visual culture is considered a sensory and social practice rather than a textual representation to be decoded. I approach visual culture through performative and sensory forms of writing.
rusted@ucalgary.ca

Flex Studio : 9:00-10:30 am | 9h-10h30

2. “Performing El Adios/The Goodbye”

In the fall of 2017 I travelled to Romania, the country of my birth, for the first time in 20 years, to perform and film myself singing an Argentinean song in my grandmother’s house. I wore a long wig over my short hair and costumed myself in peasant garb so successfully that my grandmother’s neighbour proclaimed, “You look just like us!” Although I was pleased at the authenticity of my costume I was also filled with shame because after a few short days, when my film shoot was complete, I would leave the poor village and return to my Canadian life of privilege. Even though I was born in Romania and lived there until I was six I felt like I was playing dress-up, appropriating a culture to which I may never have belonged.

This artist talk looks at my recent body of work to question why I have been drawn to embody performative activities that, for me, conflate discomfort and fear with familiarity and desire. In addition to the Argentinean song in my grandmother’s Romanian house, I will discuss recent videos where I perform a Romanian song in a German forest, and a series of Tai Chi gestures on a beach.

Singing and Tai Chi are as foreign to me as Romanian and Spanish. I have some familiarity with all these languages (if Tai Chi and singing can be considered languages) but feel like I may not be sanctioned to use them. To mediate this distance I perform in the videos as my doppelganger, allowing me to push at the boundaries of my comfort while questioning my body’s understanding of certainty, doubt, and progress: How can I use movement and song to negotiate what I consider foreign within myself? How does repetition stimulate transformation? How does my body forgive?

Romanian-born Canadian artist Laura Taler began her career as a contemporary dance choreographer before turning her attention to filmmaking and visual art. Throughout her career Taler has explored the links between movement, memory, and history by using cinematic and choreographic devices to articulate how the body is able to carry the past without being oppressed by it. She has been a resident at the Banff Centre for the Arts, Centro Cultural Recoleta (Buenos Aires), Carleton Immersive Media Studio (Ottawa), and a fellow at the Institute for Cultural Inquiry (Berlin). Her work has been screened in festivals, exhibitions, and broadcast internationally. Awards include a Gold Hugo from the Chicago International Film Festival, the Best Experimental Documentary award from Hot Docs!, and Best of the Festival from New York’s Dance on Camera Festival. Publications include *Tension/Spannung* (Turia+Kant, 2010), *Revisiting Ephemera* (Blue Medium Press, 2011) and *Embodied Fantasies* (Peter Lang Publishing, 2013). laurataler@mac.com

Flex Studio : 9:00-10:30 am | 9h-10h30

3. "Many Solitudes: A platform for participatory dialogue on national identity"

Though the cultural significance of Canada's sesquicentennial is still too fresh to be fully understood, it is clear that it was no cozy celebration of nationhood. Even Justin Trudeau recognized that "people will be looking for different things to mark this milestone."[1] While some critics denounced the Canadian government for spending $500 million to celebrate 150 years of cultural genocide, others optimistically (or warily) saw Canada 150 as an opportunity to set aside sugar-coated notions of "Canada the good" in favour of a more critical view of Canadian national identity that acknowledges this country's difficult past as a defining feature of its present.

In the face of systemic bias, how *does* the artist grapple with appropriate forms and means of action? How *does* one mediate divided senses of self, conflicting beliefs, and personal responsibilities of a critically engaged practice?

Our artistic strategy is one of deconstruction and dialogue. Many Solitudes is a sculptural interpretation of Hugh MacLennan's quintessentially Canadian novel, Two Solitudes (MacLennan, 1945), in which the main character struggles (unsuccessfully) to reconcile the differences between his Anglo- and Franco-Canadian roots. The installation consists of 707,349 rusted steel letters representing every single character from MacLennan's novel. Designed to be walked on, picked up, and recombined into new words and phrases that can be photographed and shared, Many Solitudes is an open-ended platform for participatory dialogue on national identity. This platform for identity construction is supported by the Canada Council with a Canada 150 grant, and will open at the Olga Korper Gallery in Toronto in the fall of 2018.

1 Tutton, M. (2017, June 29). Canada is not about 'bricks and mortar,' Trudeau tells critics of Canada 150 choices. *Globe & Mail*.

Hallie Siegel is an MDes Candidate and Dean's Scholar at OCAD University's Strategic Foresight and Innovation Lab, where she is researching tools and processes for enabling multi stakeholder dialogue and decision making. She is also one half of the artist collaboration Donovan & Siegel. She and her art partner in crime, Matt Donovan, are represented by the Olga Korper Gallery and have shown internationally, including as a featured artist at the Edinburgh Arts Festival and as part of the travelling exhibition Beyond Rubik. They are currently working on a major new installation artwork about the changing Canadian national identity, thanks to a recent award from the Canada 150 Grant program. hallie.k.siegel@gmail.com

Flex Studio : 9:00-10:30 am | 9h-10h30

4. "Unexpected Teachings: Considerations of criticality and purpose in community art projects"

In his elaboration of transpedagogy, Pablo Helguera (2011) suggests that in the context of community-informed artistic practices, dialogical modes of exchange are ephemeral experiences bearing more creative meaning than the art object. The reflections and questions raised in this presentation emerge from a recently completed English Literacy (ESOL)/Visual Arts collaborative community-based teaching project, intended to support immigrant adult women with emerging or no English literacy, via the transformative potentials of creative activities. Negotiating ambivalence meant that the teaching artist's initial feeling of disrupted values forced a re-evaluation of questions related to artistic coherence, cultural integrity, and ethics while learning to trust (with mixed feelings) that actions, conversations, and creative work would achieve resonance in their learning and social purpose.

The goals of art for social justice are often seen in contradiction to the values of artistic merit based on critical production, validating reception and aesthetic quality. Working at the intersection of artistic creation and community development demands a shift in perspectives that acknowledges its sources in critical pedagogy sustained by curiosity and openness to uncertainty. One alternative way to apprehend the meaningfulness of such creative process is examined through the paradigm of Ground, Path, and Fruition, a model for interpreting the unfolding of personal and communal change. Concepts of genuineness and presence provide the values to appreciate the micro-steps that shape a collective artistic experience. Using examples of community art projects, I will discuss how criteria used to set goals and evaluate success lead to inner struggles with artistic integrity and communal purpose.

Rébecca Bourgault received her doctoral degree in Art & Art Education from Teachers College, Columbia University, in 2011. Other degrees include a MFA (1994) in sculpture from the University of Calgary and a BFA (1990) from Concordia University in Montréal. She has taught art education at Montserrat College of Art, Beverly, MA, Teachers College, New York and Brooklyn College/CUNY and studio art courses at the Alberta College of Art & Design, and the University of Calgary. Her sculpture installations have been exhibited in Canada and the US. She has attended art residencies in Québec and the Yukon, studied community engagement in Rio de Janeiro and curated community art exhibitions in New York. She keeps an active art education research, publishing and presenting internationally. Current research interests include community arts, socially engaged practices, oral history and documentary work, as these inform the discipline of education through the arts. rbourgo@bu.edu

Sunday : Session 10
Dimanche : Séance 10

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

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Sunday : Session 10: The Artery
Dimanche : Séance 10 : The Artery

The Conceptual Body: Representation, Presence and Absence in Contemporary Painting : PART 2 | PARTIE 2

We see self, we see other; we are confirmed, we are denied. Contemporary artists are dismantling the covert expression of body to reflect the present day moment concerned with representation and presentation, politically and personally. Case studies from contemporary painting include Dana Schutz's controversial painting of Emmett Till (*Open Casket,* Whitney Biennial, 2017), Kent Monkman's critique of Canada's sesquicentennial (*Shame and Prejudice: A Story of Resilience,* 2017-2018), Jenny Saville's raw images of motherhood (*Reproduction Drawings,* Gagosian 2010), and Nicole Eisenman's humanistic explorations and celebrations of queer culture (*Dear Nemesis,* Institute of Contemporary Art, 2014). The relationship between paint and bodies reveals exciting tensions: entrapment/ liberation, scribe/ visionary, paint/ flesh, physicality/ illusion, painter/ subject, subject/ object. Who is being represented by whom, why, and to what effect? Which bodies are seen, explored, felt, and which have been omitted? This session welcomes papers and alternative presentation formats from artists and scholars considering painting praxis that examines body through intersectionality.

Chair | Présidente

Lisa Wood, Brandon University

Lisa Wood is a visual artist and Assistant Professor at Brandon University's Department of Visual and Aboriginal Art. With an an MFA from Yale University and a BFA from the University of Manitoba, her painting practice investigates the intersection between the singular, private inner space of the individual and the shared public exterior space. Lisa has been the recipient of many awards and scholarships and exhibits her artwork nationally and internationally. Currently you can see her latest body of work entitled Openings at Neutral Ground in Regina, SK. Prior to teaching at Brandon University Lisa worked in various roles in Winnipeg, including: Studio Coordinator at Art City, Director at PLATFORM Centre for Photographic and Digital Arts, Instructor at the University of Manitoba, and Program Coordinator at Mentoring Artists for Women's Art (MAWA). woodl@brandonu.ca

Presentations | Présentations

The Artery : 11:00 am-12:30 pm | 11h-12h30

1. "Painting, painter and subject; beside themselves"

Through a consideration of my painting and exhibition practice, this paper will reflect upon developments in contemporary approaches to figurative painting and current thinking on the issue of media (both artistic and otherwise) and history, rooted in the fact that access to history is conditioned by media.

In a series of recent exhibitions, I have positioned paintings of figures and things in relation to real bodies and real things. The real bodies have been those of actors and the things have been readymades, found object assemblages, or artifacts and artworks from collections. These exhibitions have taken aspects of national and localized histories as starting points, or perhaps more fittingly, markers in an associative, quasi-discursive constellation of objects and ideas. I have constructed these exhibitions as open-ended, staged experiments functioning along a number of overlapping lines, exploring various forms of mediation, in what could be described as a combination of the spatial, the durational, and the scenic. Conceptually, these exhibitions have also served to expose old media (whether easel-sized and figurative oil painting, bronze figurative sculpture or antique tools) to the "epistemology of search", to borrow a term from art historian David Joselit; the linking of objects and ideas in these works and exhibitions is more akin to that of a google search session than that of a thesis-driven essay. A final subversion of expectations occurs when authored works (paintings and other objects made by my hand) are placed next to works made by others (for example, the bronze statues of Frederic Remington).

I would like to present a paper that reflects on the multitudinous aspects of these exhibitions; one that unpacks and analyzes the choices made, and opens a discussion on the effects of the works and exhibitions in question.

Mark Neufeld works between a variety of disciplines and media, with painting as the starting point. Neufeld's work takes the form of installations that interweave paintings with readymade objects and assemblages, and utilizes presentation strategies borrowed from museology and curating. Thematically, the work weaves together a variety of interests pulled from popular culture and art history. Neufeld is based in Winnipeg, Manitoba, where he teaches at the University of Manitoba School of Art. Mark Neufeld received a BFA from Emily Carr and an MFA from the University of Victoria, and has been the recipient of a number of awards and grants, including the Joseph Plaskett Award — an award designed to support a painter for a year of living and producing art abroad. Neufeld has exhibited across Canada, in the United States, in Germany, Australia and Norway, and most recently showed *The Projectionist* at The Reach Museum and Gallery (Abbotsford, BC). Mark.Neufeld@umanitoba.ca

The Artery : 11:00 am-12:30 pm | 11h-12h30

2. "Observation Survey Drawings: Locating socio-spatial presence"

Cameron Forbes will present her recent body of work "Observation Survey Drawings" where she pulls apart and re-performs the relationship between observational, on-site painting and the creation of social space. As an artist-in-residence at the University of Saskatchewan's Kenderdine Gallery in the summer of 2018, Forbes took on the role of a *space surveyor.* This role is loosely based on previous work experience as a land surveyor, as well as established traditions in plein air landscape painting. In this familiar part, Forbes worked alongside the employees of the institutional building that houses the Kenderdine Gallery for the period of one month. Making daily drawings and props to visualize social structures, Forbes noted parallel compositional qualities in both the two dimensional surface and our everyday space. Through sharing the drawings and ephemera that accumulated during this residency, she is interested in questioning social delineations of public and private space, the built and natural environment, and our complicit presence within these frameworks.

Cameron Forbes is a visual artist, community advocate and educator. Born in Regina, Saskatchewan, Treaty 4 territory, she now lives in Corner Brook/Elmastukwek, Newfoundland and Labrador, with her partner and two daughters. In her painting and drawing practice Cameron is interested in making social space visible. She is the recipient of numerous grants and awards. In 2016 she was awarded an honourable mention prize in the RBC Canadian Painting Competition. She has exhibited across the country, with recent exhibitions at the McClure Gallery (Montreal), aceartinc. (Winnipeg), and the University of Saskatchewan's Kenderdine Gallery (Saskatoon). From 2008-2011, Forbes was the executive director of Winnipeg's Art City. Cameron is an assistant professor in Painting and Drawing at Grenfell Campus, Memorial University. She holds a Bachelor of Fine Arts from NSCAD University (Halifax) and a Master of Fine Arts from Concordia University (Montreal). caforbes@grenfell.mun.ca

The Artery : 11:00 am-12:30 pm | 11h-12h30

3. "The Improvising Human Body, Protean Embodiment and Technology"

The Body: Aesthetics, Culture, Politics *"… gender is but one of a myriad of [problematic] categories by which our subjectivities are defined. We are all racial, ethnic, class-based, and sexual subjects as well. All of these positions are differentially privileged or marginalized in Western culture, and the near-invisibility of many of them at the sites of production and representation have finally come to be seen by many artistic and academic communities as part and parcel of their political oppression."*

- Dr Mark Betz, 1993

The above quote from the 1993 essay "The Body: Aesthetics, Culture, Politics" by Film Studies Scholar Mark Betz has preoccupied me for more than two decades, as I continue to circumnavigate the body in relation to my art practice.

My recent work engages themes of protean embodiment, and technology. I am interested in how the human body, when expressed through a combination of painting, digital technologies, and other time-based disciplines, can be re-inscribed and re-imagined through processes of improvised social interaction. These ideas are the result of my ongoing concerns regarding the traditional relationship between artist and model. They have eventually led to collaborative performances where I link the spaces between the often isolated forms of practice, production, audience, participants, performance, and painting.

Maintaining focus on multi-disciplinary endeavors, my work continues to combine the myriad aspects of process, ultimately resulting in "completed" paintings that reference back to the labor of making, improvisation and collaboration in order to challenge each painting's own finality.

It is my goal to broaden the representation within my work, challenging those sometimes violent and always oppressive narrow perspectives caused by historical and systemic Anglo-colonial heteropatriarchies. Most importantly, I strive to acknowledge and promote the agency of my collaborators and help empower them as cultural workers with their gifted voices, bodies, and minds.

Derek Brueckner is a painter, multidisciplinary artist and since 1998 a university educator at the School of Art, University of Manitoba. Derek has exhibited in Canada, Europe, South America, with solo exhibitions and participatory projects in the United States including arts spaces in Brooklyn, Long Island City (Queens, NY), and New Orleans. His grants include the Manitoba Arts Council, the Winnipeg Arts Council, and the Vermont Studio Center. Derek also co-hosts and curates an arts radio talk show on CKUW 95.9 FM at the University of Winnipeg. Media coverage of Derek's work includes Globe & Mail, Border Crossings, Queens Courier Magazine, NOLA Defender, Gothamist and the Winnipeg Free Press. Panels include College Art Association Conference, and artist talks at the College of the Atlantic (Bar Harbor, ME), School of Fine Arts at the National Academy of Design (NYC), Dominican University (Chicago), and The School of the Art Institute of Chicago.
derekbrueckner@gmail.com

Sunday : Session 10: Room 1205
Dimanche : Séance 10 : Local 1205

Canadian Computer Art: The Early Years, 1965-1980

Recent years have witnessed an explosion of new scholarship on first-generation computer art. Studies by Paul Brown and Charlie Gere, Hannah Higgins and Douglas Kahn, Zabet Patterson, and Grant Taylor—to name but a few—have brought to light the innovative forms of visuality pioneered by early artists and researchers working with mainframe and, subsequently, with mini-computers in the UK, US, and Europe. However, the corresponding chapter in Canadian computational art history remains relatively unexplored to date. This panel gathers papers presenting original case histories of early practitioners including Greg Curnoe, Margot Lovejoy, Leslie Mezei and Nell Tenhaaf as well as artist-in-residence programs offered by the National Research Council (NRC) the Dynamic Graphics Program (UofT).

Chairs | Présidents
Adam Lauder, York University
Mark Hayward, York University
Adam Lauder is a SSHRC postdoctoral fellow at York University in Toronto. He obtained a Ph.D. from the Graduate Department of Art at the University of Toronto in Fall 2016. His current research employs the non-aesthetics of Laruelle to study Canadian information art in the 1970s, as artists began exploring new scientific frameworks and modalities of "fiction." He has contributed articles to scholarly journals including *Amodern, Art Documentation, Canadian Journal of Communication, Future Anterior, Imaginations, Journal of Canadian Studies, Technoetic Arts, The Journal of Canadian Art History, TOPIA* and *Visual Resources* as well as features and shorter texts to magazines including *Art Handler, Border Crossings, C, Canadian Art, e-flux, Flash Art, Hunter and Cook* and *Millions.* adam.lauder@mail.utoronto.ca

Mark Hayward is an associate professor in the Department of Communication Studies at York University. He has published essays in *SubStance, New Formations, Modern Italy* and *Cultural Studies.* He is the editor of two collections: *Communication and Economy* (Peter Lang 2014) and *Cultural Studies and Financial Capitalism* (Routledge 2011). His current research is on postcybernetic artistic practice in Canada during the 1970s. mhayward@yorku.ca

Presentations | Présentations

Room | Local 1205 : 11:00 am-12:30 pm | 11h-12h30

1. "Grid, Lines and Information: Diagrammatic Aesthetics in Early Canadian Computer Art"

In 1964, computer programmer and artist A. Michael Noll devised a program to imitate Mondrian's *Composition with Lines* (1917): "Noll varied the degree of randomness, which ranged from a grid-based placement of varying-length lines to a completely random placement."[1] Noll, in effect, recognized the formal code-aesthetic of modernist abstraction and created a bridge to algorithmic art.

In this paper, I will focus on three Canadian artists whose use of computers or computer aesthetics informed their art practice in the early decades of computer art by looking at their modernist influences according to three elements following Feijis's analysis of Noll's Mondrian experiment: the grid, the line and randomness. First, I will focus on Leslie Mezei, who compares visual computer output to Paul Klee's paintings, and who creates works based on the process of randomness and lines. I will explore the notion of randomness (Markov chains)[2] through Anne Sauvagnargues's deleuzean analysis of the term and its relation to code and, in turn, code's link to a wider modernist artistic programme.[3] Secondly, I will consider the works of Margot Lovejoy, such as *Flux III* (1982)—a collage that uses visualized data and computer printouts to create Rauschenberg-like creations— through Deleuze's notion of the informational grid and explore how data and information interact on the representational surface.[4] Finally, I will turn to Nell Tenhaaf's works, such as *Us and/or Them* (1983), that I will analyse according to Carolyn Kane's pixel aesthetics[5] and its relation to information theory.[6]

Through an analysis of specific artists's works from early Canadian computer art, I hope to devise an aesthetic of grids, lines and code that supports information-based art in its many iterations.

1 Loe Feijis, "Divisions of the Plane by Computer: Another Way of Looking at Mondrian's Nonfigurative Compositions," *Leonardo,* 37, no. 3 (2004): 217.
2 Leslie Mezei, "Randomness in Computer Graphics," *Cybernetics, Art and ideas,* Jesia Reichardt, ed. (Greenwich: New York Graphic Society Ltd, 1971), 165-174.
3 Deleuze, Gilles. *The Fold: Leibniz and the Baroque*. Translated by Tom Conley. London: Athlone, 1993.
4 Deleuze, Gilles. *Francis Bacon: The Logic of Sensation.* Translated by Daniel F. Smith. London: Continuum, 2003.
5 Jason D'Cruz and P.D. Magnus, "Are Digital Images Allographic?," *The Journal of Aesthetics and Art Criticism,* 72:4 (2014), 417- 427.
6 Carolyn L. Kane, *Chromatic Algorithms: Synthetic Color, Computer Art, and Aesthetics after Code* (Chicago: University of Chicago Press, 2014).

Jakub Zdebik is Assistant Professor of Art History in the Department of Visual Arts at the University of Ottawa. He published in RACAR, The Brock Review, The Semiotic Review of Books, English Studies in Canada and Deleuze Studies. His book, *Deleuze and the Diagram: Aesthetic Threads in Visual Organization* was published by Continuum Press. Recently, he curated an exhibition at the Kennedy Museum of Art in Ohio entitled Art as Information: Maps, Plans and Diagrams. jzdebik@uottawa.ca

Room | Local 1205 : 11:00 am-12:30 pm | 11h-12h30

2. "Artist Residency Programming and the Early Histories of Computer Art in Canada"

From the Bell Laboratories' *Experiments in Art & Technology* to aesthetic experimentation unfolding at XEROX and NASA, American tech ventures of the 1960s and 70s regularly invited artists and engineers to collaboratively explore a new suite of computational tools, materials, and technological affordances (Paul 2016; Patterson 2015; Wilson 2002). Working as 'Resident Visitors' at the Bell Labs, computer art pioneers Lillian Schwartz and Laurie Spiegel leveraged the emerging terms of computational logic and digital technique to reimagine the creative and aesthetic potentials of their previously analogue practices (Mansfield 2015; Kane 2014). Schwartz in particular has spoken of how early access to computers did not only result in her shift away from oil-based painting to computer-generated animation, but it also led her to ask new questions about the role of the artist and limits of art within the realms of computationally generated images and animations (Schwartz 2014; Ball 1976).

While significant scholarship has demonstrated how early access to computational technologies informed the direction of many contemporary art movements, such as Performance and Conceptual Art (e.g. Zeilinger 2016; Cook 2016), these accounts often overlook the critical contributions that artists have made to the direction of technological innovation. In *The Artist and the Computer,* Bell Labs engineer John Pattberg states that he "find[s] it very interesting to see artists like Lillian Schwartz use the computer for the creation of new visual images" (Ball 1976). At a time when computer graphics were "applied almost exclusively to the problem of designing and documenting electronic circuits," Pattberg claimed that, "in working with an artist you gain new perspectives in working with computer graphics" (ibid).

Cases like Schwartz's highlight the critical, through under-recognized, role that artist-in-residence programming has played in the intersecting histories of computation and computer art. While the Bell Labs have garnered significant attention in recent years, little research has considered the contributions of artist-in-residence programming outside of the American context. Responding to this oversight, the following paper will draw upon archival research, discourse analysis and interviews to begin exploring the rhetorical constitution, interdisciplinary realization, and historical contributions of artist-in-residence programming offered by the National Research Council of Canada (NRC) and the Dynamic Graphics Program (University of Toronto) from 1965 – 1980. The paper will venture to advance an original account of the early histories of computer art in Canada, while critically analyzing Canadian artists' perceived contributions to the technical histories of computergenerated images and animations.

Ashley Scarlett is an Assistant Professor in the School of Critical and Creative Studies at the Alberta College of Art and Design (Canada). Her overarching research interests encompass historical and theoretical analyses of digital aesthetics, with recent publications appearing in *Parallax, Digital Culture & Society* and the *Routledge Companion to Photography Theory*. Dr. Scarlett's current research maps a history and explores the contemporary realities of artist residency programming associated with techno-industrial contexts. This research has informed a forthcoming symposium and exhibition at Akademie Schloss Solitude (Stuttgart) as well as a special issue of the journal *Media Theory,* which Dr. Scarlett is co-organizing and co-editing alongside Dr. Martin Zeilinger. ashley.scarlett@acad.ca

Room | Local 1205 : 11:00 am-12:30 pm | 11h-12h30

3. "Processing Experience in Greg Curnoe's Computer Journals"

Greg Curnoe is recognized both nationally and internationally as a painter and has been praised for his contributions to the creation of Canadian Artists Representation (now CARFAC), an organization advocating for the rights of artists as creators and workers. His commitment to regional culture, outspoken nationalism, and the incorporation of autobiographical material into his art are frequently highlighted as the central themes in his work by critics and curators alike. In this presentation, I explore his often overlooked "Computer Journal" project, which was the result of a collaboration between Curnoe and the members of the Department of Computer Science at the University of Western Ontario (UWO) in the early 1970s. Situating the Computer Journals in relation to discussions about the convergence of art and technology taking place in London, Ontario at the time, I argue that the lasting significance of the project rests with its exploration of the phenomenology of computer-based composition. Thus, along with situating this work in relation to developments in computer art at the time, I also draw out the significance and insights of the Computer Journals in relation to contemporary attempts to theorize how media technology was transforming subjective experience.

I contextualize Curnoe's Computer Journals in relation to experiments and discussions taking place at the intersection of art and computer technology that were taking place in London around this time. In the second part of the presentation, I describe and analyze Curnoe's Computer Journal project in detail. I discuss the relationship between the Computer Journal project and Curnoe's earlier experiments in journaling his experience of media, specifically the "Radio Journal" columns that he wrote for 20 Cents Magazine in the late 1960s. In the conclusion, I show how Curnoe's engagement with media might also serve as grounds for reframing debates about media and technology in Canadian intellectual history.

Henry Adam Svec completed a doctorate in media studies at the University of Western Ontario (2013), and his work on the media-theoretical dimensions of the American folk revival--on Alan Lomax's phonographic cybernetics, on Pete Seeger's strategic dissemination, and on Woody Guthrie's embodied social media--has appeared in the *Canadian Journal of Communication*, the *Journal of Popular Music Studies,* and *Fibreculture Journal.* His first book, American Folk Music as Tactical Media, was published this year by Amsterdam University Press, in their media archeology series, Recursions. After having spent three years working at Millsaps College in Jackson, Mississippi, Henry is now an Assistant Professor in the Department of Communication Arts at the University of Waterloo. henry.adam.svec@gmail.com

Sunday : Session 10: Room 1209
Dimanche : Séance 10 : Local 1209

Artifice's Disclosure: Optical Illusions and the History of Vision : PART 2 | PARTIE 2

This session seeks to explore the production, collection, and circulation of material objects and technologies that deceive the eye. Whether mirrored, computer-generated, or anamorphically skewed, what do optical illusions reveal about perception and cognition? What role did art play in the evolution of such diverse fields as mathematics, psychology, or video game development (and vice versa)? How do optical illusions challenge, disturb, or delight their viewers? Topics may include (but are not limited to): embodied perception, illusion as political or religious allegory, trompe l'oeil, virtual reality displays, technologies of vision, illusion as play or method of instruction. Proposals addressing any historical or geographical area are welcome, and may include a discussion of an individual work of art or artist, or can consist of more theoretical discussions on illusionism, mimesis, and vision.

Chair | Présidente
Justina Spencer, Carleton University
Dr. Justina Spencer is a *Fonds de recherche sur la société et la culture-Québec* (FRQSC) Postdoctoral Fellow at Carleton University, and a graduate of Oxford University's History of Art Department. Her doctoral dissertation entitled, *Peeping In, Peering Out: Monocularity and Early Modern Vision,* examined the role of monocular vision in early modern methods of illusion, and is currently being revised as a monograph. Her current research probes the cross-cultural impact of European and Islamic art on the development of cartography and costume illustration from the sixteenth to the eighteenth century. Her research has been supported by, among others, the Social Sciences and Humanities Research Council, the Huntington Library, the Getty Research Institute, and the Renaissance Society of America. justinahspencer@gmail.com

Presentations | Présentations

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

1. "The Architectural Roots of Theodor Lipps' Theory of Seeing"

Theodor Lipps' study on optical illusion, one of the most representative works on this subject at the turn of the 20th century in Germany, was widely regarded as a significant source for a whole generation of architects who attempted to make subjectivity visible and manipulable. However, the overwhelming architectural references (from doric temples to renaissance palazzos to "modern architecture") in the study itself were barely discussed. From Ästhetische Faktoren der Raumanschauung (1891) to Raumästhetik und geometrisch-optische Täuschungen (1897) and Ästhetik (1903/06), architectural elements served continuously as entry points and as the foundation of the most powerful arguments for Lipps' empathic theory of seeing. Architecture was regarded not only in virtue of its spatiality and non-imitative geometric forms, but most importantly, of its ability to "correct the irregular optical illusion" (Korrigieren des unzulässigen optischen Scheines), thus to "correct the irregular thoughts" (Korrigieren des Gedankens). This paper will follow the traces of architectural references in Lipps' study on optical illusion, focusing on three questions. Firstly, it will reveal the impact of contemporary architectural debates and practices on the philosopher's reconstruction of vision. Secondly, it will investigate the epistemological nature of Lipps' ideal of architecture as the front of producing and resisting the optical illusion, or more precisely, of disciplining the subjective vision. Thirdly, it tries to show how this ideal becomes a practical paradigm for architects through the employment of the linear-planar geometric diagrams that Lipps develops in his work.

Yue Zhao is a doctoral candidate at gta ETHZ since October 2016. Born in Chongqing (China) 1989, she studied architecture and urban planning 2006-2011, history and theory of architecture 2011-2014 at Southeast University, Nanjing, China. She took the MAS-Program at gta ETHZ and graduated in 2016 with the thesis "Formal Analysis from Heinrich Wölfflin to Bernhard Hoesli". Now she is working on her dissertation about the theories and practices of seeing at the end of nineteenth century in Germany and the position of architecture in between. She participated in several architectural competitions and book projects with Prof. Chen Wei, Southeast University, Nanjing, China, such as "The Relics Site Park & New Tower Design of Great Bao'En Temple" (realized in 2015) and *Oral History of Chinese Architecture Research Institute 1953-1965* (published in 2014). She also published several articles on *Architectural Journal* and *The Architect* in China.
zhaoyue@student.ethz.ch

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

2. "Nude Illusions: From Pornography to Humanizing Vision in Early Computer Scanning Technologies"

Almost ten years apart from one another, two nudes appeared in the Museum of Modern Art (MOMA), NY, each having been produced using then emerging technologies to meticulously measure and process the human body into an image. The first, *Nude,* was created by Bell Labs engineers Leon Harmon and Kenneth Knowlton in 1966. The second nude, Man-Scan, 1974, was created by artist Sonia Landy Sheridan in collaboration with artist Keith Smith, using the new Color-in-Color II scanning technology from the 3M corporation. The trajectories that led to each piece being exhibited at the MOMA arguably began from completely opposite artistic, technological, and corporate motivations. *Nude* was initially produced as an office practical joke on their boss - a nude optical illusion. Sheridan, on the other hand, began doing residencies in 1970 in the labs at 3M in hopes of bringing artistic insight into the development of new technologies. Each nude, respectively, exemplifies a rendering and formatting of the human body into information and processes through new technologies. While both the nudes were formed using different technologies, the material processes in which they each capture and "scan" the human form speak to a set of shared concerns around the use of technology to perceive, process, and transcribe bodies into readable formats for humans. Each case represents a cross-disciplinary project, moving in between research and development labs in large corporate technological complexes and art institutions. This paper will analyze these nude portraits and their conditions of production as socially-embedded historical subjects of emerging media in the 1970s. These works, I argue, represent on-going sites of negotiations of power, where dominant narratives of gender and industry and are re-articulated, coded, and embedded into the technologies, reception, and materials of the nudes.

Robin Lynch is a PhD Candidate in the Art History and Communications department at McGill University. Her research examines the intersection of art, design, technology and corporate environments. She maintains an active curatorial practice, and has worked with institutions such as 221A Vancouver, BC; Henie Onstad Kunstsenter, Norway; the Judd Foundation, NY; and Grey Projects, Singapore. Together with curator Kathleen Ditzig, she runs a research initiative on offshore art economies and histories. robin.lynch@mail.mcgill.ca

Room | Local 1209 : 11:00 am-12:30 pm | 11h-12h30

3. "The Double Lensed Camera Eye - Stereoscopic Space as Conceptual tool?"

In this paper (and portfolio) I claim that the deliberate use of fictionality within the stereo photographic image space, can be used as a tool for criticality and conceptual intent within the medium. I propose to show examples of conceptual artists stereoscopic works, including my own research and art work. Using Slavoj Zizek and Dsiga Vertov's analogy of the camera as a partial object, as an "eye"i torn from the subject and freely thrown around stereographic space is used as an imagined, subjectless space (a space without a frame). In addition, I claim that the stereoscopic effect of space in film and photography positions the viewer in an extremely individualised spacial matrix within the embodied 3-D worlds. Stereoscopy can be used to call attention to the way in which vision functions within our bodies, and to make the point, that stereo disrupts the traditional Cartesian structure of vision. Furthermore, I argue that 3-D needs to be an integral part of an artworks conceptual meaning, not merely a spectacularized gimmick. How do artworks use 3-D conceptually without it seeming like a gimmick? My own work pokes the viewer with questions and philosophical propositions. The black background eludes perhaps to what Lacan calls the real, namely "[T]hat which is outside language and inassimilable to symbolization."ii–or to a dream space?

Rebecca Hackemann is a British/German PhD candidate at Chelsea College of Art, University of the Arts London, in her final year. Her papers have been published in the journals Public, JAWS, Leonardo and e-flux art and education. She is also a researcher and conceptual artist, who works in a variety of media (stereo photography and public art) that are concerned with viewer interaction and perception. The work is exhibited both in the public realm and in traditional gallery spaces. Hackemann has exhibited in New York, NY, where she lived for ten years, San Francisco, CA, London and Philadelphia. Hackemann holds an MFA from Stanford University, California (1996) and received her BFA from the University of Westminster, London, UK. (1994) In 2000/2001 she was a Whitney Museum of American Art ISP Program studio fellow in New York. She is currently Assistant Professor of Photography at Kansas State University. r.hackemann1@arts.ac.uk

Sunday : Session 10: Room 1218
Dimanche : Séance 10 : Local 1218

Crossing the Line: Drawing across Borders and Discourses : PART 2 | PARTIE 2

This session is focused on contemporary art practices that stretch or subvert conventional definitions of drawing. We will explore how and why drawing–a medium long associated with both the activity of ideation and the manual act of creation–continues to play a central role for process-based and conceptually rigorous practices, allowing for an opening-up or expansion of established understandings of aesthetic production. The session features papers offering case studies that combine close readings of specific artworks, approaches to drawing practices, and theoretical discussion. Participants will address specific compositional devices–such as the grid, the diagram, the sequence, and the matter of linearity and/or legibility. We will explore strategies, from the 1960s until the present, that deal with some of drawing's assumed attributes–its mobility and elasticity, its economy and anti-monumental character, its exploratory nature, and its capacity to serve as a mediating form, along with elements such as the notational, the diagrammatic, and the reductive.

Chairs | Président.e.s
Dan Adler, York University
Jessica Wyman, Ontario College of Art & Design University
Dan Adler is an associate professor of art history at York University in Toronto. His most recent book is *Sculpture and the Critique of Display Cultures: Tainted Goods* (Routledge, 2018), which focuses on assemblage works by Geoffrey Farmer, Isa Genzken, Rachel Harrison, and Liz Magor. dadler@yorku.ca

Jessica Wyman teaches performance studies, experiential learning and critical theory at OCAD University, where she also supports graduate-level writing, learning and communication. She is collaborating with KADIST International on "Ancient History of the Distant Future", a three-year exhibition series launching in Philadelphia in spring 2019. jwyman@ocadu.ca

Presentations | Présentations

Room | Local 1218 : 11:00 am-12:30 pm | 11h-12h30

1. "Engaging the Open Circle: Artist, Student, Teacher and Collaborator"

Collins will present on how the attempt to draw a perfect circle, in gentle defiance of a patriarchal, art historical idea of perfection led to a meditative, inclusive, and collective drawing performance that continues to evolve. From the perspective and archive of the artist, we will follow the line of thinking and making which circled from peripheral research to studio experimentation to pedagogical collaboration, resulting in five (to date) connected artworks: *Giotto's O* (AGO, 2013), *will it go round in circles?* (AGO, 2013), *perfect* (General Hardware Contemporary, 2013), *Prescient Arc* (Luminato, 2016), and *Open Circle* (Draw to Perform, OCADU, 2016). Particular attention will be drawn towards the role of associative thinking, gendered training and its' impact on an art practice, the meaning and impact of repetition, the body as tool and explorer, studio based research, surface/site, performance and participatory audience engagement.

Nicole Collins' artistic practice focuses on collaborating with the effect of time, accumulation, force and heat on a wide range of visceral materials, through painting, drawing, installation, intervention, video, and sound. Since 1994 she has exhibited extensively including solo exhibitions at The Koffler Gallery (2018), The Art Gallery of Ontario (2013), The University of Waterloo Art Gallery (2013), and The Embassy of Canada in Tokyo (2001). Her work has been featured in *Abstract Painting in Canada (*Nasgaard), and the 3rd edition of *A Concise History of Canadian Painting* (Reid). Collins is an Associate Professor at the Ontario College of Art & Design University (OCADU) and she lives in Toronto with her husband artist Michael Davidson. Her work is represented by General Hardware Contemporary Art in Toronto. ncollins@faculty.ocadu.ca

Room | Local 1218 : 11:00 am-12:30 pm | 11h-12h30

2. "Plumbago"

This presentation considers the use of graphite as a sculptural material by artists Andréanne Godin, Nancy Rubins and Susan York, and describes my own walking and drawing based research creation focusing on the graphite mines in Derwent, Cumbria.

"Wad", "Black Cawke", Black Lead" and "Plumbago" are names given to the pure graphite discovered in the Derwent/Borrowdale area of Cumbria, UK in the 15th Century. Initially used to mark the wool of sheep, the slippery, black mineral was found to be an excellent mould release when casting metal cannonballs and other ordnance. By the 17th century, Borrowdale graphite was central to the global exploits of the Royal Navy and the mines were under heavy guard. It was only later that graphite pencils were made, and the Derwent pencil factory, famous for manufacturing drawing materials, came into being. The material culture of graphite crosses disciplines to encompass geology, medieval mining, military history, industrialization, science and technology, tourism and the visual arts.

Tim Ingold writes that "We have seen that a hand that tells is also one that feels and draws. Is all drawing, then, a way of telling by hand? Yes and no, depending on what you mean by drawing. And that depends, in turn, on what you want to compare drawing with- that is, on what you want to say it is *not.*" (Ingold, Making, p 125). Interest in the material qualities and culture of graphite led me to the work of contemporary artists using it in its three-dimensional form, and not just as a mark-*making* medium. In recent exhibitions by artists Godin, Rubins, and York, graphite is used to create sculptural form in its own right. In these works, drawing expands beyond two dimensions and rendering, and perhaps beyond questions of comparing drawing to what it is not.

Barbara Lounder is a visual artist from Nova Scotia, and a faculty member at NSCAD University. She received a BFA from Queen's University and an MFA from NSCAD. She teaches undergraduate and graduate courses, including Drawing, Contemporary Practices in the Visual Arts, and Interdisciplinary Studio. Lounder's art practice features walking as a creative method, engaging the public in carefully designed, multisensory mobile activities and experiences. She has presented her work in exhibitions, festivals and other venues across Canada and internationally. Lounder is a founding member of the collaborative art group Narratives in Space+Time Society, and of the artists' gallery collective, Hermes Halifax. blounder@nscad.ca

Room | Local 1218 : 11:00 am-12:30 pm | 11h-12h30

3. "Mapping a Drawing/Drawing a Map"

I will present a close reading of three collaborative pieces (with Gwen MacGregor) that work across the boundaries of drawing, mapping and performance. In the process of researching and creating these works the functional biases of mapping are transgressed, the limits of legibility pushed, the affirmation of subjective and personal mapping and tracing made visible. By making these pieces based on personal experience we bring to the foreground the coloniality of mapping. *Floppy Map (Montreal)* is a performative silicon drawing that crosses over into sculpture. It has recognizable indicators of the city's plan but as a performative drawing it is lively, unfixed and due to its elasticity morphs with each installation.

Distance (Kassel) is a record of travel through gesture and mark making. It has recognizable features of a rule-based conceptual drawing rooted in measurement, yet challenges legibility by privileging mark-making referencing our bodies rather than conventional mapping language. Map It Out is a different type of ongoing collaboration. In this performative work, authorship is shared between us and strangers. These performances to date have taken place in Berlin, Long Island City and Cardiff. Participants are given pen and paper and are asked to draw a map indicating where they had been that day. The project relies on an unspoken shared mapping language that is both accessed and challenged to different degrees by each individual. The subtle politics inherent in all of the work adds to a broader conversation about the potential of transgression in the typology of mapping.

Sandra Rechico's studio practice in drawing, photography, installation and object-making regularly looks at maps, routing, wayfaring, navigation and distance She is also interested in the residue and detritus from walks, and their representation. She is currently an Associate Professor at the University of Guelph, in Ontario, Canada. Her work has been featured in numerous publications and is held in many public and private collections. Rechico has exhibited across Canada, in Europe and Australia. sandrarechico.com. Gwen MacGregor and Sandra Rechico have been collaborating since 2008.
http://cargocollective.com/MacGregorRechicoProjects/

Sunday : Session 10: Room 1219
Dimanche : Séance 10 : Local 1219

Latin American Art: New Perspectives : PART 2 | PARTIE 2

This session invites presentations addressing the researching, collecting, exhibiting and teaching of Latin American Art. We are interested in creating a dialogue amongst scholars, curators, and artists that is interdisciplinary and inclusive of both contemporary and historical perspectives. We particularly encourage proposals that address the relationship of Latin American art to Canada within hemispheric and comparative frameworks. Topics can include, but are not limited to, art and politics, patronage, gender and identity, spirituality and art, nationalism and regionalism, modernism and modernity, curatorial initiatives and exhibition reception, methodology, and historiographical reflections. We invite talks that address Indigenous scholarship and practices, scholars, artists/theorists dealing with race(ism), immigration, diaspora, pre-Columbian and Early Modern perspectives.

Chairs | Présidentes
Alena Robin, Western University
Dot Tuer, Ontario College of Art & Design University
Alena Robin is Associate Professor and Graduate Chair of the Hispanic Program in the Department of Modern Languages and Literatures at the University of Western Ontario. Her research interests focus on the representation of the Passion of Christ in Mexico, in the seventeenth and eighteenth centuries. Other fields of specialization and interest are historiography of painting in Colonial Mexico, issues of conservation and restoration of cultural heritage, and the presence of Latin American art in Canada. alena.robin@gmail.com

Dot Tuer is a writer, curator, and Professor of Visual and Critical Studies at OCAD University. Her scholarly and creative work explores the intersection of cultural memory and visual storytelling in Latin American and Canadian art, with a specific interest in photography, performance, and new media. She is the author of *Mining the Media Archive* (2005), and of more than one hundred museum catalogue, book anthology, and journal essay publications. In 2012-13, she was the guest curator of the retrospective exhibition of Mexican artists Frida Kahlo and Diego Rivera, *Frida and Diego: Passion, Politics, and Painting* held at the Art Gallery of Ontario. Her most recent text on cultural memory, "Traces and Erasures: Documenting the Rosario Space of Memory," was published in *Prefix Photo* 36 (2017). A selection of her writings is posted at http://ocad.academia.edu/DotTuer | dtuer@faculty.ocadu.ca

Presentation | Présentation

Room | Local 1219 : 11:00 am-12:30 pm | 11h-12h30

1. "Painting with sound: Recovering the work of Carmen Barradas, 1888-1963"

In this paper, I discuss the contributions of Uruguayan avant-garde composer Carmen Barradas (1888-1963), one of the first female composers to experiment with graphic music notations and performative techniques to extend the sound of the piano. By bringing attention to her work, I propose an alternative narrative of the interconnected histories of sound, experimental art, and technology that decenters dominant narratives that have silenced the contributions of Latin American women in the global and national histories of twentieth-century art. Born in Montevideo, Carmen lived in Barcelona between 1915-1926 with her family and brother, abstract painter Rafael Barradas (1890-1929). During that time, Carmen and Rafael participated in artistic gatherings with Torres Garcia, Dali, García Lorca, Marinetti and many other avant-garde artists. They also developed a creative relationship that led to the development of Carmen's *Plastica Musical,* a unique approach to graphic notation that incorporated painterly forms and an interest in noise, and Rafael's *vibrationism* style of abstraction that expressed the vibratory nature of sound through color and form. Through a discussion of Carmen's and Rafael's collaborations, I explore Carmen's approach to graphic music notation as part of her dialogue with the global futurist aesthetic of her time and a meaningful contribution to the development of *vibrationism.* Following, I consider how her notations added elements of chance and improvisation to her compositions to show how her work anticipated aspects of the international intermedia avant-garde of the 1950s. Ultimately, by making Carmen's contributions to graphic music notation, *vibrationism,* and futurism visible, I claim her place in the histories of the twenty-century avant-gardes.

Gabriela Aceves Sepúlveda is Assistant Professor in the School of Interactive Arts and Technology where she directs the interdisciplinary research and media creation studio cMAS (criticalMediArtStudio). She is the author of *Women Made Visible: Feminist Art and Media in post-1968 Mexico* (University of Nebraska Press, forthcoming 2019) and several peer-reviewed articles, book chapters, and research-creation projects on feminist media art in Latin America. Currently, she is researching the impact of digital technologies on the archival practices of female activists and artists across the Americas. She is working on a book manuscript on the history of electronic and avant-garde music entitled *Weaving the Electric Wave: Latin American Women Composers, 1888-1980,* and co-editing a volume on the development of immersive technologies in the global south. Her video installations have been shown in Canada, Mexico, France, India, and Chile.
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Room | Local 1219 : 11:00 am-12:30 pm | 11h-12h30

2. "Annemarie Heinrich's modern women: photography, glamour, and women's visibility in modern Buenos Aires"

The work of German-born Argentine photographer Annemarie Heinrich (1912–2005) has only recently begun to attract interest from art historians. Some of these readings have offered a rather simplistic portrait of the artist and her context: she is often presented as a lonely female hero in a hostile environment. The myth of the "Great Female Artist" surfaces over and over, following an established tradition in Argentine art historiography. This paper focuses on Annemarie Heinrich's photographs of women from the 1930s, 1940s, and 1950s. Even though these images were intended for many different uses and functions, from mass media to commissioned portraits, they show a stable set of visual traits. I argue that these images, whose subject matter ranges from anonymous women to movie stars and female sculptors, are visual comments on the deeply desired modernization of women's roles in Argentina and Latin America. They construct in visual terms a so-called modern femininity, which is characterized by beauty, glamour, strength, and boldness. To better understand Annemarie Heinrich's representations of modern women, I ask and answer these questions: how was the modern woman constructed in visual terms?, how did these images circulate?, and finally, what is the connection between them and other contemporary visual representations, like the ones that could be found in popular illustrated magazines or in the work of contemporary artists also interested in women's roles?

Georgina G. Gluzman is an Assistant Researcher at the Consejo Nacional de Investigaciones Científicas y Técnicas, having received doctoral and postdoctoral fellowships from the same institution in 2010 and 2015. She is also an Assistant Professor of Art History and Gender Studies at the Universidad de San Andrés in Buenos Aires. She received her PhD in Art History and Theory from the Universidad de Buenos Aires in 2015, having previously received an undergraduate degree in art history and a teaching certification at the same university. Her work focuses on the art of nineteenth- and early twentieth-century Argentine women artists. Her research has been supported by the Getty Foundation and the Institut National d'Histoire de l'Art. She has published *Trazos invisibles: Mujeres artistas en Buenos Aires (1890–1923)* (Buenos Aires: Biblos, 2016).
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Room | Local 1219 : 11:00 am-12:30 pm | 11h-12h30

3. "The Recipe: What Makes Art Latin American in Canada?"

Art historian and curator Mari Carmen Ramírez (2016) has posited that "Latin America is an invention that each generation or cultural group reinvents according to its historical needs." Considering the historical relationship of Latin American art to Canada and the formation on the rise of transnational identities, Ramírez's statement begs the following questions: Do Canadian artists of Latin American descent make Latin American art? Why their artistic practices can be labeled (or not) as Latin American? In an attempt to provide a new understanding of Latin American art practices operating outside of their geographical edges, we have curated the group exhibition *The Recipe: Making Latin American Art in Canada* (Sur Gallery, Toronto, Fall 2018). This show brought together six emerging and established artists, with a Latin American background, living and working in Canada: Paolo Almario (Colombia/Chicoutimi), Romeo Gongora (Guatemala/Montréal), Giorgia Volpe (Brazil/Québec City), Alexandra Gelis (Colombia/Venezuela/Toronto), Frances Cordero (El Salvador/Oakville), and Antonio Eligio-Tonel (Cuba/Vancouver). Through practices spanning multiple media, *The Recipe* examined a variety of enunciations of what Latin American art is/has become in light of changing contemporary global socio-political circumstances, flourishing diasporic communities, and accelerating flows of populations. Based on the outcomes of this group show and drawing on the concept of "international contemporaneity" (Reiko Tomii, 2009)–not quite an objective reality, but rather a shared perception–, this paper will reflect upon what currently stands for Latin American art in Canada.

Dr. Analays Alvarez is an art historian and independent curator. She has received a bachelor's degree in Art History from the Universidad de La Habana (Cuba, 2005), and a master's degree in Études des arts (2010) and a doctorate in Art History (2015) from the Université du Québec à Montréal. Cross-cultural and multilingual education and professional experience have contributed to Dr. Alvarez's expertise in public art, immigrant heritages, and curatorial studies. From 2016 to 2018, she held a position as Postdoctoral Fellow in the Department of Art History at the University of Toronto, where she also taught contemporary public art. Dr. Alvarez is the principal investigator of the ongoing research project Ethno-Cultural Monuments in Canada <http://ethnoculturalmonuments.ca/> and a member of the Commission permanente de l'art public à Montréal (Culture Montréal). analays.alvarez@gmail.com

Daymi Coll Padilla (M.A) is a Toronto-based Cuban-born art historian, independent curator, and co-founder of Havana Streetview Project <www.havanastreetview.com>. She completed her undergraduate studies at the Universidad de La Habana (2006). For several years, she held a curatorial position at Centro de Desarollo para las Artes Visuales, one of the most renown and experimental institutional art spaces in Havana. She has curated numerous solo and group shows, given conferences and talks about contemporary Cuban art, and written for various art magazines, catalogues, and books. As an art specialist, she was part of the Curator and Producer team of the 5th Salón de Arte Cubano Contemporáneo and the 10th Bienal de La Habana. colldaymi@gmail.com

Sunday : Session 10: Room 1220
Dimanche : Séance 10 : Local 1220

Displacement and the Arts

In this session, artists, scholars and practitioners will share diverse perspectives on issues of displacement. Ranging from Gordon Matta Clark's 'anarchitecture' to Sara Schulman's *The Gentrification of the Mind: Witness to a Lost Imagination,* artists, theorists and arts organizations have long attended to our collective relationships to gentrification, venue displacement, urban sprawl and colonial concepts of land valuation and place. These interests compel larger questions around the ethical and political implications of occupying certain spaces or of being excluded from them. Given that affordable space to make and see art is becoming increasingly rare in many Canadian cities, these considerations continue to take on a certain level of urgency. As such, panelists are invited to consider the conceptual and physical ways in which arts organizations navigate displacement or how displacement is addressed within specific artistic practices.

Chair | Président

Noa Bronstein, Mississauga Museums

Noa Bronstein is a curator and writer based in Toronto. She has contributed to such publications as PREFIX Photo, *Canadian Art, Border Crossings, The Journal of Curatorial Studies,* and *C Magazine*. Noa has held several roles in the arts, including Director of Public Programs and Acting Curator at the Design Exchange and Executive Director of Gallery 44 Centre for Contemporary Photography. Recent curatorial projects include *When Form Becomes Attitude* at Contemporary Calgary, *bust/boom* at The New Gallery (Calgary), *With an instinct for justice* at Doris McCarthy Gallery (Toronto) and Aleesa Cohene's solo exhibition *I Don't Get It* at Gallery 44 (Toronto), The Rooms (St. John's) and Western Front (Vancouver). Noa is currently the Senior Curator of Museums Mississauga and the Small Arms Inspection Building.

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Presentations | Présentations

Room | Local 1220 : 11:00 am-12:30 pm | 11h-12h30

1. "Tong Yan Gaai"

The central theme of my work is the evolution of Chinese heritage within North American communities. As a photographer, I map immigration patterns of first and second generation Chinese Canadians and Americans. I document the way cultural identity is expressed in architecture, which in turn reveals a sense of place for the Chinese community. I am proposing to present a photographic series that I have been working on over the last several years entitled: *Tong Yan Gaai* or Chinatown in Cantonese.

Tong Yan Gaai is a journey taken across America and Canada on a path that was built by Chinese immigrants. Utilizing a large format camera, I search for clusters of communities that over time have built Chinatowns for the purpose of integration and growth. My aim is to focus and direct the attention towards the functionality of the Chinatown and explore the generational context of how the "Chinese" identity is expressed in these structural enclaves. The work documents the memory and explores the future of the Chinese community in the Canada and the United States. These images are visual records of the cityscapes and include a number of cultural fixtures in these communities such as small mom and popshops, Chinese restaurants, and family associations.

Morris Lum is a Trinidadian born photographer/artist whose work explores the hybrid nature of the Chinese-Canadian community through photography, form and documentary practices. His work also examines the ways in which the Chinese history is represented in the media and archival material. Morris' work has been exhibited and screened across Canada, the United States. He is currently working on a cross North America project that looks specifically at the transformation of the Chinatown. morrislum@gmail.com

Room | Local 1220 : 11:00 am-12:30 pm | 11h-12h30

2. "Mapping Evictions: Urban Displacement and the Myths of the Sharing Economy"

In many large urban centers around the world, processes of gentrification have been accelerated during the past decade by real-estate speculation and the development of arts districts and creative city paradigms. These transformations of urban spaces involve the displacement of low-income people who are pushed out to make room for new condo buildings and the amenities that typically accompany them: from coffee shops, to breweries, to art galleries. What happens to the stories and memories of those who are evicted, and how might these narratives and cultural practices become part of a broader movement against displacement? I address this question by focusing on the Oakland-based *Anti-Eviction Mapping Project*, a collective of artists and activists who have produced dozens of interactive, online maps that visualize displacement, and are accompanied by oral histories. I look at the project in the context of the Bay Area, where histories of countercultural collectivism and entrepreneurial cyberculture are intertwined. This is visible in the aesthetic forms and relational practices of the sharing economy, in which companies like Airbnb have become extremely profitable by promising community and social connection. *The Anti-Eviction Mapping Project* mimics the networked aesthetics of sharing economy platforms, but repurposes their designs in order to critique their promises of collectivism and their material impact on neighborhoods. The maps and stories produced by the *Anti-Eviction Mapping Project* have been used by community organizations to advocate for rent control and affordable housing, and in this way, the project suggests possibilities for art to work against displacement—by using the tools of the sharing economy against itself. In examining this initiative, I consider how it produces visibility, and how drawing attention to the stories and cultural practices of displaced individuals and communities can be used as a radical political tool.

Noni Brynjolson is a PhD Candidate in Art History, Theory and Criticism at the University of California, San Diego. Her research focuses on community-based art projects that claim to encourage civic participation and resist gentrification. She is a member of the editorial collective of *FIELD: A Journal of Socially Engaged Art Criticism*, founded and edited by Grant Kester. In addition to *FIELD,* her writing has been published in the books *Desire Change: Contemporary Feminist Art in Canada* (Montreal: McGill-Queen's University Press, 2017, edited by Heather Davis) and *Craft on Demand: The New Politics of the Handmade* (forthcoming from I.B. Tauris, 2019, edited by Anthea Black and Nicole Burisch). In January 2014 she curated the exhibition *On the Beach: Art and Public Space on the California Coast* at the Museum of Contemporary Art San Diego, featuring work by Suzanne Lacy, Helen and Newton Harrison, and Border Arts Workshop. nbrynjol@ucsd.edu

Room | Local 1220 : 11:00 am-12:30 pm | 11h-12h30

3. "Fake Estates: Matta-Clark's Displacements as Political Resistance"

Gordon Matta-Clark is best known for his "cut" pieces—physical interventions into architectural spaces—literally cutting places open to deconstruct their spatial organization. Many of Matta-Clark's "cut" pieces have been interpreted negatively as a form of transgression that borders on violence. Yet, a close and rigorous reading of Matta-Clark's "cuts" can reveal that they are not primarily (or even predominantly) acts of mindless physical violence. Rather, I argue that they should be considered more as non-physical strategies of resistance, through the "reiteration of power," to the discursive reorganization of urban space.

One of Matta-Clark's projects that readily explored the non-physical implications of "the cut" was *Fake Estates.* The project consisted of Matta-Clark's acquisition of fifteen small parcels of real estate from the city of New York. The properties were considered "gutterspaces" or leftovers created by the expansion of the expressway system. By purchasing these places, Matta-Clark was able to "cut" them from the existing perceptions and supposed fixed identity of the properties.

As a "metaphorical cut," the *Fake Estates* project was able to relinquish physicality in favor of the perceptual reclamation of place. *Fake Estates* constitutes a "reiteration of power" because it utilized the organizational logic of the expressway system, which was also a form of "cutting"—restricting pedestrian movement and sequestering neighborhoods from places that had previously been contiguous. Taken from the theory of Judith Butler, the spatial "reiteration of power" is a form of resistance because it "not only temporalizes the conditions of subordination but shows these conditions to be, not static structures, but temporalized." By reiterating the conditions of their creation, Matta-Clark called attention to the *Fake Estates* designation as gutterspaces and questioned the decisions "regarding how we order and organize entities, subjects, bodies [and places]."

Dr. Greg Blair is an Associate Professor of Art at Northern State University in Aberdeen, SD. Originally from Red Deer, Alberta, he briefly attempted to be a punk rock drummer before completing a BFA in sculpture from the University of Lethbridge and an MFA in sculpture from the University of North Dakota. Most recently, he completed a Ph.D. in Art Theory from the Institute for Doctoral Studies in the Visual Arts based in Portland, ME. The focus of his recent art and research includes topographies, philosophies of place, music, transgressive geographies, and wandering as a form of political resistance. He is also the co-founder of the art collective Exo-Syndicate. His recent book, *Errant Bodies, Mobility, and Political Resistance,* will be published by Palgrave Macmillan in the fall of 2018. greg.blair@northern.edu

Sunday : Session 10: Room 1230
Dimanche : Séance 10 : Local 1230

Regional Histories of Photography: Filling in the Blanks

In recent years, photography scholars have made a concerted effort to fill in some of the blanks in the history of photography and to refocus the telling of history by drawing attention to its absences. Settler-colonial, critical race, material culture, ecocritical, and micro-historical approaches have helped to flesh out stories of forgotten practitioners, archives, and publications. But more work still needs to be done to recuperate, consolidate, and revive the histories of photography in Canada. This panel invites proposals that continue this work through the idea of critical regionalism: a spatial scale that resists both the grandiosity of the national narrative and the sanctimony of the local. Focusing on histories of photography in Canada that explicate and enrich the historical record, this panel invites papers that engage with the retelling of regional photographic history from new and fresh perspectives.

Chair | Présidente
Michelle Macleod, Concordia University
Michelle Macleod is a PhD student in the Interuniversity Doctoral Program in Art History at Concordia University. She is interested in Canadian photographic history, with a specific focus on materiality and technology. Her doctoral research examines the social implications of the dissemination of early Canadian photography through two highly influential nineteenth-century illustrated periodicals: *Canadian Illustrated News* (1869-1883) and *Il'Opinion Publique* (1870-1883). Michelle completed her MA at Ryerson University in Photographic Preservation & Collections Management. The resulting thesis is titled, "Defining a Research Tool: An Object-based Study of a Group of Inter-related Photographic Objects Attributed to the James Inglis Studio (1866 – 1884)". Michelle completed her BFA in Art History at Concordia University.
michelle.macleod@live.com

Presentations | Présentations

Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

1. "El Dorado in the white pines: Photography and mining on the Canadian Shield"

The prominence of light in narratives of photography ties into the promise of photography to illuminate that which is hidden. However, any history of light is also a history of shadows; a photograph can obscure as much as it reveals. What absences can be uncovered by tracing a shadow history of photography? I suggest that one shadow history of photography is silver mining. Silver nitrates form the base of all emulsion in analog photography, as there are no substitutes for the photosensitivity of silver halides. To place silver, rather than light, as a key component of photography's ontology connects the history of photography to the realities of resource extraction.

I will apply eco-critical methodologies to archival photographs from the early twentieth century of a silver mining community on the Canadian shield. Photographs that document the region as mining and logging began to reshape the natural landscape are both in dialogue and in tension with the wilderness aesthetic that became dominant in the 1920s with the Group of Seven. Through a focused regional history, I follow the flow of metals, capital, and photographs to explore the spatial dimensions of extraction and representation. I suggest that the relationship between resource hinterlands and centers of industry is not a linear movement that sees raw materials transformed into commodities, but a more complex interplay between the two.

Eco-criticism has been grappling with problems of scale, as climate change alters global ecosystems. However, the politics of exploiting and protecting the earth begin on local levels. There is a need to analyze specific, historical moments that privilege the endless accumulation of capital in order to consider the cumulative impacts of development. I suggest that through a focused visual analysis of photographs of one extraction based community, larger insights can be gained into the role of natural resources in Canada's social and economic transformation.

Siobhan Angus is a Ph.D. Candidate in Art History and Visual Culture at York University in Toronto, ON. She holds an MA in labour history from the University of Toronto. Her research examines the intersections of labour and environmental history in hard-rock mining communities on the Canadian Shield through an analysis of archival photographs. She holds a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship and the Zdenka Volavka Research Fellowship. sangus@yorku.ca

Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

2. "Digging in: The Lost Archive of the Canadian Prairies"

Keepsake: Selections from the Archives of a Photographic Project, is arguably Canada's most expensive, in-depth and obscure photographic archive. Produced in 1980, with an associated cost of one millions dollars, the project brought together a team of 26 photographers, creatives, and academics to document prairie culture. *Keepsake* was a well-planned, albeit poorly executed exercise in the representation of life and the everyday. Through the use of photography and long-form essays, complex relationships on the prairies were reduced to consumable icons, emphasizing white-settler view functions as the master-narrative for authenticating prairie life.

As with all projects using photography as a cultural barometer for a complex region, *Keepsake* is incomplete; using photography to dilute a space of cultural multiplicity into a singular narrative. In addition to becoming institutionally lost, the archive has become culturally misguided, passively affirming through the absence of non-settler accounts who the project was created to remember. First Nations, Hutterites, Mennonites, Ukrainians, Japanese, and non-ethnic minorities stand as a forgotten people in a forgotten archive. Their erasure opens a space for a quiet conflict. This conflict is not based on what has been documented but rather what has not, serving as a reminder that not all violence against people is direct and obvious. A quiet conquering of the Other can also be a form of violence.

Using an interdisciplinary approach of arts-based methods and sociological analysis, my paper explores the problematic nature of *Keepsake:* an obscure archive lacking diverse and accurate representations of a complex space. This topic is particularly pertinent as tensions grow between rural and urban populations globally. While reinforcing an oppressive position, I suggest that *Keepsake* also has the potential to challenge and subvert the outdated model of rurality in Canada.

Kyler Zeleny (1988) is a Canadian photographer-researcher and author of *Out West* (2014) and *Found Polaroids* (2017). He received his masters from Goldsmiths College, University of London, in Photography and Urban Cultures. His work has been exhibited internationally in 12 countries. He is a founding member of the Association of Urban Photographers (AUP), a guest editor for the Imaginations Journal for Cross-Cultural Image Studies and a guest publisher with The Velvet Cell. Kyler currently lives in Toronto, where he is a doctoral candidate in the joint Communication and Culture program at Ryerson and York University.
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Room | Local 1230 : 11:00 am-12:30 pm | 11h-12h30

3. "'Ryerson: A Community of Photographers' Explored"

In 1974, an exhibition of Ryerson Polytechnical Institute (now Ryerson University) photographers composed of students and faculty members was held at the Royal Ontario Museum. The catalogue, titled after the exhibition, *Ryerson: A Community of Photographers*, documented the work of sixteen participators. Their images displayed a wide range of stylistic approaches including collage, solarisation, colour, straight, and documentary photography. Donald Dickinson, one the program founders stated in the introduction text that "only through a visit to Ryerson, coupled with time and perseverance, could a person discover the abundant variety of ideas and photographic processes being explored." This blurring of stylistic standings and hierarchal placement was common at Ryerson, and reflected the deep desire of members within the intuitional network to produce a support system for the developing medium.

Prior to the 1960s, photography in America and Canada was largely educated through modernist workshops, apprenticeships, and individual courses. Classes in the university setting tended to be associated with specific departments and thus were not focus on the production and conceptualization of the medium. In Canada, Ryerson Polytechnical Institute quickly established itself as a leader in photography education and the emerging Canadian field. Ryerson formed a print collection, a lecture series, a gallery space, and hosted major photography conferences such as *Eyes of Our Time* (1978) and *Canadian Perspectives: A National Conference on Canadian Photography* (1979). These conferences allowed for gathering grounds for members of the emerging Canadian photography field to discuss their concerns surrounding regionalism, collecting mandates, and anxieties over the future shaping of the medium. This paper provides a historical overview of the photography department at Ryerson tracing the teachers and graduates' activities, to examine the impact of these family like communities born from the academicization of photography.

Tal-Or K. Ben-Choreen is an artist and a PhD candidate at Concordia University in the department of Art History specializing in photography. Her doctoral studies, supported by the Social Sciences and Humanities Research Council and Fulbright, focus on the institutionalization of photography education in Canadian and American Universities during the 1970s and '80s. She holds an MA from Ryerson University and George Eastman House International Museum of Photography and Film in Photographic Preservation and Collections Management. Ben-Choreen has conducted research on behalf of the Eastman Museum, the New York Public Library, Visual Studies Workshop, and the National Gallery of Canada. Her work has been published in *Function Magazine, Third Floor, Matsart Auction Catalogue, Canadian Jewish Studies,* and *Afterimage Online.*
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Sunday : Session 10: Flex Studio
Dimanche : Séance 10 : Flex Studio

Writing Visual Culture: poetic, performative, sensory and autoethnographic approaches

In recent decades, various "turns" in critical research have called for or demonstrated embodied and engaged forms of writing. Often aligned with what Denzin and Lincoln (2017) described as the experimental moment in qualitative inquiry, these explorations in writing have taken on more-than-representational objectives to disrupt the rhetorical authority of academic voices, to enable reflexive subject positions, to produce evocative and affective responses in the reader/listener, or to enlarge critical vocabularies through broadening sensory perspectives. How are these methods being taken up in visual studies and practice-based research creation? Do they align with material thinking and embodied forms of creative research?

Papers in this session draw on methodologies from sensory, performative and autoethnographic turns, are informed by more-than-representational approaches to writing and visual culture, or they engage artists' writings as offering historical paradigms of practice. The papers include writing focused on personal creative practice and art-based research, engagement with broader visual subjects and material, and historical exemplars of such writing.

Chair | Président
Brian Rusted, University of Calgary
I am an associate professor in the Department of Communications Media and Film, and head of the Department of Art at the University of Calgary. I have taught courses in documentary film, cultural performance, cowboy art, and Canadian folklore. My research explores visual culture and performance: what happens when visual culture is considered a sensory and social practice rather than a textual representation to be decoded. I approach visual culture through performative and sensory forms of writing.
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Presentations | Présentations

Flex Studio : 11:00 am-12:30 pm | 11h-12h30

1. "Text as Conversationalist: A Reflexive Case Study in Research Creation."

This paper will enact an approach to creative research in which the practice of critical, reflexive, embodied writing is perhaps almost necessary. With something that might be a/r/tography[1] at back of mind, and inspired by the (imagined) encouragement of Ron Pelias,[2] the author presents research creation as a performative and discursive|recursive process, where text can be "data," tool, sensible conversationalist, and poetic product all at once.

here is art | here is [•].
art is material, subject, form, structure | [•] is human, conscious, critical, present.

at this moment
art and [•] inhabit a time and space together.
and as they are here – in this moment – with each other,
an affective wavelet
oscillates between their material bodies.

they strike up a conversation of sorts –
art and [•] –
a balanced reciprocity in transmission-reception,
subject and object flipping in rapid flux:
[•] has read some things, thought some things, felt some things, lived some things | art provokes with form and substance.

[•] writes the conversation, the pulse of the affective wavelet:
the thoughts, concepts, sensations drawn to the surface of [•]'s body in contemplation of –
in being with –
this particular actor, this actor that is art.

and
if [•] has met art's generous offering with criticality, with reflexive|reflective care and grace,
then this transcribed text –
a vocalization, a poetic performance –
can become a contemplative beast of its own,
an agent acting
of with through against art [•] time place context.
.

1 Stephanie Springgay, Rita L. Irwin, and Sylvia Wilson Kind, "A/r/tography as Living Inquiry Through Art and Text," in *Qualitative Inquiry* 11, no. 6 (2005): 897-912, doi: 10.1177/1077800405280696.
2 Ronald Pelias, "Performative Writing as Scholarship: An Apology, an Argument, an Anecdote," in *Cultural Studies <=> Critical Methodologies* 5, no. 4 (November 2005): 415-424, doi: 10.1177/1532708605279694, and a personal book inscription inside *If the Truth Be Told: Accounts in Literary Forms*

Alexandria Inkster is a Calgary-based artist and thinker-of-sorts. She received her MFA from the University of Calgary in the fall of 2016, where she focused on performative and installation-based forms of art making and inquiry, and her BFA (with Distinction) from the Alberta College of Art + Design in 2014. A million years prior she obtained a BSc from the University of Calgary in Geophysics, with a minor in Applied Mathematics. Her artistic and scholarly interests include: the experiences of ambivalence, freedom, and agency; critical theory, most especially contemporary-ish philosophy and social theory, and; the manifestation and nuances of intersubjective experience in a performative art context. It was during her graduate studies that Alexandria was first exposed to critically engaged poetic-performative forms of text as means of engaging with the experience of art making and reception. She is grateful. alexandria.inkster@ucalgary.ca | amib@telus.net

Flex Studio : 11:00 am-12:30 pm | 11h-12h30

2. "The More-Than-Representational Poetics of Autocartography"

In her book *The Art of Describing*, Svetlana Alpers looks closely at the word *descriptio,* found on a map in a Vermeer painting, that designated the enterprise of mapping in 17th century Holland. Mapmakers or publishers were called "world describers" and their works were "the world described." This view of what she calls "the mapping impulse" certainly fits with much of my own research-creation practice, particularly my ongoing project of poetic autocartography, which stems from my personal experiences and practices of navigating the city. Whether walking, riding city transit or driving, my methodology takes from psychogeographic principles that are repurposed and expanded with an experimental and phenomenological autoethnography that is aware of my own contexts and situations. As a methodology within media arts, autoethnography is becoming a cornerstone in many research-creation practices, often in conjunction with other qualitative mobile techniques such as the "go-along" or "walking-with," the use of video and audio to capture events or atmosphere, and time-space diaries. I follow as well Sara Ahmed's queer phenomenological approach, which starts, as she succinctly puts it, with "the point from which the world unfolds: the here of the body and the where of its dwelling" (2006, 545). The body is not "merely an object in the world," rather "it is our point of view in the world" (551). Our bodies give us not only our points of view but also impact how we are seen and treated by others. Such techniques form the basis of my creative research, which frames the gathering of knowledge as an artistic experience that is integral to my methods of investigation. My study of my own responses to the environment as well as my impact incorporates the notion of mapping as a more-than-representational process, from the gathering of knowledge to the textual investigation of theoretical aspects, to the creative visualization of data that attempts to describe the world through text, image and sound.

Taien Ng-Chan is a writer, scholar and media artist whose work investigates everyday urban life through hybrid forms of experimental and locative cinema, cartography, poetry, and documentary. She has published widely, and shown her videopoems and media works across Canada and internationally. Currently, she teaches Media Art at York University. Taien is also a founding member of the artist-research collective Hamilton Perambulatory Unit (HPU). For more info, visit her website:
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3. "Autotheory at the Margins: Marie Bashkirtseff, Paul Gauguin and the Irony of the Self"

"I am the most interesting book of all"–thus Marie Bashkirtseff in the sprawling diary that, published just after her premature death in 1884, made her posthumously famous and energized the late nineteenth-century's surging interest in artists' lifewriting. It's an intriguing idea–troping herself as book–with its merging of writer and written, its affirmation of self and book, its decisive contrast with a leitmotif central to the lifewriting of Bashkirtseff's better-known contemporary Paul Gauguin. "This is not a book," Gauguin asserts at the start of *Avant et après,* written in 1901-2 to describe his time in the Marquesas Islands. "A book, even a bad book, is a serious affair." For emphasis, Gauguin repeats the phrase throughout his account, even expanding it to underscore his ironizing of the form he uses: "[T]his is not a book; it is nothing but idle chatter."

Certainly Bashkirtseff's and Gauguin's prominence in this emerging fascination with artists' lifewriting (including William Powell Frith, Giovanni Dupré, Adrian Ludwig Richter and Felix Nadar) stems from their reflection through the genre on the genre itself: Bashkirtseff asserts its importance, Gauguin denies it. Since lifewriting centres on the writing self, theorizing one's book–even in the margins, as Bashkirtseff and Gauguin do–equals theorizing one's self. Different selves, though, link to different lifewriting forms. Bashkirtseff's Rousseauian assertion denies too strenuously her constraints as an ambitious young Parisienne in the 1880s art world, with diary her only available mode of self-description. Gauguin's relative privilege–bourgeois, male, a certain artistic and writerly success in that milieu–facilitates his self-dismantling in the memoir's more formal environment. This paradoxical intertextuality–both texts deconstruct themselves in ways that speak to their shared context, but to very different ends–for Gauguin as for Bashkirtseff, merges theorizing of the writing self with theorizing of the written self.

Charles Reeve is Associate Professor in the Faculties of Liberal Arts and Sciences and Art at OCAD University in Toronto. A widely-published historian and critic of modern and contemporary art, he also is president of the OCAD Faculty Association and President of the Universities Art Association of Canada.
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4. “A Walk Repeated”

This paper is a written exploration of a walk taken over and over, again and again. In spoken and written prose, the words become a representation of the temporal experience of walking. The experience of this walk, the same walk repeated day after day, is rooted in its repetition as a method to create a sense of familiarity (or further awareness of the inherent unfamiliarity) with the things and beings that exist around the artist. Writing becomes the attempted visualization or realization of the walk taken—an exploration of things seen, heard, thought, and felt. Through lists, recordings, images, and descriptions, a repeated walk attempts to become embodied in the language explored.

Andrew Testa is an artist and educator who has taught across Canada at Algoma University in Sault Ste. Marie, Thompson Rivers University in Kamloops, and Grenfell Campus, Memorial University of Newfoundland in Corner Brook. He received his BFA in 2013 and MFA in 2016 from York University in Toronto. He was awarded the SSHRC scholarship, Elizabeth Greenshields Grant, and Samuel Sarick Purchase Prize for his thesis research and has recently completed a residency at St. Michael’s Printshop in St. John’s. He has shown in exhibitions across Canada with an upcoming solo exhibition in 2019 at Martha Street Studio in Winnipeg. Testa’s practice is a question of translation and an attempt to understand the slippages within such acts and gestures—an inquiry into the spaces between object (whether thing, space, place), perception, word, image, and the experiences these meetings entail. info@andrewtesta.ca

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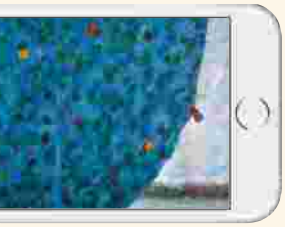
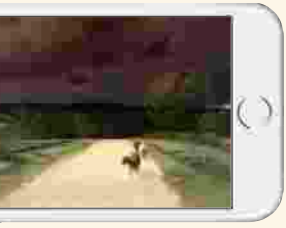

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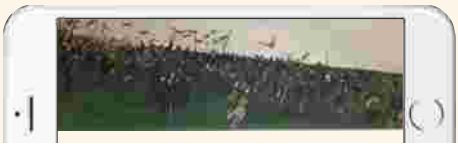

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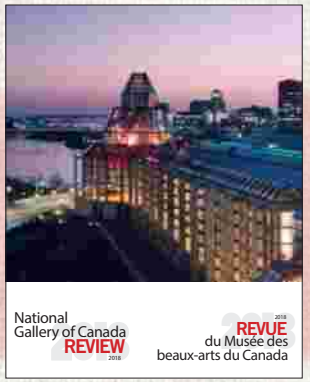

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