

UAAC Annual Conference/ Congrès Annuel de l'AAUC

York University

November 6-8 novembre, 2008

FRIDAY, NOVEMBER 7 9:00-10:30

1. What is (or was) Glamour?

Session Chair: Michael Windover, Ph.D candidate, University of British Columbia

Location: South Salon, University Women's Club, 162 St. George St.

Rhodri Windsor-Liscombe, University of British Columbia

'The Repository of Glamour': Ackerman, Nash and Visual Enticement in Regency design

Alla Myzelev, SSHRC Post-Doctoral Fellow, University of Western Ontario

Local Glamour, Private Show: Exploring Art and Life of Frederic and Louise Coates

Michael Windover, Ph.D candidate, University of British Columbia

Page Miss Glory: A Consideration of Glamour as Public Culture in Interwar L.A.

2. Envisioning Animal Subjects

Session Chair: Matthew Brower, York University

Location: Dining Room, University Women's Club, 162 St. George St.

Corinna Ghaznavi, Ph.D candidate, University of Western Ontario

Looking Back: The Animal Subject in Contemporary Art

Bill Burns, Artist
Dogs and Boats and Airplane

Matthew Brower, University of Victoria

Why Look at Beavers?

Marielle Ayles, University of Western Ontario

Animal Love: the Place of the Animal in Aesthetics and Artistic Practice

3. Neuroaesthetics

Session Co-chairs: Jennifer Fisher, York University, and Sally McKay, York University

Location: Grand Salon, University Women's Club, 162 St. George St.

Robin Curtis, Freie Universität Berlin, Collaborative Research Centre

Expanded Empathy, Theodor Lips and "Einführung"

Tabitha Minns, The Banff Centre Curatorial Institute

Embodied Perceptions: Neuroaesthetics and Dynamic Systems in the Work of David Rokeby

Sally McKay, York University

The Loveable Brain: Neuroaesthetics in the Art of Rebecca Diederichs and Angela Leach

Jennifer Fisher, York University

The Volitional Breath: Haptic Aesthetics in the Navigation of Char Davies Immersive Art

4. Rogue Photographs

Session Co-chairs: Sharon Murray and Zoë Tousignant, Ph.D candidates, Concordia University

Location: University of Toronto Art Centre, University College, 15 King's College Circle

Johanne Sloan, Concordia University

Writing On Photographs: The Case of Early Picture Postcards

Aurèle Parisien, Ph.D candidate, Concordia University

Mrs. Barnett's Dead Child: The Post-Mortem Photograph as Dangerous Supplement to Portraiture and Still Life

Rachel Hurst, Ph.D candidate, York University

Before, After, and the Interstices: Photography in Cosmetic Surgery and Orlan's Surgical Performances

5. The Face in the Image

Chair: Krystel Chéhab, University of British Columbia

Location: 208N Munk Centre, 1 Devonshire Place

Carla Benzan, University of British Columbia

An Object with a Face: Private faces, social bodies, and the early modern portrait medal

Karine Tsoumis, University of Toronto

Marital Bliss on a Maiolica Dish? Problems with the Genre of the Lovers' Portrait in Early Modern Italy

Bronwen Wilson, University of British Columbia

'The Trouble of Faces': the politics of physiognomy, concealed hearts and public visibility

6. Medieval Art and Architecture

Session Chair: Malcolm Thurlby, York University

Location: Boardroom, University Women's Club, 162 St. George St.

Laura Marchiori, Independent Scholar

Rogatrice atque donatrice: the silver cover of the Berta Evangeliary (Vat. Lat. Ms. I 45) and the patronage of art by women in tenth-century Rome

Anna Bücheler, Ph.D candidate, University of Toronto

Sacred Design: Ornament as Theological Argument

Dominic Marner, University of Guelph

The Decoration of the Puset Bible

7. Still Moving / Moving Still: Painting, film and video

Session Chair: Monica Tap, University of Guelph

Location: Room 179, University College, 15 King's College Circle

Anda Kubis, Ontario College of Art and Design

Slow Blur: Painting and the Accelerated Image

Elizabeth Stuart, M.F.A candidate, University of Guelph

The Moving Spectator: Cinematic space and time in contemporary painting

Sky Glabush, University of Western Ontario

Imaging the real: cinema, photography and painting's struggle with depiction

.....

FRIDAY, 10:45-12:15

1. About Canadian Faces

Session Chair: Loren Lerner, Concordia University

Location: South Salon, University Women's Club, 162 St. George St.

Johanna Mizgala, Portrait Gallery of Canada

Undressing Amélie: A Modest Restoration

Loren Lerner, Concordia University

The Relation of Word to Image in William Notman's Portrait Photographs of the Montreal Victorian Girl

Debra Antoncic, Queen's University

"Snakes and Eskimos:" Richard Harrington in the *Star Weekly*

2. Room 2 booked for lunch set-up

3. Art, Memory and Re-memory

Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo

Location: Grand Salon, University Women's Club, 162 St. George St.

Nancy Cuthbert, Ph.D candidate, University of Victoria

Marker of Change: Vancouver's Women's Monument and the work of mourning

Yasmine Nachabe, Ph.D candidate, McGill University

Akram Zaatar: An artist's response to the Lebanese war

Carla Taunton, Ph.D candidate, Queen's University

Remembering Wounded Knee: performing indigenous memory

4. Rogue Photographs (continued)

Session Co-chairs: Sharon Murray and Zoë Tousignant, Ph.D candidates, Concordia University

Location: University of Toronto Art Centre, University College, 15 King's College Circle

Carol Payne, Carleton University

Guns, Gams & Glamour: Governmental Photographs of WWII Women Munitions Workers and Historical Discourse

Martha Langford, Concordia University

Rogue Photographies and Primitivist Fantasies: A Note of Caution on the New Photographic Vernacular

Round-table discussion

5. The Face in the Image (continued)

Chair: Bronwen Wilson, University of British Columbia

Location: 208N Munk Centre, 1 Devonshire Place

Heather Muckart, University of British Columbia

The Face of Death: Prints, Personifications and the Great Plague of London

Krystel Chéhab, University of British Columbia

Dressed Statues, Painted Portraits: Representations of the Virgin in Viceregal Peru

Sharla Sava, York University

I Shot Myself: User-Generated Portraiture

6. Dynamic Encounters

Session Co-chairs: Yam Lau, York University, and Adi Louria-Hayon, Ph.D candidate, University of Toronto

Location: Boardroom, University Women's Club, 162 St. George St.

Jackie Ford, Ph.D candidate, University of Toronto

"I'd rather break my arm falling off a platform than spend an hour in detached contemplation of a Matisse": Robert Morris and the spirit of catastrophe

Horea Avram, Ph.D candidate, McGill University

When the Shadow Falls: Real, Virtual and the Dynamics of Presence in Mixed Reality Art

Krys Verrall, York University

Small Fry Artists: Encounters Through Collaborative Projects with Children

7. Expatriot Modernists

Session Co-chairs: Mark A. Cheetham, University of Toronto; Patricia Leighton, Duke University; Mark Antliff, Duke University

Location: Room 179, University College, 15 King's College Circle

Patricia Leighton, Duke University

Introduction: Exiles and Expatriates

Anna Gruetzner Robins, University of Reading

James Wilson Morrice - Nomad and Exile

Samantha Burton, Ph.D candidate, McGill University

“Not a London lady”: Canadian women artists in London at the turn of the twentieth century

LUNCH 12:15-1:30

FRIDAY, 1:30-3:00

1. About Canadian Faces (continued)

Session Chair: Loren Lerner, Concordia University

Location: South Salon, University Women's Club, 162 St. George St.

Susan Surette, Concordia University

The Old Working Class and *The New Working Class*: Victor Cicansky's Ceramic Portraits of the People of Saskatchewan, Sturdy-Stone Centre, Saskatoon

Carmen Robertson, University of Regina

Finding Morrisseau

Eva Major-Marothy, Portrait Gallery of Canada

The Portrait Gallery of Canada

2. Room 2 booked for lunch take-down

3. Art, Memory and Re-memory (continued)

Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo

Location: Grand Salon, University Women's Club, 162 St. George St.

Susan Cahill, Ph.D candidate, Queen's University

Crafting Cultures of War: virtual cultural experience and war carpets from

Afghanistan

Marie Leduc, Ph.D candidate, University of Alberta

Memory - Parody - Counter-memory: Judy Freya Sibayan's Museum of Mental

Objects

Andrea Terry, Ph.D candidate, Queen's University

Connecting the Dots: rebellion, memorialisation, and domestication

4. Creative Labour and Creative Industries

Session Co-chairs: Marc James Léger, Independent Scholar, and Aras Ozgun, Media Studies, New School for Social Research, New York

Location: University of Toronto Art Centre, University College, 15 King's College Circle

Yahya M. Madra, Gettysburg College, University of Massachusetts

Critical Art Practices in the Society of Spectacle: Venice and Istanbul

Kirsty Robertson, University of Western Ontario

Changing Climates: Lumbering Through the Creative Industries

Aras Ozgun, Ph.D candidate, New School for Social Research, New York

Creative Industries: Neo-Liberalism as Mass Deception

Erin Morton, Queen's University

From Identity to Difference: 'Brandscaping' Atlantic Canada in Global Culture Industry

5. The optical outskirts of Abstraction 2

Session Chair: Michel Daigneault, York University

Location: Room 140, University College, 15 King's College Circle

David Scott Armstrong, York University
An Unlikely Image: or, a face becoming unlike itself

Robert Linsley, independent scholar
Unfinished Eighties

Janet Jones, York University
Through the Looking Glass: The Experience of Space in Contemporary Painting

6. Dynamic Encounters (continued)

Session Co-chairs: Yam Lau, York University, and Adi Louria-Hayon, Ph.D candidate, University of Toronto

Location: Boardroom, University Women's Club, 162 St. George St.

David Court, University of Toronto,

Towards Infinity but not Infinite

Adi Louria-Hayon, Ph.D candidate, University of Toronto

Folding Landscapes

Round Table Discussion

7. Expatriot Modernists (continued)

Session Co-chairs: Mark A. Cheetham, University of Toronto; Patricia Leighton, Duke University; Mark Antliff, Duke University

Location: Room 179, University College, 15 King's College Circle

Mark Antliff, Duke University

'Their Country': Anti-Patriotism and the Vorticist Aesthetic of Henri Gaudier

Miriam Jordan & Julian Jason Haladyn, Ph.D candidates, University Of Western Ontario

The Posthumous Exile of Marcel Duchamp

Kristy A. Holmes, Mount Allison University

FRIDAY 3:15-4:45

1. Navigating the Self: the autobiographical impulse in art

Session Chair: Yvonne Singer, York University

Location: South Salon, University Women’s Club, 162 St. George St.

Sara Angelucci, Ryerson University and OCAD

Everything in My Father's Wallet/Everything in My Wallet: the truth and lies of an archive

Roewan Crowe, University of Winnipeg

Traveling the Autobiographical Terrain: An Artist’s Exploration into the Productive use of the Self

David Garneau, University of Regina

Contemporary First Nations Self-Portraiture: Tanya Harnett's Glazing Gazes

2. ‘Generational anxieties’ and media art: writing and overwriting participant histories

Session Co-chairs: Taryn Sirove, Ph. D candidate, Queen’s University, and Clive Robertson, Queen’s University

Location: Dining Room, University Women’s Club, 162 St. George St.

Caroline Seck Langill, Ontario College of Art and Design

Heuristic Approaches to Writing a Canadian New Media Art History

Kim Sawchuk, Concordia University

Telidon: Inside (new) media; outside art (history)

Clive Robertson, Queen’s University

“Just what is it that makes today's tensions between lived histories and scholarship so different, so appealing?”

3. Art, Memory and Re-memory (continued)

Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo

Location: Grand Salon, University Women’s Club, 162 St. George St.

Benedict Fullalove, Alberta College of Art and Design

Memorial to an Absent History: the puzzling case of an equestrian statue

of Robert the Bruce in Calgary

Bojana Videkanic, Ph.D candidate, York University

Embodying Politics: analyzing a socialist visual spectacle

Round Table Discussion

4. Art and the Sacred

Session Chair: Adele M. Ernstrom, Emerita, Bishop's University

Location: University of Toronto Art Centre, University College, 15 King's College Circle

Angela Vanhaelen, McGill University

Calvinism and Dutch Art

Adele M. Ernstrom, Emerita, Bishop's University

Elizabeth Eastlake's The History of Our Lord as Exemplified in Works of Art: The Antinomy of Art and Faith

Hanna Chuchvaha, Ph.D candidate, University of Alberta,

Modernist Demonism and Russian Visual Art of the Early Twentieth Century: the "Diabolic Issue" of The Golden Fleece

5. Exporting Israel: Art, Identity and Diaspora

Session Co-chairs: Reesa Greenberg, York University, and Shelley Hornstein, York University

Location: Room 140, University College, 15 King's College Circle

Shelley Hornstein, York University

Branding Israel in Picture Postcards

Rhoda Rosen, Spertus Institute of Jewish Studies

Imaginary Coordinates

Reesa Greenberg, Carleton University

Perimeters and Parameters of Identity Politics

6. Medieval Art and Architecture (continued)

Session Chair: Malcolm Thurlby, York University

Location: Boardroom, University Women's Club, 162 St. George St.

Candice Bogdanski, Ph.D candidate, York University

Norway's Medieval Patrons: Spiritual and Temporal Support for the Construction of Nidaros Cathedral

Malcolm Thurlby, York University

Inter-relationships between wood and stone in medieval architecture

Ivana Horacek, PhD candidate, University of British Columbia

Social Performativity, Gift-Giving and Exchange in the Reign of Charles IV (c.1346-78)

7. The Implosion of Empire

Session Chair: Andrea Fitzpatrick, University of Ottawa

Location: Room 179, University College, 15 King's College Circle

Sarah E.K. Smith, Queen's University

The Decline of the Nation-State: Robert Jelinek's Artistic Approach to Empire

Celina Jeffery, University of Ottawa

Black Bodies in Exile: Images of Hurricane Katrina in New Orleans

Charmaine Nelson, McGill University

Sugar Cane, Slaves and Ships: Imperial Desire, Geography and Nineteenth-Century Landscapes of Montreal and Jamaica

**ALL SESSIONS ON SATURDAY ARE AT THE ONTARIO COLLEGE OF ART AND DESIGN (OCAD) AT
100 MCCAUL STREET**

SATURDAY, NOVEMBER 8 9:00-10:30

1. Regarding Pain: Questions of Representation

Session Co-chairs: Tamar Tembeck, Ph.D candidate, McGill University, and Claudette Lauzon, Ph.D candidate, McGill University

Location: Rm 544, OCAD, 100 McCaul St.

Geoffrey Carr, University of British Columbia

Representing Regret: Settler Contrition and the Indian Residential School System

Alberto Guevara, York University, and Elysée Nouvet, York University

The Experiential, the Visual, the Rhetorical: On the Animal Body

Laura Brandon, Canadian War Museum

Making the Invisible Visible: Post-Traumatic Stress Disorder in 20th Century Military Art

2. – 4. No sessions booked in rooms

5. Open Session A

Session Chair: Catherine Harding, University of Victoria

Location: Rm 558, OCAD, 100 McCaul St.

Allan Fletcher

Who Serves the Survey?

Allister Neher, Dawson College

Visual Truth in William Cheselden's *Osteographia*

Catherine Harding, University of Victoria

Channels of Grace: the Image of the Madonna of Mercy in Late Medieval and Early Modern Italy

6.&7. No sessions booked in rooms.

8. Visual Art in Popular Culture

Session Chair: Emily E. Auger, Lakehead University

Location: Auditorium, OCAD, 100 McCaul St.

Tania Anne Woloshyn, Ph.D, University of Nottingham, Independent Scholar

The Visual Culture of the Côte d'Azur: Fin-de-Siècle Networks of Artists, Tourists, and Invalids in the Midi

Jaleen Grove, Ph.D candidate, SUNY Stony Brook

Illustrative Fine Art and Artists in Victoria, B.C.

Riva Symko, Ph.D candidate, Queen's University

Walking With a Ghost: Pastiche & The White Stripes



SATURDAY, 10:30-12:00

1. Regarding Pain: Questions of Representation (continued)

Session Co-chairs: Tamar Tembeck, Ph.D candidate, McGill University, and Claudette Lauzon, Ph.D candidate, McGill University

Location: Rm 544, OCAD, 100 McCaul St.

Claire Laville, Emory University

'Watch me': Self-Mutilation, Desire, and the Ethics of Spectatorship

Ayesha Hameed, York University, and Kirsty Robertson, University of Western Ontario

What is Missing and What is There: Passages From War to Art

Pam Patterson, OISE/University of Toronto

A Flash of the Real: Situating Pain for a Performative Practice

2. Medieval Monuments to Canadian Life

Session Chair: Candace Iron, Ph.D candidate, York University

Location: Rm 530, OCAD, 100 McCaul St.

Jean Rosenfeld, York University

Princely Palaces: The Style and Symbolism of Elite homes in Late Nineteenth-Century Hamilton, Ontario

Jessica Mace, York University

Domestic Gothic

Laurie McBride, York University

Three Churches by Marshall B. Aylesworth

3. Early Modern Visual Culture

Session Chair: Angela Vanhaelen, McGill University

Session One: The Representation of Space

Location: Rm 542, OCAD, 100 McCaul St.

Luke Nicholson, Concordia University

Queer Terrain: Nicolas Poussin and Alternative Space

Justina Spencer, McGill University

Baroque Perspective: Looking into Samuel Van Hoogstraten's Perspective Box

Catherine Heard, Brock University

Interior Sublime: Forbidden Spaces of the Body in the Age of the Enlightenment

4. L'art en Espagne, au Portugal et dans l'Amérique ibérique (ca. 1600-1810) / Art in Spain, Portugal and the Iberian America (ca. 1600-1810)

Session Chair: Aléna Robin, Postdoctoral Fellow in Art History, Université de Montréal

Location: Rm 554, OCAD, 100 McCaul St.

Sebastián Ferrero, Université de Montréal

La peinture du mariage entre Martin de Loyola et Beatriz Ñusta et l'appropriation du *Qoricancha*

Catherine Turgeon, Université de Montréal

The study of the ceiling in the Sala de Medusa at the palace ducal in Vila Viçosa: Iconography, visual sources and humanism

Anne-Louise G. Fonseca, Université de Montréal

Introducing Pedro Alexandrino de Carvalho (1729-1810): Late Baroque Painting in the Enlightenment

5. Open Session (continued)

Session Chair: Alison McQueen

Location: Rm 558, OCAD, 100 McCaul St.

Alison McQueen, McMaster University

Narrating Gender, Ethnicity and Power in the Portraits of Empress Eugénie

André Jodoin, Independent scholar

The originality of photography: comparing the critical projects of Hartmann and Crimp

Christopher Stolarski, Johns Hopkins University

Representing the Wounded Nation: Russian Photojournalism and the Aesthetics of Suffering during the First World War

Ross Kilpatrick, Queen's University

Gustav Klimt and the Stars: A Dionysian Reading of *The Kiss*

6. The Anxiety and Ecstasy of Influence; or, Copycat! Copycat!

Session Chair: Barbara Balfour, York University

Location: Rm 556, OCAD, 100 McCaul St.

Nicole Collins, Masters candidate, Visual Studies, University of Toronto

Stroke For Stroke: Re:Paint

Christopher Moore, Concordia University

Piracy & Intellectual Property in the Age of Distributed Computing

Jessica Wyman, Ontario College of Art and Design University

Copy, Paste, Perform: Faith and Falsity in Eva and Franco Mattes's Synthetic Performances

7. Conflict and Collaboration: Artistic Exchanges Between Artists, Writers, and Patrons

Session Co-chairs: Devin Therien and Chantelle Lepine-Cercone, Ph.D candidates, Queen's University

Location: Rm 543, OCAD, 100 McCaul St.

Alexandra Hoare, Ph.D candidate, University of Toronto

'I Get By with a Little Help from My Friends': Salvator Rosa and the Experience of Academic Sodality and Rural Retreat in *seivento* Florence

Claire L. Kovacs, Ph.D candidate, University of Iowa

Degas and Manzi's *Vingt Dessins*: Discourses of Exchange

Linda Steer, Brock University

Rub Out the Word: Collaboration Between Brion Gysin and William S. Burroughs

8. Visual Art in Popular Culture (continued)

Session Chair: Emily E. Auger, Lakehead University

Location: Auditorium, OCAD, 100 McCaul St.

Monolina B. Bhattacharyya, Ph.D, Independent Scholar

Intuitive Imagery: Understanding Patachitras of Bengal

Emily E. Auger, M.A., M.A., Ph.D., Independent Scholar
Tenniel Transforms into Tarot in Another Adventure for Alice

Round Table Discussion

LUNCH & Annual General Meeting

SATURDAY, 1:45-3:15

1. Re-performing Performance Art's Histories

Session Chair: Richard Smolinski, Ph. D candidate, University of Calgary

Location: Rm 544, OCAD, 100 McCaul St.

Irene Loughlin, University of Toronto

Copier! The Processes and Politics of Derivative Acts Referential to Past Moments in Performance Art

Fei Shi, University of California, Davis

Cultural Continuity and Betrayal in Contemporary Chinese Body Arts: Reconfigurations of Visual Art and Performance Events

Richard Smolinski, University of Calgary

Re-doing '18 Happenings in 6 Parts' and the Claims Upon the Canonical Avant-garde

2. Medieval Monuments to Canadian Life (continued)

Session Chair: Candace Iron, Ph.D candidate, York University

Location: Rm 530, OCAD, 100 McCaul St.

Cameron Macdonell, McGill University

Gifts of the Magi: Medievalism & the Canadian Patronymic Town

Emma Jenkin, York University

Ecclesiological Architecture in 20th Century Canada

Barry Magrill, University of British Columbia

A Rather un-Dramatic Demise: A Phase of Neo-Gothic West of Ontario

3. Early Modern Visual Culture

Session Chair: Angela Vanhaelen, McGill University

Session Two: Forms of Association

Location: Rm 542, OCAD, 100 McCaul St.

Eric J. Weichel, Queen's University

'Fixed by so much better a fire': Wigs, Masculinity, and early Georgian Portrait Miniatures

Catherine M. Tite, University of Regina / Luther College

Courtly Patronage and Mythological Themes in mid-eighteenth-century Cassel

Joan Coutu, University of Waterloo

An 'Old Whig': the second Marquis of Rockingham and his sculpture collection

4. Graduate Students in Studio Art: Open Session / Round Table

Session Co-chairs: Monica Tap, University of Guelph, and Yvonne Singer, York University

Location: Rm 554, OCAD, 100 McCaul St.

5. Open Session C

Session Chair: TBA

Location: Rm 558, OCAD, 100 McCaul St.

Barbara Weiser, Concordia University

Synagogue Art in British Columbia: Beyond the Wilderness

Brianne Howard, Queen's University

The Dynamics of Resistance in Vodou Aesthetics

Anne de Stecher, Ph.D candidate, Carleton University

Wendat Historical Visual Arts Tradition: Symbol of Cultural Continuity and Autonomy in the Past, Source of Inspiration in the Present

6. Materiality and the Image; the multiple nature of the photographic archive

Session Chair: Susan McEachern, Nova Scotia College of Art and Design

Location: Rm 556, OCAD, 100 McCaul St.

Aldona Dziedziejko, M.A, Art History, University of British Columbia

Fracture and Resistance: Looking Through the Archive at the Anti-Asiatic Riot of 1907

Ashley Belanger, M.A, Art History, University of British Columbia

Whose Deception? Reflections on the Photograph Album of an SS Officer

Don Gill, University of Lethbridge

A Walking Archive

7. Conflict and Collaboration: Artistic Exchanges Between Artists, Writers, and Patrons (continued)

Session Co-chairs: Devin Therien and Chantelle Lepine-Cercone, Ph.D candidates, Queen's University

Location: Rm 543, OCAD, 100 McCaul St.

Devin Therien, Ph.D Candidate, Queen's University

A Conflict of Pictorial Ideas: Mattia Preti at San Pietro a Maiella

Lora Senechal Carney, Ph.D Candidate, University of Toronto

The Play of Opposition and Agreement: David Milne Recovers Ontario

Katie Cholette, Carleton University

Playing the Art World: Greg Curnoe's Rise to Fame

8. Cultures of Display

Session Co-chair: Jennifer Fisher, York University, and Laurie Dalton, Acadia University

Location: Auditorium, OCAD, 100 McCaul St.

Deepali Dewan, Royal Ontario Museum and University of Toronto,

Traversing Empire: Cultures of Display from India to Canada

Lianne McTavish, University of Alberta

Female Curators in New Brunswick Museums, 1862-1940

Claudette Lauzon, Ph.D candidate, McGill University

Biennial Culture's Phantom Scenes

SATURDAY, 3:30-5:00

1. Design History Studies: image, object, text

Session Co-chairs: Dominic Hardy, Université de Montréal, Brian Donnelly, York University / Sheridan College, and Jaleen Grove, SUNY Stony Brook

Location: Rm 544, OCAD, 100 McCaul St.

Keith Bresnahan, SSHRC postdoctoral fellow, University of Toronto.

What's Left? Notes toward a critical design history pedagogy

Brian Donnelly, York University/Sheridan College, Joint Program in Design

Style, production, and authorship in graphic design

Dominic Hardy, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal

Caricature, colonial Canada and the culture of visual communication

2. Medieval Monuments to Canadian Life (continued)

Session Chair: Candace Iron, Ph.D candidate, York University

Location: Rm 530, OCAD, 100 McCaul St.

Peter Coffman, Dalhousie University

Simon Gibbons: 'Missionary' of Gothic in Nova Scotia

Candace Iron, York University

A Heritage in Wood: Wooden Churches of Ontario

Round Table Discussion

3. Early Modern Visual Culture (continued)

Session Chair: Angela Vanhaelen, McGill University

Session Three: Artistic Self-Definition

Location: Rm 542, OCAD, 100 McCaul St.

Michael Coughlin, University of Victoria

The Rhetoric of Truth: The Poetic Function of 'acutezza' in Venetian Early Modern Art

Chantelle Lepine-Cercone, Queen's University

Jan Lievens Steps into the Light: Reassessing the Artist's Early Career in Relation to Rembrandt

Sonia del Re, McGill University, National Gallery of Canada,

The Copy and its Declensions: Towards an Epistemology of Caravaggism

4. Graduate Students in Studio Art: Open Session / Round Table (continued)

Session Co-chairs: Monica Tap, University of Guelph, and Yvonne Singer, York University

Location: Rm 554, OCAD, 100 McCaul St.

5. Open Session D

Session Chair: Adriana Dragomir

Location: Rm 558, OCAD, 100 McCaul St.

Saara Linamaa, York University

Complaining Communities

Andrea D. Fitzpatrick, University of Ottawa

AA Bronson's "Hanged Man": A Portrait of Ambivalence, Immanence, and Suspended Life

Adriana Dragomir, Ph.D candidate, University of Toronto

Difficult Critical Discourses: Word/Image Intersections in Cristian Mungiu's "4, 3, 2"

6. Materiality and the Image; the multiple nature of the photographic archive (continued)

Session Chair: Susan McEachern, Nova Scotia College of Art and Design

Location: Rm 556, OCAD, 100 McCaul St.

Sarah Bassnett, University of Western Ontario

Archive and Affect in Contemporary Photography

Siona O'Connell, Ph.D candidate, University of Cape Town

Apertures and Abstracts

Susan McEachern

(response to papers)

7. The Artist as Producer-Consumer

Session Chair: Susan J. Douglas, University of Guelph

Location: Rm 543, OCAD, 100 McCaul St.

Mireille Perron, University of Alberta

Radical crafting practices: a different model for production/reception

Kalli Paakspuu, artist, York University

A Case of New Media Performativity: "World Without Water"

Marc James Léger, independent scholar, Montreal

The Subject Supposed to Over-Identify: BAVO and the Fundamental Fantasy of a Cultural Avant Garde

8. Cultures of Display (continued)

Session Co-chair: Jennifer Fisher, York University, and Laurie Dalton, Acadia University

Location: Auditorium, OCAD, 100 McCaul St.

Jim Drobnick, Ontario College of Art and Design

Curating at the Odour Limits

Elitza Dulgerova, Stanford University

The Lasting Futurist Show 0,10 or, How to Think about 'Landmark' Exhibitions?

Laurie Dalton, Acadia University Art Gallery

Art in (S)paces: Musings on an Intervention

-FINIS-