2019 Conference of the Universities Art Association of Canada

Congrès 2019 de l'Association d'art des universités du Canada

October 25–27 octobre 2019
Hilton Quebec

UAAC/AAUC
UNIVERSITIES ART ASSOCIATION OF CANADA
L'ASSOCIATION D'ART DES UNIVERSITÉS DU CANADA

Message du président

L'intérêt grandissant que suscite le congrès de l'AAUC fait en sorte que nous devons nous adapter à la croissance tout en préservant le caractère informel qui, au fil de plusieurs décennies, s'est avéré adaptable et productif. Cette situation enviable explique que le congrès de cette année se déroule dans un centre de congrès, un format qui sera de plus en plus important à l'avenir. Je suis heureux de terminer mon mandat de président lors de cet événement remarquable et dans ce cadre magnifique. Je tiens à remercier les organisateurs Ersy Contogouris, Erin Silver et Maxime Coulombe, et je suis ravi de voir le nouveau numéro de RACAR, qu'Ersy a codirigé avec Mélanie Boucher, et qui porte sur les tableaux vivants.

Je remercie également Fran Pauzé, l'administratrice de l'AAUC, pour son travail au soutien du congrès de cette année et pour m'avoir aidé à rester sur la bonne voie pendant mon mandat au CA de l'AAUC, d'abord comme trésorier, puis comme président. Les compétences financières de Fran — un modèle d'efficacité et de clarté, je le dis souvent — expliquent en grande partie le succès durable de l'Association.

Je me sens privilégié d'avoir été au service de ma communauté professionnelle de cette manière et j'ai hâte de participer de façons différentes au cours des années à venir, en commençant par le congrès de Vancouver en 2020. Mais je m'inquiète aussi pour l'avenir de notre communauté : je pense aux difficultés auxquelles font face, chaque jour, nos étudiants et nos collègues ayant un statut précaire. À nouveau, j'encourage tout le monde qui le peut à contribuer avec moi au fonds de déplacement. Merci pour votre présence, et merci pour tout ce que vous faites afin de soutenir la pratique et la connaissance au sujet de l'art et du design.

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

President's message

The rising interest in the UAAC conference puts us in the enviable position of needing to accommodate growth while preserving the informality that has proved flexible and productive over many decades. That's what has led to this year's conference centre format—which will be increasingly important in the future—and I'm pleased to end my term as president with this terrific event and gorgeous setting. I'm also pleased to thank the organizers—Ersy Contigorous, Erin Silver and Maxime Coulombe—and I'm excited to see the new RACAR, which Ersy co-edited with Mélanie Boucher, about tableaux vivants.

I also want to thank Fran Pauzé, UAAC's administrator, for her work supporting this year's conference and for keeping me on track during my time on the UAAC board, as treasurer and then as president. Fran's financial acumen—which I often point to as a model of efficiency and clarity—is a huge part of the UAAC's continued success.

I feel fortunate to have served my professional community this way and look forward to participating in other ways for years to come—starting with our Vancouver 2020 conference. But I also worry about our community's future: about the struggles our students and precariously-employed colleagues face every day. Once again, I urge everyone who can to join me in contributing the travel fund. Thanks for being here, and thanks for everything you do to support the practice and understanding of art and design.

Charles Reeve, President
Universities Art Association of Canada

Nè:ne rohyá:ton ne Raya'takwe'ní:yo

Tsi sénha yohsennowá:nen ne UAAC atkennisà:tshera, yonkwarì:wayen tsi teyotonhwentsyóhon sénha enkentyohkowanénhake nek tsi tóhsa ayonkwá:ti tsi nahò:ten karì:wes ó:nen yonkwaya'takénhen. Eh ne karihón:ni ken' ní:yoht entewatkenní:sa' ón:wa kenh tsyohserá:te, táhnon yorihowá:nen ken' ní:yoht aetewaterihwatentya'tónhseke. Tsi niwake'nikonhraserón:ni ken' ní:yoht akyo'tenhserén:ta'ne' tsi kya'takwe'ní:yo wakyo'tátye, karihwí:yo táhnon yonhwentsiyò:ke entewatkenní:sa'. Ne ó:ni, í:kehre takhenonhwerá:ton' ne ratirihwaserón:nis – Ersy Contigorous, Erin Silver nok Maxime Coulombe- táhnon tewakhsterí:hens akátken'se' ne RACAR, nè:ne Ersy nok Mélanie Boucher sahnikwatá:ko', nè:ne wathró:ris ne tableaux vivantes.

Ne ó:ni, í:kehre takhenonhwerá:ton' ne Fran Pauzé, yeya'takwe'ní:yo ne UAAC, tsi niyakoyo'tenhserí:yo ayerihwakwatá:ko' ne atkennisà:tshera ón:wa kenh tsyohserá:te. É:so tsi wa'onkya'takénha' shiwakyó'te ne UAAC Board, tyotyerénhton shikhwihstanónhahne, e'thò:ne tsi nikarì:we's tsi kya'takwe'ní:yo wakyo'tá:'on. Yehwhihstaweyénhen ne Fran, yotkà:te eh kerihwatkétskwas, táhnon eh ne karihón:ni tsi kentyohkwí:yo ne UAAC.

Wakatera'swí:yo tsi yotón:on karì:wes akheya'takénha' ne akonkwè:ta tsi tyonkwayó'te, táhnon wake'nikonhriyóhstha tsi shé:kon enwá:ton ohstón:ha eh akatkón:tahkwe' nó:nen wakatoríhshen. Ne kí:ken entkatáhswen' aonkyó'ten' ne 2020 Vancouver atkennisà:tshera nenkahá:wi'te'. Nek tsi, tewake'nikòn:rhare tsi niya'teyorì:wake ronatsyenawà:stha ne onkyonkwè:ta ronteweyénhstha nok ó:ni ne teyonkwarihwayenawá:kon tsi tyonkwayó'te. Ne káti, enkwahretsyá:ren', tsi ní:tsyon nè:ne aesewakwé:ni' ahskwaya'takénha', ahshehwíhston' ne Travel Fund. Nyá:wen tsi kenh wesewatatyà:thawe', nok ó:ni nyawen'kó:wa tsi nisewatyérha tsi yethsirihonnyén:ni nok sewahsennakará:tats ne Art nok Design.

Charles Reeve, President
Raya'takwe'ní:yo

Mot de bienvenue

Au nom de Maxime Coulombe et d'Erin Silver, mes collègues du comité organisateur, je vous souhaite la bienvenue à Québec et au 52e congrès annuel de l'AAUC. C'est peut-être la première fois que ce congrès a lieu ici — c'est certainement la première fois qu'il se tient dans un hôtel. Grâce à cet espace, nous avons moins eu à nous soucier de certains détails (comme la réservation des chambres, le nombre de places assises, le matériel audiovisuel, etc.) que les organisateurs des éditions précédentes, mais cela ne signifie pas que le congrès s'est préparé tout seul !

Nous sommes extrêmement reconnaissants envers Nancy Perron, la coordonnatrice de cette année, ainsi qu'envers Fran Pauzé, l'administratrice de l'AAUC, lesquelles ont travaillé avec beaucoup d'efficacité et de savoir-faire à l'organisation de cet événement et à son bon déroulement. Nous remercions également Andrea Terry, Kristy Holmes et Lisa Wood, qui ont organisé la séance de perfectionnement professionnel de cette année. Enfin, il n'y aurait aucun congrès sans ses participants. Nous vous remercions donc tous d'être venus à Québec afin de présenter vos recherches, de participer à des débats et de célébrer les réussites de chacun.

Nous sommes ravis de l'envergure et de la variété des séances et des tables rondes inscrites à la programmation de cette année. Nous souhaitons que ce congrès suscite les échanges intellectuels et les interactions sociales dynamiques dont nous avons eu la chance de faire l'expérience lors d'autres activités de l'AAUC. Et nous espérons que vous aurez l'occasion de profiter des nombreuses attractions historiques, artistiques et culturelles de Québec.

Ersy Contogouris (Université de Montréal),
pour Maxime Coulombe (Université Laval)
et Erin Silver (Université de la Colombie-Britannique)

Word of welcome

On behalf of Maxime Coulombe and Erin Silver, my colleagues on the organizing committee, I wish you a warm welcome to Quebec City and to the 52nd annual conference of the UAAC. We believe this might be the first time the UAAC conference has taken place here – it is certainly the first time it is held in a hotel. This venue has meant we have not had to worry as much about some of the details — room bookings, seating, audio-visual equipment, and so on — as previous organizers, but this does not mean the conference has organized itself!

We are extremely thankful to Nancy Perron, this year's coordinator, and to Fran Pauzé, UAAC's administrator, for their expert and efficient work in organizing this event and ensuring its smooth running. Many thanks also to Andrea Terry, Kristy Holmes, and Lisa Wood for organizing this year's Professional Development Session/ Séance. There would ultimately be no conference without its participants, and we wish to thank you all for coming to Quebec City to share your research, take part in debates, and celebrate each other's achievements.

We are excited about the depth and variety of Session/ Séances and roundtables in this year's program. We hope this conference fosters all the stimulating intellectual exchanges and social interactions that we have been lucky to experience at previous UAAC events. And we hope you will be able to take advantage of the many historic, artistic, and cultural delights Quebec City has to offer.

Ersy Contogouris (Université de Montréal),
pour Maxime Coulombe (Université Laval) et Erin Silver
(Université de la Colombie-Britannique)

Tekwanonhwerá:tons

Ne Maxime Coulombe nok Erin Silver, nè:ne skáhne yakwarihwahserón:nis, tekwanonhwerá:tons tsi sewayà:tare ne Quebec City 52 watòn:tha UAAC atkennisà:tshera. Tyakwetáhkwa tsi kí:ken ne tyotyerénhton nenkahá:wi'te' nè:ne kèn:tho entewaterihwaténtya'te' ne UAAC atkennisà:tshera. Orihwí:yo tsi entewatyé:renhte' nè:ne entewaterihwaténtya'te' ne Tsi Tyononhwétstha. Tsi wa'akwatenníha' ne kí:ken kanaktí:yo, niya'teyorì:wake ó:nen karihwaserón:ni – tsi nón:we ayonòn:wate', anitskwahra'shón:'a, kawennarha'shón:'a, nok ne ó:ya – nek tsi, shé:kon teyotonhwentsyohónhne niya'tehá:ti é:so ahatirihwahserón:ni'.

Teyakhinonhwerá:tons ne Nancy Perron, yerihwahserón:nis, nok ó:ni Fran Pauzé, ne yeya'takwe'ní:yo ne UAAC. Teyakhinonhwerá:tons ne tekeniyáhsen tsi niyotiyo'tenhserí:yo akenirihwahserón:ni' ne orihwakwé:kon ne kí:ken atkennisà:tshera ne káti akwé:kon skén:nen aonhtén:ti'. Ne ó:ni, teyakhinonhwerá:tons ne Andrea Terry, Kristy Holmes, nok Lisa Wood tsi wa'kontirihwahserón:ni' ne Professional Development na'karihò:ten ne ón:wa kenh tsyohserá:te.

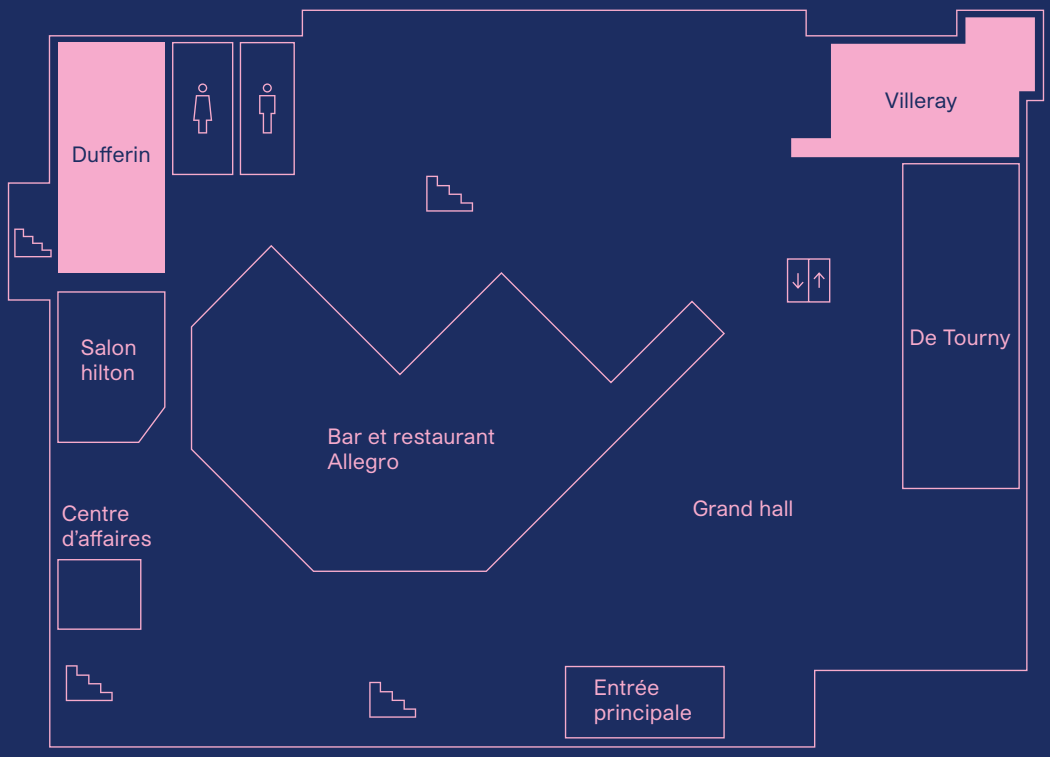
Yah thayá:wen'ne' ne kí:ken atkennisà:tshera tókat yah í:se tesewayà:tare, ne káti yákwehre takwanonhwerá:ton' tsi kenh enté-sewe' ahskwana'tónha'se' tsi nahò:ten sewarihwí:saks, taetewahtharónnyon', nok ó:ni aetewatenhniseranó:ronhste' tsi nahò:ten tyonkwaténthson. Teyonkwahsterí:hens tsi na'tekonttihónnyon ne orihwa'shón:'a nè:ne entewahthá:rahkwe'. Yakhwahská:neks tsi kí:ken atkennisà:tshera enyonkwaya'takénha' ne tewakwé:kon onkwayo'tenhsera'shón:'a akwah nè:ne ó:ya UAAC atkennisa'tshera'shón:'a. Ne ó:ni, yakwahská:neks tsi sewakwé:kon ensewanatanón:we'ne' ne kanataká:yon Quebec City, táhnon akwé:kon nè:ne kenh kayén:ton.

Ersy Contogouris, Université de Montréal,
Shakohyatón:ni ne Maxime Coulombe, Université Laval, nok Erin Silver,
University of British Columbia.

Plan

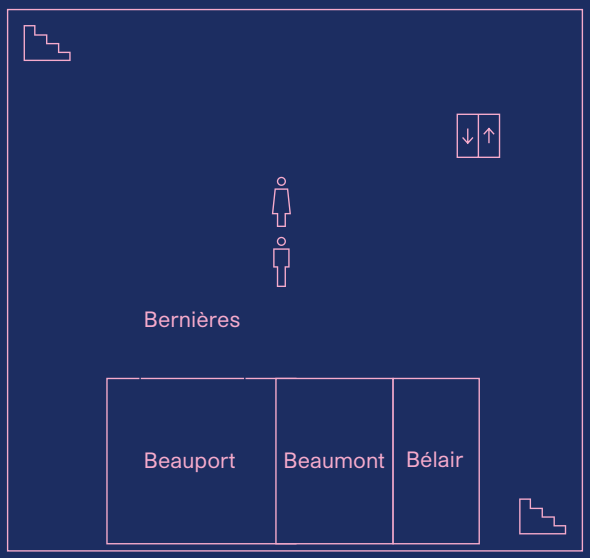
Ground floor/ Rez-de-chaussée

Dufferin – Villeray – De Tourny



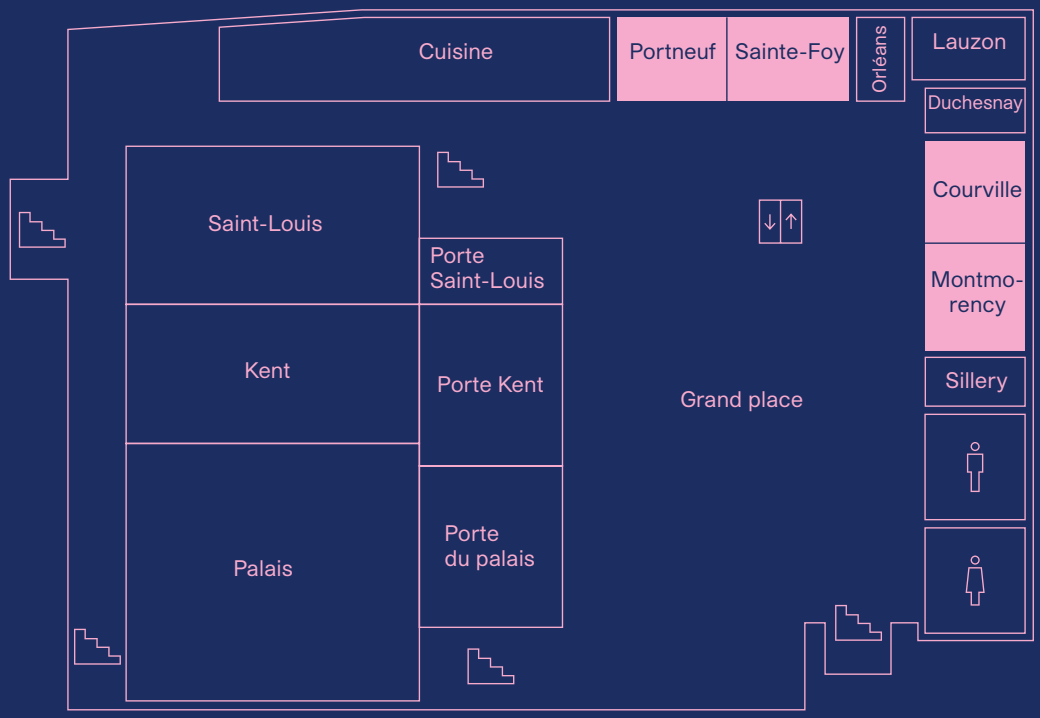
2nd floor / 2e étage

Beauport – Beaumont – Bélair – Bernières



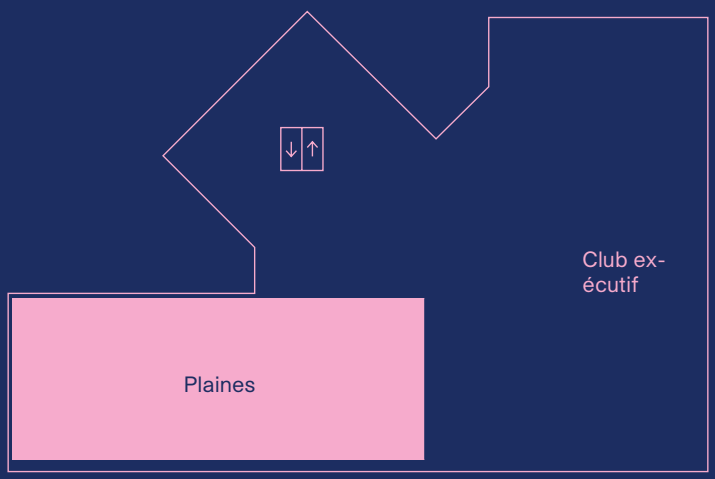
1st floor / 1er étage

Portneuf – Sainte-Foy – Courville – Montmorency – Grande place



23rd floor / 23e étage

Les Plaines



Friday/Vendredi, October 25 octobre

Session/séance 1: 9:00 - 10:30 am

1.1 **Making Sense of the Senses: Evaluating the Sensorium in Visual Culture** Chang / Schmenner, Hirschey, Duan – **Sainte-Foy**

1.2 **Perspectives on the Dutch Golden Age** Dickey & Golhany / Morgan, Dufort, Vanhaelen, McQueen – **Portneuf**

1.3 **Role of Commercial Photography Practices Making Knowledge** Ariss & Siddiqui / Parsons, Kemp, Morin – **Bélair**

1.4 **Exhibiting Animals in the Long Nineteenth Century (Part One)** Boone / Hutchinson, Trafton, Dallow – **Beauport**

1.5 **Performing Impasse** Henderson & Mendritzki / Dionne, Sprague, Valcourt-Synnott, Reichertz – **Courville**

1.6 **Museums and Celebrity Culture: Historical and Critical Perspectives (Part One)** Silina & Jessup / Boucher, Gérin, Hunt – **Dufferin**

1.7 **Art North (Part One)** Horowitz / J. McDonald, Wollensak, Irish – **Montmorency**

1.8 **Accelerating Art, Accelerating Culture (Part One)** Haladyn / Jacob, Kong, Price – **Beaumont**

Session/séance 2: 11:00 am - 12:30 pm

2.1 **The Missed Encounter: Psychoanalysis and Art History** Jovanovic & Bobiy / Leger, Sung, Kiloh – **Sainte-Foy**

2.2 **Domestic Encodings through Craft Objects (Part One)** Chambers & Perron / Skelly, Nicolas, Hollenbach – **Bélair**

2.3 **HECAA Open Session/séance (Historians of Eighteenth-Century Art and Architecture) (Part One)** Coutu / Mackenzie , Carter – **Portneuf**

2.4 **Exhibiting Animals in the Long Nineteenth Century (Part 2)** Boone / Bienvenue, Sabatos, Triplett – **Beauport**

2.5 **The Accumulation and Metamorphosis of Informal Archives in Creative Practice and Research** Friend / Miller, Opeiko, Wright, Rauch, Rusted – **Courville**

2.6 **Museums and Celebrity Culture: Historical and Critical Perspectives (Part 2)** Silina & Jessup / Sirois , Brison, Denis – **Dufferin**

2.7 **Art North (Part 2)** Horowitz / Rosanski, Basciano, Reid – **Montmorency**

2.8 **Accelerating Art, Accelerating Culture (Part 2)** Haladyn / Hyett, S. Anderson, Allen – **Beaumont**

Session/séance 3: 2:00 - 3:30 pm

3.1 **Interdisciplinarity as Intervention** Meloche & Loveless / Springgay, White, Nelson – **Beauport**

3.2 **Domestic Encodings through Craft Objects (Part 2)** Chambers & Perron / Krueger, MacKinnon, Christensen-Blair – **Bélair**

3.3 **HECAA Open Session/séance (Historians of Eighteenth-Century Art and Architecture) (Part 2)** Coutu / Morasse-Choquette, Robin, Weichel – **Portneuf**

3.4 **Canadian Design Studies Network - Open Session/séance (Part One)** Bresnahan / White, Close, Charette – **Courville**

3.5 **On Performance, Archives and Exhibitions (Part One)** Clausen & Silver / Kivland, Choquette, Morelli, Parent – **Dufferin**

3.6 **Affective Framing: Curatorial Experiments and Reception Aesthetics** Kong / Gemmel, Hartstone, Brower – **Montmorency**

3.7 **Not in Canvas, Anymore: Art Carried Across Disciplinary Fields** Noone / Switzer, Ortiz, Testa – **Beaumont**

3.8 **Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change (Part One)** Greer / Angus, Horowitz, Lerner, Thomas – **Sainte-Foy**

Session/séance 4: 4:00 - 5:30 pm

4.1 **Photography and Empathy Revisited** Parsons & Steer / Jovanovic, Pullagura, Marcil, Crott – **Portneuf**

4.2 **Interconnections in the Long Nineteenth Century** Frank & McQueen / Hermann, Steggles, Ernstrom, Deyasi – **Bélair**

4.3 **Queering (Post) Apartheid: Visual Culture in Post-Apartheid South Africa** Eliev / Holtzman, Muller – **Montmorency**

4.4 **Canadian Design Studies Network - Open Session/séance (Part 2)** Bresnahan / Raho, Windover, Donnelly – **Courville**

4.5 **On Performance, Archives and Exhibitions (Part 2)** Clausen & Silver / Forté, Burrard, Beisswanger, Tomic – **Dufferin**

4.6 **A Big, Beautiful Wall: The Materiality of Borders in Contemporary Art** Sheren / Couto, Economides & Morawietz , Palermo – **Beaumont**

4.7 **Towards and Ontology of Engaged Art History: Art History and Engagement Studies** Butler Palmer / K. Perreault, Terry, Lawrence – **Beauport**

4.8 **Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change (Part 2)** Greer / Miranda-Texidor, MacDonald, Mohammadi & Yazdi, Rutkauskas – **Sainte-Foy**

Saturday/Samedi, October 26 octobre

Session/séance 5: 9:00 - 10:30 am

5.1 **Fictioning as Frictioning (Part One)** Inkster / C. Reeve, Canac, Noël de Tilly – **Sainte-Foy**

5.2 **"The Textility of Making": Textiles as Material and Models of Thought** Witkowski / Rabyniuk, Craig & J. Smith, Morris – **Portneuf**

5.3 **Sites of Photographic Knowledge: Archives and Narratives (Part One)** Langford & Ralickas / Rutkair, Dobson, Gayed, Phillips-Amos – **Bélair**

5.4 **RAA19 (Part One)** Contogouris & Davis / Reinhardt, Lamy, Muñoz Vera – **Courville**

5.5 **Asymmetries: Contemporary Art, Activism, and Protest** K. Perreault / Carroll, Jimenez Chagoya, Harillo Pla – **Beauport**

5.6 **Research-Creation Caucus Roundtable (Part One)** McKnight / Sun, Noone, Hart – **Montmorency**

5.7 **Curating Inside & Out (Part One)** Marsden & Terry / Murphy, Dymond, Young – **Beaumont**

5.8 **Beading Back and Forth (Roundtable)** Robertson & J. Anderson / Boyer, Cuthand, Mattes – **Dufferin**

Session/séance 6: 11:00 am - 12:30 pm

6.1 **Fictioning as Frictioning (Part 2)** Inkster / Blair, Cortopassi, Szoke, Hengeveld – **Sainte-Foy**

6.2 **The Art of Camouflage** T. Smith & Lauzon / Reisinger, Papadatos, S. Smith, Frid-Jimenez & Slade – **Portneuf**

6.3 **Sites of Photographic Knowledge: Archives and Narratives (Part 2)** Langford & Ralickas / Leblanc, Tremblay-Tardif, Coulombe – **Bélair**

6.4 **RAA19 (Part 2)** Contogouris & Davis / Poirier, Wicky, Wallace, Kobayashi – **Courville**

6.5 **Interrogating Socially Engaged Art and Experimental Pedagogy** Brynjolson & Barnadas / Mensah, Bourgault, Santone, Aldouri – **Beauport**

6.6 **Research-Creation Caucus Roundtable (Part 2)** McKnight / Hufschmid-- St-Hilaire, Katz Montiel – **Montmorency**

6.7 **Curating Inside & Out (Part 2)** Marsden & Terry / Sinclair, Butler Palmer, Lim – **Beaumont**

6.8 **After the Commemorative Dust Has Settled** Trudeau / Patterson, Girard, Alvarez Hernandez – **Dufferin**

Session/séance 7: 2:00 - 3:30 pm

7.1 **Art History Pedagogy Caucus: Beyond the Slide Test - (Re) Assessment and Evaluation** Buis & Barenscott / Kennedy & Amos, Koval, Foutch, Mace, Hauser – **Sainte-Foy**

7.2 **What Was History Painting and What Is It Now? (Part One)** Bear / Caviglia, Mitchell, Weichel – **Portneuf**

7.3 **Représenter le Canada à la veille et au lendemain de la Confédération/ Representing Canada Before and After Confederation** Hardy & Poirier / MacLeod, Baker, Cavaliere – **Bélair**

7.4 **"450,000 km² of memories": Remembering and Forgetting in Canada's National Parks** Hornstein & Phillips-Amos / Fullalove , Gilbert, Fortin – **Beauport**

7.5 **The Art of Visualizing Others: A Panel on Early Modern Cultural Encounters** Muckart / Aguilera, A. Perreault, Vranic, Grusiecki – **Courville**

7.6 **Black Feminism in North and Latin American Art (Part One)** de Oliveira Elias / Carey, McFarlane, Fitzpatrick – **Dufferin**

7.7 **The Role of "The Artist Interview" in Questions of Preservation (Roundtable)** Del Fresno-Guillem, Collins & Householder – **Montmorency**

7.8 **Open Session/séance: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada (Part One)** Robin & Alvarez Hernandez / Ferrero, Sáenz, Flores Barba, Sedano Alvarez – **Beaumont**

Session/séance 8: 4:00 - 5:30 pm

8.1 ***Still* Surveying the Survey: Pedagogical Tactics (Roundtable)** R.A. McDonald / Coutu, de Stecher, Sutherland – **Beauport**

8.2 **What Was History Painting and What Is It Now? (Part 2)** Bear / Harney, Haladyn – **Portneuf**

8.3 **Beyond City Walls: Art, Architecture, and the Rural in Renaissance/Early Modern Europe** Murphy / Ezra, Winston, Cope – **Courville**

8.4 **À la croisée des chemins: réflexions sur les relations interespèces en art** Miclo & Bienvenue / Joseph, O'Neill, Depairon – **Montmorency**

8.5 **Sites of Photographic Knowledge: Archives and Narratives (Part 3)** Langford & Ralickas / Rodney, Kalb, McManus – **Bélair**

8.7 **Parallel Strategies: Working in and Around Canadian Artist-Run Culture** Twerdy & Berson / Merhar, Wong, Ng-Chan – **Sainte-Foy**

8.8 **Open Session/séance: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada (Part 2)** Robin & Alvarez Hernandez / Branco Cornish, Occhietti, Aceves Sepúlveda – **Beaumont**

Sunday/Dimanche, October 27 octobre

Session/séance 9: 9:00 - 10:30 am

9.1 **Little Gestures for the Epoch: Public Art in the Age of the Anthropocene** Legassie & Gagnon / Janssen, Evering, Doonan – **Sainte-Foy**

9.2 **Environnements artificiels au 19e siècle (1re partie)** Contandriopoulos et Morasse-Choquette / Bresnahan, Guxholli, Téllez Niemeyer, Talu – **Portneuf**

9.3 **Art as Information: Diagrams, Maps, and Charts (Part One)** Zdebik / Lauder, Fardy, Albu – **Courville**

9.4 **Humour as Feminist Strategy in Contemporary Art** Carlesimo / Heller, Sando, Silk, Ragazzani – **Montmorency**

9.5 **Photographic Communities (Part One)** Tousignant / Dahmani, Langford, Guignard– **Dufferin**

Session/séance 10: 11:00 am - 12:30 pm

10.1 **Women & Abstraction: The Politics of Visual Aesthetics in Feminist Art** K-L. Reeves / Mayo, Regimbal, Owens, Saunders – **Sainte-Foy**

10.2 **Environnements artificiels au 19e siècle (2e partie)** Contandriopoulos et Morasse-Choquette / Venne, Château-Dutier, Valen – **Portneuf**

10.3 **Art as Information: Diagrams, Maps, and Charts (Part 2)** Zdebik / Ducharme, Hart – **Courville**

10.4 **The Art of Smart: The Role of Canadian Art Institutions in Shaping Smart Infrastructure** Pearl / Kerr, Biebrich – **Montmorency**

10.5 **Photographic Communities (Part 2)** Tousignant / Guillaume, Cullen, Ben-Choreen – **Dufferin**

Navigation page/ page de navigation

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Wednesday/Mercredi

October 23 octobre

Schedule ›

Thursday/Jeudi

October 24 octobre

Schedule ›

Friday/Vendredi

October 25 octobre

Schedule ›

Saturday/Samedi

October 26 octobre

Schedule ›

Sunday/Dimanche

October 27 octobre

Schedule ›

Wednesday/Mercredi
October 23 octobre

8:00 am - 5:00 pm

Board meeting/
Réunion du conseil d'administration
– Bernières

Thursday/Jeudi
October 24 octobre

8:00 am - 5:00 pm

Board meeting/
Réunion du conseil d'administration
– Montmorency

5:30 pm

Opening Reception/
Soirée d'ouverture
– Villeray et de Tourny

Friday/Vendredi October 25 octobre

You can click on the elements to navigate throught the program/ Vous pouvez cliquer sur les éléments pour naviguer dans le programme

9:00 - 10:30 am	**Session/Séance 1**	Schedule ›
10:30 - 11:00 am	**Coffee break/Pause café** – Grande place	
11:00 am - 12:30 pm	**Session/Séance 2**	Schedule ›
12:30 - 2:00 pm	**Graduate Student Lunch/Dîner des étudiants.es des cycles supérieurs** – Les plaines	
2:00 - 3:30 pm	**Session/Séance 3**	Schedule ›
3:30 - 4:00 pm	**Coffee break/Pause café** – Grande place	
4:00 - 5:30 pm	**Session/Séance 4**	Schedule ›
7:00 - 9:00 pm	**UAAC Professional Development Session/Séance 2019 "Good Willed Intertia": Radicalizing the Lazy Academi** – Dufferin	

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#	SESSION/SÉANCE 1	CHAIRPERSONS/ PRÉSIDENTS(ES)	SPEAKERS/ CONFÉRENCIERS(ÈRES)
1.1	**Making Sense of the Senses: Evaluating the Sensorium in Visual Culture** – Sainte-Foy	Samantha Chang	Will Schmenner Paige Hirschey Shiyang Duan
1.2	**Perspectives on the Dutch Golden Age** – Portneuf	Amy Golahny & Amy Golahny	Andrea Morgan Danielle Dufort Angela Vanhaelan Alison McQueen
1.3	**Role of Commercial Photography Practices Making Knowledge** – Bélair	Alison Ariss & Sameena Siddiqui	Sarah Parsons Dave Kemp Alice Morin
1.4	**Exhibiting Animals in the Long Nineteenth Century (Part One)** – Beauport	Elizabeth Boone	Elizabeth Hutchison Melissa Geisler Trafton Jessica Dallow
1.5	**Performing Impasse** – Courville	Angela Henderson & Erica Mendritzki	Louis-Charles Dionne Anna Sprague Camille-Zoé Valcourt-Synnott Matthew Reichertz
1.6	**Museums and Celebrity Culture: Historical and Critical Perspectives (Part One)** – Dufferin	Maria Silina & Lynda Jessup	Mélanie Boucher Annie Gérin Laura Hunt
1.7	**Art North A (Part One)** – Montmorency	Risa Horowitz	Jillian McDonald Andrea Wollensak Phil Irish
1.8	**Accelerating Art, Accelerating Culture (Part One)** – Beaumont	Julian Jason Haladyn	Émilie Uzoma Jacob von Garan Yani Kong Jill Price

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1.1 Making Sense of the Senses: Evaluating the Sensorium in Visual Culture

The classification, discrimination, and individuation of the senses have long been a topic of discussion among scholars in the natural sciences, social sciences, and humanities. Although the paradigm of the five senses can be found in philosophical texts from Ancient Greece and China, the sensory categories defined differed significantly between the two regions. This disparity of sense perception informed the interdisciplinary field of sensory studies and following the sensory turn of the 1990s, led to a profusion of sense-specific subfields, especially those related to visual culture. While the invention of visual culture collapsed the hierarchy of high/low art (Berger 1972; Baxandall 1972; Alpers 1983), the proliferation of visual culture studies further entrenches the hierarchical division of the senses (Howes 2018). This panel seeks to explore interpretations of the sensorium in visual culture and evaluate the cultural and social connections/implications of the Senses in Art.

Session chair/Présidente de séance:

Samantha Chang, University of Toronto

Samantha Chang is a PhD Candidate from the Graduate Department of Art at the University of Toronto and a Visiting Research Student in the Department of Music at the University of Sheffield. Samantha holds a Joseph-Armand Bombardier Canada Graduate Scholarship (CGS) Doctoral Award, a Faculty of Arts and Science Top (FAST) Doctoral Fellowship, and a Mary H. Beatty Fellowship. A professional flutist and conductor, Samantha graduated from the Royal Academy of Music in London (England) and she is a fellow of Trinity College London and the London College of Music. Samantha's research explores the conceptual relationships between visual arts and music in the early modern period, specifically those of artistic identity, temporality, synaesthesia, and performativity. Her current research project examines the representation of music in the painter's studio.

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1.1.1 Seeing Motion: Hierarchies of Vision

Visual studies, art history, and cinema and media studies have historically downplayed the significance of seeing motion in moving pictures. This paper will argue for cinematic motion as a means of understanding and an essential part of N. Katherine Hayles's notion of the posthuman. It will especially attend to her aspiration to help the humanities think beyond the ideal of the perfectly autonomous individual, always living at a remove from his environment. Cinematic motion has the capacity focus one's mind on one's own embodied sensorium and its material entanglement with the world. Within the above fields, the visual capacity to see motion holds less value than other forms of vision for a variety of reasons. The creation of cinematic motion is seen as merely technological, rather than artistic. It appeals to a naïve, unschooled audience, and it appeals directly rather than through the rarified air of the imagination. Even the work that treats the advent of cinematic motion with the most care, for example Tom Gunning's "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator," argues that cinematic motion is an illusion like that of trompe l'oeil painting.This is not true. Cinematic motion is real motion in the same way that the colour red on a canvas is truly red. Just because they both occur on a two-dimensional surface, they are not rendered fake. Motion's immediacy accesses the human sensorium through a different, and evolutionarily older pathway, than the rest of vision. This pathway's difference can help us understand how the immediacy of cinematic motion can ground and remind audiences of the fullness of the human sensorial experience and that sensorial experience's long history with technology. Cinematic motion has the potential to represent gritty, everyday realities of being human (what Hayles would call posthuman).

Will Schmenner, University of Pennsylvania

Will Schmenneris a Visiting Assistant Professor in the Film and Media Arts Department at Temple University. He received his doctorate from the History of Art Department at the University of Pennsylvania in 2017.

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1.1.2 Hearing the Moon, Smelling Space: Sensory Astronomy in the Work of Katie Paterson

Hannah Arendt once lamented that the modern astrophysical worldview has “left us a universe of whose qualities we know no more than the way they affect our measuring instruments” (Arendt, 1958). The effects of this “world alienation” have been many, but since shortly after this comment was published, novel engagements with space have been deployed, at least partially in the hopes of strengthening the perceived bond between earthbound humans and the surrounding cosmos. Throughout the 1960s and 70s, these were largely limited to photographic representations made newly possible through satellites and spaceflight. Though the initial impact of these images was profound, for some they actually served to increase the sense of estrangement from the planet and universe (Kelly, 2015). In the intervening decades, artists have dramatically expanded the cosmic sensorium, perhaps none so much as Katie Paterson. Her eclectic body of intermedia work disturbs conventional, technologically-mediated relationships to the cosmos by converting data into sensory experiences, from a sonata that has been bounced off of the surface of the moon, to a candle that approximates various odours of outer space from astrochemical analyses. In offering audiences tools to orient themselves through their aural and olfactory faculties, these works raise questions about how the senses shape one’s relationship to their environs and point to the speculative potential of sensory phenomena, beyond the strictly visual, in the context of the nonhuman turn.

Paige Hirschey, University of Toronto

Paige Hirschey is a Ph.D. candidate in the History of Art at the University of Toronto. Her doctoral research traces shifting attitudes towards science and technology since the 1960s through artists’ use of defunct and pseudo-experimental devices to frame natural phenomena. She holds an MSc in Art History, Curating and Criticism from the University of Edinburgh and a BA in Art History from the University of Colorado at Boulder.

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1.1.3 Multi-Sensory Aesthetics in China Pavilion at Venice Art Biennale 2011

The Chinese character *mei* 美 (beauty) in the Lesser Seal Script form is a graphic compound made from the characters *yang* 羊 (sheep) and *da* (large), thus the idea of "beauty" is understood as a big fat juicy lamb according to the Han Dynasty lexicographer Xu, shen 许慎. No matter Xu's interpretation is indeed the original meaning of *mei* or not, it reflects a close relationship between taste and beauty in Chinese thought. Indeed, Aesthetics, or "the study of beauty" in China has never been a purely mental or vision-oriented activity that is separated from other sensory experience. Artistic practices such as dance, calligraphy, painting have always been full-body experience which integrates all five senses and in addition, important methods for self-cultivating and feeling the rhythm of *qi* 气 (vital energy) that permeates the universe. This aesthetic thought focusing on multi-sensorial and bodily experience strikes at the heart of contemporary artistic concern with embodied knowledge and efforts to question body-mind dualism. This presentation will introduce this Chinese artistic thought embodied in the artworks from China Pavilion at Venice Art Biennale 2011. In this exhibition, the curator Peng, feng tried to make the exhibition not only for eyes, but "for the whole body", especially nose, tongue and skin which are closer to body (Peng, 2015). An exploration of artworks like these will contribute to the clarification and justification of a unique Chinese way of perception and interaction with the world, and promote dialogue between Western and Eastern cultures as a possible way out of the hegemony of vision in western art world as well as give a fuller understanding of artworks and human experience (Deutsch, 1975).

Shiyang Duan, Simon Fraser University

Siying Duan, Ph.D., is a Chinese researcher working on the media art and aesthetics from a cross-cultural perspective. She earned her Ph.D. in Art Theory at Shanghai Film Academy, Shanghai University. Currently, she is a postdoc fellow at the School for the Contemporary Arts, Simon Fraser University. She is also the producer of the podcast channel "Elephant Says" at the platform Creative Disturbance and the editor of the bilingual journal *Critical Theory*. She has served as a board member for Body of Knowledge conference and Peer Reviewer of *Leonardo* journal (selected as an outstanding reviewer in spring 2019). Her publications include papers on Chinese Media Art research, comparative aesthetics, and art psychology.

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1.2 Perspectives on the Dutch Golden Age

This session presents three case studies that chart the historiography and reception of art produced in the 17th-century Netherlands, the so-called "Golden Age" of Dutch art. In the 18th century, British collectors took advantage of economic difficulties on the Continent to acquire numerous important works by Dutch painters. While their tastes contributed to the canon still largely accepted today, it was not until the 19th and early 20th centuries that idiosyncratic artists such as Jacques Vrel were rediscovered by scholars and connoisseurs. Challenging the dominance of painting, moving sculptures created for popular entertainment and elite amusement were widely admired in the 17th century, but are only now gaining attention in the context of material culture studies. Taken together, these papers offer a range of engagements with the critical fortunes of visual arts produced in the Dutch Republic.

Session chairs/Présidentes de séance :

Stephanie Dickey, Lycoming College

Dr. Stephanie Dickey holds the Bader Chair in Northern Baroque Art at Queen's University in Kingston, Ontario. She has published and lectured widely on Rembrandt and related artists, portraiture as a cultural practice, the history and reception of Dutch printmaking, and representations of gender and emotion in the art of the Dutch Republic. Recent publications include two edited volumes, *Rembrandt and his Circle: Insights and Discoveries* (Amsterdam University Press, 2017) and *Ferdinand Bol and Govert Flinck: New Research* (W Books, 2017), an essay on Rembrandt and Van Dyck in the volume *Ut Pictura Amor,* edited by Walter Melion (Brill 2018), and a contribution to the catalogue for the exhibition, *Rembrandt's Social Network* (Museum het Rembrandthuis, Amsterdam, 2019).

Amy Golahny, Queen's University

Dr. Amy Golahny, Logan A. Richmond Professor of Art History Emerita at Lycoming College, Williamsport, Pennsylvania, is the immediate past president of the Historians of Netherlandish Art, an international organization that promotes the art of the Low Countries and northern Europe. Her articles on Pieter Lastman, Rembrandt, Lievens, and Dutch art have appeared in the *Journal of the Historians of Netherlandish Art*, *Master Drawings*, *The Art Bulletin*, *Kroniek van het Rembrandthuis*, *Nederlands Kunsthistorisch Jaarboek*, *Oud Holland* and essay collections. Her examination of how Rembrandt's library informed his art appeared as *Rembrandt's Reading* (Amsterdam University Press, 2003). She continues to examine how artists read history to craft their imagery. Recently she contributed the entry on Lastman to Oxford Bibliographies in Art History, an on-line research source.

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1.2.1 Dutch Art in the Country House: The Collecting and Reception of Dutch Painting in Four British Private Collections

Seventeenth- and eighteenth-century Britain witnessed a growth in the collecting of art and antiquities. In many cases private collectors sought to fill the seemingly endless walls of their stately homes, hundreds of which are spread across the United Kingdom. Italian art was almost always a source of intense interest, and this is in many cases due to British aristocrats undertaking the obligatory Grand Tour. At the same time, contemporary British art features strongly in these collections, largely because of the tradition of familial commemoration in the form of portraiture and the many practising British portraitists. Yet, despite its somewhat ambiguous status of the period, numerous seventeenth- and eighteenth-century British collectors actively sought out what we now call Dutch art of the Golden Age. This paper will survey the history of collecting Dutch art by collectors and owners of four British country estates: Ham House, in Surrey, Houghton Hall and Felbrigg Hall, both in Norfolk, and Dyrham Park in Gloucestershire. In the so-called Green Closet at Ham House, for instance, visitors can still see the original seventeenth-century hanging scheme featuring a number of small-scale Dutch cabinet pictures. At Felbrigg, a copy of Rembrandt's *Portrait of a 62-Year-Old Woman* (1632, Private Collection) hangs in the Great Hall just as it has since it was first acquired in the seventeenth century. This paper will consider the motivation for collecting these Dutch paintings as well as the way in which they were displayed within each collection. I will discuss and compare the manner of display of such pictures among these four case studies, in addition to briefly comparing where British and Italian art was hung within each collection in the service of understanding how Dutch art was received and appreciated in this context.

Andrea Morgan, Queen's University

Andrea Morgan received her MA from Tufts University in 2016 and is currently a PhD candidate at Queen's University in Kingston and a Visiting Research Scholar at Birkbeck College, University of London. In 2019, her paper, "John Smith (1652-1743) and Godfrey Kneller (1646-1723) in Early Modern Britain: Self-Presentation, Collaboration, and the Reproductive Print," received the Keymer Award from the British Society for Eighteenth-Century Studies. In 2018 she curated an exhibition for the Agnes Etherington Art Centre (Queen's University) on John Smith and the mezzotint, and in 2016 she published "Absent Material:

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Waxed, Wooden, and Ivory Writing Tablets in the Medieval and Modern Periods," in *Imagining the Self, Constructing the Past: Selected Proceedings from the 36th Annual Medieval and Renaissance Forum*, ed. Robert G. Sullivan and Meriem Pagès (Cambridge Scholars Publishing). Her PhD research examines the role of Dutch art in 18th-century British collections.

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1.2.2 Un « intimiste » hollandais : a modernist framing of Jacobus Vrel

In 1935, the French art historian, Clotilde Brière-Misme (1889-1970) wrote a two-part article titled: "Un "intimiste" hollandais : Jacob Vrel". It was the first and, for many years, would remain the only thorough study of the seventeenth-century genre painter, Jacobus Vrel. Brière-Misme, who was regarded as an expert on Dutch art by her contemporaries, carved a niche for herself by writing on obscure *petits-maîtres* who were thought to orbit Vermeer and Pieter de Hooch, yet her name is relatively unknown today.

"Intimisme", what it meant to Brière-Misme in reference to Vrel's oeuvre (and to Dutch seventeenth-century painting in general), is the subject of this paper. It will be argued that, for her, Vrel's paintings of women in the home were expressions of his "*intimisme*". Through empathetic engagement (there is little evidence of iconographic or social-historical analysis of her studies), Brière-Misme intuited that Vrel's interior paintings were representations of a universal female experience and the stages of a woman's life. Her notion of "*intimisme*", which she applied to Vrel and other Dutch *petits-maîtres*, was born out of two earlier moments. Brière-Misme viewed "*intimisme*" as an effect of the love of home and security which she believed to be part of the "Dutch National character", a notion that reaches back to Théophile Thoré-Bürger's history of Dutch art of the 1850s. The second moment that informed Brière-Misme's writing was the French turn-of-century avant-garde movement, Intimisme. The writing of Henri Michel on "*intimité*" as a characteristic of Dutch painting, and Camille Mauclair's writing on French Intimiste artists, such as Édouard Vuillard, are both works that possibly influenced Brière-Misme's writing on the Dutch "*intimistes*". She believed that Dutch "*intimisme*" was a genre that spoke to modern viewers. However, her "feminine history" was, it seems, deemed irrelevant and has been left behind by feminist/social-historical interpretations.

Danielle Dufort, Independent Scholar

Dr. Danielle Dufort was awarded her PhD in history of art at University College London in May 2019. She previously completed an MA in art history at McGill University and a BFA in art history and studio art at Concordia University. The title of her doctoral thesis is: *Unearthing "Jacobus Vrel": un petit maître, un intimiste, a painter buried in histories*. Her research focuses on Dutch seventeenth-century painting as well as the historiography of Dutch art history, particularly in nineteenth- and early twentieth century, France. She is interested in exploring how the processes of art history function to construct the artistic identities of artists of the past, in particular Jacobus Vrel.

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1.2.3 Animating Art History: The Moving Image

The historiography of "Golden Age" Dutch art has tended to focus on artworks that lend themselves to moralizing explanations or detached visual apprehension. This paper considers artworks that don't fit within these interpretative parameters. Seventeenth-century Amsterdam boasted several exhibits of moving sculptures—automata and waxworks that appeared to come alive. Primary sources indicate how these displays engaged visitors in multiple sensory experiences. The exhibition sites included confounding hedge mazes, spraying fountains, the playing of music, and the imbibing of beer and wine, all of which enhanced the force of an encounter with lively moving images. This type of performative, embodied, sensuous, and emotive engagement with art has been largely repressed from art historical studies. Beginning in the nineteenth century, scholars consistently have disparaged these exhibitions as marginal low-class urban entertainment, quirky forms of popular culture that do not merit close analysis: they have been dismissed as somewhat primitive ancestors of the amusement park or the wax museum. In this talk, I will assess the historiography of these exhibits in relation to the methodologies of folklore, iconography, and visual culture studies, all of which inadequately account for the reception of this type of art. I conclude that a re-evaluation of the moving image has the potential to put art history in motion, animating it and dynamically opening it up to a consideration of new objects, modes of engagement, and methods of analysis.

Angela Vanhaelan, McGill University

Dr. Angela Vanhaelen is a professor of art history in the Department of Art History and Communication Studies at McGill University in Montreal, Canada. She is the principal investigator of the research initiative, *Making Worlds: Art, Materiality and Early Modern Globalization*. Her book *The Wake of Iconoclasm: Painting the Church in the Dutch Republic* was awarded the Bainton prize in 2013. Her current research, "Reanimating the Graven Image in early modern Amsterdam," looks at the role of inns and taverns as exhibition sites for inventive sculptural works such as automata, waxworks, labyrinths, and fountains.

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1.2.4 Perspectives on the Dutch Golden Age

Alison McQueen, McMaster University
Dr. Alison McQueen is Professor of Art History at McMaster University and the author of numerous publications on European art, including *The Rise of the Cult of Rembrandt: Reinventing an Old Master in 19th century France* (Amsterdam University Press, 2003) and *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century* (Ashgate, 2011).

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1.3 Role of Commercial Photography Practices Making Knowledge

Critical theorists and photography scholars have disregarded the potential of commercial and industrial photographic practices as sites that shape photographic conventions and discourses. Sharon Harper's call to move beyond favoured semiotic, Marxist, and psychoanalytical approaches is aimed at developing new theoretical models of photographic practices. Focused on the rise of analogue technology from 1900-70, the panel explores commercial studios, camera clubs, photographic societies, and technical training colleges as sites where photographic techniques, genres, and modern subjectivity engaged in creative ways of seeing their social and cultural worlds. Questions the panel is interested in but not confined to are: How did collaborative and interpersonal relationships of studio photographers shape photographic experimentation? How have commercial studios/photography societies contributed to the establishment of pictorial conventions? What effects did collaborations between international companies and local institutions have on the generation of knowledge? The panel aims to generate new discourses for theoretical development in the sphere of commercial photographic practices.

Session chairs/Présidentes de séance :

Alison Ariss, University of British Columbia

Alison Ariss is a graduate student at the University of British Columbia, and is currently pursuing her PhD in Art History at UBC, with the support of a SSHRC Doctoral Award. She holds a Diploma and a Masters degree in Art History from UBC, and a BA Honours degree in anthropology from the University of Waterloo. Research interests include Indigenous art, Coast Salish wool weaving practices, critical museology, feminism, and the critique of institutions.

Sameena Siddiqui, University of British Columbia

Sameena Siddiqui is a graduate student of Art History and SRSF doctoral fellow at the University of British Columbia. She is currently pursuing her doctoral research on practices of analogue photography within commercial studios in North India at the Department of Art History, Visual Art and Theory (AHVA). She completed her M.Phil. in Visual Studies at School of Arts & Aesthetics, Jawaharlal Nehru University (JNU), New Delhi.

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1.3.1 Face Books: Privacy and the Business of the Photography Studio

From the late 1850s through the 1890s, William Notman and his staff kept track of thousands of portraits taken in his elegant Montreal studio by pasting a small print into a book accompanied by a catalogue number and sitter's name. In a rare instance of a Victorian studio, these books survive and offer unique insights into the business. The books were primarily a tool for the staff, enabling them to assist clients in ordering copies of their portraits. However, an intriguing series of notations starting in the 1870s suggest that the books were also shared with potential clients. A few dozen clients, mainly women, placed restrictions on their images. Staff duly noted that copies should not be sold to anyone other than the sitter or a member of their family or, in the case of a male sitter dressed in women's clothing, that the image "not be put in" the sitting book at all.

Following Warren and Brandeis' famous "Right to Privacy" article (1890), we usually point to the emergence of the handheld camera and widespread use of halftone printing in the 1880s as the moment at which photography became a threat to privacy. However, ideas about privacy developed in dialogue with photography from its public debut in 1839. In this paper, I position Notman's "face books" as part of an under considered commercial records of mid-Victorian anxieties about privacy and visibility in relation to photography. The restrictions some sitters placed on their images suggest that they were torn between a desire for visibility and social connection through photography and yet anxious about the need to relinquish control to commercial interests in order to pursue these goals. In effect, these commercial "face books" foreshadow current anxieties about social media and suggest new avenues for research in the field.

Sarah Parsons, York University

Parsons is the editor of *Photography After Photography: Gender, Genre, and History* (Duke, 2017), a volume of essays by Abigail Solomon-Godeau, and co-editor of the international journal, *Photography and Culture.* Her research on 19th-century Canadian photographer William Notman has been published by the Art Canada Institute and the McCord Museum. Other essays have appeared in edited volumes and in the journals, *History of Photography*, *Photography & Culture*, and *RACAR*. Her collaborative work includes serving on the steering committee for "The Family Camera Network" (2016 – 2018), a project that produced exhibitions, conference and series of publications exploring the relationship between photography and the idea of family. A chapter on "Site of Ongoing Struggle: Race and Gender in Studies of Photography" is forthcoming this fall in Gil Pasternak ed. *Handbook of Photography Studies* (Bloomsbury Press). Her current SSHRC-funded research project focuses on the interconnected histories of privacy and photography.

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1.3.2 Returning to the Source: In the Spirit of Jack Chambers

For many years, I have maintained a freelance photographic practice that primarily consists of documenting artworks, art exhibitions, and performance art events. This practice informs my artistic and academic activities, best demonstrated by my project *Details* (2012): a series of microscopic, abstracted "details" of Kim Neudorf's paintings that came about after several years of photographing her work; and a paper entitled *A Fly on the Wall or the Elephant in the Room: The Role of the Photographer in the Production and Viewing of Photographic Documentation from Performance Art Events,* which was presented at the *Collecting and Conserving Performance Art Symposium* in Wolfsburg, Germany (2016), and published in the *Beiträge* art conservation journal[1].

This paper will focus on a recent project, *Returning to the Source: In the Spirit of Jack Chambers* (2019). Also influenced by my commercial practice, in that, it functions as a form of expanded documentation/reproduction of Chambers' paintings. Following in the rephotographic tradition of artists such as Mark Klett and Byron Wolfe[2], as well as projects such as Mary Kavanagh's *Seeking Georgia* (2005), and Elise Rasmussen's *Finding Ana* (2013), *Returning to the Source* specifically revisits Jack Chambers' perceptual realist paintings made from locations in and around London, Ontario during the late 1960s and early 1970s. Because these sites are predominantly nondescript and commonplace, extensive archival and geographical research was required to specifically locate them. Once found, these locations were photographed using contemporary photo-stitching techniques in order to form large composite images (of up to 160 individual photographs) that allow for printing on a scale comparable to that of the original paintings.

The extensive journey undertaken to discover these "lost" landscapes, and the process of applying approaches and techniques used in my commercial art documentation practice to reproduce/respond to the historic imagery (both his analogue source photographs and his paintings), has afforded me the opportunity to better understand Chambers' working methods and his approach to perception. The final project serves as a reactivation, and an homage, to Chambers' work, while at the same time existing as a new work of art unto itself and a new way of looking at the landscapes depicted in Chambers' paintings.

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Dave Kemp, Ryerson University

Dr. Dave Kemp is a visual artist whose practice looks at the intersections and interactions between art, science and technology: particularly at how these fields shape our perception and understanding of the world. Dave obtained his PhD in Art and Visual Culture from Western University and is a graduate of the Master of Visual Studies program at the University of Toronto where he also completed the Collaborative Program in Knowledge Media Design. Prior to this, he earned an Image Arts (photography) BFA from Ryerson University, and his BScE in Mechanical Engineering at Queen's University. He currently works as an Assistant Professor in the School of Image Arts at Ryerson University.

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1.3.3 American Fashion Magazines, Challenged or Challenging Institutions in the 1960's and 1970's?

Editorial photography has long sought to distanciate itself from the realm of commercial photography. Yet, this paper will argue that it is when considered under this very prism that such a form of photography reveals its depth, its significance and its complexities. In particular, photographs commissioned by mainstream luxury publications, such as American fashion magazines Vogue and Harper's Bazaar, illustrate collaborative commercial practices. Mobilizing photographers and editors, as well as publishers, stylists, make-up and hair artists, graphic designers and marketers, these images also attest to the ambivalent relationships between their "multiple audiences" of advertisers, industry professionals and readers. Using an interdisciplinary approach informed by art history, cultural history and media studies, this paper proposes to unfold these collaborations and circulation, and the pertaining power relations, in order to expose the ways in which narratives constructed in and around said editorial photographic series constituted a site for all parties involved in the social, political, cultural and even economic upheavals of the 1960s-1970s period. First, I intend to shed light on the process of images-making in the context of a big, well-organized magazine, by analyzing a few chosen examples of photographic spreads, whose production was documented. Using the account of several participants (found in their personal papers, autobiographies and in interviews that I have conducted with them), I will show how the practicality of such an editorial system is intertwined with static hierarchies and various agendas. Together, all these parameters shaped different logics of representation, and influenced but also restricted the way Vogue and Harper's Bazaar visually narrated the world around them, as well as the smaller, more intimate circle of fashion and culture. Secondly, I will focus on the circulation of the images produced under various forms (exhibitions, artistic reinterpretations, sales of by-products and staging of the commercial work of fashion photography in documentaries and popular culture). By observing how this circulation was (sometimes simultaneously) encouraged, tolerated, ignored or censored, I will demonstrate how magazines became cultural references, institutions even, able in the 1960s-1970s to challenge established views on collaboration, art, social dialogue and disruption – as well as to cement them.

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Alice Morin, Université Sorbonne Nouvelle-Paris 3

Alice Morin studied art history at the École du Louvre and American literature at the Université Sorbonne Nouvelle (Paris), where she also taught American cultural history. She completed her PhD, on the editorial system of photography and women's representations in American fashion magazines from the 1960s to the 1980s, in November 2018 (with honours). She disseminates her research internationally and she was, in 2017, an invited researcher at New York University. She is also currently a scientific advisor for a retrospective exhibition on the French edition of Vogue, to be held at the Palais Galliera-Musée de la Mode de la Ville de Paris in October 2020.

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1.4 Exhibiting Animals in the Long Nineteenth Century (Part One)

Animals, both wild and domesticated, were regularly exhibited during the long nineteenth century. They appeared on canvas and as sculptures in fine art exhibitions; as public art works marking fair grounds, parks, and zoos; mounted through the art of taxidermy; and live in circus performances and at agricultural fairs. Some animals—usually those known for their performance abilities, noteworthy value, or bloodlines—appear in named portraits, while others functioned as type, to evoke particular emotions, or to communicate societal values and attitudes about these non-human beings. This session invites papers from scholars interested in exploring the current state of animal studies and the representation of animals in an exhibitionary context.

Session chair/Présidente de séance :

Elizabeth Boone, University of Alberta

M. Elizabeth (Betsy) Boone, PhD, is Professor of the History of Art, Design and Visual Culture at the University of Alberta in Edmonton. Betsy specializes in nineteenth- and twentieth-century art and is the author of *"The Spanish Element in Our Nationality": Spain, America, and the World's Fairs and Centennial Celebrations, 1876–1915* (Penn State University Press, 2019) and *Vistas de España: American Views of Art and Life in Spain, 1860–1914* (Yale University Press, 2007).

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1.4.1 Muybridge's Pacific Menagerie

In 1869, Eadweard Muybridge made 66 stereographs of Woodward's Gardens, a four-acre resort in the Mission District of San Francisco that offered visitors access to an art gallery, live animal, marine mammal and bird displays, gardens, and an amphitheatre. The Gardens were marketed as a rival to the finest parks in Europe and more elegant than New York's Central Park. Its existence spoke to the San Francisco elite's ambitions to make the city a world capital by promoting it as the metropolis of the West Coast and the nexus of US ambitions in the Pacific. In this talk, I will discuss how Woodward's displays of birds and animals relates to this goal and how Muybridge's 22 photographs of these displays challenge it. Following a long tradition of promoting American exceptionalism through its unique natural history, Woodward's stressed the geographic origin of the creatures on display. Significantly, the exhibitions focused on species from around the Pacific such as kangaroos from Australia, a Chinese duck, Alaskan polar bears and local sea lions. Exhibited in open-air enclosures or installed on open lawns, Woodward's animals invited visitors into close observation and physical interaction, as Muybridge's numerous shots of women and children petting, embracing and cuddling both live and stuffed specimens documented. Woodward's menagerie symbolically curated the Pacific world as something under the control of his San Francisco audience that served to "Americanize" the Pacific Coast at a time when many (quite accurately) saw it as a dangerous frontier. At the same time, the uncanny nature of Muybridge's pictures of animals doubly stilled through taxidermy and photography, undermines the stability of claims to control by making visible the complex intra-actions between the human and the non-human in the construction of Woodward's microcosm of the Pacific that reflected broader threats to American expansion in the region.

Elizabeth Hutchison, Columbia University

Elizabeth Hutchinson is the Tow Associate Professor of Art History at Barnard College, Columbia University, where she teaches Native and Settler visual cultures. She is the author of *The Indian Craze: Primitivism, Modernism, and Transculturation in American Art, 1890-1915* (2009) and numerous articles and essays, most recently contributing to a catalogue comparing US American and Norwegian landscapes. Her current research combines the methods of ecocriticism and indigenous studies to analyze nineteenth-century photography in the American West.

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1.4.2 Jumbo Creatures and Spool Thread: Animals in American Thread Trade Cards of the 1880s

American advertising cards of the late 1870s and 1880s demonstrate visual experimentation which explored possibilities of both chromolithography and an expanding consumer culture. A new medium freed from seriousness by trifling cost and absence of historical precedents, trade cards upended visual conventions. Although some contained didactic elements of natural history typical of the Darwinian period, or sentimental images of pets and livestock, others radically reconfigured animal imagery, and abandoned adherence to scale, setting, and natural animal characteristics and behaviors. Those cards advertising low-cost, mass-produced manufactured and packaged goods were most innovative. In this paper, I propose an investigation of cards commissioned by thread manufacturing firms such as J. & P. Coats', and Clark's, for spools used in machine and hand sewing, and intended for exhibition in retail and domestic spaces. Rarely depicting the way in which the product actually functioned (the construction of home-sewn garments) the images used animals (anthropomorphized, in absurd situations, wearing human clothes, out of their natural habitats), to exaggerate the quality of strength on which the advertising campaign hinged. Likewise, the spool itself is emptied of meaning and becomes a flexible visual element, sometimes a spool of thread, sometimes in a different scale as a cylindrical element of the composition, and sometimes merely a two-dimensional disk. The thread business was competitive and depended upon reaching millions of customers. These cards, on a product typically purchased by women, collected by children, and pasted into the family trade card album, exhibited animals nothing like their biological counterparts. Any threatening elements of bestiality and violence were removed. The cards are part of a larger story of the changing way in which animals on printed ephemera in the nineteenth century are emptied of biological, and even satirical qualities, leaving a blank slate for humour that is dependent upon absurdity.

Melissa Geisler Trafton, College of the Holy Cross, Worcester

Melissa Geisler Trafton is an adjunct professor of art history at the University of New Hampshire, Durham, and also the Exhibitions Coordinator at the Saint-Gaudens National Historical Park. She received her PhD in art history at the University of California, Berkeley, and has written on the mid-nineteenth-century American landscape painting and works on paper, with a focus on criticism, reception,

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the art market, and print culture. Her essays have been published in the Smithsonian's journal *American Art,* the Proceedings of the Dublin Seminar at Historic Deerfield, and the Cape Ann Museum's exhibition catalogue, *Drawn from Nature and on Stone: the Lithographs of Fitz Henry Lane*. This paper is part of a larger project that investigates the ways in which printed ephemera of mid-nineteenth century America made use of animals in unusual ways. Currently she is Jay Last Fellow at the American Antiquarian Society in Worcester, Mass., researching this project.

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1.4.3 Bloodhounds, Race, and Spectacle: Dangerous Dogs in 19th-century America

"Hey, Ma! Look! *The bloodhounds! The bloodhounds!*" The high-pitched voice of a ten-year-old pierced the blare of trumpets. His mother gripped his hand to hold him back ..., but he wouldn't have gone near *those* dogs for all the money in the world. Bloodhounds were man hunters. *These* bloodhounds were *woman* hunters! Every evening and two afternoons a week they chased Eliza across the ice." So recalled Ralph Eugene Lund, a performer in one of the hundreds of wildly popular *Uncle Tom's Cabin* shows staged throughout the US in the latter half of the 20th century, about the live "bloodhounds" appearing in the pursuit scene. First used by Jay Rial around 1880, they became a staple of "Tom shows" once producers recognized their dramatic impact. Posters and playbills sensationalized the canines as menacing, muscular beasts, with cropped ears and spiked collars. Lund remembers Rial's dogs as Great Danes; however, promotional materials often advertised them as "Siberian Bloodhounds," a breed known for its associations with racial terror, most recently in hunting fugitive slaves. Decades earlier, the Florida Territorial Government weaponized 33 imported Cuban Bloodhounds against the native population in the Second Seminole War because of their success in suppressing slave rebellions in the colonies. Since few purebreds existed in the US, the nomenclature Siberian, Russian, and Cuban Bloodhound came to distinguish a general "vicious" type more like a mastiff or bull terrier, rather than a definitive breed. Many studies explore the bloodhound's use in canine warfare in the Americas under slavery. This paper instead examines how "Tom shows" spectacularized and popularized these dogs to argue that the complex racial rhetoric underpinning the "Tom show" phenomenon shaped the emergent typology of "dangerous" dog and the beginnings of "breed specific legislation" in late 19th-century America.

Jessica Dallow, University of Alabama at Birmingham

Jessica Dallow is Associate Professor of Art History at the University of Alabama at Birmingham. Her current research addresses intersections of race and gender in representations of animals in American art. Her publications on 19th-century animalier Edward Troye appear in the journal *Nineteenth-Century Art Worldwide* and the volume *Equestrian Cultures*. Her book on American equine-equestrian art is forthcoming.

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1.5 Performing Impasse

Labour crises between administrators and unionized faculty have increased in frequency. Governance and research outputs become increasingly corporatized, while the delivery of the curriculum is dependent on precarious labour. Proposed by NSCAD faculty currently on the picket line, this panel will invite a discussion of strategies and performative actions which can reimagine ways in which *impasse* presents an opportunity to explore radical pedagogy in the arts. When art and design educators no longer have access to their classrooms, is there an opportunity to renegotiate creative means of communicating issues to our former students and to the public? Can the non-space of a picket line provide opportunities for radical research in art and design education? Can we integrate these methodologies back into our classrooms once conciliation has been reached? This panel discussion centres art practice as a form of resistance from which to collectively imagine a just and sustainable future for art education

Session chairs/Présidentes de séance :

Angela Henderson, NSCAD University

Angela Henderson is a Canadian artist, designer and Assistant Professor at NSCAD University, based in Halifax, Nova Scotia, working and living in the unceded territories of the Mi'kmaq and Wolastoqiyik peoples. Her practice is situated within the built environment, where she explores fallow spaces that emerge at the intersections of time and space. Through her work, Henderson embodies absence as a generative condition, speculating on notions of value that resist market designations. Angela has exhibited work and participated in residencies across Canada, Italy, Austria and Berlin.

Erica Mendritzki, NSCAD University

Erica Mendritzki is an interdisciplinary artist with a practice grounded in painting and drawing. Thematically, her current work deals with erotics and hermeneutics, communication problems, love, and power. She holds a BFA from Concordia University and an MFA from the University of Guelph. Her work has been exhibited nationally and internationally, most recently at Platforms Project in Athens, Greece, at the Anna Leonowens Gallery in Halifax, and at G Gallery in Toronto. She is a member of the Board of Directors of Border Crossings magazine, and Assistant Professor of Fine Arts at NSCAD University.

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1.5.1 "Well, we're paying to be here": Education as Commodity

On February 28th, NSCAD University students were informed that full-time, part-time faculty and librarians' strike actions were going to be effective as of 8:30 a.m. the next day. In this memo, students were reminded of their "legal right to continue to arrive at school, attend classes and use university services during a strike". Throughout the next twelve days, "business as usual" was the administration's maxim. In another one of these memos, students exerting their rightful access to facilities, equipment, technicians, and other staff was presented as the ad populum way to make best use of the "delay" caused by the strike. Following this rationalization of "crossing the picket line", art education can be reduced to "bricks and mortar"—buying access to facilities and studios. For those of us who were committed to support FUNSCAD members out on the picket line, education and where it does or should take place was an ongoing preoccupation. The sidewalk imposed itself as a favourable context for radical pedagogy since total absence of any implied hierarchy seems to solely be achievable on the periphery of the institution. Faculty members deciding to "withdraw their service" appeared as quite paradoxical for knowledge is shared amongst people; not from the faculty to students. This withdrawal had the unexpected outcome of establishing a highly professionalizing "authentic learning situation". Spending time in the studio is one way to develop one's work but contextualizing one's practice is amongst the core objectives of an MFA program. Actively participating in actions and discussions that contextualize the MFA curriculum and formation within a broader institutional, provincial, and national context is what this strike provided. The picket line is a radical classroom and it teaches its participants about work ethics, solidarity, and commitment by standing up for issues that affect equally all members of a community—especially students transitioning between the academic and the professional sphere.

Louis-Charles Dionne, NSCAD University

Louis-Charles Dionne is a multidisciplinary artist, educator, and researcher from the south shore of Montreal now based in Halifax. Graduated from Concordia University (Montreal, Quebec) in 2017 with a BFA in Sculpture and Art History, he is now pursuing an MFA in Fine and Media Arts at NSCAD University (Halifax, Nova Scotia). He also recently earned a graduate diploma in Post-Secondary Education from the Université du Québec à Montréal (Montreal, Quebec). His practice has evolved around foundry work; mostly with bronze and cast iron. More recently, he has developed a strong interest in stone carving,

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and performance. Dionne repositions mundane artifacts in order to twist and question relations with everyday objects. His work reorients the material cultures around us through slight shifts in their composition, framing and utility. To him, the “function” and “affordance” of things are open ended figures, perhaps figures of speech rather than completed stories.

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1.5.2 Embracing Impasse: Power, Protest, and Pop Music Playlists

As a Regular Part-time faculty member at NSCAD University, the Performing Impasse panel discussion resonates deeply with me on both a professional and personal level. For the duration of the faculty strike, the picket line was not only a place to demonstrate solidarity, but a liminal space for students and faculty from all disciplines to mobilize in radical resistance. The decision to strike stemmed from a place of great unrest and instability within the institution and, as such, it was vital for us to navigate the complexities of the situation with great care. After hours of walking in circles on the cold picket line, it became clear that we needed to balance these traditional forms of "protest" with creative (and often absurd) performative acts of resistance. A faculty "GLEE Club" was established and tasked with activating the picket line. The support and active engagement of our student body were essential in this. Costuming, poetry readings, sound interventions, and joyful resistance became key tools for gaining public support and fuelling our collective transformative energy. These actions were conduits for positive public interactions and employed an alternative, more lateral, approach to collaborative teaching and knowledge sharing. Activities such as the "All-Day Long Dance-A-Thon" allowed students and the general public to activate the picket line and share in joyful movement. In a sense, dancing became a "sneaky" way to transgress the public legislation that mandates that strikers be in constant motion while walking the picket line. Large groups of costumed students mobilized for the event, made dance music playlists, and radically embraced the impasse. Guided by creative methodologies reliant on trial & error, empathy, humour, and intuition, the Impasse was reframed as a site for constructive re-envisioning. We shifted the power and signification of the picket line from "a barrier" to "a homebase" for creative resistance. In addition to presenting visual documentation of the collective actions performed during the faculty strike, my proposal for the Performing Impasse panel will include a public engagement/experiential component.

Anna Sprague, NSCAD University

Anna Sprague is a performance artist, creative facilitator, and faculty member at NSCAD university. her art practice is a rigorously intuitive and loosely analytical re-consideration of reaction and response — a creative methodology reliant on the distinctly vague and poetic anamnesis of repetition, movement, visual poetics, and the latent performativity of all things. In tandem with a provocative use of sculptural materials, bizarre props, and outlandish costumes, her work explores collaborative performance, public intervention, and site-specific installation

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as a means of critically engaging with the site and history. She holds degrees in English literature (Mount Allison University, Sackville, NB) and fine arts (Concordia University, Montreal, Qc) and has a love for lowercase letters and underwhelming coincidences.

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1.5.3 What Gets You Through the Day

When we arrived at 9:00 am on the picket line on March 1st 2019, the first day of the faculty strike at NSCAD, we started walking around Duke Campus. We were all tired, it was early in the morning, but I think we were also shocked that this was actually happening. We had to walk continuously, not to obstruct the entrance of the school or to block the sidewalk. We were just walking in circles, silent. I thought to myself: God, this is so depressing! After half an hour of silent walking, I asked the picket leader if there is something we could chant, if they knew any chants in English because the only ones I knew were in French, from striking in Quebec in 2012. We had to do something, because we couldn't get through the day just walking in silence. This situation has led me to explore how humour and the absurd can become coping mechanisms and can be empowering in situations where everything seems to go sour. NSCAD faculty strike this past winter was a good example of how to deal with an impasse, or what is left to do when every avenue is so terribly depressing; how to react when you lose faith in the institution you chose to get involved with? Often during this labour crisis when looking at the facts, it was hard not to feel overwhelmed and to stay positive, but maybe humour becomes a way to find hope, or at least to process tense and difficult situations. Sometimes it's the only thing that gets you through the day. Can we use these tactics as a way to bring students and faculty together through actions, performance or signs, but also to attract people's attention on the bigger picture and hopefully make more accessible complex labour situations, or vent when everything seems to go wrong.

Camille-Zoé Valcourt-Synnott, NSCAD University

Camille-Zoé Valcourt-Synnott is an interdisciplinary artist from Québec (QC), now based in Halifax (NS). She graduated in 2018 from Concordia University (Montréal, QC) with a BFA in Print Media and Fibres & Material Practices and is currently an MFA candidate at NSCAD University (Halifax, NS). Her work often takes the form of object-based installation coming from a deep interest in understanding how things are made or can be replicated. Thinking about learning curves and (re)skilling in the contemporary era, she uses humour as an entry point to make her practice more accessible, while constantly challenging the preciousness of art spaces. More recently, she's been researching how cooking and baking can become new ways to deal with her anxiety around climate change.

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1.5.4 Social Justice and Union Renewal

The subject of this panel intersects constructively with a prevalent idea in Canadian faculty unions that has to do with member engagement and renewal. The idea is that unions should become more responsive to the issues that their members bring forward, even if those issues do not mesh with traditional union concerns related to terms and conditions of work. There is considerable push back against this idea from longtime union members in leadership roles. Their position is that the normal work of unions: grievances and collective bargaining, are what their members' union dues are for and, more importantly, are fundamental to the union's legal responsibility to provide fair representation to their members.

In large faculty unions with more capacity, leadership renewal is less urgent than it is in small institutions. Large unions can avoid addressing the tension between supporting new tangential initiatives and just getting the everyday work of the union accomplished. It is possible, however, that addressing this tension is an important part of keeping a union vibrant and strong and may well be a cyclical requirement that re-enacts internal union dynamics from the beginning of the union movement.

Matthew Reichertz, NSCAD University

Mathew Reichertz completed his BFA at Concordia University and his MFA at NSCAD University. In 2005 Reichertz was the Eastern Canadian winner of the RBC Canadian Painting Competition and in 2006 was shortlisted for the Sobey Art Award. He has had numerous exhibitions nationally and his work can be found in a number of institutional collections including the Nova Scotia Art Bank, the Art Gallery of Nova Scotia and the Dalhousie Art Gallery. In 2006 he became a tenure track member of the Faculty at NSCAD where he is now an Associate Professor. Reichertz has been involved with the Faculty Union of the Nova Scotia College of Art and Design (FUNSCAD) for 15 years, first as the Contract Academic Staff Representative, then as Vice President and has been the President of the Union for 3 years. He has also been on 3 bargaining teams.

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1.6 Museums and Celebrity Culture: Historical and Critical Perspectives (Part One)

This session is a reflection on museums and the phenomenon of celebrity culture. Museums are institutions that channel celebrity culture as a part of the global creative industry and mass culture. Today, it is evidenced in the boom in blockbuster exhibitions and large-scale collaborations of museums with film and fashion industry. In history, too, exhibitions and artworks on display had already served as an attraction to the enlightened public. Museums are also celebrity institutions in their own right. There is an ongoing mutual interest between museum curators and celebrities from other cultural domains (Wes Anderson in Vienna, Beyoncé and Jay-Z at the Louvre).

Finally, this evolution of museums raises new concerns for the strategic management (acquisition, public criticism) of artistic celebrities in museum collections in the time of the #MeToo movement, increasing calls to decolonize cultural institutions, and the vital importance of actively engaging underrepresented artists and communities into museums.

Session chairs/Présidentes de séance :

Maria Silina, Université du Québec à Montréal

Maria Silina, PhD, is an Adjunct Professor at the Université du Québec à Montréal, Department of Art History and a Senior Researcher at the Research Institute for Theory and History of Visual Arts of the Moscow Academy of Fine Arts. Her area of expertise is museums and heritage studies, as well as theory and history of Soviet art. She is an author of the monograph *History and ideology: Architectural Sculpture of the 1920-1930s in the USSR* (2014) and an author of articles in various peer-reviewed journals such as *RACAR*, *Culture&Musées*. Her current book project is titled *Art History on Display: Soviet Museology Between Two Wars (1920s-1930s)*.

Lynda Jessup, Queen's University

Lynda Jessup is Associate Dean (Graduate Studies and Global Engagement) 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 is director of the North American Cultural Diplomacy Initiative (NACDI), a transdisciplinary research community of academics, policymakers and practitioners

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working to advance cultural diplomacy as a critical practice. She co-edited a special issue of the *Journal of Curatorial Studies* with Sarah E.K. Smith, entitled “Curating Cultural Diplomacy” to address increasing interest in research located at the intersection of exhibition history and global 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.

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1.6.1 Tournant performatif des musées et projection dans l'œuvre fameuse : Le cas d'espèce des Sabines au Louvre

Les musées d'aujourd'hui sont devenus des décors privilégiés pour la performativité de la personne. Cette recherche de visibilité (Heinich 2012) interroge le désir de reconnaissance qui s'exprime avant tout par l'association avec l'architecture spectaculaire et l'œuvre de collection. La présente communication a pour principal objectif de retracer l'origine de cette pratique, lorsqu'elle consiste à se voir ainsi qu'à s'exposer dans les physionomies, postures ou vêtements des œuvres devenues célèbres, avec un cas d'espèce des débuts du musée moderne. Au tournant du 19e siècle, Jacques-Louis David accroche au Louvre un miroir, grâce auquel la foule peut se reconnaître dans le tableau *Les Sabines* (1795-99, David 1800). Ce dispositif tiré des divertissements populaires (Montpetit 1996 ; Le Gall 2013) et qu'il reprend dans la présentation du Sacre (1806-07), n'a jamais fait l'objet d'études significatives. Il concrétise pourtant un questionnement sur la projection du sujet dans la mise en valeur muséale.

Mélanie Boucher, Université du Québec en Outaouais

Mélanie Boucher est professeure à l'École multidisciplinaire de l'image de l'Université du Québec en Outaouais où, à titre d'historienne de l'art et muséologue, elle est appelée à se prononcer sur les relations qu'entretiennent l'art et le musée. De 2003 à 2013, elle a occupé différents postes en conservation et recherche ainsi qu'effectué du commissariat indépendant. En 2014, elle publiait le livre *La nourriture en art performatif. Son usage, de la première moitié du 20e siècle à aujourd'hui* et, en 2009, une première monographie sur Claudie Gagnon. Son intérêt pour l'art performatif, duquel découle une thèse de doctorat, l'a menée à poursuivre des recherches sur le tableau vivant en art contemporain (FRQSC, CRSH) et sur l'objectification de la personne au musée (CRSH). Dans le cadre du Groupe de recherche et réflexion CIÉCO : Collections et impératif événementiel (CRSH), elle poursuit également des recherches sur les usages événementiels des collections muséales.

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1.6.2 Muséologie soviétique et célébrité bureaucratique

Pour penser la « célébrité » dans la Russie soviétique émergente (1917-1928), il faut prendre du recul par rapport aux « études sur la célébrité » telles qu'elles ont été conçues dans le contexte occidental. À l'époque de la création des institutions et des industries culturelles soviétiques, la production de la visibilité publique fonctionnait en grande partie en dehors du marché libre et était nécessairement liée à la propagande et à la bureaucratie.

Dans la première décennie de la Russie soviétique, les célébrités bureaucratiques émergent principalement des médias récemment nationalisés et d'événements publics orchestrés par le gouvernement. Des personnalités du monde de l'art, telles que Vassily Kandinsky, Vladimir Maïakovski, Kazimir Malevitch et Anatole Lounatcharski, ont acquis une reconnaissance et une crédibilité répandues en tant que figures culturelles, en grande partie grâce à leur implication en tant qu'administrateurs, employés par le Commissariat du peuple à l'éducation (Narkompros) ou l'Institut de la culture artistique (Inkhouk). En retour, leur célébrité leur a permis de défendre et de mettre en œuvre des politiques culturelles novatrices dans les domaines de la muséologie, l'éducation artistique, la production culturelle et la préservation du patrimoine. Partant de la définition de « la célébrité en tant que mode de communication » proposée par P. David Marshall, cette communication examinera le lien qui existe entre la célébrité bureaucratique et la muséologie soviétiques.

Annie Gérin, Université du Québec à Montréal

Annie Gérin est historienne de l'art et doyenne par intérim de la Faculté des arts de l'UQAM. Titulaire d'un doctorat en histoire de l'art et en études culturelles de l'Université de Leeds (Royaume-Uni), elle s'intéresse à des questions posées par la présence d'œuvres d'art et de culture matérielle dans les lieux publics, dans des contextes contemporains et historiques. Ses publications récentes incluent *Devastation and Laughter: Satire, Power and Culture in the Early Soviet State* (2018), et plusieurs collections d'essais, dont *Oeuvres à la rue : pratiques et discours émergents en art public (2010), Formes urbaines : Circulation, stockage et transmission de l'expression culturelle à Montréal* (2014) et *Sketches from an Unquiet Country. Canadian Graphic Satire 1840-1940* (2018).

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1.6.3 Björk at MoMA: Curator Killed the Video Star?

As an artist celebrated for having shattered any remaining distinctions between avant-garde art and popular culture, Icelandic superstar Björk's vast audiovisual oeuvre would seem an ideal subject for a blockbuster museum exhibit. Billed as a mid-career retrospective, the 2015 exhibit titled *Björk* featured selections of her prolific output in the form of recorded music, album covers, music videos, and an array of accompanying musical instruments and costumes. However, the greatly anticipated multimedia exhibit was greeted with widespread critical disappointment stemming from, among other things, its failure to adequately situate Björk into her own narrative. As one *New York Times* headline put it, "Björk, a One-of-a-Kind Artist, Proves Elusive at MoMA." In this paper, I will explore questions of celebrity and authenticity raised by the *Björk* exhibition, and the conundrum of experiencing popular music in a museum setting.

Laura Hunt, Emory University

Laura is a PhD Candidate in the Institute of Liberal Arts, an interdisciplinary program in the Laney Graduate College at Emory University. She earned a BA and an MA in Art History at Georgia State University, and an MA in Interdisciplinary Studies at Emory, where she teaches classes in Visual Culture and Eco-Art/Music. She was awarded a Piedmont Fellowship in Sustainability for the 2018-19 academic year. Her dissertation focuses on the work of Icelandic artist Björk, particularly her *Biophilia* and *Utopia* projects, in the contexts of environmental activism, audiovisual culture, and ecomusicology.

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1.7 Art North (Part One)

These days, as sea ice melts, and access eases, northern latitudes are an ever-increasing draw for us in the arts. While broad interest in Indigenous northern arts continues to expand (as with Dorset Fine Arts and similar), residency programs grow (as with those offered by the Klondike Institute and the Canadian Wilderness Artist Residency), and programming of creative works emerges from the Canada 150 C3 expedition through the Northwest Passage. As Contributing Editor (North America) for Art North Magazine, I aim, in this session, to generate responses from artists, writers, curators, and programmers. Proposals are welcomed that reveal practices, study influences, explore sensibilities of, and expose sticky complications of contemporary art practices made in, about, or by those from or having visited the north. The panel aims to identify practitioners with similar interests to share knowledge and develop networks across North America, and to strengthen international connections.

Session chair/Présidente de séance :

Risa Horowitz, University of Regina

Born in Toronto, Risa Horowitz is based in Regina, Saskatchewan where she is an associate professor in the department of visual arts at the University of Regina. Her work includes photography, video, painting, drawing, performance, electronics, installation, and writing. Horowitz has received numerous grants from the Canada Council for the Arts and several provincial funding bodies. Her works are in the collections of TD, BMO, ScotiaBank, the Canada Council Art Bank, and the Saskatchewan Arts Board. Several of her works are held by the national collection through Global Affairs Canada, on permanent display at both Canada House in London, and at the embassy in Washington, D.C.

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1.7.1 Freezing with Ghosts

If offered a place on the Art North panel at the 2019 UAAC Conference, I will speak about recent video and 2D works inspired by and made in remote northern locations. Horror film, ecology, folklore, and the paranormal are primary themes in my research. Sometimes I employ local actors to populate stark landscapes with haunting figures; other times the landscapes themselves become characters in the visual story. I travel to do work, and usually set my sights north - to Sweden, Scotland, The Georgian Bay, Newfoundland, Manitoba, The Yukon, and Svalbard. The remote North is a fragile ecosystem and visual spectacle; inhospitable too much life holds stories of displacement, colonization, failed expeditions, narrow survival, natural wonders, and planetary damage. Indirectly, my work addresses these themes; videos feature scenes where nature is haunted by past or present horror, real or imagined. Each of the works contains a paranormal presence, like masked hunting figures, dead things, mummers, animated crystals or disembodied floating balloons. Yukon townspeople burst into gold dust that hovers or falls back to the (still gold-mined) land; pop characters like Elsa and Santa, representing “The North”, wander lost in the Arctic amid still waters and a ghost ship; mummers sway on the Newfoundland shores while icebergs, a polar bear and moose shimmer in water; artificial fog creeps across Scottish landscapes as a theremin soundtrack leads to no climactic scene. Serene drawings and paintings accompany the video works and feature herds of lightning-struck dead reindeer, pink algae-covered ice, gold dredges or ghostly icebergs. In all of these works, I’m interested in casual humorous and poetic insertions like strange mirages created through digital and performative intrusions into the landscape.

Jillian McDonald, Pace University, NY

Jillian McDonald is a Canadian artist in Brooklyn. Solo shows include Esker Foundation in Calgary, Air Circulation in New York, Philip Steele in Denver, Centre Clark in Montréal, and AxeNéo 7 in Québec. Group exhibitions at The Whitney Museum Artport in New York, Edith Russ Haus for Media Art in Germany, The Biennial of Contemporary Art in Venezuela, and The Sundance Film Festival. Critical writing appears in The Transatlantic Zombie by Sarah Lauro, The New York Times, Art Papers, and Canadian Art. CBC’s Ideas produced a feature documentary called Valley of the Deer. McDonald received grants from The New York Foundation for the Arts, The Canada Council for the Arts, and The New York State Council on the Arts. She attended residencies at Glenfiddich in Scotland, The Headlands in California, Lilith Performance Studio in Sweden, LMCC in New York, KIAC in The Yukon, and The Arctic Circle in Svalbard.

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1.7.2 Open Waters [Northwest Passage and Polar Sea]

Open Waters [Northwest Passage & Polar Sea] is a collaborative and interdisciplinary, interactive multimedia artwork inspired by a five-hundred-year history of expeditions that sought to find the Artic Northwest Passage and Open Polar Sea. The work blends together this rich history with twenty-first century realities of environmental and geopolitical change at the top of the Northern hemisphere.

Through a constellation of interconnected pieces including an interactive book and interactive wall projection, the Open Waters exhibit seeks to echo aesthetically the ecological and other change affecting the Arctic cryosphere and to offer creative, analytic lenses through which to understand what is occurring there and how we got to this conjuncture. The installation scrutinizes and reworks a number of discursive and visual genres across disciplines, to expose both how they have represented the Arctic's realities and potentialities and how they have consequentially intervened in their unfolding.

An interactive artist book features a suite of archival poems on Arctic exploration, politics, and ecological change. Across the double-page spread, containing printed poems, appears projected digital generative art consisting of fading poetic text and animated phrases that coalesce and then fade away (or melt). As the viewer/reader turns the pages of this unique, print-digital hybrid book, RFID tags embedded in each page signal a sensor that in turn signals a computer to "turn" the projected digital page. The interactive back wall of the gallery combines video and audio generative works that, using a Kinect motion sensor, respond to the activity present in the room, evoking the effects of human disruption of the Arctic environment.

Andrea Wollensak, Connecticut College, Ammerman Center for Arts & Technology

Andrea Wollensak is an artist/educator and Professor of Art at Connecticut College where she serves as Director of the Ammerman Center for Arts and Technology. Her work spans media from traditional and digital fabrication, to generative-interactive systems and includes collaborations with computer scientists, musicians, poets, and scientists. Themes in her work explore place-based narratives on environment and community. Wollensak has exhibited internationally, most notably at the Göteborg International Biennial of Contemporary Art, Nova Scotia Art Gallery, and the Brno Biennial Moravian Gallery, and recently at Brown University's Granoff Center as part of the Arts and the Environment program. Selected awarded grants and residencies include the Rockefeller Center in Bellagio, Italy, the International Artist Studio Program in Sweden, the National Science Foundation, Banff Centre for the Arts, and the Mellon Foundation. She has presented her work at numerous conferences including ISEA, SIGGRAPH, Generative Art Conference, SEAMUS, CAiiA, CAA, among others.

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1.7.3 Arctic Trajectories: New Visualizations of Polar Ice

I was selected by the Canada Council to join “Leg 7” of the Canada C3 expedition, in recognition of Canada’s 150th year. After a day visiting Iqaluit, the icebreaker followed the north shore of Baffin Island to Qikiqtarjuaq. I will set the stage by discussing the expedition, comprised of creatives, Inuit, scientists, youth, and other diverse and engaged Canadians. I will then explore 3 art projects I have pursued in response to the expedition.

I made dozens of drawings on the ship, my “Arctic Logbook,” as my way of being alert to the diverse experiences during the journey. These include landscape images, portraits of an Inuit elder, and traces of my thinking about reconciliation and the arctic. The Arctic I witnessed aboard the Polar Prince is warming, and we are saying goodbye to the ice as we know it.

My ongoing studio challenge, since my return, has been to represent new understandings of arctic ice. While iconic paintings of the arctic present the ice as poised in timeless grandeur, the ice is actually dynamic and responding to numerous pressures. I have been developing painterly strategies to convey the moving, expanding, flowing, calving, and melting ice.

I have also sought ways to visualize the connection between the fate of our civilization and the fate of the ice. My newest paintings do this by merging icebergs with architectural spaces, such as cathedrals or the sinking city of Venice. These paintings play with the idea of sacred spaces, and imaginatively imply the consequences of sea level rise. The paint itself does much of the work in these mysterious and disorienting works.

Phil Irish, Redeemer University College

Phil Irish, an artist from Elora, Ontario, holds degrees from York (MFA) and Guelph (BA). His contribution to the Francophonie International Painting Competition was exhibited at the National Gallery of Canada. Exhibitions at public museums, artist-run-centres, and commercial galleries include the Art Gallery of Guelph, Kitchener Waterloo Art Gallery, Tom Thomson Memorial Art Gallery, AKA Artist Run Centre, and Lonsdale Gallery. His work was featured at the Quebec City Biennial, and three times shortlisted for the Kingston Portrait Prize. He has developed new work during residencies at the Pouch Cove Artists Residency in Newfoundland, at the Symposium in Baie-Saint-Paul, Quebec, a residency with Oakville Galleries, The Banff Centre, and the Vermont Studio Center. His time as visual artist on the Canada C3 icebreaker is shaping new directions in his work.

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1.8 Accelerating Art, Accelerating Culture (Part One)

Steven Shaviro in his book *No Speed Limit* defines the concept of accelerationism as "the argument that the only way out is through," that overcoming globalized capitalism requires not a withdrawal from it but rather an act of pushing "it to its most extreme point." His formulation of an accelerationist aesthetics raises important questions about the practice of art within contemporary culture. Specifically, what is the efficacy of resistance-based artistic practices in an age of globalized capitalist consumption? How can art challenge a culture of accelerated speed, accelerated needs for new experiences, and "radical" possibilities?

The papers in this panel will examine the ideas of accelerationism, particularly accelerationist aesthetics, within current concepts and theories of art. This can include discussions of artworks, art practices, or writings on art in order to explore what it might mean to accelerate art, accelerate culture.

Session chair/Président de séance:

Julian Jason Haladyn, OCAD University

Julian Jason Haladyn is an art historian, cultural theorist and professor at OCAD University. He is the author of Duchamp, Aesthetics, and Capitalism (2019), Aganetha Dyck: The Power of the Small (2017), Boredom and Art: Passions of the Will To Boredom (2014) and Marcel Duchamp: Étant donnés (2010), and co-editor, with Michael E. Gardiner, of the Boredom Studies Reader (2016).

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1.8.1 Well-Oiled Machines: Posthuman Accelerations in the Cinematic Digital Continuum

Investigating the rise of posthuman subjectivities alongside technology in cinema, this paper maps the co-accelerations of the body and the intelligent machine, attending to the transformation of human bodies into information and its aesthetics. Recent films which present a female android such as Spike Jonze's *Her* (2013), Alex Garland's *Ex Machina* (2015), and Denis Villeneuve's *Blade Runner 2049* (2017) also highlight the ways in which not only the female body, but also her consciousness has been taken up in order to contemplate the effects of the shifts brought on by new technologies—real and imagined. Cinema here is conceived as both site and sight of the intersection of the posthuman and accelerationism, at once articulating and offering its most poignant iterations. From bodies in code to bodies of the code, the so-called human extinction seems to simultaneously been brought on by the Death of Man and the rise of technoscience.

Émilie Uzoma Jacob von Garan, University of Toronto

Émilie Uzoma Jacob is a Toronto based critical writer and researcher exploring the intersection of gender, technologies and architecture in film and moving image art. She received her Bachelor of Arts from Concordia University and holds a Masters of Arts from OCAD University. Currently, Jacob is pursuing her PhD in Film Studies at the University of Toronto.

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1.8.2 Going to Pieces

In her book Cinema and Experience (2012), Miriam Bratu Hansen identifies the chiasma between the living and the mechanical as central to Siegfried Kracauer's theory of film: namely, that cinema, as a tool of mass culture does not just "mirror the world, that is literally going to pieces" but instead drives this process forward by its capacity to animate dreams and memory. Kracauer was following from a sociological tradition that draws from Georg Simmel, Max Scheler and Max Weber, who identify the increased mechanization and estrangement associated with modern rationalization or "disenchantment," as alienating humans from the spiritual and other forms of community. The sociological critique is rueful, finding that with the loss of spiritual and social connection comes a withdrawal of meaning. Somewhat differently, Kracauer sourced in cinema a solution from a form within and of mass culture, seeing that a cinematic immersion in the world of things highlighted his belonging to this world and pointed to his place in advancing its transformation.

Anishnaabe filmmaker Lisa Jackson's VR project Biidaaban: First Light (NFB, 2017) offers a contemporary example to think through Kracauer's theory. The experience tours through post-anthopogenic Toronto, exploring an emptied and altered city that has been retrieved by nature. Drawing on VR technology and multilayered Indigenous prayers, Jackson invokes a politics of immanence, where users ultimately find themselves disintegrated into the cosmos, suspended in the vastness without a body. This paper will draw on Biidaaban as a case study, to explore how technologies of the disenchanted world facilitate an enchanted experience that renders visible something of the world that cannot be seen from without; the arts reveal something of the material world, guiding us to new modes of perception.

Hansen, Miriam Bratu. Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor Adorno. Berkeley, CA: University of California Press, 2012.

Yani Kong, Simon Fraser University

Yani Kong is a PhD Candidate and SSHRC Doctoral Fellow in the School for the Contemporary Arts (SCA) at SFU, with a focus on contemporary art history, theory, and aesthetics. Her current project explores contemporary artworks of emergency and the capacity for encounters with such works to give rise to ethical life. Kong is the Managing Editor of the Comparative Media Arts Journal, the SCA's open-access journal for early career scholars and artists and she works as both an instructor and teaching assistant in the Art, Performance, and Cinema Studies area as well as in Communication and Media Studies at SFU.

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1.8.3 Slow Art: Undoing as Activism

Hyper-sensitive to the realities of my Canadian settler history amidst a culture that remains complicit in the ecological erasure of Indigenous land as well as persons at home and abroad, I recognize material goods as the trash of tomorrow and therefore physical and lively extensions of colonization.

Taking up what Althusser might refer to as a "hail" from Earth, I consider "unmaking" a creative act that offers us a way to slow down processes of production and resist demands on our contribution to and consumption of the bottom line. Personally conducting a variety of Undoings as part of my PhD thesis, Re-craftivism: Unmaking One's Way Out of the Anthropocene, my objective is to come more in relation to objects for their material content, construction and form so I may conceptualize about the value of natural resources, knowledge, skill and time and arrive at new methods of making and exchange that emerge from foundations of environmental concern and human care.

Incorporating concepts in Sarah Ahmed's Happy Objects and Jonathon Crary's book 24/7, this paper highlights interdisciplinary and transdisciplinary artists, industrial leaders, environmentalists and eco-citizens embracing undoing and unmaking as creative acts to move towards sustainable practices and decelerate rates at which we extract, design and make. While presenting examples, the essay brings into focus how caring, collecting, researching and classifying become acts of undoing and how undoing draws attention to a never-ending chain of living and non-living materials that often go unconsidered or are even ill-considered within global networks of extraction, production, dissemination, consumption and disposal.

Also outlining how Undoing and unmaking have been progressive and ecological methods since the beginning of time, the essay ends by asking, "What does it mean to undo and how do we recraft that which we witness today into what we want to experience tomorrow?"

Jill Price, Queen's University

Jill Price is an artist, curator and educator who received her BFA and BEd at Western University. Awarded a 2016 SSHRC, 2017 Michael Smith Foreign Study Bursary and the 2017 Research & Writing Award for her OCADU MFA thesis *Land as Archive*, Price is a Phd candidate in Cultural Studies at Queen's University. The recipient of a 2018-2019 *Alfred Bader Graduate Fellowship* and the Faculty of Arts and *Science Dean's Award for Environmental Justice,* Price's thesis *Re-Craftivism: Unmaking One's Way out of the Anthropocene*, acknowledges her role as a maker and consumer while investigating global networks of colonial capitalism that dictates mass production and consumption. Framing her practice amidst theories of new materialism, ecological ethics and craftivism, Price's duration performances employ acts of

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unmaking and undoing to investigate how we might reclaim space, time and value outside of economic chains of trauma and how small gestures might become monumental.

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2.1	**The Missed Encounter: Psychoanalysis and Art History** – Sainte-Foy	Stefan Jovanovic & Mikaela Bobiy	Marc James Léger Ji Eun (Camille) Sung Kathy Kiloh
2.2	**Domestic Encodings through Craft Objects (Part One)** – Bélair	Ruth Chambers & Mireille Perron	Julia Skelly Vanessa Nicholas Julie Hollenbach
2.3	**HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) (Part One)** – Portneuf	Joan Coutu	Pamela Mackenzie Sarah Carter
2.4	**Exhibiting Animals in the Long Nineteenth Century (Part 2)** – Beauport	Elizabeth Boone	Valérie Bienvenue Terri Sabatos Stephanie Triplett
2.5	**The Accumulation and Metamorphosis of Informal Archives in Creative Practice and Research** – Courville	Amy Friend	David Miller Sasha Opeiko Ellen Wright Barbara Rauch Brian Rusted
2.6	**Museums and Celebrity Culture: Historical and Critical Perspectives (Part 2)** – Dufferin	Maria Silina & Lynda Jessup	Guillaume Sirois Jeffrey Brison Philippe Denis
2.7	**Art North (Part 2)** – Montmorency	Risa Horowitz	Rachel Rozanski Rebecca Basciano Leslie Reid
2.8	**Accelerating Art, Accelerating Culture (Part 2)** – Beaumont	Julian Jason Haladyn	Maxwell Hyett Stephanie Grace Anderson Curtis Allen

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2.1 The Missed Encounter: Psychoanalysis and Art History

Very little of recent psychoanalytic writing has figured into scholarship within the discipline of art history. This has been something of a missed opportunity, given the highly fruitful analyses and critiques of established ideas and frameworks within film studies, philosophy, and cultural studies by psychoanalytically oriented theorists such as Joan Copjec and the Slovenian school over the past two decades. This session invites submissions that address some aspect of visual culture in relation to psychoanalysis. Possible topics might engage with but are by no means limited to: psychoanalytic accounts of subjectivity, representation and/or ethics, questions of interpretation, aesthetics, the "uncanny," sublimation, sexuality, trauma, and antagonism. How might the psychoanalytic insights of Freud and Lacan help us to better understand the relations of artistic and cultural production/spectatorship to emancipatory political struggles and the processes of social and cultural marginalization based on class, race, ethnicity, and gender identity?

Session chairs/Président.e de séance:

Stefan Jovanovic, Concordia University

Stefan Jovanovic is completing a PhD in Art History at Université de Montréal and teaches in the Department of Art History at Concordia University. His dissertation, *Photography and the Real: Knowledge, Subjectivation, Ethics*, analyses theories of photography from a psychoanalytic perspective, examining ontological (identity, truth, historicity) and ethical debates within recent photographic practices and discourses. He has researched, taught and published on numerous topics, including philosophical aesthetics, psychoanalysis and culture, artists' film and video practices, new media and digital games.

Mikaela Bobiy, Dawson College

Mikaela Bobiy is an instructor in the Humanities Department at Dawson College, Montreal. She holds a PhD in Art History from Concordia University and published a dissertation entitled *Imitatio Christi: The Christic Body in Performance* (2005). She has taught courses on a range of topics, from studies of propaganda, to the horror film. Her most recent presentations and publications focus on the intersections between psychoanalysis, phenomenology, and the horror film.

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2.1.1 Retroactivating the Idea of the Avant Garde

John Robert's *Revolutionary Time and the Avant Garde* (2015) is arguably one of the most important contributions to contemporary art theory in the age of art activism and socially engaged art. Roberts draws on G.W.F. Hegel's end-of-art historicity and Theodor W. Adorno's notion of aesthetic non-identity and adisciplinary self-alienation as a basis for a discussion of the avant garde's core programme of extended conceptualization and supersession of autonomy into contemporary post-art. What difference might it make to his theory if one was to substitute Lacanian psychoanalysis and Žižekian ideology critique for Adorno? In *Brave New Avant Garde* (2012) I developed Žižek's theory of over-identification in relation to Peter Bürger's historicization of the "institution art" and added a historical layer that can be summarized as global post-Fordism and that refers to the Marxist sociology of Pierre Bourdieu. In *Drive in Cinema* (2015) I supplemented this historical model with Jacques Lacan's theory of the Four Discourses, as discussed in *The Other Side of Psychoanalysis* (1969-70) and *Lacan in Italia* (1978). Lacan's graph of desire can be developed in relation to the question of radical art's extended conceptualization as a historical, conceptual and political programme. Lacanian concepts like transference, interpassivity, belief, void, big Other, gaze, fantasy and the S-R-I can further be developed in relation to Žižek's rehabilitation of dialectical materialism in terms of ontological-epistemological mediation. The approach taken diverges from other academic strands, from post-structuralist social constructionism and post-politics to new materialisms. The purpose of the discussion is to address the question of the legacies of the artistic avant gardes and the possibilities opened up by psychoanalysis for contemporary art, theory, history and criticism.

Marc James Léger, Independent Scholar

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 two volumes of *The Idea of the Avant Garde – And What It Means Today* (2014, 2019), 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* (2015), *Don't Network: The Avant Garde after Networks* (2018), *Vanguardia: Socially Engaged Art and Theory* (2019). Forthcoming are *Too Black to Fail: The Obama Portraits and the Politics of Post-Representation* and an edited text, *Identity Trumps Socialism*.

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2.1.2 Metonymy in Body and Action: Performance Art and Lacanian Psychoanalysis

In her seminal book *Unmarked: the Politics of Performance* (1993), Peggy Phelan uses psychoanalytic understanding of signification to argue that a body in performance operates as metonymy, and thus, resists the conventional, hierarchical art system. In her writings in the 1990s, Kristine Stiles also emphasizes a metonymic function of action in art and its political power. In this paper, I will explore the ways in which Phelan and Stiles interpret and expand metonymy, and largely psychoanalysis, and provide a case study of using this notion in reading performance art works.

While Lacan considers metonymy and metaphor only in terms of the verbal and subjectification, Phelan and Stiles focus on the body, the visual, and interpretation, or reception, of an artwork. Their understanding of metonymy transforms the notion, which Lacan considers only as a part of the signifying chain and lacking capability of signification, into a subversive trope to break the rigid boundary of the world of metaphor. I argue that this, especially Phelan's discussion, expands the scope of psychoanalysis by introducing another layer of materiality or physicality. Metonymy, a previously apolitical trope, becomes politically radical due to its indexicality and contiguity to the world outside of an artwork.

I use this understanding of metonymy in analyzing two art practices in South Korea: *Happening with a Plastic Umbrella and a Candle* in 1967 and Lee Kun-yong's *Event* series in 1975. In 1970, the military government's oppressive reformation rule was commenced and drastically changed society, everyday life, and art. As I reveal, rather than operating as a metaphor, or representation, the works are based on metonymy, in other words, indices of their sociopolitical contexts. The choice of "action art" as a medium is also a strategy to comment on the society in different ways.

Ji Eun (Camille) Sung, Université de Montréal

Ji Eun (Camille) Sung is a PhD student in Art History, Visual Art & Theory at the University of British Columbia. Her doctoral project is about the relationship between performance and objecthood, focusing on art practices between 1965 and 1980 in South Korea.

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2.1.3 The Death Drive Revisited: the late works of Eva Hesse and Julia Kristeva's heretics

Early interpretations of American artist Eva Hesse's work drew upon her own commitment to the particular form of Freudian psychoanalysis ubiquitous in the post-war art world of America. This Americanized form eschewed Freud's social philosophy for a discourse emphasizing "sickness" as a common problem to be worked out at an individualized level. Consequently, Hesse's works were treated as expressions or even symptoms of barely sublimated personal trauma and mourning, their content and meaning reduced to an event or situation in her own life. More recent work by Briony Fer and Vanessa Corby move away from this limited apprehension, and understands her work to be more socially and philosophically engaged, rejecting a psychoanalytic framework. Both Fer and Corby ultimately break with Freudian and Lacanian psychoanalysis, citing phallocentrism as an unsurpassable problem. For me, this break constitutes a "missed encounter." I propose instead that we read Hesse's works through the lens of Julia Kristeva's re-reading of Freud's death drive in her theory of "heretics": a heretical and feminine ethics built upon the narcissistic identification of a mother and child prior to individuation. Kristeva's sense of the modern work of art as a refusal of the phallic law of representation and a return to this primary narcissism, both posits and negates the social force of Freud and Lacan. Like Fer and Corby, I aim to move beyond psychoanalytical framing of art as a personal expression or a symptom, but also use Kristeva's insights to critically re-engage with social and group psychology, and to view Hesse's late work as an invitation into an ethical experience of alterity that might contribute to social and political transformation.

Kathy Kiloh, OCAD University

Kathy Kiloh is Assistant Professor of philosophy in the Faculty of Liberal Studies and the School of Interdisciplinary Studies at OCAD University in Toronto, Canada. She is the co-founder and former vice-president of the Association for Adorno Studies and co-editor of the *Adorno Studies* journal. She has published articles on Theodor Adorno's aesthetic theory and Emmanuel Levinas' critique of liberalism. Her new project enlists Julia Kristeva and various members of the Frankfurt School in an analysis of the aesthetic experience provoked by the sculptural work by Eva Hesse.

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2.2 Domestic Encodings through Craft Objects (Part One)

Desire, fear, pleasure, projection, and uncertainty loom large in concepts of home and domesticity. Craft objects in particular have sustaining connections with home and with the production of domestic space; how and what kind of space is produced through crafted objects is of renewed concern for many historians, curators, craft persons, and artists. Examples of recent scholarship and practice include, but are not limited to: Craft, Space and Interior Design 1855-2005, Dr. Sandra Alfody ed.; Breaking and Entering: The Contemporary House Cut, Spliced, and Haunted, Dr. Bridget Elliott ed.; and the works of Ann Low, Laura Vickerson, Shannon Bool, Carmen Laganse, Amy Malbeuf, Luanne Martinau, Judy Chartrand, and Lindsay Arnold, to name but a few Canadian artists.

Following, but not restricted to investigations of these leads, we will offer Craft practice, theory, discourse, and history as ways to uncover, transform, validate, and better understand our production of domesticity. All historical, methodological and material approaches are welcome.

Session chairs/Présidentes de séance :

Ruth Chambers, University of Regina

Artist and University of Regina Professor Ruth Chambers makes works in ceramic sculpture and ceramics-based installation. Her current porcelain objects, modelled from botanical subjects through direct observation, address ideas of careful looking, beauty, consumption, and temporality, and align with the tradition of the still life. She has also published writings about contemporary craft and ceramics theory. www.ruthchambers.weebly.com

Mireille Perron, Alberta University of the Arts

Mireille Perron is the founder of *The Laboratory of Feminist Pataphysics* (2000 —), a social experiment that masquerades as collaborative works of art/events. Her work has been presented in solo and group exhibitions in Canada, Europe and the United States. She has also extensively written and published on a variety of subjects related to representation. Mireille Perron was born in 1957 in Montréal, Québec. Since 1989 she has been working and living in Calgary, Alberta, where she taught at the Alberta College of Art + Design from 1989 until 2018, when she received the title of Professor Emerita. Perron was Calgary 2012 First Francophone Laureate. See website: www.mireille.perron.com and Wikipedia under Mireille Perron and/or Pataphysics.

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2.2.1 The Critique is coming from Inside the House - Lubaina Himid's Swallow Hard: The Lancaster Dinner

To mark the bicentenary of the abolition of slavery in Britain, Lancashire Museums asked black diasporic artist Lubaina Himid, who won the Turner Prize in 2017, to create a series of works that would unveil the hidden histories of the slave trade and the legacies of colonial violence in Lancaster. Himid's response to the commission, *Swallow Hard: The Lancaster Dinner Service*, is a one hundred-piece dinner service that was displayed in the Judges' Lodgings. Employing found ceramics—some of high quality and some of it rubbish—Himid engaged in critical acts of what she calls "overpainting," creating domestic objects that have literal and figurative layers of histories and ownership. The domestic objects that Himid curated for the project included plates, jugs, and tureens, and her paintings depict buildings, maps, and ships, as well as white aristocrats and black slaves. This paper will focus primarily on Himid's ceramic objects that represent white and black subjects, drawing on texts such as Kimberly Juanita Brown's *The Repeating Body: Slavery's Visual Resonance in the Contemporary* (2015) in order to theorize the political and decolonial work that Himid is enacting through her appropriated domestic craft objects. Despite representing both white and black bodies, I want to investigate the ways that Himid avoids, in her words, "repeat[ing] the trauma." The fact that Himid chose to engage with ceramic objects is not surprising, given the transnational trade of ceramics that paralleled and intersected with the TransAtlantic slave trade (Sloboda 2014). Further to this, Himid is often discussed in relation to her interest in textiles; this paper will illuminate the way in which ceramic craft objects have also played a crucial role in her artistic practice.

Julia Skelly, Independent art historian

Julia Skelly has been teaching on-and-off in the Department of Art History and Communication Studies at McGill University since 2015. Her publications include *Wasted Looks: Addiction and British Visual Culture, 1751-1919* (Ashgate, 2014) and *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (Bloomsbury, 2017). She is also the editor of *The Uses of Excess in Visual and Material Culture, 1600-2010* (Ashgate, 2014). Julia's next book is entitled *Skin Crafts: Affect, Violence and Materiality in Global Contemporary Art* (forthcoming).

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2.2.2 Flowers and Factories: Natural Imagery and Industrial Materials in an Early Canadian Coverlet

This paper responds to the question of how and what kind of space is produced through crafted objects by considering the geographical framework of an embroidered coverlet made in 1825 by Mary Morris (b. 1811), who lived in Upper Canada's Leeds County (Fig. 1). The coverlet is whimsical and joyful, a patchwork of printed calicoes surrounding a central motif worked in polychrome wool embroidery thread that pictures a myriad of flowers and birds, as well as two hunting scenes. Ruth McKendry accounts for this coverlet in her landmark survey of *Quilts and Other Bedcoverings in the Canadian Tradition* (1979), as well as in her later publication on *Classic Quilts* (1997). She describes Morris as a skilled needlewoman born with a physical handicap that prevented her from walking, and she speculates that Morris made the coverlet in the region now referred to as Leeds and Grenville United Counties shortly after her arrival in Upper Canada[1]. This study builds on McKendry's research by assessing the ways in which Morris' embroideries might represent her experience of Canadian land. The printed cottons in Morris' piecework prevent us from understanding this coverlet in purely local terms, however, and attention will be paid to their British imperial and industrial aspects. Ultimately then, this coverlet shows us that homecrafts produced by English women in Upper Canada both contributed to their habituation and situated them within the global context of trade and commerce.

1. Ruth McKendry, *Quilts and Other Bedcoverings in the Canadian Tradition* (Toronto: Van Nostren Reinhold, Ltd., 1979), 132; Ruth McKendry, *Classic Quilts* (Toronto: Key Porter Books, 1997), 26-27.

Vanessa Nicholas, York University

Vanessa Nicholas is a doctoral candidate in York University's Visual Art and Art History Department, where she is researching the natural imagery in quilts made in Upper Canada. She graduated with her Bachelor of Fine Arts degree from Queen's University in 2007, and she graduated with her MA History of Art from the Courtauld Institute in 2008. She holds a Joseph-Armand Bombardier Canada Graduate Scholarship from the Social Sciences and Humanities Research Council, and she was the 2019 Isabel Bader Fellow in Textile Conservation and Research. In 2016 she earned an emerging curator award from Ontario Association of Art Galleries.

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2.2.3 Crafting Settler Colonialism: Anglo-Canadian and Indigenous Women's Handicrafts in 19th century British Columbia

This paper posits that Victorian needlework and handicrafts were an avenue through which settler colonial identities were formed and expressed, political and ideological values could be inculcated, and social, cultural and economic realities were navigated. As a practice that became axiomatic with middle-class femininity during the nineteenth century, the labour and products of women's amateur crafting had a significant impact on the disciplining of bodies and the constructions of domestic space. However, accounts of Victorian handicraft often focus on the feminization of this practice and neglect to address how the ideological imperative and ordering function was intimately tied to the larger context of colonialism in British North America. In presenting this argument, this paper focuses on the domestic handicraft and interior decorating practices of the O'Keefe family: one of the first Anglo-Canadian Catholic families to settle Syilx territory in the interior of British Columbia in the 1870s. The paper examines the fancywork created by the O'Keefe women, and analyzes these practices and objects as documents that attest to the identities and social positions of the makers within early settler colonial society. If gender, race, and class were the constituent parts of the British Empire and its manifestations at the local level – as historian Laura Peers suggests – then this paper further argues that the constitution of these social categories played out through the daily material practices and exchanges of colonial subjects as they navigated and created space ("Material Culture, Identity, and Colonial Society in the Canadian Fur Trade," 2009). From here, I contrast a consideration of the domestic material culture of the Anglo-Canadian O'Keefe women with the handicraft and home economics projects created by Indigenous girls and young women attending the nearby Kamloops Indian Residential School from the same time period. This paper thus seeks to contribute to scholarship on Indigenous, settlers, and colonial women's histories, by addressing the powerful ideology of Victorian domesticity within the British colonial project. To this end, it presents an analysis of how the making of handicrafts gendered and classed certain bodies and spaces and considers how handicrafting demarcated and disciplined race within Canada's fluctuating and highly contested settler colonial regime.

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Julie Hollenbach, NSCAD University

Julie Hollenbach is a craft and art historian, a curator, and an educator. Julie holds a PhD from Queen's University in Art History for her research on craft as a social practice; exploring individual craft practices and craft cultures in general, exploring craft at the intersections of history, location, tradition and ritual, contact and connection, meaning and use. Julie is a sessional faculty at NSCAD University (K'jipuktuk/Halifax, Nova Scotia).

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

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 welcome 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.

Session chair/Présidente de séance:

Joan Coutu, University of Waterloo

Joan Coutu is Professor of Art History and Visual Culture in the Department of Fine Arts at the University of Waterloo. Her research focuses on memory and the built environment with particular focus on the 18th-century British Empire and early 20th-century Canada. In addition to independent study courses, courses on Modernism and study abroad courses, she regularly teaches introductory art history and visual culture.

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2.3.1 Form and Visual Epistemology in Nehemiah Grew's Anatomy of Plants (1682)

The seventeenth century saw the earliest systematic considerations of the world using new technologies of vision that allowed people to see beyond the normal constraints of the unaided eye. New realities were unveiled through the use of small, finely polished pieces of glass, from the cratered surface of the moon to the delicate dimples of magnified cork. There was not robust, previously established language in place to describe the world of microscopic things. In the presentation of their research, and also in the very basic activity of coming to an understanding of what they were seeing, early microscopists relied heavily on other knowledge systems and drew analogies to more familiar objects and observable processes. The language they chose to use, both discursively and visually, is telling of the assumptions they held, as they made great efforts to fit their novel observations within a coherent system of beliefs. The microscopic world was described variously as fabric or as a map – as supporting mechanistic thought or as a demonstration of vitalist principles. Nehemiah Grew was one of the earliest people to conduct a detailed exploration of plant life with the use of a microscope. The things he discovered there he had no preestablished language to describe. In the presentation of his research, Grew borrowed freely from other knowledge systems in development at that time. Either considered alongside the illustrations from his work, or taken solely as ekphrastic rhetoric, the reader was encouraged to imagine the world as he saw it through the microscope: as an elaborate tapestry of interweaving fibres. This presentation will explore the role of the microscope in giving rise to new perceptions of the world in the late seventeenth century, focussing on Grew's 1682 publication, The Anatomy of Plants.

Pamela Mackenzie, University of British Columbia

Pamela is a Ph.D. candidate at the University of British Columbia in the Department of Art History, Visual Art and Theory. Her work explores visual epistemology, technologies of vision, and representations of nature in seventeenth century scientific illustrations. She is currently conducting archival research at the Royal Society as an awardee of Lisa Jardine grant and is a visiting researcher at Lincoln University's School of History and Heritage. In September 2019 she will begin a predoctoral position with the Visualizing Science in Media Revolutions research group at the Max Planck Institute – Bibliotheca Hertziana in Rome. Her work is additionally supported through MITACS and the Social Sciences and Humanities Research Council of Canada (SSHRC).

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2.3.2 Negotiating Cultural Difference: Indian Antiquities in Richard Payne Knight's A Discourse on the Worship of Priapus

In 1776, adventurer and antiquarian Baron d'Hancarville observed, "It is through the secret influence that they exert on the spirit that the centuries touch and draw close to each other despite the intervals of time which separate them." That this reflection on the enigmatic nature of temporal boundaries appeared in an illustrated catalogue of Etruscan, Greek, and Roman antiquities calls our attention to a late eighteenth-century fascination with discernable transitions in historical time and the potential for recovered objects to collapse them. This paper argues that the Baron d'Hancarville and his contemporaries, Charles Townley and Richard Payne Knight, were crucial agents in extending conversations concerning the ancients to cultures outside of Europe, juxtaposing erotic sculptures collected in India with similar archeological artifacts unearthed in Herculaneum and Pompeii. I reconsider how Knight's theoretical investigation into archaic cosmologies, *A Discourse on the Worship of Priapus* (1786), widened Enlightenment debates on cultural evolution, and I suggest that a closer reading of the arguments outlined in the text allows us to apprehend anew the cultural politics in which "exotic" works of art were increasingly entangled. Drawing from travel literature, recent translations of Sanskrit texts and artifacts available in European collections, Knight brought eastern and western visual traditions into discursive dialogue to prove that all religions were based on phallic veneration, a universal emblem of "generative and prolific power." I maintain that if the movement of Indian antiquities from their place of origin to the metropole instigated a new conceptual framework for negotiating cultural difference, then the *Discourse* functioned as an intellectual conquest that coincided with the material ambitions of British colonialism.

Sarah Carter, McGill University

Sarah Carter is a PhD candidate at McGill University working under the supervision of Dr. Matthew C. Hunter. Her dissertation research explores erotic antiquity in the eighteenth-century British imaginary and is supported by Joseph-Armand Bombardier Canada Graduate Scholarship. In 2015, she completed her MA thesis, *Henry Fuseli and the Sexual Sublime* at the University of Guelph. Her peer-reviewed article entitled "Our Modern Priapus": *Thauma* and the Isernian Simulacra will be published later this year in *Lumen*, the annual journal for the Canadian Society for Eighteenth-Century Studies.

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2.4 Exhibiting Animals in the Long Nineteenth Century (Part Two)

Animals, both wild and domesticated, were regularly exhibited during the long nineteenth century. They appeared on canvas and as sculptures in fine art exhibitions; as public art works marking fair grounds, parks, and zoos; mounted through the art of taxidermy; and live in circus performances and at agricultural fairs. Some animals—usually those known for their performance abilities, noteworthy value, or bloodlines—appear in named portraits, while others functioned as a type, to evoke particular emotions, or to communicate societal values and attitudes about these non-human beings. This session invites papers from scholars interested in exploring the current state of animal studies and the representation of animals in an exhibitionary context.

Session chair/Présidente de séance :

Elizabeth Boone, University of Alberta

M. Elizabeth (Betsy) Boone, PhD, is Professor of the History of Art, Design and Visual Culture at the University of Alberta in Edmonton. Betsy specializes in nineteenth- and twentieth-century art and is the author of *"The Spanish Element in Our Nationality": Spain, America, and the World's Fairs and Centennial Celebrations, 1876–1915* (Penn State University Press, 2019) and *Vistas de España: American Views of Art and Life in Spain, 1860–1914* (Yale University Press, 2007).

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2.4.1 Pour exposer les limites de la tradition : Examen des chevaux de Rosa Bonheur

S'il est vrai qu'au 19e siècle l'animal exposé est généralement assujetti à des fonctions aliénantes, certains artistes ont su résister à la tendance dominante. À cet effet, l'artiste animalière française Rosa Bonheur a produit une quantité importante d'œuvres équestres où son but principal aura été de tout mettre en œuvre pour représenter l'animal fidèlement. En 1853, son gigantesque *Marché aux chevaux* aura propulsé sa carrière à l'international. La reine Victoria demanda à voir l'œuvre et nombre de reproductions décorèrent des demeures états-uniennes. Le populaire chef-d'œuvre, exposé au MET depuis 1887, a été examiné parcimonieusement par la discipline et selon une approche exclusivement préoccupée par la sexualité de l'artiste. Il a été avancé que Bonheur, souhaitait être un homme (Boime 1981), que le tableau servait d'arène sociale pour exprimer une sexualité atypique (Chadwick 1993) et même qu'il s'agissait d'un autoportrait (Saslow 1992). Toutes ces hypothèses, devenues dangereusement immuables, seront contestées dans cette communication. Il sera démontré que ce type d'approche prévient l'identification d'une exceptionnelle éthique de représentation de l'équin, hors norme pour l'époque. En comparaison au degré de reconnaissance vouée par la discipline au portraitiste équestre George Stubbs et à Edwin Landseer, pour qui le premier les économies de représentations considérables problématisent son lien à l'animal, et pour qui le deuxième l'anthropomorphisation des chevaux va jusqu'à les dénaturer, l'appréciation des œuvres équestres de Bonheur est négligée. Pourtant, l'artiste peignait avec persistance les traits psychologiques et physiques, non seulement propres à chaque race, mais surtout, à chaque individu. Ainsi, à la lueur des *Animal studies* et contrairement aux mythes qui circulaient au 19e siècle et qui prévalent encore aujourd'hui au sein de l'histoire de l'art et dans les contextes d'expositions, il sera démontré que l'examen attentif des chevaux de Bonheur révèle une forte résistance à l'instrumentalisation de l'animal, ce qui la distingue.

Valérie Bienvenue, Université de Montréal

Valérie Bienvenue est doctorante au Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal. Principalement intéressée par la remise en question des relations hiérarchiques entre l'humain et l'équin dans les représentations visuelles, son mémoire de maîtrise, récipiendaire de la Bourse Dorothée Ste-Marie en reconnaissance de son excellence, a questionné, sous cet angle, le corpus équestre de Rosa Bonheur. Son projet doctoral se concentre à présent sur l'analyse d'œuvres, du

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18e siècle à aujourd'hui, qui résistent à la tradition hégémonique qui régit les rapports entre les deux espèces. Sa lecture des œuvres d'art représentant le cheval est enrichie d'une solide expérience en beaux-arts, d'une carrière dans les milieux équestres conventionnels et alternatifs, en plus qu'elle s'inspire des idées de la déconstruction et des plus récentes découvertes des *Animal studies*.

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2.4.2 Sad watch he keeps with wistful eyes': Dogs as Chief Mourners in Victorian Visual Culture

As scholars such as Ingrid Tague and Kathleen Kete have argued, the incorporation of dogs into the domestic sphere as cherished companions grew rapidly in the late eighteenth century and was further popularized by the Victorians. The importance of a canine presence in the home was reflected in the innumerable paintings, prints and photographs that included or featured dogs that appeared on the walls of the Royal Academy, the pages of the popular press, and on the family mantelpiece. Dogs were also incorporated into the "Victorian language of grief." (John Morley, *Death, Heaven and the Victorians*, 201) From Edwin Landseer's and Briton Riviere's mournful collies and hounds to Edward VII's devoted terrier Caesar, dogs grieving at the coffin, grave, body (or even chair) of their deceased owners were particularly popular themes in images throughout the long nineteenth century. Much like the Victorian widow, the faithful grieving canine served as a perpetual mourner and bearer of memory for the deceased. However, mourning dogs do not simply represent fidelity. The use of this trope in Victorian popular images also engages with key issues of class and masculinity within the domestic sphere as most of the images that employ this theme depict the dog mourning for a male, often working-class companion. Taking into consideration current scholarship in animal studies relating to dogs and the domestic sphere (Keridiana Chez, Phillip Howell, and Sarah Amato among others), this paper will examine scenes of mourning canines and consider why this theme resonated so strongly with the Victorians.

Terri Sabatos, Longwood University, Farmville, Virginia

Terri Sabatos is Associate Professor of Art History at Longwood University in Farmville, Virginia and received her PhD from Indiana University, Bloomington. She has presented numerous conference papers on various aspects of death and mourning in British and American art, and iconoclasm in colonial America. Her publications include articles on vendetta portraits in early modern Scotland, images of widowers in Victorian painting, Victorian images of the massacre at Glencoe, and iconoclasm and the portraits of John Singleton Copley. Dr Sabatos' current research explores images of dogs and gender in the long nineteenth century.

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2.4.3 Living Communities in Adolph Menzel's Kinderalbum

Over the course of twenty years, artist Adolph Menzel (German, 1815-1905) produced a series of 44 gouache paintings for his niece and nephew known as the *Kinderalbum* (1863-1883). The album, consisting primarily of animal subjects, revealed to his city bound relations the range of non-human organisms inhabiting their immediate surroundings. From the rats inhabiting the sewers to the bears in the Zoological Gardens and the goldfish in the meadow pond, Menzel included the variegated range of wildlife still visible in industrialized, urbanized Germany. The subject matter of the paintings, much like period natural history, was not based in a clear-cut nature/culture dichotomy but rather acknowledged a succession of biological communities, with varying degrees of human intervention. In this respect his depictions aligned with the teachings of zoologist Karl Möbius (German, 1825-1908), who was among the first scientists to advocate for the study of animals in relation to their environment and other organisms, as well as their placement in a grid of species classifications. He demonstrated that this theory could be taught to children in everyday urban settings such as the garden plot and the local meadow, environs that also appear in Menzel's tableaux. In this paper, I argue that the *Kinderalbum,* with its diverse scenes of interspecies interactions, engaged in such an implicit correlation between evolutionary animal development and human maturation into nuclear family member and normative German citizen. The young citizen needed to, as Möbius taught, define herself not in individualistic isolation, but in relation to her parents, playmates, and in a telling indicator of her presumed bourgeois status, her household staff. Menzel's album can thus be read as initiating the child into the web of both natural life forms and human social relations, without a strict line of separation between those two realms.

Stephanie Triplett, University of Michigan at Ann Arbor

Stephanie Triplett is currently a PhD Candidate in the History of Art at the University of Michigan, Ann Arbor and a Twelve Month Chester Dale Fellow at the Center for Advanced Study in the Visual Arts. After two years of research in France and Germany with the support of the Georges Lurcy Charitable Trust and the Fulbright Program, she is in the final stages of completing her dissertation. She specializes in modern French and German painting and natural history illustration. Her thesis addresses the emergence of pre-Darwinian theories of species mutability and evolution in the early to mid-nineteenth century that can be related to shifts in the Western European practice of animal painting during the same time period. In her broader scholarly practice she aims to bring approaches from the History of Science into conversation with artistic representations.

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2.5 The Accumulation and Metamorphosis of Informal Archives in Creative Practice and Research

The use of personal and found archives in creative research provides an extensive amount of material for consideration. This session seeks to explore and examine how *informal* archival collections become an integral component of the creative process, while underscoring the implication of where and how the source material is located or acquired.

The wide-ranging scope of material available online, provides ample opportunity to collect items, including but not limited to, letters, photographs, documents, and alternate object-based artifacts. Participants may focus on the methodologies and outcomes in research and creative practice related to the use of these constructed archives. Topics that examine the implications associated with an archive's reinterpretation and introduction or reintroduction to a broader audience are welcome.

Session chair/Présidente de séance :

Amy Friend, Brock University

Amy Friend is an Assistant Professor of Visual Arts at Brock University. Friend predominately works with the medium of photography and has exhibited nationally and internationally, including the Gexto Photofestival (Spain), DongGang Photography Museum (Korea), Mosteiro de Tibães at the Encontros Da Imagem, (Portugal), Pictura Gallery (Indiana), Onassis Cultural Center (Greece). Her work has been featured in publications such as California Sunday Magazine (USA), GUP Magazine (Amsterdam), LUX (Poland), and Magenta Flash Forward Emerging Photography Competition (Canada). Recently Friend published the monograph, Stardust with L'artiere Publishing, Italy. She presented her work this November at ParisPhoto with incamera Galerie and was selected for the Elles X, exhibition supported by the French Ministry of Culture. Friend has upcoming exhibitions at Aperture Gallery (USA), in camera Galerie (France), Qlick Gallery (Amsterdam), and at the Odessa Photography Festival (Ukraine). She is currently working on a long-term project that was made possible by the support of the Canada Council for the Arts.

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2.5.1 The Photographic In-Between: Reassemblage in Works of Art

By engaging with abstract and documentary aesthetics, and by drawing upon the methodology of reassemblage, ideas concerning the image and the unrepresentable, I explore how technical images form relations between what is evident (appearance) and with the unrecoverable (disappearance). From straight photographs to montaged hybrids, I illustrate my presentation with examples from my own practice. I explore the links between early photography and today's digital commons through what Raymond Bellour describes as the photographic *in-between*.

David Miller, University of Lethbridge

David Miller's exhibitions include *Edge of Everything*, Josef Sudek Gallery, *Sol's Light,* Gallery Skolska, both located in Prague, Czech Republic; *Das Spydermann* at L.A.C.E., Los Angeles; *Small World*, at the Stadtmuseum, Münster, Germany; *Execution* at W139, Amsterdam, Netherlands; *Markado* at Centro de la Imagen in Mexico City; *Collecting Shadows*, PlugIn ICA, Winnipeg. Miller studied at the Nova Scotia College of Art and Design, the Emily Carr University of Art + Design, Sheridan College of Art and Technology and Simon Fraser University's Institute for Contemporary Art. David is a recipient of the Duke and Duchess of York Prize in Photography. He is Assistant Professor of Art and the Graduate Program Chair, Department of Art at the University of Lethbridge.

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2.5.2 Melancholic Studies of the Soviet Afterimage

My presentation will consist of a descriptive statement about my artistic practice in painting/drawing, and its ongoing translation of found images, specifically focusing on visual information from the Soviet era. I source and replicate images/materials/objects that have melancholic resonance, having lost accuracy or authenticity through physical or digital degradation. The concept of melancholy is a persistent mechanism, or gaze, in my methodology. Melancholy is a detached sense of longing for the inaccessible, where subjectivity disintegrates into the material realm of objects. Isolating and scrutinizing specific image artefacts, I work through found materials to articulate their concurrent qualities as: image (flatness as constraints to what is visibly accessible), material presence (tacit experience of object), and content (cultural framing, associations). I am influenced by Speculative Realism, which ontologically acknowledges the limits of anthropocentric understanding of materiality, speculating on agencies of nonhuman objects. I apply this philosophical framework to two-dimensionality through the melancholic lens, re-contextualizing specific fragments and deliberately working within the limits of the accessible as a means of indicating toward the inaccessible. Specifically, I will address three recent projects. “217” is based on images sourced from an article outlining initial investigations of section 217 in the 4th block of the Chernobyl Nuclear Power Plant, which contains a highly radioactive mass of melted matter, formed following the nuclear meltdown in 1986. “when people came out of the forest there was nothing” is informed by an acquired awareness of WWII as an indirect afterimage amassed from museums, fictional literature and cinema. The works are based on selections of landscape backgrounds from found photographic documentation of WWII in Belarus. Currently, I am working with a collected archive of low-resolution images sourced from Soviet-era films, focusing on commonplace and domestic background objects and their behaviour as ephemeral, fictionalized residues of culture and history.

Sasha Opeiko, Independent Artist

Sasha Opeiko (b. 1986, Minsk, Belarus) is a Windsor-based artist, practising in painting, drawing, media and sculpture. Sasha holds a BFA from the University of Windsor (2009) and an MFA from the University of Victoria (2012). She has exhibited at galleries such as Artcite Inc. (Windsor), Thames Art Gallery (Chatham), Deluge Contemporary Art (Victoria), and MANIFEST (Cincinnati, OH). She is a recipient of several grants, including Joseph-Armand Bombardier Canada Graduate Scholarship (SSHRC, 2010), Canada Council for the Arts Project Grant to Visual Artists (2015), Ontario Arts Council Visual Artists: Emerging Grant (2016), City of Windsor’s Arts Culture and Heritage Fund (2017),

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and Ontario Arts Council Visual Artists Creation Projects Grant (2019). In 2016, Sasha has participated in the AIR Studio Paducah Residency (Paducah, KY) and the BAiR Late Winter Intensive at the Banff Centre to develop her project “217”, which is to be exhibited at the Art Gallery of Peterborough in 2020.

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2.5.3 Her Place: Rubbings as Archives of Place and Auto/biography

Upon inheriting a multi-generational family home, through art practice I created a provisional archive using rubbing of that architecture with a graphite stick on rolls of tracing paper. The subjects were floors, walls, ceilings, doors, windows, a bath tub, stairs, furniture, food, clothing and nearby landscape. Forming a sensual biography of place, this art practice culminated in two exhibitions in 2015-16, *Her Place* and *What was Learned There*, and *Her Place-Scraps*. These installations produced a feminist response to familial vulnerabilities, a partial and fragmented archive reminiscent of memory's inconsistency, clarity, unreliability and fragility. As a medium, rubbing offer a tangible record, a sensory document, yet what is revealed?

This talk will present this creative practice through the lens of the long history of rubbing with an analysis of contemporary practice. Distinctions between Western and Eastern traditions are evident in rubbing by contemporary artists, Ian Howard and Do Ho Suh. Each use this process in relation to place, architecture, history, auto/biography and memory. In the anthropological, historical, geographical and biographical rubbing of brasses in the West, the function was intentionally archival; in the East, rubbing contributed an educational purpose. With this memorial, sepulchral and archival history, the rubbing process of *Her Place* brought appropriateness of the process to form.

Her Place was a "counter-archive...a form of re-collection of that which has been silenced and buried" (Merewether, 16), proffering a local and personal narrative. Unlike inherited archives of letters, photos and documents, inherited architecture sustains inhabitation; confounding linear time, temporalities constantly shift while living there. Her Place was a feminist reclamation, a fragile and torn adaptation of inherited narratives and ultimately, a rejection of inheritance. Merewether, Charles, Ed. *The Archive*. London, Whitechapel and the MIT Press, 2006.

Ellen Wright, Independent Scholar

Ellen Wright is an Art educator and artist in Toronto, and a recent doctoral graduate from the Faculty of Education at York University. Her thesis was partly based on art practice research with a focus on the haptic process of practice in relation to memory while making rubbing of an inherited home. An article about this work was published in *Vitae Scholasticae*, 2017.

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2.5.4 Object Dematerialization as Speculative Gesture

I look at the relationship of research inquiry to presentation modes and touch on the political, environmental and philosophical aspects of artworks as digital archives. Performative gestures and site interventions have been documented into digital prints and digital archives that become themselves the artwork. The original, time-based action on site is mere material, the contact sheets then take on the role of the original artifact, at the same time they are the data for the public archive. Here I employ a set of materials, encouraging an artistic debate with extreme environments; I perform with natural and semi-natural materials using a static setting as a starting point. The work series “mesas collective” are performed installations with and around a large table. Whether I use jute, seaweed, rocks or degradable tissues, it is the collaborative effort between the artist and the agency of her materials that offer new readings, referring to Harman’s (2012) “The Third Table”; I also relate to this work as a collaborative table. If we consider the image of the public/city, or here rather a potential infrastructure or environment, the work finds in its documentary mode new importance and as an archive of digital data or meta-data, it offers diverse and new readings, once a gesture in a physical locale, it becomes an object that gets documented into a digital archive potentially serving as a hybrid model to rethink knowledge categories.

Barbara Rauch, OCAD University

Barbara Rauch, artist and scholar, pursues her studio practice around the topics of empathy, consciousness studies and more lately the manifestations of anthropocentric environmental ethics. She is Co-Director of the Data Materialization Studio/Lab in Digital Media Research and Innovation Institute, at OCAD University, and teaches in the School of Interdisciplinary Studies and Graduate Studies.

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2.5.5 Performance Autoethnography and the Domestic Archive: The Kyle Project

Launched in 1913, the S.S. Kyle travelled coastal Labrador transporting freight and passengers, and providing health services until it slipped its moorings and ran aground in the late 1960s. Linking communities accessible only by water, the Kyle earned a place in the folk memory of the region, and is framed today in a static heritage site, the steamship's final resting place. *The Kyle Project* is a mixed media, poetic inquiry that incorporates a domestic archive of home movies, snapshots and diaries. If the academic or scholarly tendency when encountering an archive is to objectify such anchorless texts, this project uses the creative research methods of performance writing and autoethnography, to consider how the fluid, mobile character of this visual archive can be embodied in a writing that as Tieja Löytönen et al. suggest, "disrupts the comfort, taken-for-granted (striated) academic spaces of reading, thinking, and knowing" (Loytonen et. al, "Playing with patterns: Fumbling towards collaborative and embodied writing" *International Review of Qualitative Research* 7:2, 2014). Poetic inquiry is increasingly employed in arts based methods as an alternative form of representation, something that happens to data, *after* analysis is complete. "Autoethnography" is understood here as a qualitative method that connects "the autobiographical and personal to the cultural, social and the political" (Ellis, *The Ethnographic I*, 2004, xix). This project offers performative writing as a mode of inquiry, one that offers "a methodological challenge to the argumentative form(s) that have typified much academic scholarship" (Chapman and Sawchuk, "Research-Creation: Intervention, Analysis, and 'Family Resemblances'", *Canadian Journal of Communication* 37:1, 2012).

Brian Rusted, University of Calgary

Brian Rusted is 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. In anticipation of the Calgary Stampede's centennial, I curated *The Art of the Calgary Stampede* for the Nickle Galleries. In 2016, I guest edited a special issue of *Cultural Studies <=> Critical Methodologies* called "Reiterating the Canadian West". I have co-curated *Refocus Foothills*: *Western Art of Southern Alberta's Cowboy Trail* for the Okotoks Art Gallery, 2019.

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2.6 Museums and Celebrity Culture: Historical and Critical Perspectives (Part Two)

This session is a reflection on museums and the phenomenon of celebrity culture. Museums are institutions that channel celebrity culture as a part of the global creative industry and mass culture. Today, it is evidenced in the boom in blockbuster exhibitions and large-scale collaborations of museums with film and fashion industry. In history, too, exhibitions and artworks on display had already served as an attraction to the enlightened public. Museums are also celebrity institutions in their own right. There is an ongoing mutual interest between museum curators and celebrities from other cultural domains (Wes Anderson in Vienna, Beyoncé and Jay-Z at the Louvre).

Finally, this evolution of museums raises new concerns for the strategic management (acquisition, public criticism) of artistic celebrities in museum collections in the time of the #MeToo movement, increasing calls to decolonize cultural institutions, and the vital importance of actively engaging underrepresented artists and communities into museums.

Session chairs/Présidentes de séance :

Maria Silina, Université du Québec à Montréal

Maria Silina, PhD, is an Adjunct Professor at the Université du Québec à Montréal, Department of Art History and a Senior Researcher at the Research Institute for Theory and History of Visual Arts of the Moscow Academy of Fine Arts. Her area of expertise is museums and heritage studies, as well as theory and history of Soviet art. She is an author of the monograph *History and ideology: Architectural Sculpture of the 1920-1930s in the USSR* (2014) and an author of articles in various peer-reviewed journals such as *RACAR*, *Culture&Musées*. Her current book project is titled *Art History on Display: Soviet Museology Between Two Wars (1920s-1930s)*.

Lynda Jessup, Queen's University

Lynda Jessup is Associate Dean (Graduate Studies and Global Engagement) 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 is director of the North American Cultural Diplomacy Initiative (NACDI), a transdisciplinary research community of academics, policymakers and practitioners

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working to advance cultural diplomacy as a critical practice. She co-edited a special issue of the *Journal of Curatorial Studies* with Sarah E.K. Smith, entitled “Curating Cultural Diplomacy” to address increasing interest in research located at the intersection of exhibition history and global 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.

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2.6.1 Les commissaires d'exposition : une nouvelle figure de la célébrité dans le monde des arts visuels

La culture de la célébrité dans le monde globalisé des arts visuels ne touche plus aujourd'hui seulement les artistes et leurs œuvres, mais aussi certains de ses intermédiaires-clés. Cette communication s'intéresse particulièrement à la célébrité des commissaires d'exposition de réputation internationale, en prenant l'exemple de la Biennale de Venise. À la manière d'autres formes de célébrité, la personnalité publique du commissaire se bâtit à travers une série de projets artistiques qui lui permettent d'attacher à son nom certaines qualités (perspicacité, authenticité, audace, etc.). Or, si cette perception lui confère un certain pouvoir sur le développement des arts, celle-ci s'avère souvent instable favorisant ainsi une culture de la provocation qui demeure constitutive du monde de l'art. Dans un tel contexte, le défi du commissaire est de maintenir son influence, alors que les dynamiques institutionnelles imposent son remplacement rapide, dans un mouvement perpétuel qui semble nécessaire au pouvoir de l'institution qui l'engage.

Guillaume Sirois, Université de Montréal

Guillaume Sirois est professeur adjoint au département de sociologie de l'Université de Montréal. Il est titulaire d'un doctorat en communication de l'Université McGill et d'une maîtrise en histoire de l'art de l'Université de Montréal. Ses recherches actuelles portent sur les institutions, les experts et les discours qui façonnent le monde de l'art contemporain et sur les liens qu'entretiennent les arts visuels avec d'autres domaines créatifs, notamment la mode, le design et l'architecture.

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2.6.2 Famous/Infamous: Philanthrocapitalism, Art Patronage and Celebrity Cultures

Since well before the Renaissance, wealthy patrons gained fame and celebrity from seemingly selfless gifts to preeminent institutions of arts and culture. In the past century, the world's richest families –Rockefellers, Guggenheims and, more recently, drug-dealing Sacklers and Saudi Arabian royals– have raised their prestige and gained influence by giving to such pillars of high culture as New York's Museum of Modern Art, London's Victoria and Albert Museum, and the Louvre in Paris. In their acts of patronage, they echo the activities of such a new generation super- rich celebrity philanthrocapitalists as Bill and Melinda Gates, Jeff and MacKenzie Bezos, and Mark Zuckerberg and Priscilla Chan, who have spurred global public health campaigns, influenced education policy everywhere, and provided invaluable funding to such elite institutions as Yale, Harvard and Princeton. My paper explores the transformation of financial fortune to high culture fame and mass culture celebrity. Turning to the other side of the coin, I also examine recent high-profile case studies of what happens when *fame* turns to *infamy.* Focussing on the Sackler family, owners of Purdue Pharma and makers of the prescription painkiller OxyContin, and Saudi Arabia's Royal Family, I examine the path to infamy in the wake of the ongoing opioid crisis and the alleged murder of journalist Jamal Khashoggi. I explore what happens to the fame and cultural prestige of patrons when cultural institutions refuse philanthropy and give back earlier gifts, and when cultural media giants like the *New Yorker*, *New York Times*, and the *Canadian Broadcasting Corporation* cast a discerning eye on high profile cultural donors and their fortunes.

Jeffrey Brison, Queen's University

Jeffrey Brison is Acting Director of the Cultural Studies Program at Queen's University and a founding member of the North American Cultural Diplomacy Initiative (NACDI). An Associate Professor of History at Queen's and an affiliate of the Wilson Institute for Canadian History at McMaster University, he focuses on Canadian-American relations, cultural philanthropy, and the history of cultural policy in Canada and the United States. He is the 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 at the end of the First World War to the early years of the Cold War.

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2.6.3 La muséification de la crinoline-cage, un (contre) exemple du culte de la célébrité

Partant du constat que l'observateur – grand public et savant – est influencé par le contexte, c'est-à-dire que le musée d'art retire sa fonction de représentation à une œuvre au profit d'un regard intellectualisé, je m'interroge à savoir si tous les objets sont soumis à ce geste. À l'heure où le vêtement est de plus en plus présenté, celui griffé de préférence, dans le cadre d'expositions blockbuster, est-ce qu'il en existe dont le statut ne variera pas ? La réponse est affirmative. C'est le cas de la crinoline-cage. L'imaginaire qu'elle porte, composé de critiques et de références, fait qu'elle est un artefact qui ne soulève pas l'enthousiasme. Sous-vêtement féminin célèbre dans l'histoire de la mode et évoqué dans les films – reconstitutions ou d'animation –, il est pourtant condamné à rester dans les réserves lorsqu'il a l'opportunité d'y rentrer. Pour diverses raisons, il est un contre-exemple du culte de la célébrité.

Philippe Denis, Université du Québec à Montréal

Pour faire suite à un baccalauréat en Gestion et design de la mode, concentration design de la mode (École supérieure de mode de Montréal) et une maîtrise en Études des arts/Histoire de l'art (Université du Québec à Montréal), Philippe Denis allie une pratique étudiante et professionnelle qui recoupe son parcours universitaire. Candidat au doctorat en muséologie, médiation, patrimoine (Université du Québec à Montréal), il est aussi chargé de cours aux Études supérieures en muséologie – Interprétation des objets muséaux ; Musées régionaux et tourisme culturel – et à l'École supérieure de mode de l'ESG UQAM – Histoire de la mode ; Psychosociologie de la mode. Actuellement, il travaille sur la muséification de la crinoline et de son imaginaire où il cherche à comprendre comment les images associées à ce sous-vêtement ont été sacralisées et promues par les musées et la mode.

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2.7 Art North (Part Two)

These days, as sea ice melts, and access eases, northern latitudes are an ever-increasing draw for us in the arts. While broad interest in Indigenous northern arts continues to expand (as with Dorset Fine Arts and similar), residency programs grow (as with those offered by the Klondike Institute and the Canadian Wilderness Artist Residency), and programming of creative works emerges from the Canada 150 C3 expedition through the Northwest Passage. As Contributing Editor (North America) for Art North Magazine, I aim, in this session, to generate responses from artists, writers, curators, and programmers. Proposals are welcomed that reveal practices, study influences, explore sensibilities of, and expose sticky complications of contemporary art practices made in, about, or by those from or having visited the north. The panel aims to identify practitioners with similar interests to share knowledge and develop networks across North America, and to strengthen international connections.

Session chair/Présidente de séance:

Risa Horowitz, University of Regina

Born in Toronto, Risa Horowitz is based in Regina, Saskatchewan where she is an associate professor in the department of visual arts at the University of Regina. Her work includes photography, video, painting, drawing, performance, electronics, installation, and writing. Horowitz has received numerous grants from the Canada Council for the Arts and several provincial funding bodies. Her works are in the collections of TD, BMO, ScotiaBank, the Canada Council Art Bank, and the Saskatchewan Arts Board. Several of her works are held by the national collection through Global Affairs Canada, on permanent display at both Canada House in London, and at the embassy in Washington, D.C.

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2.7.1 Human Imagination as an Ecological Force

Humans have the greatest impact on the planet's biological and geological systems, but discussions about conservation and climate change tend to be apocalyptic in their sense of hopeless doom. As the Arctic warms faster than any other part of the earth, it is becoming a symbol of climate change and a focus of study in the Anthropocene. Western ideas of the environment often follow a fantasy narrative that does not necessarily fit in with our current reality, misrepresentation of the Arctic is an example of this. Human imagination largely decides what environments end up looking like- through the form of land alteration and pollution but also by constructing "nature", choosing if and where it exists, what species survive or die, and how they are used.

I have been focusing on environmental change in Arctic and Subarctic environments for several years, most recently on the ways permafrost and water are being altered by human activity and transport traces of it. While on the Canada c3 expedition, I helped researchers to collect plant, animal and water samples finding microplastics even in the most remote areas. I have been working to visualize this total integration of human-manipulated materials in every environment and will be expanding on this work this July in Tuktoyaktuk. The understanding of human imagination as an ecological force could be a powerful tool to look at our current impact as an example of what we could potentially do. Art imagery can help us to visualize the less visible aspects of our present and potential futures on a more than human timeline. It can impact the environmental future by changing how we perceive it. I will explore how ideas of "nature" influence ecology, and how visual language, interdisciplinary and indigenous-led research in the Arctic can function to challenge existing perceptions.

Rachel Rozanski, Ryerson University

Rachel Rozanski is a Canadian artist whose works explore biological, geological and material transformations appearing as we enter the Anthropocene. After studying Visual Arts at Emily Carr, Capilano, and Langara universities she pursued a research based practice cataloguing unidentifiable items born of or morphed by human civilization. Through residencies in Nunavut and Iceland, she was inspired by the study of local ecology, pollutants and adaptations and extinctions. She is currently working towards an MFA at Ryerson University in Documentary Media. In her current studio practice, Rachel's work focuses on how these elements are magnified in the North of Canada.

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2.7.2 Mapping Reconciliation in the Age of the Anthropocene: An examination of the artistic practices of Leslie Reid and Robert Kautuk

Climate change is fundamentally impacting our global ecosystems and is most drastically perceptible in northern landscapes and communities. In the face of these challenges, Inuit knowledge and community building is increasingly dire, while reconciliation is imperative in assuming responsibility for the Anthropocene.

As a case study, this paper will examine the intersections between the artistic practices of Leslie Reid from Ottawa, ON, and Robert Kautuk from Kangiqtugaapik (Clyde River), NU. For an upcoming exhibition at the Ottawa Art Gallery in 2021, these two artists are undertaking a collaborative exchange to create meaningful research and visualizations that foster diversified perspectives around climate change. Reid is an established painter and photographer who has conducted indepth travel and research in the Arctic through the Canadian Forces Artists Program and the Canada C3 expedition. In retracing her father's Royal Canadian Air Force mapping flights done in the early years of the Cold War, she became mindful of colonial impacts in the north and the continued importance of reconciliation. Kautuk, whose work has been included in Inuit Art Quarterly, Up here, Above and Beyond and Canadian Geographic, mobilizes drone technology to capture aerial photographs and videos of his community. He is the driving force behind the Clyde River Knowledge Atlas, a digital platform that documents and records traditional knowledge and encourages community and Inuit-led research. Together, their work layers past and present, reconciling experiences to create a dialogue that maps the Arctic and offers a promising path in the face of global warming.

Rebecca Basciano, Ottawa Art Gallery

Rebecca Basciano is the Curator at the Ottawa Art Gallery (OAG), where she supports and contextualizes regional artistic practices through curating exhibitions, publishing catalogues, acquiring works, facilitating touring exhibitions, and networking partnerships. She holds an MA in Art History from Carleton University (2013), and specializes in Canadian art. Her most recent curatorial projects, which have integrated strategies of inclusion and diversity, offered counter-narratives, and examined the intersection of historical and contemporary art, include Jesse Stewart: Icebreaking (2019), Eclectic Geometric (2018), We'll

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all become stories: A Survey of Art in the Ottawa-Gatineau Region (2018, co-curated), and Gail Bourgeois: Correspondence, from roots to rhizomes to mycelial networks (2016).

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2.7.3 Dark'Ice: Mapping the Arctic

In 2013 I travelled throughout Northern Canada with the Canadian Forces Artists Program.. My initial intention was to search for evidence of climate change, but my thoughts grew more complex and intertwined through my observations and experiences of military sovereignty activities, resource developments, growing tourism, and, through meetings with Indigenous peoples, of the multiple effects of these factors on their lives and communities. Issues of displacement, fragility, survival and resilience became central to my responses to the North and its histories, in particular colonization and the High Arctic Relocation of 1953-55. This has resulted in the ongoing overall project, Mapping Time, and the multimedia exhibition Mapping A Cold War. I was privileged to revisit Inuit communities through the Canada 150 C3 expedition in 2017. I reconnected with Inuit women I had met earlier and was very honoured when they agreed to my recording their stories. The video Uluriak records the experiences of a young Inuk woman, a former Ranger; the video Zipporah records the memories of an Elder who as a young girl was moved from her birthplace, her family's seasonal camp, to Qausuittuq (Resolute) NU as a result of the High Arctic Relocation.

As a southerner, observing and responding to the effects of southern policies on their lives, I was very aware of my position and sensitive to the role of my own voice in recording theirs. The opportunity to give back, to reciprocate in the spirit of reconciliation, and to contribute to greater settler awareness of the effects of southern policies in the lives of Inuit women and communities is very critical to me. For the upcoming exhibition Dark Ice, for the Ottawa Art Gallery I will be collaborating with the Inuk artist, Robert Kautuk, a photographer and community leader from Kangiqtugaapik (Clyde River) NU. Together with curator Rebecca Basciano, and possible participation with Robert Kautuk, this proposal and project seeks to create a dialogue that explores, reconciles and enriches our understandings and experiences.

Leslie Reid, University of Ottawa

Leslie Reid studied at Queen's University and at art college in England. She taught Visual Arts at the University of Ottawa, where she is now Professor Emeritus. Early exhibitions include Some Canadian Women Artists, National Gallery of Canada, and the Paris Biennale. A retrospective exhibition was curated by Diana Nemiroff at the Carleton University Art Gallery in 2011. Her recent work results from travel in the Arctic with both the Canadian Forces and the Canada C3 Expedition, and explores climate change and sovereignty issues, and their effects on indigenous communities. Mapping a Cold War, a multimedia exhibition focussed on her Arctic travels, was held in 2016 at the Military

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Museums, Calgary. In 2018 she travelled in Svalbard with The Arctic Circle residency. The exhibition Dark Ice, in collaboration with Inuk photographer Robert Kautuk, will be presented at the Ottawa Art Gallery in 2021.

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2.8 Accelerating Art, Accelerating Culture (Part Two)

Steven Shaviro in his book *No Speed Limit* defines the concept of accelerationism as "the argument that the only way out is through," that overcoming globalized capitalism requires not a withdrawal from it but rather an act of pushing, "it to its most extreme point." His formulation of an accelerationist aesthetics raises important questions about the practice of art within contemporary culture. Specifically, what is the efficacy of resistance-based artistic practices in an age of globalized capitalist consumption? How can art challenge a culture of accelerated speed, accelerated needs for new experiences, and "radical" possibilities?
The papers in this panel will examine the ideas of accelerationism, particularly accelerationist aesthetics, within current concepts and theories of art. This can include discussions of artworks, art practices, or writings on art in order to explore what it might mean to accelerate art, accelerate culture.

Session chair/Président de séance:

Julian Jason Haladyn, OCAD University

Julian Jason Haladyn is an art historian, cultural theorist and professor at OCAD University. He is the author of Duchamp, Aesthetics, and Capitalism (2019), Aganetha Dyck: The Power of the Small (2017), Boredom and Art: Passions of the Will To Boredom (2014) and Marcel Duchamp: Étant donnés (2010), and co-editor, with Michael E. Gardiner, of the Boredom Studies Reader (2016).

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2.8.1 Accelerating Max Ernst's Poor Image

When André Breton saw the early collage works by Max Ernst, he was taken by the artist's acceleration of the picture plane. Ernst's use of mass-produced images stretched the capabilities of a still image spurring Breton to refer to him fondly as "the man of these infinite possibilities". Ernst's combination of grainy reproductions mimics what contemporary filmmaker and writer Hito Steyerl calls the "poor image," a term she uses to describe an economy of the image in financial and social terms as well as image resolution. Steyerl's concept of the poor image critiques capitalist consumption of rich or high-resolution images, which relegates more experimental or contemplative projects to forms of poverty. The poor image also invites interaction as Steyerl notes, "you can keep the files, watch them again, even reedit or improve them if you think it necessary. And the results circulate". Part of the poor image's economy is that we equally engage in its production and consumption becoming the "editors, critics, translators, and (co-)authors of poor images". Ernst's use of "poor" materials from mass culture operates in a similar way, as does the artistic process of many of the Dadaists, but the century which spans between Ernst and Steyerl has elevated Ernst's poor images from being "kept alive only by a network of committed organizations and individuals" to being a valuable image displayed by museums. This paper seeks to understand if Ernst's poor images have "made it out" by "going through".

Maxwell Hyett, Western University

Maxwell Hyett is an artist and theorist based around and between Toronto and Montreal. His work explores issues of meaning, possibilities and the fuzzy limits between virtuality and reality. These issues emerge primarily as a concern with information and its reception: how is information made; where is it stored; what happens when we retrieve it? Maxwell develops these ideas by exploring things that are the same in the wrong ways: synonyms, stone and Plexiglas, paper and Photoshop, 2D and 3D space, illusion and reality. His recent artwork has sought to turn literature into topographies – turning the legible into lumps – by considering the "depth" of writing. His recent writing has investigated the role of fingers in the digital and whether Dada was an initial expression of modern affliction caused by positivity. Maxwell holds a BFA in Drawing & Painting from OCAD University and an MA in Theory & Criticism from Western University. He primarily works with acrylic sheets, paper and composite materials by using techniques drawn from relief sculpture, laser cutting and accidents. Maxwell is currently a PhD student at The Centre for the Study of Theory & Criticism at Western University and is represented by Galerie Youn, Montreal.

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2.8.2 Becoming-Image, or "This is the Future": Hito Steyerl at the Limits of Accelerationism

For a single day in 2013, German artist and writer Hito Steyerl's film *In Free Fall* (2010) was exhibited alongside a placard reading: "The author wishes to personally insult anyone attracted to accelerationism by calling it a bout of dead white Ferrari envy, dripping from head to toe with stale testosterone" (*14.12.13*, Kraupa-Tuskany Zeidler, Berlin). Since this contemptuous gesture, Steyerl has consistently positioned her practice in opposition to accelerationism, and yet her name is frequently encountered in attempts to think about the relationship between accelerationist politics and artistic practice. Indeed, works like *How Not to Be Seen: A Fucking Didactic Educational.MOV File* (2013)—a sardonic instruction manual of stealth tactics to evade the increasingly ubiquitous technologies of surveillance and capture by "becoming a picture"—seem to embody the left-accelerationist call to "embrace the forms of capitalist abstraction and technology to redirect or re-engineer them" to common ends (Benjamin Noys).

By presenting the conditions of late capitalism as digital dystopian fantasy in environments of sensory and informational overload (which some critics have noted are "meant to be unpleasant"), Steyerl's video and installation work simultaneously gives form to capitalism's most negative horizons and points to the limitations of acceleration as a strategy of exit "from the point of view of sensibility and the desiring body" ('Bifo' Berardi). Considering this ambivalence, Steyerl's work emerges as a productive entry-point from which to unpack the internal tensions within accelerationist thought and to further explore both its possibilities and limits on the practices of contemporary art.

Stephanie Grace Anderson, Western University

Stephanie Grace Anderson is currently a PhD candidate in Art and Visual Culture at Western University. Her research explores the politics of creativity and artistic labour at the nexus of contemporary art and capitalism. Her writing on art has been published in journals such as *Textile: Cloth and Culture* and *The Journal of Canadian Studies*.

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2.8.3 Platform Aesthetics: Contemporary Art, Cognitive Complexity, and Political Agency

This paper elaborates a partial solution to the legitimation crisis in contemporary art practices by investigating the concept of "generative entrenchment" (originated by the philosopher William Wimsat) essential to the Accelerationist concept of the "platform" as used by Srnicek, Williams, and others. A "platform" is an enabling structure that conditions the generation of specific forms but one that also systemically tends to be less obvious and more entrenched the wider its use becomes: a platform can be a political system, and technological regime, a mode of perception, an aesthetic genre... The import of the concept lies in the way it operates formally across the diverse domains of the socius gathered together here (art, politics, and thought) giving us a means of practical relay and analytical traction between these domains. Through the "platform," structural analogies can be drawn between current political-economic infrastructure, conditions for the renewal of rationality, and the aesthetic grounds of the production of contemporary artworks. As such, the "platform" furnishes a leverage point for both political struggle and artistic creation in late capitalism, one that aids in the attempt to find a way out of our contemporary malaise—its aesthetic, political, and cognitive impasses. In the course of delineating the concept, the project of Accelerationism is introduced, defined, and criticized; some conditions of neo-rationalist thought are developed and applied; and the future of contemporary art is provided one possible model for the construction of value not merely derived from art's proximity to institutional authority or investment capital. Particular attention may be paid in this connection to the works of Cheyney Thompson, David Robbins, and others to bring out some concrete artistic and political implications of the creation and use of aesthetic platforms.

Cutis Allen, Western University

M. Curtis Allen is a PhD Candidate in Theory and Criticism at Western University whose dissertation research involves a comparative study of the philosophies of Gilles Deleuze and Ludwig Wittgenstein on aesthetics, linguistics, and metaphysical grounds. 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.

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3.1	**Interdisciplinarity as Intervention** – Beauport	Jaclyn Meloche & Natalie Loveless	Stephanie Springgay Amanda White Kim Nelson
3.2	**Domestic Encodings through Craft Objects (Part 2)** – Bélair	Ruth Chambers & Mireille Perron	Julia Krueger Michelle MacKinnon Sara Christensen-Blair
3.3	**HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) (Part 2)** – Portneuf	Joan Coutu	Étienne Morasse-Choquette Alena Robin Eric Weichel
3.4	**Canadian Design Studies Network - Open Session (Part One)** – Courville	Keith Bresnahan	Karen R. White Susan Close Carole Charette
3.5	**On Performance, Archives and Exhibitions (Part One)** – Dufferin	Barbara Clausen & Erin Silver	Kelly Kivland Emmanuelle Choquette Didier Morelli Vanessa Parent
3.6	**Affective Framing: Curatorial Experiments and Reception Aesthetics** – Montmorency	Yani Kong	Mallory A. Gemmel Alexandra Hartsone Matthew Brower
3.7	**Not in Canvas, Anymore: Art Carried Across Disciplinary Fields** – Beaumont	Rebecca Noone	Sarah Switzer Jude Ortiz Andrew Testa
3.8	**Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change (Part One)** – Sainte-Foy	Joan Greer	Siobhan Angus Risa Horowitz Loren Lerner Jesse Thomas

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3.1 Interdisciplinarity as Intervention

In 1968, John Chandler and Lucy Lippard argued that disciplinary entanglements within the arts and humanities needed to occur for new forms of knowledge production to be instigated. They saw value in the cross-pollination of making and writing, and dared to advocate for new methodological interventions to be practiced inside and outside of the academy; "[s]ometime in the near future it may be necessary for the writer to be an artist as well as for the artist to be a writer." By authoring a new vernacular for contemplating knowledge as a thing carved, sculpted, and performed (rather than only or primarily written), contemporary hybrid practitioners produce new (disciplinary) imaginaries. Drawing from Chandler and Lippard, this panel asks: how do interdisciplinary practices perform material and methodological interventions relevant to contemporary art history?

Session chairs/Présidentes de séance :

Jaclyn Meloche, independent scholar

Jaclyn Meloche completed an interdisciplinary PhD in Humanities (Visual Art, Performance Studies, Art History, and Communication Studies) at Concordia University in 2015. Her dissertation and subject of her current manuscript "Materials Matter: The Politics of Posthumanist Performativity in Contemporary Studio Practice" narrates a philosophical complication of materials in a studio practice through a posthumanist performative framework. Meloche's curatorial projects include *Alma* (2014-16), *The Sandwich Project* (2017, 2018), *Downtown/s: Triennial of Contemporary Art* (2017), *Isabelle Hayeur: Corps Etranger* (2017), *Power Play: Hockey in Canadian Contemporary Art* (2019) and *Johan Grimonprez: Dialogues* (2019). She is the editor of *What is our Role: Artists in Academia and the Post-Knowledge Economy* (YYZ BOOKS, 2018) and author of three recent book chapters on surveillance in contemporary visual culture with Palgrave Macmillan. In May 2019, she will present "Houses, Homes and the Horrors of a Suburban Identity Politic" at the Institute for Gender, Equality and Difference at the University of Iceland, Reykjavik, Iceland. Meloche's recent drawings will be included in a two-person exhibition at SB Contemporary Art in Windsor in 2020.

Natalie Loveless, University of Alberta

Natalie Loveless is an associate professor at the University of Alberta and director of the Research-Creation and Social Justice CoLABoratory (researchcreation.ca). Her forthcoming book (July 2019) with Duke University Press, *How to Make Art at the End of the World: A Manifesto for Research-Creation*, examines debates surrounding research-creation and its institutionalization, paying particular attention to what it

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means–and why it matters–to make and teach art research-creationally in the North American university today. Loveless currently co-leads *Speculative Energy Futures*, a multi-year project that is part of the Just Powers initiative funded by the Future Energy Systems CFREF and a SSHRC Insight grant (justpowers.ca), and, during the 2018-19 academic year, is in residence as a visiting scholar in the Centre for Interdisciplinary Studies in Society and Culture (CISSC), where she is developing a new project, *Sensing the Anthropocene: Aesthetic Attunement in an age of Urgency*.

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3.1.1 Socially-engaged art, experimental pedagogies, and the anarchiving of Fluxus

This paper explores anarchiving as transdisciplinary research-creation practices committed to queer, feminist, anti-racist, and anti-colonial ways of being and doing. Anarchiving is excessive potential, or that which exceeds the archive (Springgay & Truman, 2016). Anarchiving in this sense is about "feed-forward mechanism for lines of the creative process, under continuing variation" (Massumi, 2016, p. 7). If the archive functions as a repository, and operates to uphold state narratives the anarchive is concerned with what it can do in the present-future. This can be done through disruption, or departures in established techniques and procedures. As such anarchiving is less a thing, then a process or an action. Anarchiving practices are political, resistant, and collective. They disrupt conventional narratives and histories, and seek ways to engage with matter not typically found in official archives, and the affective experiences and lived histories of human and more-than-human bodies. To contextualize the anarchive is a research-creation event the Instant Class Kit a portable curriculum guide and pop-up exhibition dedicated to socially engaged art as pedagogy. Produced as an edition of four, the kit brings together contemporary curriculum materials in the form of artist multiples such as zines, scores, games, newspapers and other sensory objects from 14 contemporary artists across North America. Instant Class Kit is closely modelled on the multi-sensory and open-ended strategies of Fluxkits. The contemporary artists strive to deliver a curriculum based on the values of critical democratic pedagogy, anti-racist and anti-colonial logics, and social justice, as well as continuing the experimental and inventive collaboration that defined Fluxus. The lessons, syllabi and classroom activities produced by this new generation of artists address topics and methodologies including queer subjectivities and Indigenous epistemologies, social movements and collective protest, immigration, technology, and ecology. Instant Class Kit offers an interactive and speculative approach to teaching that is participatory, collaborative, and social justice oriented.

Stephanie Springgay, University of Toronto

Stephanie Springgay is an Associate Professor at the University of Toronto. She is a leading scholar of research-creation with a focus on walking, affect, queer theory, and contemporary art as pedagogy. She directs the SSHRC-funded research- creation project The Pedagogical Impulse. With Dr. Sarah Truman she co-directs WalkingLab – an

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international network of artists and scholars committed to critical approaches to walking methods. Additionally, she is a stream lead on a SSHRC partnership grant Bodies in Translation: Activist Art, Technology, and Access to Life. Other curatorial projects include The Artist's Soup Kitchen – a 6-week performance project that explores food sovereignty, queer feminist solidarity, and the communal act of cooking and eating together. She has published widely on contemporary art, curriculum studies, and qualitative research methodologies

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3.1.2 Interdisciplinary Art and the Environment: Possibilities and Problems

In this paper I will use an example of my own work and the work of others, in order to consider some of the benefits and problems of interdisciplinary arts-based approaches to environmental issues. In my recently completed practice-led PhD, I looked at symbiotic relationships between humans and plants and created sensory and affective experiences in order to expand ways of thinking about and interacting with the more than human lives and worlds of plants, in an effort to make them more visible. This work was interdisciplinary in both content and form, and combined influences from fiction, science fiction, biology and architecture to extrapolate an ecological imaginary through participatory artworks. Over the course of the production of this work, questions around both the ethics of engaging with more-than human participants and the methodologies of interdisciplinary art work became central considerations. In particular, I will discuss the questions encountered while working on a piece which involved the visual language of herbariums. The herbarium is part of a mode of species categorization and identification historically performed by field researchers, a form of knowledge creation which may assist in current conservation efforts, yet its traditions are also tied to economy, empire, and historically to colonialism and biological imperialism. As Donna Haraway writes, “It matters what stories we tell to tell other stories with, it matters what concepts we think, to think of other concepts with.” This resonant thought calls to task the chameleon nature of some recent art practices, particularly during a time when colonial legacies and residues in Western institutions and world views are being unpacked. In light of human responsibilities and global ecological crises, I will consider both the possibilities and problems presented by interdisciplinary artwork that engages with the language of ecology.

Amanda White, Queen’s University

Amanda White is an artist, educator and academic working at the intersection of art, environment and culture, with a particular interest in alternatives to dominant visualizations of the environmental. Amanda has exhibited and published her work widely and across disciplines with support from the Canada Council for the Arts, the Ontario Arts Council, the Toronto ArtsCouncil and the Social Sciences and Humanities Research Council, among others. She earned a PhD from Queen’s University, an MFA (studio) from the University of Windsor and a BFA from OCADU. Amanda is currently affiliated faculty in the Cultural Studies Graduate Program and Adjunct in the Fine Art (Visual Art) program at Queen’s University, and a member of the board of directors at YYZ Artist’s Outlet. Amanda is currently based in Toronto.

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3.1.3 Live Documentary as an Ephemeral and Interdisciplinary Historiophoty

In the practice of live documentary, historiophoty and performativity merge to transform the complex relationships between narrative, historiography, and moving images. My research considers expanded cinema as a response to Hayden White's 1966 essay "The Burden of History." "Burden" marked the moment of White's transformation from historians to philosophers in which he called out the role of art and narrative in historicizing and called for a more robust interdisciplinarity in history. He urged setting aside the template of the nineteenth century novel in order to find formal inspiration from "action painters, kinetic sculptors, existential novelists, imagist poets, or nouvelle vague cinematographers."I Live documentary answers this call, as well as White's subsequent intervention in 1988, proposing "historiophoty" as a term to deal with the "representation of history and our thought about it in visual images and filmic discourse." II Performance-based screen histories highlight the intersectionality between historiography, philosophy, and cinematic narrative art. In addition, this form crucially emphasizes the value of what Bruno Latour calls "gathering," thereby functioning as an antidote to the distortion of postmodern relativity and skepticism as deployed in bad faith by the political right. This paper proposes a specific historiophoty via live documentary, and an interdisciplinarity that strategically produces new forms of verbal and visual knowledge through the entanglement of representation, experience, and perception.

1. White, Hayden V. 1966. "The Burden of History". History and Theory 5 ②, 126.
2. White, Hayden. "Historiography and Historiophoty." American Historical Review. Vol. 93. № 5, December 1988, 1193.

Kim Nelson, University of Windsor

Kim Nelson is the Director of the Humanities Research Group, and an Associate Professor of Cinema Arts in the School of Creative Arts at the University of Windsor in Canada. She is a filmmaker with an interest in historiography, the philosophy of history, as well as spectatorship, expanded/live cinema and immersive, participatory and performance modes of exhibitions as they relate to the documentary film. Her work has been funded by the Social Sciences and Humanities Research Council of Canada, and the Ontario Arts Council and she has received the Media Arts award from The Windsor Endowment for the Arts, and the Emerging Award for Research and Creative Activity at the University of Windsor. Her work has screened at international film festivals and on university campuses in Canada, the US and Europe, on the CBC nationally, as well as online with KCET in the US.

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3.2 Domestic Encodings through Craft Objects (Part Two)

Desire, fear, pleasure, projection, and uncertainty loom large in concepts of home and domesticity. Craft objects in particular have sustaining connections with home and with the production of domestic space; how and what kind of space is produced through crafted objects is of renewed concern for many historians, curators, craft persons, and artists. Examples of recent scholarship and practice include, but are not limited to: Craft, Space and Interior Design 1855-2005, Dr. Sandra Alfody ed.; Breaking and Entering: The Contemporary House Cut, Spliced, and Haunted, Dr. Bridget Elliott ed.; and the works of Ann Low, Laura Vickerson, Shannon Bool, Carmen Laganse, Amy Malbeuf, Luanne Martinau, Judy Chartrand, and Lindsay Arnold, to name but a few Canadian artists.

Following, but not restricted to investigations of these leads, we will offer Craft practice, theory, discourse, and history as ways to uncover, transform, validate, and better understand our production of domesticity. All historical, methodological and material approaches are welcome.

Session chairs/Présidentes de séance :

Ruth Chambers, University of Regina

Artist and University of Regina Professor Ruth Chambers makes works in ceramic sculpture and ceramics-based installation. Her current porcelain objects, modelled from botanical subjects through direct observation, address ideas of careful looking, beauty, consumption, and temporality, and align with the tradition of the still life. She has also published writings about contemporary craft and ceramics theory. www.ruthchambers.weebly.com

Mireille Perron, Alberta University of the Arts

Mireille Perron is the founder of *The Laboratory of Feminist Pataphysics* (2000 —), a social experiment that masquerades as collaborative works of art/events. Her work has been presented in solo and group exhibitions in Canada, Europe and the United States. She has also extensively written and published on a variety of subjects related to representation. Mireille Perron was born in 1957 in Montréal, Québec. Since 1989 she has been working and living in Calgary, Alberta, where she taught at the Alberta College of Art + Design from 1989 until 2018, when she received the title of Professor Emerita. Perron was Calgary 2012 First Francophone Laureate. See website: www.mireille.perron.com and Wikipedia under Mireille Perron and/or Pataphysics.

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3.2.1 Potted Plants and Wallpaper: Absence, Domesticity and Craft

In June 2019, the retrospective exhibition *Victor Cicansky: The Gardener's Universe* opened at the MacKenzie Art Gallery in Regina, SK. In amongst the more than one hundred objects were ceramic pots from Cicansky's early days studying to be a potter in Regina and ceramic clothes made during his graduate studies under Robert Arneson in California. Many examples of his Regina Clay sculptural ceramics such as miniature outhouses, Mason jars, mural maquettes and erotically charged vegetables lounging on couches and a selection of his bronze furniture were also included: a full picture of a politically charged craft-based career spanning over five decades. Yet what about the missing pieces? Like any survey-type project, though editorial choices must be made, but sometimes these choices are dictated by absence. If an object cannot be located then it cannot be included in the exhibition, and this was the case with Cicansky's *Wallpaper Flowers* series from the mid-1970s. Although photographs of these ceramic chunks of wallpapered walls, planted like ferns in terra cotta pots, exist in his archive, not one was located for the exhibition. This presentation will take up the notion of wallpaper as a skin-like framing device. As Imogen Racz notes in *Art and the Home: Comfort, Alienation and the Everyday*, "Wallpaper has long been the interior skin applied to the cocoon of space surrounding a house's occupants, which also encapsulates and frames their aspirations, social class and personalities" (20). This domestic skin will be used to cocoon and think through some of the implications of Cicansky's absent potted wallpaper "plants" and how they relate to memory, ruins and contemporary examples of playing house, absent wallpaper and invisible craft.

Julia Krueger, University of Western Ontario

Julia Krueger studied art history (BA) and Canadian art history (MA) at Carleton University in Ottawa, ON. In 2010, she completed a BFA in ceramics at the Alberta College of Art + Design (ACAD) in Calgary, AB. Upon completion of her studies at ACAD, she commenced a Ph.D. in visual culture at the University of Western Ontario in London, ON. Her research involves developing an object-inspired approach for studying late modern (1950–1980) Canadian prairie fine craft grounded in material culture and in craft theory. In addition to her studies, Julia has maintained an active writing, curatorial and research practice including co-curating with Timothy Long of the MacKenzie Art Gallery a nationally touring retrospective exhibition with an accompanying catalogue on ceramist and sculptor Victor Cicansky.

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3.2.2 (em)brace: Between Textiles and Drawing

This paper takes the form of an artist talk concerning the relationships between home, transience, textiles and memory. My practice dwells on the (un)familiarities of home and what happens when its sentiment becomes disconnected, dislocated and ambiguous. I navigate the threshold of when commonplace becomes anomalous in my ongoing transient displacement; not being without a home, but rather the feeling when a traditional idea of home is suddenly dismantled.

I explore how the notions, rituals and routines of home can endure and evolve within objects and what its existence beyond spatial and temporal boundaries may be. In a fragmented state that exists between the real and remembered, the objects I draw and make are intimately preserved to create a mapping of sorts—a rendering of the once familiar. They drift between the deconstruction and adoration of things and place in an attempt to (re)familiarize and fit me into a new understanding of what was, or still could be, home.

The subsequent drawings and textile work, focusing on the handmade and bodies, are created in an attempt to spend intimate time connecting with objects in the home and recreating myself within them. Knit and crochet as drawings are disconnected from their more utilitarian intent—they can no longer serve the purposes associated with clothing and warmth, but rather, in their drawn state, act as a record and symbol of time and place. Through drawing these systematically structured textiles, I attempt to calm the desire for permanence and observe the different presence/patterns that exist within a state of transience.

Michelle MacKinnon, Memorial University of Newfoundland

Michelle MacKinnon is an artist and educator currently living in Corner Brook, Newfoundland & Labrador. MacKinnon graduated with an MFA (2015) and BFA (2013, Honours, Cum Laude) in Visual Arts from York University. She is the current Artist in Residence at Union House Arts (NL), and has participated in residencies at The Banff Centre for the Arts (AB), The Hermitage Museum (St. Petersburg, Russia), and Spark Box Studios (ON). She has exhibited in various galleries across internationally (Canada, United States, Russia), with an upcoming solo exhibition at Easter Edge Artist-Run Centre in January 2020, and is a three-time recipient of the Elizabeth Greenshields Foundation Grant.

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3.2.3 Beads: Stringing together the Domestic Sublime in Liza Lou's Art

Liza Lou creates art objects composed of millions of beads that encrust surfaces with glittering delight with simultaneous awe. Lou's work precipitates an articulation of a unique concept, the *domestic sublime*. It is not simply that she uses the craft material of beads that evokes the domestic sublime – it is the presentation of form that is familiar yet uncomfortable, comforting yet disturbing, and lastly, seemingly infinite as per the amount of materials, the repetitive labour, and the presentation of the infinite or unknown.

Domesticity commonly refers to any labour, activity or material related to, in or around the home. The domestic has numerous social, historical and philosophical contexts, but the focus of this discussion is rooted in Christopher Reed's scholarship on the domesticity that gives it specific parameters within modern society, capitalistic influences, the increased role of technology, and ontological implications of identity in the arena of domestic space, labour, and materials.

Briefly tracing the concept of the sublime from its origins to today allows for its evolution from a transcendental experience to a tangible, material manifestation in contemporary discourse and the role it plays in domestic space scholarship. Key figures in this argument include Immanuel Kant, Jean-François Lyotard, and Jacques Derrida. The additional moniker of *domestic* to the sublime reflects the combination of constant, unending repetition of materials and labour, inherent in craft and manufacturing processes. Materials such as beads evoke the sublime because they present characteristics of the sublime including excess, infinity, and repetition. Lastly, Lou's recent work takes forms that allude to the infinite both within the realm of domesticity and beyond. This paper uses Lou's work as a foundation of illustration of the domestic sublime in an attempt to articulate something that resists definition.

Sara Christensen Blair, University of Southern Indiana

Sara Christensen Blair, Professor of Art at the University of Southern Indiana in Evansville, teaches painting and serves as the Art & Design Department Chair. From 2006 – 2019 she was a professor of art and chair at Northern State University in Aberdeen, SD. 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/fibres) from the University of North Dakota. In September 2019, she completed a PhD in Visual Arts: Aesthetics, Art Theory and Philosophy through the Institute for Doctoral Studies in the Visual Arts. Recently she participated as a scholar at the World Ornamental Forum in Davos, Switzerland in 2016 and 2014, SECAC, and UAAC/AAUC. She has had several solo and two-person exhibitions throughout North America including the University of Minnesota, University of Miami, and the Plains Art Museum in Fargo, ND.

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

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 welcome 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.

Session chair/Présidente de séance:

Joan Coutu, University of Waterloo

Joan Coutu is Professor of Art History and Visual Culture in the Department of Fine Arts at the University of Waterloo. Her research focuses on memory and the built environment with particular focus on the 18th-century British Empire and early 20th-century Canada. In addition to independent study courses, courses on Modernism and study abroad courses, she regularly teaches introductory art history and visual culture.

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3.3.1 Nature inside Plato'sCave: On the Romantic Critique of the Landscape Garden

In the history of garden art, we often come across the term "romantic garden" to designate the informal style that conquered Europe during the 18th century. Although the adjective "romantic" was indeed used by some gardeners and theoreticians to qualify specific garden characters, its use as a historiographical category seems to have overshadowed the fact that many of the most eminent romantics offered a radical critique of this garden style, also known as the "landscape" or "English" garden. This critique, which was often accompanied by a revaluation of the formal or geometrical style, addressed the very possibility of representing nature in art.

The most articulate and uncompromising of these critiques comes from the German poet and critic August Wilhelm Schlegel (1767-1845), who, in his Berlin lectures (1801-1804), chastises the informal style for its "indissoluble entanglement of nature and art", a phenomenon described as a result of a society that cannot distinguish between the finite nature that is under our eyes, and the infinite and mysterious natural process as a whole. The landscape garden is thus seen as a deceitful art, because of its illusory nature, and, more importantly, because of its incapacity to spark a reflexive stance. As it turns out, by studying Schlegel's and the romantic's perspective on contemporary garden trends, we can begin to see the problem posed by the widespread use of the term "romantic garden". Not only is the landscape garden not enough for most of the romantics, who will prefer the vitality of nature found outside its walls, but it is also a paradoxical art form for the most theoretically invested of them. This paper seeks to explore this paradox, and thus to provide a more nuanced reading of the reception of eighteenth-century garden styles by the romantics. My hypothesis is that the baroque garden might be closer to their famous but often misunderstood ironic stance.

Étienne Morasse-Choquette, Université du Québec à Montréal

Étienne Morasse is a PhD candidate in art history at the Université du Québec à Montréal, his doctoral research addresses the revaluation of the senses in the aesthetic experience of the garden at the end of the 18th century. He is the author of a master's thesis on the aesthetic primitivism of the American landscape architect Frederick Law Olmsted (UQAM, 2018). His research is supported by the Social Sciences and Humanities Research Council of Canada and he is the first laureate of the Luc-D'Iberville-Moreau doctoral scholarship in decorative arts, design, architecture and landscape studies.

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3.3.2 Colonial Latin American Art in Quebec

The purpose of this talk is to initiate a reflection on the presence of different collections of Latin American colonial artworks in diverse museums and repositories in Quebec. For example, the Montreal Fine Arts Museum, the Musée de l'Amérique francophone in Quebec City, the Musée d'art de Joliette have in their holding some paintings, sculptures, and other objects that originated in the Spanish colonies of Americas. These collections are mostly consisted of anonymous religious works, which were donated to the museums by different benefactors in diverse circumstances and historical moments. Although most of the artworks in the collections remain in the reserve of the museums, some of them have been exhibited in temporal exhibitions, and other works have undergone conservation processes, which indicate an interest to preserve these collections. Other collections of colonial Latin American art still belong to religious communities, such as the Jesuits and the Clerics of Saint-Viator. My project seeks to study collections of Latin American art in Canada, particularly from the colonial period. Some of the works were erroneously attributed to European schools but have since been identified as Latin American colonial works (a phenomenon that also occurs in the United States and many European countries). Proper identification and analysis of the colonial art that does exist in Canadian collections would help solidify its representation and improve the overall visibility of Latin American art in the country. Some of the specific questions that I will address in this talk are: How did these collections come into being? What were the links these benefactors had with the museums they donated part of their collection to? Can we establish a common "taste" for Latin American colonial art in Quebec? What is the future of these collections?

Alena Robin, Western University

Alena Robin holds an MA and PhD in art history from the Universidad Nacional Autónoma de México/National Autonomous University of Mexico (UNAM). She has been a Postdoctoral fellow at the Université de Montréal. She is Associate Professor in the Department of Modern Languages and Literatures at the University of Western Ontario, where she teaches Hispanic visual culture. She currently is the Graduate Chair of the Hispanic Program. Her research interests focus on the representation of the Passion of Christ in New Spain, in different artistic expressions, mostly in the seventeenth and eighteenth centuries. 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.

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3.3.3 HECAA (Roundtable)

Eric Weichel, Nipissing University

Dr. 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.

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3.4 Canadian Design Studies Network - Open Session (Part One)

The Canadian Design Studies Network is a UAAC-affiliated society whose aim is to encourage scholarship and debate on all aspects of design and its histories, in Canada and elsewhere. This open session welcomes papers that examine any topic in design history, theory, or pedagogy, from any time period or locale. Special consideration will be given to proposals that seek to make a new contribution to the field, through innovative approaches, diverse perspectives, or which address underrepresented aspects of design history.

Session chair/Président de séance:

Keith Bresnahan, OCAD University

I am Associate Professor of Design History and Theory at OCAD University, Toronto, where I am also the Graduate Program Director of the MA program in Contemporary Art, Design and New Media Art Histories. I'm a cultural historian of architecture, urbanism, and design in the modern era, with a particular research focus on the 18th and 19th centuries, France; I'm also a co-founder of the Canadian Design Studies Network. My current and ongoing research centres on models of sensation and emotion in architecture and urban history, and on the histories of architectural destruction. I am presently completing two book projects, the first on sensationalism and architecture in enlightenment France, and the second on emotion and the legacies of destruction in late nineteenth-century Paris.

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3.4.1 Hybrid - More Than Lip Service to Interdisciplinary Design

In a recent essay, architect and academic Joel Sanders observed that contemporary design professions are in transition: “The challenges posed by contemporary global culture are far too complex, wide-ranging and interconnected to be solved by a single author representing one design field alone. Instead they require cross-disciplinary problem solvers from allied disciplines” (Sanders, 2018). This call for improved design collaboration is not new. DESIGN is implicated in both utopian and dystopian visions of the future. It is an amalgam of a material artefact (object/space/system) studied in an aesthetic and historical context; a technical practice impacted by methodological, philosophical, scientific, professional, and commercial developments; and a cultural product that registers sociological themes, societal values and conditions. In addition, design practice is fragmented, with each discipline claiming expertise via a body of design knowledge, specialized skills, and shared values – forces that work together to reproduce an entrenched system.

This paper will engage a Design Studies approach by reflecting on a recent research project, titled *Perceptions of Practicing Interior Designers: Lessons Learned from an Interdisciplinary Practices Class*, that mapped innovations in design pedagogy to disciplinary design experience. Survey results and interview responses from 63 *Bachelor of Interior Design* graduates (participating Humber College course alumni, 2009-2015) revealed a wide spectrum of professional experience. Several themes emerged: respect for diverse disciplinary methods; commitment to creating a “common ground” with collaborators; and, desire to emphasize collective goals rather than individual success. These results showed that alumni had embraced the values of interdisciplinary practice despite having little opportunity to practice. As post-script to these research findings, this paper will also introduce on-going work documenting a new hybrid model of integrated design consultancy that is increasingly seen in Canada. This new model is based on strong disciplinary identities that respect different design processes in response to this transitional moment for design.

Sanders, J. (2018). The Future of Cross-Disciplinary Practice. In P. Lupkin & P. Sparke (Eds.), *Shaping the American Interior: Structures, Contexts, and Practices* (pp. 195–204). Routledge.

Karen R. White, Humber College

Karen R. White is an Instructor at Humber College’s Faculty of Sciences and Technology (FAST) Design + Built Environment Cluster, where she leads courses in Design History, Design Theory, and

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Research Methods and Analysis. She earned a B.A. (honours) in Art History from Queen's University, an MA in Art History from York University, as well as a Diploma in Interior Design from Humber College. In her practice as a writer, researcher, educator and designer, she supports interdisciplinary discourse about places + spaces + objects + their users.

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3.4.2 Photography, Urbanism and Design: An exploration of design culture with a camera

This paper provides a critical overview of Travelling Concepts in Photography, a trans-disciplinary, graduate level, photography course at the Faculty of Architecture, the University of Manitoba that combines the practice, theory and history of photography. The objective is to stimulate the use of photography as a visionary and hands-on tool. Image making is informed interdisciplinary concepts, such as mapping, framing, mise-en-scene, and derive drawn from the writings of Mieke Bal and Jane Tormey related to the intersection between photography, design culture and the city. The course takes place over three weeks in Montreal, Ottawa and Winnipeg and concludes with a temporary exhibition of student work. Students use the city as a guerrilla classroom and analyze social and cultural spaces such as galleries, markets, neighbourhoods, archives, prints and drawing rooms, and have conversations with a variety of cultural workers and photographers.

Susan Close, University of Manitoba

Susan Close is an Associate Professor in the Faculty of Architecture and a Senior Fellow at St. John's College, both at the University of Manitoba in Winnipeg, Canada. Close's book *Framing Identity: Social Practice of Photography in Canada (1880-1920)* addressed how Canadian women at the turn of the twentieth century as a social practice to establish identity. Close's study takes into account key concepts and practices drawn from cultural analysis and issues related to identity, gender, post-colonialism, tourism and travel as a way to analyze her subject matter. This book is based on her Ph.D. dissertation from the Amsterdam School of Cultural Analysis, University of Amsterdam, 2005. Close is also a photographer with work in both national and international collections. Her current teaching includes interdisciplinary courses about design history, theory and photography. She is currently working on a manuscript on the intersection of photography and the built environment.

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3.4.3 Design from the past: Indigenous Material Culture through a design perspective

This research is looking at Indigenous artifacts, more specifically caribou-skin painted coats designed by Indigenous Canadian women from the Eastern Naskapi, Innu, and Cree Nations, studying design patterns and compositions decorating hunting coats over the past 300 years. These coats have been studied most often from an anthropological perspective. This research is taking an innovative angle to investigate the patterns from a graphic design's point of view. Engaging communities in a dialogue about design elements and principles in hope of reactivating a lost visual language and art practice used in the XVIII until the beginning of the 20th century by subarctic nations of Quebec. Is there a narrative that can be traced coming from these communities or others? Or is it essentially an artistic interpretation of the vision of the shaman to connect with the spirit of the Lord Caribou? Can this visual language be restored within the communities and empower women in creating design that leads to unique, genuine work of art and design development? Can this way of learning inspired by the Indigenous ways of learning can be integrated within the curriculum? This research is looking ahead for reinventing and empowering women in creating innovative designs by Indigenous communities from Eastern Canada, as well as looking at Nations across Canada. There is clearly a design contribution to uncover.

Carole Charrette, Independent Scholar/Practitioner

Carole Charette holds a PhD (art education design, Concordia University); a post-doctorate (Indigenous museum and material culture, UQAM); an MFA (stylistic interpretations and history of design, Université Laval); a certificate in multimedia (Sheridan College, Ontario); a degree in graphic design; and a diploma in exhibition design. During ten years, as the president of the Society of Graphic Designers of Quebec (SDGQ), she organized numerous conferences, and commissioned multiple exhibitions of Dutch, French, American and Canadian designers. Dr. Charette was a board member of the Montreal Design Institute (IDM) and the Canadian Design Alliance (CDA), is GDC Fellow, an SDGQ Honorary member. She has won numerous awards, scholarships and honours. Dr. Charette is regularly invited to present her work and research across Canada and internationally. Her research focuses on sub-arctic Aboriginal material culture, design thinking and creativity. Her PhD research (California Art Center College of Design) focused on Design-Based-Learning teaching methods using the design process. She was an assistant professor in Edmonton (2014–2018). She also acts a creative director, an editor of publications, and as a professional educator in design thinking.

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3.5 On Performance, Archives and Exhibitions (Part One)

This panel, which springboards from Clausen's research on performance's representational politics as a hybrid art form in the tension field of the live and mediated, and Silver's research on the superimposition of embodied movement and political movements, examines in two sessions, how these practices find their various modes of existence within and beyond the framework of the institutional spaces they occupy. Bridging the recent fervour for dance's representational and political potential within gallery spaces, to performance's status as one of the most dominantly promoted art forms today, this panel asks: how do movement- and performance-based practices operating at the intersection of the exhibition and the archive contribute to and shape concepts of agency, site specificity and immediacy in the cultural sphere? We invite submissions in French and English that explore notions of the performative in relation to the museum and new formats of curating, archiving and digital mediation.
Ce panel inspiré d'une part des recherches menées par Clausen au sujet des politiques de la représentation de la performance comme forme d'art hybride en tension entre le moment de sa prestation et de sa médiation, et d'autre part des recherches de Silver concernant la superposition du mouvement incarné et de mouvements politiques, vise en deux sessions à examiner de quelles manières ces pratiques présentent divers modes d'existence à l'intérieur et au-delà des cadres imposés par les espaces institutionnels qu'elles occupent. La performance étant l'une des formes d'art les plus discourue aujourd'hui, cette séance nous permet de réfléchir le récent engouement sur la représentation de la danse et le potentiel politique des espaces d'exposition. Nous soulèverons des questions sur comment le mouvement – et les pratiques basées sur la performance – en opérant à l'intersection de l'exposition et de l'archive contribue et influence les concepts d'agentivité, de *site specificity* et d'immédiateté dans le domaine culturel ? Nous vous invitons à soumettre vos propositions, en français ou en anglais, qui explorent les notions de performativité en relation avec les institutions muséales et les nouvelles formes de commissariat, d'archivage et de médiation numérique.

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Session chairs/Présidentes de séance:

Barbara Clausen, Université du Québec à Montréal

Barbara Clausen is an independent curator and Professor of contemporary art and performance in the Department of Art History at the University of Québec in Montréal (UQAM). Since 2000 she has lectured and written extensively on the historiography and institutionalization of performance-based art practices (After the Act: The (Re)presentation of Performance Art, 2006 and "Performing the Archive and Exhibiting the Ephemeral", in *A History of Performance Documentation*, ed. Giannachi, Gabriella and Jonah Westerman (ed.), Routledge, 2017). Clausen has over the last ten years curated numerous exhibitions and performance series in Europe as well as North America and is currently the Curatorial Research Director of the *Joan Jonas Knowledge Base* for The Artist Archives Initiative in collaboration with New York University.

Erin Silver, University of British Columbia

Erin Silver is an assistant professor in the Department of Art History, Visual Art & Theory at The University of British Columbia. She is a historian of queer feminist visual culture, performance, activism, and art history. She is the co-editor (with Amelia Jones) of *Otherwise: Imagining Queer Feminist Art Histories* (Manchester University Press, 2016), co-editor (with Taisha Paggett) of the winter 2017 issue of *C Magazine*, "Force," on intersectional feminisms and movement cultures, and the author of the forthcoming *Suzy Lake: Life & Work* (Art Canada Institute, spring 2020). Silver's writing has appeared in *C Magazine*, *Canadian Art*, *CV Photo*, *Prefix Photo*, *Fuse Magazine*, *Visual Resources*, and in the volume *Narratives Unfolding: National Art Histories in an Unfinished World* (ed. Martha Langford, McGill-Queen's University Press, 2017). She is a member of the editorial team of *RACAR* and sits on the editorial advisory committee of *C Magazine.*

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3.5.1 The Agency of the Onlooker: Joëlle Tuerlinckx's "THAT'S IT!"

In September 2018, artist Joëlle Tuerlinckx (b. 1958) presented a large-scale live commission, "THAT'S IT!", at Dia:Beacon, in Beacon, New York, a post-industrial space for contemporary art. Taking place over one-week, *THAT'S IT!* seemed to tell a linear story—starting on a Monday and ending on a Sunday—however the activity within the museum disrupted the narrative as much as it shaped it. A fluid score of events took place over the course of each day, during open and closed hours, with each moment being filmed in real-time. The work simultaneously created an encounter with the artwork on view, yet also resolved to highlight the ordinary scenes that take place in the galleries, akin to a report on the institution's daily activity. As Tuerlinckx outlined in her artist statement for the work: "From on-to off-screen, walking to posing, pausing to moving, it is an encounter between actors and visitors, a confusion of roles, an inversion of subjectivities, something that happens between the gallery attendant and the work, between the work and the onlooker." In creating opportunities for personal interactions between the staff and visitors within a museum, while highlighting engagement with the architecture and artwork, this paper outlines the critical potential for performance to explore the experiential boundaries of what it means to inhabit the museum. Counter to practices that stage choreographed performances within a museum, this work allows us to consider ways in which the museum may act as both context and agent, in which all presence and behaviour become imprinted onto the artwork by virtue of their coexistence and random incident.

Kelly Kivland, Dia Art Foundation, New York

Kelly Kivland is Curator at Dia Art Foundation, where she has curated exhibitions and projects including Nancy Holt (2018-19); Joëlle Tuerlinckx (2018); François Chaignaud & Cecilia Bengolea (2017), Isabel Lewis (2016), Nick Mauss and Ken Okiishi (2015), Laylah Ali (2013), and Lisa Nelson and Steve Paxton (2013-14). She is curating upcoming exhibitions with Joan Jonas (2020) as well as commissions with Basel Abbas and Ruanne Abou-Rahme (2020) and Renata Lucas (2020). She has a master's degree from the Center for Curatorial Studies, Bard College.

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3.5.2 Archive Alternative

S'inscrivant dans un projet de recherche en cours sur la politique des espaces de l'exposition en tension entre l'institution et sa marge, cette proposition de communication concerne des études de cas qui prennent place dans la ville de Mexico. Ce volet de la recherche se penche plus particulièrement sur des exemples de processus performatifs inhérents à la constitution et à l'exposition de l'archive.

À partir d'un point de vue curatorial, la proposition explore trois pôles : la performativité des processus d'archivage, l'archive performée et la représentation de la performance dans sa forme documentaire. À travers deux principales études de cas, il s'agit de dégager les procédés mis en place par l'institution pour activer et mettre en espace du matériel documentaire provenant de sources alternatives, des archives constituées ou performées par des artistes, qui questionnent l'hégémonie d'une histoire officielle de l'art et de la performance.

D'une part, il sera question de *Pinto mi Raya* (1989—), des artistes Víctor Lerma et Mónica Mayer, une initiative complexe d'archivage de publications et d'écrits sur l'art au Mexique devenu en soi un projet conceptuel et critique. D'abord envisagé comme un espace alternatif, ce projet se transforme depuis ses débuts par ses ramifications et son intégration à des institutions muséales et des centres de documentation. Le traitement et l'impact de cette masse critique de documents colligés par des artistes dans une posture engagée politiquement et féministe sera examiné par le biais d'expositions organisées par le Musée universitaire d'art contemporain de Mexico (MUAC), notamment avec les expositions *Si tiene dudas... pregunte* (2016) et *Arte acción en Mexico. Registros y residuos* (2019). D'autre part, il s'agira d'observer les stratégies curatoriales mises en œuvre par le musée Ex Teresa Arte Actual pour la présentation du projet *Archivo Alexander von Humboldt* (2019) dans lequel l'artiste Fabiano Kueva performe l'archive constituée par Humboldt au XIX^{e} siècle en recontextualisant les discours alors véhiculés dans le paysage géopolitique actuel.

Emmanuelle Choquette, Arprim, Montréal

Emmanuelle Choquette est commissaire et auteure ; ses travaux portent sur l'influence du contexte de production et de diffusion en art actuel, plus particulièrement en regard des pratiques qui remettent en question les espaces institutionnels, sociaux et architecturaux. Depuis plusieurs années, elle fait partie de groupes de recherche universitaires sur l'art de la performance au Québec, au Canada et à l'international. Ses écrits ont été publiés dans les revues *Espace art actuel*, *esse arts + opinions*, *ETC média, Le Sabord et M — La revue du musée des beaux-arts de Montréal*. Elle a également participé à des résidences de commissariat au Laboratorio Arte Alameda (México), à Artexte (Montréal) et à Est-Nord-Est (Saint-Jean-Port-Joli). Active dans le milieu des centres d'artistes depuis près de dix ans, elle assure

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la direction générale d'Arprim, centre d'essai en art imprimé et a siégé sur les conseils d'administration de Verticale – centre d'artistes et du Regroupement des centres d'artistes autogérés du Québec.

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3.5.3 In Freefall: Performance In and Against the City after Trisha Brown and Bas Jan Ader

In freefall: Performance In and Against the City after Trisha Brown and Bas Jan Ader focus on the tension between the creative agency of the performing body and the built environment, concentrating on a series of performances by the New York dancer and choreographer Trisha Brown (*Man Walking Down the Side of a Building* and *Leaning Duets*, 1970; *Roof Piece* 1971) and the Dutch artist Bas Jan Ader (*Fall 1, Los Angeles*, 1970). The paper argues that these performers employed falling as a kinesthetic tactic of protest capable of interrupting movement economies in Los Angeles and New York City in the 1970s, seeking to subvert architectural functionalism by imagining alternative modes of embodiment in social spaces. Using performance studies as a critical lens of analysis and intervention, it considers the contested state of urban public space—a constructed, relationally built, malleable, and ever-shifting geometry of social and spatial relations—as an important site of thought-filled embodied action. Brown and Ader's falling bodies resulted from, responded to, and outlined critical urban, economic, and aesthetic developments as well as the broader political realities of each city. Their performances provide new lens to understand past and present urban geography as sites where artists and activists alike disrupted the regular flow of bodies, industrial goods, and household rituals; the aesthetics of urban renewal and gentrification; and the marginalization of vulnerable populations. Moreover, this paper posits practice-based research as a methodological framework for understanding historical performance events. Specifically, I create a bridge between Brown and Ader's archive and my own dances and tumbles during a three-month residency in Skagaströnd, Iceland in 2013. As a performance artist, I engage with performing as a form of knowing and knowledge production, accumulating first hand understanding of these works by conducting my own gravitational inquiries.

Didier Morelli, Northwestern University

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. As an interdisciplinary artist, Morelli combines practice and research in both his academic and performative explorations. Prior

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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). His writing has been published in *Canadian Theatre Review*, *C Magazine*, *Decoy Magazine*, *esse arts + opinions*, *Performa Magazine*, and *TDR: The Drama Review*.

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3.5.4 Gestural Disruptions: Chiara Fumai's *I Did Not Say of Mean* 'Warning and the Performance of Feminist Counter-Narratives

In 2013, Italian artist Chiara Fumai performed *I Did not Say or Mean "Warning'* at the Fondazione Querini Stampalia, a cultural institution in Venice, Italy, housing a library, archive and museum featuring mainly Baroque and Rococo paintings. The site-specific project included both a live performance within the museum and a video-performance projected on screens placed in the palazzo's communal spaces. Acting as a guide, Fumai led visitors on a tour of the foundation's art collection, interrupting her performance to deliver messages, in sign language, on behalf of the women confined to the great masters" canvases. Without voice and through gesture, Fumai acted as a medium between the silenced female subject and the institution, representative of male history, whose logics of power has forced her exclusion. Fumai provides a counter-narrative to that which has rendered women passive objects of representation in painting while also pointing to the inadequacy of the archive as a historical document. One whose content reflects only the knowledge and experiences of those who have the right to speak. By employing sign language, Fumai echoes the deafening absence of women's voices in history, a dominant narrative whose legitimacy has rested partly on the argued supremacy of the written record. The proposed paper, still in its nascent stages, will examine Fumai's feminist intervention at the Fondazione Querini Stampalia, alongside other site-specific performances (*Der Hexenhammer,* Museion, Bolzano, 2015) in which the artist acts as an intercessor between the institution and/or artworks, and the "absent feminine subject in history." It will examine the ways in which her work, as site-specific performative gestures, disrupt forms of historical knowledge traditionally supported by institutions while lending agency and historical presence to subjects whose silence serves as evidence of their systemic exclusion.

Vanessa Parent, Independent Scholar

Vanessa Parent is a feminist art historian and writer based in Tiohtià:ke/Montreal, unceded territory of the Kanien'keha:ka (Mohawk) people. She earned a Ph.D. in Art History and Theory from the

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University of British Columbia and specializes in Central European Art in the long 20th century, performance, feminist art practice, Marxist feminism and critical theory. Her work has appeared in *Canadian Art, C Magazine, IKON Journal* and *Blind Field: A Journal of Cultural Inquiry*.

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3.6 Affective Framing: Curatorial Experiments and Reception Aesthetics

This panel asks emerging scholars and curators to contemplate how typical exhibition design can be rethought so as to unfold meaningful affective encounters with art. We invite contributors to consider a wide range of "media" experiments that assist or influence curatorial practice and viewer experience, to explore immersive aesthetics, or philosophies of interconnection through practices of reception. Through dynamic relations between the movement and colour of images, ambient, immersive, and musical sound, or drawing on diverse cultural and human perspectives, this panel looks at how curatorial experiments may compel viewers toward a variety of life-worlds through spectacle, narration, and meaning making. Whereas the standard exhibition format typically develops a relationship to artworks by utilizing neutral space and including text and dialogue throughout, we explore curatorial alternatives that allow spectators the chance to implement their own context as part of the viewing process.

Session chair/Présidente de séance:

Yani Kong, Simon Fraser University

Yani Kong is PhD candidate and SSHRC Doctoral Fellow studying contemporary art history and theory at the School for the Contemporary Arts (SCA), Simon Fraser University. Kong is the managing editor for the Comparative Media Arts Journal based out of SCA, and an instructor and TA in art history and communication. Her current project explores contemporary artworks of emergency and the capacity for encounters with such works to give rise to ethical life.

The Comparative Media Arts Journal (CMA Journal) is an open-access, peer-reviewed graduate journal of lively inquiry into visual culture, cinema studies, performance studies, and new media arts encouraging intermedial and comparative approaches.

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3.6.1 Curating Cinematic Experience: Adrian Ivakhiv's Relational Process of Cinema as a Framework for Contemporary Exhibitions

For visual art curators, understanding the perceptual processes of cinema can provide a new groundwork for creating stimulating and critically thoughtful exhibitions. The standard white cube exhibition deployed since the 1960s by art institutions across the globe frames artworks in a neutral space while presenting information, interpretations, and meaning to art through text-based context. Although this form of display has historical importance, it limits the possibility for spectatorship to encounter art with feeling prior to discourse. Foregrounding the notion that embodiment produces critical knowledge, this paper argues that cinematic experience offers a promising curatorial framework with which to foster affective engagement and contemplative occurrences in diverse audiences. Analyzing media ecologist Adrian Ivakhiv's relational process of cinema, this paper considers how film affects and informs audiences by drawing them in through an unfolding of material (spectacle), social (narrative), and perceptual (semiosis) means. In this paper, I bring Ivakhiv's cinematic experience into practice through a proposed method of exhibition making. Showcasing various types of media artists, the exhibition practice forsees a large-scale environmental installation that enacts a resonant scene of an imaginary film. The project includes media such as sound composition, performative light design, photography, and architectural sculpture. The proposed methods of curation challenges the notion that different artists' works need to be separated by a neutral space, conceptually referential but not materially interactive with one another. Furthermore, the exhibition practice harbours a slow and critical unfolding of perception wherein meaning resolves from an interplay between the multimedia artworks, the viewer's context, and dynamic exhibition space. In the creation of this kind of exhibition, the curator guides the art encounter to become an experience that conditionally includes the spectator as a driving force in the conception of art's meaning.

Mallory A. Gemmel, Simon Fraser University

Mallory Gemmel is a writer and curator from Vancouver, Canada. She holds a Bachelor of Fine Arts from Emily Carr University and a Master of Arts in Comparative Media from Simon Fraser Univeristy. As an arts practitioner, she has taken on numerous roles including archivist, programming assistant, and collective member, at various institutions

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in Vancouver. In 2016, as part of the curatorial collective 7:30assemble she collaboratively curated the inaugural exhibition at the temporary art space Plaza Projects in Richmond, BC. Her recent research focuses on the perceptual and affective process of moving-image and cinema, while also contemplating the contemporary conditions that surround curatorial practice. She currently sits on the CMA Journal board at SFU and has acted as Co-Editor to Issue Five. She was also a recent attendant of the Otis College of Art and Design Emerging Curators Retreat.

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3.6.2 Framing Narratives and the Curatorial through Other Media: the 2018 São Paulo Bienal

Considering the ways in which curatorial practice can exercise efforts to perpetually draw spectators into the contemplation of art through the use of curatorial acts, narrative, and other media, I examine the 2018 São Paulo Bienal, Affective Affinities. Although there exists various contradictory positions surrounding the burgeoning, biennial phenomenon, the concept of the biennial format as traditional white cube requires closer study. Considered as a site for critical experimentation in exhibition making which offers artists, curators, and visitors an alternative space to museums and similar institutions, the structure of the biennial continues to mirror the white cube through an architecture which speaks to the constructs of Western modernism. Affective Affinities proposes a shift in curatorial programming and visitor encounters by inviting seven artists to take on the role of curator. This experiment throws existing art-world power relations into question by extending narratives, activating artworks, and dissemination. Experimenting with affective environments, the Bienal employs curatorial tools to develop alternative spaces for visitors to actively participate.

Alexandra Hartsone, Independent Curator

Alexandra Hartstone is an emerging cultural administrator and curator. She holds a BA in Studio Art, a post-graduate certificate in Museum and Gallery Studies, and a graduate degree in art history and visual culture at the University of Guelph. Her thesis research involved exploring the formative roles curatorial acts play in the development, framing, and dissemination of contemporary Latin American art within national and global visual cultures. Alexandra has experience in community engagement, development, and curatorial projects. Her research interests include the agency of museums and galleries, curatorial rhetoric, and the intersection between decolonial practices and representation in cultural institutions.

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3.6.3 Yonder – Between Here and There

The proposed paper engages with the panel's themes through an analysis of the exhibition *Yonder* which was shown at the Koffler Art Gallery in the fall of 2016 and UWAG in winter of 2017. The project brought together the work of sixteen contemporary Canadian artists and artists' collectives exploring the theme of immigration. *Yonder* filled the Koffler Gallery, and expanded into the building's stairwells, hallways and exterior; it similarly occupied the halls, foyers, and exterior of the building in Waterloo. It was important to us in producing the exhibition that a project about immigration exceeded the borders of the gallery and even the building itself. Emerging from the specificity of the artists' experiences, the works opened out to larger questions and broader themes that affect others. My co-curator and I described this approach as "personal sociology:" The work is personal in its grounding in experience and sociological in its openness to the larger themes and issues to which that experience relates. *Yonder* assembled these voices into a conversation: the works spoke to each other and to viewers but their voices sometimes disagreed. The exhibition encouraged viewers to draw from their personal histories to respond and invited an empathic engagement. Empathy being understood here as the capacity of another's feelings to provoke (non-isomorphic) feelings in ourselves rather than the misguided (and impossible) notion that empathy requires us to feel what the other is feeling.

Matthew Brower, University of Toronto

Matthew Brower is an assistant professor, teaching stream (CLTA) in the Faculty of Information at the University of Toronto. Collaboration is a central strategy of his curatorial practice and his curation foregrounds political issues and affective engagement. He is the co-curator of *Digital Animalities: Rendering* (Contact 2018) and *Digital Animalities: Mapping* (Aird Gallery 2018) with Giovanni Aloi, *Yonder* (Koffler 2016 UWAG 2017) with Mona Filip, *Mediated Memory* (National Art Museum of China 2015) with Zhou Yan, *Through the Body: Lens-based Work by Contemporary Chinese Women Artists* (UofT Art Museum 2014) with Fu Xiaodong and Zhou Yan, *Collective Identity | Occupied Spaces* (UTAC and MOCCA 2012) with David Liss and Bonnie Rubenstein, *Suzy Lake: Political Poetics* (UTAC, McIntosh Gallery, MSAC, MSVUAG, AGP 2011-13) with Carla Garnet, and *The Brothel without Walls* (UTAC 2010) with Bonnie Rubenstein. In 2018, he published "Photography, Curation, Affect," in the *Journal of Visual Culture*.

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3.7 Not in Canvas, Anymore: Art Carried Across Disciplinary Fields

The artist has long been conceived as an "as-ness" beyond art: the artist *as* an ethnographer, the artist *as* an archivist, artist *as* a cartographer, to name a few of the artist's many analogous roles. Beyond the rhetorical framing, the artist *as* an artist is now engaging in scholarly research outside of the traditional domains of studio art or art history. Is art a meta-discipline that can, to borrow from Mieke Bal, "travel" across fields as a framework or a praxis? The proposed panel invite papers from or about artists and researchers working in academic disciplines not traditionally associated with art but nonetheless, work in dialogue with or identify as performing in an artistic practice. Papers may address the motivations to work as artists in territories outside of art and/or the possible challenges of doing so. How does working afield inform a reflection on art itself and as well as contribute to inter/extra-disciplinary knowledge?

Bal, M. (2002). *Travelling Concepts in the Humanities: A Rough Guide*. Toronto, ON: University of Toronto Press.

Session chair/Présidente de séance :

Rebecca Noone, University of Toronto

Rebecca Noone is a Canadian artist and a PhD candidate at the Faculty of Information, University of Toronto. Her work brings together conceptual art practices and social scientific research methods in order to explore the everyday encounters and interactions with information, systems, and technologies. Noone has presented her work at conferences, art residencies, and project spaces in Canada, the USA, and Europe. Some venues include: the University Arts Association Conference 2017 (Banff, AB); the International Visual Sociology Association 2017 Conference (Montreal, QC); the International Visual Methodologies Conference 2015 (Brighton, UK); the 2014 iConference (Berlin, GR); NES Art Residency (Skagaströnd, Iceland); the Luminary Art Residency (St. Louis, MO); the Elsewhere Residency (Greensboro, NC); YTB Gallery (Toronto, ON); and the WRECK CITY Project (Calgary, AB).

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3.7.1 Working Beyond the Gallery: Opportunities of Participatory Visual Methods Project in the HIV Sector

In this paper, I discuss and analyze products produced through an interdisciplinary, collaborative, community-based participatory visual methods (PVM) project within the HIV sector, in Toronto, Canada. The use of PVM in applied research has proliferated -- particularly in the fields of social sciences, education and health -- opening new ways of seeing, and thinking about research. In this paper, I explore the crafted role of image-making in the context of a community-based, photovoice project that asked stakeholders to visualize how they understood "engagement" in the local HIV sector. In response, participants created and exhibited 67 photographs and narratives that relied heavily on metaphor as a crafted strategy. Together with participants, we also created 3 site-specific photo-installations.

I draw on field notes, participant-produced photographs, installations, and collectively produced artist statements to reflect on the opportunities of working as an artist researcher outside traditional arts disciplines. In particular, I ague that participants' reliance on metaphor, and our coproduced installations created new possibilities for synthesis and dialogue amongst participants and artist researchers, as well as new sites for audience reflection – especially when images and installations were exhibited in public sites outside the gallery such as hospitals, community centres, ASOs, and health conferences. Together, working directly with community members and outside traditional gallery sites allowed us to curate work where images were seen "over and over and over again" (Mitchell, 2015) in different contexts, and by different audiences. Drawing on the work of García Canclini (2014) and others, I conclude with a theoretical discussion of the possibilities for working outside gallery settings when doing community-based, collaborative work with a social justice mandate.

Sarah Switzer, Ontario Institute for Studies in Education

Sarah Switzer is an adult educator, community artist, and community-based researcher living and working in Toronto, Canada. Inspired by fifteen years of working at the intersections of community arts, peer programming, and HIV and Harm Reduction, her doctoral research resulted in the co-development of Picturing Participation, a community-based participatory research project that used photovoice (a method where participants are given cameras to identify and analyze issues in their communities) to explore how different stakeholders understand community engagement in the context of HIV programming. Sarah

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has published in the areas of participatory visual methodologies; harm reduction; youth engagement; community engagement; HIV community-based participation research; visual ethics. She is also a published poet. She completed her doctorate at the Faculty of Environmental Studies at York University, and will be beginning a postdoctoral fellowship at the University of Toronto in Sept. 2019.

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3.7.2 Deepening Context and Transformation through a Transdisciplinary Practice Framework

This paper explores the author's humanities-social sciences transdisciplinary framework, investigating intersections, relationships and perceived differences between the fields of art, creativity and community development.

As a visual artist maintaining a studio practice, and a researcher conducting culture-related research at a community-based research institute, the author draws on her own experiences in the emergence of her pan-boundary practice framework, illuminating the parallels, benefits and value between the disciplines. The presentation identifies the ways cross-disciplinary models deepen reflexive practice, providing greater contextualization for understanding the transformational nature of creative practice and processes on oneself and others.

Jude Ortiz, NORDIK Institute, Algoma University

Jude 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.

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3.7.3 The Within-ness of Things

Through my current research-creation explorations, I pose and respond to the question: what does a mutual and nurturing conversation with the non-human look like and what would the ethics of such an endeavour be? In my investigations I perform gestures that bring me to a space parallel to the non-human, a space I attempt to not impose upon but rather sit beside: to watch, to listen and to wait with. In such acts I hope to allow the opportunity for the non-human to perform its own language —a language that isn't an attempted translation into the familiar words and voices I may know but rather one that exists in its ambiguity and acknowledged for its difference and distance.

In this paper, I think through the artist as a collaborator (as a collector, as interpreter, as a maker, as a listener, as a participant, as a learner, and as a distanced observer). The adjacent disciplines (although botany, geology, and ecology are often sought) will be that of the things that surround me (what knowledge does the rock, the tree, and the dirt share?). How do the gestures of the artist set up circumstances that allow for inter/extra disciplinary knowledge to be ethically recorded, represented, and responded to?

Andrew Testa, Memorial University of Newfoundland

Andrew Testa is an artist, collector, writer and educator whose practice is concerned with the nature of images—images which at once inscribe a historical continuity between the past and present, as well as index an inevitable sense of loss and drift. Through collecting, storytelling, folding and arranging, his images begin to reframe and represent fragments of objects into assembled entities, evoking nuanced observations and narratives of an object's past and its collector's present. Testa is currently a Visiting Assistant Professor in printmaking at Grenfell Campus, Memorial University of Newfoundland, and has additionally taught at Thompson Rivers University in Kamloops, British Columbia, and Algoma University in Sault Ste. Marie, Ontario. He achieved his MFA and BFA from York University in Toronto, Ontario, and is the recipient of SSHRC and the Elizabeth Greenshields Foundation grants along with numerous awards. He currently resides and works in Corner Brook, Newfoundland.

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3.8 Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change (Part One)

This session examines representations of the land. Acknowledging the complexities associated with living in "Catastrophic Times" (Isabelle Stengers, 2015), and the need for new ways of understanding, representing, and interacting with our environment, it welcomes papers addressing a wide range of practices and questions related to historical and contemporary representations of "nature" and the "landscape(s)" we inhabit. These may include papers that disrupt hegemonic geographical, temporal, and disciplinary boundaries and theoretical approaches associated with landscape art, or those that reconceptualize past approaches. Papers might address cross-cultural and/or non "Euro-Western" ways of knowing the land; collaborative, or multi-species, approaches; examinations of the "small" and particular (in time or location) and, conversely, the vast and long-durational. With environmental imperatives related to Climate Change and Species Loss in mind, the question of how we can best understand the landscape – past, present and/or future – is at the heart of this session.

Session chair/Présidente de séance :

Joan Greer, University of Alberta

Joan Greer, PhD Vrije Universiteit, Amsterdam (Professor, University of Alberta), a member of the Religious Studies and Science and Technology in Society Interdisciplinary Programmes, teaches the History of Art, Design and Visual Culture. Her research engages with issues of artistic identity, the history of environmentalism, and theories of nature and ecological envisioning, both historically (most particularly in the long nineteenth century) and in contemporary art and design. Recent publications: "'To everything there is a season': the rhythms of the year in Vincent Van Gogh's socio-religious world view", *Van Gogh and the Seasons*, ed. Sjraar van Heugten (exhibition catalogue, National Gallery of Victoria, Melbourne, 2017) republished by Princeton University Press, March 2018; "Printmakers in the Anthropocene...", Edmonton, 2018; and "Visualizations of 'Nature': Entomology and Ecological Envisioning in the art of Willem Roelofs and Vincent Van Gogh", Maura Coughlin and Emily Gephart, eds., *Eco-critical approaches to 19th-century art,* Routledge (in press).

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3.8.1 Ink and Oil: Collaboration, Artistic Production and Ecological Crisis

This presentation addresses the role art can play in illuminating the nature, scope, and extent of environmental crises of the Anthropocene. As a case study, I explore a recent project *Ink and Oil: Canadian and Chinese Collaborative Perspectives on Nature and Culture*, a collaboration between artist-researchers Jesse Thomas and Zheng Beizheng. My presentation explores the importance of collaboration in the Anthropocene, which introduces the possibility of the emergence of multiple perspectives that provide a counterpoint what Macarena Gómez-Barris has termed the extractive view. Through an engagement with scholarship that considers entanglement and co-production between the natural and human, I critically apply recent scholarship in cultural geography and ecology to think through notions of "inevitability" in energy use and consumer capitalism. I consider how the inevitability of oil, growth, and other economic and political systems that contribute to our successive and interrelated ecological crisis might be interrupted or rethought. I argue that artistic production and its capacity for world-making can help us shift from seeing our current structures which prioritize growth and consumption as inevitable, opening up the possibility of a more relational and ethical approach to land and nature.

Siobhan Angus, York University

Siobhan Angus is a Ph.D. Candidate in Art History and Visual Culture at York University where she is researching the visual culture of resource extraction through an analysis of archival photographs with a focus on material histories of photography. She holds a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship and the Susan Mann Dissertation Scholarship. She is on the board of the Workers Arts and Heritage Centre.

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3.8.2 Landslide/Upsidedown

In June 2017 I caused a landslide. I was walking upon a very remote rocky moraine of a beach at 77° North, on the island of Svalbard. Above me, the tundra meadow glowed with the growth of late spring. In the fjord was anchored the tall ship Antigua, temporary home for the Arctic Circle Summer Solstice artist residency, its diesel engines in a rare state of rest. Looking upon the eroding embankment that separated the beach from the meadow, I could not help but reflect upon not only the catastrophic impacts, we have had upon our planet, but also the contradictions in our own behaviours that we so effectively suppress in our complicity, even for those of us in mourning. I whipped those stones as hard as I could; I needed to make an artwork that was not didactic, but that instead revealed my own complicity.

During June 2019 I will be an artist in residence with the Klondike Institute of Arts and Culture in Dawson City, Yukon. One of the projects I plan to carry out will be a documented performance involving the gold mine tailings. Over the past 120 years, the Klondike River has effectively been turned upside down by dredging, leaving miles and miles of wormlike piles of gravel and stone, visible on satellite maps of the area.

For this panel I propose to present a reflection upon my approach to art making about and in the northern landscape, in our era of environmental catastrophe. I will raise questions about the banality of the sublime with respect to the Western history of landscape photography (in particular, and landscape art in general). I will consider, from a practice-based-research perspective, the wholly destructive impacts of capitalism and population growth on our planet in relation to individual complicity and the question of whether perfectly useless art objects and practices can provide opportunities for resistance and response.

Risa Horowitz, University of Regina

Born in Toronto, Risa Horowitz is based in Regina, Saskatchewan where she is an associate professor in the department of visual arts at the University of Regina. Her work includes photography, video, painting, drawing, performance, electronics, installation, and writing. Horowitz has received numerous grants from the Canada Council for the Arts and several provincial funding bodies. Her works are in the collections of TD, BMO, ScotiaBank, the Canada Council Art Bank, and the Saskatchewan Arts Board. Several of her works are held by the national collection through Global Affairs Canada, on permanent display at both Canada House in London, and at the embassy in Washington, D.C.

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3.8.3 Broken Nature and Las Vegas: Artistic Prophecies of Catastrophe and Extinction

In the *Broken Nature* exhibition that recently took place in Milan's satellite images of different places on Earth revealed dramatic changes as a result of urbanization and the radical destruction of the natural environment. Las Vegas, Nevada is one of those places, a desert city of over two million people, transformed from a gambling outpost into an urban sprawl. Two major events influenced the city's development: the construction of the Hoover Dam, a hydroelectric and reservoir project on the Colorado River completed in 1935 that provided the water necessary for the city to grow; and the atmospheric bomb tests at the Nevada Test Site from 1951 to 1963 just 65 miles northwest of Las Vegas that brought numerous military personnel and civilians to the city's entertainment venues. To-day as the Hoover Dam reaches its limits, Las Vegas may become an expendable city. Moreover, as the significant incident of cancer caused by the radiation released from the atomic bombs at the Nuclear Testing Site has nearly abated, another threat arises, the determination to build a nuclear waste repository in the Yucca Mountains near Las Vegas. This presentation will consider the ways Robert Beckmann in his history paintings, Matthew Couper in his ex-voto media works and Michael Heizer in his land art prophesize world catastrophe and extinction in reference to Las Vegas. As such, their concerns mirror those of Paola Antonelli, curator of *Broken Nature* who said: "We will become extinct... We have drilled, mined and burned the bounties of the planet, and flushed the by-products back into the ecosystem, gradually asphyxiating ourselves and everything around us in the process."

Loren Lerner, Concordia University

Loren Lerner is Professor of Art History at Concordia University. Her recent research and pedagogical commitment is devoted to the history of cities. Lerner teaches a course on the art and architecture of Las Vegas from its inception to the present day. The focus is on the ways Las Vegas has transformed itself again and again as architects, designers and artists, driven by competition, got rid of the old to make way for the new. Each lecture is devoted to a particular topic, such as Las Vegas as a frontier town; city of the Atomic Age; international icon of gambling and amusement; artificial paradise and sin city; and cinematic source for the city's checkered history of mobsters and entertainers. In exploring these transformations, Lerner considers how Las Vegas has promoted the commercialization of culture and exploitation of the natural environment.

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3.8.4 Canadian and Chinese Collaborative Perspectives on Nature and Culture

This paper explores the development of images and concepts for my current two-year research-creation collaboration with the faculty at the Zhengzhou University of Light Industry in Henan Province, China.

In light of new critical scholarship on the acute crises of global climate change, human resource consumption, and the environment we ask in this project, "What is a contemporary landscape?" and "How can rethink our relationship to the environment in terms of the new social ecology (rather than the binary of culture and nature) help us to find solutions to the challenges of global warming?" This intercultural, collaborative project situates traditional bodies of skill-based maker knowledge within a theoretical framework—specifically, we've set out to explore the history of ideas and images in traditional Chinese Daoist *Shan Shui* ink and brush images, along with Western romantic landscape paintings that are rooted in Kant's idea of the "sublime." We are working in collaboration to create a body of artworks that harnesses and interweaves the material processes of these two distinct intellectual and artistic traditions in order to interrogate the historical present.

China is on course to become the largest economy in the world, and the biggest producer of greenhouse gases, even while paradoxically being the leading investor in renewable energy research. Canada has long had an interest in environmental issues and now that China is our second-largest trade partner, these shared interests will surely grow. Cultural geography makes clear that the natural environment provides a setting for cultural processes and belief systems to develop; the resulting landscapes thus form a diverse social and geographical archive of human endeavour. This ecological framework will inform our thought, supporting the production of visual art that simultaneously functions at the aesthetic, cognitive, and ethical levels. This research-creation project affirms the intrinsic presence of a research component in all traditional media-based artistic production that aims to produce critically informed work through material knowledge and experimentation.

Jesse Thomas, University of Alberta

Jesse Thomas received an MFA in Painting from Washington University in Saint Louis in 2003 and a BFA in Painting and Drawing from the School of the Art Institute of Chicago in 1993. Recent projects include *Entourer*, an immersive multimedia artwork installed at the New Orleans Jazz Museum in honour of the three hundredth anniversary of that city's founding. His 2016 survey exhibition at the

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Zhengzhou University of Light Industry in China consisted of 50 works representing the past 5 years of his studio production. Previous solo exhibitions of his artwork have been held in Edmonton, St. Louis, Chicago, San Francisco, New Orleans, and Berlin. Jesse has taught painting and drawing in Cortona, Italy for the University of Georgia and for the University of Alberta as well as painting courses in Florence, Italy for WUSTL. He is currently Associate Professor in Painting in the Department of Art and Design at the University of Alberta.

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4.1	**Photography and Empathy Revisited** – Portneuf	Sarah Parsons & Linda Steer	Stefan Jovanovic Anni Pullagura Geneviève Marcil Emma Crott
4.2	**Interconnections in the Long Nineteenth Century** – Bélair	Mitchell Frank & Alison McQueen	Carla Hermann Mary Ann Steggles Adele Ernstrom Marco Deyasi
4.3	**Queering (Post) Apartheid: Visual Culture in Post-Apartheid South Africa** – Montmorency	Elia Eliev	Glenn Holtzman Brian Muller
4.4	**Canadian Design Studies Network - Open Session (Part 2)** – Courville	Keith Bresnahan	Annalisa Raho Michael Windover Brian Donnelly
4.5	**On Performance, Archives and Exhibitions (Part 2)** – Dufferin	Barbara Clausen & Erin Silver	Marie-Claire Forté Brayden Nicholas Burrard Lisa Beisswanger Milena Tomic
4.6	**A Big, Beautiful Wall: The Materiality of Borders in Contemporary Art** – Beaumont	Ila Nicole Sheren	Erika Ashley Couto Aliki Economides & Katherine Morawietz Sarah Palermo
4.7	**Not in Canvas, Anymore: Art Carried Across Disciplinary Fields** – Beauport	Carolyn Butler Palmer	Kelsey Perreault Andrea Terry Toby Katrine Lawrence
4.8	**Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change (Part 2)** – Sainte-Foy	Joan Greer	Ana Fernandes Miranda-Texidor Kristie MacDonald Banafsheh Mohammadi & Sajad Soleymani Yazdi Andreas Rutkauskas

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4.1 Photography and Empathy Revisited

Photography has a long and complicated history with questions of empathy. In the context of humanitarian photography Kimberly Juanita Brown argues, "the viewer supposes that the evidentiary value of the documentary photograph allows him or her to feel what the subject in the photo feels, this is a fallacy of liberal intention." Drawing on the ethics of care, philosopher Lori Gruen proposes an alternative in "entangled empathy" that relies on self-awareness as well as awareness of the other. To what extent might these insights help us to reframe photographic relations or situations through empathy? Where does empathy falter? The time is right to revisit the subject we first brought to UAAC five years ago. We welcome papers that critique or interrogate the relationship between empathy and photography. We are also interested in papers that develop new theoretical examinations of empathy and its relation to affect via photography.

Session chairs/Présidentes de séance :

Sarah Parsons, York University

Sarah Parsons is an associate professor and Chair of the Department of Visual Art and Art History at York University. Her research focuses on gender, race, and ethics in relation to photography. Parsons is the editor of *Photography After Photography: Gender, Genre, and History* (Duke, 2017) and co-editor of the international journal, *Photography and Culture.* Her research on 19th-century Canadian photographer William Notman has been published by the Art Canada Institute and the McCord Museum. Other essays have appeared in edited volumes and in the journals, *History of Photography*, *Photography & Culture*, and *RACAR*. Her current research focuses on the interconnected histories of privacy and photography.

Linda Steer, Brock University

Linda Steer is an Associate Professor, Department of Visual Arts at Brock University, and a member of the PhD Program in Interdisciplinary Humanities at Brock University. Professor Steer's research focuses primarily on twentieth-century art and visual culture and she is the author of *Found and Borrowed Photographs in French Surrealist Periodicals, 1924-1939* (Routledge, 2016). In earlier projects, she examined the use and manipulation of photography by twentieth-century avant-gardes, including the Surrealists and the Beat Generation. Steer's current research looks at the complicated connections between empathy and drug photography.

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4.1.1 Double Takes: Empathy and the Comic Dimension of Photography

Discussions of photography in terms of empathy have often focused on the relation of the viewing subject to humanitarian images of suffering in order to theorize the epistemological (knowledge of the other physical and/or mental state) and ethical boundaries of the medium. But empathy is equally operative in the comic dimension of photographs, in the canny and familiar—indeed, all-too-familiar—return of the same which, according to Freud in his study of jokes, appears in the place of some expected novelty and results in a discharge of laughter. As distinct from the kinds of humour one encounters in the traditions of poignant documentary realism and staged photography (from Alfred Eisenstaedt to Halsman's *Dalí Atomicus* to works by Jeff Wall), the truly comic is best apprehended not by way of canonical photographs, but rather in marginal phenomena such as photographic errors and accidents ("*fautographie*" to use Clément Chéroux's term). Could it be that the appearance of the failure of final cause in the visual field in the so-called double-take photo—and the supposition of this knowledge on the part of an empathetic other (the psychoanalytic "subject who knows")—produces the comic effect of such photographs? Drawing upon Alenka Zupančič's groundbreaking study of comic subjectivity *The Odd One In*, we consider the effect of these images (and the affect produced in the viewer) as a function of a self-relating movement and its impediment that partakes of the impossible real. In the final instance, we argue that an understanding of empathy in photography that includes the comic (and the dimension of enjoyment or *jouissance* therein) should prompt a rethinking of the ethical implications of photographic representation beyond the scope of sentimentalized concern for the other's suffering, as well as a more general reconsideration of the ideological and ethical implications of laughter.

Stefan Jovanovic, Concordia University

Stefan Jovanovic is completing a PhD in Art History at Université de Montréal and teaches in the Department of Art History at Concordia University. His dissertation, *Photography and the Real: Knowledge, Subjectivation, Ethics*, analysis theories of photography from a psychoanalytic perspective, examining ontological (identity, truth, historicity) and ethical debates within recent photographic practices and discourses. He has researched, taught and published on numerous topics, including philosophical aesthetics, psychoanalysis and culture, artists' film and video practices, new media and digital games.

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4.1.2 Exhibitionary Fantasy and Empathetic Vision in Carrie Mae Weems's The Hampton Project

Theories of vision frame the act of looking like an act of power. If the way in which we describe the world has material effects, then the way in which we look at the world—and how the world looks back—likewise reveals how processes of vision create, manage, and disappear subjects. The exhibitionary space, where visual encounters are excessively managed, therefore becomes a critical ground for reexamining how exhibitionary visions materialize particular subjects, how such subjects manifest civic feelings, and how such sentiments are deployed towards what might be called an empathetic imagination. This paper considers exhibitionary installations through the socio-political apparatus of empathetic sight, where the meaningful interplay of sight, sense, and the Self—that is, the subject who looks at and through the world-view of the exhibitionary space—opens new possibilities for what may yet occur at the margins of political subjectivity. I offer photographer and visual artist Carrie Mae Weems's installation *The Hampton Project* (2009) as one example of an interruption into such visual political strategies, exploring ideas of misdirected vision, circumvented time, and absented subject making. I consider how the installation's use of transparent banners, created from Weems's archival study of the Hampton Institute (now Hampton University), upends ideas of narrative, power, and storytelling by casting the school's civilizing mission of nineteenth-century educational reform for formerly enslaved and indigenous peoples as a spectre of citizenship, agency, memory, and trauma. By expanding the boundary between artist and agent, image and imagination, and exhibitions and stage, I argue that *The Hampton Project animates a transgression of the photographic and* exhibitionary frame by requiring sights, positions, and imaginations not seen—while also crucially playing out a politics of opacity, secrecy, and fugitivity that lays open the problem of how empathy becomes political, and for whom.

Anni Pullagura, Brown University

Anni Pullagura is a doctoral candidate in American Studies at Brown University. Her dissertation, "Seeing Feeling: The Work of Empathy in Exhibitionary Spaces," examines economies of empathy in contemporary installation art in the United States. She has worked in various cultural institutions, including the Metropolitan Museum of Art, the Atlanta History Center, the Smithsonian Institution's National Museum of African American History and Culture, and the Center for the Study

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of Slavery and Justice at Brown University. She holds a Master's in Public Humanities from Brown University and a Bachelor's in Art History from Emory University, and is pursuing a Master in History of Art and Architecture, also from Brown University. Currently, she is a curatorial fellow at the Institute of Contemporary Art, Boston, as well as a Tyson Scholar of American Art at the Crystal Bridges Museum of American Art, Arkansas.

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4.1.3 Bernd and Hilla Becher's Framework Houses of the Siegen Industrial Region

Between 1959 and 2015, photographers Bernd and Hilla Becher documented industrial sites throughout Europe and North America, many under threat of closure in the shift towards a post-industrial and globalized economy. The 20,000 negatives they produced present an astonishing formal uniformity which fosters comparison between buildings and structures on the basis of formal similarities.

One decision the Bechers took to ensure compositional consistency was to avoid the human subject. Given the structural changes affecting workers in the postwar period, the Bechers's refusal to photograph people in favour of the physical infrastructure they inhabit became a point of contention as Marxists observers accused them of disregarding the fate of workers. Understood as a symbolic erasure of the working-class for formal purposes, this perceived indifference was likened to an aestheticization of capitalist exploitation and an anonymization of the labour force.

Taking these critiques as a point of departure and linking them to commentary on the photographic depiction of labour from Walter Benjamin to Allan Sekula, I will argue that the Bechers's early series devoted to workers' houses, published as two photobooks titled *Framework Houses of the Siegen Industrial Region* in 1977 and 1979, reveals how the photographers' aesthetic stance can be reconciled with an intimate insight into the struggles of workers. As I will demonstrate, despite the exclusion of the human figure, this series both stems from and generates a genuine empathic reaction towards the homes' inhabitants in supplementing the images with detailed written histories of each house's occupants. This in turn problematizes the Bechers's place between the humanist portrait, deadpan conceptual practices, and the social documentary as it pertains to the emotional attachment to the subject — or lack thereof — in photographic traditions spanning the 20th century.

Geneviève Marcil, Independent Scholar, Curator and Author

Geneviève Marcil is an independent scholar, curator and author. She completed a master's degree in art history at Université du Québec à Montréal (2018) on the critique of the organization of labour in West German minimalism and conceptual art through Bernd and Hilla Becher's photographs of industrial installations and Charlotte Posenenske's modular sculptures. Her interests reside in the study of material and conceptual considerations in artistic practices in

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relation to the socioeconomic context of the post-war period. In 2017, she co-curated the exhibition Reading Performance. An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada III at Artexte, Montreal, focusing on the art manifesto as performative text. She currently works as a research assistant at Dia Art Foundation, New York, where she contributed to the organization of the first major US retrospective of Charlotte Posenenske's work and to Dia's accompanying publication.

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4.1.4 The Wounds and Scars of War: Empathic Thinking in the Photography of Sophie Ristelhueber

This paper considers the photographic practice of French artist Sophie Ristelhueber who images the “wounds” and “scars” wreaked on the landscape by contemporary military conflict. Her visually undramatic and unpeopled images are often situated within the genre of “aftermath photography” and regarded warily by critics who consider their distanced and detached perspective as muting the devastating human impact of war. Divested of corporeal proximity, Sarah James asks how can the experience of viewing such images “produce empathy, or awareness of fellow suffering?”I argue that critics such as James not only privilege the idea that photographic representations of war are obligated to elicit empathy from viewers, they also assume the only way to achieve such a response is through identification with recognizable human figures or faces. While Ristelhueber’s works deliberately avoid the sentimental inclinations of humanitarian photography, as well as the sensationalism of photojournalistic images of war, this does not mean that she is unconcerned with the human cost of war. The metaphors of the wound and scar deployed in her work conjure corporeality as an experience of injuring and healing. Drawing on Judith Butler’s conceptualization of ethics founded on the shared vulnerability of human corporeality, I suggest Ristelhueber’s images enact an empathic response unbound from subjectivity. In so doing, her works go beyond simple identification and emotional concern to provoke thinking, or what Alyssa K. Loh calls the “labour of comprehension” of empathy. It is in this process of active thinking that I argue the empathic potential of photography lies.

Emma Crott, UNSW Art & Design, Australia

Dr Emma Crott is a Post-Doctoral Research Fellow at the iCinema Centre for Interactive Cinema Research at UNSW Art & Design, Sydney, Australia. She was awarded a competitive research grant to conduct her PhD in Art History and Theory, which was conferred in 2018 by UNSW. Her research interests include the politics of aesthetics, representations of war, photography theory, and the experience of time in contemporary art practices. A forthcoming book chapter titled “Anachronism and Unfixing the Event of War in the Photography of Simon Norfolk” will be included in the anthology *War and Portrayal: The Expression of the Unbearable in Modern and Contemporary Art,* published by Verlag Ferdinand Schöningh.

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4.2 Interconnections in the Long Nineteenth Century

This panel invites papers that examine the significant roles assigned to visual culture in understanding global connections in the long nineteenth century (c.1789-1914). Connections between places and power relations raise important questions, and transnational approaches offer a means of disrupting histories, including those centred on national identities. Papers may consider the following questions: What roles did visual culture play in communicating, reinforcing, enacting, complicating, and/or disrupting imperial power structures and settler-colonial narratives? What issues of agency, or factors inhibiting agency, faced imperial subjects and/or citizens as creators, patrons, or spectators? How did they traverse or negotiate between geopolitical realms, such as the metropole, provinces, or colonies? How can the social history of art raise new questions about interconnections in the long nineteenth century? How does a transnational approach enrich and expand current conceptions of nineteenth-century art and reconceptualize its parameters? What does it promise and are there drawbacks?

Session chairs/Président.e de séance:

Mitchell Frank, Carleton University

Mitchell Frank is an associate professor of art history at Carleton University. 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 also one of the editors of the Canadian art-historical journal *RACAR*.

Alison McQueen, McMaster University

Alison McQueen is a professor of art history at McMaster University. Her area of specialization is nineteenth-century French art. Her books include *The Rise of the Cult of Rembrandt: Reinventing the Old Master in Nineteenth-Century France* (2003), *Nineteenth-Century Art: Highlights from the Tanenbaum Collection at the Art Gallery of Hamilton* (2015), and *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century* (2011; paperback 2016).

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4.2.1 A (New) World Within Landscape and Power in 19th Century Panoramas of Latin America

The panoramas were the most popular form of entertainment in the nineteenth century and had the purpose of putting the spectators inside depicted landscapes. By doing so, they were virtually able to transport people to faraway places, giving them the lively feeling of experiencing distant countries and knowing the wonders of the world. Within the rotunda, a platform emulated the sensation of unveiling the horizon. Pictorial effects meant to cause vertigo and reproduce a world of faraway and astonishing places.

The proposal compares the engravings of two panoramas of Latin American cities exhibited in London: Mexico City (1825) and Rio de Janeiro (1827). The Mexican panoramic image brings the spectator to the top of the cathedral in the Zócalo, the spatial and symbolic centre of Mexico City. The Brazilian panorama places the spectator in the middle of the Bay of Guanabara, facing the colonial city of Rio de Janeiro surrounded by Britain´s Royal Navy ships. Besides being different compositions – the first show a lot of firm land and the second is a seascape, we realize they are both related to nineteenth-century British informal imperialism. The artist responsible for them – panorama painter and rotunda owner Robert Burford – was committed to building the image of two enigmatic cities ready to be discovered.

We aim to examine the relationship between art and power, because panoramas used not only painting, but also architectural effects to construct powerful narratives through the depicted image. In these particular examples, facing these Latin American vistas, people felt like they actually were in the top of the Mexican cathedral or in the waters of the Guanabara Bay. This paper will examine the mechanisms of imprinting power of the panoramas and the image of two new world cities – Mexico City and Rio de Janeiro – they built for the British people.

Carla Hermann, State University of Rio de Janeiro

Carla Hermann is a contract teacher at State University of Rio de Janeiro, presently in charge of three Art History undergraduate courses (Art History, Art theory and Art and Institutions). In her PhD dissertation (2016), she studied the only panorama of Rio de Janeiro exhibited in London in the first half of the nineteenth century, and emerged into the panorama phenomenon as a whole. Other degrees: Master in Arts (2010), B.A. in Geography (2000). Main research interests: Nineteenth century, art and space, panoramas and landscapes.

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4.2.2 India's Imperial Subjects Reinforce Colonial Rule by Funding Civic Statuary to their Rulers

The East India Company [EIC] ruled the Indian subcontinent from the collapse of the Mughal Empire in the late 19th century when the British Crown took control. The EIC has been called the largest multinational corporation of the era while the Crown's rule was so vast that the "sun never set on the Empire". Visual culture was used by the British and the upper echelons of India's elite to communicate ideals of patriotic duty and to reinforce imperial power structures.

In the majority of instances, the local British community was unable to raise sufficient funds for the construction of their memorials. As a result, imperial subjects, became patrons of civic art while, at the same time, these actions acting publicly reinforced colonial rule. In all, 170 statues were exported to the Indian subcontinent between the end of the eighteenth century to 1940. Of these, seventy were raised in honour of "the great White Queen", Victoria, who ruled over India from her ascent to the throne in 1837 to her death in 1901.

This paper examines commissions supported by the Princes and nobility of India to celebrate the reign of Queen Victoria.

Mary Ann Steggles, University of Manitoba

Mary Ann Steggles is Professor of Art History and Ceramics at the School of Art, University of Manitoba. She received her PhD from Leicester University where she studied under Dr. Alison Yarrington. Mary Ann Steggles is an expert on the colonial statues exported from Britain to the Indian subcontinent and Southeast Asia. She wrote Statues of the Raj and co-authored, British Sculpture Exported to the Indian subcontinent: Old Memories, New Views with Richard Barnes. She has contributed chapters to Marg's publications, History Today, Victorian Studies Journal, Chowkidar, The Sculpture Journal, the Dictionary of National Biography and the revised Guinness's Dictionary of Sculpture. She has lectured internationally on the topic.

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4.2.3 Anna Jameson, German Art History and the Penny Magazine

At the UAAC's 1982 conference in Calgary, Carol Gibson-Wood gave a paper stemming from work on theories of connoisseurship and, specifically, the influence in England of C. F. Rumohr's *Italienische Forschungen* (1827-31). In "Some Observations on Anna Jameson's *Memoirs of the Early Italian Painters*" she found that as a "synthesis which both introduced recent continental scholarship into British art history and sensitively adapted it to the needs of a popular audience, it was an art-historical landmark." I here examine what were originally essays Jameson wrote for Charles Knight's *Penny Magazine* from 1843 to '45. Directed to working-class readers, this experiment in cheap publication was enabled by advances in print technology. The essays addressed current challenges to the validity of the National Gallery, the first fully public art collection in England. At issue was whether the general public should—or could—be educated in the history and appreciation of the major schools of European painting.

Jameson sought to interest persons most of whom would not have heard the names Giotto or Perugino. To do so, she chose the storytelling genre of biography as had Vasari, then not translated into English. Unlike Vasari, she treats anecdotes of artists' skill as *stories* with varying degrees of plausibility or value. Referring to 68 wood-engraved complements to her texts, Jameson drew on archival research of Rumohr whom she credits as "a great authority." She demonstrates the critical evaluation of received traditions. The formation of art history is an ongoing process, Jameson suggests, in such instances as the distinguishing of Masaccios's hand from Filippino Lippi's in the Brancacci Chapel *Raising of the Son of Theophilus.*

Published in 1845 as a book, Jameson's essays remained in print on both sides of the Atlantic a half-century after her death in 1860, appearing in French translation in 1862. Assaying the impact of this work through the long nineteenth century is approached through attention to Jameson's skill as a writer and the book's pertinence to the direction taken by the National Gallery. It is also seen with reference to its context of origin and the concept of *conjecture* in the historiography of Braudel and the *Annales* school. The counter effect of Ruskin's rejection of German influence is also considered.

Adele Ernstrom, Retired, Bishop's University

PhD UCLA, 1966, thesis on J. M. W. Turner. Founded Department of Fine Arts Bishop's University where taught until retirement. Publications on Turner, John Sell Cotman, Romantic landscape

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painting, in *Warburg Journal, Art Quarterly, Master Drawings* and others, on Charles Meryon in *Art Journal*, with Claire Sherman *Women as Interpreters of the Visual Arts* (Greenwood Press, 1981), on Jameson in *Art History, RACAR*, and others, on Elizabeth Eastlake in *Art History, RACAR.* Has served both as editor of *RACAR* and president of UAAC.

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4.2.4 "Indochina" and the Visual Culture of French Colonialism: Interconnections, Empire, and Entangled Cultures

Visual culture was a key tool used by the French colonial state from the 1880s onwards. Simultaneously, it was also a tool for resistance and subversion by both metropolitan and indigenous activists. A transnational approach to this complex cultural history has the potential to reveal hidden connections and complicate conventional art historical narratives which sometimes focus too narrowly within modern national boundaries.

In the late-nineteenth century, the French government appropriated the art and culture of Vietnam and Cambodia into a visual interpretation of "Indochina," one that supported colonial ideology. As this paper will demonstrate, this is most clearly seen in the presentation of ancient Southeast Asian art at Universal and Colonial Expositions as well as in new, state-run museums. By the early twentieth century the colonial state was building a disciplinary complex of social sciences (such as archeology and anthropology) that would ultimately claim that France was now an Asian nation that understood ancient Khmer culture better than any modern Cambodian ever could.

But these propagandizing efforts were resisted by artists and others who used colonial propaganda for their own anticolonial purposes. Visual culture, including modern art, was part of their efforts to transgress and disrupt the racist assumptions that underpinned imperialism. One of the first audiences to do so were the Theosophists and Symbolists artists who "creatively mis-read" the Vietnamese and Cambodian art, religion, and culture at the expositions, seeing them as evidence of the universal history of humanity. Later, activists would mobilize the Cambodian national heritage that was, in some ways, first developed by the colonial authorities. This is exemplified by the fact that the former Musée Albert Sarraut, promoted as a triumph of French colonial knowledge, is now in the National Museum of Cambodia.

Marco Deyasi, Concordia University

Marco Deyasi's research focuses on the cultural politics of modernism in France during the colonial period. His first book, *French Modern Art and "Indochina" 1889-1931: Colonialism, Primitivism, and Visual Culture* is forthcoming from Routledge (2019). He is currently developing his next book project, tentatively entitled *Classicism Contested: Archaism, Colonialism, and Modernist Sculpture in France, 1890-1940*. This new project is influenced by both postcolonial theory and critical race art

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history. Beginning in September 2019, he will be an assistant professor at Concordia University in Montreal. His most recent academic affiliation is as Visiting Researcher at the University of Minnesota, Twin Cities. Originally from Ottawa, he graduated with his Ph.D from Duke University.

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4.3 Queering (Post) Apartheid: Visual Culture in Post-Apartheid South Africa

This session seeks to focus on various dynamics of gender, ethnicity, race, and sexuality as they are depicted in post-apartheid South African contemporary visual culture. Furthermore, we ask for papers that critically address and debate questions concerning the concept of "queerness" (within its broader definition) as it is positioned in the current social and political realm of South Africa. How are South African artists dealing with the terms "post apartheid" and "queerness?" What are the visual strategies employed to challenge the dominant narrative conventions of heteronormativity? We are open to topics such as contest racialized, gendered, and sexualized constructions of black gay and lesbian subjects, queer black masculinities, sexuality, and intimacies, representation of lesbians, sexuality in patriarchal spaces, racial fetishism, whiteness, colonial and apartheid legacies in visual arts, and globalization. We also welcome analysis of visual culture that cross-culturally addresses apartheid systems and settler colonial projects for example in "Canada" and in Palestine/Israel.

Session chairs/Présidente de séance :

Elia Eliev, Thorneloe University

Elia Eliev is Assistant Professor of Women's, Gender, and Sexuality Studies at Thorneloe University. His research broadly speaking focuses on queer representations in contemporary visual art from the Middle East and its diaspora, and decolonial activism in global contemporary art. He holds a Ph.D. in Gender and Sexuality Studies, and an MA in Critical Curatorial Cybermedia Studies from the Geneva University of Art and Design.

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4.3.1 Queer Comic Character: Tro[o]ping the Colour[eds] in Post-Apartheid South Africa

This paper examines Black South African social media comedians who toy with gender and racialized normative social codes via *voorstellen* – overt character projections in their viral video uploads on various social media platforms. I draw on the work of popular artists such as "Lasizwe", "Bouncy", "Somizi", and many other queer comedians of colour who enjoy national fame and have high numbers of followers or views and shares. I ask: what are the aesthetical features of the persona or character traits being signified through language, dress, physicality, captivating content; and are we able to identify a *pattern of popularity* capable of predicting what types of video performances containing black queer comedic sketches are more likely to trend or go viral and be shared on various social media platforms? Can we see a pattern of delivery in how these queer artists essentialize their online persona or comedic alter ego(s) to advance their pride of being queer and stimulate their audience? Is there perhaps a pattern of reliance on, and social consumption of, the stereotype(s) of [post]apartheid-driven race and sexuality silos they perpetuate in their performances as satirical social commentary or creative expression? I argue that *voorstellen* techniques that deliberately engage with or depict gender fluidity and drag performance by queer and *cis* artists are more widely shared and viewed than any other type of comedic content among communities of colour in South Africa. I use the metaphor of the "trooping the colour" militaristic ceremony of displaying and parading a flag as a reference to the symbolic rainbow flag of the LGBTIQ movement, but also as an entangled metaphor of flying the rainbow flag for the so-called rainbow nation as a place that is diverse, but also divided by attachment to racial and gendered tropes that denigrate queer and black existence into laughable states.

Glenn Holtzman, Nelson Mandela University

Dr. Glenn Holtzman lectures in Music and Philosophy in the Faculty of Arts at Nelson Mandela University in South Africa. He holds a Ph.D. in the Anthropology of Music from the University of Pennsylvania. His research interests include race and identity politics in South Africa, performance and critical race theory, queer theory and the digital humanities. Holtzman is currently engaged in research that documents racialized uses of humour and gender fluidity by "queers of colour" in viral South African social media videos. His most recent publication can be found in the South African Journal of Philosophy 2018, 37④ titled "Cuckoo coloureds: Cacophonic aerolites and hidden visibility of so-called coloured identities in South Africa".

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4.3.2 Under Priscilla's Eyes: State Violence against South Africa's Queer Community During and After Apartheid

Using South African performance artist Athi-Patra Ruga's ...the Naïveté of Beiruth (2008) photographic series as its genesis, this article employs critical approaches to semiotics and textual analysis to examine the history of police brutality in South Africa with a focus on the experiences of the queer community both under apartheid and after the transition to democracy – a history that repeatedly doubles back to the former-South African Police Force headquarters: John Vorster Square/Johannesburg Central Police Station. For queer subjects, South Africa's transition to democracy in 1994 brought with it many significant du jure changes to the daily lived reality of life in South Africa. However, misconduct and violence at the hands of the police – referred to as "Priscilla" in the gay South African argot, Gayle – continues under democracy albeit of a divergent nature. Through Ruga's radical aesthetic and disruptive artistic intervention with the Johannesburg Central Police Station – a site which has deeply penetrated South Africa's cultural imaginary – this paper examines state violence against those who are identified as queer to expose the limits of the Rainbow Nation project, question the transformation of the South African police, and serve as an unsettling reminder of the complex and often dangerous societal position of women and queer subjects in South Africa. Significantly, while predominantly phenomenological in nature this article also partly auto-ethnographic as I draw from my own experience as a queer subject born in apartheid-era Johannesburg and living in democratic South Africa.

Brian Muller, University of Cape Town

Brian Muller is a graduate student at the School for African & Gender Studies, Anthropology & Linguistics, University of Cape Town. His work focusses on the intersection of visual and aural culture, queer theory and the dynamics of race and attempts to align Black Queer Studies and Queer African Studies thus laying the foundation for a scholar-activist movement to end institutional and interpersonal violence against African, black, and queer persons.

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4.4 Canadian Design Studies Network - Open Session (Part Two)

The Canadian Design Studies Network is a UAAC-affiliated society whose aim is to encourage scholarship and debate on all aspects of design and its histories, in Canada and elsewhere. This open session welcomes papers that examine any topic in design history, theory, or pedagogy, from any time period or locale. Special consideration will be given to proposals that seek to make a new contribution to the field, through innovative approaches, diverse perspectives, or which address underrepresented aspects of design history.

Session chair/Président de séance:

Keith Bresnahan, OCAD University

I am Associate Professor of Design History and Theory at OCAD University, Toronto, where I am also the Graduate Program Director of the MA program in Contemporary Art, Design and New Media Art Histories. I'm a cultural historian of architecture, urbanism, and design in the modern era, with a particular research focus on the 18th and 19th centuries, France; I'm also a co-founder of the Canadian Design Studies Network. My current and ongoing research centres on models of sensation and emotion in architecture and urban history, and on the histories of architectural destruction. I am presently completing two book projects, the first on sensationalism and architecture in enlightenment France, and the second on emotion and the legacies of destruction in late nineteenth-century Paris.

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4.4.1 Design for the Non-Profit Sector: When Scale Matters

This paper explores how small-scale design studios can work fruitfully with local non-profit organizations to create effective design for social change. Supporting social causes means improving human lives—a mission for human-centred designers[1] —and the non-profit sector provides the best opportunities for action. However, only large design studios, often working with large-scale organizations, have developed consistent methods of work. I will argue that small-scale non-profits pose different problems.

Small-scale Non-profits often face financial challenges preventing them from engaging with professional designers. However, a professional visual identity can make the difference when applying for external funding. To resolve this paradox, designers could provide support through toolboxes aimed at streamlining the design process, thus making it smoother and more financially sustainable.

This paper will be divided into two sections: first I will explore current methods adopted in design processes applied to the non-profit sector; subsequently, I will present a practice-based case study, based on my current work with a non-profit organization (Regina Women Network). Section one will provide an overview of current toolboxes and practices selected from major design studies such as Ideo and MANY, Andrew Shea's design studio.

Section 2 will focus on my current intervention: the rebranding of the Regina Women's Network, describing my redesign of their visual strategy in relation to their mission and, at the same time, the implementation of a toolbox based on ① gathering information; ② implementation of a trial campaign ③: evaluation, and ④ launching of the finalized brand. My paper will articulate how my practice-based research addresses the following questions: How can we lead non-profit organizations to high quality and efficient visual communication? Can we "produce" a process, which will be applied to the wide gamut of small-scale non-profits?

1 Ideo.org, The Field Guide to Human-Centered Design (San Francisco: Ideo, 2015), 9.

Annalisa Raho, Luther College University of Regina

Annalisa Raho, trained as an architect at the University of Florence, Italy, has worked as an architect and has explored various aspects of design practice and theory throughout her career, focusing especially on visual communication. After collaborating with the J.Paul Getty Museum in Los Angeles (2011-2012), Annalisa moved to Canada and since 2015 she is a Sessional Lecturer of Graphic Design and Visual

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Communication at Luther College, University of Regina, where she has developed a whole suite of courses in Visual Communication, Branding, and Advertising. Furthermore, Annalisa has a practice as a Visual Communication Designer, and her studio works especially with small-scale non-profit organizations. After one year into an MFA program in Interdisciplinary Studies at the University of Regina, Annalisa is currently pursuing a practice-based PhD in Interdisciplinary Studies at the University of Regina, where she explores interventions in design for social change, working especially with local non-profits.

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4.4.2 Printing an Emergent Profession: Interior Design in the Pages of Canadian Home Journals

As design historians Grace Lees-Maffei, Emma Ferry, and Lucinda Kaukas Havenhand amongst others have shown, advice literature provides a rich resource for exploring interior design history. Widely circulating home decorating magazines operated as advice manuals for an audience of middle-class women and men by offering examples, responding to design queries, and indicating where and to whom taste-conscious readers could turn to transform their interior environments. In so doing, home journals helped to construct or reinforce the value of interior design and supported its professionalization. This paper examines *Canadian Home Journal* and *Canadian Homes and Gardens* as examples of this kind of design literature and argues that these journals provide essential information about the development of interior design in Canada. Although some work has begun on the subject, evinced most recently by articles by Dorothy Stern and Nicola Krantz published in the *Journal for the Society for the Study of Architecture in Canada*, interior design history in Canada has been sorely neglected. This paper aims to contribute modestly to this lacuna by looking at issues produced over a few years in the mid-to late 1920s and identifying some of the actors involved in the establishment of interior design in Canada. I have chosen these years in part because they witnessed the launch of *Canadian Homes and Gardens*, and thus signal a (perceived) growth in interest in interiors in English Canada where it and the earlier periodical *Canadian Home Journal* circulated.

Michael Windover, Carleton University

Michael Windover is Associate Professor of Art History at the School for Studies in Art and Culture at Carleton University where he teaches in the History and Theory of Architecture program. He is the author of *Art Deco: A Mode of Mobility* (Presses de l'Université du Québec, 2012), co-author with Anne MacLennan of *Seeing, Selling, and Situating Radio in Canada, 1922-1956* (Dalhousie Architectural Press, 2017), and, most recently, co-editor with Bridget Elliott of *The Routledge Companion to Art Deco* (May 2019). He is co-editing with Tanya Southcott a special issue on Women and Architecture for the *Journal of the Society for the Study of Architecture in Canada* due later this year and is currently co-editor with Michelangelo Sabatino of the Canadian Modern series for Dalhousie Architectural Press.

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4.4.3 Pop Design, Pop Dialectics, and Sam Smart's Place in the First Pop Age

In *The First Pop Age* (2012), Hal Foster positions Pop Art as the evident successor to the First Machine Age, which Rayner Banham argued had reached its end. The values of this new postwar period Foster summarized as speed, sex, and an all-consuming, image-based consumerism: "the design criteria of the first Pop Age." Like others in the Independent Group in Britain, Banham took design and popular imagery seriously, especially in advertising. For them, as for other critics at that time and since, Pop was more than Pop Art, it was also Pop Music, Pop Fashion, and Pop Design. Self-evidently, Pop was also more than merely a vulgar, popular, and superficial fad; the Pop movement demanded that popular culture be "forensically explored and analyzed," according to Geoffrey Rayner's survey of the period, *Pop! Design Culture Fashion 1956 – 1976* (also from 2012).

These and other treatments of Pop also stake a critical claim to Pop's periodization, as an "Age," and return us to its original sense as something far more than a trove of famous and inescapable paintings and screenprints, and more than the property of a handful of "excessively rewarded" creators (Foster). If Pop is indeed an Age—and this paper will suggest that this is a very useful critical construct to work from—then we have reason to trace its workings through graphic design history as well. This paper proposes to (re)visit Sam Smart's place in this age, as a British-trained designer, World War II Spitfire pilot, European émigré, journalist and critic, and co-founder, in 1956, of the Typographic Designers of Canada.

But to truly understand the impact of this volatile image culture, and the hyperreal imaginary of the overall period, we will have to suspend the tendency to dismiss commercial visual culture, that is, work commissioned as a productive investment, and to look beyond Pop artworks, sold as speculative investments and themselves nothing less than fully fetishized commodities in their own right. As Foster suggests, we may even need concepts from "long ago", like reification, fetishization, and dialectics, to forensically analyze Smart's place as a key figure in Canadian design history.

Brian Donnelly, Professor retired

Brian Donnelly is a comics fan, former visual artist and graphic designer, and as of this year a retired professor (formerly at Sheridan College), who is working independently on a variety of projects in the history of graphic design in Canada, including building the Canadian Design Studies Network.

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4.5 On Performance, Archives and Exhibitions (Part Two)

This panel, which springboards from Clausen's research on performance's representational politics as a hybrid art form in the tension field of the live and mediated, and Silver's research on the superimposition of embodied movement and political movements, examines in two sessions, how these practices find their various modes of existence within and beyond the framework of the institutional spaces they occupy. Bridging the recent fervour for dance's representational and political potential within gallery spaces, to performance's status as one of the most dominantly promoted art forms today, this panel asks: how do movement- and performance-based practices operating at the intersection of the exhibition and the archive contribute to and shape concepts of agency, site specificity and immediacy in the cultural sphere? We invite submissions in French and English that explore notions of the performative in relation to the museum and new formats of curating, archiving and digital mediation.
Ce panel inspiré d'une part des recherches menées par Clausen au sujet des politiques de la représentation de la performance comme forme d'art hybride en tension entre le moment de sa prestation et de sa médiation, et d'autre part des recherches de Silver concernant la superposition du mouvement incarné et de mouvements politiques, vise en deux sessions à examiner de quelles manières ces pratiques présentent divers modes d'existence à l'intérieur et au-delà des cadres imposés par les espaces institutionnels qu'elles occupent. La performance étant l'une des formes d'art les plus discourue aujourd'hui, cette séance nous permet de réfléchir le récent engouement sur la représentation de la danse et le potentiel politique des espaces d'exposition. Nous soulèverons des questions sur comment le mouvement – et les pratiques basées sur la performance – en opérant à l'intersection de l'exposition et de l'archive contribue et influence les concepts d'agentivité, de *site specificity* et d'immédiateté dans le domaine culturel ? Nous vous invitons à soumettre vos propositions, en français ou en anglais, qui explorent les notions de performativité en relation avec les institutions muséales et les nouvelles formes de commissariat, d'archivage et de médiation numérique.

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Session chairs/Présidentes de séance:

Barbara Clausen, Université du Québec à Montréal

Barbara Clausen is an independent curator and Professor for contemporary art and performance in the Department of Art History at the University of Québec in Montréal (UQAM). Since 2000 she has lectured and written extensively on the historiography and institutionalization of performance-based art practices (After the Act: The (Re)presentation of Performance Art, 2006 and "Performing the Archive and Exhibiting the Ephemeral", in *A History of Performance Documentation*, ed. Giannachi, Gabriella and Jonah Westerman (ed.), Routledge, 2017). Clausen has over the last ten years curated numerous exhibitions and performance series in Europe as well as North America and is currently the Curatorial Research Director of the *Joan Jonas Knowledge Base* for The Artist Archives Initiative in collaboration with New York University.

Erin Silver, University of British Columbia

Erin Silver is an assistant professor in the Department of Art History, Visual Art & Theory at the University of British Columbia. She is a historian of queer feminist visual culture, performance, activism, and art history. She is the co-editor (with Amelia Jones) of *Otherwise: Imagining Queer Feminist Art Histories* (Manchester University Press, 2016), co-editor (with Taisha paggett) of the winter 2017 issue of *C Magazine*, "Force," on intersectional feminisms and movement cultures, and the author of the forthcoming *Suzy Lake: Life & Work* (Art Canada Institute, spring 2020). Silver's writing has appeared in *C Magazine*, *Canadian Art*, *CV Photo*, *Prefix Photo*, *Fuse Magazine*, *Visual Resources*, and in the volume *Narratives Unfolding: National Art Histories in an Unfinished World* (ed. Martha Langford, McGill-Queen's University Press, 2017). She is a member of the editorial team of *RACAR* and sits on the editorial advisory committee of *C Magazine.*

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4.5.1 Dances and ideas from Collection de danse de Christian Rizzo, Gene Kelly et Stanley Donen, Édouard Lock, William Forsythe, Merce Cunningham, Saburo Teshigawara, Trisha Brown; Jeffrey Daniel, Michael Jackson et Vincent Patterson, Mats Ek, Dana Michel; Dana Foglia, Chris Grant et JaQuel Knight, Crystal Pite, Pina Bausch, Lloyd Newson, Tedd Robinson, Hofesh Shechter, Bob Fosse, Anne Teresa de Keersmaeker, Daniel Linehan, Amanda Acorn, Jiri Kilyán, Akram Khan, Stijn Celis, Deborah Hay, Liz Santoro et Pierre Godard, Meg Stuart et Philipp Gehmacher,

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Marie Claire Forté, Trajal Harrell, k.g. Guttman, Benoît Lachambre, Jerome Robbins, Louise Lecavalier, Solange et d'autres

As a dance artist, my intersection with the visual art world primarily emerged out of my friendship with Sophie Bélair Clément. We share an interest in the contextual and relational elements of art and the spaces presenting it. I am curious about how dance and movement can escape representation, especially in a museum or gallery setting. I created and performed the choreography *Collection de danse de…* (2016) as part of – *I'd rather something ambiguous. Mais précis à la fois.*, an exhibition project Sophie and I made through the Leonard & Bina Ellen Program in Support of Artistic Production. The work is a collection of excerpts from Western contemporary dance sourced online that my friend Alanna Kraaijeveld and I learned and performed in a set sequence. We learned a new excerpt prior to each show, adding it to the initial sequence, so the work was a continuous process of learning and performing choreography as dance material, with no transitions or context other than the work's title, where all the choreographers are named. Though not archival in its intent, the choreography reveals a lot about mine and Alanna's lineages and careers.

I propose a performative lecture on *Collection de danse de…* for the UUAC Conference, combining observations about my practice conditions and my deeply embodied experience of life and dance. Performed excerpts (the work was designed to be seen with a partially obstructed view, so the conference setting will accommodate this perfectly) will punctuate a talk on how I aimed to share the energy of dance through this series of disparate materials, trying to distance myself from the seduction of agile, beautiful bodies in a gallery. I will also address how the work celebrates choreographers that have generally not benefited from a rich discourse within or beyond the dance milieu.

Marie-Claire Forté, Concordia University

Based in Montréal, Marie Claire Forté is driven by the relational, experiential and experimental potential of dance. Chorégraphe et danseuse, elle mène ses propres projets et travaille notamment avec Louise Bédard, Aurélie Pédron et PME-ART. She was a dancer in residence à l'Agora de la danse from 2017 to 2019. En 2016, le Programme de soutien à la production artistique Leonard & Bina Ellen lui donne l'occasion de réaliser le projet d'exposition et la publication bilingue – *I'd rather something ambiguous. Mais précis à la fois,* avec son amie Sophie

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Bélair Clément. From 2004 to 2008, she danced at the now-defunct Le Groupe Dance Lab in Ottawa, training daily with Peter Boneham. He remains her great friend and mentor, and they are currently working on a book about his teaching practice. Conjointement à sa pratique artistique, elle traduit, écrit et enseigne la danse.

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4.5.2 Counter-Community Movements and Image Bank in Los Angeles: The Decca Dance (1974)

The 1974 gathering of the "eternal network" titled *The Decca Dance* at the Elks Lodge, Los Angeles, was a performance that embodied the ethos of Fluxus's merger of art with life through community participation. The planning for the project began on the Western Front in 1973 following Michael Morris and Vincent Trasov's correspondence with Robert Filliou. The performance intended to bring recognition to Canadian mail artists who sought to align themselves with the international Fluxus movement known as the "eternal network". According to Morris, the performance project intended to use props and information as tools for critiquing heteronormative culture and Hollywood glamour. For Image Bank's Canadian contributors, the *Decca Dance* was the first time many of the participants had the opportunity to perform with fellow mail artists face-to-face. The mail artists journeyed from San Francisco (Anna Banana), Vancouver (Eric Metcalfe, Kate Craig, and Glenn Lewis), Toronto (General Idea and Grenada Gazelle), and New York (Willoughby Sharp and Lowell Darling) for the celebration. The event was a pageant that showcased food art, the presentation of awards, danceable jazz numbers to the sounds of kazoos, a two-piece band country rendition of the Canadian national anthem, and a choreographed drag lip-synch performance. By the end of 1974, the network's activities were on the decline, however, the *Decca Dance* documentation represents the network's potential for communal participation which would inform future programming at the Western Front and Trasov's 1974 *Mr. Peanut Mayoralty Campaign of Vancouver*. The records of Image Bank's involvement in the *Decca Dance* are presently housed at Morris/Trasov Archive. This paper brings to light the importance of the *Decca Dance* event by way of its archival documentation as evidence of a Canadian counter-public who assembled in Los Angeles to appropriate from Hollywood its mythological glamour, when for a moment, art performed life.

Brayden Nicholas Burrard, Concordia University

Brayden Burrard is a Vancouver-born art historian presently advancing his doctoral research at Concordia University's Department of Art History. Provisionally entitled "Image Bank and Fluxus: between Vancouver and West Berlin", his thesis will trace the aftermath of Image Bank's 1974 *Decca Dance* and the *Mr. Peanut Mayoralty Campaign* within the context of Canada's mail art network and through its eventual collapse. This research looks to revise the alignment of

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Image Bank within histories of conceptual art by exploring the importance of the network's Fluxus connections. In March 2019, Burrard presented "Fluxus Proximity and Image Bank: Social Emancipation between 1969-1978" at the CADN graduate conference titled *Networks of Experience: Art and (Dis)Embodiment* (OCAD University, Toronto). Burrard is travelling to Vancouver and Berlin between May-June 2019 for archival research and to review Image Bank's first retrospective since 1992, on display at the KW Institute for Contemporary Art (June 21st-September 2, 2019).

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4.5.3 Biting the Hand? Taming the Unruly? Early Performance Art, Museums and Institutionalization

In contemporary performance research "museum-performances" have become a recognized field of study. With regard to historical performance art from the 1960s and 1970s, however, a myth persists that this "early performance" developed against and outside the museum and has been institutionalized only later. This paper aims to re-evaluate this myth by claiming that ever since performance became recognized as an art form the relationship between performance and museums can be framed as constructive: it inspired and enabled artists to create new work and at the same time stimulated museums to change and evolve. The institutionalization of performance thus appears as a complex process rather than a one-way street leading to freedom into containment.

To state my case I would like to discuss two "early performances" which used the museum both as a site and reference point: an (uninvited) intervention by the Guerilla Art Action Group (GAAG) at MoMA, New York in 1969, and Mierle Laderman Ukeles' "Maintenance Art" actions at the Wadsworth Atheneum, Hartford, projected in 1969 and realized four years later. The GAAG, who called themselves "Destruction Artists", took a painting off the museum's wall and asked for the selling of artworks to raise money for the poor. Laderman Ukeles undertook maintenance work in the museum, to raise awareness for the labour and hierarchies of museum workers. Both performances were spurred by critical intentions. But what was the quality of their critique and who or what was its target? How did the artists react to the museum as a site and as an institution? How did the museums and their staff respond? The discussion of these questions promises new historical insights and exposes aspects of gender, agency, access, and visibility which leads to a more elaborate understanding of the institutionalization of performance.

With this study, I hope to contribute to a better understanding of the role of museums in performance history as well as provide new access points for discussions on today's relationship between performance and museums.

Lisa Beisswanger, Gießen University, Germany

Lisa Beisswanger is an art historian working as a researcher at the Chair of Architecture and Art History at TU Darmstadt, Germany. She is currently finalizing her dissertation "Performance on Display" in which she traces the history of dance, body art and performance art within

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museums. Previously, she worked in the field of museums, first at the Villa Merkel, Esslingen, then at the Schirn Kunsthalle Frankfurt. Besides the broad field of performance studies, her research interests include avant-garde theory, museum and exhibition history as well as new methodologies and concepts in art history. Her publications include articles on the exhibiting of performance remains as well as live-performances in museum collections.

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4.5.4 Walter Benjamin's Unmaking of Art: Anonymity, Parafiction, and the Lecture-Performance in the Museum

The lecture-performance—a hybrid format that deploys strategies of temporal distancing to disrupt any clean divide between discourse and practice—has come a long way since Robert Morris's 1964 reenactment of Erwin Panofsky's 1939 lecture on iconology. This paper considers the lecture-performance through the lens of anonymity as a distinct parafictional mode that further displaces the discourse on art from its institutional framing. The focus will be an ongoing series of lectures on modern art delivered by the long-dead Walter Benjamin, who first returned from the grave in 1986 to deliver a lecture in Ljubljana and Belgrade when Slovenia and Serbia were still part of non-aligned Yugoslavia. Since then, the mysterious Benjamin has lectured around the world and published a book titled *Recent Writings* (2013); yet the project's somewhat marginal origins in the former East have vital implications for curatorial and museum practices at a moment when the margins are rising and the centre is under more pressure than ever. More recently, Benjamin has collaborated with Eindhoven's Van Abbemuseum, an institution that is serious about decolonizing its collection, laying bare its institutional history, and establishing a meta-relation to the category "art." One way that Benjamin's lecture-performances further these goals is by fostering a different perception of time. In 1986, Benjamin described an imaginary visit to a MoMA-like museum that contained both original paintings by Piet Mondrian and their copies. When a sudden earthquake collapses the whole edifice of Western civilization, the visitor salvages two identical Mondrian from the rubble. Reflecting on the original and copy now hanging side by side on the wall at home, the viewer is described as being unaware of time passing, as if to show that anonymous lecture-performances have a similar effect on how the public perceives duration: they push museum visitors to experience both art and discourse outside the domain of linear chronology.

Milena Tomic, OCAD University and University of Toronto

Milena Tomic is an instructor at OCAD University and the University of Toronto. She completed her PhD in art history at University College London and is writing a book on copies and appropriation in former Yugoslavia, which is based on research that 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*. Her first publication on copies and

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anonymity is a chapter included in Natasha Adamou and Michaela Giebelhausen's *Reconstructions, Restagings, Re-enactments: Exhibition Histories in the Twenty-first Century*, which is forthcoming with Routledge. She has also written exhibition essays for institutions such as Zagreb's Museum of Contemporary Art in Zagreb and various Toronto galleries, including Scrap Metal and 8eleven. She occasionally contributes to magazines like *Art in America* and *Frieze*.

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4.6 A Big, Beautiful Wall: The Materiality of Borders in Contemporary Art

In 1987, Gloria Anzaldúa described the US-Mexico border as an “herida abierta” (open wound). While this metaphor evoked the abrasive quality of cultural contact, its imagery gives way to the recent rhetoric of a “big beautiful wall” serving as a suture for the wound. The proposed wall is but one example worldwide: physical border fences now separate animal populations as well as human ones, while the empty spaces of demilitarized zones generate precarious protected environments. This session will present work from scholars, artists, and architects considering the question of borders, whether international, temporal, ecological, or conceptual, across a range of media and locations. The papers in this session remind us that the material of borders is but one part of the story. A wall, a fence, a line, or zone may focus attention on a narrow space, yet does so at the expense of broader narratives of structural inequality, the lingering violence of colonialism and the rapid scale of climate change. A big, beautiful wall is a particularly damaging fiction, one that avoids examinations of the larger forces that divide us.

Session chair/Présidente de séance :

Ila Nicole Sheren, Washington University in St. Louis

Ila Nicole Sheren is an Assistant Professor in the Department of Art History and Archaeology at Washington University in St. Louis. She is the author of the 2015 book *Portable Borders: Performance Art and Politics on the US Frontera since 1984*, from the University of Texas Press. She has also published recent work in *Geohumanities* and the *Journal of Borderlands Studies,* and has written on a cross section of activist and politically engaged art. Her current book project deals with the intersection of new materialism and postcolonial theory in contemporary eco art and is titled *Border Ecology: Digital Art and Environmental Crisis at the Margins*.

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4.6.1 The Eskimo Rental Housing Program: A Cold War Potemkin Village in Canada's North

Development implemented the Eskimo Rental Housing Program (ERHP) across parts of the Central and Eastern Arctic. Using the work of Inuit graphic artists alongside archival visual culture materials, this presentation argues against previous claims that the program was instituted as a welfare-improving measure in the Arctic, instead providing evidence that the ERHP was an act of acculturation, meant to sedentarize and drastically alter social patterns of the Inuit for the intended and exclusive benefit of the Canadian state.

To establish the framework for this argument, this presentation begins with an examination of James C. Scott's discussion of Authoritarian High Modernism, expanding upon it in the context of the Arctic in order to understand the Canadian federal government's eagerness to protect and harness its resource extraction rights through the progress and ordering of the land and people on it. Additionally, the government was concerned about invasion and challenges to its Arctic sovereignty from both the Soviet Union and the United States and to this end, the state enacted modernist and authoritarian schemes to assert its ownership over the Arctic.

Through an examination of shifting housing prototypes introduced to the Arctic throughout the 1950s and 1960s, this presentation argues that while the ERHP was purported to have been introduced to aid the Inuit, in reality, the federal government's implementation of sedentary architecture in Canada's North was intended, first and foremost, to bolster Canada's claims to the Arctic against a Russian Threat.

Erika Ashley Couto, Independent Scholar

Erika Ashley Couto is an independent scholar and curator interested in notions of performance and deception in the art and architecture of war. Building off of her SSHRC, FRQSC, and Government of Nunavut funded work on a Cold War authoritarian housing initiative in Canada's Arctic, her current research focuses on the proliferation of Potemkin villages as a military and economic strategy in Europe and North America since World War II. Prior to pursuing independent research, Erika was the Curatorial Assistant for the Brousseau Inuit Art Collection at the Musée National des Beaux-Arts du Québec and the Communications and Advocacy Coordinator at the Provincial Arts Service Organization in Toronto. She's been an invited speaker at Stanford, York University, and her alma mater, Concordia University. Erika's writing has appeared in The Journal of Curatorial Studies, Interfold Magazine, Situation Gallery, Forbes, Entrepreneur Magazine, and more.

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4.6.2 Engagements with the Matter of the Berlin Wall

Political borders, particularly those relying on large-scaled walls to mark boundaries and control access, are contested sites that often provoke artists' activism. A vivid case through which to probe artists' responses to the materiality of borders is the legacy of the Berlin Wall, which was neither a singular vertical element nor a barrier that directly followed the political boundary. Rather, the Wall stood for 28 years as a zigzagging fortified zone comprised of an "inner wall" facing the Soviet East, an "outer wall" facing the West, and a heavily guarded void in between appropriately named the "deathstrip." Yet the Wall's spatial and psychological impact have extended beyond its demolition and the dissolution of the political border. This paper analyzes three artistic responses to the Berlin Wall, which are characterized by their respective strategies of *preservation*, *resurrection*, and *subversion*. Within days of the collapse of the political division in November 1989, artists appropriated part of the formerly untouchable blank inner wall to paint murals celebrating the Wall's demise. This 1.3 km-long vestige of the Wall, named the East Side Gallery, is a protected outdoor space that preserves the original artworks. Along the Bernauer Strasse, the Berlin Wall Memorial makes present the Wall's absence through a design intervention that incorporates a porous line of tall corten steel poles along the outer wall's original path, an abstracted watch tower, pavers commemorating escape tunnels, and a chapel on the site of the demolished Church of Reconciliation. The speculative proposal titled *Mauer-Frei*, offers a poetically antithetical elaboration of the Wall's divisiveness for those traversing the zone demarcated by the former Dreilinden-Drewitz (East) and Checkpoint Bravo (West) vehicular border crossings. Spanning 3.5 km along the Bundesautobahn 115, this infrastructural intervention curates dynamic soundscapes and visual installations, which are generated by environmental conditions that perpetually renew the user experience.

Aliki Economides, Laurentian University

Aliki Economides, Ph.D., is Assistant Professor at Laurentian University's McEwen School of Architecture. Trained as an architect and architectural and urban historian, her research and teaching address three main, interrelated themes, namely the roles played by the built and natural environment in the construction of identity; the profound interrelationships between social and spatial inequalities; and the history, theory, and contemporary practice of ornament in architecture. Current projects include her first book manuscript titled, Constructing Identity: Ernest Cormier and the Project of Modernity; the documentary film (with Paul Carvalho), Ernest Cormier et le défi de la modernité, being produced for Radio-Canada; and the co-edited volume, Exploring Capital Cities in Imperial and Post-Imperial Contexts,

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1880-1980. Her research has been supported by Harvard University, the Canadian Centre for Architecture, McGill University's Centre for Interdisciplinary Research on Montréal, the Society of Architectural Historians, and the Rockefeller Archive Center.

Katherine Morawietz, Turner Fleischer Architects Inc.

Katherine Morawietz (M.Arch, 2019), is a member of the graduating charter class of the McEwen School of Architecture (MSoA) at Laurentian University. Her thesis titled, *Mauer-Frei: Generating Transformation at the Berlin-Brandenburg Border*, critically investigated the fundamental building element of the wall to explore ways in which urban-scaled walls' inherently divisive nature may be productively subverted for the common good. Focusing on the physical and sociopolitical legacy of the Berlin Wall, her thesis project proposed a radically reimagined crossing of the former fortified political border to offer an uplifting solitary and collective experience and counter-narrative to the site's history of oppressive political control. Through the unique perspective fostered by the MSoA's tri-cultural mandate as well as her previous professional experience in Canada and Germany, Kate has entered the architectural profession with a commitment to social engagement and meaningful connections to place.

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4.6.3 Prada Marfa: A Border Matters

In the surroundings of Marfa (Mexican border), city in constant growth, one of the most bizarre and original works of art rises, not only as a concept: as destiny, above all. It is the fake Prada boutique created by the Scandinavian duo Elmgreen & Dragset, a permanent installation created in 2005. Actually, Prada Marfa would be closer to the town of Valentine; indeed, it actually rises on Valentine's territory: but the Marfa Ballroom, centre of culture and contemporary art, financed it, in addition to the Art Production Fund. The name of Marfa has been linked to contemporary art since 1971, when Donald Judd, artist and architect of the minimalist movement, moved there and started working there, buying several hangars in which to exhibit, and preserve, his works, and activating, of consequently, a sort of artistic migration flow. Prada takes the concept of pop-up stores to the extreme.

On the Road 90, on the outskirts of Valentine and a few kilometres from Marfa, "Prada Marfa" is born. In the middle of nowhere, a Prada boutique appeared completely decontextualized, completely the same as those we usually see in the central streets of European capitals.

However, "extremism" does not stop at simple decontextualization, because in fact this pop-up store is an installation rather than a store: it has no entrance gates! You cannot enter it in any way and therefore you cannot buy anything.

The "shop" will also not be treated or protected in any way, it will remain untouched, at the mercy of atmospheric agents, until used by the time and by the sand will melt with the surrounding environment. The meaning? Probably a monument to the inaccessibility of luxury, an altar dedicated to the cult of exclusivity, a store so exclusive that it is categorically inaccessible to all.

Sarah Palermo, La Sapienza University, La Dante Alighieri School

Sarah Palermo is an independent curator, based in Rome and Paris; she earned a Master's degree in art history in La Sapienza University and a MFA in Criticism & Curatorial Practice from the London Royal College of Arts and the University of Malta. Since 2013, her research focuses on activist art and anthropology for La Sapienza University in Rome. She has published widely art and photography essays for research journals and followed several collaborations with art & culture magazines. She is currently leading research about socially engaged art and working as professor for the Italian school La Dante Alighieri in Hong Kong.

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4.7 Towards an Ontology of Engaged Art History: Art History and Engagement Studies

Over the past two decades, universities have come to emphasize various forms of engagement (experiential learning, community-based research, and public scholarship) within their academic mission. At the same time, organizations such as SSHRC and the CBRC Network, in Canada, and Imagining America, in the USA, have been strong proponents of engaged scholarship and teaching. But what is engaged art history? This panel welcomes papers that examine questions of art historical research, media of expression and teaching, and that align with or forge unique contributions to the more general discourse of engagement studies. Papers that focus on contemporary and historical case studies in any subfield or raise theoretical issues are welcome.

Session chair/Présidente de séance :

Carolyn Butler Palmer, University of Victoria

Carolyn Butler Palmer is Legacy Chair of Modern and Contemporary Art of the Pacific Northwest and Associate Professor of Art History and Visual Studies at the University of Victoria. Her program of research focuses on university museums and art collections, art historical methodologies and the scholarship of engagement, as well as art and artists of Vancouver Island. She has also authored articles and police about community-based research, public scholarship, and art history.

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4.7.1 Contemporary Art and Global Crises - A Proposal for Teaching Through Contact Zones

“Contemporary Art and Global Crises” is an interdisciplinary art history course designed and theorized in fulfillment of my second-year comprehensive exam. This proposed course encourages students early on in their undergraduate studies to think critically about the prevailing power structures that directly influence their line of knowledge by reflecting on the art history canon and global crises. The structure of this course relies on theorization and critiques of a “global” art history canon by Hans Belting, James Elkins, Jonathon Harris, and Ruth Iskin. Pragmatically, this course will highlight the crisis in art history in response to globalization and use case studies of interdisciplinary work linked to global crises such as war, terror, migration, and climate change. Framing the readings around the concept of “crisis” allows us to first, investigate critiques of the art history canon and fundamental debates within the field of art history. Secondly, global crises that are linked to globalization provides a way to thematically narrow the scope of contemporary art to make it manageable for undergraduate students. This two-prong methodological approach seeks to complicate understandings of the term “crisis” rather than simplify it.

Drawing on Ruth Iskin’s conception of pluriversal canons, the course takes a horizontal approach wherein art from the “centre” and “periphery” are examined on equal footing. Adopting a comparative approach, the reading list for this course designates important themes, theories, and artists from around the globe over the past two decades rather than a grand narrative of events. My research that grounds this model of teaching utilizes pluriversal canons as a new potential framing for an engaged art history, recognizing it as a significant paradigm shift in the study of contemporary visual art. The purpose of this approach is to study contemporary art through a transnational lens—using artworks, exhibitions, and artists as case studies and potential “contact zones”. This talk will reflect on how I see this course as a future contribution to an engaged art history pedagogy and the many contradictions and struggles I encountered while designing it. Moreover, I reflect on what it potentially means to be a so-called engaged contemporary art researcher and teacher.

Kelsey Perreault, Carleton University

Kelsey Perreault is a PhD candidate in Cultural Mediations at the Institute for Comparative Studies in Literature, Art, and Culture

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(Carleton University, Ottawa). She holds a BA and MA in Art History from Western University (London, Ontario). Kelsey's research interests span post-9/11 contemporary art, museums/curatorial studies, activism, memory studies, cultural theory/philosophy, global pedagogy and historiographies of art history. Her doctoral project seeks to uncover the complicated relationships between artists as activists and global art institutions.

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4.7.2 Activating Art History in the Classroom, in the Art Gallery, and Beyond

In 2018, while working as both an art history contract instructor at Lakehead University and Acting Curator at the Thunder Bay Art Gallery, I organized the exhibition *By Request: Collective Curation of the Permanent Collection* for the Gallery. I began this process by looking to my classroom and the potential that might be realized by those I teach. I then invited select university fine arts majors, local high school art students, along with seven more groups and individuals – all those "actively engaged in art" – to act as co-curators. In this presentation, I will trace the process that led to the exhibition's realization, from initially approaching and engaging the co-curators to providing them collective access to the permanent collection through to the final selection of works. Ultimately, I suggest strategies that might be used by instructors, professors, and curators alike to deploy art history to promote community engagement, both in and outside of the classroom.

For the first time in the Thunder Bay Art Gallery's history, the exhibition *By Request* featured groupings of artworks wholly determined by a collective of curators and so it ultimately showcased the permanent collection in exciting, poignant, and unique ways. Each grouping was accompanied by the co-curator's statement explaining why they chose the works they did; these all conveyed to visitors their respective insights regarding the Gallery's collection, art, and history. The exhibition's multivocality therefore encouraged visitors to consider the importance of collections, collectives, collaboration, and the merits of actively engaging with art and art histories. Furthermore, it encouraged me as an instructor to provide *more* opportunities for my art history students to use the skills, knowledge, and abilities that I help them to hone.

Andrea Terry, Lakehead University

Andrea Terry is the Director of the StFX Art Gallery at St. Francis Xavier University in Antigonish, Nova Scotia. She completed her PhD in the Department of Art at Queen's University, Kingston, ON, in 2010. Her research, teaching, and curatorial practice explore historic, modern, and contemporary visual and material culture in Canada, critical museum studies, public history and heritage, cultural history and policy, and intersections of multiculturalism and globalization. She has published articles in international peer-reviewed academic journals, such as *Gender and History, Revue d'art canadienne/Canadian Art Review,* the *Journal of Heritage Tourism*, *Fuse Magazine,* and chapters in books. Her most recent book, *Mary Hiester Reid (1854-1921)* was published by the Art Canada Institute/Institute de l'Art canadien in September 2019.

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4.7.3 Considering Curatorial Hospitality: Engaged Encounters in Art and Curatorial Histories

Curation encompasses an extensive range of creative and administrative activities to bring together artists, ideas, and audiences mediated through tangible and ephemeral objects and platforms. In contemporary practice, the parameters of the curatorial are unfixed and the rules of engagement nuanced. Curatorial hospitality engages reciprocity and a continual negotiation of the boundaries of guest-host relations through action and ethics. This ongoing research intentionally puts name to action to make visible and to explore gestures of hospitality, wherein guest and host meet one another at the door, so to speak, both prepared to share in the responsibilities of knowledge and arts-based learning. Furthermore, my inquiry addresses key overarching points of engagement within the curatorial, including power, expectations, boundaries, and care, and is framed through the question of how we come together through our differences, echoing Audre Lorde (1983). Within the spaces of the curatorial, how are we in relation? Contemporary scholarship addressing praxes of hospitality centre the importance of responsibility and care within the role of the art museum and the spaces of the curatorial, towards an ethical place of being and working in relation through equitable valuation of multidimensional needs, knowledges, and experiences (Butt 2018; Marstine 2014). In application, this approach actively challenges traditional conceptions of artistic singularity and the position of the curator as experts, to draw relationships into discourse through difference and interdisciplinarity. Throughout April 2019, I undertook a creative research residency, *Its Roots and Its Innovative Departures*, at Comox Valley Art Gallery exploring the mechanisms of curatorial hospitality. This paper will expound on experiential research and survey existing scholarship in an effort to establish a greater depth of understanding of how such gestures of hospitality offer methodologies for engaged encounters and learning, collaboration, dialogue, and accountability amongst artists, audiences, communities, and cultural workers.

Toby Katrine Lawrence, University of British Columbia Okanagan

Toby Katrine Lawrence is a settler-Canadian curator and writer based in Snuneymuxw and Lekwungen territories on Vancouver Island. Her work is grounded in collaborative, decolonial, and intersectional feminist methodologies. Toby has held curatorial and programming positions with the Vancouver Art Gallery, Art Gallery of Greater

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Victoria, Nanaimo Art Gallery, and Studio 111, an experimental arts laboratory in Kelowna supported by the UBC Okanagan Creative Studies from 2016 to 2017. She is an organizer and founder of the Islands Curatorial Collective, an annual gathering and support network that fosters dialogue amongst creative and curatorial practitioners across the Vancouver Island and Gulf Islands region of British Columbia. She holds an MA in Art History from UBC and currently teaches art history at Vancouver Island University and is working toward a PhD in Interdisciplinary Studies at UBC Okanagan.

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4.8 Envisioning the Land in Catastrophic Times: Landscape and Global Climate Change (Part Two)

This session examines representations of the land. Acknowledging the complexities associated with living in "Catastrophic Times" (Isabelle Stengers, 2015), and the need for new ways of understanding, representing, and interacting with our environment, it welcomes papers addressing a wide range of practices and questions related to historical and contemporary representations of "nature" and the "landscape(s)" we inhabit. These may include papers that disrupt hegemonic geographical, temporal, and disciplinary boundaries and theoretical approaches associated with landscape art, or those that reconceptualize past approaches. Papers might address cross-cultural and/or non "Euro-Western" ways of knowing the land; collaborative, or multi-species, approaches; examinations of the "small" and particular (in time or location) and, conversely, the vast and long-durational. With environmental imperatives related to Climate Change and Species Loss in mind, the question of how we can best understand the landscape – past, present and/or future – is at the heart of this session.

Session chair/Présidente :

Joan Greer, University of Alberta

Joan Greer, PhD Vrije Universiteit, Amsterdam (Professor, University of Alberta), a member of the Religious Studies and Science and Technology in Society Interdisciplinary Programmes, teaches the History of Art, Design and Visual Culture. Her research engages with issues of artistic identity, the history of environmentalism, and theories of nature and ecological envisioning, both historically (most particularly in the long nineteenth century) and in contemporary art and design. Recent publications: "'To everything there is a season': the rhythms of the year in Vincent Van Gogh's socio-religious world view", *Van Gogh and the Seasons*, ed. Sjraar van Heugten, (exhibition catalogue, National Gallery of Victoria, Melbourne, 2017) republished by Princeton University Press, March 2018; "Printmakers in the Anthropocene...", Edmonton, 2018; and "Visualizations of 'Nature': Entomology and Ecological Envisioning in the art of Willem Roelofs and Vincent Van Gogh", Maura Coughlin and Emily Gephart, eds., *Eco-critical approaches to 19th-century art,* Routledge (in press).

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4.8.1 Voyage through the River in the House of Plants, Presocratic Insights in Shamanic Visions

In catastrophic times, sweet cultivation of the land through the vision of Amerindian cultures such as the Siona from the Amazon basin, could be one of the ways we “husband” the land and pose a communion with Earth and Sun to enact the possibility to survive as humanity.

This paper posits that the “psychic connectivity” present in Amerindian ontology between plants and beings, human and nonhuman, is not housed in the realm of language, in a Heideggerian sense, but rather is a “house” all of its own, spoken by and to ancestral philosophers and seers ignored by western philosophy. It is a correspondence, a form of an ontological stand that adheres to theories of perspectivism and animism. In light of this perspectivism two complex questions are raised: a) how do Greek presocratic philosophers, e.g. Anaxágoras, aligned with the ancestral thinking and rituals experienced through plants by the shamanic communities like the *Sionas* of the Amazon basin? And b) is there a hidden connection, a type of *mycorrizha*, found between all beings (humans, animals, plants, lakes, rivers, mountains, etc.), that is conduscent and which precedes the metaphysical chiasm between *mythos* and *logos*?

Ana Fernandes Miranda-Texidor, Institute for Doctoral Studies in the Visual Arts

Ana Fernandez Miranda-Texidor was born in 1963 and raised in Quito, Ecuador. She graduated from the San Francisco Art Institute with a BFA in Painting and received an MFA in Painting and Drawing from California College of the Arts. She is currently pursuing a PHD in Philosophy, Aesthetics and Art Theory through IDSVA. In her work Ana explores the possibilities of art practice as connected to the exploration of vegetal soul and spirituality in ancestral Amerindian ontologies. She is a recipient of the Pollock-Krassner Foundation Award, and was an Artist in Residence at Women’s Studio Workshop, Rosendale New York. She has been Painting faculty at Universidad Central, Ecuador, Broward College, Ecuador and Foothill College, California. She is current thesis advisor at Universidad de Cuenca MFA program. She has conducted various socially based sewing collaborations in Ecuador and California. Her work has been shown throughout Latin America, Europe and the US.

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4.8.2 Inhabiting Antarctica: Histoires Through the Documentary Wirephoto

This presentation will explore the legacy of press photographs documenting Antarctic exploration and habitation during the mid twentieth century, when permanent architecture and global research stations were first constructed on the continent. I will explore this history through my body of work Press Photo Antarctica (2017 – Ongoing), from the perspective of a visual artist.

Press Photo Antarctica is a series of digital photo-based prints wherein I use decommissioned press photographs as a starting point. Each work unravels a single photograph through digital manipulations using scanning and Photoshop in order to generate modified versions of historical moments, and reassess the early stages of human settlement on Antarctica. Within each print the content of an original photograph is rearranged resulting in seamless collages that contain extensions and loops of human interventions and geographic features across the landscape. Each work reads as both photographic and impossible – functioning as a forgery capable of revealing itself as such through close attention to detail.

The extensive built environment of Antarctica is often ignored in documentary and artistic projects, in favour of depicting the landscape as sublime. But, as suggested by anthropologists Peter Schweitzer in a recent paper, the "entanglement people have with other species, things and entities around them, need to be included [in studies of Antarctic habitation] in order to better understand human lives [on the continent]."1 How humans choose to inhabit Antarctica (as well as which humans inhabit Antarctica), and the material culture produced there (as well as how it is distributed and contextualized) are the means by which the continent is documented, historicized, and understood.

My undoing of press photographs within this series of work is a means of engaging in a critique of the geopolitical circumstances of Antarctica, as an extraterritorial space – subject to governance by treaties between nations that are often at odds. I will use the original source photographs I've collected, as well as my artworks, as a starting point to visualize and unpack the ways human presence and its impact on the Antarctic environment are revealed or hidden through photographic documentation.

Kristie MacDonald, York University

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

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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 College (Portland, OR), The International Print Center (New York, NY), Open Studio Contemporary Printmaking Centre (Toronto, ON), and Gallery 44 (Toronto, ON). She received a MFA from York University in 2016 and an MI (Spec. Archival Studies) from the University of Toronto in 2011. She is currently a PhD candidate in the Department of Visual Art at York University, and a Lecturer in the Department of Visual Studies at the University of Toronto.

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4.8.3 Witnessing Bleeding Landscapes: An Invitation to Emancipatory and Indigenous Modes of Environmental Agency

If you dig a hole in ice and fill it with blood, once the ice melts and the sun dries up the blood and there is nothing material in your hand, who will believe that you were a witness when it snowed, when it took the water days to freeze, and when you bled in the cold and your blood marked the landscape?

In this paper, we seek to think about witnessing colonial violence through an artwork. *The Weeping Circle*, an ephemeral piece of eco art in the form of ice installation, is our point of departure. Thinking through the artistic processes of crafting an ice installation in the "North," or as Mark A. Cheetham calls it, the "Other," we query our own situated experiences as the "Other," the Iranian, the Muslim, and the "Southern." We argue that all these experiences of "otherness" can help us conceive of "witnessness," or the state of being witness (Harvey, 2010) as an agent of emancipatory revolution in an age when white supremacy and denial of climate change as its results have gained another renewed momentum. Witnessness as such encourages resistance and responsible agency, and invites "the others" of all kind to reimagine the landscapes that have, for too long, been dominated and shaped by the forces of human and non-human animal exploitation.

Our research, also, helps in queering the scholarship surrounding the "Anthropocene" by problematizing its mode of representation. It moves Anthropocene scholarship away from its predominant Euro-Western points of departure, i.e. mode of seeing the landscape, to emphasize the mode of seeing the "other," which is that of witness-ing/-ness the catastrophes brought upon the landscape. Witnessness, from this angle, is emancipatory in content and Indeginous in form.

Banafsheh Mohammadi, University of Alberta

Banafsheh Mohammadi is a PhD candidate of History of Art, Design, and Visual Culture at the University of Alberta's Department of Art and Design. Her research deals with the global web of petrocultural interconnections of architecture and religion during the Cold War era. She graduated from the Azad University of Tehran with a bachelor's degree in Architecture in 2005. Her thesis was about sustainable mobile architecture. She attended the University of Tehran for her master's studies, where she defended a thesis on the design of total establishments such as prisons. Banafsheh attended the Pennsylvania

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State University for another master's degree, examining the architectural appropriations of Heideggerian thought. In 2017 she transferred to the University of Alberta's History of Art, Design, and Visual Culture program to start her PhD.

Sajad Soleymani Yazdi, University of Alberta

Sajad Soleymani Yazdi is a PhD candidate of Comparative Literature at the University of Alberta's Department of Modern Languages and Cultural Studies. His research brings together Iranian literature and transnational philosophy of the 20th century. Currently, he is working on Witnessness as an indigenous critique of the concept of revolution. He graduated from the University of Tehran with a bachelor's degree in English Language and Literature in 2005. He attended Kharazmi University for his master's studies, where he defended a thesis on the personifications of death in Azerbaijani style poets of Iran, namely Khaqani, and metaphysical poets of England, namely John Donne. Sajad began his PhD in the United States where he studied Comparative Literature at the State University of New York, Stony Brook, and joined the University of Alberta in 2017 to complete it.

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4.8.4 After the Fire

For *Envisioning the Land*, I am proposing a discussion regarding my current research on the subject of wildfire in Western Canada. Upon relocating to the Okanagan Valley in 2016, I was intrigued by the prevalence of wildfire, and the subject's general lack of representation within the history of Canadian art. Over the past two years, I have been investigating the ecological effects of forest fires, including the mechanisms and procedures involved in various fire regimes. During this period, I have witnessed firsthand the most devastating wildfire season on record for the province of British Columbia (2018), and the second most devastating wildfire season (2017).

While wildfire is often represented as a destructive force in popular media, it is necessary for the healthy maintenance of forests and associated ecosystems. Syilx fire keepers of the Okanagan Valley have been living with fire on the landscape for millennia, and many Western scientists are now beginning to acknowledge the importance of prescribed burning.

My research involves collaboration with colleagues from diverse departments at UBC's Okanagan Campus including Sustainability, Geography, and Environmental & Geographic Sciences. In the context of this group project, the role of the visual arts will be examined as a means of interpreting raw data, providing a bridge between aesthetic exploration and scientific concepts including the psychological and physical health risks associated with increased fire due to climate change.

As we continue to experience radical shifts in climate patterns, discussions of wildfire have quickly become a global issue. Through an aesthetic examination of the indelible marks that wildfire and its control leave on the landscape, I hope to address questions of how to live cooperatively with fire in a cultural context. This research will act as a catalyst for conversations surrounding artistic practice within the environmental humanities, including ecocriticism, sustainability, and resource management.

Andreas Rutkauskas, University of British Columbia Okanagan

Andreas Rutkauskas is a visual artist and Lecturer at the University of British Columbia's Okanagan campus in Kelowna. His projects focus on landscapes that have been affected by technology. He was a 2018 Research Fellow with the Canadian Photography Institute at the National Gallery of Canada. His work has been exhibited at the Canadian Photography Institute (*Between Friends*, 2017); Ryerson Image Centre, Toronto (*The Edge of the Earth: Climate Change in Photography and Video*, 2016); Le Mois de la Photo à Montréal (*Virtually There*, 2015); and Gallery 400, Chicago (*Encounters at the Edge of the Forest*, 2014). Rutkauskas' projects have been presented in WIRED, CBC News, and Canadian Art, as well as featured in anthologies including *Photography and Migration* (Tanya Sheehan, 2018); *Landscapes into Eco Art: Articulations of Nature…* (Mark A. Cheetham, 2018); and *Energy in Literature: Essays on energy and its social and environmental implications…* (Paula A. Farca, 2015).

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#	SESSION/SÉANCE 5	CHAIRPERSONS/ PRÉSIDENTS(ES)	SPEAKERS/ CONFÉRENCIERS(ÈRES)
5.1	**Fictioning as Frictioning (Part One)** – Sainte-Foy	Alexandria Inkster	Charles Reeve Sandrine Canac Ariane Noël de Tilly
5.2	**"The Textility of Making": Textiles as Material and Model of Thought** – Portneuf	Jacqueline Witkowski	Andrew Rabyniuk Katrina Craig & Jolee Smith Kathleen Morris
5.3	**Sites of Photographic Knowledge: Archives and Narratives (Part One)** – Bélair	Martha Langford & Eduardo Ralickas	Jennifer Rutkair Susan Dobson Andrew Gayed Gorgia Phillips Amos
5.4	**RAA19 (Part One)** – Courville	Christine D'Onofrio	Chanelle Reinhardt Marie-Charlotte Lamy Gonzalo Munoz-Vera
5.5	**Asymmetries: Contemporary Art, Activism, and Protest** – Beauport	Kelsey Perreault	Leanne Carroll Claudia Jimenez Chagoya Adrià Harillo Pla
5.6	**Research-Creation Caucus Roundtable (Part One)** – Montmorency	Stephanie McKnight	Prophecy Sun Rebecca Noone Sydney Hart
5.7	**Curating Inside & Out (Part One)** – Beaumont	Scott Marsden & Andrea Terry	Diana K. Murphy Anne Dymond India Rael Young
5.8	**Beading Back and Forth (Roundtable)** – Dufferin	Carmen Robertson & Judy Anderson	Katherine Boyer Ruth Cuthand Cathy Mattes

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5.1 "Fictioning" as Frictioning in Creative Practice (Part One)

Riffing off of Simon O'Sullivan's writings on mythopoesis and the use of fiction in art, this session aims to gather together perspectives from theorists, art historians, and creative producers who either directly or tangentially engage in "fictioning" within their practices. Described as "the material instantiation — or performance — of fictions within the real," O'Sullivan proposes that fictioning can be deployed in practice as a means of rubbing up against or challenging reality, and particularly the mechanisms that maintain the (neoliberal post-truth) status quo. So, what do these practices look like? What means, methods, and forms do they assume? And what potentialities are mobilized when artists, audiences, participants allow themselves to inhabit fictitious premises or surrender to magical propositions that defy or deny appropriation by dominant forces? This session provides a platform to look inside creative research practices that (implicitly or explicitly) invite us to inhabit alternative, imaginative space where infinite possibilities can be made perceptible.

Session chair/Présidente :

Alexandria Inkster, Independent scholar

Alexandria Inkster is an artist and thinker|scholar of sorts. Her practice investigates the activation of agency and collective mobilization through experiences of ambivalence, intimacy, freedom, and magical ideation. She obtained her BFA in Sculpture in 2014 from the Alberta College of Art + Design (now the Alberta University of the Arts), and her MFA in 2016 from the University of Calgary. During her graduate studies, Alexandria focused primarily on performative and installation-based forms of art making, and became increasingly excited about the notion of art as a vehicle and porous vessel in research creation. In parallel with her performative practice, she explores methods of writing with|to|for art, where text becomes generative conversationalist in engagement artwork.

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5.1.1 Who Killed Greta Bismark: Ficto-Criticism, Autofiction and the Authentically Insincere

What happens when mendacities flood a memoir, by an artist or anyone else? Oprah Winfrey's shaming of James Frey (wasn't an addict) and Lance Armstrong (Tour de France cheat) suggests we despise such auto-lie-ographies. But do we? As Philippe Lejeune shows, the opening that typifies autobiographies since the Renaissance ("I was born in…") contradicts this sincerity imperative: we know the context of our birth because we've been told, not because we remember. Recounting one's birth both signals and undercuts an intention to pour one's soul onto the page.

But if truths contain lies, can lies tell the truth? Such is the question raised by Bernard Welt's "A Reply to My Critics", a work of ficto-criticism (i.e. art criticism using fictional narrative as an armature) in *Raymond Pettibon: A Reader* (1999). Fundamentally, a limit case for aestheticism, "A Reply" tells the tale, from a first-person perspective, of a psychopathic artist who, having murdered a critic named Greta Bismarck, displays her head in a gallery. If morality and aesthetics are discrete categories of judgment, Welt's character argues, then one can assess the aesthetic merits of the critic's severed head without considering the murder's morality. But whether "A Reply" upholds aestheticism at the meta-level is unclear. The explicit references to Poe and Wilde suggest it does. However, intertextual alignments with De Quincey and "Without Sanctuary"—a contemporaneous exhibition of lynching photographs—suggest not.

This deep ambivalence is the point. Can pretend murder be art? What about real murder? Is it enough to aver (with Donald Judd) that if someone says their work is art, it's art? And how effectively does such f(r)iction encourage us to slow down our consideration of these themes, the critique contained in these fictional and non-fictional images of death by another's hand?

Charles Reeve, OCAD University

Charles Reeve has published widely on modern and contemporary art and on post-secondary education in such venues as *Frieze*, *Parachute*, *Art History*, *Biography*, *a/b:Auto/Biography Studies*, the *Atlanta Journal-Constitution* and the *London Review of Books*. With Rachel Epp Buller, he is co-editor of *Inappropriate Bodies: art, design, and maternity* (Demeter Press, 2019). His talk is taken from his next book project, *Artists' Autobiographies from Contemporary to Renaissance and Back*, under contract with Routledge. He is Associate Professor in the faculties of Liberal Arts and Sciences and Art at OCAD University, where he was president of the Faculty Association from 2012 to 2019 and is interim chair of the program in Visual and Critical Studies. He has been president of the University's Art Association of Canada since 2016.

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5.1.2 Robert Barry and The Maltese Falcon: Chasing Meanings in Conceptual Art

The American Conceptual artist Robert Barry (b. 1936) has often suggested that the evocative last line of John Huston's 1941 film *The Maltese Falcon* approximated his definition of art. In this classic film noir, Humphrey Bogart plays the private detective Sam Spade hired to recover a prized and elusive statuette called the Maltese Falcon. When asked to explain what the Falcon is in the closing scene, Bogart declared: "It is the stuff that dreams are made off," the line Barry later summoned in interviews. Following Barry's insight, this paper shows how fiction can be mobilized in the writing of art history. I argue that Barry's appeal to *The Maltese Falcon* not only hints at the role of desire and the lure of mystery in the creation and reception of artworks, but also at the contradictions and striking deceptions looming behind them. Furthermore, I discuss the remarkable afterlives of the props used as stand-ins for the statuette in the film to problematize the issue of multiples that lack or disregard an original. This study steers the interpretation of Barry's work away from the discussions of reductionist aesthetics and political economy in which Conceptual art practices have been entrenched, and explores the surprising epistemological overlap between the Maltese Falcon and Barry's inquiries into the nature of art and its objects.

Sandrine Canac, Stony Brook University

Sandrine Canac is a PhD candidate specializing in postwar American art at Stony Brook University, New York. Sandrine was a recipient of a 2016 Terra Summer Residency fellowship, and of the 2015/16 Graduate Fellowship & Faculty Research Program at Stony Brook (AHLSS). She recently was a Helena Rubinstein Fellow in Critical Studies at the Independent Study Program of the Whitney Museum of American Art, completed a Graduate Certificate in Art and Philosophy, and received the Goldberger Felllowship for academic excellence. Prior to her work at Stony Brook, Sandrine studied at the school of Arts Plastiques et Sciences de l'Art of the Université Panthéon-Sorbonne in Paris, where she earned a B.A. in Cultural Analysis and Theory and an MA in Aesthetics and Art Sciences. At the 2019 edition of the SECAC conference, Sandrine will be chairing the panel *"Radical Women": Critical Perspectives on Two Landmark Exhibitions,* which examines the use of the qualifier "radical" in recent exhibitions.

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5.1.3 Blurring the Lines Between Fiction and Reality: Carol Sawyer's Speculative History

In 1998, in response to the scarce literature discussing the work of women artists as well as interdisciplinary artists from the first half of the 20th century, Vancouver-based artist Carol Sawyer created a fictive artist: Natalie Brettschneider. The latter personifies her feminist critique of the way art history has for too long been written: a narrative dominated by male "geniuses." Over the last 20 years, Sawyer has built the *Natalie Brettschneider Archive*, a fragmentary record of the activities of the life of her fictive character, allegedly born in New Westminster, British Columbia, in 1896 and passed away in Point Roberts, Washington, in 1986. Different configurations of the *Natalie Brettschneider Archive* have been shown in Paris, Kelowna, Kamloops, Ottawa, Victoria, and Vancouver. Every time the archive is shown, Sawyer seizes the opportunity to uncover new chapters of the life of Brettschneider and to connect her story to real local people and histories. In the very rich narrative that Sawyer has created, Brettschneider is never presented as "the wife of," "the mistress of," or "the muse of," in the way that so many women artists including Kiki de Montparnasse and Sonia Delaunay-Terk, were initially introduced in the literature. The perspective that Sawyer favours instead is to imagine encounters between this fictive artist and real artists and people who would have lived at the same time and might have met Natalie Brettschneider. Focusing on the methods employed by Sawyer to uncover new material on the life of Natalie Brettschneider, this paper will discuss how the former has created fictitious premises in order to successfully call our attention to the spaces that exist in between each archival document, leaving room for interpretation, and even for the creation of a speculative history.

Ariane Noël de Tilly, Savannah College of Art and Design, GA, USA

Ariane Noël de Tilly is Professor of Art History at the Savannah College of Art and Design. She holds a doctorate from the Amsterdam School for Cultural Analysis (University of Amsterdam) and was a Postdoctoral Research and Teaching Fellow at the University of British Columbia in Vancouver, Canada, from 2011 to 2013. Her research focuses on the exhibition and preservation challenges of contemporary art, on the exhibition history of video art, and on socially engaged art.

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5.2 "The Textility of Making"": Textiles as Material and Models of Thought

The etymology of text and textile is often traced to the Latin root "texere," meaning "to weave." However "to weave" is not restricted to connotations of material practice, but rather extends to the material role in creating a conceptual hybridity between discourses and even mediums. The term "textility" emerged to shift agency towards such technologies of weaving or spinning and further destabilize traditional hierarchies of mediums.

This panel would like to explore such theoretical associations in relationship to historical and contemporary artistic practices. How do textiles act as methods and models of thought and in what ways have they tackled hegemonic structures through their production, as much as through their technique? Papers reflecting on the perceived gendered nature of the medium, an interrogation of neo-primitive or neo-colonial material myths, and finally, the expanded political rubric in which textiles can exist, will be considered.

Session chair/Présidente de séance :

Jacqueline Witkowski, University of British Columbia

Jacqueline Witkowski is a PhD candidate in the Art History, Visual Art & Theory Department at the University of British Columbia, and she specializes in the intersections between aesthetics and politics as conveyed through the modern and contemporary practices of textile and fiber-based work in North and South America. She has presented her work in institutions throughout North and South America and in Europe and has published on the history of craft within digital and tactile warfare, labour and craft, and textile explorations in 1950s Brazil. Her research was awarded the Mitacs Globalink Scholarship and a project grant from the Center for Craft, Creativity, and Design.

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5.2.1 In Being Made Conditional

In being made conditional is a practice-led enquiry into the spatial characteristics of textiles. The project combines handwoven fabric, drawing and objects to pose weaving as a spatial practice and processual choreography enacting a techno-material modality of worldly conduct.

I begin by considering textiles as signifiers of spatial relations as such then move to discuss the motives and formal intentions of a recent body of artwork. Elaborating on the notion of an ontological continuum between material, maker and the spaces engendered by their correspondence I argue the thing about weaving is a sensuous effect of gathering corporeal flows and their subsequent dispersal as aberrant, orthogonal trajectories. I conclude by questioning the conditionality of presence as a circumstantial configuration of practice, proximity, and differentiation.

Andrew Rabyniuk, Concordia University

Andrew Rabyniuk is a PhD student in the Humanities Program at Concordia University. He is an interdisciplinary artist, holding a BFA from NSCAD and an MA in Cultural Studies from Queen's University. He has exhibited or performed in group and solo exhibitions across Canada. His work has been supported by the Social Sciences and Humanities Research Council of Canada, the Canada Council for the Arts, and the Alberta Foundation for the Arts. In 2019 he was awarded the Renata and Michal Hornstein Doctoral Scholarship for his study of the critical spatiality of minor constructive operations and communicative gestures.

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5.2.3 The Textility of Trauma: From Textile to Text and Back Again

Katrina Craig and Jolee Smith will give a joint presentation on their independent creative practices, which both deal with hybrid text and textile methodologies in relation to trauma. In her studio practice, Katrina repurposes written text as the material for her textile work, whereas Jolee has been drawing on the techniques of textile practices as an approach to writing text. The alternation between text and textiles will be a theme throughout the presentation, as mediums and disciplines are interlaced.

The aforementioned creative methodologies will be positioned within trauma studies, literary theory, critical craft studies, and women's histories. Recently, recuperative projects have rekindled the historical relationship between text and textile. These studies suggest the structuring of fibrous material into textiles is analogous to the structuring of language into text. Drawing on these discourses and individual material practices, this presentation will explore the unique potential to process trauma through weaving text and textiles.

Textiles and text produce ways of knowing that unite the linguistic with the embodied. This presentation will posit that the repetitive, haptic gestures of textile labour and writing have the potential to engage the mind and body in a flow state of mindfulness and automatism, alleviating the psychosomatic symptoms of trauma. Further, certain textiles and writing methodologies are models for resilient mental processes; both are flexible forms of expression, as a single string can become an infinite number of structures, dependent on the interrelation of each knot, node, or interlacing. The ability to continually add, undo, and adjust text and textile forms can become a practice of transforming traumatic memory.

Katrina Craig, Concordia University

Katrina Craig is a textile artist and art administrator currently residing in Winnipeg. She holds a BFA in Textiles and Fashion from NSCAD. Craig's creative work explores inner lives, identity, and vulnerable experiences and how they connect to labour, memory, and time. Her work looks at the connections between cathexis and catharsis, often transforming sentimental objects into alternative materials to be used with traditional textile processes.

Jolee Smith, NSCAD University

Jolee Smith is an artist and graduate student in Art History at Concordia University. They hold a BFA Interdisciplinary and a BA in Art History from NSCAD. Jolee's research interests include critical craft studies and research-creation methodologies. They are drawn to the poetics of materiality. Those of craft disciplines are especially poignant as they relate to the intimate and quotidian. Metal, ceramics, and fibre become a language to communicate notions of sociability, loss, and agency.

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5.2.4 A Good Edge Comes with Practice: Textiles as Gesture and Intervention

The labour of textile making consists of repetitive gestures and embodied tactics that rely on the agency of the maker. Taken sequentially, this "performance of labour" (Wilson) discloses the bodily actions by which a textile is made. It also provides clues to understand the social and cultural context of the maker, including their orientation to time and circumstance (Stratton and Leeman), claim to space (Bhattacharjee), and role in civic participation (Sennett).

Institutions of higher education, in which most textiles programs find themselves, have faced formidable political pressure in recent years to be economically competitive, resulting in significant changes to governance and management. The neoliberal ideology that has paved the way for systems of accountability, increased managerialism, and loss of faculty autonomy is described by David Harvey as "structural violence" (189), leading to a measurable impact on the psycho-emotional well-being of its faculty members (Vazquez and Levin).

What can the methodology of textile-making offer to counter a neoliberal ideology that positions faculty members as entrepreneurial workers and students as customers (Pitman)? How can gestures of textile-making point the way to new working processes that dismantle market-based systems in favour of collaborative models? This paper draws on the weaving manuals of Anna Nott Strunk Shook (1928) and Anni Albers (1965) as well as the artworks and performances of Anne Wilson and Richard Serra to envision new possibilities for institutional governance.

Bhattacharjee, Manash Firaq. *A Bizarre Spin on the Spinning Wheel*. The Wire, 2017.

Harvey, David. *A brief history of neoliberalism*. Oxford University Press, Oxford, 2005

Pitman, Tim. *Perceptions of academics and students as customers: a survey of administrative staff in higher education.* Journal of Higher Education Policy and Management, Vol. 22, № 2, 2000.

Sennett, Richard. *Together: the rituals, pleasures and politics of cooperation.* Penguin Books, 2013.

Stratton, Shannon, and Judith Leemann. *Gestures of resistance: craft, performance and the politics of slowness*. 2011.

Vasquez, Evelyn Morales and John S. Levin. *The Tyranny of Neoliberalism in the American Academic Profession.* AAUP, n.p., 2018.

Wilson, Anne. *Walking the warp Chicago.* Rhona Hoffman Gallery, *Dallasbiennial.org.*

Kathleen Morris, OCAD University

Kathleen Morris is a maker, researcher, and textiles educator. She holds a BDes with distinction (OCAD U) and an MA (University of Toronto) with a research concentration in craft pedagogy and practice. She has investigated emerging discourses for craft in her writing and conference presentations, including the Textiles Society

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of America (2012), Studio magazine (2013), and the Journal for Modern Craft (2016). Her Master's thesis, *Emerging Views on Making: Fibre Graduates Reflect on Their Practice*, was awarded the 2014 Arts Researchers and Teachers Society (ARTS) Graduate Research Award. From 2012 to 2018, Morris served on the Board and Executive Committee of Craft Ontario during a period of major restructuring. In 2018, she was appointed to the Canadian Craft Federation as the provincial representative for Ontario.

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5.3 Sites of Photographic Knowledge: Archives and Narratives (Part One)

Cette séance en trois parties a pour but de susciter une discussion interdisciplinaire sur la problématique des savoirs photographiques dans une visée historique et contemporaine. Les communications porteront sur deux sites privilégiés des savoirs photographiques : les archives et les récits. À coup sûr, le thème des archives et les études consacrées aux méthodologies d'archivage suscitent un questionnement sur la classification et le développement des savoirs. Comment les pratiques de mobilisation des savoirs problématisent-elles la lecture et la transmission des collections photographiques ? La question très large des récits photographiques, quant à elle, soulève d'importants problèmes historiographiques et méthodologiques tout en permettant d'approfondir des questions de fond. Ainsi, l'analyse critique, qui a tendance à privilégier le langage écrit, s'enrichit par l'étude des images-textes, des séquences et des regroupements – ainsi que par les formes sous-jacentes aux récits et aux contre-récits. Des projets artistiques et/ou commissariaux permettront d'éclairer autrement les archives et les récits. Il s'agira au final de repenser les méthodologies actuelles, voire de mettre en débat la doxa quant au privilège épistémologique de la photographie.

This three-part session aims to foster interdisciplinary dialogue between scholars in various fields working on the historical and contemporary problem of photographic knowledge. The papers focus on two sites of photographic knowledge, namely, the archive and the narrative. Archives and studies of archival methodology address the classification and formation of knowledge. How do research mobilization practices complicate and communicate readings of archival photographic collections? Narratives is an overarching theme that ranges from broad historiographical and methodological questions to themes related to content. Critical analysis, which tends to focus on written language, is expanded through attention to image-texts, sequences and clusters—to forms that deliver narratives and counter-narratives. Artist-curatorial projects that bring narratives and/or archives to life will also be discussed. This session seeks to complicate current methodologies or ways of thinking about photography's epistemic privilege.

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Session chairs/Président.e de séance :

Martha Langford, Concordia University

Martha Langford is a Professor of Art History at Concordia University. She is currently the Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and the Editor-in-chief of the *Journal of Canadian Art History/Annales d'histoire de l'art canadien*. She is the principal investigator in the "Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires" inter-university research group.

Eduardo Ralickas, Université du Québec à Montréal

Eduardo Ralickas is an Associate Professor in Art History and Aesthetics at the Université du Québec à Montréal (UQAM). He obtained his PhD at the École des hautes études en sciences sociales (EHESS) and the Université de Montréal. He also holds a Bachelor of Fine Arts from Concordia University, where he majored in photography while studying mathematics, philosophy, and art history. Before joining UQAM's Department of Art History he taught courses in art theory, including the theory and history of photography at Concordia University and the Université de Montréal. He is one of the founding members of the "Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires" research group lead by senior photography scholar Martha Langford.

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5.3.1 Disciplinary Frames of Reference: Archives as Sites of Photographic Knowledge

Ann Laura Stoler and other historians have argued a primary objective of the colonial project was the collection of knowledge. Non-Indigenous outsiders persistently photographed Indigenous peoples, their traditions and cultures—on rare occasion with consent, but usually from positions of power, as agents and representatives of colonizing institutions such as government, the Church, and academic communities and organizations. The transfer of these photographs to archival institutions and the subsequent archival processing of these records reflect colonial biases, biases that include a predominately western, Eurocentric approach that renders Indigenous perspectives on traditional knowledge and traditional cultural expression invisible. Through the exclusion of Indigenous perspectives, colonial archives legitimized the nation state and helped formulate a national narrative. Archivists frame archival records in the contexts in which they situate and prioritize the records and equally, those contexts that they neglect or ignore. Through the archival theory of provenance and archival practices of classification, subject indexing, arrangement, and description, archivists confer meaning and subsequently influence how users and researchers will access and employ archival records. This paper explores the archive as a site of photographic knowledge through a critical examination of disciplinary perspectives and institutional practices that frame and produce narrative and photographic meaning. I consider the effect and significance that these perspectives and practices have for archives as sites of photographic knowledge. The archival (colonial) practice of excluding Indigenous narratives, experiences, and pasts renders a fragmented account and makes evident Derrida's claim that "archivization produces as much as it records the event" (Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz., Chicago: University of Chicago Press, 1995, 17).

Jennifer Rutkair, Queen's University

Jennifer Rutkair is currently a PhD Student in the Department of Art History and Art Conservation at Queen's University. Her research interests include nineteenth-century photography, photographic archives, visual culture and nationalism, archival history and practice, and decolonization of the archive. She holds a Master's degree in Archival Studies from the University of Manitoba and prior to doctoral studies, Jennifer was the Head Archivist at the Whyte Museum of the Canadian Rockies in Banff, Alberta Canada.

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5.3.2 On Slide Libraries and Their Obsolescence

Until relatively recently, the history of art was taught using the slide lecture format, and university art programs stored massive collections of slides for professors to access for this purpose. Over time, slides have been replaced by online images, so the collections are being disbanded, their storage spaces converted into meeting rooms and offices. Over the past three years I have visited several universities to photograph what remains of their slide libraries, including two that I used both as a student and as an educator. My interest in this project is multifold. These collections, rendered obsolete, have not been updated or even maintained for a long time. The slides thus become markers of evolving times; their outdated labels generate awareness of how language, world geography, and politics have changed over time, and their system of classification underscores how and what we learn. As a contemporary woman photographer and educator, I am especially interested in critically examining slide collections that once specialized in the canonical teachings of photographic history. And finally, I see slide libraries as part of our material history, places where researchers would come together and physically handle the materials. The aging and obsolescence of this resource is a poignant reminder of Roland Barthes's musing on the photograph, in which he points out that the photograph, like a human being, has a limited life: "Like a living organism, it is born on the level of the sprouting silver grain, it flourishes a moment, then ages... Attacked by light, by humidity, it fades, weakens, vanishes; there is nothing left to do but throw it away."

Susan Dobson, University of Guelph

Susan Dobson's photographs and lens-based works have been exhibited across Canada and internationally. In 2011, Dobson received a grant from the Social Sciences and Humanities Research Council of Canada to fund a 4-year collaborative research project with curator Alison Nordström titled *The Pictured Past and the Future Perfect: Shifting Tenses in Contemporary Photography*. This year, she mounted a public installation and exhibition for the 2019 CONTACT photography festival in Toronto. Other recent exhibitions include Fotonoviembre (Tenerife, Spain), Images Festival (Vevey, Switzerland), and Michael Gibson gallery (London, Ontario). Dobson was long listed for the 2019 Scotiabank Photography prize. Her work can be found in the permanent collections of the National Gallery of Canada, Oakville Galleries, the Toronto Archives, the Swiss Museum of Photography, and others. Dobson is Associate Professor at the University of Guelph, and she is represented by Michael Gibson Gallery.

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5.3.3 Queering Archives of Cultural Encounter: Narratives of Imperialism, Homoeroticism and Desire in Iranian Contemporary Art

I turn to the colonial photo archive to historicize same-sex desire in order to better investigate Middle Eastern contemporary art, and the queer political work that is being produced by artists from the diaspora. This investigation will nuance Middle Eastern art research and cultural studies by historicizing the place of queer and/or gay studies in terms of the art of the Middle East, and issues of masculinity and the aesthetics of intimacy. My research focuses on contemporary artistic methods of decolonizing the archive to emphasize intersectional themes of race, power, and imperialism. With issues of colonialism, orientalism, and intercultural encounters being the focus of analysis, I aim to research how contemporary Middle Eastern artists utilize and decolonize photographic archives from the nineteenth century in order to illustrate the complex webs of imperialism within the history of sexuality. Studying homoerotic photography taken by European travellers in the Middle East during the early nineteenth century allows me to investigate the modernist production of heterosexuality through the screen of gender, and its reconceptualization from local gender norms prior to increased contact with Europe in the sixteenth century. In analyzing the artwork of Iranian-Canadian artist Ebrin Bagheri, I focus on the ways in which Bagheri's contemporary drawings bring together traces of pre-modern same-sex desire to elucidate that the colonial hangovers of the colonized local sexual scripts are still alive, and deeply imbedded within diaspora consciousness. It is my contention that to better illustrate the colonial ramifications of photography in the Middle East that exist outside of the picture itself, it is important to look at how the living diaspora uses the language, tropes, composition, and stylistic elements that are particular to archives of colonial photography in order to examine how the diaspora has developed a decolonized representation of same-sex desire.

Andrew Gayed, York University

Andrew Gayed is an Egyptian-Canadian art historian and researcher interested in colonial archives, photography, Middle Eastern contemporary art, identity politics, and migration/diaspora studies. Gayed is an advanced Ph.D. candidate in Art History and Visual Culture at York University, and holds an MA in Art History, and a B.F.A. in Visual Arts. As a lecturer and contract professor of Islamic Art and Architecture,

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his research investigates Middle Eastern contemporary art, themes of migration, with a focus on political artwork being produced by 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. The 2018 Osgoode Law research fellow in Transnationalism and Human rights, Gayed has been the recipient of notable awards including the Provost Dissertation Scholarship awarded to top graduating doctors, a SSHRC Doctoral Award, a SSHRC Masters Award, and the Ontario Graduate Scholarship.

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5.3.4 Face Forward: Carrie Mae Weems's Museums and Roaming

With her twin 2006 series, *Museums* and *Roaming*, contemporary artist Carrie Mae Weems photographs herself facing monumental edifices and landscapes across Europe. Weems's own figure—black, female, and statuesque—is at the centre of these images, yet always faces away from the lens. The artist poses as protagonists, while she is also rendered anonymous and ghostly, haunting the sites she visits. In haunting them, she is able to challenge both their past and present structures of power. In a questionnaire on the subject of monuments, Andreas Huyssen wrote for *October* that rather than topple or add explanatory plaques to monuments which commemorate racist, colonial, or otherwise oppressive histories, we might work to expose the inherent but often overlooked "liveliness" of these monuments. Huyssen encourages us to face and become aware of our ongoing role in history making. Explaining her *Roaming* project, Weems has spoken of a desire to make evident what monumental institutions are meant to do and for whom. By literally facing monuments—by standing out of the crowd and up to them in her photographs—Weems stages interventions at sites with great narrative authority. This essay looks to Weems's intersectional practice in *Museums* and *Roaming* in the context of growing debates regarding how to address monuments and museum collections critically.

Georgia Phillips Amos, Concordia University

Georgia Phillips-Amos is a writer and PhD Candidate in Art History at Concordia University. Her art criticism has appeared in *BOMB*, *Border Crossings*, *Canadian Art*, *C Magazine*, *Frieze*, and *The Village Voice.* Her research on absurdist politics and aesthetics in contemporary art is supported by a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship.

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5.4 RAA19 Open Session (Part One)

L'objectif du Réseau Art et Architecture du 19e siècle (www.raa19.com) consiste à promouvoir le renouveau des recherches globales et interdisciplinaires sur le 19e siècle en histoire de l'art et de l'architecture. Cette session ouverte invite des propositions théoriques ou des études de cas qui couvrent des corpus issus du long 19e siècle, de 1789 à 1914. Une attention particulière sera donnée aux propositions qui font ressortir de nouvelles problématiques ou des méthodologies novatrices.

The aim of the RAA19 (Research on Art and Architecture of the 19th century; www.raa19.com) is to encourage innovative studies of nineteenth-century art and architecture. This open session welcomes papers that examine theoretical issues or case studies that focus on any aspect of the art and architecture of the long nineteenth century, from 1789 to 1914. Special consideration will be given to papers that propose innovative issues or methodologies.

Session chairs/Présidentes de séance :

Ersy Contogouris, Université de Montréal

Ersy Contogouris est professeure d'histoire de l'art à l'Université de Montréal. Elle travaille sur l'art et la culture visuelle des 18e et 19e siècles, qu'elle étudie notamment à la lumière des théories féministes, queer et postcoloniales. Elle a publié entre autres dans *RACAR* et *Espace : Art actuel*, et son livre *Emma Hamilton and Late Eighteenth-Century European Art: Agency, Performance and Representation* est paru en 2018 chez Routledge.

Peggy Davis, Université du Québec à Montréal

Peggy Davis est professeure d'histoire de l'art à l'Université du Québec à Montréal. Ses recherches portent sur l'art et la culture visuelle des 18e et 19e siècles, et notamment sur l'histoire de l'estampe, de la satire visuelle et de la culture de l'imprimé. Elle a publié deux livres (*Lumières et histoire* et *Répertoire des livres d'artistes au Québec*), ainsi que de nombreux articles, entre autres dans *RACAR*, Études françaises et *Lumen*.

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5.4.1 La matière de la Révolution française

Dans son *Discours sur les monuments publics* prononcé en 1791, le politicien Guy-Armant Kersaint élabore un nouveau programme architectural pour la ville de Paris. Pour assurer la pérennité de la Révolution française, il propose la construction de monuments inspirés par le thème de la liberté dans différents lieux emblématiques, comme ceux qu'il propose de construire sur la place de la Bastille et au Champ-de-Mars. Kersaint, comme plusieurs de ses contemporains, croit que les valeurs révolutionnaires s'enseignent par les mots, les lois et aussi, par le « langage énergique des monuments » (Kersaint, 1791 : 3). Le langage d'un monument est à trouver dans sa forme, dans son sujet et, ce qui nous intéresse ici, dans les matériaux utilisés pour le construire. Kersaint établit un lien de causalité entre la stabilité d'un régime et la durabilité de ses monuments. Au-delà de cette analogie un peu simpliste, au fil de son texte, le politicien se penche sur le potentiel didactique de certains matériaux. C'est donc dire qu'il n'y a pas que les signes, les images et les symboles qui concourent à véhiculer les idéaux de la Révolution. Les matériaux eux aussi performent. Ils peuvent donc, selon Kersaint, contribuer à forger une identité républicaine.

L'historien d'art Richard Taws a bien démontré que la culture matérielle révolutionnaire, par l'importance qu'elle accorde à l'éphémère, est le produit de la temporalité incertaine et changeante d'une période en bouleversements constants. Inspirée par le champ novateur des études matérielles et par les travaux de Taws, notre présentation abordera le sens et la fonction (politique) attribués aux différents matériaux (principalement le marbre et l'airain) dans ce texte clef de la Révolution française.

Chanelle Reinhardt, Université de Montréal

Chanelle Reinhardt termine un doctorat au Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal. Elle a été chercheuse invitée au *Center for European Studies à la University of Michigan* en 2018. Elle s'intéresse aux différentes modalités de mise en scène du pouvoir. Sa thèse doctorale porte l'*Entrée triomphale des objets de sciences et d'arts recueillis en Italie* (1798). Elle a notamment publié un article dans la revue *Dix-huitième siècle* intitulé « Des caisses à Paris ».

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5.4.2 Pour une fabrique visuelle de l'Empire napoléonien : les portraits des Altesses Impériales au service du pouvoir

« Il peut paraître insolite de parler du portrait comme d'un artefact ». Insolite, certes, mais c'est pourtant bien en le considérant avec les mots de Hans Belting (*Faces : une histoire du visage,* 2017 [2013], p. 148) que le portrait se révèle comme image d'une société – plus que celle du modèle. En intégrant cette pensée à l'étude du Premier Empire, il apparaît une nécessité de réévaluer la question de la représentation du pouvoir. La littérature considère en effet la figure de Napoléon Bonaparte comme unique personnification de la politique impériale. Or, l'étude de la culture visuelle entre 1804 et 1815 démontre que l'image de l'État fut construite par des manifestations de visibilité – auxquelles le genre du portrait participa – mettant en scène plusieurs visages, ceux de la cour.

Napoléon commanda, au début de son règne, des groupes d'effigies représentant des catégories spécifiques de sa hiérarchie impériale (maréchaux, princesses, dignitaires, officiers et ministres) afin de les disposer dans ses palais. La reconstitution des processus de commande et d'exécution, entièrement dictés par l'Empereur et Denon, ainsi qu'une analyse iconographique, permettent de cerner les enjeux politiques de ces portraits. Afin de mettre en lumière l'efficacité visuelle de ces œuvres, cette communication propose de considérer un groupe encore méconnu de la recherche, celui des Altesses Impériale des annexions de l'Empire. Les tableaux qui le composent ont été étudiés jusqu'à présent de manière isolée, en les interprétant comme des objets privés de glorification personnelle. Or, les conditions de production et de réception de ces effigies, en tant qu'ensemble, permettent de reconsidérer le portrait comme médium de transmission puisqu'elles témoignent du transfert et de la circulation de ce corps politique dans l'imaginaire collectif. Il est ainsi question de démontrer comment ces tableaux, comme artefacts culturels, construisirent une image de la cour vouée à l'image de l'Empire.

Marie-Charlotte Lamy, Université de Lausanne et Université de Montréal

Après avoir présenté mon travail de mémoire, en janvier 2018, consacré aux représentations de Joachim Murat, je vais débuter un doctorat en septembre 2019. La thèse, intitulée Un empire de l'image pour une image de l'Empire. Les portraits des membres de la cour au service de la représentation du pouvoir impérial sous Napoléon Bonaparte,

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1804-1815, sera dirigée par la professeure Ersy Contogouris (UdeM) et le professeur Christian Michel (UNIL). J'occupe actuellement un poste de bibliothécaire-documentaliste scientifique à la section d'histoire de l'art de l'Université de Lausanne. Parallèlement, j'ai l'occasion de présenter mes recherches lors de manifestations scientifiques (Montréal, mai 2018 ; Bâle, novembre 2018 ; Montréal, mai 2019 ; Édimbourg, juillet 2019) sur les portraits des courtisans de l'Empire et sur la ménagerie de Joséphine Bonaparte. J'ai également co-organisé une journée d'étude sur le *self-fashioning* (mai 2019).

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5.4.3 Envisioning the World as a Panoramic Backdrop: Robert Burford's Cityscapes Programmes for Panorama Exhibitions at the Leicester-Square Rotunda (1824-1861)

My project argues that the foundations of our current culture of visuality have been attained by means of emergent conventions of how to look at cities, nurtured throughout the nineteenth century. Those conventions mostly took place in popular visual media, such as panorama exhibitions. That was a visual culture that, considerably, became rooted in how we see and experience the places we inhabit. Today, this visual desire for the spectacular once found in panoramas continues to flourish and can be found in recent 360° digital productions that seek to immerse visitors in historic landscapes, recreated monuments, and architecture. A study on the origins and its practices—particularly on the only existent printed ephemera for the first panorama exhibitions in London—will elucidate a deeper comprehension of current trends in virtual reality and immersive spaces obliquely present in today's visual culture and architecture.

My research considers the printed programmes of cityscapes distributed in the London Leicester-Square Rotunda as study cases. Between 1826 and 1861 this venue operated under the ownership of painter and entrepreneur Robert Burford (1791-1861). By then, he secured recognition and commercial success by annually exhibiting all-encompassing paintings of distant places at affordable fees. Those canvases nurtured the eyes of spectators who envisioned life-like representations of cities displayed inside an unprecedented architecture. To date, the only extant information is the yearly-distributed programmes that accompanied each panorama display. These printed ephemera reunite valuable narrative about the cities exhibited aside from descriptions of their most relevant landmarks. Furthermore, these bulletins included a sketch version of the panorama on display: today's only pictorial evidence of those portrayed cities. Thus, the narratives, descriptions, and illustrations found in these booklets, included in approximately twenty pages per issue, provide significant information for further analysis and will contribute to a hermeneutic interpretation of my research.

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Gonzalo Munoz-Vera, McGill University

Gonzalo Munoz-Vera (Santiago, 1981) is a Chilean architect and current Ph.D. candidate at McGill University School of Architecture (Montreal, Canada). He holds a Master in Architecture degree from the University of Chile (2006) and a postprofessional M.Arch. (History and Theory option) from McGill University (2012). Since 2005 he has studied the influence of images on the spread and understanding of architecture in printed media. Gonzalo is currently the Principal Investigator for the research project titled “Chilean Architecture in the CA Bulletin 1944-1963” awarded by the National Council for Culture and Arts (Chile, 2019-20). Based in Montreal, his doctoral research topic deals with the increasing dominance of virtual reality and visual media in architecture. His aim has been focused on the role that Panoramas from the nineteenth century have had on architectural representation as proto-virtual media of distant places.

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5.5 Asymmetries: Contemporary Art, Activism, and Protest

"Asymmetry" designates a lack of equity or equality between parts and is characterized by imbalance. "Asymmetries" (in the plural mode) acknowledges multiplicities and diversity of unequal parts within an imagined whole. These abstract definitions theoretically ground this panel on *Asymmetries: Contemporary Art, Activism, and Protest*. What role do artists, activists, and protest movements play in our definitively asymmetrical and unequal world?

Asymmetries invite presentations that consider the possibilities and limitations of art, activism, and protest in our contemporary moment. This panel will expand on issues of rights, inequality, violence, imbalances (non) representation, and discrimination. Methodologies and case studies may address activism, protest, art, documentary photography/film, and art/museum exhibitions. Artists, activists, graduate students, and scholars are invited to participate in this timely discussion.

Session chair/Présidente de séance:

Kelsey Perreault, Carleton University

Kelsey Perreault is a PhD candidate in Cultural Mediations at the Institute for Comparative Studies in Literature, Art, and Culture (Carleton University, Ottawa). She holds a BA and MA in Art History from Western University (London, Ontario). Her SSHRC supported MA thesis was published in 2016, entitled "Remembrance as Presence: Promoting Learning from Difficult Knowledge at the Canadian Museum for Human Rights". Kelsey's research interests span post-9/11 contemporary art, museums/curatorial studies, memory studies, cultural theory/philosophy, global pedagogy and historiographies of art history. Her doctoral project broadly explores issues of inequality, violence, and crisis on a global scale as they are represented within art and culture.

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5.5.1 Echo Chambers or Empathy Arcades? Contemporary Art and Global Inequality

The 2008 financial crisis and the power of collectors and museum trustees have been important subjects in recent art. For example, at the 2017 Whitney Biennial, the Occupy Museums group produced a large panel demonstrating the almost parasitic role of exhibition sponsors. Together, the 63 artists participating in the biennial owed six million dollars in student loans. In the case of ten of those artists, the debt is held by JP Morgan—which was one of the Whitney Biennial's sponsors. Last year Andrea Fraser published a report of US museum trustees' political contributions to the 2016 US election, which makes clear how seemingly left-leaning art institutions are funded by right-voting plutocrats. Michael Rakowitz withdrew from the 2019 Whitney because the Whitney's vice chairman, Warren Kanders, is also the owner and CEO of a company that manufactures, among other weapons, the tear gas used at Standing Rock, Baltimore, Ferguson, Gaza, and, most recently, the US-Mexico border. I am interested in tracking and analyzing artists' responses to contemporary economic realities. These examples are US-focussed, but as Jason Hickel has demonstrated in *The Divide: Global Inequality from Conquest to the Free Markets*, US corporations and powerful individuals are major drafters of the rules that produce global poverty: namely, the unreasonable debt terms for global South countries, the undemocratic structure of the World Bank and IMF, and the unfair trade laws and tax evasion system. I question whether artists' responses to the contemporary art market and post-2008 capitalism promote empathy through revelatory data or simply echo the existing views of museum-goers. In short, this paper will examine a few case studies to better understand how differences in our experiences are shaped by globalization and inequality.

Leanne Carroll, University of Toronto Scarborough

Leanne Carroll's areas of research and teaching interest include twentieth- and twenty-first-century art, art theory, art writing, aesthetics, feminism, historiography, and globalization and inequality. She has presented and published papers analyzing the influence of Immanuel Kant on Clement Greenberg and the art and writing of Robert Morris, of the Abstract Expressionists, and of 1960s New York artists. Since receiving her PhD in Art History in 2013 from the University of Toronto, she has been teaching as a Sessional Lecturer at the University of Toronto, a Postdoctoral Teaching Fellow in Contemporary Art History at Washington University in St. Louis, and an Assistant Professor (9-month appointment) at Mount Allison University. She also held

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a postdoctoral position at the University of Toronto as Associate Research Director and Coordinator of the research network and digital humanities initiative CACHET: Canadian Art Commons for History of Art Education and Training.

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5.5.2 In Memoriam

The focus of this proposal is to address a serious social issue through the lens of art to create a supportive community. This issue is Feminicide: the killing of women because of their gender, where outrageous acts of violence are present. In Mexico, Feminicide manifests in the thousands of women and girls murdered each year. The term also encompasses the imbalance of the gender power structures in Mexico, and the corruption and neglect from the authorities surrounding these murders. This attitude of neglect affects deeply the way victims are mourned and how families try to overcome the tragedy. In addition, these factors hinder the possibilities to openly mourn such complex deaths.

The disruption of grieving processes is part of the aftermath of Feminicide, which is the main focus of my current artistic practice. I address this aftermath through textiles and materials rooted in my Mexican cultural background. An example of such materials are rebozos and salt: the rebozo is a shawl associated to gender roles and mourning practices, and the salt is linked to old traditional forms of purifying spaces. I use these elements to subvert the negative portrayal of victims, and to enable activism and social engagement through the contemplation of mourning rituals within an artistic practice.

Through my research-creation I aim to make Feminicide visible and find ways to create a supportive environment for the bereaved. This issue is present not only in Mexico, but also in developed countries like Canada, each region with its own context's specificities. Therefore, I find important to address that mourning is a shared experience even though it is unique for each of us. Art, as a medium to address such difficult issues, can become a platform of social and political action.

Claudia Jimenez Chagoya, University of Calgary

Claudia Chagoya is a Mexican artist finishing her Master's degree in Fine Arts at the University of Calgary. Her artistic practice and research focus on the portrayal of women and the different kinds of violence that they experience due to negative depictions. Her current body of work focuses on Feminicide and its aftermath, specifically the difficulties of mourning violent deaths associated with tainted portrayals of the victims. Chagoya's pieces reference her Mexican cultural, social, and political background, where impunity and negligence surround the thousands of murders that happen each year.

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5.5.3 "Everything must go/Liquidation totale": External Interferences in Art Communication

Due to the complexity of determining what can be considered to be called art, the objective of this communication is to present how, even today, the existing asymmetry between the different agents of the art world determines what is art/what it is not, or using Goodman's point of view, when something is art/when it is not.

The reflection will be based on the case study of the Québec artist Michèle Provost, who held an exhibition at the end of 2018 and the beginning of 2019 at the Ottawa Art Gallery (OAG) entitled "Everything must go/Liquidation totale". The original installation, as conceived by the artist, relied on the work and career of Canadian Jean-Paul Riopelle, intending to reflect on the position of the artist inside the art world.

Approved by the OAG and supported by the Canada Council for the Arts, Provost's appropriation of Riopelle was initially embraced as a pertinent proposition to be shown in a public gallery. Before the opening, the OAG decided to inform the Riopelle estate of the project. The case was transferred over to SODRAC (responsible for copyright in Québec), who rejected the idea.

With that action, the OAG altered the approved statement. Predictably, the fear of a lawsuit became the primary determining factor, even though legal experts weighed in on the side of artistic merit in this case. Recognizing the problem, the OAG organized a panel discussion with the artist, the curator and a lawyer specializing in copyright issues. This case seems suitable to analyze when it comes to understanding who is after all responsible in taking the decision in defining what can be seen as a form of art and, at the same time, to reflect on the presence of changes or on the lack of them, in these asymmetries from a historical perspective.

Adrià Harillo Pla, Complutense University of Madrid and Shanghai Jiao Tong University

Member of the Catalan and International Association of Art Critics. Member of the Association of Catalan Journalists. I developed my academic career in Spain, Canada, Israel, China, Brazil, Switzerland, Taiwan and Italy. I worked in the press, Barcelona art museums and Chinese art galleries. My focus of interest is the Institutional theory of art (Art World) and its contact with the art market as a social system full of symbolic interactionism. I am interested in understanding the agents, motivations and mechanisms involved in that connection with the goal of being able to understand "when anything is art". As a secondary topic, my research is focused on the differences between the Western Art World and the Chinese one.

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5.6 Research-Creation Caucus RoundTable (Part One)

It has been two years since the UAAC Research-Creation Caucus has assembled and began discussing current themes in creative research in the academy. Since its inception, the Research-Creation Caucus has created an e-newsletter that includes a series of recommended readings, artist profiles, questions, and reviews. This year we are inviting artists, curators, and creative scholars to present their work at this roundtable discussion about research-creation in academic institutions across Canada. Themes for this year's panel include supervising graduate students; does research-creation happen outside of the institution?; and spaces for publication. We hope to create a set of keywords and texts that can be circulated to UAAC's membership and continue fostering space for productive dialogue. We are also encouraging members to join the Caucus in a more administrative and executive capacity if interested.

This roundtable 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 roundtable that address themes of publication, exhibitions, funding, ethics, graduate supervision; and institutional and academic support.

Session chair/Présidente de séance:

Stephanie McKnight, Queen's University

Stéphanie McKnight (Stéfy) is white-settler artist and creative practitioner based in Katarokwi/Kingston Ontario. 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 knowledge and activate their audience. Stéfy's creative work takes several forms, such as installation, performance, site-specific, online and technological curatorial projects, new media, and experimental photography. In 2018, her work *Hunting for Prey* received an honourable mention for the inaugural Surveillance and Society Art Fund Prize. Recent exhibitions include "Park Life" at MalloryTown Landing and Thousand Islands for LandMarks 2017/ Repères 2017, "Traces" at Modern Fuel Artist-Run Centre, "ORGANIC SURVEILLANCE: Security & Myth in the Rural" at the Centre for Indigenous Research-Creation and "Hawk Eye View" at the Tett Centre for Creativity and Learning. In 2015, her work *Coded, I Am* was shortlisted for the Queen's University Research Photo Contest and Queen's University 175 Photo Contest.

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5.6.1 Research-Creation as an Emergent, Feminist Methodology

Research-Creation is an emergent category most commonly understood as a combination of research, art, and theory. Scholars, theorists, and artists are continually exploring what artistic research is and how to define, categorize and frame it. For Owen Chapman and Kim Sawchuk research-creation is a methodology tied to the art of living movement (Chapman and Sawchuk, 2015). While Erin Manning and Brian Massumi describe it as a speculative, embodied, experimental and future-focused process with much potential for *thinking-with and-across* creative practice (Manning and Massumi, 2015). Or, encompassing multidisciplinary, hybrid forms of artistic practice, social science, and artistic research (Truman and Springgay, 2015).

For this roundtable, we discuss the definitional approaches to the term research-creation and feminist research-creation practices. We introduce *Mothering Bacteria: A Speculative Forecast of the Body as an Interface* (2019), a 3-channel A/V installation presented at gallery@CALIT2, UC San Diego Qualcomm Institute, and at UC Davis, USA. The artwork seeks to highlight the agential interplay between the computational and the biological. Using mid-age female bodies inscribed by the lived experience of childbearing as metaphors to reflect on the body as an interface, the artwork explores how an interface is capable of illuminating the creation of something new. This research contributes to a growing body of scholarship and artworks that question and provide space for a variety of other expressions that are hard to fold into existing categories of research-creation.

Prophecy Sun, Simon Fraser University

Prophecy Sun is a Ph.D. Candidate at the School of Interactive Arts and Technology, Simon Fraser University. Her interdisciplinary performance practice threads together both conscious and unconscious choreographies, sound and environment to create exploratory works that invoke deep body memory. Over the last 10 years, she has been releasing music, choreography, compositions, and videos using smartphone technology as a capturing tool. Her research-creation works have been exhibited and performed nationally and internationally around the world. She is also the author of several peer-reviewed book chapters, articles and journal publications. She holds a BFA and MFA from Emily Carr University of Art + Design and her research is supported by the Joseph-Armand Bombardier Canada Graduate Scholarship, the Social Sciences and Humanities Research Council of Canada and the British Columbia Arts Council. https://vimeo.com/prophecysun

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5.6.2 "But that doesn't look like art": Navigating Research Creation in Non-Art Fields

Rebecca Noone is an artist-researcher working in the field of information and media studies. Her work is a reactivation of This Way Brouwn (1961-1941) originally enacted by conceptual artist Stanley Brouwn. She has reperformed This Way Brouwn -- a work based on walking through city streets and asking for directions -- in contemporary conditions of digital mapping and locative media. Like Brouwn, she requests these directions be drawn, thereby collecting the ad hoc sketches of spatial perception. The encounters and the drawings become a means to interrogate visualizations of space in an age dominated by algorithmic logic of Google Maps. For the roundtable discussion, she will briefly outline the focus of her doctoral research in order to open up discussion related to the questions: what does it mean to engage in research-creation practices that may not be legible as art, especially in traditional non-art disciplines? What are the potential issues associated with doing non-studio work as part of a research-creation practice? Are there connections to be made or lines to be drawn between arts-based research and research-creation?

Rebecca Noone, University of Toronto

Rebecca Noone is a Canadian artist and a PhD candidate at the Faculty of Information, University of Toronto. Her work brings together conceptual art practices and social scientific research methods in order to explore the everyday encounters and interactions with information, systems, and technologies. In her art practice, Noone has asked theoretical physicists how they cope with the mundane, compiled maps of hand-drawn directions collected from helpful passers-by, archived detritus in demolition-slated homes, built an interactive library cataloguing/poetry generating systems, and bartered off the periodic table of elements at art shows. Noone has presented her work at conferences, art residencies, and project spaces in Canada, the USA, and Europe. Some venues include: the University Arts Association Conference 2017 (Banff, AB); the International Visual Sociology Association 2017 Conference (Montreal, QC); the International Visual Methodologies Conference 2015 (Brighton, UK); the 2014 iConference (Berlin, GR); NES Art Residency (Skagaströnd, Iceland); the Luminary Art Residency (St. Louis, MO); the Elsewhere Residency (Greensboro, NC); YTB Gallery (Toronto, ON); and the WRECK CITY Project (Calgary, AB).

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5.6.3 Research-creation, Data Visualization and Open-source Investigation: Possibilities in and outside Institutional Frameworks

For this caucus roundtable, I would like to discuss the possibilities of using tools and approaches from open-source investigations for rethinking the potential of research-creation in Canadian academia. Investigative work by artists has proliferated alongside the increasing availability of web-based information from satellite images, corporate registries, graph databases and other online sources. What potentials and stakes do the methods and aesthetics of such investigative projects represent for artist researchers in Canada? Does the practice of "research-creation" within academia hamper or encourage such investigative work? Since open-source investigations typically intervene into contemporary issues of wide interest, and since they can be undertaken by virtually anyone with enough time and access to the web, approaching research-creation through this modality presents an important opportunity to extend the contexts of artistic practice beyond the university.

Sydney Hart, Queen's University

Sydney Hart is a researcher, artist and PhD candidate in the Cultural Studies programme at Queen's University. His current research investigates the roles that digital media and visual images play in representing borders and spaces of flows, and specifically how the transnational movements of people and goods are represented at Canadian airports. He completed an MA at the Centre for Research in Modern European Philosophy in London, UK. His critical writing has been published in journals such as *Synoptique* and *Scapegoat* and his art criticism has featured in Canadian magazines including *esse arts + opinions* and *C Magazine*. Originally from Tiohtià:ke/Montréal, he is now based on unceded Coast Salish territories in Vancouver.

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5.7 Curating Inside & Out (Part One)

This double session brings together papers that continue the dialogue started with the 2018 special theme issue of RACAR, "What is Critical Curating," edited by Marie Fraser and Alice Ming Wai Jim. In so doing, it highlights efforts, experiences, and achievements of artists, curators, educators, researchers and the like, working to effect change.

In the first half, presenters look to Martha Reilly's 2018 book Curatorial Activism exploring curatorial calls for change that have been used to challenge and/or change institutionalized hierarchical structures and the limitations imposed on such calls. In the second half, presenters recount how art galleries, both public ones and artist-run centres, might re-image themselves as public spaces for dialogue and creative engagement. Cumulatively, this session aims to stimulate reflection, dialogue, and productive exchanges for those working in and outside of the academic realm.

Session chairs/Président.e de séance:

Scott Marsden, Independent Curator

Scott Marsden holds a Ph.D. from the Faculty of Education; Art Education at the University of Victoria, an M.F.A. from York University and is an Associate of the OCAD University. Dr. Marsden contends that community-based art practices encourage new definitions of engagement; connectivity and the role curators play within contemporary culture. Dr. Marsden is developing projects that involve forms of community engagement that establishes a participatory and collaborative approach to working with artists, curatorial collaborators, art galleries, museums and viewers. This framework also asserts that community-based exhibitions that use dialogue in exploring diverse ways of knowing can help lead to subconscious transformation of our understanding of the world and lead to societal change. Dr. Marsden has 25 + years in developing exhibitions and public programming that explore community-based art practices and how art galleries and museums can be public spaces for critical dialogue, informal learning and multiple ways of knowing.

Andrea Terry, Lakehead University

Andrea Terry is the Director of the StFX Art Gallery at St. Francis Xavier University in Antigonish, Nova Scotia. She completed her PhD in the Department of Art at Queen's University, Kingston, ON, in 2010. Her research, teaching, and curatorial practice explore historic, modern, and contemporary visual and material culture in Canada, critical museum studies, public history and heritage, cultural history and policy, and intersections of multiculturalism and globalization. She has published articles in international peer-reviewed academic journals,

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such as *Gender and History, Revue d'art canadienne/Canadian Art Review,* the *Journal of Heritage Tourism*, *Fuse Magazine,* and chapters in books. Her most recent book, *Mary Hiester Reid (1854-1921)* was published by the Art Canada Institute/Institute de l'Art canadien in September 2019.

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5.7.1 The "Co-curatorial" as Collective Practice: 1980s Exhibition-Making as Generative Activism

Since the 1980s, an increase in the number of biennials, art markets, and kunsthalle resulted in the rise of the independent curator. It is no wonder that we are currently moving away from the grand figure of artist/curator and toward co-creating and co-production with audiences. Group Material, a collective of artists working from 1979 to 1996, established a space to explore the convergence of curatorial practice with political activism. The "co-curatorial" as a distinct practice was a new development in exhibition making in the 80s and its ideology is now becoming the dominant mode of institutional critique and contemporary art mediation. Crossing traditional boundaries of curatorial and artistic practices through projects that address social politics, this presentation will explore the rise of co-curatorial practices. Starting with the activities of Group Material, this talk will analyze how artist/curator collectives transformed exhibitions into active sites to critique the political sphere. It will also address the historic connections between contemporary art display and activism in curating.

Recent scholarship about contemporary curatorial practices typically cites the educational turn of the 90s as the starting point of this phenomenon in art mediation. Yet looking further back, participatory practices have created the conditions for user participation as far back as the 60s with Conceptualism and their institutional critique. Lucy Lippard wrote about the politics of art and display in her essay "Trojan Horses: Activist Art and Power" in 1984, discussing the power struggle between art and activism. Looking at the curatorial collective as a new paradigm in producing shows that deal with socially engaged subjects, this talk will argue that as the post-Fordist rise of the celebrity artist/curator dominated the art world in the 80s, Group Material proposed a new model for the exhibition as an active laboratory and site for aesthetic activism.

Diana K. Murphy, Fine Arts Museums of San Francisco

Diana Murphy is Digital Production Coordinator for Digital Strategy at the Fine Arts Museums of San Francisco. She holds an MA in Museum Studies from Marist College/Istituto Lorenzo de'Medici and a BA in the History of Art and Visual Culture from the University of California, Santa Cruz. She has presented her research at universities and museums in the US and abroad. Her research interests include theories surrounding post-Fordist curating, feminist and queer theory, performance, video, digital humanities, and post-war Italian art, and architecture. Most recently, she presented a paper at the Midwest Art History Society's 46th Annual Conference in Cincinnati.

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5.7.2 The Limits of Curatorial Activism or Suck Teeth: a Sharp Intake of Breath Indicating a Culturally Shared Gesture of Disdain among Africans and their Broad-Ranging Diaspora.

Recently, Montreal Museum of Fine Art promotional materials have avowed explicitly activist intentions. Love is Love, an exhibition of Jean-Paul Gaultier wedding dresses, was intended "to promote the acceptance of diversity and … fight against homophobia." Yet when Gaultier's loose re-interpretation of an Indigenous Plains headdress was critiqued as cultural appropriation, Director Nathalie Bondil dismissed the criticism, claiming Gaultier's work is "a visionary tribute made by the couturier to togetherness and world cultures." Her pushback went further: she staged a mock wedding between Gaultier and artist Kent Monkman, wearing the headdress, and explained such cultural "dialogue" as part of her "humanist" museum.

Here We Are Here: Black Canadian Contemporary Art had been the culmination of a series of projects undertaken to repair relations between the Royal Ontario Museum and Toronto's black community. When it toured the MMFA in 2018, the exhibition signalled a welcome change from a museum not known for its representation of black artists. It too was positioned as part of the MMFA's humanist mandate. However, it was paired with From Africa to the Americas: Face-to-Face Picasso which looked "at the transformation in our view of the arts of Africa, Oceania and the Americas from the end of the 19th century to the present day. Following milestones in the life of Pablo Picasso" This problematic pairing significantly affected interpretation of the show and, I would argue, significantly changed the activist curatorial intention.

This paper will situate these two exhibitions within the larger context of the MMFA's repositioning of itself as a "humanist" museum. In so doing, it seeks to understand both the potential and the limits of such activism, particularly when it is embedded in structural legacies that have not been subject to meaningful reconfigurations.

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Anne Dymond, University of Lethbridge

Anne Dymond is an Associate Professor of Art History and Museum Studies at the University of Lethbridge. Her book Diversity Counts: Gender, Race and Representation in Canadian Art Galleries was recently published by McGill-Queen's University Press.

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5.7.3 Naming and Claiming: Institutionalizing Action in Cataloguing

This paper considers how the structures of digital collection management impose traditionally academic and Euro-American categories of knowledge and access. Through a case study at Princeton University Art Museum, it posits that such systems can be activated to create inclusive knowledge production and access. Tasked with cataloguing the museum's collection of Northwest Coast Indigenous art, I developed an inclusive program by shifting research methods and structures of authority. Working within TMS and the AAT (The Museum System and the Getty Research Institute's Art & Architecture Thesaurus), global leaders in collection management systems, this project restructured geographic and cultural terminology to privilege Indigenous lands and languages. In collaboration with experts in the field, this project was able to restructure a branch of the AAT, which now privileges Indigenous languages and names and subsumes historical and anthropological designations within the metadata. Through an online platform, Indigenous knowledge keepers collaborated to rename objects, materials, and keywords. Their work helps expand the concept of digital repatriation beyond humanity driven notion of equal access. Indigenous knowledge keepers held authority over how belongings are seen and shared or remain unseen. This case study asked whether redefining protocols for already established systems for record keeping can shift public perceptions about institutional authority and "common" knowledge. It provides a methodology for beginning the decolonizing process at the heart of the museum - within the catalogue records.

India Rael Young, Independent Scholar

India Rael Young, art historian and curator, specializes in media arts, Indigenous art, and emerging modes of reproduction. Her curatorship and writing negotiate feminist, decolonial, and critical race frameworks to track the cultural geography of the contemporary North American art world. Young graduated in 2017 with a doctorate in art history from the University of New Mexico. Currently, she is co-curating a new exhibition, *Many Hands Make Light Work: the Art of Collaboration,* which centres an intersectional discourse of inclusion and visibility. She has written for *BlackFlash, Canadian Art,* and *First American Art.*

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5.8 Beading Back and Forth (Roundtable)

Beadwork in Canada is currently experiencing a renaissance as evidenced by the many exhibitions in contemporary galleries. Meaning, designs, and social relations inform this burgeoning movement. Exhibitions, symposia, and critical writing related to all aspects of contemporary beadwork have found their way into public discourses inside and outside of gallery spaces and as such invite deeper conversations. Co-conveners Judy Anderson and Carmen Robertson will guide a critical discussion on this topic by bringing together artists, curators, and art historians to expand this discourse in new directions. Issues of beading as a community, Indigenous aesthetics, and knowledge transmission related to beading will focus this fulsome discussion that will bring audience and roundtable members together. Participants of this roundtable, in addition to the noted conveners, include Ruth Cuthand, Katherine Boyer, and Cathy Mattes, who will focus on Prairie expressions and issues before widening the conversation to include broader issues related to beadwork across Canada.

Session chairs/Présidentes de séance :

Carmen Robertson, Carleton University

Carmen Robertson, Tier I Canada Research Chair in North American Indigenous Art and Material Culture at Carleton University interrogates theoretical and practical issues in contemporary Indigenous arts. Contemporary prairie beadwork, knowledge transmission, and Indigenous aesthetics drive current research questions that extend beyond her recent RACAR essay, "Land and Beaded Identity: Shaping Art Histories of Indigenous Women of the Flatland," (2017). The art of Anishinaabe artist Norval Morrisseau remains a central area of investigation and she currently directs a SSHRC-funded team research project related to his art and life. Robertson has published widely including *Mythologizing Norval Morrisseau: Art and the Colonial Narrative in the Canadian Media* (2016) and *Seeing Red: A History of Natives in Canadian Newspapers* (2011). She has also published a number of essays in journals, edited collections, and exhibition catalogues. An independent curator, Robertson curated *Dana Claxton: The Sioux Project—Tatanka* Oyate at the Mackenzie Art Gallery (2018).

Judy Anderson, University of Calgary

Judy Anderson is Nêhiyaw (Cree) from Gordon First Nation, SK, Treaty 4 territory. Anderson's research includes beadwork, installation, handmade paper, painting, three-dimensional pieces, and, collaborative projects all of which are deeply personal with a focus on issues of spirituality, family, colonialism and Indigenous epistemological and

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ontological traditions. Her current work is created with the purpose of honouring the people in her life and Indigenous intellectualizations of the world. She also has an ongoing collaboration with her son Cruz where they combine graffiti with Indigenous methodologies, and she has been researching traditional European methods and materials of painting. Anderson's work can be found in the art collections of the Saskatchewan Arts Board, the University of Regina's Presidents Art Collection, and the Indigenous Art Centre Collection (CIRNAC).

Katherine Boyer, University of Manitoba

Katherine Boyer is a multidisciplinary artist, whose work is focused on methods bound to textile arts and the handmade, including fabric manipulation, papermaking, woodworking and beadwork. Boyer's art and research are entrenched in Métis history, material culture and personal family narratives. Through the experience of long, slow, and considerate laborious processes, Boyer contemplates the use of her own Métis body as a conduit for building upon ancestor relations and exploring notions of a mixed cultural identity. Boyer has received a BFA from the University of Regina and an MFA at the University of Manitoba. She currently holds a position as an Assistant Professor at the U of M, School of Art. Boyer's work can be found in the art collections of the Art Gallery of Guelph, the Bank of Montreal and the Indigenous Art Centre Collection (CIRNAC).

Ruth Cuthand, Contemporary Artist

Ruth Cuthand (born 1954) is a Canadian artist of Plains Cree and Scottish ancestry. She is widely considered an influential feminist artist of the Canadian prairies and is lauded for her unflinching interpretation of racism and colonialism. Her work challenges mainstream perspectives of colonialism and the relationships between settlers and Indigenous people in practice marked political invective, humour. Her latest body of work consists of disease and transmission. Cuthand's work can be found in the art collections of the National Gallery of Canada, the Art Gallery of Ontario, the Mackenzie Art Gallery, the Remai Modern, and the Indigenous Art Centre Collection (CIRNAC).

Cathy Mattes, Brandon University

Dr. Cathy Mattes (Michif) is an Associate Professor of Visual and Aboriginal Art at Brandon University and is pursuing her PhD studies at the University of Manitoba in Native Studies with a focus on Métis kitchen table talk and beadwork as methodology. Mattes has written for various arts and cultural institutions, including the Museum of Contemporary Native Arts, The Winnipeg Art Gallery, and the National Museum of the American Indian. In her curatorial practice she focuses on the complexities of engaging Indigenous communities with contemporary art. Several examples of her projects are: *Frontrunners* (Urban Shaman Gallery and Plug-In ICA, 2011) *Blanche: K.C. Adams & Jonathan Jones* (Chalkhorse Gallery, Sydney, Australia, 2008), and *Rockstars & Wannabes* (Urban Shaman Gallery, Winnipeg, 2007).

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6.1	**Fictioning as Frictioning (Part 2)** – Sainte-Foy	Alexandria Inkster	Kathryn Blair Gina Cortopassi Donna Szoke Robert Hengeveld
6.2	**The Art of Camouflage** – Portneuf	T'ai Smith & Claudette Lauzon	Barbara Reisinger Margherita Papadatos Sean Smith Amber Frid-Jimenez & Kathy Slade
6.3	**Sites of Photographic Knowledge: Archives and Narratives (Part 2)** – Bélair	Martha Langford & Eduardo Ralickas	Marie-Hélène Leblanc Étienne Tremblay-Tardif Maxime Coulombe
6.4	**RAA19 (Part 2)** – Courville	Ersy Contogouris & Peggy Davis	Marjolaine Poirier Érika Wicky Amy C. Wallace Chinatsu Kobayashi
6.5	**Interrogating Socially Engaged Art and Experimental Pedagogy** – Beauport	Noni Brynjolson & MR Barnadas	Lucy Mensah Rebecca Bourgault Jessica Santone Hammam Aldouri
6.6	**Research-Creation Caucus Roundtable (Part 2)** – Montmorency	Stephanie McKnight	Elvira Hufschmid Emilie St-Hillaire Marco Katz Montiel
6.7	**Curating Inside & Out (Part 2)** – Beaumont	Scott Marsden & Andrea Terry	Catherine Sinclair Carolyn Butler Palmer Yang Lim
6.8	**After the Commemorative Dust Has Settled** – Dufferin	Madeleine Trudeau	Monica Eileen Patterson Emilie Girard Analays Alvarez Hernandez

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6.1 "Fictioning" as Frictioning in Creative Practice (Part Two)

Riffing off of Simon O'Sullivan's writings on mythopoesis and the use of fiction in art, this session aims to gather together perspectives from theorists, art historians, and creative producers who either directly or tangentially engage in "fictioning" within their practices. Described as "the material instantiation — or performance — of fictions within the real," O'Sullivan proposes that fictioning can be deployed in practice as a means of rubbing up against or challenging reality, and particularly against the mechanisms maintaining the (neoliberal post-truth) status quo. So, what do these practices look like? What means, methods, and forms do they assume? And what potentialities may be mobilized when artists and audiences|Participants allow themselves to à fictitious premises, or surrender to magical propositions, which may defy or deny appropriation by dominant forces? Under the umbrella of these questions, this session seeks to examine fictioning in art as a means of activating alternative, imaginative spaces where infinite possibilities — socio-political and otherwise — become tangible.

Session chair/Présidente de séance :

Alexandria Inkster, Independent scholar

Alexandria Inkster is an artist and thinker|Scholars of sorts. Her practice investigates the activation of agency and collective mobilization through experiences of ambivalence, intimacy, freedom, and magical ideation. She obtained her BFA in Sculpture in 2014 from the Alberta College of Art + Design (now the Alberta University of the Arts), and her MFA in 2016 from the University of Calgary. During her graduate studies, Alexandria focused primarily on performative and installation-based forms of art making, and became increasingly excited about the notion of art as a vehicle and porous vessel in research creation. In parallel with her performative practice, she explores methods of writing with|to|for art, where text becomes generative conversationalist in engagement artwork.

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6.1.1 Using Fiction to Shape the Future: Methods in Design and Art

This paper discusses the use of fiction as a tool to approach the future, through the lens of two specific projects. In the first, a team of researchers in Human-Computer Interaction (HCI) including Claire Mikalauskas, Katie Tieu, Kathryn Blair and Lora Oehlberg are developing improv theatre games to be performed by professional improvisers. The games will be played with audiences both of interaction designers, and members of populations impacted by technologies under development. The games will support the creation of design fictions, an HCI strategy proposed by author Bruce Sterling and designer Julian Bleecker. The project will use improvisers' ability to generate spontaneous narratives to help designers and members of the public envision the promise and challenges of future technologies, representing a direct bridge between fictioning in art, design and public consultation.

The second project is a series of Kathryn Blair's interactive art works providing a context for visitors to consider the social implications of our use of computer systems to make predictions and decisions about people. In one of the installations, a fictional "School for Algorithms" framed a series of logic puzzles representing computer systems, which helped the audience connect with the content. The fiction helped make the logical and ethical problems around the technology salient to the audience, and the technique will be further developed in future installations.

By looking at both projects, we can explore the friction between using fictional visions of possible futures to increase public awareness about how real technological systems impact lives, and using fiction to contribute to the development of future technologies. Though there may be tension between the goals of using fiction in these two contexts, in both it is a tool to question how we will shape the future, and each seeks to bring people into that process.

Kathryn Blair, University of Calgary

Kathryn Blair completed her Master of Fine Arts at the University of Calgary in 2018 and has entered the PhD program in Computational Media Design there. She obtained her BFA Honours in Visual Art from the University of British Columbia in 2009. Her work seeks to facilitate public examination of the status quo of our relationship with technology by throwing it into stark relief. Currently, she creates interactive experiences that invite visitors to play with ideas about the way computer programs used to make decisions about the public function. In the past, she has used media including wearable technology, physical computing, games and printmaking to explore these themes. She has been involved in the Calgary-based tech couture fashion show Make Fashion since 2013, and has shown her wearable technology work in British Columbia, China, the United States and Ireland.

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6.1.2 Re-existing for and in the Future: a Case Study of Blackwomxntemporal.net

In this paper, I will explore the afro-futurist artwork Blackwomxntemporal.net (2018) and the way fiction is part of a process of resistance and healing from cultural and psychological trauma. First, I will focus on the "co-presence" effects of the hypermedia interface, drawing from specific examples within the online work. We will see that Blackwomxntemporal.net is structured like a performative archive (Giannachi, 2016) – meaning the spectator can access futuristic fragments while producing new contents. Solicited, questioned and guided, the spectator becomes an agent of the future and, by extension, of history and of the present.

These multiple forms of engagement contribute to restoring a sense of agency for the transhistorical and contemporary community mobilized by the artwork, which is specifically aimed at black women, girls and trans women. The futuristic fiction – enacted through the dialogical relationship between the work and the spectator – offers a collaborative rewriting of cultural memory while highlighting the historical and affective affiliations of African diasporic women. In doing so, the artwork disrupts linear time and brings to light the persistence of temporal colonial structures (Mignolo, 2011) suppressing the very willingness to imagine new possibilities for existence (Fisher, 2008; Hua, 2013). Imagining a polyphonic future is then a way of "re-existing" outside of, or in parallel with, Western time and thought.

Jean Fisher, "Diaspora, Trauma and The Poetics of Remembrance", *Exiles, Diasporas and Strangers,* dir. Kobena Mercer, Cambridge, Massachusetts, The MIT Press, 2008.

Gabriella Giannachi, *Archive Everything. Mapping the Everyday* Cambridge, The MIT Press, 2016.

Hua, Anh, "Black diaspora feminism and writing: memories, storytelling, and the narrative world as sites of resistance", *African and Black Diaspora: An International Journal,* vol. 6, no 1, 2013, p. 30-42.

Walter D. Mignolo, *The Darker Side of Western Modernity*. *Global Futures. Decolonial Options,* Durham, London, Duke University Press, 2011.

Gina Cortopassi, Université du Québec à Montréal

Gina Cortopassi is a PhD student in Art History at UQAM (Université du Québec à Montréal). She is interested in future imaginaries, its figures and its forms in hypermedia art as well as the representation of time. Her research focuses on three artworks produced in the Americas by artists from disenfranchised communities and is informed by feminist and postcolonial theories. She is also the coordinator of the Canada Research Chair in Digital Art and Literature and the Research Laboratory in Hypermedia Arts (NT2) at UQAM.

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6.1.3 Invisible Animals

My art practice plumbs what is invisible in the visual realm in order to explore immanence, power, and non-visual knowledge. I create media artworks that I think about as being transformational objects. These objects confront the user with new experiences that crystallize new perceptions and shift us into new ways of perceiving. This leap of perception through an art experience changes the viewer's understanding of the world, challenging notions of the utility of animals and the function of technology. These works offer an ethic of care as liberation from instrumental rationalism.

I have been drawn towards expanded animation for its inherent ability to suggest the flight of the imagination, and to irritate the rupture between what is actual and what can be represented. I create digital interfaces, installations, videos, and situations in which the public can engage with new media that addresses their place in the world. This way of working allows me to create an art experience through emergent technologies that connect to our very localized, specific, sensory ways of being in the world. People, animals, technology, and the landscape combine in magical surprises.

Recently, nonhuman animals, or more accurately, invisible more-than-human animals have been emerging in my practice. What is the invisible animal in contemporary Canadian art? Having grown up partly in the remote wilderness of northern Manitoba, my childhood was filled with very real animal presences. At this contemporary moment, an unprecedented destruction of animal species and animal habitats is taking place globally under the twin engines of neoliberal capitalism and unfolding ecological disaster. What are the inspirations, currents, and political undertows in imaginary, invented, fabulated, hallucinatory, or ghostly animal presences? Do these presences evoke an ethic of the virtual? How do invisible animals, as immanent forces, exert new perspectives into the discourse of animals in art?

Donna Szoke, Brock University

Donna Szoke creates expanded animation, video art, drawing, and printmaking. She investigates immanence, embodied perception, and the fluidity of lived experience. Her work has exhibited in Canada, USA, France, Germany, Turkey, Hungary, Croatia, Cuba, and the UAE. She has received awards including SSHRC, Canada Council for the Arts, BC and Ontario Arts Council. She is Chair & Associate Professor, Visual Arts, at Brock University where she received the Faculty of Humanities Award for Excellence in Research and Creative Activity in 2017.
donnaszoke.com

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6.1.4 The Subversive Stage and Other Fictional Truths

A clear impression or expression of a consensual reality has never been more eluding as it is within our contemporary culture. Our news, food, music, social networks, even a walk in the park, often comes to us packaged, processed, or filtered in one form or another. The use of fiction as a creative mechanism emerges from, and contributes to, this cultural environment. Fiction presented as fact has the capacity to reveal, question or altogether alter preconceived understandings of socially established realities and histories. As such it can elicit moments of clarity amidst the murk of the post-natural/post-truth/post-human/post-real, society in which we live. This paper examines some of the overt, as well as the more obscure, metafictional structures contemporary artists have engaged in their exploration of the real, with a particular focus on corporeal expressions of fiction inserted within the familiarity of a public realm outside the framed experience of the gallery enclosure. This subversive stage which navigates the line between reality and fiction can often reveal a glimpse of authenticity that is ordinarily obscured through its own familiarity. As the writer Richard Vaughan had once aptly put it, sometimes faking it is better than the real thing.

Robert Hengeveld, Memorial University

Hengeveld is an artist whose work explores the boundaries between reality and fiction. He now lives in Newfoundland where he teaches at Memorial University. His work has been exhibited across Canada and internationally. Exhibitions include Hallwalls Contemporary Arts Center (Buffalo US), Art Athina (Athens, GC), Powerplant (Toronto, ON), Mercer Union (Toronto, ON), Mulherin New York (NYC, US), and Opinion Makers (London UK), Latvia National Museum of Art (Riga, LV).

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6.2 The Art of Camouflage

Camouflage is a technique of obfuscation that operates in the realm of visibility. Mimicking the patterns of its environment, an animal becomes at once transparent and opaque. A product of branding, the fashionista is constantly adapting, continuously changing and exchanging her appearance for another to fit the mode of her surroundings. The hoodie is at once a target, an icon of protest, and a method of hiding. Terrorists, sports fans, politicians, and bank robbers all wear baseball caps. Meanwhile, drones are disguised as hummingbirds.

This panel will consider the art and politics of camouflage in material and online environments. We invite contributions that address camouflage from historical, theoretical, and/or artistic perspectives. Topics may include counter-surveillance and camouflage; the politics of race and opacity; camouflage in/and animal studies; visual cultures of war and conflict; costume and fashion; biometrics; and feminist strategies of invisibility.

Session chair/Présidentes de séance :

T'ai Smith, University of British Columbia

T'ai Smith is an associate professor of modern and contemporary art history at the University of British Columbia, Vancouver. Her research focuses on textile media, concepts, and economies. Author of *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (University of Minnesota Press, 2014), she has published in *Art Journal, Grey Room*, *Texte zur Kunst,* and *Zeitschrift für Medien- und Kulturforschung,* among other journals. She has also contributed to numerous museum catalogues and edited volumes, including *Modern Women* (Museum of Modern Art, 2010), *Fiber: Sculpture 1960s–Present* (ICA Boston, 2015). *Anni Albers* (Tate Modern, 2018), and Anni Albers, *On Weaving: New Expanded Edition* (Princeton University Press, 2017). Recipient of a SSHRC IDG in 2016, she is currently at work on two book manuscripts: *Fashion After Capital* and *Textile Media: Tangents in Contemporary Art and Theory.*

Claudette Lauzon, Simon Fraser University

Claudette Lauzon is assistant professor of contemporary art history at Simon Fraser University. The author of *The Unmaking of Home in Contemporary Art* (University of Toronto Press 2017) and co-editor of *Through Post-Atomic Eyes* (McGill-Queens UP 2020) and *Sustainable Tools for Precarious Times: Performance Actions in the Americas* (Palgrave McMillan 2019), she is currently working on an illustrated technobestiary of drone warfare.

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6.2.1 States of (Un)Dress: The Camouflage of Andy Warhol and Yayoi Kusama

Andy Warhol used printed posters to plaster an entire wall in his first institutional exhibition in 1965 at the Institute of Contemporary Art, Philadelphia, a gesture that prefigured his later production and use of wallpapers. It was, however, Yayoi Kusama who first covered an exhibition space with posters in her 1963 show *Aggregation: One Thousand Boats Show* in New York. Kusama posed naked in her installation, while Warhol had blouses made for the ICA's female board members that blended in with the papered wall. While Kusama spoke of "Self-Obliteration" with polka dots, Warhol sought to make his work disappear in the gallery space. This paper relates Warhol's and Kusama's use of wallpaper to the fashioning of their respective public personas. Modes of dressing, and undressing figure prominently in photographs of Kusama and her work, her group happenings, in Warhol's films and his presence in the media. The wallpapers of both artists set off a dynamic between the staging and the obliteration of bodies in relation to background, articulating camouflage as a prime function of the gallery space and of photography. I argue that both, Warhol and Kusama negotiate the status of their own, uncomfortably gendered/sexed bodies through the opposition between figure/subject and ground/object.

Barbara Reisinger, University of Vienna

Barbara Reisinger is a Predoctoral University Assistant and PhD candidate at the University of Vienna. Her PhD project is centred around Andy Warhol's wallpapers and addresses the role of interior and exhibition design in the formation of the artist's public image and oeuvre. From 2013 to 2019, she was co-editor of the online journal *all-over:Magazin für Kunst und Ästhetik*. Last year, she spent a semester at the Department of the History of Art at the University of Pennsylvania, Philadelphia, and she has been a fellow at the eikones Graduate School, University of Basel. Her publications include an essay on Maria Lassnig's "Television Drawings", a glossary entry on "Wallpaper" in relation to the fine arts, and an examination of Robert Morris' "Blind Time Drawings."

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6.2.2 Tactical Textiles: Transparent Design and the Art of Concealment

Wading in freshwater shallows the black heron is a master of camouflage. A skilled predator, the heron spreads its wings to create a dome-shaped canopy, using the shade as a lure to invite its target in, before vertically bearing down on unsuspecting fish. The unique quality of this technique lies in the way this covering function as a kind of camouflage to strategically fool prey—as the heron wades through the water, fish running from the disturbance seek cover in the shade that the canopy provides. This truly remarkable adaptive behaviour engages a twofold objective of both producing distress and then mitigating it, with detrimental consequences for the fish. Applying this natural phenomenon to contemporary strategies of preemptive design, I explore how the welcoming and hospitable components of this adaptive behaviour fold in on itself, allowing it to "turn-on" the very life it implies it will protect. In particular, the black heron's method of camouflage provides a direct parallel to recent responses to the crisis in the form of tactical textiles that promise protection, structured in and through a relation to transparency and openness. This paper examines two case studies pertaining to this tension: the clear backpacks mandated at the Marjory Stoneman Douglas High School in April 2018 (and revoked later that year) and the disputes over the use of mesh spit guards by law enforcement in the United Kingdom and the United States. What is common to both of these cases is the way these objects are always inscribed with a dual purpose: as being both for the benefit of the wearer and for the assurance of providing safety for the collective. Each of these designs hinges on a politics of transparency and opacity then, where an aesthetics of dissimulation exists, one that promotes rather than protest states of insecurity. Hiding in plain sight, these shady designs work as adaptive behaviours that conceal state-sanctioned violence within a democratic construction that in turn creates, rather than mitigates, climates of fear.

Margherita Papadatos, Western University

Margherita Papadatos is a doctoral candidate in the Art and Visual Culture program in the Department of Visual Arts at Western University. She holds an MA in Art History from Western University and a B.F.A from York University in Visual Arts. Margherita's current research interests centre 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, migration, sites of precarity, politics, notions of identity, and memory.

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6.2.3 "Wearable city, watchful city": a Pedagogical Case Study

The first-year Wearable Art studio at OCAD University explores a nexus of sculpture, gesture, performance, fashion, photography, and more. The first half of the semester involves a series of 3 mask assignments titled "Wearable City, Watchful City", before the students turn to full-body solo works for the final project. This presentation delves further into a case study of the pedagogy behind the "Wearable City, Watchful City" series, which introduces theories of surveillance, spectacles, and control; explores work by artists such as Zach Blas, Hito Steyerl, and Adam Harvey; offer breakdown exercises contrasting optic and haptic vision in public space; and culminates with the three masks, which progressively iterate the notion of camouflage as existential practice through interference, cartography, and architecture. Student works from the course will be shown, along with a discussion of the challenges learned from this pedagogical design.

Sean Smith, OCAD University

Sean Smith is an artist, writer and athlete living in Toronto. He holds a PhD in Media Philosophy from the European Graduate School in Switzerland and has exhibited and performed internationally as part of the Department of Biological Flow, an experimental collaboration in arts-based research inquiry with Barbara Fornssler. He was the inaugural Artist/Scholar-in-Residence at the University of Western Ontario in 2011-12, a participant in the Wood Land School – The Exiles residency in 2013, one of the curators of Channel Surf, a 200 km canoe journey and open platform for the arts that was one of 5 projects worldwide accepted to Project Anywhere at Parsons/New School in 2015, and a participant in the Creative Non-Fiction for Academics residency at the University of Toronto Jackson Humanities Institute in 2019. He teaches seasonally at OCAD University and is a member of the Murmur Land Studios curatorial collective.

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6.2.4 AI as Camouflage/ AI as Artistic Tool

Contemporary AI consists of a set of algorithms that enable it to “read” cultural archives and thereby assimilate human behaviour through a process called machine learning. Once trained, these machine-generated models of human behaviour produce new material that resembles the style and tone of the original texts on which it was trained. Together, we will present an extended talk on our recent collaborative artist book entitled *Gustave Flaubert: Madame Bovary: A Study of Provincial Life*, a machine-generated rewrite of the original 1857 eponymous novel. We will talk about how this new work by AI literature on first glance camouflages its algorithmic structure and yet on a closer reading reveals the persuasive power of AI.

Amber Frid-Jimenez, Emily Carr University of Art and Design

Amber Frid-Jimenez is an artist whose work explores the aesthetics and cultural mechanics of the network through prints, paintings, installations and experimental platforms. Frid-Jimenez has presented her work at institutions including the Smithsonian, Casco Office for Art Design and Theory (NL), Maison Européenne de la Photographie (Paris), A Foundation (Liverpool, UK), Contemporary Art Gallery (Vancouver), Banff New Media Institute (Alberta) and Media Lab Prado (Madrid). Frid-Jimenez is Canada Research Chair in Art and Design Technology, Associate Professor, and Director of the Studio of Extensive Aesthetics at Emily Carr University of Art and Design.

Kathy Slade, Simon Fraser University

Kathy Slade is an artist, curator, and editor. She works across mediums and has produced textile works, prints, sculpture, film, video, performance, music projects, and publications. Recent solo exhibitions include: *A Dream and a Drive* (with Amber Frid-Jimenez), Monica Reyes Gallery, Vancouver, BC (2019); *This is a Chord. This is Another*, Surrey Art Gallery (2018); *I WANT IT ALL I WANT IT NOW*, Walter C. Koerner Library, Vancouver (2018); and *Blue Monday*, 4COSE, London, UK (2017). Slade curated *Fiona Banner aka The Vanity Press* at the Libby Leshgold Gallery, Vancouver, BC (2019) and is the Curator of the 2019 Vancouver Art Book Fair.

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6.3 Sites of Photographic Knowledge: Archives and Narratives (Part 2)

Cette séance en trois parties a pour but de susciter une discussion interdisciplinaire sur la problématique des savoirs photographiques dans une visée historique et contemporaine. Les communications porteront sur deux sites privilégiés des savoirs photographiques : les archives et les récits. À coup sûr, le thème des archives et les études consacrées aux méthodologies d'archivage suscitent un questionnement sur la classification et le développement des savoirs. Comment les pratiques de mobilisation des savoirs problématisent-elles la lecture et la transmission des collections photographiques ? La question très large des récits photographiques, quant à elle, soulève d'importants problèmes historiographiques et méthodologiques tout en permettant d'approfondir des questions de fond. Ainsi, l'analyse critique, qui a tendance à privilégier le langage écrit, s'enrichit par l'étude des images-textes, des séquences et des regroupements – ainsi que par les formes sous-jacentes aux récits et aux contre-récits. Des projets artistiques et/ou commissariaux permettront d'éclairer autrement les archives et les récits. Il s'agira au final de repenser les méthodologies actuelles, voire de mettre en débat la doxa quant au privilège épistémologique de la photographie.

This three-part session aims to foster interdisciplinary dialogue between scholars in various fields working on the historical and contemporary problem of photographic knowledge. The papers focus on two sites of photographic knowledge, namely, the archive and the narrative. Archives and studies of archival methodology address the classification and formation of knowledge. How do research mobilization practices complicate and communicate readings of archival photographic collections? Narratives is an overarching theme that ranges from broad historiographical and methodological questions to themes related to content. Critical analysis, which tends to focus on written language, is expanded through attention to image-texts, sequences and clusters—to forms that deliver narratives and counter-narratives. Artist-curatorial projects that bring narratives and/or archives to life will also be discussed. This session seeks to complicate current methodologies or ways of thinking about photography's epistemic privilege.

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Session chairs/Président.e de séance :

Martha Langford, Concordia University

Martha Langford is a Professor in Art History at Concordia University. She is currently the Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and the Editor-in-chief of the *Journal of Canadian Art History/Annales d'histoire de l'art canadien*. She is the principal investigator in the "Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires" inter-university research group.

Eduardo Ralickas, Université du Québec à Montréal

Eduardo Ralickas is an Associate Professor in Art History and Aesthetics at the Université du Québec à Montréal (UQAM). He obtained his PhD at the École des hautes études en sciences sociales (EHESS) and the Université de Montréal. He also holds a Bachelor of Fine Arts from Concordia University, where he majored in photography while studying mathematics, philosophy, and art history. Before joining UQAM's Department of Art History he taught courses in art theory, including the theory and history of photography at Concordia University and the Université de Montréal. He is one of the founding members of the "Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires" research group lead by senior photography scholar Martha Langford.

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6.3.1 L'exposition comme espace narratif

Cette communication vise à mettre en perspective la guerre du Golfe comme moment historique où le discours (ou la manipulation du discours) prime et influence les images produites lors de cette guerre aseptisée. J'aborde le cadre narratif de cette guerre plutôt que son rapport à l'image. Comment la posture de commissaire-narratrice permet de raconter des œuvres qui traitent à la fois de la guerre par divers modes narratifs de façon à préciser le rapport à la narration par le lien entre l'histoire racontée, le rapport au temps et l'image produite ? L'exposition comme espace narratif permettrait, à la manière du nouveau paradigme développé dans les reportages de la guerre du Golfe, à fabriquer un récit en sélectionnant des œuvres qui témoignent chacune à leur manière d'une forme d'appartenance aux médias d'information et à l'écriture de l'histoire ou plus précisément, une sorte de post-histoire. C'est alors que plusieurs niveaux narratifs peuvent se construire, ceux des œuvres et celui, extra-diégétique, de la narration commissariale considérant que « le passage d'un niveau narratif à l'autre ne peut en principe être assuré que par la narration » (Genette, 2007). Bien que dans ma posture de narratrice je cherche à « instituer la narration comme signifiant privilégié du réel » (Barthes, 1984), la fabrication demeure effective dans un procédé commissarial qui tente de souligner à la fois le rapport à l'image journalistique, au temps de l'œuvre, mais aussi au temps historique. En choisissant la posture de commissaire-narratrice, je procède à un dédoublement des temporalités dans la mise en exposition des œuvres sélectionnées. Le temps de l'histoire racontée consiste au temps de chacune des œuvres alors que le temps du récit réside dans le temps de l'exposition. Le récit d'évènements devient donc le narré, aussi nommé le discours historique (comme condition historique spécifique au présent) proposé par la narration.

Marie-Hélène Leblanc, Galerie de l'Université du Québec en Outaouais et Université du Québec à Montréal

Depuis 2015, Marie-Hélène Leblanc occupe le poste de directrice/commissaire de la Galerie UQO à l'Université du Québec en Outaouais. Sa pratique commissariale l'a amené à produire plus d'une vingtaine de projets présentés dans diverses structures d'exposition, tant au Québec, au Canada qu'en Europe. Elle a occupé les postes de directrice générale du centre d'artistes Espace Virtuel à Chicoutimi (désormais BANG) et de directrice artistique du centre de production DAÏMÕN à Gatineau. Marie-Hélène Leblanc est candidate au Doctorat en Études et pratiques des arts à l'Université du Québec à Montréal où ses recherches portent sur les rapprochements entre l'histoire racontée et le rapport au temps (cadre narratif versus cadre historique) dans les pratiques contemporaines qui traient des guerres depuis 1990. En 2018 elle recevait le prix relève de la Société des musées du Québec et en 2013, elle recevait la Bourse Jean-Claude Rochefort pour le commissariat d'art contemporain de la Fondation de l'UQAM.

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6.3.2 Unsplash

« Unsplash has been used in everything from Apple keynotes to the default theme shipped with Wordpress. You've probably already seen a photo from Unsplash, you just didn't know it » (https://unsplash.com/about). *Unsplash* est une banque d'images, l'une des premières à offrir en ligne des photographies haute définition gratuites. Crée en 2013 par l'entrepreneur montréalais Mikael Cho, elle compte aujourd'hui plus d'un million d'images offertes sous une licence en permettant la reproduction à des fins commerciales ou autres. Cette *start-up* fut le fer de lance du projet *Crew Collective*, un marché de graphistes, webmestres et autres mercenaires créatifs niché au cœur du grand lobby désaffecté de la Tour de la Banque Royale – un espace opérant comme lieu de cotravail et de réseautage sous le nom de *Crew Café*. Liant une esthétique corporative sans qualités à l'hyperstition spéculative, cette archive dynamique de photographies-stock brouille la frontière entre la banque d'images commerciale et la collection institutionnelle : elle présente un double délocalisé et gratuitement téléchargeable du monde (animaux exotiques, paysages époustouflants et portables MacBooks) tout en s'ancrant à une grille architecturale de verrous payants entrecoupant les ruines des guichets vitrés de la RBC. Les photos de la banque néoclassique reconvertie et abritant maintenant les quartiers généraux d'*Unsplash* furent d'ailleurs parmi les premières à être téléversées au site. Je tenterai, d'une part, de délimiter les principes et discours portés par cette nouvelle forme d'archive qui organise production et distribution des images contemporaines. D'autre part et afin d'en forcer l'ouverture, je proposerai les premières esquisses de scénarimages assemblés à même la banque d'*Unsplash*. Ces séquences mailleront le rôle primordial joué par la Banque Royale du Canada dans l'élaboration de zones et d'infrastructures écraniques extraterritoriales aux pratiques de monétisation des relations spatiales et sociales à l'œuvre dans la réseautique des sites stratifiés d'*Unsplash* et de *Crew*.

Étienne Tremblay-Tardif, Université du Québec à Montréal

Étienne Tremblay-Tardif est artiste et chargé de cours à l'École des arts visuels et médiatiques de l'UQAM. Il a terminé des études en histoire de l'art et études cinématographiques à l'Université de Montréal (BA 2006) avant d'entreprendre une formation en arts visuels à l'Université Concordia (BFA 2009, MFA 2013). Il a notamment participé aux expositions *Soulèvements* (Galerie de l'UQAM, 2018), *Open Edition* (Carleton University Art Gallery, 2017), *Monuments aux victimes de la liberté* (AXENÉO7, 2015), *L'avenir/looking forward* (Biennale de Montréal/MACM, 2014), *Collision 9* (Parisian Laundry, 2013) et *Ignition 7* (Galerie Leonard & Bina Ellen, 2011). Il a entre autres présenté son travail aux colloques *Visibilité et invisibilité des pratiques du pouvoir* (Université Concordia 2018), *Dissonance Visual and Critical Studies Conference + Symposium* (School of the Art Institute of Chicago, 2015) et *Critical Information Graduate Conference* (School of Visual Arts, 2014).

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6.3.3 Nous avons toujours été gothiques

Le gothique, depuis sa réinvention romanesque au XVIII[e] siècle, se fascine pour le faux et les mises en scène ; il aime à introduire son fantastique par le biais de documents trouvés – lettres ou livres, photos ou films – visant à légitimer l'extraordinaire de ses récits. Le roman fondateur *Castle of Otranto* (1764) serait, s'il faut en croire le traducteur de la première édition, un livre trouvé dans une bibliothèque du Nord de l'Angleterre, et écrit en italien quelque part – le traducteur hésite – entre 1094 et 1529. Si la seconde édition dissipe la mise en abyme, si Horace Walpole y assume la paternité de son récit, le stratagème du document trouvé hante depuis le genre gothique. Tant Edgar Allan Poe que H. P. Lovecraft l'emploieront afin d'ajouter une certaine crédibilité – serait-elle romanesque – à leurs histoires. Dans le film *Blair Witch Project* (1999), histoire gothique s'il en est une, ce trope prendra une nouvelle envergure, où la nature fictive du récit même sera interrogée. Pour le dire simplement, tout se passe comme si, dans ces exemples comme dans bien d'autres, le récit gothique devait sa légitimité au recours à une archive – serait-elle fictive. Dans *Message From Andrée* (2005), Joachim Koester réalise une vidéo tirée des photographies retrouvées de l'expédition au Pôle Nord de l'explorateur Carl Auguste Andrée, en 1897. Partie en montgolfière, le groupe d'explorateurs s'écrasa tout près du cercle polaire. Sans moyen de rentrer et sans communication, l'expédition fut lentement décimée par le froid. Des années plus tard, des traces de cette épopée furent retrouvées, dont des photographies mangées par le froid, à divers stades de dégradation. Koester les a montés en un film abstrait. Ces images nous hantent de conserver, à même leur surface pourtant illisible, le destin de cette expédition. Dans cette conférence, nous aimerions interroger le statut du document trouvé dans les œuvres gothiques, en faire l'analyseur de notre propre rapport à la photographie. Car, au fond, ce fantasme d'un document brut, non édité et capable de nous révéler une réalité secrète, n'est pas simplement un fantasme gothique : il est aussi consubstantiel à notre rapport à la photo. Si la photographie, immortalisant le visible, réalise une action dont l'œil est bien incapable, nous avons tendance à croire qu'elle est aussi dotée d'un pouvoir de révélation. En cela, peut-être, nous avons toujours été gothiques.

Maxime Coulombe, Université Laval

Maxime Coulombe est professeur d'histoire et de théories de l'art contemporain à l'Université Laval à Québec. Il fut le directeur général du programme de doctorat interuniversitaire en histoire de l'art de 2011 à 2014, et membre du Comité d'acquisition du Musée national des Beaux-Arts du Québec de 2010 à 2014. À la fois sociologue et historien

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de l'art, il s'intéresse aux relations entre Image et société, spécifiquement l'impact des images sur la subjectivité du spectateur/regardeur. Dans ses publications acclamées, Coulombe a étudié l'impact des jeux vidéo immersifs et la tendance omniprésente des zombies dans la culture contemporaine. (Coulombe 2010; 2012) Ses projets récents prolongent ces questionnements sur la réception des images en neurobiologie et en sciences cognitives.

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6.4 RAA19 Open Session (Part 2)

L'objectif du Réseau Art et Architecture du 19e siècle (www.raa19.com) consiste à promouvoir le renouveau des recherches globales et interdisciplinaires sur le 19e siècle en histoire de l'art et de l'architecture. Cette session ouverte invite des propositions théoriques ou des études de cas qui couvrent des corpus issus du long 19e siècle, de 1789 à 1914. Une attention particulière sera donnée aux propositions qui font ressortir de nouvelles problématiques ou des méthodologies novatrices.

The aim of the RAA19 (Research on Art and Architecture of the 19th century; www.raa19.com) is to encourage innovative studies of nineteenth-century art and architecture. This open session welcomes papers that examine theoretical issues or case studies that focus on any aspect of the art and architecture of the long nineteenth century, from 1789 to 1914. Special consideration will be given to papers that propose innovative issues or methodologies.

Session chairs/Présidentes de séance :

Ersy Contogouris, Université de Montréal

Ersy Contogouris est professeure d'histoire de l'art à l'Université de Montréal. Elle travaille sur l'art et la culture visuelle des 18e et 19e siècles, qu'elle étudie notamment à la lumière des théories féministes, queer et postcoloniales. Elle a publié entre autres dans *RACAR* et *Espace : Art actuel*, et son livre *Emma Hamilton and Late Eighteenth-Century European Art: Agency, Performance and Representation* est paru en 2018 chez Routledge.

Peggy Davis, Université du Québec à Montréal

Peggy Davis est professeure d'histoire de l'art à l'Université du Québec à Montréal. Ses recherches portent sur l'art et la culture visuelle des 18e et 19e siècles, et notamment sur l'histoire de l'estampe, de la satire visuelle et de la culture de l'imprimé. Elle a publié deux livres (*Lumières et histoire* et *Répertoire des livres d'artistes au Québec*), ainsi que de nombreux articles, entre autres dans *RACAR*, Études françaises et *Lumen*.

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6.4.1 La stéréographie amateur au 19e siècle à Montréal : un cas d'étude

Né à Londres en 1832, Gilbert Prout Girdwood met d'abord les pieds au Canada en 1862 en tant que chirurgien militaire rattaché à l'armée britannique. Dès la fin de son engagement en 1864, il s'installe à Montréal. Médecin occupant des fonctions civiles et professeur de chimie à l'Université McGill, cet homme aux champs d'intérêt éclectiques utilise ses connaissances scientifiques autant pour prévenir des épidémies qu'analyser des scènes de crimes. Girdwood a aussi une pratique photographique qui se décline en plusieurs volets. Il collabore avec William Notman et Alexander Henderson pour utiliser l'éclairage au magnésium lors des prises photographiques. Il emploie parallèlement le médium dans le cadre de ses activités médicales et il sera le premier Canadien à produire des expériences aux rayons X alors qualifiés de « nouvelle photographie ». Enfin, et c'est qui nous intéresse ici, il prend des vues stéréoscopiques en amateur.

Rare exemple de ce type de pratique pour lequel des archives du 19e siècle sont encore disponibles, l'intérêt que représente le cas de Girdwood va plus loin. De fait, plusieurs de ses négatifs stéréoscopiques ont été conservés : une exception pour ce format, et ce autant chez les photographes professionnels que non-professionnels. D'abord factuelle et servant à établir les conditions de création, l'étude de la pratique stéréoscopique chez Girdwood que nous vous proposons se veut également comparative. Nous tenterons de comprendre en quoi sa production diffère de celles de deux photographes ayant pignon sur rue, qui lui sont contemporains et qui appartiennent au même cercle de sociabilité : Notman et Henderson.

Marjolaine Poirier, Université du Québec à Montréal

Entre culture visuelle, géographie et archéologie des médias, les recherches de Marjolaine Poirier s'intéressent à la relation entre l'imaginaire des lieux et les dispositifs technologiques visant à créer une impression de trois dimensions. Réalisé à l'Université de Montréal, son mémoire de maîtrise qui portait sur les vues d'optique représentant Québec au 19e siècle a remporté le Prix de la recherche émergente du CRILCQ en 2016. Il a été publié aux Éditions Codicilles sous le titre *Imaginer Québec au XVIIIe siècle : l'illusion du lieu et les vues d'optique des graveurs allemands* en 2018. Ses travaux actuels, qui ont d'abord été financés par une bourse du FRQS avant d'être soutenus par une bourse Joseph-Armand-Bombardier du CRSH, se penchent sur les vues stéréoscopiques de Montréal et Québec créées entre 1850 et 1885. Ses études doctorales en histoire de l'art sont dirigées par Dominic Hardy (UQAM) et co-dirigées par Will Straw (McGill).

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6.4.2 Savoirs sur l'art et métaphores sensorielles au XIXe siècle

Alors que l'odorat semblait incapable de fonder un jugement esthétique ou un savoir objectif, le flair s'impose dans les écrits de la fin du XIXe siècle comme une des principales compétences du collectionneur. Les auteurs sont nombreux à utiliser cette nouvelle acception du terme qui, auparavant, désignait exclusivement l'odorat du chien et que le Littré a signalé pour la première fois en 1874, l'exemplifiant par cette assertion : « Il y a des antiquaires qui ont du flair. » L'acception figurée du terme, qui associe la performance cynégétique, la délicatesse des sens et l'intuition, fait intervenir dans le domaine des arts et des objets anciens un sens réputé bas, dans sa dimension la plus animale, en lui conférant, paradoxalement, l'allure d'une qualité. Bien que la métaphore lexicalisée du flair ait aujourd'hui perdu de son étrangeté, la nouveauté et l'ampleur de cette intrusion de l'odorat, au XIXe siècle, dans un domaine traditionnellement dominé par la vue et le goût, pose question. Le flair, devenu une expression consacrée pour qualifier les compétences du collectionneur fin de siècle, offre une perspective singulière sur cette figure, sur son rôle ainsi que sur la spécificité de son savoir sur les arts et l'histoire, mais il révèle aussi les mutations à l'œuvre dans les modèles sensoriels du XIXe siècle.

Érika Wicky, Collegium de Lyon, Institute for Advanced Study

Érika Wicky est actuellement résidente à l'institut d'études avancées de Lyon dans le cadre du programme européen EURIAS et chercheuse associée au *Laboratoire de recherches historiques Rhône-Alpes* (LARHRA). Ses recherches consacrées à l'histoire de la culture visuelle ont donné lieu, notamment, à la parution d'un ouvrage intitulé *Les paradoxes du détail : Voir, savoir, représenter à l'ère de la photographie* (Presses universitaires de Rennes, 2015). Elle s'intéresse à présent à l'histoire des sens et plus particulièrement à l'histoire des relations entre arts et olfaction auxquelles elle a consacré une quinzaine d'articles. Elle a récemment co-organisé un colloque international dédié à la *Médialité des odeurs* (Maison française/Université d'Oxford, 2018) et deux journées d'étude : *Quelles sources pour l'histoire des sens ?* (Fondation Biermans-Lapôtre, 2018) et *Domestiquer les odeurs : L'Odorat et la construction de l'espace privé* (Collegium de Lyon, 2019).

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6.4.3 La chambre obscure du monde : Inside Gustave Courbet's The Painter's Studio

This paper advances a new interpretation of Gustave Courbet's *The Painter's Studio: A Real Allegory Summing up a Seven-Year Phase of My Artistic Life* (1855). I suggest that Courbet allegorically portrays the modern artist's studio as a kind of camera obscura, and in so doing rejects the Romantic notion of the studio as a space of retreat from the world. For my analysis, I return to an 1849 article in *Le Magasin pittoresque* that scholars have argued provided Courbet with the inspiration to create *The Painter's Studio*[1]. The article compared nineteenth-century studios to the studios of previous generations. According to the author, the modern studio had become "la chambre obscure du monde," a comparison intended to communicate the negative attributes of studios and their effect on modern art[2]. It is this intriguing analogy, which Courbet would have read in *Le Magasin pittoresque*, that I bring to bear on *The Painter's Studio.* As a chamber that enables the projection of an image from the external world onto an interior wall, the camera obscura destabilizes the perceptual distinction between interior and exterior space. I argue that much like a camera obscura, *The Painter's Studio* disrupts the ordinarily distinct categories of inside and outside in a number of ways. Indeed, Courbet composed a depiction of the interior of his studio that simultaneously portrayed the world *extra muros*. Although the writer for *Le Magasin pittoresque* employed the analogy to convey the negative characteristics of modern studios, I suggest that Courbet embraced the comparison between the artist's studio and the camera obscura as being exemplary of the ideals of Realism. In so doing, this paper offers insight into new attitudes towards the studio that coincided with the advent of Realism in French art.

1. See Alex Seltzer, "Gustave Courbet: All the World's a Studio," *Artforum*, September 1977, 44–50; and Hélène Toussaint, *Gustave Courbet, 1819–1877* (London: Arts Council of Great Britain, 1978), 274.
2. «Atelier de nos jours,» *Le Magasin pittoresque*, 1849, 382, http://gallica.bnf.fr/ark:/12148/bpt6k31432j.

Amy C. Wallace, University of Toronto

Amy C. Wallace is a doctoral candidate in the Department of Art History at the University of Toronto. Her dissertation, entitled "Studio of Nature: The Transformation of Artists' Studios, 1845–1910," examines the impact of outdoor painting and conceptions of the natural environment on nineteenth-century artists' studios in Britain, France, and the United States. This research has been supported by a Social Sciences and Humanities Research Council of Canada Doctoral

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Scholarship, a Michael Smith Foreign Study Supplement, an Ontario Graduate Scholarship, as well as by the Terra Foundation for American Art, Winterthur Museum, Garden, and Library, and the University of Toronto. She specializes in nineteenth- and twentieth-century art in Europe and North America and has delivered papers at conferences throughout Canada, the United States, France, and Mexico.

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6.4.4 Ruskin and the Anthropocene: Art and the "Moral Link" with Nature

In the late 20th century, studies of Ruskin within a post-colonial context, e.g. Mark Crinson's *Empire Building. Orientalism and Victorian Architecture* (1996) have brought to light important aspects of his thought. Today's biggest challenge confronting humanity is climate change, and the concept of the "Anthropocene", defining a new geological era shaped by humans, is gaining widespread acceptance. It is interesting to note that John Ruskin presciently linked human activity to climate change when he spoke of a "plague-wind" in "The Storm-Clouds of Nineteenth Century" (1884). This is the starting point of Vicky Albritton and Fredrik Albritton Jonsson's *Green Victorians* (2016), which tells the story of a generation inspired by Ruskin that sought to link beauty and work with "ethical consumption" and a "culture of sufficiency" that resonate with today's concerns. In this paper, based on my thesis, *John Ruskin on Natural Shape and Ornamentation and the Birth of Art Nouveau* (2019), I claim further that this allows us to bring to light equally important aspects of Ruskin's thought, by showing that his ethical and economic message was an extension of his key aesthetic ideas about the study of nature, "attention to details" in painting and the abstraction of curved lines to serve as the material of ornamentation design and architecture – ideas greatly influential on Arts and Crafts and the founders of Art Nouveau. Indeed, he saw art not just as based on the study of nature, but as a means to re-establish the "moral link" to nature, and as a means to increase awareness of the need for "stewardship" and preservation of nature, and he believed that one could earn a living from one's craft, reviving traditional techniques, while incorporating in one's work the results of one's study of nature.

Chinatsu Kobayashi, Université du Québec à Montréal

Chinatsu Kobayashi (Université du Québec à Montréal) is a Ph.D. student in art history with a thesis entitled *John Ruskin on Natural Shape and Ornamentation and the Birth of Art Nouveau,* focusing on Ruskin's aesthetic theory and its influence on Arts & Crafts and early Belgian Art Nouveau. She also holds a Ph. D. in philosophy (University of Ottawa), with a thesis on *Collingwood on Re-enactment: Understanding in History and Interpretation in Art*. She is the author of a number of papers, including "Heidegger, Japanese Aesthetics, and the Idea of a 'Dialogue' between East and West", " British Idealist Aesthetics, Collingwood, Wollheim and the Origins of Analytic Aesthetics", and with M. Marion, "Gadamer and Collingwood on Temporal Distance and Understanding". She is interested in interdisciplinary aspects of philosophy and art history.

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6.5 Interrogating Socially Engaged Art and Experimental Pedagogy

This panel considers forms of experimental pedagogy related to activist and socially engaged art practices. We aim to bring together artists, researchers, and educators to engage in a generative conversation about our experiences. An increasing number of contemporary artists are interested in engaging with publics, collaborating with communities, and producing art through various forms of activism. Some of these practices reference to the physical site of the classroom, while others explore dialogical relationships between educators and learners. Many of the artists who make this work are interested in incorporating forms of popular education into their practices, often drawing from Paulo Freire, who outlined ways in which learning could transform both individuals and inequitable social structures. How have artists used popular education models in their work? How might these models translate to the university art classroom? And what can we learn about reciprocity, dialogue and community building through socially engaged art and experimental pedagogy?

Session chairs/Présidentes de séance :

Noni Brynjolson, University of San Diego

Noni Brynjolson is a PhD Candidate in Art History, Theory & Criticism at the University of California, San Diego. Her research analyzes socially engaged art practices in US cities that engage in experimental forms of community building. Noni is a member of the editorial collective of *FIELD: A Journal of Socially Engaged Art Criticism*. In addition to *FIELD*, her published writing includes essays on the books *Craft on Demand: The New Politics of the Handmade* and *Desire Change: Contemporary Feminist Art in Canada*. Noni is currently a graduate fellow in UCSD's Mellon Foundation Sawyer Seminar focused on the theme of "Reclaiming the City."

MR Barnadas, UC San Diego Center on Global Justice

MR Barnadas is an interdisciplinary artist, educator and researcher. She is a co-founder of Collective Magpie, an art entity dedicated to extending the studio into public space by working directly with and alongside local participants to create art. Through taking public space into the studio and working between different global sites and citizens, the art produced yields hybrid objects and new cultural forms – often pointing to conflicts of the present day. MR Barnadas' projects have been presented with the Museum of Contemporary Art San Diego; The New Children's Museum, San Diego; Museo El Trompo, Tijuana;

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Bauhaus-Universität Weimar, Germany; and Università di Venecia, Italy. She was born in Montreal to parents from Trinidad and Peru and grew up across North America. She holds a BFA from The School of The Art Institute of Chicago in Painting/Art & Technology and an MFA in Visual Arts (Public Culture) University of California San Diego.

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6.5.1 Teaching in the Contact Zone: Sherrill Roland, Transformative Pedagogy, and the Jumpsuit Project

The two questions guiding this paper is 1) How does inquiry-based learning and transformative pedagogy work together? and, 2) How can contact zones, charged with power imbalances and ideological incongruences, become collaborative learning spaces? This paper uses Sherrill Roland's Jumpsuit Project (2016-present) as a critical case study. Sherrill Roland is a Raleigh-based contemporary artist who was falsely accused of a crime in 2013 while completing his MFA at UNC-Greensboro. Roland served 10 months in prison before his exoneration.

The Jumpsuit Project came out of Roland's experience, and is a social practice-based performance series that interrogates audiences' relationship to and misconceptions of the US prison system. A central component of the performance is Roland's donning of an orange jumpsuit as he engages with his audience. Drawing on bell hooks' theory of transformative justice, Teaching Through the Contact Zone calls attention to Roland's aesthetic and spatial reproduction of contact zones and makes the case that this reproduction troubles both the physical and epistemological barriers dividing the US' "general population" from its prison population. The paper analyzes how Roland creates his version of a "contact zone" as a space for inquiry-based learning, in which visitors are invited to ask questions about the prison system.

Lucy Mensah, University of Illinois at Chicago

Lucy Mensah is an independent contemporary art curator and Visiting Assistant Professor of Museum and Exhibition Studies at UIC, where she teaches courses on exhibition writing, curatorial practice, critical race theory, and 20th century African American visual culture. Mensah received her Ph.D. in English from Vanderbilt University and wrote her dissertation on post-WWII literary and visual representations of African American men living in urban spaces. Integrating her interest in black masculinity studies with research into critical curatorial practices, Mensah is currently working on a book project that explores cultural representations of black men in museums. Additional research interests include art-based critical pedagogy, black feminism, care-based curatorial praxis, and queer studies.

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6.5.2 Attunement, Usership, and a Pedagogy of Presence

In *Toward a lexicon of usership*, Stephen Wright (2014) proposes that artistic practices engaged in the spirit of *Arte Útil* and operating on the 1:1 scale practices of usership, effectively retain a double ontology. Known as what they actually are– "house-painting outfits, online archives, libraries, restaurants, mushroom hunts, whatever – and at the same time artistic propositions of what they are, [these practices] can be described in different ways, depending on what set of properties (or allure) one wishes to emphasise" (p. 26). A first ontology is derived from what the activity is, while the second belongs to the artistic proposition of the same thing.

This double ontology will serve as a tool to examine a socially engaged project that featured a weekly art studio at a homeless shelter for women were, as a teaching artist/initiator, I worked with transient participants/users. Operating at the intersection of artistic creation and community engagement, the project was informed by groundwork in clinical psychology, andragogy, Buddhism, feminist pedagogy, public health, etc. In its a/r/tographic configuration, it included at times, a third function, that of research. However, as it progressed, the project assimilated researcher and researched, and the knowing, through experience and empathic connections, emphasized a shared humanity. To repurpose Wright's (2014) words, a focus "disappeared from [an] ontological landscape altogether in order to gain traction somewhere else" (p. 26).

Many variances of this studio model have been created and documentation abounds on the subject. Their identity is usually defined and claimed by a single field. However, *The Center of Creative Growth* in Oakland, CA crossed a boundary when Art21 presented its work as artistic practice and community service.

Similarly, the intention of my social project focused on usership. In exploring a pedagogy of *presence*, my work at the shelter was alternately lived as a performance, a meditation, and once in a while, the research voice dominated. Oscillating between discourses and perspectives, how is the authenticity of such project maintained? How does the social responsibility of the artist compared with that of the researcher? And how do presence and attunement inform artistic research or social science?

Asociacion de Arte Útil: http://www.arte-util.org
Wright, S. (2014). *Towards a lexicon of usership*. Eindhoven, NL: Van Abbemuseum.

Rebecca Bourgault, Boston University, College of Fine Arts

Educated as a visual artist, Rébecca Bourgault came to the field of art education for adults after years of artistic practice and of studio art teaching at the post-secondary level. An assistant professor of Art Education at Boston University, College of Fine Arts, Rébecca

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completed a doctoral degree in Art & Art Education at Teachers College, Columbia University, New York. Her other degrees include an MFA in sculpture from the University of Calgary, Alberta and a BFA from Concordia University in Montréal, Quebec. She has taught studio arts at the Alberta University of the Arts in Calgary, Alberta, and art education at CUNY Brooklyn College, Teachers College, in New York, and Montserrat College of Art in Massachusetts. Her installation and sculpture work have been exhibited in Canada and the US and she publishes internationally. Her current research interests include socially engaged and relational art practices, and experimental arts-based research methods and pedagogies.

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6.5.3 Choreographing the Pedagogical Situation: Suzanne Lacy's Performances of the 1980s

This paper will address three performances by Suzanne Lacy in the 1980s, *Freeze Frame: Room for Living Room* (1982, with Carol Leigh, Julia London and Ngoh Spencer), *Dark Madonna* (1985-86), and *The Crystal Quilt* (1985-87). In each of these works, the artist arranged groups of collaborating performers into specific tableaux to facilitate their dialogues, a practice that emerged in part from her work as a student of experimental art pedagogue Allan Kaprow and in part from her feminist political activism. Lacy's planning and facilitation of the formal arrangements of performers ultimately provided critical structural support for learning and engagement. My paper considers the role of choreography in fostering community building and generating dialogue in Lacy's practice in the 1980s. What movements of bodies and what stillnesses of bodies were most significant? How did specific arrangements and rearrangements of bodies and spaces allow for certain types of exchange or specific power dynamics? And how did this choreography of performers relate to observing audiences? I situate this practice in the context of the 1980s in terms of ideas about the role of the body in learning and retrenchment from the experimental open-education classroom design of the 1960s. Finally, I evaluate how analysis of Lacy's carefully choreographed pedagogical performances may help us think anew about the arrangements of bodies in our classroom spaces today.

Jessica Santone, Cal State University East Bay

Jessica Santone is Assistant Professor of Art, specializing in Modern and Contemporary Art History at Cal State East Bay. Her research has addressed performance and social practice, including the status of documentation, the role of the audience/participant, and connections with critical pedagogy, since her dissertation work at McGill University. She has published a number of articles in journals like Performance Research and Visual Resources, and is in the early stages of working on a book on the history of pedagogical art practices, which will consider epistemological and pedagogical cultural shifts, the changing social status of education, and implications of pedagogical art for current and future teaching practices.

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6.5.4 Recognition and Misrecognition in Socially Engaged Art Institutions

This paper seeks to develop some theoretical coordinates for a critical discourse on the problem of recognition within what I refer to as "socially engaged art institutions"—namely, artistic projects defined by attempts to construct alternative experiencing and learning contexts. The point of departure of this discourse is the following questions: can one learn to recognize both the other and oneself through institutions? If so, what are some consequences of such learning? For certain critics and theorists of socially engaged art, it is the recognition of difference—of others, ourselves and, although less theorized, the other in us—that animates recent artistic initiatives and projects that move beyond the limits of practices that structurally presuppose an *a priori* ontological and symbolic gap between artist and non-artist. Some socially engaged art projects disrupt this assumption and develop a practice that constructs the conditions for recognition at the level of practice itself. This is achieved by way of a thematization of intersubjective exchange. Thus, socially engaged art, when critically construed, is a practice of exchange. Over the last two decades, processes of exchange have been significantly complicated in art projects that aim to construct alternative modes of pedagogical experience. Artists and artist-activist groups such as Tania Bruguera, Not an Alternative, Maria Theresa Alves, Chimurenga, and Kayfa Ta—to name only a few—have tried to re-imagine the social exchange that is cultivated within institutionalized learning. It is the necessarily fraught venture into institution construction, be it a school, museum, library or publishing initiative. These projects complicate exchange by introducing an obstacle to the process of recognition: the institution. The institution as an obstacle, however, is thoroughly dialectical: the conditions of recognition are simultaneously the conditions of misrecognition. This paper will attend to this dialectic within contemporary art projects.

Hammam Aldouri, Moore College of Art and Design

Hammam Aldouri holds a PhD in philosophy from the Center for Research in Modern European Philosophy, Kingston University (London) and a Helena Rubinstein Fellowship in Critical Studies from the Whitney Museum of American Art Independent Study Program (New York). He teaches in the Socially Engaged Studio Art graduate program at Moore College of Art and Design (Philadelphia). His writings on art history, art theory and continental philosophy have appeared in the *Journal of Art Historiography*, *Cosmos and History*, *Oxford Art Journal*, *Radical Philosophy* and *Field: A Journal of Socially Engaged Art Criticism*. Hammam is currently working on a book project that attempts to construct a critical concept of modern and contemporary art practice as construed from the standpoint of Marx's notion of social praxis.

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6.6 Research-Creation Caucus RoundTable (Part Two)

It has been two years since the UAAC Research-Creation Caucus has assembled and began discussing current themes in creative research in the academy. Since its inception, the Research-Creation Caucus has created an e-newsletter that includes a series of recommended readings, artists profiles, questions, and reviews. This year we are inviting artists, curators, and creative scholars to present their work at this roundtable discussion about research-creation in academic institutions across Canada. Themes for this year's panel include supervising graduate students; does research-creation happen outside of the institution?; and spaces for publication. We hope to create a set of keywords and texts that can be circulated to UAAC's membership and continue fostering space for productive dialogue. We are also encouraging members to join the Caucus in a more administrative and executive capacity if interested.

This roundtable 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 roundtable that address themes of publication, exhibition, funding, ethics, graduate supervision; and institutional and academic support.

Session chair/Présidente de séance :

Stephanie McKnight, Queen's University

Stéphanie McKnight (Stéfy) is white-settler artist and creative practitioner based in Katarokwi/Kingston Ontario. 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 knowledge and activate their audience. Stéfy's creative work takes several forms, such as installation, performance, site-specific, online and technological curatorial projects, new media, and experimental photography. In 2018, her work *Hunting for Prey* received an honourable mention for the inaugural Surveillance and Society Art Fund Prize. Recent exhibitions include "Park Life" at MalloryTown Landing and Thousand Islands for LandMarks 2017/Repères 2017, "Traces" at Modern Fuel Artist-Run Centre, "ORGANIC SURVEILLANCE: Security & Myth in the Rural" at the Centre for Indigenous Research-Creation and "Hawk Eye View" at the Tett Centre for Creativity and Learning. In 2015, her work *Coded, I Am* was shortlisted for the Queen's University Research Photo Contest and Queen's University 175 Photo Contest.

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6.6.1 Topographies of Knowing

"Research-Creation" is described by the Canadian Federal Government Social Science and Humanities Research Council (SSHRC) as a novel form of knowledge generation through a combination of creative production and research (sshrc-crsh.gc.ca). As a fundable category, "Research Creation" is considered an interdisciplinary field that allows for aesthetic experience to contribute to the generation of knowledge. As opposed to positivist approaches in science, aesthetic research produces potentially ambiguous results that defy a claim of an objective truth or predictability. Artworks want to be experienced and, instead of certainty, they offer a wide range of meaning (Brandstaetter 2018). The use of aesthetic media requires artworks to be perceived with all our bodily senses, and a creative practice therefore suggests that certain forms of knowledge cannot exclusively be generated through reason and logic. Is research creation a way to encompass what we would call "embodied knowledge", a type of knowledge that is not generated through a rational understanding of a subject matter but through a sensed understanding of it (Varela 1991)?

As a conceptual artist with an extensive studio practice as well as a community-based art practice, that allows community members to participate in research creation, I would like to make an argument that the generation of knowledge which is gained through aesthetic experience mainly happens outside of academia, but not necessarily outside of institutions. The dissemination of knowledge that is created through aesthetic experience takes place on different institutional platforms, such as galleries and museums. In this respect, new spaces have been opened up to share "research" with the public. By presenting examples from a variety of community-based art projects, I would like to discuss what kind of knowledge may actually be created through research creation and, particularly, pose the question: "Where does this 'other knowledge' live"?

Elvira Hufschmid, Queen's University

Elvira Hufschmid is a multimedia artist and author in the field of processes of "Aesthetic Transformation" and temporary art spaces. After graduating from the San Francisco Art Institute, USA, with a Master of Fine Arts in "New Genres", she lived and worked in Berlin, Germany, for over 10 years. She taught as a Guest professor for Aesthetic Transformation Processes at the Berlin University of the Arts as well as a visiting artist at Emily Carr University, Vancouver, BC. As an affiliated researcher at the Berlin Centre for Advanced Studies in Arts & Sciences (BAS) at the Berlin University of the Arts, Germany (2017-19), she investigates "Aesthetic Transformation" as a methodology for interdisciplinary collaboration in the SSHRC-funded research project "Leaning Out of Windows – Art & Physics Collaborations through Aesthetic Transformations". Elvira is currently a first-year PhD candidate in Cultural Studies at Queen's University, Canada.

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6.6.2 Boundaries and Communities of Practice: Looking for a Bright Future

Exhibition initiatives such as JAR's Artistic Research Pavilion at the Venice Biennale and the research-creation Campus Exhibition at Ars Electronica by Hexagram Network indicate that research-creation is beginning to grow beyond the boundaries of the institutions that have acted as incubators for decades. In my RACAR (2018, issue 43) publication entitled "Who should care about responsible conduct in research-creation?" I described two communities of practice engaged in research-creation in Canada (after Søren Kjørup); what effect will the increased permeability of research-creation milieus have on the impression that Canadian research-creation is more research-focused than creation-focused (as per Michael Biggs and Daniela Büchler, 2012)? I will address what I see as the differences and commonalities between artistic research and research-creation based on an extensive literature review. I will also address the ironies of a research-creation literature review.

Furthermore, how will the increased presence of academic research culture (including ethical and responsible research policies) affect creative practice communities? Taking recent art exhibitions and performances as examples, I will propose that a greater awareness of responsible conduct may be of the greatest benefit of all to the future of artistic practices in Canada. What is needed in order to protect artistic freedom within this new paradigm is deeper engagement from the cultural sector and researchers alike.

Emilie St-Hillaire, Concordia University

Emilie St.Hilaire is a multidisciplinary artist and doctoral candidate in the Humanities PhD program at Concordia University in Montreal, Canada. Her FRQSC-funded doctoral research examines the sub-cultural phenomenon of reborn dolls from a feminist perspective. She has participated in several research-creation projects at Canadian universities and has presented conference papers on research in the arts. She has been published in the journal RACAR and has exhibited her artwork at galleries and festivals nationally and internationally. She has received grants and awards from organizations including the Canada Council for the Arts, the Alberta Foundation for the Arts, and the Edmonton Arts Council. Emilie is a Concordia Public Scholar for 2019-20.

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6.6.3 Making Music Mean: Toward Research-Creation with Critical Notes

Words can describe music but music can describe nothing – or so the story goes. Most scholars continue to believe in the meaning of words while relatively few attempts to explain what a specific organization of musical notes might signify. As a result, critics sanguinely employ words to describe their thoughts on, feelings about, and reactions to music while hardly anyone – except, perhaps, a few musicians who harbor a vague suspicion that these writings or utterances fail to capture any real sense of the sounds discussed – can imagine that musical notes might be equally incapable of capturing the sense of spoken words or written text. Setting forth the aim of this musical and literary project, I state this as an equal incapacity in order to open up the possibility of a correspondingly equal capability: to the extent that words might ever express comprehensible thoughts on music, notes could convey some worthwhile sense of literature.

This contribution to the caucus roundtable considers a research-creation project that brings together my musical performances (a type of publication), the literary works read as the subject of those performances, and the visual scores that form the basis of the performances – and provide educated listeners with the experience of hearing with their eyes. In addition to expanding possible spaces of publication, this project connects artistic endeavours that take place both inside and outside of the institution, with thoughts on how to employ this type of research-creation in active learning classrooms and in community outreach.

Marco Katz Montiel, Pontificia Universidad de Chile

Marco Katz Montiel, PhD plays trombone with Paquito D'Rivera and Jimmy Owens on "Tubby the Tuba Meets a Jazz Band" (Koch), composed the musical settings for Pablo Neruda's Las piedras del cielo (Centaur), and wrote Music and Identity in Twentieth-Century Music from Our America (Palgrave Macmillan). A bilingual salsero who received a nomination from Latin NY Magazine for his work with Charlie Palmieri, Marco's arrangements and compositions have been published by Bourne, Carl Fischer, International, Kendor, and Sneaky Yellow Dog Music. He currently co-edits the Palgrave Studies in Music and Literature (Palgrave Macmillan, New York) and teaches writing and literature at the Pontificia Universidad Católica in Chile and at MacEwan University in Canada.

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6.7 Curating Inside & Out (Part 2)

This double session brings together papers that continue the dialogue started with the 2018 special theme issue of RACAR, "What is Critical Curating," edited by Marie Fraser and Alice Ming Wai Jim. In so doing, it highlights efforts, experiences, and achievements of artists, curators, educators, researchers and the like, working to effect change.

In the first half, presenters look to Martha Reilly's 2018 book Curatorial Activism exploring curatorial calls for change that have been used to challenge and/or change institutionalized hierarchical structures and the limitations imposed on such calls. In the second half, presenters recount how art galleries, both public ones and artist-run centres, might re-image themselves as public spaces for dialogue and creative engagement. Cumulatively, this session aims to stimulate reflection, dialogue, and productive exchanges for those working in and outside of the academic realm.

Session chairs/Président.e de séance:

Scott Marsden, Independent Curator

Scott Marsden holds a Ph.D. from the Faculty of Education; Art Education at the University of Victoria, an M.F.A. from York University and is an Associate of the OCAD University. Dr. Marsden contends that community-based art practices encourage new definitions of engagement; connectivity and the role curators play within contemporary culture. Dr. Marsden is developing projects that involve forms of community engagement that establishes a participatory and collaborative approach in working with artists, curatorial collaborators, art galleries, museums and viewers. This framework also asserts that community-based exhibitions that use dialogue in exploring diverse ways of knowing can help lead to subconscious transformation of our understanding of the world and lead to societal change. Dr. Marsden has 25 + years in developing exhibition and public programming that explore community-based art practices and how art galleries and museums can be public spaces for critical dialogue, informal learning and multiple ways of knowing.

Andrea Terry, Lakehead University

Andrea Terry is the Director of the StFX Art Gallery at St. Francis Xavier University in Antigonish, Nova Scotia. She completed her PhD in the Department of Art at Queen's University, Kingston, ON, in 2010. Her research, teaching, and curatorial practice explore historic, modern, and contemporary visual and material culture in Canada, critical museum studies, public history and heritage, cultural history and policy, and intersections of multiculturalism and globalization. She has published articles in international peer-reviewed academic journals,

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such as *Gender and History, Revue d'art canadienne/Canadian Art Review,* the *Journal of Heritage Tourism*, *Fuse Magazine,* and chapters in books. Her most recent book, *Mary Hiester Reid (1854-1921)* was published by the Art Canada Institute/Institute de l'Art canadien in September 2019.

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6.7.1 Within our Rights? Appropriation Art in the Exhibition *Michèle Provost: Everything must go/Liquidation totale*

This paper examines curatorial responsibility when it comes to supporting practices of appropriation art within the institution. It focuses on a particular case in which a contemporary artist engaged in appropriative practice in the service of institutional critique. The case study in question is the exhibition *Michèle Provost: Everything must go/Liquidation totale* held at the Ottawa Art Gallery (OAG) from October 11, 2018, to March 17, 2019. This exhibition involved the appropriation of another artist's work. Though artist-to-artist appropriation has held a prevalent place within twentieth and twenty-first century art to date, the institutional support for such a critique is complex, in that the curator purports to uphold the rights of all artists as well as their estates. Therefore, in the case that the proposed subject estate did not agree to the use, the artist, myself as curator, and the host institution were thrust into a mire of questions about what risks to take and what boundaries were within our rights to push.

This paper discusses the difficulties the curator, the artist and the institution encountered in following through with the exhibition's original premise in light of the wishes of the estate of its proposed subject. It outlines the original proposal by contrast with the outcome, and argues that though the situation offered a fruitful forum for dialogue on the boundaries and limits of artists' rights under the Copyright Act and the Privacy Act, the strictures within which both the artist and the Gallery had to operate ultimately stifled freedom of artistic expression. The frustration encountered by the artist in not being able to present her full vision, as well as the curator and gallery in not being able to support it, reveals that legislation which affects appropriation artists in Canada has the need for revision and growth.

Catherine Sinclair, Ottawa Art Gallery

Catherine Sinclair is Deputy Director and Chief Curator at the Ottawa Art Gallery (OAG), and curated *Michèle Provost: Everything must go/Liquidation totale* (2018). She holds an MA in Canadian Art History from Carleton University (2006). With more than thirteen years at the OAG, she has curated over forty exhibitions including: *We'll all become stories: A Survey of Art in the Ottawa-Gatineau Region* (2018, co-curated) and *Alma: The Life and Art of Alma Duncan (1917-2004)* (2014-16). She has presented her work at national forums including the University Art Association Conference (UAAC) and the Canadian

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Women Artists History Initiative Conference (CWAHI) and published in *The Journal of Curatorial Studies* (2018, co-author) and *esse arts + opinions* (2019). From 2017 to 2019, she has been a recipient of the Association of Art Museum Curator's (AAMC) Foundation Engagement Program for International Curators.

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6.7.2 Art History and the Curatorial Turn: Critical Reflections on Curatorial Education and Research

Carolyn Butler Palmer, University of Victoria

Carolyn Butler Palmer is Associate Professor and Legacy Chair in the Department of Art History and Visual Studies at the University of Victoria. The Legacy Chair is also endowed in recognition of the Legacy Gallery at the University of Victoria. Her area of research focuses on Modern and Contemporary Arts of the Pacific Northwest, and especially curatorial and collections-based research. Working with members of Indigenous communities and families, she has brought forward curatorial projects focused on luminary First Nations artists such as Nuu-chah-nulth Art Thompson Tsa-Qwass-Upp and Kwakwa'wakw artist Ellen Neel Kakaso'las at the Legacy Art Gallery. Carolyn is currently working on a book manuscript about Ellen Neel and her artistic Legacies as they descend from her eldest son David Lyle Neel (1937-1961). The working title of the book is "'The Golden Age of Totem Arts': From Ellen Neel to Ellena Neel." Carolyn is also an affiliate member of the Jarislowsky Institute at Concordia University and member of the College Art Association's Professionals Standard's Committee.

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6.7.3 Navigating Boundaries: Reflections on Being an "Independent" Curator of Colour

As both an independent curator and person of colour, I occupy a different position from other curators who work for a specific institution or who do not belong to a specific cultural community. Reflecting on my curatorial experience and position as a person of colour, I will offer some thoughts on what it means to be an independent curator, the ethical framework that guides my practice, and, more broadly, the ideals that could guide curatorial work as a whole. I believe that curators have an ethical responsibility to uncover and include perspectives that have historically been misrepresented, marginalized, or excluded. In this sense, I position the curator as a catalyst that enables synergies to arise out of the coalescence of different perspectives that would otherwise not be possible within a specific institution. Being "independent" means that such a curator is not necessarily restricted by the specific parameters, directives, or mandate of a particular institution, even though the curator may still experience constraints in relation to the institutions to which they would like to propose an exhibition. In this sense, perhaps "independent" curators have the opportunity to advance their curatorial practice in creative and unconventional ways. At the same time, conventional institutional contexts may still have an important role in providing exposure and legitimacy to the artists who are exhibited within them.

Yang Lim, Independent Curator, writer, and researcher

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. As part of his curatorial practice, he has an ongoing interest in the ideological and discursive facets of contemporary art as well as artists from underrepresented geographical and cultural contexts. He has curated exhibits that revolve around issues of representation and cultural identity.

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6.8 After the Commemorative Dust Has Settled

Across Canada, individuals, cultural heritage institutions, and awarding bodies developed new initiatives and refocused projects in response to directives, funding, and opportunities associated with the 150th anniversary of Canadian Confederation. This session welcomes a variety of papers which explore the premise and evolution of commemoration, perhaps one of the oldest and most traditional thematic constructs we have inherited as academics, artists, or policy-makers. In an age where controversy continues to erupt over the relics of past commemoration, it aims to dissect and assess the effectiveness of the commemorative focus. Using Canada 150 as a convenient, recent lens the session asks: Is there really still a place for commemorative project-making? And what does the modern commemoration mean or look like? Papers relating to other specific commemorations (historical or modern) and/or notions of commemorations are just as welcome as those evaluating and considering actual Canada 150 project making.

Session chair/Présidente de séance:

Madeleine Trudeau, Library and Archives Canada

Madeleine Trudeau was educated in Canada and at the Courtauld Institute of Art, University of London, UK. Since 2008, she has worked closely with the important art collection at Library and Archives Canada (LAC) as an exhibition's curator. Her recent projects include *Canada: Who Do We Think We Are?*, LAC's official Canada 150 exhibition.

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6.8.1 Show-time Strategies in MOSAÏCANADA 150/ GATINEAU 2017

Mosaïcanada 150/Gatineau 2017 was a horticultural exhibition presented as part of the federal government's celebration of the 150th Anniversary of Canada's Confederation. "Canada 150" consisted of local and national exhibitions, installations, and special events throughout the year. But it was criticized by many Indigenous Canadians, scholars, artists, and others for its erasure of the much longer histories of Indigenous Canadians and the violence, exploitation, and genocide perpetrated against them by European settlers who invaded their lands. MOSAÏCANADA 150 billed itself as "reflecting 150 years of history, values, culture and arts in Canada" and featured representations of Canada's ten provinces and three territories, as well as the "First Nations of Québec and Labrador".

This paper will critically analyze the content and structure of MOSAÏCANADA 150 as an example of Ruth Phillips's notion of "show times" to interrogate the ways in which memory and nationhood are problematically constructed in the exhibit as solely things to celebrate. In presenting siloed and celebratory sculptures of specific ethnic communities and decontextualized historical moments, the exhibit avoids the difficult knowledge (Britzman and Pitt, 2003) of colonial (and contemporary) violence, dispossession, and genocide that has taken place in the past 150 years in Canada. In particular, I will explore the erasures, tensions, and contradictions *in the spaces between* the specific sculptures and their explanatory labels that remain latent due to the organizational framework of the exhibit itself. Characterized by a reifying romanticism, the curatorial strategy of representing each province and territory in the core of the exhibit further enabled this evasion by essentializing and regionalizing cultural difference. After a highly selective and largely whitewashed "history" of Canada, the exhibit ended with a celebratory "Journey into the Imagination of the First Nations," foreclosing a more honest look at the nation's past and the urgent challenges of the present.

Monica Eileen Patterson, Carleton University

Monica Eileen Patterson directs the Curatorial Studies Program and is an Assistant Professor at the Institute for Comparative Studies in Literature, Art, and Culture at Carleton University in Ottawa, Canada. She holds a doctorate in Anthropology and History and a certificate in Museum Studies from the University of Michigan. Patterson is coeditor of *Curating Difficult Knowledge: Violent Pasts in Public Places* (Palgrave Macmillan, 2011) and *Anthrohistory: Unsettling Knowledge and Questioning Discipline* (University of Michigan Press, 2011). As a curator, scholar, and activist, she is particularly interested in the intersections of memory and violence in postcolonial Africa and Canada, and the ways in which they are represented and engaged in contemporary public spheres.

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6.8.2 Quel avenir pour la commémoration au XXIe siècle au Québec et au Canada ?

Les récentes commémorations, notamment Canada 150 ou encore le 375e anniversaire de la ville de Montréal, mais aussi les différentes contestations envers des personnages historiques commémorés (Amherst, MacDonald, Cornwallis, etc.) ouvrent la porte à un questionnement sur l'acte de commémoration et son avenir. En d'autres mots : qu'est-ce que ça veut dire commémorer aujourd'hui et quel est l'avenir de cette pratique ?

Il est proposé, dans cette communication, de définir tout d'abord ce que ça veut dire commémorer. En effet, il s'agit d'un acte ayant une structure bien précise qu'il s'avère nécessaire de comprendre afin d'en étudier les manifestations actuelles et passées. De plus, il faut être en mesure de cerner certains enjeux actuels de la commémoration pour offrir des pistes de réflexion sur son avenir. Ces enjeux sont multiples. Nous nous proposons d'en aborder trois : le vivre-ensemble et l'inclusion, la médiation des commémorations, ainsi que la « festivitisation » de celles-ci, c'est-à-dire d'en faire des évènements à grand déploiement, mais vide de tout sens historique.

À partir de ces enjeux, nous offrirons des pistes de réflexion afin d'entrevoir le futur des pratiques commémoratives et leur évolution nécessaire. En effet, elles sont une part intrinsèque, consciente ou non, de la vie sociale d'un groupe ou d'une communauté. En conséquence, les commémorations vont continuer de marquer la vie des gens, mais puisqu'elles sont une réflexion de ceux-ci à un moment précis, elles sont appelées à changer, à se transformer.

Emilie Girard, Université du Québec à Montréal

Emilie Girard détient un baccalauréat en histoire (2007), une maîtrise en histoire appliquée (2013) et un certificat en muséologie et diffusion de l'art (2014) de l'Université du Québec à Montréal. Son rapport de recherche de maîtrise porte sur les domestiques face à la justice dans la juridiction royale de Montréal. Elle poursuit, depuis janvier 2015, des études doctorales en histoire où elle s'intéresse aux commémorations et ses enjeux. De plus, elle travaille à titre de chercheure autonome en histoire, patrimoine et muséologie auprès de différents organismes culturels montréalais et québécois.

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6.8.3 L'avenir des pratiques commémoratives au Canada : Art contemporain et diversité ethnoculturelle

Les célébrations du 150e anniversaire de la Confédération canadienne en 2017 ont été marquées, entre autres, par de fortes remises en question des monuments au Canada qui articulent et pérennisent un discours colonial. Puisqu'en contestant nos représentations du passé, nous nous adressons à l'avenir, il semble essentiel d'inviter dans la conversation sur la commémoration des groupes de citoyens qui ont traditionnellement été exclus de ce débat, soient les communautés ethnoculturelles ; d'autant plus que, dans vingt ans, un Canadien sur deux sera issu de l'immigration. Dans un contexte façonné par d'incessants flux migratoires et par un processus d'extériorisation identitaire allant crescendo chez les membres des communautés ethnoculturelles, mais aussi par une pluralité de points de vue et d'allégeances politiques et par des revendications portées par des minorités religieuses, sexuelles ou encore linguistiques, l'avenir de la commémoration est par conséquent, plus que jamais, au cœur du débat public canadien. Cette situation enjoint à une reconsidération immédiate de la temporalité, ainsi que des sujets et des formes traditionnelles de l'art public commémoratif historiquement traversé par des controverses d'ordre esthétique, historique ou financier. Il faut comprendre que le monument demeure, malgré son fort penchant pour les controverses, un choix privilégié par plusieurs groupes de citoyens, dont ceux issus de la diversité ethnoculturelle. Ancrés dans ce questionnement, nous proposons d'examiner le potentiel de certaines pratiques artistiques temporaires et numériques à se substituer au monument traditionnel en raison de leur capacité à transmettre un héritage collectif à la postérité et à créer un espace pour s'y « recueillir » à travers l'analyse de la production de trois artistes canadiens d'origine latino-américaine. En mettant de l'avant des artistes issus de la diversité et leur travail, nous souhaitons sensibiliser les communautés ethnoculturelles à des formes de commémoration élargies, mais aussi les autorités.

Analays Alvarez Hernandez, Université de Montréal

Dr. Analays Alvarez Hernandez est historienne de l'art et commissaire d'exposition indépendante. Titulaire d'un baccalauréat en histoire de l'art de l'Université de La Havane et d'un doctorat en histoire de l'art de l'Université du Québec à Montréal, elle a développé, dans des contextes culturels et sociopolitiques variés (Cuba, Canada, France), une expertise dans les champs suivants : art public commémoratif, art contemporain mondialisé et études postcoloniales, diasporiques et

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mémorielles. Par le passé, elle a enseigné à l'University of Toronto et à l'Université d'Ottawa. Présentement, elle professeure adjointe à l'Université de Montréal et membre de la Commission permanente de l'art public de Culture Montréal. Son projet de recherche en cours porte sur les « appartements-galeries » dans des sociétés (post)socialistes.

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#	SESSION/SÉANCE 7	CHAIRPERSONS/ PRÉSIDENTS(ES)	SPEAKERS/ CONFÉRENCIERS(ÈRES)
7.1	**Art History Pedagogy Caucus: Beyond the Slide Test - (Re) Assessment and Evaluation** – Sainte-Foy	Alena Buis & Dorothy Barenscott	Jen Kennedy & Johanna Amos Anne Koval Ellery E. Foutch Jessica Mace Katie Hauser
7.2	**What Was History Painting and What Is It Now? (Part One)** – Portneuf	Jordan Bear	Susanna Caviglia Mark D. Mitchell Eric Weichel
7.3	**Représenter le Canada à la veille et au lendemain de la Confédération/ Representing Canada Before and After Confederation** – Bélair	Dominic Hardy & Marjolaine Poirier	Michelle Macleod Emily Baker Elizabeth Anne Cavaliere
7.4	**"450,000 km2 of memories": Remembering and Forgetting in Canada's National Parks** – Beauport	Stephanie Hornstein & Georgia Phillips-Amos	Benedict Fullalove Paule Gilbert Noémie Fortin
7.5	**The Art of Visualizing Others: A Panel on Early Modern Cultural Encounters** – Courville	Heather Muckart	Laura Aguilera Anna Perreault Ivana Vranic Tomasz Grusiecki
7.6	**Black Feminism in North and Latin American Art (Part One)** – Dufferin	Tatiane de Oliveira Elias	Chanda Laine Carey Carol-Anne McFarlane Andrea Fitzpatrick
7.7	**The Role of "The Artist Interview" in Questions of Preservation (Roundtable)** – Montmorency	Ruth del Fresno-Guillem, Nicole Collins & Johanna Householder	Ruth del Fresno-Guillem Nicole Collins Johanna Householder
7.8	**Open Session: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada (Part One)** – Beaumont	Alena Robin & Analays Alvarez Hernandez	Sebastian Ferrero Daniel Santiago Sáenz Maria Laura Flores Barba Verónica Sedano Alvarez

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7.1 Art History Pedagogy Caucus: Beyond the Slide Test – (Re) Assessment and Evaluation

Building on previous UAAC conference discussions centred on pedagogy, this session invites proposals for ten-minute talks on the topic of assessment and evaluation in art history focused courses. Do you have an innovative assignment? Have you crafted a particularly accurate assessment tool? Have you found better ways to align your intended learning outcomes, method of delivery, and evaluate learning? From "flipping the classroom," to collaborative digital projects, to courses designed to be taken outside of the classroom altogether or bridge the world of art history and studio practice, there are many ways art historians are challenging traditional assessment and evaluation methods. Our session is also looking to generate a candid conversation around how we can create more meaningful and relevant assignments in the face of heavier workloads, diverse student bodies, and increasing plagiarism. We invite and encourage proposals describing practical approaches and tools, experiments (failed and realized) and open reflective dialogue.

Session chairs/Présidentes de séance :

Alena Buis, Langara College, Kwantlen Polytechnic University

Alena Buis is an Instructor and Department Chair in Langara College's Department of Art History and Religious Studies. Her publications include essays in *Early Modern Women: Remapping Routes and Spaces* (2015), *The Development of Art in Canada," Professional Practices: Canadian Women Artists* (2012), *Depicting Canada's Children* (2009), a co-edited anthology *Craft, Community and the Material Culture of Place and Politics, 19th-20th century* (2014) and other peer-reviewed publications such as the *Journal of Modern Craft*, *Dutch Crossing*, and *Material Culture Review.* Her current research interests include the scholarship of teaching and learning as specifically applied to art history and visual culture.

Dorothy Barenscott, Kwantlen Polytechnic University

Dorothy Barenscott is an art historian whose research relates to the interplay between urban space and emerging technology and media forms in the articulation of a range of identities. She teaches modern and contemporary art history and theory in Kwantlen Polytechnic University's Fine Arts Department, and her essays have appeared in

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journals such as *Postmodern Culture Journal*, *Invisible Culture*, *History and Memory*, and *Mediascape*, with examinations of painted panoramas, experimental and mainstream cinema, architecture, and conceptual photography. A co-edited book, *Canadian Culinary Imaginations*, examining how artists, writers, and other creatives are inspired and challenged by the topic of food is forthcoming through McGill-Queen's U Press. Outside of her research, Barenscott regularly contributes art writing to exhibition catalogues, acts as a specialist consultant for Openwork Art Advisory, and leads interdisciplinary student groups on field schools to global art cities.

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7.1.1 When Students Shape Discipline: Using Wikipedia to Increase Engagement and Enhance Learning

Since 2014, numerous arts institutions across the globe have participated in Art + Feminism Wikipedia Edit-a-thons, events designed to increase the presence of women artists on Wikipedia, and to grow the ranks of editors who identify as female. While many instructors have participated in or organized edit-a-thons with their students, this paper considers how instructors might use an edit-a-thon to structure project-based learning for an entire term. Breaking down the composition of a Wikipedia article into a series of laddered assignments and activities, including introductory lessons in the digital humanities, copyright law, and unbiased writing for a general audience, slows down the learning process, resulting in benefits for both students and instructors. It enhances research skills, improves writing abilities, allows for collaboration, and decreases the risk of plagiarism. Moreover, we have found that when students write for Wikipedia, they invest more consciously in their work; writing becomes a form of art historical activism, and students recognize how they themselves have a role to play in shaping our discipline. While we have used this practice of teaching in courses that cover feminist art, this structure could be easily adapted to any subject where there are absences in the art historical record.

Jen Kennedy, Queen's University

Jen Kennedy is an assistant professor in the Department of Art History & Art Conservation at Queen's University, where she teaches courses in feminist art, contemporary art, and new and digital media. She is co-editor (with Angelique Szymanek and Trista Mallory) of Locating/Dislocating: Translocal and Transnational Perspectives on Feminism & Art (forthcoming). Her current research project examines cyberfeminist artistic practices since the 1990s.

Johanna Amos, Queen's University

Johanna Amos is an assistant professor in the Department of Art History & Art Conservation at Queen's University, where she teaches courses in fashion and textile history, art historical writing, and the introductory survey. She is co-editor (with Lisa Binkley) of Stitching the Self: Identity and the Needle Arts (forthcoming 2019), and collaborates on a SSHRC-funded investigation into the role of practice in design education.

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7.1.2 Good Things Come in Small Packages: The Mini Art Project

The Mini Art Project is one tested solution to engage students in learning by doing. This art historical, research-driven project is designed so students focus on one artist or movement and make a small work that both emulate the original but allows for creative and personal interpretation. This project draws on their ability to research and write up their findings, to visually communicate, be innovative, as well as their visual and design skills. Documentation of research and the creative process also part of the assignment. I argue that students, including artists, art historians and others learn more in this exercise than in more traditional assignments and that the benefits can reach beyond the classroom.

Anne Koval, Mount Allison University

Anne Koval teaches Art History, Museum and Curatorial Studies at Mount Allison University. She is currently writing a biography of Mary Pratt with Goose Lane Editions. Her recent publications include essays in: *Stitching the Self*, (Bloomsbury Press, 2019) eds. Johanna Amos and Lisa Binkley; *Poetry in Painting,* eds. S. Andres, B. Donnelly, (Peter Lang, 2018); *More Caught in the Act* (YYZ, 2016) eds. Johanna Householder and Tanya Mars. Her ekphrastic poetry is published in: *What We See: A Modest Atlas of Survivals,* (Punctum Books, 2020), ed. Amy Hamlin; *Sarindar Dhaliwal: The Radcliffe Line and Other Geographies* (Rodman Hall, 2018), ed. Marcie Bronson; *Queen's Quarterly* (2016, 2018); *Ekphrasis* (2016).

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7.1.3 Bringing Students into the Picture: Teaching with Tableaux Vivants

In the fall of 2015, I began experimenting with an alternative assignment for a course on early American art, challenging students to participate in a popular parlour entertainment of the nineteenth century: the *tableau vivant*, in which students would assume the pose, posture, and attributes of famous works of art. Inspired by the principles of Universal Design for Learning, this project demands close looking, art historical research, critical thinking, creativity, and an engagement in metacognitive and embodied experiences. While the kinesthetic and haptic sensations of assuming a painting's pose were one of the benefits of this approach, students were also encouraged to think transformatively about the original works of art. The resulting projects fostered discussions of social issues and identity in American culture, past and present (some examples included below).

Most of the material in this pre-1830 class was created by and for elite, white, straight, upper-class cisgender men. By merely assuming the poses of these early American works of art, inhabiting their identities as college students in 2015-2019 from a variety of identity categories (social class, geographic distribution, ethnicity, gender expression, race, religion, sexual orientation, and beyond), students are already changing the meaning of the works and upending many of the assumptions that the original makers might have had. How might students even more radically reconceptualize the pre-1830 works of art, updating them to reflect concerns of their current lives?

While this assessment was developed for a class focused on American culture prior to 1830, its approach can be applied over a broad chronological and geographical range, to nearly any figurative art. I hope to share some of the successes and challenges of this approach, as well as adaptations and insights gleaned from colleagues who have assigned this project in their own classes and institutional contexts.

Ellery E. Foutch, Middlebury College, Vermont, USA

Ellery Foutch is an Assistant Professor in the American Studies Department at Middlebury College (Vermont, USA), where she teaches classes on the art and material culture of the United States. She received her PhD in art history from the University of Pennsylvania with a dissertation entitled "Arresting Beauty: The Perfectionist Impulse of Peale's Butterflies, Heade's Hummingbirds, Blaschka's Flowers, and Sandow's Body." Previously, she earned an MA from the Williams College Graduate Program in the History of Art and her BA from Wellesley College. Her recent publications include articles on glass ballot boxes and political transparency (for *Common-place*) and about 19th-century wearable technologies and portable projection

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devices (for *Modernism/modernity*); she has also curated an exhibition about a “relic chair” and her students’ recreation and reimagining of it. Her research has been supported by the Terra Foundation, the Georgia O’Keeffe Museum, the Amon Carter Museum, and the Mellon Foundation.

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7.1.4 Play Next: Experiential Education and Evaluation in the Age of YouTube

For many arts and architectural history courses, the default assignments are the research essay and final presentation. While there are numerous reasons for doing so, unfortunately, this approach can be rather static and often alienating for students, particularly in elective courses. How, then, do we rethink assessment in such cases? How do we implement rigour while engaging the students? How do we make them *care* when it is an elective course?

This presentation will run through a case study of an experiential assignment that I designed and implemented in winter 2019 in a third-year undergraduate course on 20th-century Canadian art at York University. In this scaffolded project, students were asked to work with a piece of Canadian art on campus, culminating in a final video presentation. In the final class, we held a class "film screening." The result was a collection of very rigorously researched and well-written papers, complemented by outstanding audio-visual presentations, snippets of which will be screened in this brief talk.

I will also briefly compare this to a parallel assignment that I implemented in the same term at OCAD University in a third-year Canadian architecture course, with some modifications that slightly altered the success of the project.

On the whole, students noted that their research skills improved ("I used the library! '), their writing improved, and they loved picking out the most important aspects of the work to highlight in a brief visual format. In short, the students became deeply engaged with their research and with the subject matter of the course as a whole, meaning that this could be a useful model for other art and architectural history courses going forward.

Jessica Mace, Université du Québec à Montréal

Jessica Mace, Ph.D., is a Professeure associée in the Department of Urban and Tourism Studies at the Université du Québec à Montréal, and is the Editor in Chief of the *Journal of the Society for the Study of Architecture in Canada*. She also teaches as a sessional instructor at OCAD University and York University, and serves on the Board of Directors for the Society for the Study of Architecture in Canada, and for the Association of Critical Heritage Studies.

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7.1.5 Just-in-Time Assessment: Designing a Design History Assessment

In the fall I will be teaching a new version of my regularly offered course Modern Design History. I have received college funding ($750) to support students purchasing relevant objects (most likely via ebay) and now must determine how to assess a range of new activities. Typically students in the course take exams, write papers, and complete modest research projects. Now they will be undertaking a range of new activities: Connoisseurship (is the object as advertised?); Determining an appropriate sale price and the object's utility to the class (cost/benefit analysis); Conservation; Collections management.

How does one assess these very new (for me) kinds of activities? I intend to work with the students to develop ways to assess their accomplishments, but also hope that by presenting the course in process to participants at the conference that I will both gain useful suggestions and also provide novel assignments as well as some preliminary assessment plans.

If this new approach to the course is successful I plan to implement a modest ($100-150 per course) version every course offering, thus this is an ongoing assessment challenge.

Katie Hauser, Skidmore College

I have taught modern and contemporary art history at Skidmore College for over 20 years, using assignments that range from traditional memorization-based exams to a course nearly entirely created by students. My preference has been to move away from memorization and towards student self-sufficiency. A winner of the college's prestigious teaching award (one awarded per year), I am passionate about trying new teaching techniques that will enhance the student's experience. My research areas include photography and representational art of the 20th century, and I have published in *GLQ*, *Prospects*, the *Woman's Art Journal*, and other periodicals.

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7.2 What Was History Painting and What Is It Now? (Part One)

The dominant visual language of European painting from the Renaissance to the nineteenth century, history paintings were formidable in their monumental scale, ambitious moral lessons, and intricate narratives. With the rise of modernist avant-gardes, the genre receded from the forefront of artistic production into the realm of nostalgia. Yet history painting cast a shadow that would subtly colour even the works that sought to displace it.

This session invites presentations that explore the fortunes of this distinctive mode of visual representation. Papers might engage with any number of themes, including the creation of an audience attuned to the genre's didactic aims, the entry of history painting into the marketplace of commercial art and attractions, or the reimagination of the mode in response to the edicts of modern and contemporary art and decolonization. We are eager to investigate the genre in its full range of geographical and chronological variety, and to consider both the tradition and the vibrant ways in which it resonates through the art of the present.

Session chair/Président de séance :

Jordan Bear, University of Toronto

Jordan Bear is Associate Professor of Art History at the University of Toronto. His scholarship has focused on the historical intersection of photography, knowledge and belief. His book, *Disillusioned: Victorian Photography and the Discerning Viewer* (Penn State University Press 2015), received the Historians of British Art Book Award for Exemplary Scholarship on the Period after 1800. He is currently co-editing, with Mark Salber Phillips, a collection of essays on the genre of history painting, entitled *What Was History Painting and What is it Now? (*McGill-Queen's University Press forthcoming 2019).

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7.2.1 History, Painting, and the Seriousness of Pleasure in the Age of Louis XV

French painting of Louis XV's reign (1715–74) has generally been categorized by the term Rococo and has typically been understood as an artistic style aimed at furnishing courtly society with delightful images of its own frivolous pursuits. This paper mobilizes rococo history painting as a major vehicle for giving visual form to cultural ideals during the reign of Louis XV. It aims to reassess the conventional understanding of history painting as merely an expression of singular ideas of heroic virtue and monarchical glorification. Instead, it shows how rococo history painting gave visual form to human aspirations that would later be raised to supreme values by Enlightenment thinking. As such, it studies the connection between the peace —real and imagined— brought about by Louis XV's policies and propaganda as well as the consequent notions of happiness and pleasure, as new cultural ideals and fundamental concepts for understanding rococo history painting. In rococo history painting, peace became an omnipresent idea that referred to both temporal era (marked by the absence of war) and a general state of being (of harmony, calm, or tranquility) necessary to attain both individual and universal happiness. Happiness, similarly, was redefined as both an individual and a social virtue necessary for a modern age of liberty. Pleasure became a moral ideal that not only pervaded the realm of domestic life but also governed a range of social, political, and cultural transactions, including art, oriented toward transforming and improving society at large. Instead of an inward-looking escapism couched in the language of gallantry, eroticism, and beauty, history painting forged a new monumental link between pleasure and virtue, happiness and society, as it gave new gravitas to an ethic of peace through the expressions of love.

Susanna Caviglia, Duke University

Duke University. Her work focuses on early modern European art and culture with an emphasis in France and Italy. Her interests include history painting, the body in art, theory and practice of drawing, and cross-cultural relationships within the Mediterranean world. She is the author of Charles-Joseph Natoire (1700-1777) (Arthena, 2012) and History, painting, and the seriousness of pleasure in the age of Louis XV (O×ford University Studies in the Enlightenment, 2020). She has published articles in the Revue de l'Art, Art History, and Word and Image among other venues.

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7.2.2 Epic Failure: John Trumbull's Attack on Quebec

In the immediate wake of the American Revolution, John Trumbull (1756–1843) undertook an ambitious serial history of defining moments of the nation's struggle for independence. Painted on speculation at the relatively small size of engravings, rather than in grand scale for display in public spaces on commission, Trumbull's works were designed to earn money from subscriptions for reproductive engravings, rather than from the sale of the original paintings. The series, designed to include fourteen compositions, included only eight by the time of the artist's death, an incomplete record of a half-century commitment to create a first draft of the nation's visual history. The first scenes that the artist undertook were The Battle of Bunker's Hill, June 17, 1775, and The Death of General Montgomery in the Attack on Quebec, December 31, 1775, both defeats of American forces. What were the lessons that Trumbull sought to offer citizens of the new nation by so dramatically recording these routs and the deaths of America's early heroes? The series is also recognized as an ambitious gesture of international diplomacy, directed as much at persuading Europeans of the maturity of America's leaders as recording the events themselves. How, then, does beginning the series with failure support that purpose? Unlike the chivalry and respect for the dying found in Bunker's Hill, the Attack on Quebec shows death alone, its anonymous British agents not even present in the composition. This paper reflects on the meanings of failure and sacrifice to emergent American political thought and its collective imaginary. Recorded in the genre of moralizing history painting, the revolutionaries seemingly desperate, at times suicidal, resistance early in the conflict provided an alternative to the prevailing conception of victory alone as the signal of divine approbation.

Mark D. Mitchell, Yale University

Mark D. Mitchell is Holcombe T. Green Curator of American Paintings and Sculpture. He came to Yale in August 2015 from the Philadelphia Museum of Art, where he organized Audubon to Warhol: The Art of American Still Life and George Inness in Italy. He completed his doctorate at Princeton in 2002 and previously worked at the Princeton University Art Museum, Hood Museum of Art at Dartmouth College, and National Academy Museum in New York. His research interests in American art extend from the colonial period to the later twentieth century in all media, with particular depth in landscape and still life painting.

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7.2.3 Aethra and Clymene: Art History and the Handmaidens of Helen of Troy

“and straightway she veiled herself with shining linen, and went forth from her chamber, letting fall round tears, not alone, for with her followed two handmaids as well, Aethra, daughter of Pittheus, and ox-eyed Clymene; and with speed they came to the place where were the Scaean gates...” Homer, The Illiad 3: 139.

Helen of Troy, whose abduction sparks the central conflict of the Trojan War, is one of the most distinctive female historical figures from the Greco-Roman mytho-historic canon. As a royal woman whose semi-divine, sexualized and even traumatized identity was of central import to how the historical past was ideologically represented and visually displayed by later authors and artists, Helen of Troy has been the subject of exhaustive critical inquiry. The abduction, or rape, of this most famous Spartan queen by Paris, younger son of King Priam, was of continual interest to many successive generations of European history painters. Although Helen’s maidservants constantly re-occur in many compositions, and although at least one senior royal attendant – Aethra – has a complex and evocative literary biography of her own, Helen’s female palace attendants have received comparatively little scholarly attention, their mention often glossed over in exhibition catalogue entries (Watson, 1951) or briefly relegated to a footnote in monograms (Hughes, 2011). Yet what lines of inquiry, modes of representation or metaphoric identities are revealed through a switch of focus to the servant instead of the queen, Aethra instead of Helen? From serving women, slave and handmaidens to confident, queenly attendants, and even duenna supervisor, the shifting paradigms suggested by Renaissance and Baroque history painters in their representation of Aethra and her colleagues reveal the many-faceted roles exercised by ladies-in-waiting and other courtly attendants within the social context of 16th – 18th-century Europe. Artists under consideration in this paper include Dario di Giovanni (Italian, ca. 1420 - before 1498), Giulio Romano (1499 – 1546), Guido Reni (1575 – 1642), Domenico Fiasella (1589-1669), Cesare Dandini (1596 – 1657) ,Elias van Nijmegen (Dutch, 1677–1755), Jacopo Amigoni (1682 – 1752), Gaspare Diziani (1689 - 1767), Giuseppe Angeli (1712 - 1798), Jean-Jacques Lagrenée (French, 1739– 1821), Angelica Kaufmann (1741 – 1807) and Johann Heinrich Wilhelm Tischbein (1751–1829).

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Eric Weichel, Nipissing University

Dr. 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.

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7.3 Représenter le Canada à la veille et au lendemain de la Confédération/ Representing Canada Before and After Confederation

L'impérialisme est un processus complexe d'échanges qui crée un espace immatériel où le centre et ses périphéries sont liés à travers une vision collective du monde. Cette conception est une interface partagée qui est maintenue par des représentations visuelles et verbales sans qu'il y ait nécessairement confrontation avec le réel. L'imaginaire spatial qui en résulte est un processus de production qui inclut et exclut, invente et colle au référent. Il s'appuie sur des conventions sociales et esthétiques; il repose sur des symboles identitaires qui peuvent faire l'objet d'une appropriation, d'un détournement ou être rejetés. Au Canada, un des symboles les plus actifs de la domination impériale est, au 19e siècle, la famille royale britannique. Ce panel cherche à explorer l'utilisation de ce symbole impérial dans les pratiques artistiques et les cultures visuelles du Canada (autochtones, *canadienne*, *settler*) en partant de deux évènements qui précèdent et suivent la formation du dominion. Nous cherchons à comprendre les continuités et discontinuités qui peuvent être décrites entre les représentations et actions artistiques qui ont été occasionnées par la première visite royale officielle au Canada (du Prince Albert, en 1860) et celles qui s'inscrivent dans la foulée du séjour du prince Arthur (1869-1870), pour culminer dans la fondation de l'Académie royale des arts du Canada en 1880.

Session chairs/Président.e de séance :

Dominic Hardy, Université du Québec à Montréal

Dominic Hardy is professor, Québec 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 the Laboratoire numérique des études en histoire de l'art du Québec.

Marjolaine Poirier, Université du Québec à Montréal

Entre culture visuelle, géographie et archéologie des médias, les recherches de Marjolaine Poirier s'intéressent à la relation entre l'imaginaire des lieux et les dispositifs technologiques visant à créer une

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impression de trois dimensions. Réalisé à l'Université de Montréal, son mémoire de maîtrise qui portait sur les vues d'optique représentant Québec au 19e siècle a remporté le Prix de la recherche émergente du CRILCQ en 2016. Il a été publié aux Éditions Codicilles sous le titre *Imaginer Québec au XVIIIe siècle : l'illusion du lieu et les vues d'optique des graveurs allemands* en 2018. Ses travaux actuels, qui ont d'abord été financés par une bourse du FRQS avant d'être soutenus par une bourse Joseph-Armand-Bombardier du CRSH, se penchent sur les vues stéréoscopiques de Montréal et Québec crées entre 1850 et 1885. Ses études doctorales en histoire de l'art sont dirigées par Dominic Hardy (UQAM) et co-dirigées par Will Straw (McGill).

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7.3.1 A Royal Tour: Canadian Illustrated News and l'Opinion Publique, 1869-70

In Montreal, on 30 October 1869, Georges-Edouard Desbarats published the first issue of *Canadian Illustrated News (CIN),* a weekly illustrated journal. Six months later, he published *L'Opinion publique (OP),* which occasionally used the same images, but differed in almost every other aspect. The journals are, however, unified by the Leggotype. Invented by William Augustus Leggo in 1865, this printing process claimed to use "purely chemical appliances" to reproduce images; a relative breakthrough at this time. Although *CIN* and *OP* were closely modelled after *Illustrated London News*, Desbarats' marketed his journals on the superiority of the Leggotype. This marketing strategy was fused with growing nationalistic sentiments following Confederation. Evidently, Desbarats considered his publications to represent the modernization and autonomy of Canada. The text and the format of the journals, however, demonstrate that this early articulation of national identity, in both linguistic communities, was strongly linked to the metropole.

This presentation will examine how visual content, the lynchpin of Desbarats' marketing campaign, was treated by both journals. To establish a common tread, Prince Arthur's royal Canadian visit from 1869 will serve as a case study. The choice of imagery during his various ceremonial, political, and military actions will be cross-referenced in the French and English journals. In addition, a technological analysis of the images will confound these often disparate editorial decisions. The diverse framing of this imperial figure speaks to the complexities of Canada's settler-colonial and bilingual national identity as well as the changing attitudes towards its empirical centre after Confederation.

Michelle Macleod, Concordia University

Michelle Macleod is a PhD candidate 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 dissemination of early Canadian photography through two nineteenth-century illustrated periodicals: *Canadian Illustrated News* (1869-1883) and *l'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.

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7.3.2 A Critical Re-framing of Lucius R. O'Brien's Landscape Painting After 1880

Lucius Richard O'Brien (1832-99) was elected in 1880 as the first president of the Royal Canadian Academy of Arts by Governor-General Marquis of Lorne, the brother-in-law to Queen Victoria. Under O'Brien's leadership, The RCAA became the leading national academy for Canadian artists and developed out of federal initiatives to foster national unity. In the same year and shortly thereafter, O'Brien painted *Sunrise on the Saguenay*, and three vice-regal commissions: *View from the King's Bastion* (1881), *Québec from Point Levis* (1881) and *Quebec on the Queen's Birthday* (1882). These works represent O'Brien's close ties to the imperial centre, communicated symbolically in his representations of Québec––an earlier imperial conquest. In 1881, the completion of the transcontinental railroad marked the consolidation of Canada East and West, embodying Victorian expansionist worldviews, and allowing O'Brien to move freely from coast to coast in his project to bolster national pride and commemorate the completion of the railroad through his representations of the Rocky Mountains.

O'Brien's role in the development of a national landscape aesthetic, one which embodied Victorian ideals, also contributed to the emergence of landscape painting as a lateral form of cultural colonization, and the promotion of colonial ways of looking, picturing, and consuming the land. This paper works to critically re-examine how to rectify the relationship between Euro-Canadian landscape painting and land expropriation and settlement: Is O'Brien's landscape painting still relevant in the context of current Indigenous territorial land acknowledgements following Canada's Truth and Reconciliation Commission? O'Brien's landscapes are reconsidered in relation to the artistic practice of contemporary Indigenous artists Jeff Thomas, Kent Monkman, and Lisa Jackson. Working over 150 years after O'Brien, the contemporary artists' Toronto-based practices not only problematize the canon of historical Canadian landscape art, but also embody themes of Indigenous survival, voice, and presence today.

Emily Baker, York University

Emily Baker is a doctoral candidate in the Art History and Visual Culture program at York University. Baker's research examines the impact of contemporary Indigenous art practice on the body of canonical Canadian historical landscape painting, and the ways in which museums and galleries in Canada are responding to reconcile relationships with Indigenous peoples.

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7.3.3 Sliding Down the Timber Chute: Photographing Colonial Relationships During the 1901 British Royal Tour of Canada

There was no shortage of photographs made during the Duke and Duchess of Cornwall and York's, soon-to-be King George V and Queen Mary, 1901 royal tour of Canada. The tour brought them westward across the country from Quebec City to Vancouver and back again eastward to Halifax. Looking closely at the types of photographs produced and their varying circulation and contexts reveal an assortment of attitudes towards what was a shifting moment in Canadian understandings of identity hinged on land, resources, and environment. This paper considers conceptions of environment and resource shaped in a moment when the colonial hold over Canada was being released; the shift in photographic representations of colonial power; and, the circulation of these ideas in popular publications such as the official British account of the tour and Canadian publications such as Canadian Magazine and Le Monde Illustré. The photographs of the Duke and Duchess riding logs down timber chutes and perched on the cowcatcher of a steam engine stopped cliff-side in the Rocky Mountains suggest a change in the role of the British monarchy in Canadian culture, in which the natural resources and the infrastructure to collect and transport them were celebrated as symbols of both Canadian success postconfederation and the indebtedness to the British colonial rule that preceded it. I also argue that the complexities of relationships between Indigenous nations and the various settler identities, namely British and French, are particularly present if we begin to look at the photographed relationships between people and land.

Elizabeth Anne Cavaliere, Queen's University

Elizabeth is a SSHRC Post-Doctoral Fellow at Queen's University where she is examining a body of photographs produced by Canadian poet and treaty negotiator Duncan Campbell Scott. Her dissertation, to be published by MQUP, titled "Mediated Landscape/Mediating Photographs: Surveying the Landscape in Nineteenth-century Canadian Topographical Photography," reclaims Canadian survey photographs for the collective imaginary by considering ideas of maker and viewer, authorial intent and discursive function, art and documents, subjective and objective, land and landscapes. Her interest

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in interdisciplinary approaches to Canadian art, photograph, and history is reflected in her published writing in Imaginations: Journal of Cross-Cultural Image Studies; Histoire Social; Journal of Canadian Studies; RACAR; and, in the Journal of Canadian Art History. In 2012 Elizabeth was awarded a Lisette Model/Joseph G. Blum Fellowship from the National Gallery of Canada, and in 2015 she was awarded the Michel de la Chenelière Prize by the Montreal Museum of Fine Arts.

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7.4 "450,000 km² of memories": Remembering and Forgetting in Canada's National Parks

Since their inception in the 1880s, Canada's national parks have played a central role in fostering Canadian nationalism. Now a frontline against the exploitation of nature, the image of the pristine park also perpetuates the notion of *terra nullius*, the myth of an unspoiled and uninhabited wilderness. From railway posters to Group of Seven paintings, to tourist snapshots and the recent *Landmarks/Repères* commissions, Canada's national parks have been the subject of much visual representation, but the fact that they were created as an outgrowth of the Dominion Lands Act—the same act that expanded natural resource extraction, displaced Indigenous peoples into reservations, and drew European settlement west—is rarely considered. Despite being celebrated by Parks Canada as "450,000 km² of memories," there is a deep-rooted amnesia about the origins of these enclosures. This panel invites presentations that address the various ways artists have engaged with Canada's national parks.

Session chairs/Présidentes de séance :

Stephanie Hornstein, Concordia University

Stéphanie Hornstein is currently pursuing a PhD in Art History at Concordia University. Her research is concerned with tracing patterns in nineteenth- and early twentieth-century travel photographs. Her writing can be found in RACAR, Counterpoint Magazine, and F Word.

Georgia Phillips-Amos, Concordia University

Georgia Phillips-Amos is an art writer and PhD candidate in Art History at Concordia University. Her research focuses on absurdist practice in contemporary art. Her writing has appeared in BOMB, Border Crossings, Canadian Art, and The Village Voice.

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7.4.1 He Walks the Line: Ernie Kroeger's Great Divide

The explicit connection between nationalism and landscape in the parks of the Canadian Rockies has been a central part of their identity and meaning since they were established in the late nineteenth and early twentieth centuries, as many scholars, including Lynda Jessup, Brian Osbourne and Keri Cronin, have observed. As a contrast to the dominant construction of the Rocky Mountain Parks as an overdetermined national(ist) space, this paper considers the work of the contemporary Canadian artist Ernie Kroeger, specifically his 2001 photographic essay, *The Great Divide*. This book, described by Kroeger as an exploration of his obsession with the landscape along the height of the Rockies, consists of reproductions of Kroeger's panoramic photographs, personal writings, and historical texts, and is accompanied by a creative commentary by the author Alberto Manguel. Kroeger's work in *The Great Divide* draws on a tradition of sublime representation of the Rockies but is also very much located within the conceptual and performative contexts of such artists as Hamish Fulton, Janet Cardiff and Francis Alÿs. I want to suggest that Kroeger's *The Great Divide*, in subtle and whimsical visual language and through a dialogue between text and image, successfully plays with the tropes and baggage of sublime representation to subvert and question the traditional national park wilderness.

Benedict Fullalove, Alberta University of the Arts

Benedict Fullalove *is Associate Professor and Chair of the School of Critical and Creative Studies at the Alberta University of the Arts. 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 mapping 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 several 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.

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7.4.2 "450,000 km² of memories": Remembering and Forgetting in Canada's National Parks

Over the fall of 2016, I pursued a site specific/artistic investigation inspired by what I thought were wild bees bustling along the Lachine Canal. The main focus remained the attentive observation of (what it turned out to be) a colony of Vespula wasps, commonly called paper wasps. I came to realize that my viewpoint approached the notions of Nishnaabeg intelligence as described by Leanne B. Simpson and the one of Umwelt drawn by Jakob von Uexküll. I also drew speculative parallels with the history of the Lachine Canal, especially around the industrial era. A temporary installation comprising a number of artefacts (non-invasive sound recordings, video and drawings of their activity, wasp nests made from my handmade paper, history books, official documents, etc.) was presented in situ in October 2016. At the end of the fall, the colony died, following its natural life cycle in a cold climate and I became interested in the queen, the only survivor who carries life for the next generation. "La Reine", a handmade human size paper sphere was inspired by the hibernation cell of the paper-wasp queen. My research leads me to build another cell by felting wool, a material better suited to my human condition. The felted cell was activated in the frame of the Landmarks/Repères 2017 project when I temporarily infiltrated the landscape to meet it from within.

Animated by the notions of the cycle and transformation, I constructed a chrysalid by crocheting wool leftovers accumulated over the years from knitting projects linked to transformative times in my life: first lover, pregnancies, etc. This symbolic device entitled "Built-In Memories" was used for a time-based performance in Minganie where it responded to a geological formation called erosion monoliths which also testify of the passage of time and transformation.

Paule Gilbert, Concordia University

Paule Gilbert is currently an MFA candidate in the Department of Fibres and Material Practices at Concordia University in Montreal. Her research seeks to examine the concept of corporeality along with the material agency of non-human beings and objects in regard to space and time. Taking shape through performance, drawing, fibres and video, her strategies foreground process, structure and materiality. She holds a BFA with Great Distinction in Studio Arts from Concordia University and has been the recipient of academic awards including the *Betty Goodwin Prize in Studio Arts* in 2018 and the *Cecil Buller-John J.A. Murphy Scholarship in Drawing* in 2017. This year, her work has been selected for the exhibition *Ignition 15* at the Leonard & Bina Ellen Gallery and for the group show entitled *Trace Matérielle* at the FOFA Gallery.

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7.4.3 LandMarks/ Repères 2017: Decolonial Interventions by Rebecca Belmore and Jin-me Yoon in Parks Canada Sites

On the occasion of the 150th anniversary of Canadian Confederation, Parks Canada granted free access to all national parks and historic sites in 2017. The large-scale public art project LandMarks/Repères emerged from this context, resulting in 100 artworks involving 12 artists and 7 curators working in 20 national parks and historic sites across the country. It subsisted in a virtual capacity via an online platform. The physical and virtual experiences of the project are both taken into account when discussing the work realized by Indigenous and racialized women artists Rebecca Belmore and Jin-me Yoon.

Firstly, I consider the sites of artistic intervention in terms of social and historical sites, as well as places with particular physical qualities. This discussion will include the online platform as a second site of intervention where a different iteration of the work is presented. Secondly, I will provide a big picture of LandMarks/Repères, focusing on Kathleen Ritter's curatorial practice as part of this project and in a larger scope to situate her work in relation to contemporary Indigenous art, as well as non-Indigenous decolonial art presented on Turtle Island. Her curatorial practice is characterized by an engagement in building lasting relationships with contemporary Indigenous and racialized women artists, which can be understood as an act of allyship. Thirdly, I will contextualize the projects discussed in relation to the artists' body of work and with the specific places in which they were presented, before examining their contributions to the online exhibition.

Finally, by considering the conceptual framework of LandMarks/Repères and discussing the contemporary artworks presented in national parks on the occasion of the sesquicentennial of Canadian Confederation, effective strategies to dismantle dominant national narratives through decolonizing aesthetics (Taunton and Smith 2018) can be unravelled and lead to questioning national identity in relation to colonialism and immigration.

Noémie Fortin, Independent Curator

Noémie Fortin is an emerging curator and a student in Art History at Concordia University (Montreal, QC) who recently contributed to various art magazines (Inter – Art Actuel and EX_SITU). She lives in the Eastern Townships (QC), originally coming from Lac-Mégantic and currently established in Sherbrooke with her partner and daughter.

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Her research interests lie at the intersection of art history, museology and sociology, and focus on the relationship between art, territory and community. Her current research explores the different ways in which art and cultural institutions can contribute to shaping the natural and built environment, especially in situations where they instill resilience to people inhabiting precarious territories. She recently co-curated the collective exhibition CARGO CULTE presented at the Foreman Art Gallery of Bishop's University (Sherbrooke, QC) in 2018.

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7.5 The Art of Visualizing Others: A Panel on Early Modern Cultural Encounters

The early modern period marks a moment of accelerated cultural contact, exchange, and trade. Despite this essential feature of the period, art historical studies that examine such encounters and the ways they were represented, negotiated, and understood though art and visual culture are only recently gaining traction. This session proposes to examine the representations that such encounters generated, as well as any preexisting works that informed such moments of contact. Papers are invited that examine one or more facets of this global network of early modern encounters and their related artworks and objects. Sites of contact can include, but are not limited to the British Empire (including British America), First Nations, Ming or Qing China, Mughal or Maratha India, Safavid Persia, the Spanish Empire (including Spanish America), or the Venetian Republic. Papers that interrogate or challenge academic notions such as acculturation, appropriation, hybridity, and liminality are particularly encouraged.

Heather Muckart, Columbia College

Heather Muckart completed her PhD in the Department of Art History, Visual Art, and Theory at the University of British Columbia in late 2018. Her doctoral dissertation examines the history of Protestant martyr imagery in sixteenth and seventeenth-century England, and is titled: “Absence and Artlessness in Early Modern Church of England Martyr Portraits.” She is currently working on several articles for publication, one of which under revision, and lives in Vancouver as an independent scholar.

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7.5.1 A Toca in Motion: Entangled Material Narratives in the Codex of Yanhuitlán

Lauded as a specimen of remarkable hybridism, the Codex of Yanhuitlán (c.1550-1570) presents information on the historical and economic developments of the Mixtec region in the early colonial period. Its subject matter ranges from the particulars of agricultural production and tribute offerings to Mixtec religious imagery. It incorporates assorted characters from diverse social strata, including Dominican priests, *encomendaderos*, and *caciques*. Most likely produced by a number of indigenous people, the codex is a "difficult" object – one that is good to think with – presenting a curious mixing of content and styles. The focus of my investigation is the plate depicting the *encomendaderos* Don Francisco and Gonzalo de las Casas (see image below), particularly the sartorial vocabulary used for Gonzalo, heir to the encomienda, who wears a turban or *toca*: a garment often used in orientalist discourses to signal otherness. How can one explain this item of "Morisco" dress on a Spaniard prominent in the administrative establishment of Yanhuitlán c.1550s? Most accounts tend to understand this visual configuration as derivative of Spanish or, more broadly, European print models, and, hence, representational of a method of acculturation. I contextualize this depiction through a discussion of *mudejarismo* in the art of Iberia and Spanish America in order to limn the "aberrant" quality of Gonzalo's head wraps and propose that its presence is perhaps best understood by exploring the capacity of visual and material practices to affect and codify knowledge in different contexts. I opt for a materialist approach focused on mobility that is attentive to the generative dimensions of cross-cultural exchange. Such emphasis seeks to build a situated account of the past, interrogating the facile reliance on ethno-religious demarcators, which more readily betray our present desire to see and know than provide insight into the cultural worlds in which visual configurations functioned.

Laura Aguilera, University of British Columbia

Laura Aguilera holds an Erasmus Mundus MA in Crossways in Cultural Narratives and is currently entering her third year of the PhD programme 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 visual and material practices in the context of Iberian expansion; matter flows in global art history; and art historiography. The attached abstract relates to her ongoing attempt to (re)think some of the conditions of knowledge production within art history.

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7.5.2 Territorial Rivalry: Ottomans and Christians Through East Mediterranean Cartography

Research on Early Modern Mediterranean space has for a long time put forward cultural misunderstandings and animosity between the different groups interacting within this space. More recent works, however, propose an approach emphasizing the fact that these groups evolved in the same territories, with shared philosophies, knowledge and artistic objects influencing each other. That being said, when we talk more specifically about the Ottoman Empire and the Christian nations of the West, we must not dismiss the importance of territorial rivalries related to the economic, political and religious imperatives of the different powers interacting in the Mediterranean. The figure of the "Turk" remains very complex in the West. Ottomans were, in Venice, both "too familiar to be exotic" and the subject of so-called "ethnographic" writings on the part of humanists with biased and often condescending glances. They were, especially under the Reformation's influence, the punishment sent by God, consequence of the excesses of Catholicism and the Papacy. Ottoman sultans of the 15th and 16th centuries, claiming to be Universal Emperors, heirs also of the Roman Caesars, coveted the same territories as Europeans in the name of Christian's hegemony. These territorial rivalries, undoubtedly linked to the vision of the "other", are relayed through the cartography of the time. The Mediterranean space is then deterritorialized and re-territorialized according to the political allegiances of cartographers. Cartographic representations of the Mediterranean basin during the Renaissance are thus not only witnesses but actresses in the relations between the Ottoman Empire and the Christian nations of the West.

Anna Perreault, Université de Montréal

Anna Perreault is a PhD candidate at Université de Montréal. Her researches focus on cartographic representations of the Aegean islands in the Early Modern period apprehended through the notion of power. She has participated in several conferences both in Montreal and internationally, including the Séminaire des Nouveaux Modernes and two RIFHA Spring Schools, in Geneva and Paris. In 2017, she published an article entitled "La cartographie satirique, entre humour et idéologie : images cartographiques et la grève étudiante de 2012 au Québec" in *Ridiculosa*, as well as an article on Cristoforo Buondelmonti, which is to be published in *Memini*. She received twice the Scientific Scholarship awarded by the École française d'Athènes, where she works regularly. Since May 2018, she has been a recipient of SSHRC's Joseph-Armand-Bombardier Scholarship.

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7.5.3 Representations of Chinese Figures in Dutch Still-Life Painting

Examining banquet scenes by seventeenth-century Dutch painters, including Willem Kalf and Juriaen van Streeck, this paper explores the prominent place accorded to Chinese porcelain in the Dutch Republic and, along with it, the blue and white figures glazed on their surfaces. These figures constitute some of the earliest images of Chinese people in Western painting, and yet little attention has been accorded to them in art historical scholarship. Drawing on recent studies on European representations of East Asia in the early modern period, I consider if and how the figures found in still-life painting may be different from other images of Chinese people, such as those found for example in sixteenth- and seventeenth-century missionary and travel literature. Looking closely at Kalf and van Streeck's paintings, I suggest why the Chinese figures seen in their works should be understood as more than a reflection of the Dutch domination of world trade or a celebration of its material wealth. What makes these paintings interesting is not only their inclusion of Chinese people but the fact that the painted figures are not a product of European imagination. Instead, I argue, the Chinese figures seen in Dutch still life are the result of cross-cultural exchanges that made it possible for Chinese artists to contribute to their own image making in the West. Importantly, what Dutch paintings like Kalf and van Streeck's evidence are the ways in which Chinese porcelain—whose materiality holds many parallels with the highly polished surfaces of Dutch still life and whose presence in European collections and painting can be traced since the fifteenth century—continued to serve in the seventeenth century as a medium for the self-fashioning of China on a global scale.

Ivana Vranic, Columbia College

Ivana Vranic is currently teaching at Columbia College and has recently completed her PhD at the Department of Art History, Visual Art & Theory at the University of British Columbia. She is preparing her dissertation, "Making and Remaking Renaissance Sculpture: The Terracotta Groups," which takes up a study of the life-size groups in terracotta made in northern Italy, into a book. She has presented this research, with the support of Social Sciences and Humanities Research Council of Canada, several grants, and travel fellowships, at numerous national and international conferences. Her new projects include early modern graffiti and images of Chinese people in seventeenth-century Dutch still-life painting.

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7.5.4 Almost Different but Not Quite: Poles, Dutchmen, and Cultural Entanglement

This paper examines the visual representations of Poles in seventeenth-century Amsterdam and Dordrecht. In so doing, it argues that these images did not register an interaction between distinct cultures, but rather recorded the ongoing coexistence of interconnected peoples. This entangled experience resulted in a creative practice whereby Dutch artists not only represented Polish themes and subjects, but at the same time also presented the cultural values of their patrons and publics to a wider world. The main objective of this paper is, therefore, to demonstrate that making sense of one's own world is itself a transcultural endeavour.

Tomasz Grusiecki, Boise State University

Tomasz Grusiecki is Assistant Professor of Art History at Boise State University. He received his PhD from McGill University in 2017 and was subsequently a postdoctoral fellow at the Central European University in Budapest. Tomasz specializes in the study of cultural interactions between the Polish-Lithuanian Commonwealth and the wider world, focusing on the issues of the centre and periphery, transculturalism, and perceptions of selfhood and alterity. He has published on these subjects in, among others, *Journal of Early Modern History*, *Journal of the History of Collections*, *World Art*, *Zeitschrift für Ostmitteleuropa-Forschung*, and *The Polish Review*. He is currently preparing a book manuscript, tentatively titled "Transcultural Commonwealth: Visual and Material Histories of Poland-Lithuania, 1500–1700."

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7.6 Black Feminism in North and Latin American Art (Part One)

This session will examine Black North American, Afro-Latin American and Afro-Caribbean feminist art; to address the importance of these women in America's art scene. We will examine how the multiplicity of Afro America's culture and the dialog with African heritage, North American culture, Latin culture, and trans-culturalism shaped Art History in a global context. Papers might include topics such as black art and feminine ritual, art and violence, art and sexuality, black women's liberation, minorities, the importance of black women artists in widespread cultural identities and politics, and how they contributed to Afrolatinidad, the black movement, and to reshaping America's art. This session will also examine how race, black consciousness, black diaspora, self-definition, gender, identity, immigration, territories, temporality, postcolonialism, decolonization, geopolitical context, global art, transculturalism, and trans localism are themed within these issues.

Session chairs/Président.e de séance:

Tatiane de Oliveira Elias, UFSM/Universidade do Porto

Tatiane de Oliveira Elias is an Art History Professor at UFSM-Brazil. She taught introductory and upper-level courses in Art History. In 2016 she started her postdoctoral research at Porto University. 2015-2016 she was an Assistant Professor (temporary) at UFMG-Brazil. She was Guest lecturer at Johannes Gutenberg University Mainz, Germany and at Zurich University. She earned her Ph.D. (2014) in art history at Stuttgart State Academy of Art and Design. 2004-2008 she studied Art History at Munich University. In 2008 she studied abroad at Venice International University. In 2003 she received her MA in Art History from UNICAMP University; in 1999 she graduated in Philosophy at UNICAMP. She has received grants from different Fellowships LASA, Oxford University, DAAD. She attended different conferences and symposiums about the history of Art. She has published more than 12 papers, 2 books, and 4 book chapters.

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7.6.1 Renee Cox: Performing Personal Psychodrama on a Global Scale

Jamaican artist Renee Cox's series of photographs, *The Discreet Charm of the Bougie* (2008-15) follows Cox's alter ego Missy on a journey of transformation. This paper argues Cox's approach to representation ironically deploys tropes of white privilege from contemporaneous popular culture to produce an intersectional and cosmopolitan narrative of black female empowerment. The series' title references Luis Buñuel's surrealist film, *The Discreet Charm of the Bourgeoisie* (1972) signalling the intertextual foundation of the work. The bestselling memoir of spiritual renewal and discovery *Eat, Pray, Love* (2006) by Elizabeth Gilbert, and American television program *Desperate Housewives* (2004-12) provide a broad social context for Cox's dramatization, conflating their plots of glamorous dysfunction and superficiality into an authentic experience of spiritual transformation. In pictorial and geographic space, Missy's narrative moves from spaces of domestic suburban wealth and alienation into global places of self-discovery and reinvention accessed through world travel. Through semiotic and phenomenological analysis, I trace how Cox's parody communicates her personal process of psychological transformation through space and her body, emphasizing how non-Western locations, fashion, and hair are deployed to represent enlightenment through the lens of blackness. In an interview with Uri McMillan, Cox acknowledged the personal dimensions of the project, gender, power and her ability to "live a life of joy." Despite conditions of depression and anxiety, Missy lives a life of independent self-determination throughout the series. Performing for her own lens, I argue Cox uses self-representation to embody a critique of class and racial privilege, while performing Cox's access to the same privileges. The camera captures her performance of an inner journey of self-discovery that ultimately externalizes an awareness of agency rooted in the discovery of one's own power.

Chanda Laine Carey, University of British Columbia

Dr. Carey's research focuses on Contemporary art in global context with emphasis the diversity of today's art world through the lenses of cosmopolitanism and intersectionality. She draws on new approaches to cultural geography to cross the borders of traditional art history, studying the transcultural processes and aesthetics that permeate the complex networks of experience that define our time. Dr. Carey has published on globally recognized American artists including Robert Rauschenberg, and Jack Whitten, as well as international artists Marina Abramovic (Serbia), Xu Bing (China), and Vik Muniz (Brazil). Her criticism has appeared in *NKA: Journal of African Contemporary Art, YISHU: Journal of Chinese Contemporary Art*, and *artillery magazine*.

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The art of the African diaspora features strongly in her research, with multiple studies of Contemporary African American artists in curatorial and academic contexts. She has contributed curatorial research to the exhibition *Dimensions of Black* at the Museum of Contemporary Art San Diego and presented her research on Jean-Michel Basquiat for the Association of Critical Race Art History.

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7.6.2 Aye Gyrl, What Yo' Name Is

"Nice nipples." This comment was made towards me after I exited my car, less than 15 feet from my studio. I parked in the closest spot to the door, in a futile hope not to be harassed. Yet, it happened. Opened up and let go without consequence. He continued on his way without looking back, as if he said, "hello." The memory of the encounter lingers with me.

Although this is not the first time, I have experienced street harassment, solely based on my gender; it is another reminder of why I do my work. I strive to create a space for dialogue. I use aspects of these experiences in my work. A strong provocative image, stark contrast to draw the viewer in, and strong conceptual messages for the viewer to ponder, are pulled from the comments and feelings conjured from these public interactions.

The idea that I am working with drives the decision and art-making process. The Targets took the form of a print because the two-dimensionality of a silhouette supports the feeling of being stripped of one's humanity in an instant. The blackness of the figure does not allow the viewer to engage. It only allows violation and denies her gifts and dreams. The capability of printing these images digitally, on demand speaks to the random and frequent instances of catcalling. The ease of the perpetrator to call into question's safety is a constant reminder that one is the subject of the male gaze.

My presentation is about the construction of these images and some of the challenges that I have faced showing and creating the work. My first video work, Forcible Compulsion (2016) involved navigating spaces and relationships as I took on a new medium. Race, violence, sexuality, guns and politics culminate in the work.

Carol-Anne McFarlane, Professional Visual Artist

Carol-Anne McFarlane pairs her experiences with social critique to share her vision in challenging and reconstructing current social structures through an intersectional feminist lens. McFarlane has exhibited in several cities in the United States, the United Kingdom, and in Jamaica. McFarlane participated panel discussions about art and sexuality at the Beaver exhibition in New York and Resurrecting Venus exhibition in Miami. McFarlane was named one of the Top Ten NYC Artists Now by Art511 Magazine in January 2019. Very G TV with Ghenete Wright-Muir interviewed Carol-Anne McFarlane in January 2019, for the show Queer Qonversations. She discussed the interactive piece she created for the At The Edge exhibition, curated by Dr. Sarah Clunis of Xavier University. Niki Lopez interviewed McFarlane on The Circle: Live. McFarlane participated in an International Cultural Exchange (Belize) with Diaspora Vibe Cultural Arts Incubator in 2019. McFarlane was born in Fort Lauderdale, to Jamaican parents.

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7.6.3 From Oreo to SuperNova: Queering Race, Gender, and Diasporic Identities in the Video Art of Rah

Subversion, hyperbolic sarcasm, humour, and silence: these are some of the tactics seen in the video and performance art of the Canadian-Iranian artist who goes by the name Rah, in the racialized queerness of three characters she has created and performs: Oreo, Fatimeh, and Coco. All three characters are brought together as contestants in the epic, ten-minute video SuperNova (2018) which mimics reality talent shows.

Oreo is a white supremacist narcissist who uses social media and video tutorials to guide women of colour towards normative white femininity in order to "pass," with a triggering mantra, "blond hair, blue eyes, and ivory white skin." Oreo scarily functions through the (hyper)visuality of binary gender (D. Johnson) and racial stereotypes (hooks, O'Grady, and Fleming). Fatimeh is a self-exoticizing neo-Orientalist who performs "ethnic" modes of song, dance, and dress. With Fatimeh there is the nostalgic-exilic clinging to tradition, and the female voice as both metaphor and mode of expression. Coco is a non-binary, ethno-futurist who wears a black and white cat suit, doesn't speak (refuses to engage in colonial, patriarchal language) and expresses themselves through the subaltern dance form "waacking." Coco's wordless, utopic agency, dancing to global techno music in stark black-and-white (refusing colour and "shade") could be read through Afrofuturist theories in Rah's desire to decolonize and to address the traumas of exile (Parika). In terms of contemporary art history, Rah's SuperNova relates to the destabilization of queer, diasporic artists of colour (Iké Udé, Rotimi Fani-Kayode, and Zaneli Muholi), who also performatively reference codes of fashion and media. In this paper, I would like to situate Rah's SuperNova within contemporary anti-colonial art history, drawing upon theories of queer art, critical race theories, their cultural manifestations, and equally significant refutations.

Andrea Fitzpatrick, University of Ottawa

Andrea Fitzpatrick, Ph.D., is an Associate Professor in the Department of Visual Arts at the University of Ottawa, where she is also a member of the Institute of Feminist and Gender Studies. She has published widely on contemporary art and gender, and in 2012 guest-curated two exhibitions of Iranian lens-based artists in Gender and Exposure (at Toronto's Gallery 44) and Cipers (at Ottawa's SAW Gallery). Recent

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publications involve gender and Iranian identity in the photographic art of Parastou Ahadi (Mazda, 2017) and Sadegh Tirafkan (Böhlau, 2015). Current research is focused on politics, ethics, histories of conflict, and resistance in the contemporary art of Iran, the Arab world, Africa, and their diasporas. An earlier version of the proposed paper about Rah's SuperNova was presented at the "Queer Visualities: African Perspectives, Other Perspectives" conference at N.W. University, Potchefstroom, South Africa, in February 2019.

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7.7 The Role of the Artist Interview in Relation to Preservation. Why is Important? (Roundtable)

In 1995 INCCA[1], the International Network for the Conservation of Contemporary Art, was officially founded by a group of professionals related to different fields in the arts. One of the main goals was to preserve the artist's voice in matters of conservation and preservation through the use of the artist interview. The Menil Collection houses another such in-depth project, The Artists Documentation Program (ADP)[2]. Since 1990, The ADP has interviewed artists and their associates in order to gain a better understanding of their materials, working techniques, and intent for conservation of their works. These and other recent initiatives have helped to build a powerful tool for conservation of contemporary practice.

Following last year's panel Preserving the Ephemeral: Issues with preservation of Performance & Ephemeral Art, we will take a critical look at the philosophies underlying documentation and preservation as it relates to current practice. Focusing on protocols of conservation, the contemporary art conservator Ruth del Fresno-Guillem, will stage interviews with two Canadian artists: artist and educator, Nicole Collins and performance art practitioners and writer, Johanna Householder. These two artists have very different approaches to the act of creation, performance and material investigation, and documentation. The artist's intention will be the basis for the conservator to establish the protocols and purposes of conservation. The act of asking is a first step towards the idea of documenting and the discussion can lead us to discover new ways to understand the idea of conservation and at the same time discuss and learn about the influence of time in our approach to the concepts discussed.

1. https://www.incca.org/about-incca [last visit on March 6, 2019].
2. http://adp.menil.org/ [last visit on March 6, 2019].

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Session chair/Présidentes de séance:

Ruth del Fresno-Guillem, OCAD University

Ruth del Fresno-Guillem is a contemporary art conservator in private practice, with focus on the artist voice. She is interested in documentation and the preservation of the artist's idea of deterioration, for this she has been using the interview. Has interviewed more than 90 artists, participates in congress and forums worldwide to raise awareness on the idea of conservation. Ph.D. 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 used the interview with conceptual Catalan artists in its ephemeral actions. She is interested in research following her path with the use of an interview applied this to ephemeral art.

Nicole Collins

Nicole Collins's **artistic practice** focuses on the effect of time, accumulation, force and heat on visceral materials, through painting, drawing, installation, intervention, video, and sound. Since 1994 she has exhibited extensively including solo exhibitions at The Koffler Art Gallery, Toronto (2018), The University of Waterloo Art Gallery (2013), The Art Gallery of Ontario (2013) and The Embassy of Canada in Tokyo (2001) and group exhibitions in Toronto, Hamilton, St. Johns, New York, Miami, London, Venice and Zurich. Her work has been featured online and in magazines, newspapers and books including IMAGO MUNDI: Great and North, the major survey Abstract Painting in Canada (Roald Nasgaard), the 3rd edition of A Concise History of Canadian Painting (Dennis Reid), Carte Blanche, Volume 2: Painting, and The Donovan Collection Catalogue. Collins is Associate Professor of Material and Visual Culture in the Drawing & Painting program at the Ontario College of Art & Design University (OCADU) and she lives in Toronto with her husband artist Michael Davidson and their daughter.

Johanna Householder

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.

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7.8 Open Session: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada (Part One)

This open session welcomes proposals that seek to foster and disseminate knowledge in Canada of all aspects of Latino Canadian art and Latin American art, from pre-Columbian and colonial periods to modern and contemporary art. The objective of this session is to bring together collaborators and proposals for the creation of a national network for the study and promotion of Latino Canadian art and Latin American art in Canada. We accept proposals in French and English/Nous acceptons les propositions en français et en anglais.

Session chair/Présidentes de séance :

Alena Robin, Western University

Dr. Alena Robin holds a MA and PhD in art history from the Universidad Nacional Autónoma de México/National Autonomous University of Mexico (UNAM). She has been a Postdoctoral fellow at the Université de Montréal. She is Associate Professor in the Department of Modern Languages and Literatures at the University of Western Ontario, where she teaches Hispanic visual culture. She currently is the Graduate Chair of the Hispanic Program. Her research interests focus on the representation of the Passion of Christ in New Spain, in different artistic expressions, mostly in the seventeenth and eighteenth centuries. 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.

Analays Alvarez Hernandez, Université de Montréal

Dr. Analays Alvarez Hernandez est historienne de l'art et commissaire d'exposition indépendante. Titulaire d'un baccalauréat en histoire de l'art de l'Université de La Havane et d'un doctorat en histoire de l'art de l'Université du Québec à Montréal, elle a développé, dans des contextes culturels et sociopolitiques variés (Cuba, Canada, France), une expertise dans les champs suivants : art public commémoratif, art contemporain mondialisé et études postcoloniales, diasporiques et mémorielles. Par le passé, elle a enseigné à l'University of Toronto et à l'Université d'Ottawa. Présentement, elle professeure adjointe à l'Université de Montréal et membre de la Commission permanente de l'art public de Culture Montréal. Son projet de recherche en cours porte sur les « appartements-galeries » dans des sociétés (post)socialistes.

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7.8.1 Penser la spécificité de la peinture à la Vice-royauté du Pérou en termes de positionnement des artistes et des œuvres face à la culture visuelle globale

Pendant plusieurs décennies l'historiographie de l'art colonial a construit le discours critique sous deux grands axiomes qui cherchaient à prouver l'originalité ou la dépendance artistique de l'art colonial envers l'art européen. Malgré la relativisation récente de ces concepts, ils demeurent encore présents dans une logique qui continue à démarquer la relation unidirectionnelle entre les centres et les périphéries. Dans cette présentation, on voudrait déplacer le sujet critique et considérer la spécificité de la peinture à la Vice-royauté du Pérou sous une autre perspective. D'une part, on abordera le concept d'originalité à travers un regard historique qui tient compte de la manière dont certains acteurs culturels de l'époque coloniale ont pensé la spécificité artistique péruvienne et comment ils se sont servis d'un nombre des normes globales ou de canons artistiques «universels» afin de construire la différence. Et finalement, on terminera, à partir d'un cas spécifique qui relève de la peinture de paysages aux Andes, avec une réflexion sur le rapport qu'entretient la peinture péruvienne coloniale avec les modèles étrangers au-delà de l'ancien topo de l'influence artistique unidirectionnelle, en soulignant plutôt la position adoptée par les peintres de la Vice-royauté par rapport à une sorte de culture globale et de géographie artistique constituée par la circulation des modèles et des idées.

Sebastian Ferrero, Université de Montréal

Sebastian Ferrero a complété ses études de maîtrise et de doctorat en histoire de l'art à l'Université de Montréal. Il a reçu les subventions du FRQ (Fonds de recherche du Québec) et du CRSH (Conseil de recherches en sciences humaines). Il est chargé de cours au département d'histoire de l'art de l'Université de Montréal, où il enseigne plusieurs cours sur les arts en Amérique latine et en Espagne. Auteur de diverses publications et ouvrages collectifs. Il a co-édité deux volumes collectifs d'études péruviennes et publié dans plusieurs revues spécialisées, telles que RACAR ou Revista de Indias. Ses recherches portent sur les interactions entre l'image et l'écriture dans la peinture vice-royale andine et sur la représentation de la nature et de l'espace, ainsi que dans l'art vice-légal *péruvien.*

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7.8.2 Simón Vega's Tropical Mercury Capsule (2010): Tercermundizing Aesthetics, Reframing Modernity

Entering the second room in the South Building at the Bronx Museum of the Arts, one encounters what at first sight looks like the aftermath of a spacecraft crash landing. The impact of the crash appears to have separated the cockpit from the rest of the ship, which left a trail of debris on its path. Something is not quite right, however, and upon closer examination the viewer is not faced with a crash landing, but with an installation by Salvadoran artist Simón Vega (b.1972) titled *Tropical Mercury Capsule* (2010). The spacecraft is made of rather "ignoble" materials reminiscent of informal housing and architecture in Latin America such as tin roofing panels, of everyday objects such as house plants, kitchen pans, and egg cartons, as well as a somewhat outdated television set. Taking these elements as a point of departure, I wish to examine Vega's work at the intersection of discourses on technology, consumerism, and capitalism in the Latin American context. More specifically, I posit that the choice of everyday materials for *Tropical Mercury Capsule* opens up a possibility to (re)think the history and legacy of the Cold War in Latin America by challenging notions of progress and modernity. Beginning with a summary of American interventions in Latin America during the Cold War, I then examine how the use of specific found materials, particularly plastic, works to create a *tercermundista* aesthetic that invites the appropriation—or cannibalization, to follow Oswald de Andrade's 1928 "O manifesto antropófago"—of capitalist modes of production to criticize Western notions of development and of technological progress.

Daniel Santiago Sáenz, Columbia University in the City of New York

Daniel S. Sáenz holds a B.A. in Religion and MA in Art History from Concordia University (Montréal) and an MA from Columbia University in the City of New York, where he is currently a Ph.D. student in the Department of Latin American and Iberian Cultures, the Institute for Comparative Literature and Society, and the Institute for Research on Women, Gender, and Sexuality. Some of his interests include the development of artistic theory in the context of Iberian imperial expansion, the visual cultures of masculinities, and Latin American/Latinx art history.

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7.8.3 "The Objects of Memory": Exhibiting Material Culture of Civil War El Salvador

The history of most Latin American countries is one of conflict, violence and displacement. From 1980 to 1992, El Salvador endured a civil war in which entire communities were massacred, hundreds of thousands were forcibly displaced from their homes and others are still missing. Since the end of the conflict, many displaced Salvadorans returned to their communities and have been working towards holding the government accountable, keeping the historical memory of those events alive and seeking justice and reparations. As part of these initiatives, the project "Surviving Memory in Postwar El Salvador", led by Western University's Dr. Amanda Grzyb, has been collecting testimonies and holding discussion groups with some of the communities most affected by war. As a member of the team, I was interested in the material culture of the period and proposed a discussion focused on "things" and how we relate to them. This discussion led to an exhibition in which members of the community shared photographs and mementoes from the civil war. In this paper I will present the methodology we followed to curate and prepare this exhibition and discuss the importance of museums devoted to justice and human rights. Through this exercise we found that talking about "things", writing a "museum" label and displaying them in a "gallery" transformed them from simple, everyday objects into powerful symbols of survival, resilience and love.

Maria Laura Flores Barba, Western University

Maria Laura Flores Barba is a second-year PhD student in Hispanic Studies at Western University, Ontario. She is an art historian from Mexico whose interests have been Colonial art, material culture studies and conservation of cultural heritage. Her current research project is on colonial painting focused on painters from the periphery of Mexico.

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7.8.4 Montréal ~ Habana: Rencontres en art actuel/Encuentros de arte contemporáneo. Part I. Contemporary Cuban Art in Canada

From May 4 to June 22, 2019, took place in Montreal the first part of the visual arts project Montréal ~ Habana: Rencontres en art actuel/Encuentros de arte contemporáneo. As the web site of this exchange project stated, it "aimed at disseminating, producing, and fostering dialogue between Cuban and Montreal artists and cultural workers[1]". With the financial support of the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, the Conseil des Arts de Montréal and the Ministère des Relations Internationales et de la Francophonie, Montréal ~ Habana is a collaborative effort that brought together eight Montreal artist-run centres and six Havana partner organizations – a list that will be most probably enriched for its October-December 2019 edition. Featuring in both cities exhibitions, artist residencies, video art projections, networking activities, curators and artists' talks, this contemporary large-scale art project not only reinforced the ties between Montréal and Havana's artistic communities, but also creates an important platform for the visibility of contemporary Cuban art in Canadian grounds. This presentation intends to make a balance of the first part of Montréal ~ Habana: Rencontres en art actuel/Encuentros de arte contemporáneo. It will explore some key topics of the current Cuban art scene, highlighted in the context of Montréal ~ Habana. Among these, the coexistence of private and official art centres, in a country where the privatization of the space is a new and still problematic phenomenon; as well as the visibility of artists and subjects avoided by the Cuban official rhetoric. In addition, the essentially collaborative nature of the project and its reshaping following the closure of the Canadian immigration office in Havana, will be addressed. Ultimately, I am going to draw parallels between independent art spaces in Havana and artist-run centres in Montréal in a comparative perspective.

1. https://www.montrealhabana2019.com/-popos/a-propsito

Verónica Sedano Alvarez, Independent scholar

Verónica Sedano Alvarez holds both a Master degree in Art History from the Université du Québec à Montréal (2019) and a Bachelor degree in Art History from the University of Havana (2003). Her

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research, which focuses on Latin American Art Historiography, received the Canada Graduate Scholarships-Master's from the Social Sciences and Humanities Research Council of Canada. In 2001, the University of Havana granted her the *Alma Mater* award for the most relevant contribution to higher education. She worked as professor of Latin American Art History at the University of Havana from 2003 to 2008. As part of her work as Studio Manager of the Cuban artists Los Carpinteros (2004–2009), she collaborated with major institutions such as Thyssen-Bornemisza Art Contemporary (Vienna), Hayward Gallery (London, UK) and Mori Art Museum (Tokyo). Currently, Sedano is assistant coordinator of the visual art project *Montréal ~ Habana: Rencontres en art actuel/Encuentros de arte contemporáneo*.

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#	SESSION/SÉANCE 8	CHAIRPERSONS/ PRÉSIDENTS(ES)	SPEAKERS/ CONFÉRENCIERS(ÈRES)
8.1	***Still* Surveying the Survey: Pedagogical Tactics (Roundtable)** – Beauport	Robin Alex McDonald	Joan Coutu Annette de Stecher Erin Sutherland
8.2	**What Was History Painting and What Is It Now? (Part 2)** – Portneuf	Jordan Bear	Elizabeth Harney Julian Jason Haladyn
8.3	**Beyond City Walls: Art, Architecture, and the Rural in Renaissance/Early Modern Europe** – Courville	Caroline Murphy	Ruth Ezra ElDante Winston Zoë Cope
8.4	**À la croisée des chemins : réflexions sur les relations interespèces en art** – Montmorency	Anne-Sophie Miclo & Valérie Bienvenue	Johanne Joseph Rosemary O'Neil Philippe Depairon
8.5	**Sites of Photographic Knowledge: Archives and Narratives (Part 3)** – Bélair	Martha Langford & Eduardo Ralickas	Lee Rodney Peter Kalb Karla McMamus
8.7	**Parallel Strategies: Working in and Around Canadian Artist-Run Culture** – Sainte-Foy	Saelan Twerdy & Amber Berson	Amelia Merhar Amy Wong Taien Ng-Chan
8.8	**Open Session: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada (Part 2)** – Beaumont	Alena Robin & Analays Alvarez Hernandez	Patricia Branco Cornish Raphaëlle Occhietti Gabriela Aceves Sepúlveda

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8.1 *Still* Surveying the Survey: Pedagogical Tactics (Roundtable)

In 2017, Anne Dymond and Andrea Korda co-chaired Surveying the Survey, a panel organized in tandem with the Art History Pedagogy Caucus that considered how the art history survey course remains entrenched in our institutions despite constant pressures and critiques. Two years later, I propose the restaging of this panel as a roundtable that seeks to centre the practical tools, tactics, and strategies for teaching the art history survey. To this end, I invite instructors with varying degrees of experience teaching the survey course to participate in a skill share; to swap stories about what has worked, what hasn't worked, and what has failed spectacularly. While theoretical considerations are a necessary part of this, it is my hope that this roundtable can cover the nitty-gritty, of course, design (from our favourite and least favourite textbooks, to assignments, to course organization and structure).

Session chair/Présidente de séance:

Robin Alex McDonald, Nipissing 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 contemporary art and visual culture studies; queer, feminist, and trans-art histories; museum studies and alternative curatorial methodologies; affect theory; and madness and disability studies. They are also a part-time Art History instructor in the Fine and Visual Arts Department at Nipissing University (Robinson-Huron Treaty Territory/traditional territory of the Anishnaabeg people), and the chair of the board of directors at the White Water Gallery in North Bay, Ontario.

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I have been teaching an introductory course in the history of art at the University of Waterloo for over 20 years. I have never been a fan of the survey course. After teaching a 2-term "World History of Art Survey" for two or three years, I collapsed the course into one term and organized it according to case studies, with an underlying core of "learning how to look" and a basic introduction to art writing. The case study approach offers the opportunity to create a structure that is not grounded in chronology – thereby avoiding the teleological pitfall that is so appealing to students - or that does not try to be all-inclusive, an outcome that we all know cannot be fulfilled. The flexibility of the case study allows the course to stay relevant – some themes are emphasized over others according to contemporary currents; to give graduate student TAs (if there are any) the opportunity to prepare and teach a class on a topic relevant to their own interests as well as those of the course; and, most importantly, to stay in tune with the changing demographic of the course enrollment over the years. As such, the course is completely different from when it was first designed in 1999.

The course keeps me on my pedagogical toes. Even when I think I am using the same content, it comes out differently, depending on the other case studies or the structural emphases for that year. Most of the time the classes work, but sometimes they don't and how might a class be saved when it is clearly going off the rails? The uneven road to a destination that changes every year is littered with good results but also fantastically failed experiments

Joan Coutu, University of Waterloo

Dr. Joan Coutu is Professor of Art History and Visual Culture in the Department of Fine Arts at the University of Waterloo. Her research focuses on memory and the built environment with particular focus on the 18th-century British Empire and early 20th-century Canada. In addition to independent study courses, courses on Modernism and study abroad courses, she regularly teaches introductory art history and visual culture.

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Teaching the Art History survey course for the first time in spring 2019 was challenging and enormously rewarding. There were 172 students, most in their first year, facing the demands and distractions of university life, trying to find their way in a student population of over 34,000 students. At the University of Colorado Boulder, 16 percent of students leave before the start of their second year, not because they are failing but because they feel they don't belong, that the campus community doesn't care about them as a person. My goal was to make art history approachable, relevant, and importantly, to build connections with students, to help them feel part of a group or team.

After my first semester with the survey, I have learned how not to teach it. Many of my tactics fell flat, maybe a few strategies succeeded. One thing that did succeed was the one-minute essay, through which I received very helpful feedback. I was struck by how thoughtful and constructive student comments were; students demonstrated that they were invested in the course and wanted to contribute to improving it.

I will be teaching the survey again in fall 2020 and 2021. Building on student feedback, learning from my mistakes, my plan is to introduce more active learning strategies in ways that reflect student comments were possible, and to explore theory of teaching large groups to build my understanding of student learning. My goal is to offer a positive student experience, in learning and in campus life, to help students feel that they fit in and belong at the University.

Annette de Stecher, Colorado University Boulder

A specialist in historical and contemporary Native North American visual arts, Annette de Stecher's areas of expertise include museum and curatorial studies and material culture research, with a focus on Eastern Woodlands and Inuit art. She received her doctorate from the Institute for Comparative Studies in Literature, Art and Culture at Carleton University, held a post-Doctoral Fellowship at Laval University, a Research Fellowship at the Canadian Museum of Civilization, and taught at Carleton, courses relating to historical and contemporary Indigenous representation. As Curator of Inuit Art at Carleton University Art Gallery, she curated the 2013 exhibition, The Past is Present: Memory and Continuity in the Tyler/Brooks Collection of Inuit Art. Her publications include "Souvenir Art, Collectable Craft, Cultural Heritage: The Wendat of Wendake Quebec," in Craft and Community: the Material Culture of Place andPolitics (February 2014), "Integrated Practices: Huron-Wendat Traditions of Diplomacy and Museology," Journal of Curatorial Studies (April 2014), and the forthcoming "Wendat Arts of Diplomacy: Negotiating Change in the Nineteenth Century" in Beyond Huronia (February 2016).

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Beginning in the fall of 2019, Dr., Andrea Korda and I will be revamping our department's introductory Art History course. My proposed paper will discuss our new syllabus, its goals for student learning, and how we deal with the problematics presented by a survey course. I will also discuss my introductory Indigenous art course, which is experiential and does away entirely with a chronological or survey approach.

Erin Sutherland, University of Alberta

Erin Sutherland works as an Assistant Professor of Cultural Studies at the University of Alberta, Augustana Campus where she teaches a variety of courses in Art History, Indigenous Studies and Cultural Studies. Her research creation practice focuses on Indigenous contemporary art and curatorial methodologies. She also works as an independent curator, recent exhibitions include *Her Body Will Remember* at the Kelowna Art Gallery (June 21-September 8, 2019) and *Let's Talk about Sex, bb,* co-curated with Carina Magazenni at the Agnes Etherington Art Gallery in Kingston, Ontario (April 27-December 8, 2019). She is also a core-member of Ociciwan Contemporary Art Collective, an Edmonton-based organization that supports Indigenous contemporary art in the city and from the city nationally.

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8.2 What Was History Painting and What Is It Now? (Part 2)

The dominant visual language of European painting from the Renaissance to the nineteenth century, history paintings were formidable in their monumental scale, ambitious moral lessons, and intricate narratives. With the rise of modernist avant-gardes, the genre receded from the forefront of artistic production into the realm of nostalgia. Yet history painting cast a shadow that would subtly colour even the works that sought to displace it.

This session invites presentations that explore the fortunes of this distinctive mode of visual representation. Papers might engage with any number of themes, including the creation of an audience attuned to the genre's didactic aims, the entry of history painting into the marketplace of commercial art and attractions, or the reimagination of the mode in response to the edicts of modern and contemporary art and decolonization. We are eager to investigate the genre in its full range of geographical and chronological variety, and to consider both the tradition and the vibrant ways in which it resonates through the art of the present.

Session chair/Président de séance :

Jordan Bear, University of Toronto

Jordan Bear is Associate Professor of Art History at the University of Toronto. His scholarship has focused on the historical intersection of photography, knowledge and belief. His book, *Disillusioned: Victorian Photography and the Discerning Viewer* (Penn State University Press 2015), received the Historians of British Art Book Award for Exemplary Scholarship on the Period after 1800. He is currently co-editing, with Mark Salber Phillips, a collection of essays on the genre of history painting, entitled *What Was History Painting and What is it Now? (*McGill-Queen's University Press forthcoming 2019).

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8.2.1 Echoes of African Modernist Imaginings: The History Paintings of Julie Mehretu

This paper will look at the immensely complex and grandly scaled artworks of Ethiopian American painter Julie Mehretu. The artist thinks of her abstract "paintings" as narrative pieces that encourage lengthy deep contemplation of history's big and small, global and localized, recorded and forgotten. In translucent vellum and acrylics, she layers archival architectural drawings, colonial-modern city plans, and maps of empire. These grand, highly detailed, gestural abstracts can be disorienting in their compression of time, space, and place. Indeed, there is a purposeful opacity to these works, with their illusions of depth, mass, and the cacophonous multiplicity of mankind. They seem to speak to the grand points of history—wars, mass migrations and displacements, and the spread of global capital. In their scale, ambition and complexity they echo familiar themes and moods of history painting. But these stories are always complicated by meticulous hatch marks in pencil and ink, said to represent hidden, half-remembered, but no less consequential, micro-histories and populist action. What does it mean to produce history paintings in a global contemporary art world defined as simultaneously post-historical and archivally-obsessed? In particular, how does Mehretu's works address the failed utopian visions and the marked entanglements of global modernity in the age of decolonization sit with the demands of neo-liberal patronage and contemporary global art world discourse? This paper will look specifically at the paradoxes that lie at the heart of this artist's project—one haunted by narratives of ruination and animated by a postcolonial politics of re-imagining but easily incorporated into the very global capitalist structures it seeks to critique.

Elizabeth Harney, University of Toronto

Elizabeth Harney is Associate Professor, Director of Graduate Studies and Associate Chair in the Department of Art History at the University of Toronto. She was the first curator of modern and contemporary arts at the National Museum of African Art, Smithsonian (1999-2004). Her work focuses on comparative histories of modernism, especially in the global south and during the Cold War. She is the author of In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960-1995 (Duke 2004) and Ethiopian Passages: Contemporary Art from the Diaspora (Philip Wilson/Smithsonian 2003). She is co-editor of Inscribing Meaning: Writing and Graphic Systems in African Art (5 Continents Press 2007) and Mapping Modernisms: Art, Indigeneity, Colonialism (Duke University Press, December 2018). Her current book, The RetroModern: Africa and the Time of the Contemporary, is forthcoming.

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8.2.2 After the End of History Painting: David Dao and On Kawara

My paper focuses on the manner in which David Dao and On Kawara participate in and extend the ideas of history painting, specifically the aesthetic conventions that mark the visual vocabulary associated with this predominantly historical mode of artistic production. Yet, with the changing definition of history – the raise of Hegelian notions of history in the 19th century, which remains dominant – there is a necessary change in the vocabulary of history painting itself, which at one and the same time leaves the genre of history painting behind while defining it as a different visual practice. I argue that the paintings by David Dao and On Kawara demonstrate this contemporary usage of history in painting, confronting not history but the very abstractness of historiography. Looking at the basic definitions of history painting, I consider the parameters of a contemporary mode of this practice; in addition to sources on history painting, I draw upon Hegel's conception of history and Arthur C. Danto's idea of after the end of art.

Julian Jason Haladyn, OCAD University

Julian Jason Haladyn is an art historian, cultural theorist and professor at OCAD University. He is the author of Duchamp, Aesthetics, and Capitalism (2019), Aganetha Dyck: The Power of the Small (2017), Boredom and Art: Passions of the Will To Boredom (2014) and Marcel Duchamp: Étant donnés (2010), and co-editor, with Michael E. Gardiner, of the Boredom Studies Reader (2016).

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8.3 Beyond City Walls: Art, Architecture, and the Rural in Renaissance/ Early Modern Europe

In North American art and architectural historiography, the towering position of an idealist, urban Renaissance in narratives of Western modernity has led to a categorical marginalization of objects and histories outside city walls. Challenging this urban bias, the panel asks how visual and material cultures of Renaissance/early modern Europe might be examined from an extramural, rural perspective. Papers may take a material, labour, environmental, or intellectual approach to the topic, and address any of the following, or related, questions: How can a focus on transformations of natural resources into artistic and building supplies enhance our understanding of the processes and agents involved in art and architectural production? In what ways did, artists and architects engage in rural environments, either through acts of visual representation or territorial design? How, moreover, did they theorize the natural landscape beyond the city, and its relationship to the urban realm? Alternatively, can works produced in the peripheral, so-called provincial settings question dominant narratives about artistic and architectural thought and practice in the Renaissance?

Session chair/Présidente de séance:

Caroline Murphy, Massachusetts Institute of Technology

Caroline E. Murphy is an historian of early modern European architecture and visual culture in the PhD program for History, Theory, and Criticism of Architecture and Art at MIT. Her doctoral work explores how nascent territorial states in early modern Italy used infrastructural projects to manage environments and natural resources, especially water. She is interested in the visual practices and political, economic, and scientific discourses that accrued around these initiatives, and in how such projects reflected new ideas about humanity's relationship to the natural world and the spiritual realm. A secondary research focus concerns the art and architecture of the Reformation and Counter-Reformation in Italy and in England. Caroline's research 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, among other sources. She holds a SMArchS degree from MIT (2016), and a B.A. with High Distinction from the University of Toronto (2014).

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8.3.1 Quarrying and Carving the Ölberg in Late-Medieval Franconia

By the end of the fifteenth century, the town council of Nuremberg possessed extensive territory rich with sandstone, limestone, clay, bees, and wood. As economic historians have shown, the tightly controlled relationship between the market town and its surrounding countryside (*Umland*) played a key role in ensuring Nuremberg's prosperity as an international trading centre. This paper focuses on a commodity common to both town and hinterland: sandstone. It takes as a case study Veit Stoss's *Christ on the Mount of Olives,* one of three reliefs carved for the Volckamer monument, in the parish church of St Sebald's (1499). The relief stands as both a "lithic" image, where stone serves as medium and subjects, and a commentary on the relationship between centre and periphery: the Mount of Olives is a limestone ridge on the edge of Jerusalem, part of a deposit quarried to build the ancient city.

The argument proceeds by drawing analogies between the economic landscape (*Wirtschaftslandschaft*) that united Nuremberg's town and hinterland and the sacred topography linking Jerusalem and Gethsemane. Late-medieval Nurembergers were no strangers to such comparisons; in a popular pilgrim account (1482), Hans Tucher relies extensively on analogy. He describes the Church of the Holy Sepulchre with constant reference to St Sebald's, making his trip accessible to those unable to make the journey. But in the case of the Volckamer monument, the comparison is not so simple: Stoss took as his substrate green sandstone (*Schilfsandstein*) from Regensburg, rather than the more local *Vacher* or *Burgsandstein* favoured by his contemporary and fellow Nuremberger, Adam Kraft. The relief therefore invites a more complicated interpretation as regards its relationship to place. To this end, the paper draws from the period concepts of chorographia (local view) and geographia (regional view) to understand sculptural practice as something both local and individual.

Ruth Ezra, Harvard University

Ruth Ezra is a doctoral candidate in the history of art at Harvard University, where she specializes in the art of northern Europe, 1400-1700. She has received research grants from the British Museum, Villa I Tatti, the Henry Moore Institute, and the Zentralinstitut für Kunstgeschichte, among others. Her Gerda-Henkel-Stiftung-funded dissertation re-examines the oeuvre of the celebrated sculptor Veit Stoss (ca.1447-1533).

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8.3.2 Planning and Patronage in Guastalla of the Gonzagas

In 1539 Guastalla, the seat of the relatively small fiefdom, situated between Mantua and Parma along the Po River, was purchased by Don Ferrante Gonzaga, a high-ranking general in the Imperial Army of Charles V and a cadet descendant of the House of Gonzaga. The purchase of the town could be interpreted as an expression of Ferrante's desire to establish his own territory and lineage, though in reality it was nothing more than a strategic military move. However, after Charles V granted investiture of Guastalla to Ferrante, the town took on a slightly different meaning, reflecting Ferrante's desire to refound the town which led to the development of a new plan for Guastalla. This paper examines the 1553 plan of Guastalla within the context of contemporary theories of urban planning, particularly as it relates to social and cultural hierarchies. The paper also investigates Guastalla and its subsequent developments through the lens of the Gonzaga family and their history of patronage and its strong ties to the Gonzaga Court in Mantua. The Gonzagas of Guastalla continued the legacy of patronage established by Ferrante's mother, Isabella d'Este. Ferrante's son, Cesare, and grandson Ferrante II would imbue Guastalla with art and architectural works, beginning with the statue of Ferrante I by Leone Leoni and the commissioning of architect Francesco Capriani da Volterra to design the Duomo and the Palazzo Ducale.

ElDante Winston, Massachusetts Institute of Technology

ElDante' is a registered architect and PhD student in the History Theory and Criticism department. His area of focus is the "Renaissance"/Pre-Modern period and the architecture created during this time period. ElDante' is interested in expanding the Westernized understanding of this period to include in the discourse the architecture of the East. His current research and dissertation topic centres on the intersection of violence and architecture in sixteenth-century Italy, looking specifically at how war, executions, vendettas and the like reshape current perceptions of Italian Renaissance architecture. ElDante' holds a Masters in Architectural History from the University of Virginia, a M. Arch from the Georgia Institute of Technology, and a B.S. in Architecture from The Ohio State University.

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8.3.3 Into the Wild: Transgressing Boundaries in Alchemy and Architecture

The origins of alchemy and architecture both trace to the myth of the ancient architect demiurge Dedalus who transmuted materials from continually changing substances into wonder-inducing, fixed daidalon. My primary interest is in understanding the parallel histories of alchemy and architecture; both understood to be empirical, craft-based practices with the power to transmute the quotidian into the extraordinary through a human interlocutor. Each is also associated with the transgressions of sacred boundaries and has lineages that trace to premodern cults that worshipped feminine deities who presided over the extramural landscape. My intent is to unpack the role of architectural and alchemical production through the overarching erotic metaphor implicit in the text and imagery of the Hypnerotomachia Poliphili (1499). The Hypnerotomachia Poliphili (1499) is a first-person narrative articulation of architectural intentions; a treatise, that identifies architecture —in its real and imagined forms— with alchemy, love, the human body, and the boundary conditions of each. The title of the treatise is itself a portmanteau comprised of the Latin words hypnos, as a reference to the god of the night or sleep, eros, meaning love or desire, and machia, meaning battle or strife. The common English translation of the title is Polyphilo's strife of love in a dream. The place of active human participation (Poliphilo's dream) occurs outside the boundaries of everyday life in both a literal sense —for much of the dream the protagonist and his beloved wander through a rural landscape— as well as a metaphoric one— the dream is entirely imagined but has implications in the here and now. Additionally, the dream is bounded by a horizon of lack —a tension of sustained eros— between the main characters in the story as well as between imagery and text. The participation of the reader is required in order to actively translate between each in order to navigate the story. The symbolism and metaphor embedded in the Hypnerotomachia are characteristic of the alchemical tradition of concealing knowledge in emblematic stories, and was designed to attract and distract the multitude in order to protect the divinity of that which lies beyond the "poetic veil." It is also characteristic of much older, gendered, explicitly sexual long-verse romance poetry like Daphnis and Chloe (c. 2nd century CE) wherein the characters, along with the setting they inhabit, move from the pastoral to the civilized as the story (and their love) progresses. Additionally, in the lived world of late trecento Italian humanist courts, women were actively participating in alchemical experiments in order to harness natural forces and materials not to generate

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architecture, but to take ownership over their health, well-being, appearance, and happiness. These women, including the formidable Catherine of Siena, great matriarch of the Medici dynasty, often lived outside the city walls, cultivating gardens of plants, flowers, herbs, and trees. Rather than serving as a submissive backdrop against which these stories happen to play out is my theory that it was precisely this active relationship to the rural where the rules of the urban did not apply. Perhaps this encouraged subversion of the patriarchal order typical within the city walls as evidenced in Hypnerotomachia, alchemical treatises, and accounts of lived experiences of women at this time. It is my hope that this inquiry provides a meditation and grounds for theory on larger questions of the formal and material imagination of architecture as it is transposed, translated, and transcribed between mediums by practising architects, practising academic, and students.

Zoë Cope, McGill University

Zoë Cope is a PhD student at McGill University in Montréal, QC where she studies phenomenology and hermeneutics with Dr. Alberto Pérez-Gómez. Her doctoral research Polia's Ghost: Unearthing the Female Voice of the Hypnerotomachia Poliphili, engages the parallel histories of architecture and alchemy and seeks to understand the role of artistic, architectural, and alchemical creation, production, philosophical discourse, and world-making through the overarching metaphor of erotic creation. Her M.Arch research completed at the University of Nebraska-Lincoln in 2017 has been recognized by multiple national and international drawing awards and exhibitions. She is an adjunct professor of architecture at Auburn University and was a summer fellow at the American Academy in Rome in 2019.

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8.4 À la croisée des chemins : réflexions sur les relations interespèces en art

Si la part de l'animal non humain est considérable au sein du processus artistique, elle est cependant assez peu questionnée. Qu'il s'agisse de sa représentation, de sa présentation (vivant ou taxidermisé) ou encore de la composition même des œuvres (par le biais des colles, pinceaux et pigments), force est de constater que cet « autre » a maintes fois pris part à la création. Pourtant, son impact sur la relation humain/animal en art reste à reconnaître : comment les rapports interespèces sont-ils réfléchis par cette présence non humaine dans les œuvres? Par ailleurs, l'artiste qui « utilise » les animaux peut-il être vecteur de revendication ou de changement dans les façons d'interagir avec eux historiquement et maintenant? Ce panel, souhaitant ouvrir la question de l'animal en art à des angles d'approches des plus variés, invite à la réflexion à partir de n'importe quelles périodes historiques ou contextes culturels et géographiques.

Session chairs/Présidentes de séance :

Anne-Sophie Miclo, Université du Québec à Montréal

Anne-Sophie Miclo est doctorante en histoire de l'art à l'Université du Québec à Montréal. Ses recherches doctorales portent sur les problématiques liées au vivant dans les expositions et les collections muséales. Elle détient un Master en Politique et Gestion de la Culture à l'Institut d'Études Politiques de Strasbourg ainsi qu'un Master en Histoire de l'art au cours duquel elle a fait porter ses recherches sur le travail de Céleste Boursier-Mougenot. Elle est par ailleurs commissaire d'exposition indépendante et compte plusieurs publications dans des revues spécialisées et des catalogues d'artistes.

Valérie Bienvenue, Université de Montréal

Valérie Bienvenue est doctorante au Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal. Principalement intéressée par la remise en question des relations hiérarchiques entre l'humain et l'équin dans les représentations visuelles, son mémoire de maîtrise a questionné, sous cet angle, le corpus équestre de Rosa Bonheur. Sa thèse doctorale se concentre à présent sur l'analyse d'œuvres, du 18e siècle à aujourd'hui, qui résistent à la tradition hégémonique qui régit les rapports entre les deux espèces.

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8.4.1 Entre art et science : reflet de curiosité et de progrès scientifique dans les rapports interespèces

L'essor des représentations d'animaux au sein des natures mortes du XVIIe siècle témoigne de l'intérêt accru pour ceux-ci. L'illustration des espèces animales et la collecte de ceux-ci durant la Première modernité reflètent un lien de fonctionnalité entre les humains et les animaux. Les espèces découvertes lors des voyages suscitent un engouement ; devenus objets de fascination, ils sont collectionnés. L'essor de la nature morte et des cabinets de curiosités ne sont que des matérialisations de ces champs d'intérêt. Aussi notre axe d'approche est culturel, nous voulons explorer le lien de sujétion auquel sont soumis les animaux pour l'avancement du bien-être humain. L'engouement pour les natures mortes et les cabinets de curiosités coïncident avec la révolution scientifique. Notre hypothèse cherchera à démontrer que les illustrations animales servaient à l'avancée scientifique. Le naturalisme présent dans les natures mortes occidentales de cette période indique la proximité des artistes aux petits animaux, comme les coquillages. Ces figurations montrent aussi à quel point ces espèces deviennent un objet de fascination pour l'humain, au point qu'ils sont appelés « objets » de curiosité. Ces animaux peints servent, notamment, de support aux humains dans l'élaboration de discours métaphoriques, et participent à l'éveil de la pensée critique. Le scientifique René Descartes s'immisce dans le discours des sciences naturelles avec ses écrits. Si les animaux non humains sont relégués à des rôles secondaires aux besoins de l'espèce humaine, leur constante utilisation dans l'art visuel indique leur importance. Enfin, nous voudrions montrer que le rôle tenu par les animaux non humains se situe à la croisée des arts et des sciences durant la révolution scientifique.

Johanne Joseph, Université de Montréal

Après une mineure en études italiennes et une majeure en histoire de l'art, mes intérêts au sein de la maîtrise en histoire de l'art se sont situés dans le cadre de la nature morte française de la première moitié du XVIIe siècle, et sur les cabinets de curiosités. Plus précisément, mon mémoire de maîtrise soutenu en 2018 a porté sur l'étude d'une toile de Jacques Linard exposée au Musée des beaux-arts de Montréal et intitulée : *Nature morte aux coquillages et au corail.* Datée de 1640, elle représente en France une direction nouvelle de l'art plastique. Mon but dans le cadre du mémoire de maîtrise, était d'offrir une nouvelle lecture multidisciplinaire de ce tableau — religieuse, néo stoïcienne et scientifique — afin de dévoiler la complexité de l'œuvre de cet artiste considéré majeur, mais peu étudié.

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8.4.2 Chris Marker's "A Bestiary": A Cinema Essay

The vanguard film-maker Chris Marker, known for his close observational eye, is associated with "direct cinema" genre emerging in 1960s France. In "A Bestiary" Marker turns his light-weight camera on animals and birds in this compilation of shorts filmed in zoos and an aviary with a focus on the faces and comportment of caged or contained creatures often alone or clustered in small cages with others of their own species. These environments reflect a specimen approach, a legacy of 19th century display design. With a focus on "Zoo Piece", "An owl is an owl is an owl" and "Slon Tango", Marker's dispassionate film observations are studies of physical, social, and environmental displacements. This slow movement of the camera and synchronous music adds a psychological component to the directness of the camera gaze, however, by titling this series of shorts, "A Bestiary" Marker is also evoking the ancient and medieval worlds where natural science meets human moralizing. With a keen empirical stance, Marker's animals are a testimony of the reality of these exotic creatures yet posing questions about the social and political conditions that attend the collection and display of live creatures in the modern era, and the psychological implications for both the creatures and the human observers. Along with select photos of Marker taken in European zoos, this paper will examine social and political questions evoked by Marker's, "A Bestiary".

Rosemary O'Neil, Parsons School of Design/The New School, NYC

Rosemary O'Neill is an art historian specializing in French and American art in the second half of the twentieth century. She is the author of *Art and Visual Culture on the French Riviera, 1956-1971* (Ashgate, 2012), co-editor of *Art as Adventure: Going* Beyond (Cambridge Scholars Publishing, 2017); and the book chapters: "Agnès Varda's *du Côté de la Côte*: Place as 'Sociological Phenomenon'" (Bloomsbury, 2018); "Christoph Fink's Atlas of Movements: Between Cartographie and Poetry" (2018), "La Cédille qui Sourit: aesthetic research under the 'sign of humour'," (Ashgate 2012); and "Le "naturalisme intégral" de Pierre Restany: la perception disciplinée et la dématérialisation de l'objet" (INHA/Éditions des Cendres, 2009). She has contributed essays to the following museum publications: Posco Art Museum, Seoul; Corcoran Museum of Art, Washington, D.C.; South Bank Center, London; and the Musée d'Art Moderne et d'Art Contemporain, Nice. She is a professor at Parsons School of Design/ The New School, NY.

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8.4.3 Ceux qui partent et ceux qui restent. Quelques réflexions (photographiques) sur la vie animale à Fuksuhima (2011 –)

Un des thèmes récurrents dans la représentation des paysages nucléaires est l'absence humaine et, comme le montre souvent l'envahissement végétal des bâtiments, la victoire de la Nature sur l'Humanité. Ce que nous montrent d'ailleurs les photographies d'Hiroshima ou encore de Tchernobyl, de Nagasaki ou des îles Bikini, est en outre l'absence d'animaux, et celle-ci a été comprise comme renforçant une esthétique des ruines, qui offre en retour une vision post-humaine d'une Nature immaculée. Cette idéologie a été remise en cause par de nombreux photographes à la suite de la catastrophe nucléaire de 2011 survenue sur la côte du Tōhoku au Japon. Parmi les images que nous avons des zones évacuées de la région, nous trouvons à de nombreuses reprises des animaux courant librement dans les villes (tels des autruches et des sangliers). Ces images nous font poser à la fois des questions concernant leur présent (Que leur arrive-t-il après un accident nucléaire ? Que sont-ils ?) et leur futur (Que deviendront-ils ?). En outre, les œuvres de photographes tels Obara Kazuma, qui montrent un dresseur de chevaux, rendent évidentes les tragédies des animaux qui doivent être abandonnés pour mourir d'une longue et douloureuse mort. En somme, je propose d'examiner comment les photographies que nous avons de la région de Fukushima nous donnent un récit circonstancié et labile de la vie animale une fois l'Homme partie, qui en un à la fois de résistance et de résilience. Radioactifs, ces animaux sont des miroirs de notre condition tout comme ils en sont un reflet devenu étrange(r)s.

Philippe Depairon, Université de Montréal

Philippe Depairon s'intéresse aux problématiques liées à la représentation et aux questions de narrativité au regard des enjeux environnementaux et médiaux actuels. Sa maîtrise en histoire de l'art intitulée « Matérialité et mémoire. La pratique photographique de Kazuma Obara », réalisée à l'Université de Montréal, a été appuyées par le Conseil de recherches en sciences humaines du Canada, le Fonds de recherche du Québec – Société et culture, ainsi que le Ryerson Image Center. Il est aussi l'auteur de textes publiés chez Spirale et RACAR.

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8.5 Sites of Photographic Knowledge: Archives and Narratives (Part 3)

Cette séance en trois parties a pour but de susciter une discussion interdisciplinaire sur la problématique des savoirs photographiques dans une visée historique et contemporaine. Les communications porteront sur deux sites privilégiés des savoirs photographiques : les archives et les récits. À coup sûr, le thème des archives et les études consacrées aux méthodologies d'archivage suscitent un questionnement sur la classification et le développement des savoirs. Comment les pratiques de mobilisation des savoirs problématisent-elles la lecture et la transmission des collections photographiques? La question très large des récits photographiques, quant à elle, soulève d'importants problèmes historiographiques et méthodologiques tout en permettant d'approfondir des questions de fond. Ainsi, l'analyse critique, qui a tendance à privilégier le langage écrit, s'enrichit par l'étude des images-textes, des séquences et des regroupements – ainsi que par les formes sous-jacentes aux récits et aux contre-récits. Des projets artistiques et/ou commissariaux permettront d'éclairer autrement les archives et les récits. Il s'agira au final de repenser les méthodologies actuelles, voire de mettre en débat la doxa quant au privilège épistémologique de la photographie.

This three-part session aims to foster interdisciplinary dialogue between scholars in various fields working on the historical and contemporary problem of photographic knowledge. The papers focus on two sites of photographic knowledge, namely, the archive and the narrative. Archives and studies of archival methodology address the classification and formation of knowledge. How do research mobilization practices complicate and communicate readings of archival photographic collections? Narratives is an overarching theme that ranges from broad historiographical and methodological questions to themes related to content. Critical analysis, which tends to focus on written language, is expanded through attention to image-texts, sequences and clusters—to forms that deliver narratives and counter-narratives. Artist-curatorial projects that bring narratives and/or archives to life will also be discussed. This session seeks to complicate current methodologies or ways of thinking about photography's epistemic privilege.

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Session chairs/Président.e de séance :

Martha Langford, Concordia University

Martha Langford is a Professor in Art History at Concordia University. She is currently the Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and the Editor-in-chief of the *Journal of Canadian Art History/Annales d'histoire de l'art canadien*. She is the principal investigator in the "Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires" inter-university research group.

Eduardo Ralickas, Université du Québec à Montréal

Eduardo Ralickas is an Associate Professor in Art History and Aesthetics at the Université du Québec à Montréal (UQAM). He obtained his PhD at the École des hautes études en sciences sociales (EHESS) and the Université de Montréal. He also holds a Bachelor of Fine Arts from Concordia University, where he majored in photography while studying mathematics, philosophy, and art history. Before joining UQAM's Department of Art History he taught courses in art theory, including the theory and history of photography at Concordia University and the Université de Montréal. He is one of the founding members of the "Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires" research group lead by senior photography scholar Martha Langford.

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8.5.1 The Territorial Imagination: Survey Photography on the 49th Parallel, 1872–1974

This paper stems from my research on the photographic archive from the International Boundary Commission of 1872–1874, the final leg of the Canada-US border that spans the 49th parallel from Lake of the Woods, Saskatchewan to the Rocky Mountains (Rodney, 2017). This nineteenth-century boundary survey was one of the first to employ photography as a survey tool and it presents a number of questions around the representation of Native American and First Nations subjects, as well as the colonial processes of enclosure that the boundary surveys set in motion. While there was much enthusiasm about the use of photography in this joint Canadian-British survey, the archive of 256 images occupies an uncertain or ambiguous place in larger settler-colonial narratives of the historical construction of the Canada-US boundary (Birrell, 1996). The image archive stands apart from the written narratives of this same expedition (Parsons, 1963), with only minor captions identifying the dates, locations, and subjects represented by the photographs. Several images identify the human remains of Crow peoples. These same images present members of the boundary commission posing within the image as supposedly neutral referential markers. These are the most arresting images in the archive and there are several questions implied in the bald presentation of genocide that I am attempting to navigate comparatively within a larger context of bordering and surveillance practices that have emerged since the late nineteenth century. Nineteenth-century image archives of borderscapes visually stitch together landscapes to provide a picture of national territory as a coherent whole. The transition to photography in the late nineteenth century ushers in new potential for bordering practices and spatial techniques of control that arguably resonates into the present political moment.

Lee Rodney, University of Windsor

Lee Rodney is Associate Professor of Media Art Histories and Visual Culture in the School of Creative Arts at the University of Windsor. She holds a PhD in Visual Culture from Goldsmiths College (University of London), an MA in Art History (York University) and a BFA (Nova Scotia College of Art and Design). As an interdisciplinary writer/curator she has written on contemporary art and media culture in an international range of books and publications including *Future Anterior*, *Space and Culture*, *Parallax*, *Prefix Photo* and *PAJ: Performance Art Journal*. Her recent publication, *Looking Beyond Borderlines: North America's*

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Frontier Imagination (Routledge, 2017) covers the mediated and shifting representation of North American borders. From 2010-2013 she ran the Border Bookmobile Project and she is currently Co-Director of the In/TERMINUS Research Group along with Dr. Michael Darroch.

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8.5.2 Reflections on the Moon: Critical Uses of Lunar Photography by Artists of the Apollo Generation

On July 31, 1964, before crashing into the Sea of Clouds, the Ranger 7 lunar lander transmitted the first close-proximity photographs of the moon. With these images and thousands that followed, photography became the primary tool for understanding and explaining the moon landing. When the Apollo program ended in 1972, lunar exploration faced profound ambivalence. A *New York Times* headline explained: "Meaning of Apollo: The Future Will Decide." In fact, Apollo's meaning was not left to the future; contemporary artists provided some of its most detailed investigations while dissecting the lunar archives and the narratives that made sense of them. German Ferdinand Kriwet and US Nancy Graves and Robert Rauschenberg integrated lunar photographs into archives they deemed meaningful and narratives that interpreted the landing. In so doing, they interrogated the role of mass media, technology, and biography in shaping a world increasingly prioritizing visual experience. This paper relies on several projects. Kriwet's book and film, *Apollo Amerika* (1969) critically appropriated mass media imagery to dismantle viewing habits and access to his subject. Graves, in drawings, paintings, and the film *Reflections of the Moon* (1974), dissected NASA's cartographic and photographic documentation to grapple with its impact on relationships between body, technology, and time. With prescient concern for communication technology, she recognized that more than seeing the moon, it was seeing how we saw the moon that mattered. Lastly, Rauschenberg integrated personal experience into the archive, suggesting through the lithographs and book *Stoned Moon* (1969–1970) that understanding technological change required reading it through auto-biography. These works addressed life after Apollo and the problematic status of the photographic image at a moment when it was becoming the central tool for explaining radical transformations of modern life.

Peter Kalb, Brandeis University

Peter R. Kalb is the Cynthia L. and Theodore S. Berenson Associate Professor of Contemporary Art at Brandeis University. His recent book, *Art Since 1980: Charting the Contemporary*, (2014) examines political and aesthetic trends in today's global art world. Kalb was the revising author of the fifth edition of *H.H. Arnason History of Modern Art* (2004) and the author of *High Drama: The New York Cityscapes of Georgia O'Keeffe and Margaret Bourke-White* (2003) and has recently published essays on Tom Sachs's Space Program in *Sculpture Journal*

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(UK) (2017) & *The Sculpture Research Semiyearly* (Taipei) (2017), and on the political art of Andrea Bowers in Elizabeth A. Pergam ed., *Drawing in the 21st century: The Politics and Poetics of Contemporary Practice* (2015) and Rebecca McGrew ed. *Andrea Bowers (*2014). Kalb serves as the Boston-based corresponding editor for *Art in America*.

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8.5.3 Narrating the Blind Field: Sites of Photographic and Ecological Knowledge in Rena Effendi's Liquid Land

In her 2012 monograph, *Liquid Land*, Azerbaijani photographer Rena Effendi complicates an easy reading of documentary realism by juxtaposing two bodies of work. The first, by Effendi, profiles the people and communities living in the oil-polluted Absheron Peninsula. Many of them refugees of war and oil extraction, the subjects of her photographs make their homes in the abandoned factories and oil fields of a contaminated landscape. The second photographic series is by Effendi's deceased father, Rustam Effendi, an entomologist who specialized in the butterflies of the Soviet Union. According to his daughter, some fifty photographs of butterflies are all the remaining visual evidence of the thousands of specimens he collected throughout his career. By following his "butterfly journal" and retracing his travels with her camera, Effendi creates a moving homage to her father's memory, while animating the troubled legacy of oil extraction and scientific exploration of the Soviet and post-Soviet landscape. In juxtaposing her father's photographs of endangered butterflies alongside more recent images of Azerbaijani citizens living in liminal and abandoned industrial spaces, Effendi successfully creates a "blind field" of contemplation. Unlike in cinema, where the movement of the subject on the screen creates a space hors-champ, the photographic figure has no such ability to escape the confines of the frame. Yet such a limitation can be overcome, according to Roland Barthes, not in the photograph itself but through the viewer's active engagement with images. *Liquid Land* offers the viewer a dynamic narrative arc that connects the history of the region to its current ecological crisis, supported by the subtext of a personal relationship of photographer and parent to the land, its people, and its natural splendour. In such a way, the viewer is pricked to make connections between images, across time and space and beyond the frame.

Karla McMamus, University of Regina

Karla Mcmanus is Assistant Professor of Art History in the Faculty of Media, Art, and Performance at the University of Regina. Her research focuses on how historic and contemporary concerns about the environment are visualized photographically. From 2017-2019, Karla was an Assistant Professor (LTF) at the School of Image Arts, Ryerson University. In 2019, she curated the exhibition *Inside/Outside: Images of the LAND in Artexte's Collection* at Artexte Information Centre. Her recent publications include, "How Anthropo-scenic! Concerns

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and Debates about the Age of the Anthropocene," in the exhibition catalogue *Anthropocene: Burtynsky, Baichwal, De Pencier* (2018) and "Above, Below, and Behind the Camera: the Perspective of Animals" in *From Ego to Eco: Mapping Shifts from Anthropocentrism to Ecocentrism* (2018). Alongside the photographer Andreas Rutkauskas, Karla was a 2018 Research Fellow at the Canadian Photography Institute (National Gallery of Canada) where they investigated the NFB Still Photography project *Between Friends/Entre Amis* (1976).

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8.7 Parallel Strategies: Working in and Around Canadian Artist-Run Culture

Histories of artist-run culture in Canada tend to tell a singular narrative dominated by the utopian beginnings of the older artist-run centres (ARCs). Since the founding era of the 1970s, fewer and fewer new ARCs have emerged, and those that do are (as the story goes) eventually consumed by the pressures of professionalization and the administrative and bureaucratic demands enforced by successive neoliberal governments. We are interested in opening these discussions from single to multi-channel narratives. How have smaller, non-funded spaces interacted with the larger artistic eco-system in Canada, and how does the proliferation of new DIY art spaces do so today? We are interested in papers that present alternative histories that disrupt the dominant narrative of artist-run culture in Canada; which offers speculative explorations of possible futures and radical departures from the current models; we want to hear case studies from those currently working within or outside the current system—in ways that don't necessarily align with the expected terms of use.

Session chairs/Présidentes de séance :

Saelan Twerdy, McGill University

Saelan Twerdy is a Montreal-based writer and editor and a PhD candidate in Art History at McGill University. He is currently the Managing Editor of *RACAR* and a contributing editor at Momus. His writing has appeared in venues such as *Canadian Art*, *Esse*, *C magazine*, *Border Crossings*, *Blackflash*, and *The New Inquiry*.

Amber Berson, Queens University

Amber Berson is a writer, curator, and PhD candidate interested in artist-run culture and intersectional feminist, utopian thinking. She is the Canadian ambassador for the Art+Feminism Wikipedia project.

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8.7.1 All Fun, No -Ding: The Crawford Research Institute as a Low-cost Practice for Casual, Collaborative Arts and Scholarship

The Crawford Research Institute emerged as a conference-themed New Year's Eve house party in Toronto in 2017. Featuring the world's first Keynote Address by a dog (Hartnett-Swayze & Merhar, 2018), and opportunities for presentation from current and former academics as well as their friends, CRI is profoundly interdisciplinary, humorous and community-minded. We welcome participants from around the world, including many who are not currently institutionally affiliated and seeking a community of artistic and academic connection. In the spirit of Ask for PDFs from People with Institutional Access, CRI embodies sharing institutional access and knowledge while boosting all participants CVs with their fellowships. Our tagline is "all Fun, no -ding", since this is a project of grad student roommates with no sources of funding for our projects and events.

To become a fellow at the Crawford Research Institute, participants speak to one of the three yearly themes, for a maximum of five minutes, then time for questions and comments. In 2017-2018 these themes were; 1. Things you wish you did not know 2. Things you learned while learning something else 3. What you would love to learn if it were not for the oozing precarity of late-stage capitalism. CRI also has weekly Brunday one-on-ones (brunday = brunch on Monday), an arts-based research monthly casual craft night (the last Thursday of every month) and several seasonal yearly events, such as DEAD ACADEMICS - a scary yet discursive Halloween gathering.

Is a research institute run of mouldy Toronto basement apartment art? Is our micro-residency (in a hammock in the yard) a genuine contribution to practical and affordable practices within discourses of academic and artistic well-being? Are we merely a witty and subversive way to boost your CV? A series of nerdy parties for grad students? Accept this proposal and find out!

Amelia Merhar, University of Waterloo

Amelia Merhar's work has explored themes including northern rural life, the lasting influence music has on our lives, and the hidden side of an artist's life. Since 2015, she has been working on a theory of the embodiment of transience resulting from repeated displacements and frequent stressful travel. Merhar holds diplomas in Child Psychology, Freight Train Conducting, Northern Studies, a BA in Community

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Development from the University of Alaska Fairbanks and an MA in Human Geography from York University. Presently a PhD student at the University of Waterloo, she lives in Toronto and Whitehorse, Yukon. Films, sound art, zines, installations and more at ameliamerhar.ca

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8.7.2 Shapeshifting to Create Alternative Ecology

AAFG (Angry Asian Feminist Gang) is a form of (as yet) unfunded collective/community building that bleeds and seeps between boundaries. Its manner of working both in collaboration with artist-run-centres and institutions, as well as celebrating ways of working that aren't recognized as professional practice can be seen as a mode of survival, one that can feel familiar to folks of colour working in arts and culture. AAFG as a collective explores alternative ways of world making and understanding cultural archives that is relational and embodied.

Amy Wong, OCAD University

Amy Wong completed her BFA at Concordia University in Montreal, MFA at York University in Toronto and postgraduate studies at De Ateliers in Amsterdam, the Netherlands. Recent projects include AAFG x Art Metropole x Toronto Art Book Fair at Kem Xuân Huong Ice Cream Shop, Chinatown Centre (Toronto); Institutional Critique Teach-In at the Gardiner Museum (Toronto); Room for Taking Care at the OCAD U Graduate Gallery (Toronto); Session: Emilia-Amalia at Mercer Union (Toronto); Alimentary at Obrera Centro (Mexico City); Theory X with Monument Lab at the Bentway (Toronto). She is currently a fellow of the TAC/Banff Centre's Leader's Lab.

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8.7.3 Centre for Margins (a case study in progress)

Centre for Margins is an experimental and performative research-creation organization, founded and co-led by Taien Ng-Chan and Carmela Laganse, which aims to help decolonize and open up arts institutions to equity-seeking groups through mentorship, partnership, advocacy, publication, and participatory, socially engaged arts events. The Centre was formed in response to a number of general observations and experiences within artist-run centres, university art departments, and the Canadian arts community as a whole. Noting the under-representation or often complete absence of racialized folks within these various arts establishments, we wanted to create a space where we could investigate alternative structures, and also help to activate change. As BIPOC artists working full-time within the academy, our location as both inside and outside of the establishment enables us to operate from a third space of critiques and action: the margins. Our own racialized statuses bring a critical ability and focus, while our positions of relative privilege enable us to access resources not readily available to those on the outside. We envision *Centre for Margins* as a creative intervention, a performative space bridging academic and artist-run culture, modelled in part on the traditional ARC that is both run by artists and for artists, and also in part on the media lab or digital humanities centre that brings together research in different disciplines, in order to experiment and play. Intersectional advocacy also plays a role, where we might, for example, draw from guides to working with Indigenous creators or accessible graphic design, in order to help spread alternative forms of knowledge, provoke questions, suggest solutions, and push for further change. What kinds of structures can we envision as alternatives? What can we do to promote concrete change? *Centre for Margins* aims to find out.

Taien Ng-Chan, York University

Taien Ng-Chan is a Hamilton-based writer, researcher, educator and media artist. She is interested in activism and new forms of research-creation, and incorporates everyday life, urban studies, poetry and cartography into her work. 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 the stage, screen, and CBC Radio. She has shown her videopoems and media works in film festivals and galleries across Canada and internationally. Taien is a founding member of the artist-research collective Hamilton Perambulatory Unit (HPU); Chair of the Commission for Art and Cartography at the International Cartographic Association; and a founding member of Zineposium, an annual DIY art and zine fair. She teaches in Cinema and Media Arts at York University. More information on her projects can be found at her website: soyfishmedia.com

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8.8 Open Session: National Network for the Study and Promotion of Latino Canadian Art and Latin American Art in Canada (Part 2)

This open session welcomes proposals that seek to foster and disseminate knowledge in Canada of all aspects of Latino Canadian art and Latin American art, from pre-Columbian and colonial periods to modern and contemporary art. The objective of this session is to bring together collaborators and proposals for the creation of a national network for the study and promotion of Latino Canadian art and Latin American art in Canada. We accept proposals in French and English/Nous acceptons les propositions en français et en anglais.

Session chairs/Présidentes de séance :

Alena Robin, Western University

Dr. Alena Robin holds a MA and PhD in art history from the Universidad Nacional Autónoma de México/National Autonomous University of Mexico (UNAM). She has been a Postdoctoral fellow at the Université de Montréal. She is Associate Professor in the Department of Modern Languages and Literatures at the University of Western Ontario, where she teaches Hispanic visual culture. She currently is the Graduate Chair of the Hispanic Program. Her research interests focus on the representation of the Passion of Christ in New Spain, in different artistic expressions, mostly in the seventeenth and eighteenth centuries. 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.

Analays Alvarez Hernandez, Université de Montréal

Dr. Analays Alvarez Hernandez est historienne de l'art et commissaire d'exposition indépendante. Titulaire d'un baccalauréat en histoire de l'art de l'Université de La Havane et d'un doctorat en histoire de l'art de l'Université du Québec à Montréal, elle a développé, dans des contextes culturels et sociopolitiques variés (Cuba, Canada, France), une expertise dans les champs suivants : art public commémoratif, art contemporain mondialisé et études postcoloniales, diasporiques et mémorielles. Par le passé, elle a enseigné à l'University of Toronto et à l'Université d'Ottawa. Présentement, elle professeure adjointe à l'Université de Montréal et membre de la Commission permanente de l'art public de Culture Montréal. Son projet de recherche en cours porte sur les « appartements-galeries » dans des sociétés (post)socialistes.

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8.8.1 Body and Power Through the Lens of Brazilian Female Video Artists

In this paper I investigate the role played by technology among female artists in Brazil in the 1970s, a time of military dictatorship, to criticize social and political structures that placed women as second-class citizens. I selected as case studies the videos of Brazilian artists Leticia Parente and Sônia Andrade to explore new relations between female subjectivity, the body and power.

Drawing on theories from the fields of feminist and queer studies, visual culture, and post-colonial studies I analyze these artists' performances – administering self-inflicted punishments to their faces in front of a camera. The close-ups of the grotesque female's faces in the videos counter the creation of a system of sexual hierarchy in the film industry that mirrors unequal gender relations found in the social domain.

Secondly, I examine the role of the sacrifice through self-inflicted facial disfiguring through Georges Bataille's concepts of sacrificial mutilation and monstrosity. Both artists, by destroying their facial beauty, transform the female face into an object of sacrifice that "is drawn out 'of the world of utility' and restored to the realm of the sacred" (Biles 132). Through sacrifice the female body momentarily eliminates its ties of subordination to social demands. Finally, I investigate the potential for Brazilian feminist politics and aesthetics that do not fully align with the Second Wave Feminism forms of resistance that influenced American female video artists in the 1970s. Parent and Andrade embraced a silent mode of self-masochism to escape their submission to the Symbolic order that is always masculine.

Patricia Branco Cornish, Concordia University

Patricia Branco Cornish is a second-year PhD student in the Communications Department at Concordia University. Her doctoral research investigates the use of analog video in Latin America between the 1960s and 1970s, specifically in dictatorial regimes, as an alternative medium to foster self-expression for many female artists outside the politically censored mainstream art institutions and television programming. Her research has a multidisciplinary approach encompassing the fields of feminism, postcolonial studies, visual culture and media. She holds a master's degree in art history from the University of São Paulo, Brazil, where she investigated the art production by Brazilian female artists as an instrument for the criticism of dictatorial regimes, social moral values, and as a tool for self-representation.

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8.8.2 “Payer la dette de l’Argentine avec le maïs, l’or latino-américain”: une analyse du dispositif artistique de Marta Minujín

En 1985, avec Andy Warhol dans son studio de New York, l’artiste argentine Marta Minujín réalise une performance intitulée Payer la dette externe de l’Argentine avec du maïs, l’or latino-américain. Minujín et Warhol se retrouvaient assis dos à dos, entourés d’épis de maïs posés en monticule à même le sol. Leur rencontre a été immortalisée dans une série de 6 photographies. Marta Minujín est aujourd’hui incontestablement une artiste connue et reconnue sur la scène internationale, mais paradoxalement aucune étude d’envergure n’a été réalisée sur cette performance iconique ainsi que sur les performances similaires successives. Cette présentation vise à mettre en lumière la richesse de signification du dispositif imaginé par Minujín. Agissant comme un révélateur des strates historiques d’exploitation et d’extorsion, les performances de Minujín arrivent à replacer la question de la dette et du développement des pays dits « périphériques » dans une vision plus large des dynamiques internationales. Ce faisant, Minujín recadre la responsabilité, mais aussi les fragilités des pays économiquement dominants, et force à s’interroger sur les fondements du système économique mondial.

Raphaëlle Occhietti, Université de Montréal et Sciences Po Paris

Je termine présentement ma thèse de doctorat en histoire de l’art, en cotutelle avec l’Université de Montréal et le Centre d’histoire de Sciences Po Paris. Mes recherches portent sur l’intersection entre l’art et l’économie. Plus précisément, je m’intéresse aux façons par lesquelles les artistes arrivent à révéler la persistance des rapports économiques impérialistes et coloniaux dans le monde contemporain. En 2017 j’ai eu le privilège de participer à la Transregional Academy on Latin American Art II, à Buenos Aires, durant laquelle j’ai rencontré des chercheur.e.s extraordinaires travaillant sur l’art latino-américain et avec qui je garde un contact amical. Je poursuis mon travail de réflexion à partir de ma première spécialisation sur le 18e -début 19e siècle, *développée dans mon mémoire de* maîtrise, où je proposais une lecture post-coloniale de l’œuvre La Junte des Philippines (1815) de Francisco Goya (publié dans RACAR).

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8.8.3 Women, Art and the Periphery: Chilean Artists in Canada after the 1973 Coup

In November 1987, the Chilean art critic Nelly Richard and the artists Lotty Rosenfeld and Diamela Eltit travelled to Vancouver, Canada to install the exhibition "Women, Art and the Periphery" in the Floating Curatorial Gallery at Women in Focus. During their stay, which lasted for about two months, Rosenfeld and Eltit participated in a series of events including artist residencies, workshops and video screening at several venues including Emily Carr, Simon Fraser University, the Western Front, and the Video In (now VIVO Media Arts). Rosenfeld also staged an art action at the Vancouver Art Gallery and travelled to Halifax to present a series of videos at E.S.C.A.D. and the Center for Art Tapes. For her part, Richard published texts on Chilean art in Parachute, Vanguard, and the Video Guide.

Organized by Women in Focus and the Video In, these series of events represented one of the first times (if not the first) that the unofficial culture developed in Chile by women since the military takeover in 1973 was featured in Canada. Based on archival research and interviews, in this presentation, I reconstruct how these series of events were organized, who was involved, and what were the local conditions that made possible that these events could be organized at this time in British Columbia. More importantly, I also point to some of its potential legacies. Specifically, I discuss the pivotal role that artists-run-centres, Women in Focus and the Video In, and their visionary leadership played in fostering artistic exchanges between Latin America and Canada, and how these events may serve to provide an alternative narrative of Latin American Art exhibitions in Canada and the work of Latin American women artists more broadly.

Gabriela Aceves Sepúlveda, Simon Fraser University

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, 2019) and several peer-reviewed articles, book chapters, and research-creation projects on feminist media art in Latin America. Currently, she is working on a book manuscript on the history of electronic images and avant-garde music entitled *Weaving the Electric Wave: Latin American Women Composers, 1888 -1980*. She also works on video and performance and is a member of the Vancouver based art collective art/mamas. Her work has been shown in various venues across Canada and Mexico since 1990. Most recently her video installations were featured in 2016 Computer Art Congress in Paris and 2019 Creativity and Cognition Conference.

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#	SESSION/SÉANCE 9	CHAIRPERSONS/ PRÉSIDENTS(ES)	SPEAKERS/ CONFÉRENCIERS(ÈRES)
9.1	**Little Gestures for the Epoch: Public Art in the Age of the Anthropocene** – Sainte-Foy	Treva Legassie & Monika Gagnon	Shauna Janssen Danica Evering Natalie Doonan
9.2	**Environnements artificiels au 19e siècle (1re partie)** – Portneuf	Christina Contandriopoulos & Étienne Morasse-Choquette	Keith Bresnahan Aniel Guxholli Valeria Téllez Niemeyer Cigdem Talu
9.3	**Art as Information : Diagrams, Maps, and Charts (Part One)** – Courville	Jakub Zdebik	Adam Lauder Jonathan Fardy Cristina Albu
9.4	**Humour as Feminist Strategy in Contemporary Art** – Montmorency	Teresa Carlesimo	Nancy G. Heller Julie Sando Gerald Silk Jessica Ragazzini
9.5	**Photographic Communities (Part One)** – Dufferin	Zoe Tousignant	Taous Dahmani Martha Langford Sophie Guignard

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9.1 Little Gestures for the Epoch: Public Art in the Age of the Anthropocene

Of place is a concept elaborated by Lucy Lippard in her book *The Lure of the Local*. "For all the art that is *about* place," she writes, "very little is *of* place – made by artists within their own places or with the people who live in the scrutinized place, connecting with the history and environment" (263). More than 20 years after Lippard's foundational observations on public art and her emphasis on situatedness, and with the increasing sense of urgency in the face of climactic devastation, we ask, how are artists and curators creating artworks, exhibitions and events that engage dynamically with notions *of* place in the Anthropocene. We invite traditional and creative presentations from artists, curators, and writers who make, theorize or curate public art works that are intrinsically *of place* in their engagements with the land, environment, its histories and presents.

Session chairs/Présidentes de séance :

Treva Legassie, Concordia University

Treva Michelle Legassie is an interdisciplinary researcher, curator, artist and a PhD Candidate in Communication Studies at Concordia University. Legassie is Assistant Director of the Speculative Life Cluster at Milieux, and a founding member of the Curatorial Research-Creation Collective (CRCC). Her practice-based dissertation takes up curatorial practice, through an ethic of collaboration, to explore the ways in which art can intersect with ecology, the environment and our present era of the Anthropocene. Legassie's 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 curated exhibitions such as *Sights of Feeling* (2018), *#NATURE* (2016) and *Influenc(Ed.) Machines,* was co-curator of *Femynynytees* (2018), and co-ordinator for Cheryl Sim's *YMX: Land and Loss after Mirabel*. Her work can be seen at trevalegassie.ca.

Monika Gagnon, Concordia University

Monika Kin Gagnon is Professor of Communication Studies at Concordia University. She has published widely on cultural politics, the visual and media arts since the 1980s, including *Other Conundrums: Race, Culture and Canadian Art* (Arsenal Pulp Press, 2000), and *13 Conversations about Art and Cultural Race Politics* (Éditions Artexte, 2002) with Richard Fung. She co-edited Reimagining Cinema: Film at Expo 67 with Janine Marchessault (McGill-Queen's UP, 2014). Her

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current research is on cultural memory, creative archiving, and experimental media arts. She curated *La Vie polaire/Polar Life from Expo 67* at the Cinémathèque Québécoise in 2014; *Theresa Hak Kyung Cha | Immaterial*, at Centre Phi in Montreal 2015; and co-curated the group exhibition *In Search of Expo 67* at the Musée d'art contemporain de Montréal in summer 2017. Her Podcast on Expo 67 is available here.

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9.1.1 Notes from the Field: On Urban Curating, Postindustrial Ecologies, Place, and Critical Posthumanism

Critical approaches to posthumanist ideas seek to bring into question the anthropocentric discourse that humanism tends to necessarily produce. In posthumanist discourse the concept of otherness emerges as a mode of problematizing conceptions of difference, how subjectivity is undermined or conditioned, and even what counts as a life. For Rosi Braidotti, "the idea of the posthuman by now enjoys widespread currency in the era known as the anthropocene. It elicits elation in equal measure to anxiety and it stimulates controversial cultural representation[1]." In this presentation I draw from critical posthumanist thought (Braidotti and Haraway) to work through themes of place, care, and artworks that directly address the ecology of interspecies relations, and that seek to uncover the agency of non-human actors that exist within postindustrial landscapes. I discuss the work of urban curating and site-responsive, public, and community engaged art projects taking place within postindustrial landscapes, in the cities of Montreal, Copenhagen, Windsor, and Berlin. The displacement of non-human animals and the "more than human" by urban renewal schemes in deindustrialized landscapes is very rarely, if ever, taken into consideration in urban revitalization discourse. Through a curatorial, situated and critical posthumanist lens, what theses landscapes often reveal is that they are not only a source and site of inspiration for artists, but also their potential to be an active partner and creative collaborator in the work of understanding how non and/or more than human species, too, make up the ecology of postindustrial landscapes, becoming witnesses and co-authors in the social histories, life-worlds and creation of place.

1. Rosi Braidotti, *The Posthuman* (Cambridge, UK: Polity Press, 2013) 186.

Shauna Janssen, Concordia University

Shauna is Assistant Professor in the Department of Theatre at Concordia University, where she is also an affiliate professor in Geography, Planning & Environment, Director of the Institute for Urban Futures, and holds a Concordia University Research Chair in Performative Urbanism. An urban curator, her on-going research creation projects engage with the spatial politics of urban change, postindustrial urban ecologies, and considers unexpected agencies and nonhuman subjectivities as active collaborators in the making of diverse urban experiences. Shauna has given scholarly presentations

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and participated in various interdisciplinary and research-creation activities, events, and artist residencies hosted by institutions such as the Centre for Art & Urbanism, Berlin; Teatro Potlatch, Fara Sabina, Italy; the XX Architecture & Urbanism Biennial, Valparaiso, Chile; the School of Art, Design & Architecture Creative Exchange Institute, University of Tasmania; the Department of Spatial Design, Massey University, New Zealand; and Performance Design, Roskilde University, Denmark.

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9.1.2 Working In: Local Politics, Galleries as Public Spaces, and Artists as Citizens

Working In explores questions of working in relation to the local. I look at the local art community's responses to gentrification in Hamilton, ON, as a starting point to propose practical and relational ways for cultural producers to engage in a place. Like many other post-industrial cities, Hamilton has leaned on tactics for creative economic development proposed by urban studies theorist Richard Florida in his work The Rise of the Creative Class. "Art is the New Steel" has become a slogan for "creative placemaking" and art has become a municipally-invested mechanism joining forces with rising Toronto real estate prices, a disinvested local market, and predatory Investment Trust landlords. Local arts workers are assessing our implication in this process and asking questions about what can be done to challenge it.

This presentation investigates local artistic resistance grounded in the local politics of place; bearing in mind Claire Bishop's criticism of socially engaged art as cosmetically concealing social inequity and undermining public services; as well as Hayden King's entreaty to artists as active participants in gentrification to devote their energies to ensure that people are not being displaced. It builds on earlier writing which troubled the dichotomy between art in private (exclusionary, elitist) and public (open, egalitarian) space. This defined the relational aspects of public space as more significant than built environments or institutions: with the people and land, in the past and the present. Connecting larger conversations about equity and access in art spaces to local conversations about activist engagement, I revisit the idea of relational public spaces to consider both the potential further openness of galleries as civic spaces and artists' engagement as citizen participants. As we move ever further into the age of the Anthropocene, this framework offers possibilities for galleries to serve as social infrastructure in times of climate crisis and artists to support co-cultural organizing.

Danica Evering, Independent Scholar

Danica Evering was born in Cobourg and lives in Hamilton, ON. Through writing, organizing, sound composition, and curation, she works through difficulty and belonging, reaching out intentionally, and complicating narratives. Her SSHRC-supported MA in Media Studies from Concordia questions power dynamics and insider/outsider relationships in social practice through interviews with artists and creative analysis of her own field work. She is currently an independent scholar and supports her creative practice through freelancing. Evering's semi-fictional writing has taken the form of audio descriptions,

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sculptural biographies, sound walks, and an experimental play. Her analysis has appeared in No More Potlucks, Lemon Hound, Public, and Kapsula, and other publications. She was a founding member of the editorial collective of Publication Studio Guelph, a sibling studio of an international publishing network that attends to the social lives of books, and participated in the creation and development of the Benčić Youth Council, a radical arts education program for youth in Rijeka.

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9.1.3 Being on the Fringes: Consuming the Urban Wild

My current artistic research focuses on edible wild plants and animals in a feral urban site along the St. Lawrence River in Montreal. One of its outcomes is a series of immersive videos that will be geo-tagged and accessible from an online map. The audiovisual content is based on sensorial investigations of the site, sensory ethnographic interviews with foragers, hunters, fisher people, and biologists, as well as historical and archival research.

This work has led to partnerships with la Maison de l'environnement de Verdun, McGill University's Centre for Interdisciplinary Research on Montreal, and others, through which I am creating a series of socially engaged events that aim to address the problem of invasive weeds along the waterfront as a threat to biodiversity. The immersive videos are screened at these site-specific events to encourage discussion about biodiversity along the waterfront.

In this presentation, I will draw from this current work to demonstrate sensori-affective techniques, including tasting, for addressing ecological issues and building a more-than-human urban common. I will show that Virtual Reality (VR), in combination with sensory practices (Bolt, Ingold, Pink, Springgay and Truman), can indeed function as the "empathy machine" it is, in its most favourable appraisals, purported to be. I will argue that immersive technology can be employed, within a research-creation methodology, to increase a "sense of embodiment" (Kilteny and Groten 2012) and connection with history and place (Lippard, 1997) for users.

I will also bring an excerpt of the audiovisual component of the project that can be viewed on VR headsets, which I will circulate amongst the audience during my presentation. This project builds on long-standing artistic research that aims to activate public spaces in and around Montreal through free artist-led tours and tastings (www.lesensorium.com).

Natalie Doonan, Université de Montréal

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

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Dialogue, Canadian Food Studies and the Senses and Society. She serves as Assistant Professor in digital creation in the Department of Communication at l'Université de Montréal.

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9.2 Environnements artificiels au 19e siècle (1ère partie)

Le 19e siècle est marqué par l'instrumentalisation grandissante de la nature. Face à un monde devenu abstrait, l'art du paysage naturalise l'emprise sur le territoire en produisant des images fantasmatiques, sauvages ou primitivistes, alors que l'architecture émule les mécanismes de la nature par des moyens artificiels (jardins d'hiver, atmosphères contrôlées, éclairage artificiel, illusions spatiales). Si certaines tentatives relèvent d'intentions spirituelles ou purement poétiques, d'autres s'inscrivent dans une démarche rationaliste ou instrumentale. Dans tous les cas, l'expérience esthétique et l'imagination sont appelées à jouer un rôle de première importance.

Cette séance invite les propositions d'études de cas variées et d'approches théoriques qui nous permettent de réfléchir à l'esthétisation de la nature durant le long 19e siècle. Qu'il s'agisse d'espaces ou d'images, comment les arts participent-ils à la création de « paradis terrestres » ou d'autres environnements artificiels ?

Session chairs/Président.e de séance :

Christina Contandriopoulos, Université du Québec à Montréal

Christina Contandriopoulos est professeure au département d'histoire de l'art de l'UQAM. Ses recherches et son enseignement portent sur l'histoire de l'architecture et des villes au 19e siècle, l'utopie et les techniques de représentation du territoire. Elle a dirigé l'anthologie *Architectural Theory 1871-2005* (en collaboration avec Harry Mallgrave, Blackwell-Wiley, 2008) et *le Companion to 19th-C. Architecture* (en collaboration avec Martin Bressani, Wiley, 2017).

Étienne Morasse-Choquette, Université du Québec à Montréal

Étienne Morasse-Choquette est doctorant en histoire de l'art à l'UQAM, ses recherches portent sur la théorie et la critique du jardin paysager en Europe autour de 1800.

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9.2.1 "A deep science, written in stone": Pompeian Visions in 19th-Century France

This paper considers a variety of Pompeian references in mid-nineteenth-century French art and architecture, through the dual lenses of nature and ersatz time, arguing that the attempt to construct Pompeian atmospheres in built space both took Pompeii as a metonym for natural disaster and sought an evasion of history through its artificial presentation in the present. If "Pompeii" was synonymous with the natural disaster that buried the Roman town in AD 79, it was also a series of signs available to architecture. Published accounts of the excavations in French and English in the first decades of the nineteenth century inspired attempts at recreating "Pompeian atmosphere" in selected interior spaces, which become complex iterations of nature and time out of joint. At the "Maison pompéienne" of Prince Jérôme Napoléon, designed between 1856 and 1860, the artificial feeling of antiquity produced by the interior architecture and decoration was supported by embodied performance, as seen in Boulanger's celebrated image of Théophile Gautier and others in Roman garb during an evening at the Maison in 1860. For Gautier, this house was an authentic vision of Pompeii. But it was not to last; abandoned the next decade, re-opened as popular spectacle, and then abandoned once more during the siege of Paris (1870-71), the house itself became a kind of ruin, its historical artifice turned back on itself. Watching Paris burn in the Communard-set fires of May 1871, Edmond de Goncourt meditated on the black scraps of paper floating through the air, fragments of Parisian history from the burning of the Hôtel de Ville. It was, he reflected, a Pompeian scene. Or an especially nineteenth-century one.

Keith Bresnahan, OCAD University

I am Associate Professor of Design History and Theory at OCAD University, Toronto, where I am also the Graduate Program Director of the MA program in Contemporary Art, Design and New Media Art Histories. I'm a cultural historian of architecture, urbanism, and design in the modern era, with a particular research focus on the 18th and 19th centuries, France; I'm also a co-founder of the Canadian Design Studies Network. My current and ongoing research centres on models of sensation and emotion in architecture and urban history, and on the histories of architectural destruction. I am presently completing two book projects, the first on sensationalism and architecture in enlightenment France, and the second on emotion and the legacies of destruction in late nineteenth-century Paris.

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9.2.2 The Impenetrable Domes of the New World in the Belgian Glasshouse: Explorers and Designers

Nineteenth-century commercial horticulture was a key factor in the proliferation of exotic plants, townhouse verandas and vast glasshouses in Belgium. A key factor behind this phenomenon was the foundation of firms specialized in the trade of rare plants, landscape design, and editorial activity which drove not only the vogue of rare specimens, but also new ideas of nature in the public imagination. These were images of intertropical America which the public conjured through exported fragments, narratives and illustrations, and was eager to re-experience in the glasshouse environment.

In the 1840s, explorers who ventured between Mexico and Brazil became the leading horticulturists on the continent, opening specialized firms with direct supply networks from the continents for rare specimens of exorbitant prices. They had first-hand knowledge of the atmospheric conditions of the regions of origin, necessary for transportation and artificial cultivation, but, they also provided vivid descriptions in accounts published by their own firms. Former explorers and successful horticulturists such as Louis Van Houtte or Jules Linden described impenetrable, silent domes of the new world in which man stood in communion with the forces of nature and sought to grasp the intimate essence of life. This spectacle altered the common imagery of nature, paralleling the shift in scientific inquiry from the taxonomic clarity of late 18th-century botany, to the fascination with the mysteries of vegetal life. In landscape design, it moved from parallel ranges and potted orange-trees in the gardens of the *ancien* régime, to vigorous palm-trees and crawlers, symbols of movement, growth, and unions in nature. The public flocked to commercial establishments and regular exhibitions to experience these new dominant traits of nature in the immersive, vegetal mass of the glasshouse – traits which became new aesthetic requirements and design motifs, and which continued to evolve through the century.

Aniel Guxholli, McGill University

Aniel is a PhD Student at the School of Architecture of McGill University in Montreal. He obtained his previous degrees at the Venice School of Architecture. Aniel has had a long interest in the emergence of Art Nouveau and the cultural history of Belgium at the end of the nineteenth century. His current doctoral research is focused on Victor Horta's Hôtel Tassel in Brussels, in particular, the origins and meaning of its interior decoration.

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9.2.3 Nuit électrique : atmosphères lumineuses des villes au 19e siècle

Les villes modernes de la fin du 19e siècle ont été marquées par des transformations physiques de l'environnement bâti, autant que par la production de nouvelles atmosphères urbaines artificielles. Normalement perçues comme intangibles et ambiguës, les atmosphères sont également des instances spatiales ayant des effets concrets sur le monde matériel et les personnes. Le développement des atmosphères artificielles a permis ainsi la création de réalités climatiques technologiquement contrôlées, qui agissent en tant qu'intermédiaires entre les espaces et les expériences urbaines. L'avènement de l'éclairage électrique a été un phénomène clé dans la mise en place de systèmes atmosphériques planifiés et a coïncidé avec l'émergence d'une culture visuelle propre à la modernité. La maîtrise de ce type d'éclairage artificiel a rendu possibles l'émancipation des cycles naturels de la lumière et la création d'un « deuxième jour », désormais électrique et perpétuel. Il est possible de dire que chaque type d'éclairage produit une atmosphère particulière et que le passage d'une technologie à une autre a entraîné des changements de perception, d'habitudes et de comportements. En ce sens, les effets de l'éclairage électrique ne se limiteraient pas uniquement à l'ordre du visuel, ou à une sorte d'aura qui recouvre les objets, mais impliqueraient une restructuration sociale, politique et culturelle des espaces urbains. Comme l'affirme Gernot Böhme, pour établir des relations plus libres avec les atmosphères, il est nécessaire de connaître leur pouvoir social et suggestif, ainsi que la manière dont elles agissent sur l'expérience quotidienne. Quel genre d'atmosphère la lumière électrique a-t-elle créée dans les villes de la fin du 19e siècle et quel genre de situations était-elle destinée à produire ? Comment la perception a-t-elle été structurée par la lumière électrique pendant la modernité et quelle a été son implication dans les changements d'habitudes et de comportements des habitants ?

Valeria Téllez Niemeyer, Université du Québec à Montréal

Valeria Tellez Niemeyer est doctorante en histoire de l'art à l'UQAM, elle a également une pratique professionnelle en design de l'environnement, diplôme qui a obtenu à l'Université Diego Portales (Santiago du Chili). En 2016, elle réalise une maîtrise en médiation de l'art contemporain à l'Université Paris 8 (Paris, France), son mémoire portant sur la production des expériences immersives et la place du spectateur. Ses recherches actuelles portent sur les premières pratiques de l'éclairage électrique dans les villes à la fin du 19e et leur impact sur culture visuelle et l'expérience urbaine.

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9.2.4 In the Air Tonight: Nocturnal Atmospheres at the Victoria Embankment

When the Victoria Embankment opened in 1870 in London, newspapers and the public welcomed it as one of the biggest and most grandiose metropolitan development projects of the last two centuries. The project included a promenade, gardens, a new sewer system, roads for the underground train, and roads above the ground to control traffic. At night, the embankment was first illuminated with gas lighting, then electric as early as 1878 – when the Victoria Embankment became the first street in Britain to be lit with electric lights, then gas again; it was a prominent public space in the city's nocturnal landscape. The artificial lighting of the embankment and the decisions behind it were part of a long fervent public debate, represented most clearly in the press and paintings or photographs from that period, depicting an aestheticization of the night. Along with its technical and sanitary benefits, the embankment presented a new affluent activity: the riverside promenade. This paper proposes to study the changing street life and new types of environments the Victoria embankment brought on, along with shifting attitudes towards city life. I address two research questions: how did the Victoria Embankment affect the nocturnal atmospheres of the city while the inhabitants of London constructed a certain image of this scene? How did nocturnal activities such as nightwalking incite new modes of aesthetic experiences and consolidate a collective urban imagination of the night, particular to the 19th century? Drawing from atmosphere theory, which defines aesthetic experience as sensory perception and atmospheres as the affective domain and intersubjective phenomenon where this experience takes place, I construe the nocturnal urban atmospheres of London as the shared affect between the observer and the city. The paper seeks to analyze the artificially illuminated nocturnal environments holistically through textual representations in the press and various iconographies such as paintings and photographs. The Victoria Embankment was conceived as a "beautification" project for the city and acted as a staging device to frame distinct urban viewpoints.

Cigdem Talu, McGill University

Cigdem Talu is a researcher and PhD student at the School of Architecture at McGill University in Montreal. Her dissertation focuses on women's urban experience in late-Victorian London, the concept of urban atmospheres, the flâneuse, and Victorian periodicals. She previously studied at Politecnico di Milano in Italy and was the archival researcher for the documentary film City Dreamers.

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9.3 Art as Information: Diagrams, Maps, and Charts (Part One)

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.

Session chair/Président de séance:

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. He is the author of two monographs. *Deleuze and the Diagram: Aesthetic Threads in Visual Organization* was published by Continuum Press in 2012. His second monograph, *Deleuze and the Map-Image: Aesthetics, Information, Code and Digital Art* came out in 2019 from Bloomsbury Press. He curated art exhibitions at the Kennedy Museum of Art in Ohio, Gallery R3 in Trois-Rivières and Gallery Karsh-Masson in Ottawa.

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9.3.1 Alex Janvier: Mapping Biopolitical Data Through Abstraction

Confronted with the bureaucratic rationality of the Canadian federal government's Department of Northern and Indian Affairs, Alex Janvier, an artist of Dene Suline and Saulteaux descent, instituted two dramatic changes in his painting practice during the mid-1960s. Firstly, in protest of this colonial apparatus, he began signing his works with his Treaty Number. Secondly, his brief but decisive experience working for the Department coincided with an intensification in his experimentation with modalities of abstraction. Janvier's data-based protest betokens more than a frustration with faceless bureaucracy. In manifesting his Treaty Number, Janvier brought into representation the state's management of cultural genocide in presciently data-based terms that paralleled the strategies of contemporaneous information artists, but approached data through an expanded, non-computational lens. Janvier's abstractions insist that, in reducing subjects and, indeed, entire cultures to data sets, the Canadian state applied an emergent logic of computational rationality to the biopolitical governance of populations. In mapping this "empire of number" (Badiou), Janvier effectively turned this system of computational governmentality against itself—exposing the lived reality obscured by numeric idealities in a rigorously abstract idiom superposing Dene Suline and Saulteaux motifs. The non-aesthetics of François Laruelle provides a matrix for mapping the complexities and tensions structuring Janvier's approach to abstraction, which deploys numbers in protest of the false sufficiency of the colonial state's assimilationist telos while harnessing abstraction to manifest lived identity.

Adam Lauder, University of Toronto

Adam Lauder graduated with a Ph.D. from the Department of History of Art at the University of Toronto in 2016. From 2017 to 2019, he was a SSHRC postdoctoral fellow at York University in Toronto; his research employed the non-aesthetics of Laruelle to study Canadian information art in the 1970s, as artists began exploring new scientific frameworks and modalities of "fiction." In 2018, he organized an exhibition devoted to the lost public art of Rita Letendre at YYZ Artists' Outlet in Toronto. In 2017, he curated Futurisms at Western University's McIntosh Gallery. He has contributed articles to scholarly journals including Amodern, Art Documentation, Canadian Journal of Communication, Future Anterior, Imaginations, Journal of Canadian Studies, PUBLIC, 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 and Millions. He edited H& IT ON (YYZ, 2012), featuring original art by pioneering information artist IAIN BAXTER&.

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9.3.2 The Photographic Hypothesis: Cameron and Laruelle

My paper addresses the theme of “art as information” via the work of François Laruelle. The question Laruelle poses in his “non-standard” philosophical aesthetics or “non-aesthetics” is: what must art theory become if it is to do something other than historicize art, assess aesthetic competence, or philosophically define and explain art? Is there another work for theory to do that would be attentive to what he calls art’s immanent “hypothesis?” Laruelle’s work aims to discover what (and how) art itself thinks. His approach seeks to displace the standard enclosure of art by philosophy in the name of a radical art of philosophy. My paper seeks to extend and develop Laruelle’s insight by posing the question: what information must art theory contain to be faithful to the epistemological resources already immanently available in informational works of art? What would a theory of information art look like that was not simply a mimetic double of its object, but an extension and development of the information it contains? The paper considers this question in the context of photography, specifically the work of the nineteenth-century photographer, Julia Margaret Cameron. Cameron’s softly focused and elaborately staged character studies rebelled against the then reigning presumption that photography was chiefly a means to convey empirical information. Cameron’s work hypothesizes a counter theory of photography rooted in the informatics of sensuousness and fictive play. My paper aims to think this informational content without either simply doubling what the work already manifests constraining by preexistent aesthetic categories.

Jonathan Fardy, Idaho State University

Jonathan Fardy, PhD is Assistant Professor of Art History at Idaho State University. His research focuses on how aesthetic practices impact and shape theoretical practices. He is the author of three books: Laruelle and Art: The Aesthetics of Non-Philosophy; Laruelle and Non-Photography; and Althusser and Art.

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9.3.4 Mapping Neural Entanglement: Mental Landscapes in Mariko Mori's Wave UFO and Suzanne Dikker and Matthias Oostrik's Mutual Wave Machine

Pairing Mariko Mori's *Wave UFO* with Suzanne Dikker and Matthias Oostrik's *Mutual Wave Machine*, this paper examines aesthetic approaches to cultivating mental synchronicity and balance through the contemplation of neural data. Relying on abstract motifs and colour codes matching different psychic states, the artists design immersive spaces which enable viewers to relate to their brain activity in embodied and affective ways. In each instance, the experience of the work is contingent on the presence of co-participants who watch live representations of their neural frequency projected on the surface of capsules. Visitors' attention is thus directed inwardly and outwardly as they gauge the degree of individual control and interpersonal influence they can exert in these spaces. The physical proximity between participants sensitizes them to their bodily presence, undermining the detachment associated with the contemplation of abstract data.

Both *Wave UFO* and *Mutual Wave Machine* invite interpersonal acts of tuning one's mental state to that of other participants with the aim of witnessing changes in visual landscapes, which correspond to synchronous or asynchronous neural patterns. In their capsule spaces, participants become aware of their porous bodily thresholds and the communication that unfolds beneath the surface of the conscious mind. I argue that although these installations may appear to generate a sense of escapism they actually succeed in grounding participants in the real world by exposing the contingent relations that exist between themselves and others. Engaging with critical debates on affect theory and body-mind relations, I consider to what degree visitors maintain a sense of agency in *Wave UFO* and *Mutual Wave Machine*. I also discuss how Dikker's training in neuroscience and Mori's Buddhist background influence their expectations concerning participatory responses.

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Cristina Albu, University of Missouri

Cristina Albu is Associate Professor of Contemporary Art History at the University of Missouri-Kansas City. Her research focuses on crossovers between contemporary art, cognitive sciences, and technology. She is the author of *Mirror Affect: Seeing Self, Observing Others in Contemporary Art* (Minnesota University Press, 2016) and the coeditor (with Dawna Schuld) of *Perception and Agency in Shared Spaces of Contemporary Art* (Routledge, 2018). Her writings have appeared in scholarly anthologies (e.g. *Hybrid Practices*, *Framings*, *The Permanence of the Transient*, *Crossing Cultures*) and journals (e.g. *Afterimage*, *Artnodes*, and *Athanor*). She is a founding member of the *Contemporaneity* journal and continues to serve on its advisory board. During her tenure at UMKC, she has taught classes on global contemporary art, participatory and site-specific tendencies, museum studies, and interconnections between art and psychology. She is currently working on a book manuscript which maps the history of biofeedback art since the 1960s.

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9.4 Humour as Feminist Strategy in Contemporary Art

This session invites papers and presentations that reflect on the use of humour in contemporary feminist art practices. Submissions are invited to consider works and practices that undermine the hierarchies and logics inherent in the patriarchal colonial capitalist systems through elements of play and moments of the absurd. While these strategies can be employed subtly or boldly, they often offer a moment of respite from the brutal systems that they address. How might these tactics be perceived by different viewers? Can the use of humour effectively challenge or question the logic of a particular system or systems? How can these methods be successful in addressing their subject, and what does success mean within the dominant paradigms? In addition to contemporary art, this session welcomes the inclusion of art historical examples and a range of arts-based methodologies.

Session chair/Présidente de séance:

Teresa Carlesimo, University of Manitoba

Teresa Carlesimo (Canadian-American) is an interdisciplinary artist currently pursuing a PhD in Cultural Studies at Queen's University where her research considers various systems of power, class and empire as integral to the analysis of environmental crisis. Her recent artwork explores labour, extractivism, and the urban built environment through large-scale immersive installations. Her writing has appeared in Public Journal, Art Papers, and Black flash, among others, and recent exhibitions include Museum London, the Agnes Etherington Art Centre, the Thames Art Gallery with a forthcoming exhibition at Rodman Hall Art Centre.

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9.4.1 Skewering Spanish Stereotypes: Politics and Humour in the Feminist Art of Pilar Albaracín

For a quarter-century, the pioneering Spanish feminist artist Pilar Albarracín has been creating and exhibiting photographs, videos, and installations and presenting performance pieces that use deft political satire, shocking surrealist juxtaposition, and other types of humour to reveal the impact of traditional gender roles. Albarracín's work--often featuring the artist, herself--explores the restrictive concepts of "femininity" and "masculinity" as demonstrated, for example, in the most-common stereotypes of her home region, Andalucía: female flamenco dancers and matadors. The power of Albarracín's art often comes from its use of absurdist humour--as when a female dancer, engulfed in yards of ruffles, perches high in a tree to listen to the (male) guitarist seated below; or a (female) matador accessorizes her traditional "suit of lights" with brightred stiletto heels, one arm cradling a pressure-cooker--a ubiquitous appliance in Spanish kitchens. While the culture of Spain is embedded in Albarracín's work, ultimately it is universal--as seen in her enormous, colourful Mandalas: wall-mounted rectangular canvases filled with abstract patterns made from women's underpants. Born shortly before the death of dictator Francisco Franco and the end of four decades of governmental restrictions, Albarracín came of age at a time when many young Spanish artists were flouting long-held taboos and, in the process, redefining the concept of Spanish identity, including the "proper place" of Spanish women. While her work has been extensively shown, and reviewed, throughout Europe and also in Asia and many other parts of the world, Albarracín is not nearly so well known in North America--having exhibited in just a few group shows in Canada, Mexico, and the US This paper locates Albarracín within the broader context of contemporary Spanish visual art, pointing out parallels with Spanish female performing artists—notably the innovative, controversial, and often funny flamenco dancers Belén Maya and Rocío Molina.

Nancy G. Heller, The University of the Arts, Philadelphia, Pennsylvania, USA

Nancy G. Heller is a Professor of Art History at the University of the Arts in Philadelphia, PA (U.S.A.). She has also taught at the University of Maryland, Georgetown University, and Texas A & M @ Commerce. Her most recent books are the 4th edition of Women Artists: An Illustrated History (Abbeville Press) and Why a Painting is Like a Pizza: A Guide to Understanding and Enjoying Modern Art (Princeton University Press).

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She is also a contributor to Imaging Dance: Visual Representations of Dancers and Dancing (Georg Olms Verlag) and Flamenco on the Global Stage (McFarland). Dr. Heller has received awards from the National Endowment for the Humanities, the Smithsonian Institution, the Richard C. von Hess Foundation, and the government of Spain. Since 1984 she has been a student, teacher, and performer of, and a writer/lecturer on, various types of Spanish dance.

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9.4.2 Rollerbabies (of Paradise)

The world wide web is a powerful leveller: content that was once produced and controlled by publishers, industries and institutions is often freely available to be conjured, shared, and reshared in a variety of non-hierarchal ways. This is perhaps especially true of pornography, long known to be one of the central drivers of web-based technological change and commerce. As a female artist working near the highly porous Windsor/Detroit border, I am interested to see content from these dominant paradigms launched into new contexts and conversations. Rollerbabies (of Paradise) is a montage that exhausts all promises of the exotic and the erotic found in the original films: Bird of Paradise (1951), Rollerball (1975) and Rollerbabies (1976). As a work of satire, this piece questions the colonial, patriarchal and voyeuristic gazes found in these earlier sources. The video embodies its suspicions through multiple strategies of resistance such as playing with colour, light, instrumental samples and from exposure to a continuous loop. By isolating and repeating the opening sequence from a 70s era, dystopic science-fiction themed pornographic film, Rollerbabies (of Paradise) offers a counter-narrative of a dreamy yet saccharine world. Designed as an anti-spectacle, the visuals emphasize the juxtapositions of roughly cut transitions and upon the repeated movements of the bored skaters. With its sugary violins, the soundtrack is reminiscent of the kind of sentimental music used in iconic love stories. As such, “Rollerbabies” exemplifies many of the convergences I explore in my work: humour, eroticism shared and shared again, and representations of the human form -- made to do work for which they were never intended. Rollerbabies (of Paradise), was realized in 2018 using materials sourced from works in the public domain or used with permission. It is a collaborative project between visual artist Julie Sando and composer David Bergeron. Both artists live and work in Windsor, Ontario. Only those with this link can view – password is “rollerbabies”:

Julie Sando, University of Windsor

Working across a range of media including photography, collage, and video, Julie Sando manipulates and defamiliarizes found imagery. Her recent projects called me his (Fully Transistorized Baby) and Frequency Feels were created around collections of 45 rpm soul recordings and amateur radio enthusiast magazines. Other projects include a photographic study of Windsor/Detroit massage parlour windows in Best Sensuous Hands. As an Adjunct Associate Professor in the School of Creative Arts at the University of Windsor, she has received awards for both teaching and service. Her research has received funding from the Ontario Arts Council and her published works

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have appeared in West Coast Line, The Windsor Review and Canadian Art. Her work has been shown across Canada and in the United States at: Artcite Inc. Art Gallery of Windsor (Windsor, ON), Thames Art Gallery (Chatham), Museum London (London, ON), Oakland University (Pontiac, MI), Detroit Artists Market (Detroit, MI), Art Metropole (Toronto, ON), Ottawa Art Gallery (Ottawa, ON), Kenderdine Art Gallery (Saskatoon, SK), Center A (Vancouver, BC).

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9.4.3 "Exposing the truth is like nudity": Hannah Wilke Through the Large Glass

In 1976, feminist artist Hannah Wilke (1940-1993) made a colour 16 mm film, Hannah Wilke Through the Large Glass, personifying how humour is embedded in her career. It records her striptease performed after hours at the Philadelphia Museum of Art, behind Marcel Duchamp's The Bride Stripped Bare by Her Bachelors, Even (1915-23), commemorating the 50th anniversary of the first public display of the Large Glass, as it is often called and which Duchamp described as a "hilarious picture." Wilke's performance occurred when Claes Oldenburg was installing Clothespin, his first civic public sculpture, a Philadelphia commission for the American Bicentennial. From the late 1960s to the mid-1970s, she had been Oldenburg's studio assistant, artistic collaborator, and lovers. The relationship became embittered, involving lawsuits over ownership and authorship of joint works and Wilke pieces portraying Oldenburg embarrassingly. Wilke's "performalist self-portrait" (her words) as a teasing, campy, frustrated, and frustrating stripping bride is often discussed as a pungent and punning critique of Duchamp's voyeuristic sexism. I contend that it enacts a triangular discourse involving Duchamp, Oldenburg, and herself. Acknowledging indebtedness to the PMA sculpture, Brancusi's Kiss, Oldenburg viewed Clothespin as like equivalent lovers that publicly represent American Revolutionary equal rights promises and privately reflect penance for his imbalanced relationship with Wilke. Mixing private and public, Wilke, once a muse to Oldenburg, inhabits the museum housing his Brancusian muse, insinuating herself into Oldenburg's celebratory Clothespin moment, using satirical deconstruction to expose, bodily and otherwise, unequal gender roles. "Exposing the truth is like nudity," she wrote in her 1982 song "Stand Up." Like a stand-up comedian standing up for women's rights, Wilke offers a sardonic retort to Oldenburg's dictum, "I am for an art that is political-erotical-mystical, that does something other than sit on its ass in a museum."

Gerald Silk, Temple University

Dr. Gerald Silk is Professor of Modern and Contemporary Art at Tyler School of Art, Temple University. He has published, lectured, and juried internationally, and has curated or written catalogue essays for the Hara Museum, Tokyo; ICA, Philadelphia; MoCA, LA; National Air and Space Museum, Washington; Palazzo Grassi, Venice; Portland Museum of Art, ME; Rose Art Museum, Brandeis; and Washington Project for the Arts, to mention several. Awards include: American Academy in Rome Prize; Center for Advanced Study in the Visual Arts Senior Fellow; NEH; Mellon; CAA; and Smithsonian. Silk has been on editorial

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boards including Art Journal and Artsmagazine. His catalogue and book, Automobile and Culture, for LA MoCA and the Olympics, has been cited as a key work addressing technological iconography; his writings on Futurism and Fascism offer alternative ways of thinking about style and ideology. Silk has received a Lindback Distinguished Teaching Award.

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9.4.4 La photographie comme prothèse/ Photography as Prosthesis

Nous connaissons le monde qui nous entoure par nos sens, et donc par notre corps. Néanmoins, deux d'entre eux semblent prévaloir sur les autres : le visuel et le toucher qui furent notamment étudiés par Merleau-Ponty (1945 ; 1960 ; ...). Si nous pouvons aisément comprendre l'importance de la vue dans l'art, attardons-nous davantage sur l'intérêt du toucher dans son rôle primordial dans une thématique artistique telle que la prothétisation corporelle.

Notre présentation aura pour objectif de traiter la photographie comme prothèse du corps biologique en mettant en avant les implications sensorielles de celle-ci. Pour cela, nous nous focaliserons sur trois aspects relatifs à la photographie : l'appareil comme augmentation physique de nos sens; l'image comme prolongement numérique du corps sensible; l'image comme projection sensorielle par l'appréhension visuelle; l'art propose différents types de prothétisation. Le plus souvent, elle peut être le remplacement d'un membre. Elle peut également être un ajout qui ne cherche pas à réparer le corps, mais à en augmenter les capacités. L'appareil photographique se présente comme un médium qui améliore le potentiel de la vue, mais également de la mémoire en fixant l'image lumineuse sur le papier – ou sur le fichier numérique (Gleizes et Reynaud, 2017). Outre la matérialité de l'appareil, l'importance accordée à la retouche photographique témoigne d'un souci de modifier son enveloppe biologique. Nous nous projetons dans l'image qui se présente comme le seul reflet de notre visage, de notre corps, que nous pouvons contrôler en permanence (Gunther, 2015). Enfin, soutenue par notre habileté empathique, la représentation photographique agit sur le corps biologique. Si un corps représenté est dans une situation qui semble douloureuse, par exemple, le regardeur pourrait avoir la sensation d'éprouver ces mêmes sensations physiques. Ainsi, nous comprendrons le caractère obsolète de la définition de prothèse aujourd'hui par les implications sensorielles de la photographie.

Jessica Ragazzini, Université du Québec en Outaouais et Université Paris Nanterre

Jessica Ragazzini est candidate au doctorat dans le cadre d'une cotutelle entre l'Université du Québec en Outaouais et l'Université Paris Nanterre en art. Chargée de cours, assistante de recherche et commissaire adjointe de l'exposition *La robe de chair au Musée National : expositions et reconstitution* (Galerie UQO), elle est l'auteure de plusieurs articles et conférences sur la photographie contemporaine. Ses recherches portent sur la confusion entre le corps et l'objet dans la photographie. Elle se questionne également sur l'humanisation de certains objets anthropomorphes inertes.

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9.5 Photographic Communities (Part One)

Photographers have often chosen to band together in order to achieve greater common goals. Groupings of like-minded photographers have been created for a variety of reasons, including promoting a joint aesthetic vision (artist collectives; camera clubs), sharing spaces of production (photo labs and studios), or taking action for a social cause (activist groups; photo agencies). A running thread among such associations is the utopian conviction that the collective is stronger than the individual, yet in reality they are often complex interpersonal webs composed of fractious relationships and diverging opinions. Can cohesive histories of the photographic group be written while preserving the integrity of multiple voices? This panel will engage with the challenges involved in writing histories of the group through specific case studies within the history of photography, both in Canada and internationally. Papers will explore why a sense of community has, at various points and in different places, been deemed a necessity.

Les photographes ont souvent choisi de collaborer ensemble dans le but d'atteindre des objectifs communs plus ambitieux. Des regroupements de photographes en communion d'idées ont été créés pour différentes raisons que ce soit la promotion d'une même vision artistique (collectifs d'artistes; clubs de photographie), le partage d'espaces pour la production (laboratoires et studios de photo), ou la défense d'une cause sociale (groupes d'activistes; agences photographiques). Un fil conducteur de ces associations est la conviction utopique que le collectif est plus fort que l'individuel, mais en réalité, ce sont souvent des écheveaux interpersonnels complexes où les relations sont tendues et les opinions divergentes. Peut-on écrire des histoires cohésives du groupe photographique tout en préservant l'intégrité de voix plurielles ? Cette séance examinera les défis que représente la rédaction des histoires du groupe par le biais d'études de cas spécifiques ayant ponctué l'histoire de la photographie, tant au Canada que sur la scène internationale. Les communications exploreront la question à savoir pourquoi un engagement collectif a été vu, à divers moments et dans différents lieux, comme une nécessité.

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Session chair/Présidente de séance:

Zoe Tousignant, McCord Museum

Zoë Tousignant is Associate Curator, Photography, at the McCord Museum. She holds a PhD in Art History from Concordia University. Her recent curatorial projects include *Serge Clément: Archipel* (Occurrence, 2018); *Gabor Szilasi: The Art World in Montreal, 1960–1980* (McCord Museum, 2017–2018); and *Canadian Photography Magazines, 1970–1990: Reconsidering a History of Photography in Print* (Artexte, 2016). She has been a regular contributor to the magazine *Ciel variable* since 2008. Her essays have also been published in *Canadian Art*, *Archivaria* and *Revue de Bibliothèque et Archives nationales du Québec*, and in several catalogues and monographic books. Tousignant is a member of the research group *Formes actuelles de l'expérience photographique: épistémologies, pratiques, histoires*.

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9.5.1 "Unity within diversity": the History of D-Max, the Black British Photographic Collective Active in England Between 1985 and 1988

In 1937, in New Challenge, Richard Wright asserted the necessity of collective work in the development of black expression[1]. In the 1980s, the members of D-Max knew that banding together could be a powerful approach to developing their photography[2]. In the context of institutional racism, grouped action became the only solution to exist within the art scene.

As a real act of emancipation, the collective, composed of David A. Bailey, Marc Boothe, David Lewis, Gilbert John, Zak Ové and Ingrid Pollard was founded in 1985. For a couple of years, D-Max members met to discuss and debate their photographic productions despite their different approaches and formal differences. What might have brought them together may have been the desire to offer something other than documentary photography, then dominant in the production of Black photographers in England. In 1988, the result of these discussions took shape in an exhibition, first showed at the Ikon Gallery (Birmingham), then at the Photographer's Gallery (London). Paul Gilroy wrote in the exhibition catalogue that "The unity within diversity [...] is an explicit feature of this exhibition [and it] betrays deeper political concerns[3]." D-Max emerged because these photographers were dissatisfied with the way the work of black photographers was viewed and dissatisfied with the way contemporary photography discussed race. Their collaboration shed light on the meanings and connotations of an ever-changing Blackness. Very political, the collective's approach was deliberately provocative. For D-Max members, gathering together was the only possible model and the necessary action to take in order for their practices to exist and their work to be viewed. These photographers, united by their socio-political identity and the photographic medium, developed during these few years a very personal visual identity; which brought them, in the 1990s, to very different personal artistic careers.

1. Richard Wright, "Blueprint for Negro Writing," *New Challenge*, Fall 1937.
2. The choice of *D-max* as the name for their group alluded to the number of black particles that make up a monochrome impression. On a symbolic level, the name referred to the photographer's response to the plurality of aesthetics and identity politics in British society then.
3. Paul Gilroy, *Small Acts. Thoughts on the Politics of Black Culture*, Serpent's Tail, p. 116.

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Taous Dahmani, Paris 1 Panthéon-Sorbonne et Maison Française d'O×ford

Taous R. Dahmani is a History of Art PhD fellow at Paris 1 Panthéon-Sorbonne. As of September 2019, she will be a fellow at the Maison Française in O×ford. Her thesis is entitled: "Direct Action Photography": a photographic study of racialized minorities struggles for rights and freedom in London between 1958 and 1988. Her research focuses on the photographic representation of struggles and the struggle for photographic representations. She recently published an article on Bharti Parmar's "True Stories" series in PhotoResearcher (no° 30, 2018). Her chapter on Polareyes, a 1987 photographic journal is forthcoming in Feminist and Queer Activism in Britain and the United States in the Long 1980s (SUNY Press). She also co-organised the conference Photography, with or without capitalism. She is also President of the French Photographic Image Research Association (ARIP).

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9.5.2 Who Was/Who Were/What Was 13 Cameras/Vancouver?

Initiated in the late 1970s by Michael deCourcy and Roy Kiyooka, *13 Cameras/Vancouver* (1979) might be classed as the sequel to the ground-breaking publication-as-exhibition *B.C. Almanac(h) C-B* (1970). That was certainly the pitch to Lorraine Monk, Executive Producer of the National Film Board, Still Photography Division, who had commissioned *B.C. Almanac(h) C-B* and would support its successor.

The two projects had much in common, starting with its collective ethos and key players. Contributors to *B.C. Almanac(h) C-B* were Jack Dale, Michael deCourcy, Christos Dikeakos, Judith Eglington, Gerry Gilbert, Roy Kiyooka, Glenn Lewis, Taras Masciuch, NE Thing Co. Ltd., Michael Morris, Jone Pane, Timothy Porter, Peter Thomas, Vincent Trasov, and Robertson Wood. *13 Cameras/Vancouver* reunited DeCourcy and Kiyooka with Iain Baxter (NE Thing Co.), introducing Marian Penner Bancroft, Taki Bluesinger, Chris Dahl, Chris Gallagher, Barrie Jones, Martha Miller, Dale Pickering, David Rimmer, Kazumi Tanaka, and Paul Wong.

The book was paramount in both projects. *B.C. Almanac(h) C-B* was a cheaply printed, boxed set of artist's books, which was exhibited as unbound sheets in stacks. Messages in the medium were deskilling and mass communication: photography as a people's forum for conceptual art and performance. *13 Cameras/ Vancouver* appeared as a single, chaptered volume, printed on coated stock and perfect-bound. Both projects were exhibited, though with less emphasis on mechanism and everyday aesthetics in the second iteration. 13 Cameras exhibited at the Vancouver Art Gallery before the book was finished; their ultimate exhibition featured individually framed gelatin silver prints.

A persistent similarity that this paper will explore is the constellation of networks represented by the participants. Both projects reflect the intermediations so fundamental to West Coast visual poetics in the late sixties. By 1979, these states-of-mind were formally, technologically, and institutionally mutating. *13 Cameras/Vancouver* can also be consulted as an almanac, forecasting cultural transformation.

Martha Langford, Concordia University

Martha Langford is Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art and a professor of Art History at Concordia University in Montreal. Her publications include *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (2001); *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art* (2007); *A Cold War*

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Tourist and His Camera, co-written with John Langford (2011); and two edited collections, *Image & Imagination* (2005) and *Narratives Unfolding: National Art Histories in an Unfinished* World (2017) – all from McGill-Queen's University Press. She is currently writing a history of photography in Canada.

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9.5.3 Émergence d'une communauté photographique autochtone : étude de trois catalogues d'expositions collectives

Cette communication se penchera sur le développement d'une communauté photographique d'un type nouveau qui se constitue en Amérique du Nord dans les années 1980 : celle de photographes contemporains autochtones. À travers des conférences et des expositions collectives, des photographes autochtones de diverses zones géographiques et culturelles du Canada et des États-Unis se sont rencontrés, sont sortis de l'isolement de leur pratique individuelle et ont commencé à acquérir une visibilité publique. Ces regroupements et expositions témoignent d'une volonté de réappropriation des représentations photographiques trop souvent essentialistes qui, historiquement, ont dominé le champ visuel. Les textes produits dans les catalogues et les brochures qui accompagnent ces expositions font état d'un rapport politique et culturel spécifique à la photographie, dont les arguments s'articulent autour de l'autoreprésentation, ici appréhendée comme une affirmation collective centrée sur la pratique photographique et l'appartenance à une communauté autochtone.

Si l'exposition peut être considérée comme un système stratégique de représentations qui formule et affirme des constructions identitaires (Ferguson, 1996), une fonction similaire peut être attribuée à la brochure ou au catalogue qui en constitue la trace tangible. En nous appuyant sur trois brochures et catalogues d'expositions collectives de photographes autochtones publiés dans les années 1980, nous proposons d'examiner la façon dont ces imprimés articulent un rapport spécifique à la photographie et à la notion de communauté. Nous verrons ainsi que ces publications permettent d'envisager les identités autochtones aussi bien dans leur singularité que dans leur pluralité. Ce faisant, nous discuterons des enjeux méthodologiques posés par l'étude de cette communauté photographique pour le chercheur allochtone. Dans cette perspective, nous problématiserons la façon dont les catalogues et brochures d'expositions collectives aident à appréhender cette histoire tant d'un point de vue visuel, par les photographies reproduites, que discursif, par les textes publiés.

Sophie Guignard, Université du Québec à Montréal

Sophie Guignard est doctorante en histoire de l'art à l'Université du

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Québec à Montréal (UQAM). Ses recherches doctorales portent sur les enjeux de l'autoreprésentation photographique dans les catalogues et brochures d'expositions collectives de photographes autochtones en Amérique du Nord. Elle détient un Master en politiques culturelles et une Maîtrise en sciences politiques de l'Université Paris 7 Denis Diderot.

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10.1	**Women & Abstraction: The Politics of Visual Aesthetic in Feminist Art** – Sainte-Foy	Kerri-Lynn Reeves	Madeleine Mayo Christopher Regimbal Gwendolyn Owens Heather Saunders
10.2	**Environnements artificiels au 19e siècle (2e partie)** – Portneuf	Christina Contandriopoulos & Étienne Morasse-Choquette	Andrée-Anne Venne Emmanuel Château-Dutier Dustin Valen
10.3	**Art as Information : Diagrams, Maps, and Charts (Part 2)** – Courville	Jakub Zdebik	Anyse Ducharme Sydney Hart Nicole Clouston
10.4	**The Art of Smart: The Role of Canadian Art Institutions in Shaping Smart Infrastructure** – Montmorency	Zachary Pearl	Helen Kerr Anthea Foyer Tamara Rae Biebrich
10.5	**Photographic Communities (Part 2)** – Dufferin	Zoe Tousignant	Philippe Guillaume Frances Cullen Tal-Or K. Ben-Choreen

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10.1 Women & Abstraction: The Politics of Visual Aesthetics in Feminist Art

Visual abstraction has been prevalent throughout art history. This panel puts forward the proposition that the impetus behind the use of abstraction varies between the genders. There is a history of women artists, including artists such as Hilma af Klint and Agnes Martin, who have utilized abstraction to visually express deeply intimate themes, such as bodily, spiritual, social, and political empirical experiences. Expressing taboo themes such as birth, death, aging, motherhood, sexuality, creation, and spirithood through an abstract manner creates more accessibility for viewers, but does this palatability also render the politics inherent in the themes ineffective? Are women artists using abstraction as a feminist positioning to create more space for others or are women giving into systemic patriarchal pressures to avoid overtly “messy” aesthetics? Relating to themes of intuition and empiricism, this session welcomes papers as well as alternative presentation formats from a wide range of artists and scholars.

Session chair/Présidente de séance :

Kerri-Lynn Reeves, Memorial University

Born in rural Manitoba, Canada, Kerri-Lynn Reeves is an interdisciplinary artist, educator, curator, writer, and mother. She holds a BFA from the University of Manitoba (Winnipeg, MB) and a MFA - Studio Arts from Concordia University in Fibres and Material Practices (Montreal, QC). Reeves has received awards from the Social Sciences and Humanities Research Council of Canada, Winnipeg Arts Council, Manitoba Arts Council, Manitoba Culture, Heritage and Tourism, and Canada Council for the Arts. At its heart, her work explores the relationship of the social and the material. Reeves gains inspiration from the confluences of her art, research, teaching, and parenting practices.

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10.1.1 Erotic Power and Abstract Art

There is a current widespread interest in contemporary visual art discourse to seek out and celebrate, the works of women using abstraction to express mystical and/or stereotypically feminine subject matter. To discuss these works as being a feminist, and more specifically how these artworks negotiate power in regard to gender, has proven generative to me in my own practice as a means of distinguishing aesthetic codes, making alliances and pushing back against culturally imposed limitations. For the purposes of this paper I propose that abstraction can provide a meaningful strategy for imbuing feminine subject matter previously considered taboo or frivolous with the complexity of erotic power. In addition, the idealism inherent to abstraction can further express a critical feminist desire to be lifted up, to move forward, and to envision something felt or imagined. When Susan Sontag wrote Against Interpretation in 1964, she called for viewers to privilege feeling over the hypertrophy of intellect in a world where senses are routinely dulled and deemed secondary to rationality. She declared “What is important now is to recover our senses... Our task now is to cut back content so we can see the thing at all.” (Sontag 10) I see this as an important connection between the uses of abstraction and making space. Space for questions and space for uncertainty. A critical force expressed by the erotic impulse is to make space that allows one to engage with their physical world in a personally satisfying way. When this space is taken seriously meaningful connections between the past and present take shape highlighting a lineage of kindred spirits and their interconnectedness. This acknowledgement is powerful as it has the capacity to reach beyond the limits of what one knows, or even sees, with a caring and generative hand towards oneself and subsequently towards the world at large.

Madeleine Mayo, Independent Artist

Madeleine Mayo is an artist based in Montreal, Canada, where she has recently completed her Masters of Fine Arts at Concordia University. She was the recipient of the Dale and Nick Tedeschi Studio Arts Fellowship Graduate Awards, and most recently the Claudine and Stephen Bronfman Fellowship Award. Her work spans painting, sculpture and installation to explore sensuality as a means to connect embodied experience with mythical imagination. To her, objects and paintings are not lifeless things and possess all the potential to behave or misbehave that implies. Mayo’s work asserts the validity of pleasure as a means to better understand unseen forces in her own reality while affirming the body and the physical world. She is interested in the blurred edge between figuration and abstraction as a way to respond to the blurred edge between fantasy and reality.

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10.1.2 Agnes Martin: Neither Object nor Space nor Line nor Anything

For nearly forty years, painter Agnes Martin was singularly dedicated to an uncompromising approach to painting: executing square canvases or sheets of paper of consistent dimensions divided horizontally or vertically, or both, by a grid-like structure. This decades-long consistency is almost unparalleled in the annals of modern art. Martin did not intend for her work to be about the formal qualities of the grid; rather, the grid was a vehicle for her to make paintings that transcended form. “My paintings have neither object nor space nor line nor anything – no forms,” she told her friend Ann Wilson in 1966. “They are light, lightness, about merging, about formlessness.” Martin aimed to create an abstract emotional experience, one that she likened to the experience of listening to music or being in the natural world. She explained, “There’s nobody living who couldn’t stand all afternoon in front of a waterfall. It’s a simple experience, you become lighter and lighter in weight, you wouldn’t want anything else.” Despite the clarity with which Martin outlined her vision of a wordless and silent art, critics have imposed a wide range of meanings on her work, likely because formless paintings invite the viewer to project their own emotional readings onto them. This paper considers Martin’s own words—her writings and interviews—to understand her formless art as an art that is without politics and speculates at the politics of attempting to create such a body of work.

Christopher Regimbal, National Gallery of Canada

Christopher Régimbal is a senior exhibition manager at the National Gallery of Canada in Ottawa. He has coordinated more than thirty exhibitions of modern and contemporary art in museums and galleries across Canada and in Europe, including *Gauguin: Portraits* (National Gallery of Canada, 2019), and *Traffic: Conceptual Art in Canada, c. 1965–1980* (Justina M. Barnicke Gallery, 2010–2014). He is a specialist in post-war art, and his writing has examined abstract painter Eleanor Mackey, the collective General Idea, and celebrated Minimalist pioneer Sol LeWitt, among others. In October 2019 he will be releasing a monograph on Agnes Martin, published through the Art Canada Institute.

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10.1.3 Marian Dale Scott: Abstract Artist

Around 1960, Montreal artist Marian Dale Scott (1906-1993) made a radical change in her art practice. She became an abstract artist. Change, however, was nothing new for Dale Scott, whose art was constantly evolving. After studying in Montreal and at the Slade School in London in the 1920s, she moved beyond the genteel tradition of the older Beaver Hall artists to create dark surrealist-influenced canvases in the 1930s. In the 1940s, she explored biomorphic forms and in the 1950s, her art evolved once again as simplified totem-like figures came to dominate her work. But despite this history of artistic shape-shifting, the changes that Dale Scott made in the sixties proved more extreme. She completely left any semblance of realism behind, stopped exhibiting with the prestigious Dominion Gallery, and stopped naming her works.

She would never look back. But unlike many other artists whose non-objective style became consistent and easily identifiable, Dale Scott continued to experiment with a variety of approaches to abstraction. Over the next thirty years, she explored a dazzling range of possibilities, everything from strict geometric compositions to paintings with swirls of colour applied with her hands.

This paper will explore this transformation in the art of Marian Dale Scott, not simply as one more step in the evolution of the artist, but as a more final and specific attempt to release her work from the dictates of dealers, collectors, and society. What does it mean when a woman in her mid-50s decides to make these changes? Should we look to her life to seek the reasons why or simply accept her bold move? I will argue that, no matter what precipitated her move into abstraction, Dale Scott freed herself to soar in her own artistic universe.

Gwendolyn Owens, McGill University

Gwendolyn Owens, Director of Curatorial Affairs, Visual Arts Collection, McGill University, is responsible for the University's wide-ranging collection which includes more than 2500 works of art inside and outside buildings across the two campuses. She has previously held curatorial positions at the university museums at Cornell University, Williams College, and the University of Maryland as well as the Canadian Centre for Architecture. Her scholarly publications include articles, exhibition catalogues, and books on a wide range of topics: from mid-nineteenth-century American landscape painters to kitchen wallpaper to David Milne and Montreal artist/architect Melvin Charney. The book *Modern Nature: Georgia O'Keeffe and Lake George*, to which she contributed one of the three essays received honourable mention from the Association of Art Museum Curators in 2014. In 2017, she co-curated the exhibition *Higher States: Lawren Harris and his American Contemporaries* for the McMichael Canadian Collection.

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10.1.4 Intertwined Life and Work: Colour Field Painter, Eleanor Mackey's Contradictory Self-Presentation

Colour field painter Eleanor Mackey (Canadian, 1932-2014) became a sensation in Toronto in the late 1960s. She was the first New School graduate to experience the prestige of a solo exhibition, at the Isaacs Gallery, which did not represent women typically. Her sold-out show led to critical acclaim, but the pressure caused her to withdraw from the art scene and from painting. She resumed her passion in northern Ontario in the 1970s. Hinting at her internal conflict during this period of time is *Dance Again* (c. 1975): its optimistic title belies a somber colour palette of umber, navy, and burgundy that overpowers small areas of bright green, pink, and orange.

Mackey was an ardent feminist who was active in women's liberation and social justice more broadly. Even so, with vehemence, she resisted gendered interpretations of her work, such as being influenced by Helen Frankenthaler or any other female artist; much later, she would acknowledge Frankenthaler's impact on her. Mackey's self-presentation is repeatedly contradicted by her internal dialogue, as revealed by research of primary sources in her studio in Bear Lake, Ontario—and not just in relation to Frankenthaler's influence.

This presentation will focus on the revelations of Mackey's journal and diary writings, namely her guilt about giving the roles as wife and mother short shrift while pursuing art. Her technique for creating undulating forms, by staining unprimed canvas with layers of diluted acrylic paint, was informed by her lifestyle as a busy mother, and she even left her children unattended and locked them out of her studio so she could focus. Mackey's perceived incompatibility of her personal and professional selves will also be highlighted through her vacillation between overbearing feelings of insecurity and confidence. The latter makes her a role model as a female artist persisting in a man's world.

Heather Saunders, The Cleveland Museum of Art

Heather Saunders is the Director of the Ingalls Library at the Cleveland Museum of Art. Previous places of work include Nipissing University in North Bay, Ontario, Canada (as part-time art history instructor, manager of digital resources and information services, and manager of reference and information services), SUNY Purchase in Westchester County, New York (as faculty art librarian), and White Water Gallery

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in North Bay, Ontario Canada (as director and archives project manager). She has exhibited her feminist fibre art throughout the US and Canada, and she is the author of Artist in Transit, a 140,000-word blog with feminism as its primary focus written over 10 years. She holds a Masters in the History of Art and a Masters in Library and Information Studies, both from the University of Toronto.

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10.2 Environnements artificiels au 19e siècle (2e partie)

Le 19e siècle est marqué par l'instrumentalisation grandissante de la nature. Face à un monde devenu abstrait, l'art du paysage naturalise l'emprise sur le territoire en produisant des images fantasmatiques, sauvages ou primitivistes, alors que l'architecture émule les mécanismes de la nature par des moyens artificiels (jardins d'hiver, atmosphères contrôlées, éclairage artificiel, illusions spatiales). Si certaines tentatives relèvent d'intentions spirituelles ou purement poétiques, d'autres s'inscrivent dans une démarche rationaliste ou instrumentale. Dans tous les cas, l'expérience esthétique et l'imagination sont appelées à jouer un rôle de première importance.

Cette séance invite les propositions d'études de cas variées et d'approches théoriques qui nous permettent de réfléchir à l'esthétisation de la nature durant le long 19e siècle. Qu'il s'agisse d'espaces ou d'images, comment les arts participent-ils à la création de « paradis terrestres » ou d'autres environnements artificiels ?

Session chairs/Président.e de séance :

Christina Contandriopoulos, Université du Québec à Montréal

Christina Contandriopoulos est professeure au département d'histoire de l'art de l'UQAM. Ses recherches et son enseignement portent sur l'histoire de l'architecture et des villes au 19e siècle, l'utopie et les techniques de représentation du territoire. Elle a dirigé l'anthologie *Architectural Theory 1871-2005* (en collaboration avec Harry Mallgrave, Blackwell-Wiley, 2008) et *le Companion to 19th-C. Architecture* (en collaboration avec Martin Bressani, Wiley, 2017).

Étienne Morasse-Choquette, Université du Québec à Montréal

Étienne Morasse-Choquette est doctorant en histoire de l'art à l'UQAM, ses recherches portent sur la théorie et la critique du jardin paysager en Europe autour de 1800.

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10.2.1 Construction d'un univers entre facticité et sincérité à la Closerie des Lilas

Dans l'histoire des bals publics parisiens, la Closerie des Lilas, fondée en 1847 par François Bullier (1796-1869), se démarque par sa longévité. Alors que la grande majorité des bals publics se désagrègent dans les années 1860 et 1870, la Closerie, ou bal Bullier, réussit à survivre jusque dans l'entre-deux-guerres. Encore aujourd'hui, son souvenir subsiste à travers un établissement parisien qui porte toujours son nom, en plus d'être directement lié à son histoire.

Qu'est-ce qui permet d'expliquer la longévité d'un lieu de rassemblement qui a réussi à braver les décennies, les régimes et les modes ? Nous voulons démontrer que le succès de la Closerie réside justement dans sa capacité à créer un univers propre à son époque, oscillant entre facticité et sincérité. Chez Bullier, le visiteur pénètre dans un univers fascinant qui défie les lois du temps et de l'espace. L'utilisation de l'éclairage au gaz offre la possibilité de vivre la nuit comme en plein jour, alors que le décor orientalisant permet de voyager à travers les mille et une nuits tout en restant à Paris. Ce voyage surréel est toutefois contrasté par la sincérité de l'expérience vécue chez Bullier, où les attraits des bals champêtres étudiants de jadis ont été conservés et où la nature occupe une place des plus importantes, notamment en raison du jardin de lilas. Ce sont les différents éléments de cet univers contrasté, propre au bal Bullier, que nous analyserons dans cette présentation.

Andrée-Anne Venne, Université du Québec à Montréal

Andrée-Anne Venne est doctorante au programme de doctorat interuniversitaire en histoire de l'art. Ses recherches, sous la direction de Peggy Davis (UQAM), portent sur l'émergence de la figure du fumeur moderne dans l'imprimé sous la monarchie de Juillet (1830-1848).

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10.2.2 Le Jardin zoologique, entre nature et artifice

Lorsque les professeurs du Muséum d'histoire naturelle créé en 1793 envisagèrent l'installation d'une ménagerie dans leur établissement, ils caressèrent l'idée d'un jardin destiné à l'observation des animaux dans leur « milieu naturel ». Tout à la fois musée et instrument scientifique destiné à l'éthologie, l'aménagement de ce jardin confié à l'architecte Molinos constitue le prototype du Jardin zoologique. L'étude des projets de l'architecte révèle une dialectique de la vérité et du simulacre, de la nature et de la culture. D'abord motivée par des considérations sensualistes qui étaient directement issues de la critique de Buffon par Condillac, l'installation d'une ménagerie au Jardin des plantes voulue par Geoffroy Saint-Hilaire, Thouin, Lacépède et Bernardin de Saint-Pierre, allait donner lieu à de riches discussions politiques tant sur la liberté que sur le rôle des sciences naturelles dans la société. La réponse de l'architecte consista en un jardin paysager orné de fabriques où la nature artificielle du jardin pittoresque devint l'occasion d'un discours sur la nature et sur l'architecture. Dès son apparition, le jardin zoologique se caractérise par l'équivoque et l'ambiguïté, celle-là même que l'on retrouvera dans les aménagements du Regent's Park de Londres ou les grandes entreprises de Carl Hagenbeck.

Emmanuel Château-Dutier, Université de Montréal

Emmanuel Château-Dutier est historien de l'architecture et professeur en muséologie numérique à l'Université de Montréal. Ses recherches portent sur l'administration de l'architecture publique, la profession d'architecte et les relations entre la maîtrise d'ouvrage et la maîtrise d'œuvre, l'édition et le livre d'architecture. 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 cœur 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 du Labex les Passés dans le présent.

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10.2.3 Factitious Airs: Climate, Bathing, and Architecture in Early Nineteenth-Century Britain

This paper examines how nineteenth-century building practices rendered climates mobile through an examination of air baths and their extension into architectural culture. Originally from Mediterranean and Middle Eastern origin, air baths were popular medical devices used to fortify a patient's health by passing hot and cold air over the skin – a vital membrane through which impurities were thought to be excreted from the body. Air baths effectively rendered the ancient practice of open air bathing portable, while encouraging the idea that northern bodies could be improved through their exposure to healthier climes. A series of patented air bath designs produced around the beginning of the nineteenth century led to their institutionalization in Britain, including in Bristol where Edward Kentish, senior physician at St. Peter's Hospital, opened baths for the treatment of pulmonary ailments. Initially, air baths consisted of a small chamber or screened enclosure into which air and steam were forced using bellow, but advances in steam and radiant hot water systems soon allowed this technology to be applied to an architectural scale. Madeira houses are an example this conflation. In 1818, Kentish developed an elaborate proposal for a Madeira house at Clifton, where the interior of the building was to be kept at a uniform, high temperature, resembling that of the small Portuguese island for which the institution was named.

Dustin Valen, McGill University

Dustin Valen is an architectural historian and educator currently in the final stages of completing a Ph.D. at McGill University. His research addresses the intersection of architecture, imperialism, and the environment during the nineteenth and twentieth centuries and spans several geographies, including Newfoundland, Britain, and Canada. He is particularly interested in how architectural responses to climate shape socio-natural and socio-political boundaries in colonial settings, as well as how these boundaries bear on individuals who work and dwell in buildings and landscapes. Dustin has presented original research papers across Canada and internationally and has published essays in the *JSAH*, *Urban History Review*, *RACAR*, and the *JSSAC*. His research has been recognized through numerous grants and awards, including from the Social Sciences and Humanities Research Council and Harvard's Radcliffe Institute for Advanced Study. He is the recipient of the 2017 Founders' JSAH Article Award for his recent contribution to the society's journal.

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10.3 Art as Information: Diagrams, Maps, and Charts (Part 2)

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.

Session chair/Président de séance:

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. He is the author of two monographs. *Deleuze and the Diagram: Aesthetic Threads in Visual Organization* was published by Continuum Press in 2012. His second monograph, *Deleuze and the Map-Image: Aesthetics, Information, Code and Digital Art* came out in 2019 from Bloomsbury Press. He curated art exhibitions at the Kennedy Museum of Art in Ohio, Gallery R3 in Trois-Rivières and Gallery Karsh-Masson in Ottawa.

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10.3.1 I've Swear I've Followed the Instruction but my Heart Can't Close

I would like to propose a research paper expanding on the themes found within this body of work, recently created during an Instagram takeover at the Near North Mobile Media Lab. This work is engaged with technological functioning as material processes, data visualization, internet commentary and craft.

To do the work, I sourced a comment found under a video of someone crocheting a heart on YouTube. I inserted this comment in the ASCII code of the image (ASCII is a character-encoding scheme based on the English alphabet). The algorithm of the software reads the intrusion (comment) as if it was part of the ASCII and changes the image accordingly. This glitch process adheres to the proper functioning of the computer system, but interjects data from a social & mediated system of communication. The image transforms into a lush landscape of semi-randomized pixels and colours.

In the resulting glitch image, I found a formation of pixels and extruded an elevation from the data found in each pixel's HEX colour code. Every pixel has a colour, every colour has a number - every number becomes a point of elevation in the topography of the formation of pixels. The 3D model produced by this process was printed using bioplastics. What would have become part of a sweater was transferred into data and became a necklace. It adorns and envelops the body with a whole new set of signifiers.

Anyse Ducharme, Nipissing University

Anyse Ducharme is a Francophone media artist from Northeastern Ontario. Her aesthetic production is engaged with the circulation of digital imagery and the malleability of data. She has exhibited nationally and internationally; notable shows include Proof 23 at Gallery 44 (Toronto), transfer to Flux Gallery Aceart (Winnipeg) Arti/fiction Realities at la Galerie du Nouvel Ontario (Sudbury), Digital Alterities at InterAccess Electronic Media Arts Centre (Toronto) and as part of the Flash Forward festival for emergent photography (Boston, Portland, Toronto).

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10.3.2 Seeing it Whole: Art, Cognitive Mapping and Geographical Information Systems

For the Art as Information panel, I wish to examine the potential and limits of cartographic representations for contemporary artistic practice. The rise of geomatics and geographical information systems (GIS) has revolutionized the ways that transnational movements can be tracked, observed and represented. While such cartographic representations can manifest in the everyday through social media and ride-hailing apps, scholars such as Donna Haraway remind us of the importance of acknowledging the perspectives implicit in any cartographic representation, so as to avoid falling for the "God Trick" that disavows the constructed and embodied nature of all seeing (Haraway 1996). Such problems of cartographic representation can be exacerbated by patriarchal and colonial ways of seeing, and in the case of Google Maps, the inherent racist bias of algorithmically-produced place labels (Noble 2018). I thereby wish to introduce technical aspects of GIS with a focus on their potential for non-specialist artistic practice, notably through the mode of open-source investigation. I will specifically examine how recent lens-based artistic practices engage with information from maps to represent the commercial flows of contemporary globalization. I wish to therefore analyze the use of remote sensing and satellite technologies in artistic projects, including work by artists and filmmakers such as Solveig Suess, James Bridle, Hito Steyerl and Lorenzo Pezzani and Charles Heller (Forensic Architecture). I will address how data is used in such recent artistic projects, notably considering relations between data and extraction (through different uses of "mining" of and with data), and how data is conceived in extractivist terms as the "new oil." (Bridle 2018) These artists' projects using satellites and cartographic data offer, on the one hand, the potential of identifying "'levers,' nerve-centres or weak links in the political anatomy of contemporary domination" through a process of cognitive mapping (Kinkle & Toscano 2015), and on the other, guides for rethinking the aesthetic possibilities of data for artistic projects.

Bridle, J. 2018. *New Dark Age: Technology and the End of the Future*. Verso.

Kinkle, J & Toscano, A. 2015. *Cartographies of the Absolute: An Aesthetics of the Economy for the Twenty-first Century*. Zero Books.

Haraway, D. 1996. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." In *Simians, Cyborgs and Women: The Reinvention of Nature*. Free Association Press.

Noble, S. U. 2018. Algorithms of Oppression: How Search Engines Reinforce Racism. NYU Press.

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Sydney Hart, Queen's University

Sydney Hart is a researcher, artist and PhD candidate in the Cultural Studies programme at Queen's University. His current research investigates the roles that digital media and visual images play in representing borders and spaces of flows, and specifically how the transnational movements of people and goods are represented at Canadian airports. He completed an MA at the Centre for Research in Modern European Philosophy in London, UK. His critical writing has been published in journals such as Synoptique and Scapegoat and his art criticism has featured in Canadian magazines including esse arts + opinions and C Magazine. Originally from Tiohtià:ke/Montréal, he is now based on unceded Coast Salish territories in Vancouver.

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10.4 The Art of Smart: The Role of Canadian Art Institutions in Shaping Smart Infrastructure

While the rhetoric of building smart cities is often utopian, the reality of living in them is increasingly not. Issues of data (mis)management and socioeconomic barriers to accessing the 5G networks set to form the backbone of smart infrastructure raise significant questions about the nature of democracy and public space in the 21st century. Prototypes such as Google-affiliated Sidewalk Labs in Toronto and Infrastructure Canada's launch of its Smart Cities Challenge initiative present divergent economic models for the future of our urban centres and highlight rising tensions between public and private interests in determining their character. This roundtable asks: What role(s) do Canada's art institutions play in conceiving/constructing this new paradigm of city life, and how will the dissemination of artistic practice in Canada transform? Moderated discussion will explore the potential of geo-located data-driven technology for facilitating new modes of public art as they intersect with politics and participatory culture.

Session chair/Président de séance :

Zachary Pearl, OCAD University and University of Waterloo

Zach Pearl is an American-Canadian designer, curator and editor with a focus on the intersection of art, science and technology. Since relocating to Canada, Zach has produced programming for a variety of venues including the Art Gallery of Ontario, Textile Museum of Canada, Vtape, the Gladstone Hotel and InterAccess, among others. He is the former Artistic Director of the Subtle Technologies Festival (2015-18) and Managing Editor of KAPSULA, a digital publication for experimental arts writing. He also sits on the board of Mechademia, a biannual journal for popular Asian cultures. Since 2012, Zach has taught seasonally at OCAD University in Integrated Media and Graphic Design. He earned his BFA from the Minneapolis College of Art & Design (2006) and his MFA in Criticism and Curatorial Practice from OCAD U (2012). Zach is currently a doctoral candidate in English at the University of Waterloo where his research explores fictocriticism as cybernetic literature.

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10.4.1 Art, Performance and Tomorrow's Digital City

In order to continue to grow and adapt through turbulent and rapidly shifting economic and social conditions, organizations and cities need to develop deep understanding of the future of emerging possibilities. We are regularly commissioned to explore long-term thinking to enable innovation and resilience to meet future needs.

For the government of Ontario, we were requested to undertake a provocative fifty-year forward-looking foresight exploration to guide the subsequent 25-year planning activity of integrated engineering and urban design. We led the move to resilient thinking through the exploration of multiple future scenarios, built on deep research of emerging change signals and broad participatory involvement of thought leaders and regional stakeholders from various levels of government and institutions. Our research has provided an outlook on the changing nature of creative industries and the critical role art, design and culture will play in the cities of the future.

Helen Kerr, OCAD University

For over 25 years, environmental scientists and industrial designer Helen Kerr is an internationally recognized leader in design, foresight, strategy, and innovation. Helen is passionate about evidenced-based research and human-centred systemic analysis. She uses integrated information gathering techniques, including ethnographic study and experience prototyping and, through intensive synthesis, delivers innovation breakthroughs. Helen is a professor of Strategic Foresight and Innovation Graduate Program at OCAD University and has lectured at Harvard University. Helen has been an advisor on design strategy and innovation for the city of Toronto as well as for the provincial and federal governments. In 2014 Helen was the feature of CBC Documentary "Great Minds of Design". Accomplishments include the 2007 Business Week IDEA Gold Medal for Design Strategy; the 2006 Nightingale Award for Health Design; Helen has been recognized as one of 100 Globally Significant Designers.

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10.4.2 Public Art is Smart Infrastructure

Public Art is Smart Infrastructure. The Winnipeg Arts Council is an arm's length agency of the City of Winnipeg that funds, supports, and champion development of the arts on behalf of the people of Winnipeg. We work with City Administration, artists and communities to develop and integrate art into public spaces where people can encounter and share ideas on a daily basis. In addition to artist commissions, infrastructure design projects, and residencies within City departments, we facilitate collaborations between artists and communities through our WITH ART community-led public art program. We work to engage with the people of Winnipeg through free guided tours and programming that activates our public artworks and spaces. We believe that art is a technology that can bring people together.

Tamara Rae Biebrich, Winnipeg Arts Council

Tamara Rae Biebrich is Senior Public Art Project Manager for the Winnipeg Arts Council. She works with artists, communities and City administration to integrate art into Winnipeg's public spaces. As an independent artist, her socially engaged practice has included performance, drawing, printmaking, craft and volunteerism.

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10.5 Photographic Communities (Part 2)

Photographers have often chosen to band together in order to achieve greater common goals. Groupings of like-minded photographers have been created for a variety of reasons, including promoting a joint aesthetic vision (artist collectives; camera clubs), sharing spaces of production (photo labs and studios), or taking action for a social cause (activist groups; photo agencies). A running thread among such associations is the utopian conviction that the collective is stronger than the individual, yet in reality they are often complex interpersonal webs composed of fractious relationships and diverging opinions. Can cohesive histories of the photographic group be written while preserving the integrity of multiple voices? This panel will engage with the challenges involved in writing histories of the group through specific case studies within the history of photography, both in Canada and internationally. Papers will explore why a sense of community has, at various points and in different places, been deemed a necessity.

Les photographes ont souvent choisi de collaborer ensemble dans le but d'atteindre des objectifs communs plus ambitieux. Des regroupements de photographes en communion d'idées ont été créés pour différentes raisons que ce soit la promotion d'une même vision artistique (collectifs d'artistes; clubs de photographie), le partage d'espaces pour la production (laboratoires et studios de photo), ou la défense d'une cause sociale (groupes d'activistes; agences photographiques). Un fil conducteur de ces associations est la conviction utopique que le collectif est plus fort que l'individuel, mais en réalité, ce sont souvent des écheveaux interpersonnels complexes où les relations sont tendues et les opinions divergentes. Peut-on écrire des histoires cohésives du groupe photographique tout en préservant l'intégrité de voix plurielles ? Cette séance examinera les défis que représente la rédaction des histoires du groupe par le biais d'études de cas spécifiques ayant ponctué l'histoire de la photographie, tant au Canada que sur la scène internationale. Les communications exploreront la question à savoir pourquoi un engagement collectif a été vu, à divers moments et dans différents lieux, comme une nécessité.

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Session chair/Présidente de séance:

Zoe Tousignant, McCord Museum

Zoë Tousignant is Associate Curator, Photography, at the McCord Museum. She holds a PhD in Art History from Concordia University. Her recent curatorial projects include *Serge Clément: Archipel* (Occurrence, 2018); *Gabor Szilasi: The Art World in Montreal, 1960–1980* (McCord Museum, 2017–2018); and *Canadian Photography Magazines, 1970–1990: Reconsidering a History of Photography in Print* (Artexte, 2016). She has been a regular contributor to the magazine *Ciel variable* since 2008. Her essays have also been published in *Canadian Art*, *Archivaria* and *Revue de Bibliothèque et Archives nationales du Québec*, and in several catalogues and monographic books. Tousignant is a member of the research group *Formes actuelles de l'expérience photographique: épistémologies, pratiques, histoires*.

Sunday/dimanche
October 27 octobre

Time/heure
11:00-12:30

Room/salle
Dufferin

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10.5.1 New Documents X 2: Through the Lens of Actor Network Theory

In 1967, three young photographers were grouped together by the Museum of Modern Art curator John Szarkowski for an exhibition that would become emblematic in the history of postwar photography. While Diane Arbus, Lee Friedlander and Gary Winogrand did not form a photographic collective, the *New Documents* exhibition presented at the MoMA in New York was a catalyst for their careers that also enduringly associated them with each other in photographic history (Szarkowski, 1967, Coleman, 2000; Hermanson Meister, 2017). To commemorate its fiftieth anniversary, the show was revisited with a new exhibition, *Arbus Friedlander Winogrand New Documents, 1967*, which included the original photographs and a new comprehensive exhibition catalogue. The event was highlighted by a conference that included photographic scholars and Lee Friedlander, the only surviving artist from the trio. During the sixties the three photographers were part of a loose, complex interpersonal web of photographers in New York City exploring a more subjective view. Archival documents show how at times they ambled the city together to take photos or banded at different meetings. While idealized dogma declares the collective stronger than the individual (Farrell, 2001), the progressive work of each photographer selected by Szarkowski illustrates distinct approaches which brought out an aesthetic that would define a new documentary photography concerned with the personal over the social. Ultimately, this event would constitute a major pivot and mark a critical turning point in the history of postwar documentary photography. My paper will examine how in grouping Arbus, Friedlander and Winogrand for *New Documents,* these photographers also became “actors,” as heterogeneous entities brought together (Latour, 2005) by curatorial authority. The restaging of the event half a century later will serve to highlight the methodological and epistemological challenges of analyzing this intricate history.

Philippe Guillaume, Concordia University

Philippe Guillaume is a peripatetic artist, photographer, and author. He is currently a PhD candidate in the Department of Art History at Concordia University where also is a doctoral fellow at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art. He was selected to present his latest publication, the artist book *OC&G*, at the Association for Art History Annual Conference at the Courtauld Institute of Art in London in 2018. His texts have been published in *Ciel variable* magazine and *The Journal of Canadian Studies*. His work is in the Collection patrimoniale at Bibliothèque et Archives nationales du Québec and in the National Gallery of Canada’s collection.

Sunday/dimanche
October 27 octobre

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10.5.2 "The Future is Analogue": the Lomographic Society International and the Construction of an Old Medium

The Lomographic Society International (LSI) is a photography movement, organization, and brand whose activities are based on a shared love of the inexpensive Soviet camera the Lomo Kompakt Automat. It was launched in the early 1990s, when, having secured for themselves the exclusive European and North American distribution rights to the camera, three enthusiastic university students from Vienna proceeded to foster a community of like-minded Lomographers. They did this by founding localized Lomography clubs and sponsoring parties, competitions, and exhibitions in cities around the world. Today, the society's impact is such that it has expanded to include a vibrant online presence, a growing line of cameras and films, and even their own storefronts and "embassies".

At a time when headlines have begun hyperbolically declaring analog photography "back," the LSI stands as both one of that medium's most significant advocates and its greatest commercial successes. Thus far scholarly interest has focused on the movement's particular snapshot aesthetic, which features over-saturated colours and unpredictable exposures; on its retro-branding and fetishization of an ostensibly obsolete technology; and on the political and aesthetic implications of its ethos of democratic engagement. But this is not just a democracy, it is an in-group, with full participation depending on one's successful acquisition of certain technical skills and esoteric cultural knowledge. Thus by looking closely at the way that the LSI's members approach and represent their chosen photographic materials, this paper will argue that the movement's commitment to the "authenticity" of its object is based not just on the notion of its privileged relation to the world, nor on its status as an old medium, but on its construction of analog photography as a diverse and complex material, consumer, and industrial culture.

Frances Cullen, McGill University

Frances Cullen is a PhD candidate in Art History at McGill University specializing in the study of Photography, Media, and Contemporary Art. Her dissertation analyses case studies of contemporary photographic practice to argue that analog photography has been constructed and rhetorically deployed as an icon of obsolescence in the twenty-first century. In previous years this project was supported by Joseph-Armand Bombardier CGS Doctoral Scholarship and Media@McGill.

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She recently held a Max Stern Fellowship at McGill University's Visual Arts Collection. Before joining the department at McGill she studied art history at the University of Alberta; the material history of photography at Ryerson University; and cinema studies at the University of Toronto.

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10.5.3 A "Women's Caucus" for Whom?

Prior to the 1960s, photography 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 focused on the production of art. The Society for Photographic Education (SPE) was founded in 1962 with the goal of creating a support network for photography art educators. The group, founded by twenty-eight male members on an "invite only" basis quickly became the most important resource for the expanding art photography education field. SPE's impact was widely felt in the classroom, they were approached as specialists by universities to create programs, advise in staff hiring, and curriculum building.

During the annual SPE conference of 1984 held in Minneapolis, a meeting was called advertised simply as the "Women's Caucus". The meeting was organized by female members of SPE who wanted to hold a closed-door session with other women to discuss issues such as discrimination, the future of female photography graduates, and teaching attitudes and approaches. After much debate, SPE agreed to allow the women to meet. The first meeting, however, did not go smoothly. Much of the meeting time was consumed by a male interloper who refused to leave the room, he would later fill and retract a discrimination claim against the women. Complaints came not only from the men, as some women wanted to work alongside the men and saw no need to segregate the meetings. The Women's Caucus quickly became a divisive topic throughout SPE.

This paper will trace the histories of SPE and the Women's Caucus explaining the conditions under which the Caucus was formed and their impact. By approaching the study through a networked methodology, the paper will describe the environment that produced the Caucus, their early achievements, and their impact on SPE at large.

Tal-Or K. Ben-Choreen, Concordia University

Tal-Or K. Ben-Choreen is an artist and a doctoral 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 1980s. 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 Canadian Jewish Studies and Afterimage Online.

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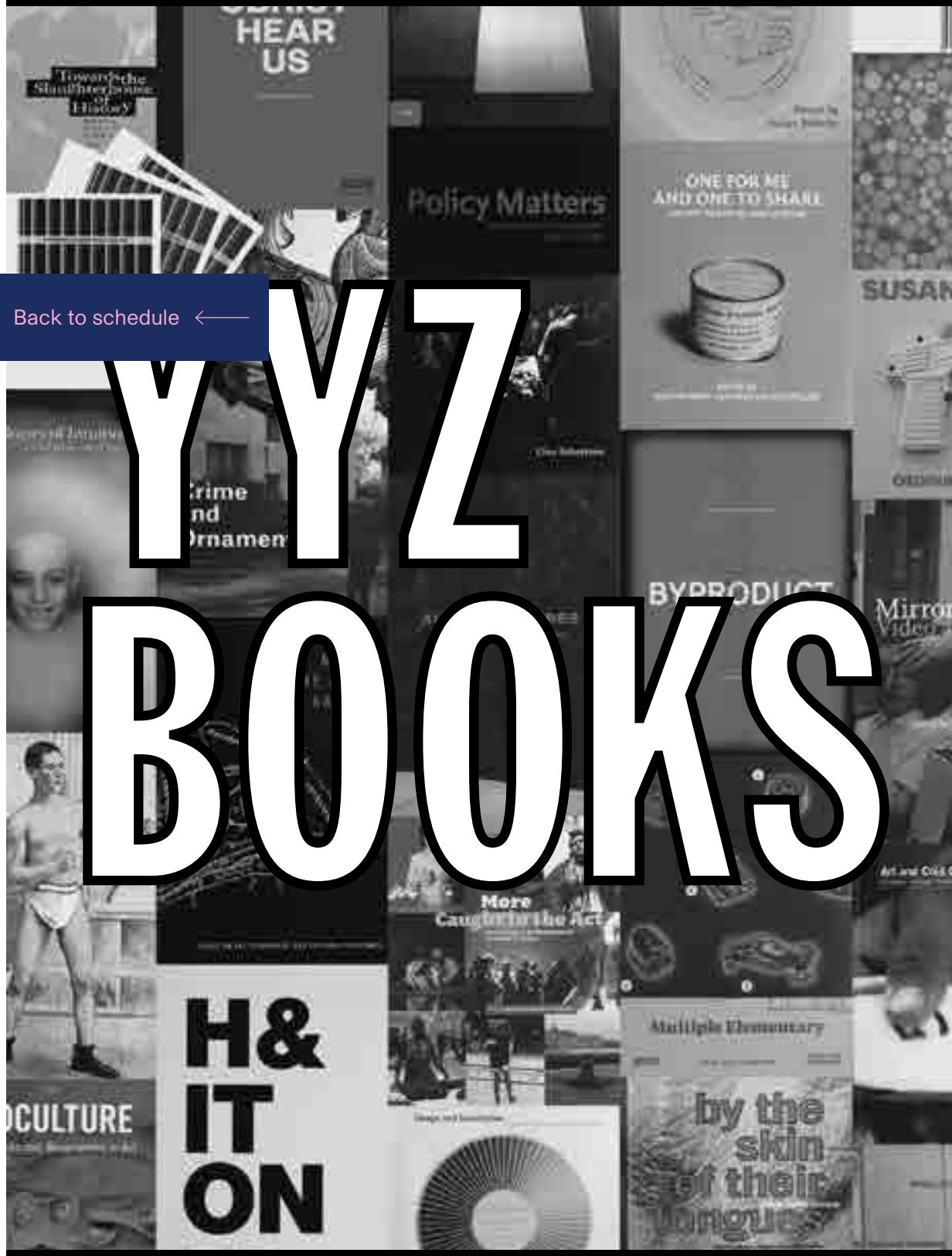

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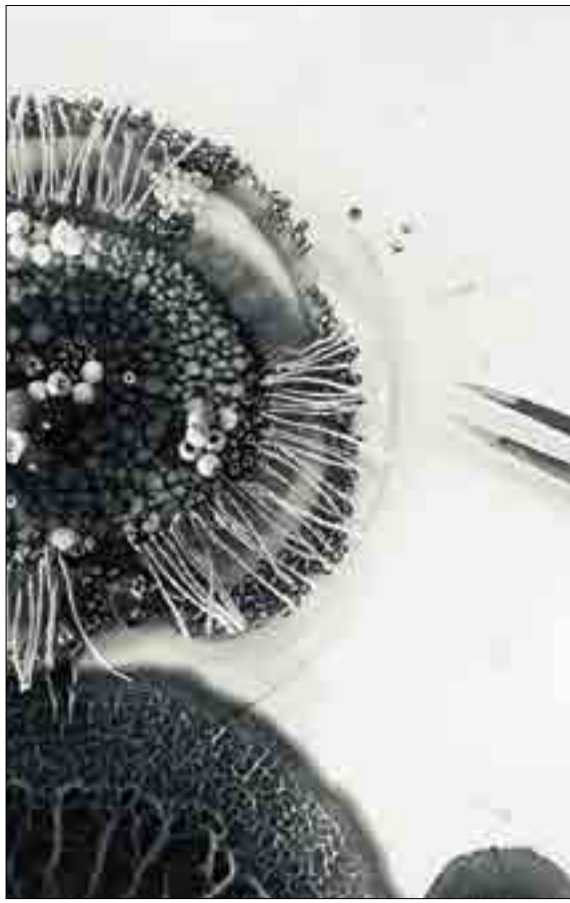
Hans Be Dragons exhibition view, Carleton University Art Gallery. Photo: Justin Wonnacott



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For her MFA thesis exhibition, Eve Provost Chartrand created *Bacterial Landscapes* (2019). Eve will graduate with a MFA this fall. She is a finalist for SSNAP 2019.

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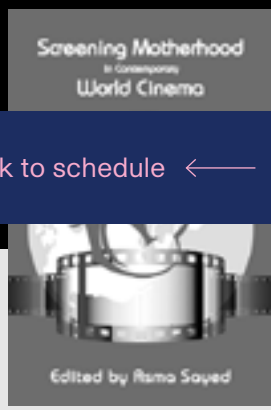

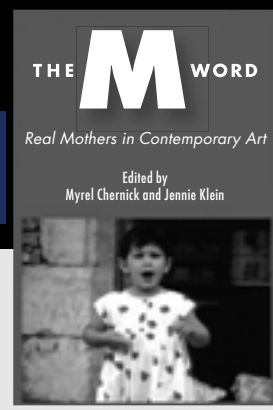

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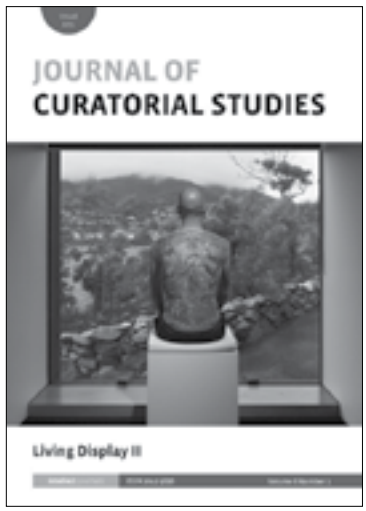

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The *Journal of Curatorial Studies* is an international, peer-reviewed publication that explores the cultural functioning of curating and its relation to exhibitions, institutions, audiences, aesthetics and display culture. As a critical and responsive forum for debate in the emerging field of curatorial studies, the journal fosters scholarship in the theory, practice and history of curating, as well as that of exhibitions and display culture in general.

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The *Journal of Curatorial Studies* seeks original research articles on the subject of curating and exhibitions, as well as case studies, interviews and reviews of recent books, exhibitions and conferences.

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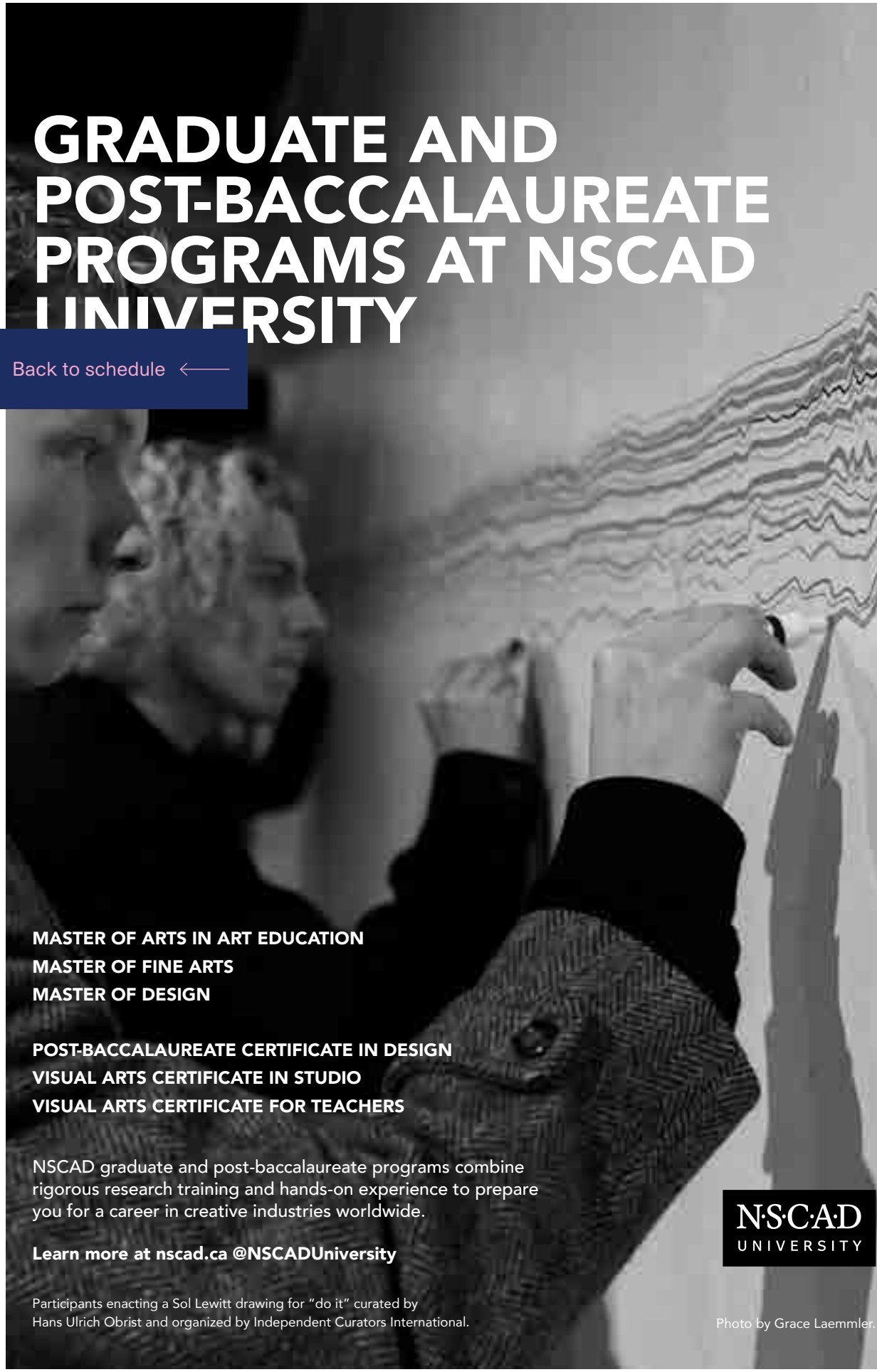

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Photo by Grace Laemmler.

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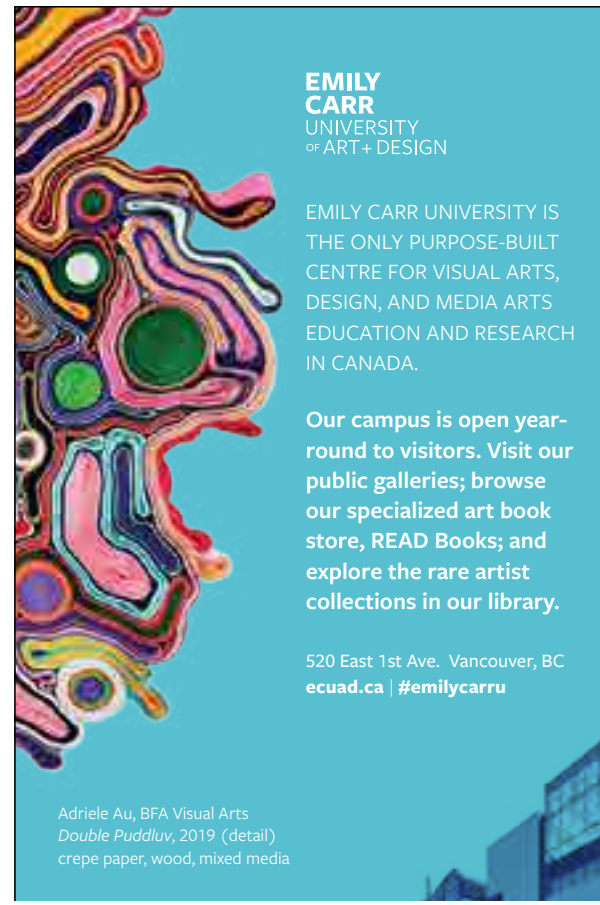

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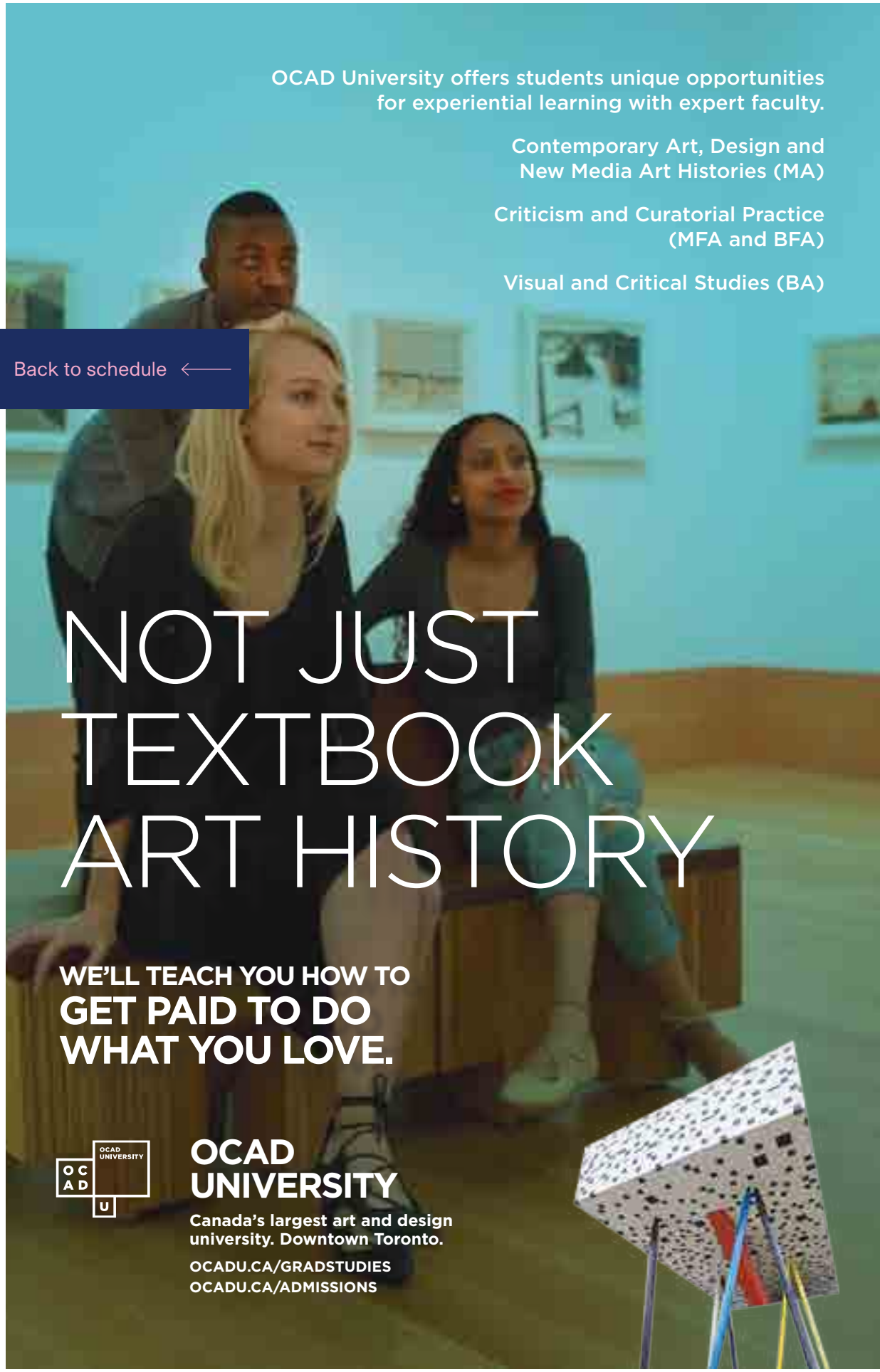
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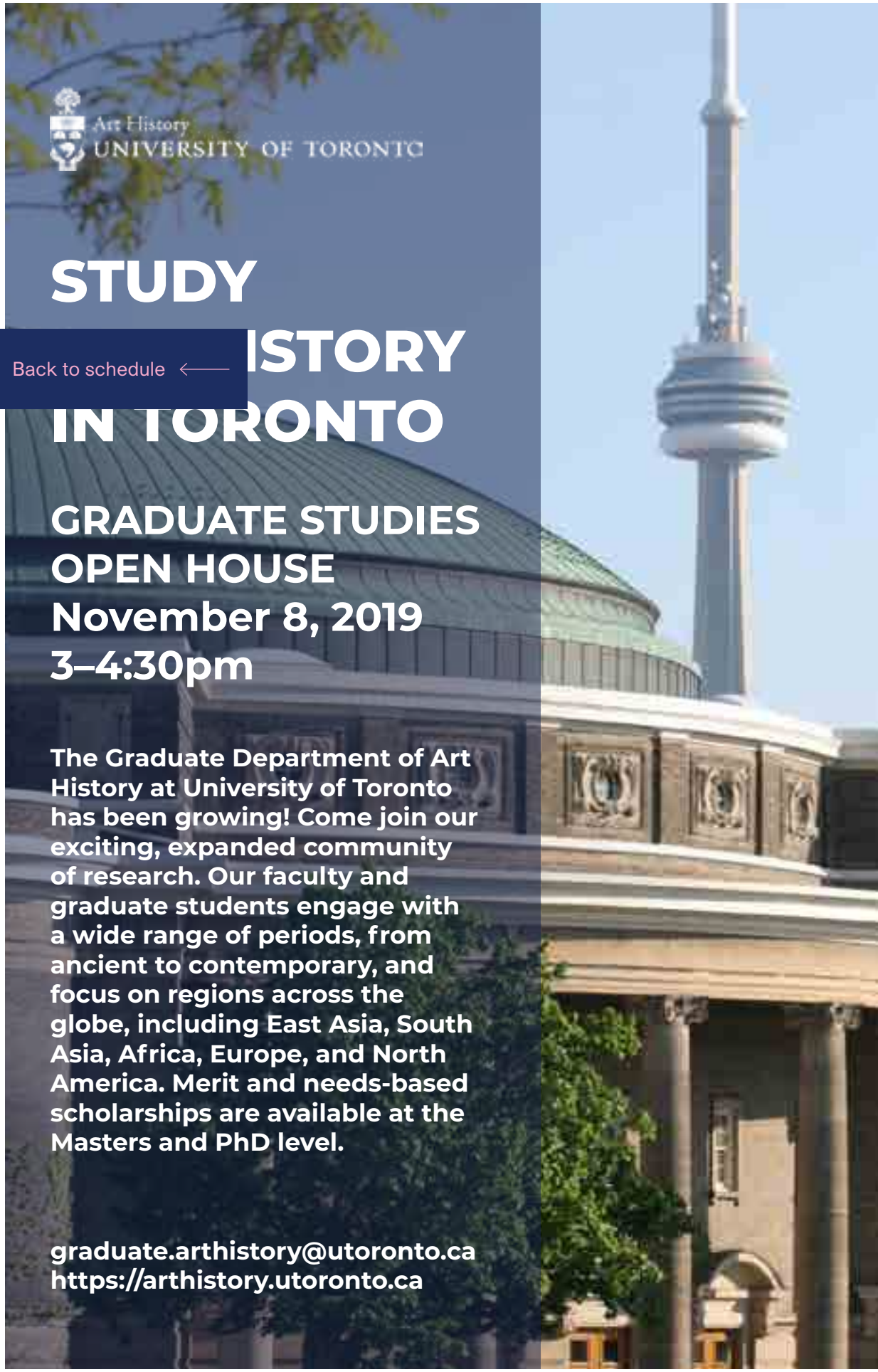

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