

Horaire et résumés Schedule and Abstracts

**Congrès 2016
de l'Association
d'art des universités
du Canada**

**2016 Conference
of the Universities
Art Association
of Canada**

**27–30 OCT. 2016
UQÀM, Montréal**

www.uaac-aauc.org/montreal-2016

Jeudi 27 octobre / Thursday, October 27

17:00–

Cocktail d'ouverture / Opening Reception
Galerie de l'UQAM
1400 rue Berri, Montréal
Pavillon Judith-Jasmin,
Local J-R 120
(Métro Berri-UQAM)

local/room

V-2410

19:00–20:30

Séance de développement
professionnel / Professional
Development Session

La plupart des séances du congrès auront lieu dans le Pavillon de Design (1440, rue Sanguinet, Montréal, H2X 3X9). Certaines séances auront lieu dans le Pavillon V de l'UQAM (209, rue Sainte-Catherine Est, Montréal, H2X 1L2). Les numéros des salles sont précédés d'un sigle renvoyant au nom du pavillon («DE» pour le Pavillon de Design et «V» pour le Pavillon V).

Most sessions will take place in UQAM's Pavillon de Design (1440, rue Sanguinet, Montréal, H2X 3X9). However, some sessions will be held in the Pavillon V (209, rue Sainte-Catherine Est, Montréal, H2X 1L2). The letters that precede room numbers in the conference schedule refer to the name of the building in which each room is located (i.e., "DE" for Pavillon de Design and "V" for Pavillon V).

Vendredi 28 octobre / Friday, October 28

09:00–10:30	DE-1540 (1a) Slowness and Sleep (Part One)	DE-1560 (1b) Rethinking Contemporary Asian Art	DE-2570 (1c) Visual Representations of the Holy Land”	V-1410 (1d) The Visual Arts in 20th- and 21st-Century Cultural Diplomacy	V-3830 (1e) Art as Information (Part One)	V-4430 (1f) The Visual Culture of Hunting	V-5550 (1g) Is Photography a Thing?
10:30–11:00	pausé café / coffee break						
11:00–12:30	(2a) Slowness and Sleep (Part Two)	(2b) Contemporary Art at the Intersections of Diaspora and World Studies	(2c) Agentivité dans la représentation: entre résistance et désir	(2d) To Protect and Conserve: Memory, Art, and Preservation	(2e) Art as Information (Part Two)	(2f) Transnational Histories of Photography in Canada	(2g) Curatorial Roundtable
12:30–14:00	Dîner des étudiant.e.s des cycles supérieurs / Graduate Student Lunch Restaurant Pèlerin Magellan (330, rue Ontario Est)						
14:00–15:30	(3a) Of Diptychs, Doubles, and Mirrors (Part One)	(3b) min sânit / mi- uqausivut / mi- wêwînanân / . . .	(3c) Creative Methodologies	(3d) Concurrence de nos passés dans notre présent	(3e) Making Knowledge and the Digital	(3f) Cyborgs: Humanity's Future and Interdisciplinary Contemporary Art	(3g) Holding Pattern: Art, Climate Change, and the Dilemmas of Dematerialization
15:30–16:00	pausé café / coffee break						
16:00–17:30	(4a) Of Diptychs, Doubles, and Mirrors (Part Two)	(4b) Decolonial Cultural Practices: Advancing Critical Settler Methodologie	(4c) Perverse Polymorphology	(4d) Art and Social Practice in Eastern Europe After Socialism	(4e) Online Pedagogy in the Visual Arts	(4f) La contrainte curatoriale	(4g) (Re)claiming Gender in Contemporary Feminist Art
18:00–19:30	Conférence d'honneur / Keynote Address Claire Bishop (The Graduate Center, CUNY), “Black Box, White Cube: Fifty Shades of Grey?” Salle Bourgie, Musée des beaux-arts de Montréal (1339, rue Sherbrooke Ouest — métro Guy-Concordia)						

Samedi 29 octobre / Saturday, October 29

locaux/rooms	DE-2540	DE-2550	DE-2560	DE-2570	DE-1540	DE-1550	DE-1560
09:00–10:30	(5a) Portraiture and Self-Portraiture in Canada	(5b) Taking Stock: Latin American Art in the Canadian Context (Part One)	(5c) Oral History, Diaspora, and The Thing	(5d) The New 19th-C. Architectural History (Part One)	(5e) Hyphenated Positions	(5f) Broken Telephone: The Creative Potential of Signal Decay	(5g) L'art et la question animale
10:30–11:00	pausé café / coffee break						
11:00–12:30	(6a) The Banal, the Quotidian, the Boring	(6b) Taking Stock: Latin American Art in the Canadian Context (Part Two)	(6c) Art, Human Rights, and the Ethics of Spectatorship	(6d) L'image imprimée et la construction des nations dans le long XIX ^e siècle	(6e) The New 19th-C. Architectural History (Part Two)	(6f) Curating the New	(6g) Non-Urban Performance Art by Women in Canada
12:30–14:00	Assemblée générale annuelle de l'AAUC / UAAC Annual General Assembly local / room DE-3240						
14:00–15:30	(7a) DEADPANEL	(7b) How We Do What We Do	(7c) Citation, Annotation, Translation	(7d) Precarity and Preciousness	(7e) Expo 67: sur l'intentionnel, le circonstanciel et l'accidentel dans l'architecture d'ex-position	(7f) The Circulation of the Satiric Image	(7g) The Configuration of Arts-Based Disciplines in Face of a Carbon Challenged Future
15:30–16:00	pausé café / coffee break						
16:00–17:30	(8a) “Touch Has a Memory”	(8b) Utopia, Territory, and Media Cultures	(8c) Satires de la mode dans le long XIX ^e siècle	(8d) Art, Connectivity, and Social Movements	(8e) Making Spaces: Between Studio and Laboratory	(8f) Art and the Stages of Life	(8g) Teaching with the Lights On
18:00–19:30	Cocktail et lancement de livre / Reception and Book Launch ARTEXTE (2, rue Sainte-Catherine Est, # 301 — métro Saint-Laurent)						

Dimanche 30 octobre / Sunday, October 30

locaux/rooms	DE-2540	DE-2550	DE-2560	DE-2570
09:00–10:30		(9b) HECAA Open Session (Part One)	(9c) Nourishment of the Soul and Body	(9d) Beyond the Mosque: Diverse Sites of Muslim Prayer
10:30–11:00	pausé café / coffee break			
11:00–12:30	(10a) Rankings, Ratings, Indices, and Impact	(10b) HECAA Open Session (Part Two)	(10c) Eco-Art Before Ecology	(10d) Visual Art and Multiple Ways of Knowing

**Jeudi 27 octobre,
19 h - 20 h 30**

**Thursday, October 27,
7:00–8:30 p.m.**

Professional Development “Be Nice or Leave”: Killjoys, Academic Citizenship, and the Politics of Getting Along

Moderators

Susan Cahill (University of Calgary)

Kristy Holmes (Lakehead University)

Erin Morton (University of New Brunswick)

Does bad feeling enter the room when somebody expresses anger about things, or could anger be the moment when the bad feelings that circulate through objects get brought to the surface in a certain way? The feminist subject “in the room” hence “brings others down” not only by talking about unhappy topics such as sexism but by exposing how happiness is sustained by erasing the signs of not getting along (Ahmed, 2010, p. 66).

What must we do, as people working in an academic environment, in the name of getting along? In what rules must we invest in order to make nice within an increasingly neoliberal and corporate academic culture that surveys us, and seeks to silence us? How does the pressure to be nice (or in academic-speak “collegial”) unevenly affect us as women, Indigenous peoples, People of Colour, LGBTQIA people, and people with disabilities, and what risks do we take when disrupting the status quo to be labelled as angry, unhappy, or bitter—as a killjoy? How does this so-called uncollegial attitude further affect those of us with unpopular, contentious, or unorthodox political views and people in various marginalized labour positions on the student-to-tenured-professor power hierarchy? And how can we implement a politics of care (self-care and care for communities) that places shared responsibility and kindness in the context that it actually deserves? This panel will critically investigate the politics of normalizing civility, in ways that question a culture of collegiality that often polices and silences dissent in academic environments. It will focus on how “being nice” is often an unremarked upon requirement of passing a class, of getting a sessional position, and of getting tenure, among other

things. It brings together people at various career stages and in various relationships to academic and creative life to do so.

Panellists

Heather Igloliorte (Concordia University)
 Alice Jim (Concordia University)
 Charmaine Nelson (McGill University)
 Cheli Nighthtraveller (Concordia University)
 AJ Ripley (University of New Brunswick)
 Carla Taunton (NSCAD University)
 Tamara Vukov (Université de Montréal)

References

Ahmed, Sara. 2010. *The Promise of Happiness*. Durham, NC: Duke University Press.

Haag, Pamela. "Is Collegiality Code for Hating Ethnic, Racial, and Female Faculty at Tenure Time?" *Education Digest: Essential Readings Condensed for Quick Review* 71 no. 1 (September 2005): 57–62.

Havergal, Chris. "Is 'Academic Citizenship' Under Strain?" *Times Higher Education* January 29, 2015 <https://www.timeshighereducation.com/features/is-academic-citizenship-under-strain/2018134.article>

Johnson, Leigh M. "Normalizing Civility: Policing Critique, Enforcing Silence, and Misunderstanding Collegiality." *New APPS* September 14, 2014 <http://www.newappsblog.com/2014/09/normalizing-civility-policing-critique-enforcing-silence-and-misunderstanding-collegiality.html>

Power, Michael. "Do Scholars Need 'Performance Free' Time and Space?" *Times Higher Education* October 30, 2014 <https://www.timeshighereducation.com/comment/opinion/do-scholars-need-performance-free-time-and-space/2016600.article>

Review of "Presumed Incompetent: The Intersections of Race and Class for Women in Academia." *Women in Higher Education* 2013 <http://wihe.com/presumed-incompetent-the-intersections-of-race-and-class-for-women-in-academia/>

**Vendredi 28 octobre,
9 h - 10 h 30**

**Friday, October 28,
9:00–10:30 a.m.**

**(1a)
(1b)
(1c)
(1d)
(1e)
(1f)
(1g)**

(1a) Slowness and Sleep in Modern and Contemporary Art (Part One)

Dan Adler
York University

Jessica Wyman
OCAD University

This session will explore how slowness and sleep may be interpreted in modern and contemporary art. It will focus on case studies of artistic projects that manage to critically carve out spaces—or strive to stake a claim—within hegemonic environments of acceleration. Focusing on specific works will allow for reflection on how artists create singular or alternate temporalities and durations which—partly due to their slowness—are resistant to the systems and economies of control that depend on accelerated speeds of processing. Increasingly, we live in a world engaged in the ongoing management of individual attentiveness and the impairment of perception within the compulsory routines of contemporary technological culture. Against this backdrop, slowness and sleep may be envisioned as a restorative withdrawal that is intrinsically incompatible with the capitalist marketplace—which is pushing us into constant activity, eroding forms of community and political expression, and damaging the fabric of everyday life.

David Elliott (Concordia University)
Philip Guston: The Awakening Studio

Among New York School painters, Philip Guston was known for his slow, loaded brushstroke, which contrasted with the speed and spontaneity of many of his colleagues. This lumbering touch would serve him well in his great figurative paintings of the 1970s many of which explored themes of sleep, isolation and melancholia. There are obvious examples like *In Bed* (1971), *Waking Up* (1975), and *Sleeping* (1977), as well as a series of reclining figures, often staring at light bulbs or out windows. Even studio debris (shoes, bottles, cigarette butts) came to resemble dormant forms. During this final decade, Guston returned to early inspirational sources, particularly Giorgio De Chirico and his references to the *Sleeping*

Ariadne. In the late paintings, by combining slapstick figuration, probing paint handling and the timeless authority of classical form, Guston created a disquieting, largely somnolent world stirred by political conspiracy, personal obsession, marriage, alcoholism and death. (1a)

Kristy Holmes (Lakehead University)

Slowness as Feminist Critique in the Films of Joyce Wieland

The Canadian artist and filmmaker, Joyce Wieland, was living in New York City in the early 1960s when she abandoned painting to concentrate on an emerging art form rooted in experimentation with film. Although made famous by Andy Warhol, Wieland and other Canadian expatriate artists were instrumental in the creation of this new filmic form, now known as “structural,” that focused on duration and slowness in both technique (such as, zooms, pans, celluloid manipulation) and subject matter. This paper will explore some of Wieland’s early structural films and focus on her 1976 film, *The Far Shore*. Although often considered a more traditional, narrative film, I argue that *The Far Shore* incorporates aspects of Wieland’s early experimental/structural film techniques in the way that she purposefully highlights and plays with slowness and durationality. I suggest that these moments of slowness can be understood as a feminist critique of modernist film structure and narratives and their concomitant emphasis on technology, rationality, capitalist processes, and patriarchy. Wieland’s use of slowness in *The Far Shore* questions and critiques these power structures in order to offer viewers’ an alternative filmic vision rooted in feminist politics. (1a)

Anthony Abiragi (University of Colorado, Boulder)

Intermittence: Thomas Hirschhorn and the Pedagogy of the Precarious

Articulated in two moments, this paper will first examine *simultaneity* in the installations of Thomas Hirschhorn: in brief, how they stage a sense of having to comprehend “all at once,” of *instantaneity* in the form of overwhelming *mass*. I will argue that the character of “the overwhelming” is designed to highlight an incompatibility between human-scale attentiveness and global trends of war, commodification, and commodity obsolescence. Having registered the asymmetry between self and simultaneity, how does one then give temporal form to human energies recalcitrant to 24/7 cycles of optimal functionality? In a second moment, I will

argue that Hirschhorn's *Gramsci Monument*, with its participatory activities and solitary pedagogical possibilities, aims to promote a slow, experimental *diachrony* that I will describe in terms of "intermittence": the ephemeral encounter with pedagogical materials that organize and give temporal order to non-official—because not immediately economically functional—remainders of human attentiveness. (1a)

(1b) Rethinking Contemporary Asian Art Exhibitions in the Global Arena

Julie Alary Lavallée
Concordia University

Since the 1990s, national and culturally-specific contemporary art exhibitions have taken center stage as ways to present the work of artists traditionally left out of the Western canon. With the aim of raising awareness to ethnocultural artistic practices, these exhibition models have demonstrated a tendency to reconcile and/or accentuate the division between Western and non-Western art. This panel focuses on Asia, a region generating continuous subject matter for art institutions worldwide. By examining case studies of recent group exhibitions, this panel seeks to trigger and address a series of critical questions: How are culturally-specific and national exhibitions defined and positioned in the global context? Do these two models play the same role? Can they evolve and reinvent themselves? Overall, this panel aims to assess the impact and the legacy of the "global contemporary" on curatorial approaches in the last decade and the recent history of exhibition-making.

Bùi Kim Đĩnh (Georg-August-Universität Göttingen)
Defining Aesthetics—A Form of Resistance

Resulted from decolonization, since 1945 the Communist Party of Vietnam (CPV) has ruled the country and turned art and culture into a propagandist instrument. Maintaining the aesthetics of exoticism and socialist

realism, Vietnamese art has barely changed in state museums all over the country. From the 1990s on, as a side effect of a market economy caused by *Đổi mới* (the Economic Reform policy), a number of commercial galleries have opened in Hanoi and Saigon and mainly serve foreign tourists. Meanwhile, censorship is still at a high level. Under such circumstances, Vietnamese independent art has developed and defined its aesthetics to distinguish itself from those kinds of arts mentioned above. In this particular socio-political context, this paper intends to promote a deeper understanding of how independent art has been realised and visualised in Vietnam as a form of resistance. (1b)

Nima Esmailpour (Concordia University)

Re-circuiting the National Imagination in Contemporary Iranian Art

This paper will investigate the curatorial and artistic strategies developed in light of the expanding art production emerging from the Middle Eastern region, with a specific focus on the Iranian art scene. These practices critically respond to official and hegemonic art by troubling the national boundaries of representation in contemporary art within the international art system. The following examples will be discussed: *The Roaming Biennial of Tehran* (2009), a travelling suitcase-size biennial landed in Istanbul, Berlin and Belgrade; *Iran & Co* (2010), an exhibition of works created by a group of artists living in Europe and presented by a dozen Iranian artists in Bruges, which was then reciprocally reformatted in the exhibition *Junction Box* (2011) hosted in Tehran; and finally, *All Other Passports* (2016), recently held in Athens, which loomed large and brought together artists from Los Angeles, Isfahan, Milan and Berlin. (1b)

Kanwal Syed (Concordia University)

How Does the West See Us? Any which Way it Desires!

Postmodernism under globalization recognizes that there is no longer a colonial “other.” Postcolonial artists from the periphery share the same global space and art market. However, according to art critic Rasheed Araeen, underlying this apparent equality exists two different schemes of things. White artists have no obligation to multicultural society and do not require an identity sign for their work to be recognized. The “other” artists, to be legitimated, must carry a burden of the culture from which they originated. Their works must carry identity cards. This situation has

been well internalized even by many periphery artists and theorists themselves. It became further distorted and embedded in the logic of late capitalism that functions over and beyond the artist's intention. The romantic notion of multicultural difference in recent decades does little more than provide fascination to the institutionalized culture of capitalism, which itself is only symptomatic of neo-liberalism with its roots in imperial governmentality. (1b)

(1c) Visual Representations of the “Holy Land” as Religious Belief, Cultural Memory, and Socio-Political Reality

Loren Lerner
Concordia University

This session considers different religious, social, and political attachments to the Holy Land through visual images that explore the multifaceted narratives, allegiances, ideas, and memories of its long history. The presentations examine how artistic productions and cultural practices contribute to private devotion and public discourse, and act as catalysts for particular ideological beliefs and concepts. Within this context, the construction of a real and imagined Holy Land is discussed as a sacred space for Judaism, Christianity, and Islam in the art, architecture, sculpture, painting and other media created by diverse communities and cultural identities.

Anna Majeski (New York University) and
Alexis Wang (Columbia University)
People of All Tongues: Medieval Jerusalem as Global Metropolis

“This is Jerusalem ... set in the midst of the nations and countries that are around about her,” thus proclaims Ezekiel 5:5. Host to pilgrims, monks, merchants, scholars and soldiers from every nation, perhaps no other city

of the medieval world could claim the cosmopolitanism of Jerusalem. As such, it impelled thinking in global terms and created unrivaled opportunities for encounter. While art historical attention to Jerusalem is dominated by narratives of religious (Christian) pilgrimage and Crusade, we offer a pluralistic image of the city. Drawing on issues raised in a seminar run by Met curators Barbara Boehm and Melanie Holcomb, this paper will explore Jerusalem as global metropolis through a number of objects from the upcoming exhibition, “Jerusalem 1000–1400: Every People Under Heaven.” These objects present the city at the center of a variety of forms of exchange, during a period in which Jerusalem’s role and identity were being constantly reshaped. (1c)

Hillary Kaell (Concordia University)

Of Gifts and Grandchildren: American Holy Land Souvenirs

Despite significant scholarship in anthropology and tourism studies related respectively to gifts and souvenirs, little is known about why and to whom people give souvenir gifts. Using contemporary Americans as case study, this paper argues that Holy Land pilgrimage and its attendant gift-giving are a crucial way that older women navigate tensions specific to the consumer culture and religious patterns of their twenty-first-century context. By giving souvenirs, Holy Land pilgrims uphold the importance of individuality (as consumers and as believers), while also fulfilling what they believe is their special responsibility to bolster collective faith, particularly amongst networks of female friends and family. Crucial in this endeavour is how pilgrims negotiate the fluid line between commodity and religious object. Sometimes they imbue these commercial objects with divine presence, thereby creating powerful tools for asserting “soft” authority at home. At other times, they present religious souvenirs as commodities, downplaying their spiritual value in order to circumvent rejection. (1c)

Carol Zemel (York University)

Un/Holy Land: Desert and Dream in the Art of Josef Dadoune

Modern Israel points to achievements throughout its territory, most memorably in David Ben Gurion’s call to “make the desert bloom” (1954). As in the much contested city of Jerusalem, it is in the Negev desert—home to Arabs, Bedouins, Jews—that the country’s ancient past, modern history,

and troubled present meet. In contrast to the Israeli epithet *Ha-aretz* (the Land) to signify the State, artist Yosef Joseph Dadoune posits *ha-midbar* (the desert) as both place and allegory. Rather than a metaphor of absence and aridity, the desert is re-presented in Dadoune's art as a charged site of challenge, possibility, and change. His video imagery ranges from Biblical invocations of expulsion, wandering, emptiness, and sacrifice to present-day concerns of homo-erotics and military might. I focus in this paper on three video works: *Universes* (2000–2003), *Chanti* (2005–2006), and *Ofakim* (2010) address heritage, habitation, and struggle in their formulation of an Un/Holy Land. (1c)

Braden Scott (McGill University)

Building Faith: Israel's Ancient Architecture as Spiritual Fabric

Pier-Paolo Pasolini's *Gospel According to Matthew* is a visual telling of Christ Jesus' life in the Roman occupied territory of ancient Judea. Although the story is set in a land that is now part of contemporary Israel, the film was shot in the south of Italy. This visual trick to "stage" Palestine is a process of becoming that Giuliana Bruno calls *fabrication*. Fabrication is not a construction of falsehood, but a method of building a world in/through/across media from existing threads of relation—both actual and virtual. Further, enacting a media archaeology of Israel's historical images leads to a curious revelation: faith is not only built spiritually, but through a visual culture of buildings. Looking at images of Israel's ancient architecture from medieval to present, a cross-temporal process toward an historical fabrication of the Holy Land presents artworks as agents entangled within matrixial patterns of storytelling and world making. (1c)

(1d) The Role of the Visual Arts in North American 20th- and 21st- Century Cultural Diplomacy

Katherine Hoffman
St. Anselm College

In our current global society one frequently reads about acts of violence, sometimes based on misunderstanding and ignorance. Currently, global communications can be instant, but misunderstanding can also be instant. Thus, it seems important to try to make connections among diverse cultures, to increase levels of international understanding. Toward that end, the visual arts can provide a unique language that may not be limited by national boundaries, and thus contribute to world diplomacy. This session will explore the various ways that the visual arts, including photography and film, during the twentieth and twenty-first centuries, have served, or might serve in the future, as a type of cultural diplomat for North America. Papers might include topics such as: issues of immigration, discussion of distinctions between art and cultural propaganda; the role of the visual arts in communicating individual, national, and international cultural identities and ideologies; the role of frequently reproduced iconic images; the role of travelling or virtual exhibitions; the depiction of the Middle East; the role of visiting artists, etc. Papers are welcome from a variety of disciplines.

Jessica Poon (University of British Columbia)
*Cosmopolitanism and Canadian Modernism: Painters Eleven
and the Configuration of Postwar Canadian Identity in the 1950s*

Painters Eleven emerged in Toronto during a turbulent period in Canada's cultural and political history. While artists and critics in the 1950s clashed over the "crisis" of abstraction and the threat it posed to the Group of Seven's landscapes of the Canadian wilderness, postwar Canada was engaged in a struggle for cultural identity. Focusing on how intellectuals such as Vincent Massey and Harold Innis promoted cultural resistance against the threat of "American imperialism," I argue that Painters Eleven

played an integral part in this reconfiguration of artistic identity through abstraction. By examining the strained relationships between Canada and the United States during this era, I will evaluate Painters Eleven's role in this intersection of art and nationalism as a crucial historical juncture where Canada's postwar struggle to secure a modern national identity is negotiated through the shifting of cultural and political priorities from the provincial to the universal. (1d)

Sarah Hollenberg (University of Utah)

Art at The United Nations:

The Troubled Aesthetics of Utopian Modernism

The United Nations has always had to manage tensions between the “greater good” of the international community and the demands of its individual member states. The permanent headquarters of the UN were designed by an international team of architects who attempted to create a structure universal enough to accommodate the world. This team-built architectural prophylactic against displays of nationalist chauvinism houses an art collection—donated by member nations and commissioned by staff—which illustrates the challenges of such a utopian scheme. This paper argues that the development of the art collection from 1945–1970 complicates the architectural claim to uniformly enlightened modernism, offering a more representative image of the United Nations as a community shaped by multiple ideological, historical, and cultural drives. Although the UN is technically not “North America,” I will argue in this paper that both its architecture and its art collection were profoundly shaped by American diplomatic interests and ideals. (1d)

(1e)

Art as Information (Part One)

Jakub Zdebik

University of Ottawa

When one thinks of maps, charts, or plans one does not necessarily think of art. Yet many artists have chosen to incorporate these visual

forms of information into their artistic practice. This panel focuses on the analysis of contemporary artists who use maps, architectural plans, schemas, diagrams, algorithms, data, and visualization of information in their artistic work. Following the writings of theorists such as Gilles Deleuze (mapping), James Elkins (images that are not art), Leo Steinberg (picture plane as repository of information) Carolyn L. Kane (algorithmic aesthetics) or Laura U. Marks (virtual information in digital art), this panel will discuss how information is treated aesthetically. 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?

Gentiane Bélanger (Université du Québec à Montréal)

*Complexité concrète: Quand les systèmes
de visualisation rencontrent la matière*

Cette communication s'attarde à deux collectifs qui, par leur approche concrète, testent les apologies récentes de la visualisation de donnée (Manuel Lima, *Visual Complexity: Mapping Patterns of Information*, 2011) au filtre de la matière. Fondatrices du *Institute for Figuring*, Margaret et Christine Wertheim ont entrepris de rendre des concepts mathématiques abstraits intelligibles et palpables pour un public non savant par l'entremise de techniques de visualisation artisanales et populaires comme le crochet et les châteaux de cartes. Le duo d'artiste Richard Ibghy & Marilou Lemmens matérialise de son côté une pléthore de schémas et de graphiques abstraits empruntés aux sciences économiques, afin d'exposer l'arbitraire de ces langages visuels. Ces deux études de cas participent d'une réflexion épistémologique sur la construction du savoir et sur le pouvoir rhétorique de la visualisation de données. *The Institute for Figuring* et Ibghy & Lemmens recourent au potentiel heuristique de la matière pour réintégrer des langages parfois réductionnistes dans la complexité du réel. (1e)

Jessica Thompson (University of Waterloo)

Mapping Social Space: Redefining "Place" in the Open City

In the influential text *Beyond Locative Media*, published in 2006, Marc Tuters and Kazys Varnelis, categorized locative media artworks into two broad categories—"annotative" projects that enable users to virtually con-

tribute geo-tagged content to shared online maps, or “phenomenological” projects that trace the locations and actions of users. In the last decade, advancements in mobile technologies have radically transformed everyday experience by erasing the physical and social boundaries in both public and private space. This paper will examine how artists are using open data to generate new insights into how we understand “place.” Drawing from early examples such as Stanley Brouwn’s *This Way Brouwn* (1960), early “soundmaps” and event scores, Mark Hansen and Ben Rubin’s *Listening Post* (2001) and Brian House and Sue Hwang’s *Yellow Arrow* (2004), I will investigate how access to public and private data enables artists to create work that reveals the social dimensions of urban environments by integrating the personal, the emotional, and the serendipitous. (1e)

Jessica M. Law (University of British Columbia)

Dissolution, Transparency, and Contradiction in Mark Lombardi’s Diagrams

In his series of drawings titled Narrative Structures, artist Mark Lombardi delicately maps the hidden multinational connections of powerful individuals, worldwide corporations and government institutions. This paper takes the problem set of the diagram within Lombardi’s series as a means to retort the informational aesthetics of late 60s and 70s post-Minimal art practices. Rather than a rehearsal of these categories, Lombardi’s diagrams surpass bureaucratic rigor through the accumulation and reorganization of data, a demonstration that brings to bear the historical moment in which spatial discontinuity becomes the very condition of everyday life under globalization. To understand the signification of the diagram it must be measured not only against its initial intention, to visualize the dissolution of barriers, but also in relation to Lombardi’s experimentation. This paper thus explores Lombardi’s practice in order to elaborate on his diagrammatic reasoning and the contradictions inherent in the drive towards transparency. (1e)

(1f) The Visual Culture of Hunting

Catherine Girard
Williams College

From Lascaux cave paintings to Innu painted caribou coats, from early modern tapestry series to twentieth-century anthropological cinema, from ornamented weapons to displays of colonial trophies, hunting has stimulated, across time and space, a prolific production of artworks and artefacts. As hunting practices have become an area of contention and of cultural affirmation, this panel critically examines the visual culture of hunting by focusing on the relation between art and the ritualized killing of animals. Adopting a global perspective, this panel gathers speakers who analyze how actual hunting experiences have been translated visually, from rock art to cinema, with an eye to the ambiguity and politics of such representations. When it addresses hunting's powers of disfiguration and the anxiety of formlessness it may trigger, this panel also brings to light how the visual culture of hunting renegotiates identities and interspecies relations.

Amy Freund (Southern Methodist University, Dallas)
*Pierre-Denis Martin and the Hunting Landscape
in Eighteenth-Century France*

Eighteenth-century French hunting art is essentially about political sovereignty. This is particularly apparent in hunting landscapes, in which panoramic vistas produce for the viewer the same authority enjoyed by the figures in pursuit of their quarry. This paper focuses on Pierre-Denis Martin's *Hunting Party at Bougival*, exploring political and aesthetic problems common to its genre, but also addressing the painting's peculiarities: it depicts neither the king nor a royal domain, it has no apparent architectural focus, its protagonists are women rather than men, and there is no visible quarry. The circumstances of the painting's commission are similarly peculiar: was the patron the owner of the pavilion at left or one of the women in the foreground? Either way, the painting is less an assertion of authority than a celebration of the possibilities of picture-making, and of personal and political sovereignty, during the early Enlightenment. (1f)

Nicholas Chare (Université de Montréal)
After the Thylacine

The thylacine or Tasmanian tiger, a large marsupial predator, was hunted to extinction in the twentieth-century. The last known thylacine died in captivity in Hobart Zoo, Tasmania on September 7th, 1936. The animal features in Aboriginal rock art from multiple sites in Australia including Murujuga and Ubirr and is also commonplace in settler colonial visual culture. This paper focusses specifically on portrayals of the thylacine that show it either as hunter or prey, particularly the petroglyphs of Murujuga and the film *The Hunter* (dir. Daniel Nettheim, Australia, 2011). Drawing on recent scholarship, the paper tracks the differing perspectives these depictions provide regarding human-nonhuman animal relations and also what they reveal about the sometimes contrasting attitudes towards the environment of their makers. The paper concludes by tracing what a consideration of hunting in relation to images of the thylacine reveals about art historical practices such as the snare of description. (1f)

Jean-Philippe Uzel (Université du Québec à Montréal)
La chasse en contexte autochtone :
Modest Livelihood de Brian Jungen et Duane Linklater

La chasse est un élément central des cultures autochtones d'Amérique du Nord, il n'est donc pas surprenant que de nombreux artistes contemporains autochtones y fassent référence dans leurs œuvres. Le film *Modest Livelihood* que Brian Jungen (Dane-zaa) et Duane Linklater (Cri Omaskêko) ont réalisé en 2012 occupe cependant une place singulière au sein de ces productions visuelles puisque c'est la chasse elle-même qui y devient une performance artistique. Le film de cinquante minutes se présente comme un documentaire silencieux sur une expédition de chasse à l'original à laquelle prennent part Jungen, Linklater et leur guide. Si le film, présenté pour la première fois à la Documenta de Kassel en 2012, multiplie les références à la culture visuelle occidentale (Andrei Tarkovski, Pierre Perrault...), il reste avant tout un hommage à l'art de la chasse sur le territoire traditionnel de la nation Dane-zaa (nord de la Colombie-Britannique). (1f)

(1g)

Is Photography a Thing? Thinking/ Thing-ing Photographic Practices Beyond the Analog/Digital Rupture

Tal-Or Ben-Choreen
Concordia University

Daniel Fiset
Université de Montréal

The arrival of digital photography in late twentieth-century culture was accompanied by pronouncements of the “death of photography” and the emergence of “post-photography” as a new paradigm. This panel seeks to question this dialectic, thereby challenging the perceived extent to which photography has changed in the “digital age.” If there is still such a thing as photography, how is it positioned within artistic and theoretical discourses? How can new approaches help us think beyond photography’s proclaimed death? Rather than considering digital image production and circulation technologies as justifying an ontological break in the definition of photography, this panel wishes to reconsider photographic practices as historically, culturally, and conceptually continuous. Key to this discussion is an exploration of the role of *the photographic* in contemporary society.

David Miller (University of Lethbridge)
The Writing of Light

The writing of light at photography’s origins, a shimmering world of crystalline motifs and shadows, echoes in photographs that depict things that once existed but no longer do. Loss is inscribed upon every photograph. By engaging with abstract and documentary aesthetics, and by drawing upon philosophical ideas concerning duration and movement, the image, memory 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 work and from a collection of individual and group portraits produced in the 19th and 20th centuries. I explore the links between early photography and today’s

digital commons through what Raymond Bellour describes as *the photographic in-between*. (1g)

Patryk Stasieczek (Concordia University)

Minor: A Photographic Reframing of Contemporary Art Practice

This paper looks at the photographic as it is located within broader non-medium specific modes of contemporary art practice. Here I investigate the ways in which photographs—as documents of objects in space—allow for deeper developments of an artistic practice by repositioning the photographic as a physical site for performed action: this is the minor. I am thinking of this as a future curatorial project, in which I wish to parse out these relationships with artists through the aberrating lens of post-internet art, entrenched dialogues around the photographic object, and the use of installation as a way of navigating these spaces. A major point of investigation is how the re-framing of the photographic, as a site of responsive performed action, problematizes how one defines their practice. Working in support of artists, this framing also examines the maieutic role of curating dialogues around photographic representation through site and documented installation. (1g)

Eloi Desjardins (Université du Québec à Montréal)

Les nouveaux circuits de reconnaissance des photographes amateurs sur les plateformes Web collaboratives

On observe dans le domaine de la photographie du Web dit 2.0 une certaine forme de démocratisation des circuits de reconnaissance artistique. Cela est dû, en partie, à ce que Patrice Flichy nomme dans son ouvrage *Le sacre de l'amateur* (2011) l'« expertise quotidienne » de l'internaute qui se substitue à l'expertise des élites. Dans le domaine de la photographie, comme le souligne Nicole Denoit, la multiplication des plateformes Web collaboratives permet aux photographes amateurs de diffuser du contenu sans avoir besoin des institutions traditionnelles. Dans ce contexte, selon elle, le poids du jugement des nombreux internautes semble remettre en cause le pouvoir de légitimation artistique des musées, galeries, critiques et commissaires. À cet effet, le marché de la photographie – dont le but en est un de rentabilité et non d'établir la hiérarchie entre les pairs et les profanes – se voit influencer le travail de photographes non reconnus. (1g)

Frances Cullen (McGill University)

“Photography Degree Zero”:

Darkroom Magic in Contemporary Art and Culture

Some thirty years into the digital era that once predicted its demise, photography has clearly survived. Nevertheless, those early alarmist reactions to a perceived historical rupture have left us with a concrete rhetorical by-product: from them emerged “analogue photography” as a discursive object. And curiously, despite the waning urgency of the problems that digitization once posed for photography, today analogue photography’s currency as such—as a symbol of obsolescence and an icon of photography’s past—appears only to grow. This paper, then, will consider twenty-first century constructions of the darkroom and the photochemical process as a “primitive” technology. It will ask: What critical stakes belie this envisioning of photography’s past as primitive and enchanted, especially given that photography’s longevity now seems assured? What might such a depiction of this old, analogue technology convey about the status of obsolescence alongside the very cultural and critical investment in historical continuity?

(1g)

**Vendredi 28 octobre,
11 h - 12 h 30**

**Friday, October 28,
11 a.m.–12:30 p.m.**

**(2a)
(2b)
(2c)
(2d)
(2e)
(2f)
(2g)**

(2a)

Slowness and Sleep in Modern and Contemporary Art (Part Two)

Dan Adler
York University

Jessica Wyman
OCAD University

This session will explore how slowness and sleep may be interpreted in modern and contemporary art. It will focus on case studies of artistic projects that manage to critically carve out spaces—or strive to stake a claim—within hegemonic environments of acceleration. Focusing on specific works will allow for reflection on how artists create singular or alternate temporalities and durations which—partly due to their slowness—are resistant to the systems and economies of control that depend on accelerated speeds of processing. Increasingly, we live in a world engaged in the ongoing management of individual attentiveness and the impairment of perception within the compulsory routines of contemporary technological culture. Against this backdrop, slowness and sleep may be envisioned as a restorative withdrawal that is intrinsically incompatible with the capitalist marketplace—which is pushing us into constant activity, eroding forms of community and political expression, and damaging the fabric of everyday life.

Gwen MacGregor (OCAD University/University of Toronto)
Slow Video as a Strategy

The Thin Red Line (After Terence Malick and Rebecca Belmore) is a video that uses the slowness and seduction of the picturesque to challenge the viewer's relationship to landscape. The reflection of a mountain is visible in a clear mountain lake. Eventually at the very bottom of the screen a canoe paddles by and disrupts the reflection. The title pushes further by suggesting the legacy of tensions over land within the colonial context. It's intentionally a calm, quest, slow video that offers a moment to contemplate large and difficult issues that face North Americans. This video will be discussed in the context of my ongoing body of work that uses slowness as a political strategy.

(2a)

Marla Hlady (University of Toronto)

Until It's not

In *Sonic Bodies* Julian Henriques proposes an expanded idea of an instrument, as one part of the larger sound system. He is speaking specifically to sound through Reggae sound systems in Jamaican culture but his model is useful for understanding not only a broader interpretation of an instrument but the mesmerizing effect of rhythmic, haptic bass: sonic phenomenology towards slowing down and being in a place. Slowness. When it's slow it's demanding. Until it's not. Until you give yourself over to the experience and you're in it. How do you take the time to be with/in a work? *Basement Bass* uses a rotating floor turned into a bass speaker; a floor is turned into an instrument. This work will be used to explore site, instrument and haptic sound as structural cues for slowing down. (2a)

Taraneh Fazeli (Museum of Fine Arts Houston)

*Notes for Sick Time, Sleepy Time, Crip Time:
Against Capitalism's Temporal Bullying*

An ongoing set of curatorial notes, "Sick Time" considers the body in states of debility and disability (particularly their temporalities) as potentially resistive to capitalism and other forces of oppression. Dragging on, circling back, with no regard for the stricture of the work week or compulsory ablebodiedness, sick time is non-compliant. It refuses a fantasy of normalcy measured by either-in or-out thresholds and demands care that exceeds that which the nuclear family unit can provide. Grounded by writing on illness by Virginia Woolf and Susan Sontag, this text focuses primarily on the work of *the Canaries*, a group of artists with auto-immunity that operate on crip time amidst a scarcity of language to address rapidly unfolding chronic illnesses. Thinking about illness beyond private property that accrues to individual subjects by questioning the very borders of a body, their work provides new possibilities for collectivity by privileging interdependency while negotiating difference through radical forms of care. (2a)

(2b) Contemporary Art at the Intersections of Diaspora and World Studies

Victoria Nolte
Carleton University

Ming Tiampo
Carleton University

Discussant: Alice Ming Wai Jim (*Concordia University*)

Current theorizations of diaspora that centre on mobility and cultural hybridity disturb the practice of World Art Studies by tracing the creolized aesthetic languages of cultures as they disperse around the globe. While it is now easier to imagine our world through this expanded lens, the bounds of the nation-state continue to frame cultural encounters, especially within the museum. Within this context the discourse that accompanies strives to be more inclusive of artists and works from ethnocultural communities is of critical concern. Positioning diaspora as an analytical framework for World Art Studies, the papers in this session look to contemporary exhibitions, grassroots arts organizations, and museum collections as case studies in order to question existing methodological and institutional approaches to classifying and representing objects and works by artists from transnational backgrounds. This session will examine how race, identity, and multiculturalism are staged within these settings, and how, in thinking through diaspora and notions of “worlding,” we may undo the centre-periphery logic of art-historical scholarship.

Jonathan Shaughnessy (National Gallery of Canada)

Exceptionalism and Its Discontents:

Worlding Alternatives for “Canada-as-Project”

Recent scholarship in Literary Studies has examined Canada’s complex relationship with and within the long history of the “Americas” and its implications for contextualizing both settler and diasporic narratives in this country. A similar inter-continental “worlding” of *Canada and Its Americas* may provide a useful methodological tool within the study of Canadian art history and its application in institutional curatorial practice and collection-building if the discipline is to meaningfully counter what David Chariandy has called the “old ‘vertical mosaic’ of ethnic and ra-

cial groups in Canada.” Engaging the work of Chariandy, as well as the unprecedented historical research of Charmaine Nelson, among others, this paper will argue that critical analyses of Canadian art history that focus too stringently on the “Liberal Order” (McKay 2000) risk limiting the opportunity to “World” the nation by means that would see “Canada-as-project” force open its parameters of “exceptionalism” (Jessup, Morton and Robertson 2014) to that which it has fallaciously claimed, and continues to claim, to resist: “America.” (2b)

Cheryl Sim (DHC/ART Foundation for Contemporary Art)
Refreshing Identity Politics: Engaged Practices in the Quebec Art Milieu

During the early 1990s, the Canadian art milieu experienced a maelstrom of creation on the part of aboriginal and people of colour artists, curators and cultural workers who explored issues of identity and racism through their projects in order to address the unequal power dynamics of the art world and by extension Canadian society. While this massive effort resulted in significant changes to policies in Canadian cultural institutions, it left communities exhausted, forcing the subject of identity politics underground. More than twenty-five years later, there is renewed engagement with a discussion on identity, race, representation, and national identity formation in the Canadian art context. With a focus on the work of independent curator Alice Jim, the new Montreal-based collective *Atelier Celadon* as well as the emergence of the discussion series *Montréal Monochrome?*, this paper will outline how practices informed by a diasporic perspective are creating the conditions of possibility for the discussion on identity politics to continue. (2b)

Andrew Gayed (York University)
Curating the Diaspora: Imperialism, Nationalism, and Museums

This paper will investigate how diaspora has been treated as an exhibition subject in museums, focusing specifically on the curation of the Middle Eastern diaspora in Canada. Current departmental structures in museums become unspecific ways of grouping and organizing cultures. Bound by colonial ties and borders based on imperialist narratives, current museum structures limit certain cultural representation and the lateral connections that could exist. It is through these lateral connections that I argue post-colonial narratives can take place, and links between colonial hist-

ories and pasts can be created in productive ways that reveal the process in which boundaries and borders are made. To remedy the legacy of colonial modernity, I propose the *Islamicate* as a useful museological tool to further cultural dialogue within the museum, and to advance World Art Studies methodologies. This investigation will nuance Middle Eastern art research and cultural studies by studying the place of race and racialization. This research provides us with a powerful glimpse of the ways certain narratives are excluded from Canadian national projects. This analysis provides reflection on the forms and strategies of nation-building in public museums, and the ethnic, cultural, and religious left outside this representation. (2b)

Pansee Atta (Carleton University)

Curating Resistance, Resisting Curation: The Decolonial Possibilities and Limitations of Objects in Institutions

This talk uses three recent exhibitions of Islamic art or “the Muslim world” in Canadian cultural institutions as case studies to critically examine the notion, put forth by scholars of decolonial museology, that the inclusion of objects from non-Western visual cultures in public museums, archives, and galleries constitutes a radical shift in those institutions’ aims and social outcomes. This argument is developed through the use of decolonial scholarship, such as that of Himani Bannerji and Richard Day, which examines the ways that Canadian state multiculturalism can be considered complicit in projects of assimilation, neoliberalism, and ultimately, White supremacy. Though “representation” is a laudable (and sadly challenging) institutional goal, this talk argues that its achievement within existing structures may only further canonize exploitative relations between those who collect and the sites of collection. (2b)

(2c)**Agentivité dans la représentation :
entre résistance et désir**Thérèse St-Gelais
*UQAM*Audrey Laurin
UQAM

Partant de l'idée que s'est effectué depuis quelques années déjà une repolitisation du champ sexuel tant par le décloisonnement des désirs que par l'éclatement des genres, la présente séance veut interroger les conséquences de cette repolitisation sur la critique et l'écriture de l'histoire de l'art. Plus précisément, elle veut mettre l'accent sur l'agentivité que la réflexion féministe a entraîné dans son sillon eu égard à la production contemporaine en arts visuels et à la place accordée au « corps politique ». Peut-on invoquer que l'on ne peut plus faire l'impasse sur la présence d'une conscience genrée dans l'écriture de l'histoire de l'art ? Comment cette écriture prend-elle acte des avancées tributaires de la recherche en études féministes et sur le genre ? Quand, et de quelles manières, le féminisme s'avère-t-il opératoire comme facteur de changement autant au plan de la recherche que de la critique ?

Geneviève Lafleur (Université du Québec à Montréal)
*Quand la peinture se veut moderne : une analyse genrée de
l'écriture de l'histoire de l'art au Québec durant les années 1940*

Dans cette communication, nous poserons un regard actuel et critique sur la manière dont ont été construits, dans les années 1940, les premiers ouvrages d'histoire de l'art consacrés à l'art moderne destinés à un public canadien français. Nous procéderons d'abord à une brève contextualisation culturelle de l'époque pour ensuite examiner les procédés sélectifs et stratégies discursives qui ont été employés pour minoriser ainsi que dévaluer le genre féminin et, plus particulièrement, le travail des artistes femmes. Pour ce faire, nous nous appuyerons entre autres sur les théories du récit de Teresa de Lauretis, sur les études du discours dominant de la culture occidentale réalisées par Carol Doyon et sur la construction, théorisée par Rose-Marie Arbour, de l'identité des femmes artistes à travers leurs représentations dans la presse écrite.

(2c)

Julie Lavigne (Université du Québec à Montréal)
*Apport théorique de l'histoire de l'art et de l'étude
 de la pornographie au concept d'agentivité sexuelle*

Une revue de littérature récente expose la prépondérance de la psychologie développementale dans la conceptualisation de l'agentivité sexuelle. Cette perspective met de côté les structures de pouvoir qui modèlent l'agentivité sexuelle et tient peu en compte la complexité des relations de pouvoir qui modulent l'expression de la sexualité des femmes. L'objectif de cette communication est de réfléchir sur l'apport de l'histoire de l'art et des études pornographiques à la théorisation du concept. Depuis les années 1990, le corps des femmes en art contemporain passe du statut de l'objet à celui de sujet complexe naviguant dans les structures de pouvoir. Si la subjectivité artistique des artistes féministes ne saurait faire l'objet de débats épineux en histoire de l'art, son l'agentivité sexuelle ne fait pas l'unanimité : la question de la fausse conscience n'est jamais très loin lorsqu'il s'agit de sexualité. Qu'en est-il quand cette réflexion se tourne vers la pornographie féministe ? (2c)

Michelle Paquette (Université du Québec à Montréal)
*Agentivité ou décentrement ? Une critique de l'écriture d'une
 histoire de l'art queer et féministe dans le contexte du Québec*

À partir d'une intervention au sein de l'histoire de l'art traditionnelle du Québec et la représentation des femmes de la Nouvelle-France, il sera d'abord question de mesurer le potentiel subversif actuel d'une approche féministe axée sur le déploiement de formes de désirs non-normatives. Or que se produit-il lorsqu'on resitue cet horizon féministe queer de possibilités analytiques au sein des dynamiques coloniales et suprématistes blanches qui structurent notre discipline sur ce territoire ? Il s'agira donc dans un deuxième temps de réfléchir les limites de « l'agentivité » et du « désir » lors de de l'écriture de l'histoire de l'art à partir des critiques à l'égard du « féminisme blanc » spécifique au Québec. (2c)

Julie Richard (Université du Québec à Montréal)

La représentation de l'irreprésentable: résistance à la norme et intimité dans la performance

Les analyses féministes récentes traitant de la mise en place d'un système genré de la représentation (G. Pollock, 1988; M. Devereaux, 1995), incitent les chercheur.e.s à porter une attention particulière à la fabrication d'une lecture patriarcale intentionnellement dirigée de l'image. Si la performativité du genre (J. Butler, 1990) est maintenant une perspective de plus en plus admise, son expression esthétique ainsi que l'agentivité du « corps politique » (M. Foucault, 1984) demeure à ce jour une donnée à évaluer dans le temps et l'espace. Cette communication portera sur le traitement accordé dans la littérature actuelle à la représentation du corps dans le cadre de pratiques performatives, tant historiques qu'actuelles, en prenant en considération les enjeux suivants; le refus de la catégorisation et du binarisme des genres (P. Phelan, 1993; A. Jones, 2012), ainsi que l'intégration de l'intime et de la sensualité dans des contextes non-normatifs et militants.

(2d)

To Protect and Conserve: Memory, Art, and Preservation

Cathleen Hoeniger
Queen's University

Nicholas Chare
Université de Montréal

Francisco Goya's *The Second of May 1808* can be interpreted as a complex overlay of memories and approaches to remembrance because of the event depicted and the history of damage and restoration. Conceived in 1814 to commemorate the Spanish rebellion against the occupying French, over a century later the canvas provided a means of recollection for the events of the Spanish Civil War. In 1936, with Madrid under attack from Nationalist troops, Goya's painting was severely damaged in a road accident during the evacuation of art from the Prado. While restorers in 1941 sought to retain traces of the damage as a reminder of the conflict,

in a recent conservation this evidence was minimized, suppressed. This session invites papers from across different cultures, geographies, and media that examine how artists or conservators have treated artworks as a means to preserve and protect memory in the present and for future generations.

Kevin Milburn (King's College London)

"No painting, no sketching here": Remembering Restrictions, Restrictions on Remembering—The Halifax Explosion, 1917

How do artists preserve and protect memory when their attempts to do so are explicitly forbidden? This paper poses this question through the prism of the Halifax Explosion of 1917, the largest man-made explosion in history, prior to Hiroshima, but an event that remains little known outside Canada. It examines how artists based in the city, such as Arthur Lismer and Henry Rosenberg, attempted to document the explosion and its aftermath despite the stringent war-time restrictions then in place. It goes on to ask whether the omission of the catastrophe in subsequent celebrated paintings of Halifax Harbor by Lismer, AY Jackson and Harold Gilman—commissioned by the CWMF (Canadian War Memorials Fund)—contributed to an initial, institutionalized process of forgetting. Finally, the paper situates Nova Scotian art institutions' shifting engagement with specific cultural objects produced during that period within an evolving, century-long discourse of remembering and remembrance. (2d)

Kendra Ainsworth (Art Gallery of Mississauga)

Past Memory, Present Action: Art-Historical References and Contemporary Trauma in the Work of Curtis 'TALWST' Santiago

This paper presents a study on recent work by contemporary Canadian-Trinidadian artist Curtis 'TALWST' Santiago and his use of allusions to the art historical canon (including Goya specifically) as a means of remembering and unpacking the trauma of recent political and racial unrest. Inspired by the unflinching scenes of Goya's *Disasters of War* etchings, TALWST's series *Minimized Histories* is a searing indictment of the elision of narratives of people of colour and marginalized communities, particularly of those raised in protest or activism, from cultural memory. By inserting scenes like the death of Eric Garner and the plight of migrants in the Mediterranean—largely viewed through digital

screens—into miniature, allegorical sculptural compositions, TALWST creates places of tension. Using Susannah Radstone’s concept of memory-work, the paper explores the power of the art historical image to create a frame through which to process and memorialize present trauma in contemporary cultural memory. (2d)

Justin McGrail (Vancouver Island University)
*Heritage Graffiti: Conserving the History of
 Victoria’s Anti-Preservationist Art*

Despite its staid reputation, the city of Victoria has nurtured various youth subcultures, including skateboarding, hip-hop, and graffiti. Since the 1980s, the city has been home to tags and pieces by writers who earned considerable respect across Canada. Like most Canadian cities, Victoria’s graffiti bylaws take the form of anti-nuisance ordinances, and are applied in the name of city beautification, and property-rights. Highly visible graffiti is covered-over, but, in more discrete locations like alleys, paintings have been left undisturbed; barriers have been installed, making the walls inaccessible. The result has been the preservation of graffiti, observable through fences, some topped with razor wire. Heritage and cultural practices are important to graffiti writers, who are also highly aware of their works transience. This paper considers art outside the art world, and the challenge of conserving an urban heritage of anti-preservationist art.

(2d)

(2e) Art as Information (Part Two)

Jakub Zdebik
University of Ottawa

When one thinks of maps, charts, or plans one does not necessarily think of art. Yet many artists have chosen to incorporate these visual forms of information into their artistic practice. This panel focuses on the analysis of contemporary artists who use maps, architectural plans, schemas, diagrams, algorithms, data, and visualization of information

in their artistic work. Following the writings of theorists such as Gilles Deleuze (mapping), James Elkins (images that are not art), Leo Steinberg (picture plane as repository of information) Carolyn L. Kane (algorithmic aesthetics) or Laura U. Marks (virtual information in digital art), this panel will discuss how information is treated aesthetically. 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?

Adam Lauder (University of Toronto)

*Spiral and Vortex: The Imaginative Cartographies
of Robert Smithson and Wyndham Lewis*

Information art has a long history in English Canada. To wit, this paper proposes an original reading of Robert Smithson's influential deployment of mapping techniques and information media in light of his formative encounter with the writings of the Canadian-born multidisciplinary artist Wyndham Lewis (whom he once described as his "favourite writer"). In particular, a little-known work of speculative travel writing authored by Lewis, and included in Smithson's personal library, will be analyzed as a previously overlooked source for Smithson's iconic series of "earth maps," including the notoriously unrealized *Island of Broken Glass*. If executed, *Island of Broken Glass* would have dumped over 100 tons of shattered industrial glass on a small outcropping off the coast of Vancouver Island. The proto-postmodern irony of Lewis's travelogue suggests an unrecognized model for the cartographic discourse and, in particular, Atlantean metaphors, mobilized—and travestied—by the conceptual photo-essays that informed Smithson's thwarted Canadian earthwork.

(2e)

Leanne Elias (University of Lethbridge)

Reciprocating Data: How Art and Science Can Learn from Each Other

Since 2012 the Fine Arts Data Physicalization Lab at the University of Lethbridge has been working with students to understand, explore and generate artwork based on datasets provided by agriculture research scientists. While we continue to refine our methodology, we have found that having a strong relationship with the data owner is critical to success.

Throughout our work we strive to answer multiple questions, including: What can art approaches bring to science, and what can science processes bring to art? What is the value of cross-disciplinary collaboration? Who is the audience for the artwork? How can visualizing / physicalizing data bring more meaning? As we begin to plan for a larger project involving professional artists, we value discussion and critical discourse about the work our lab is currently engaged with. (2e)

Kevin Tsuan-Hsiang Day (University of British Columbia)
*Beyond Quantification: Excess and Dysfunction
 as Artistic Tactics in Information Capitalism*

“For me, big data means one thing and one thing only: the exploitation of labour,” writes media theorist Alexander Galloway. In the contemporary age, where the legacy of cybernetics and information theory is the dominant logic, realized as the post-human capitalist enterprise of data-mining, digital sharecropping, and algorithmic quantification—what Ted Striphas has termed “algorithmic culture,” how might artists engage with information and its ideology, and cultivate a space for alternative thinking and tactical resistance? Speaking of certain artists who work with archives and information, art historian Hal Foster championed their material and human presence, rather than the machinic processing of the web. Drawing from philosophy of technology, digital media studies, and noise theory, this paper will propose the counter strategy of examining and emphasizing the interface, medium, noise, and body, in order to counter the signal processing of capitalism, with references to various artists working in game, web, sound, diagram, and other art forms. (2e)

(2f)

Transnational Histories of Photography in Canada

Linda Steer

Brock University

Recent scholarship in art history and related disciplines such as cultural studies, history, and indigenous studies has recognized the importance of writing history from a transnational perspective. For example, new studies of the global Cold War, indigenous modernism, and decolonization movements have begun to situate cultural production in relation to issues such as global migration and inter-cultural exchange. This panel seeks to bring a transnational comparative framework to the study of the history of photography in Canada. Its aim is to investigate issues such as knowledge transmission, belonging and dispossession, and migration and identity.

Sarah Bassnett (Western University)

William James and the Rise of News Photography

William James was an intrepid photographer. One photograph from the 1910s shows him covered with burrs after a hike with his camera, while another shows him halfway up a fence, preparing to shoot a sporting event at Varsity Stadium. During the day, James walked the streets of Toronto, photographing the activities of urban life. At night, he developed images to sell to local newspapers the following morning. Although James was a pioneering press photographer, he is not well known, even in Canada. However, rather than situating his work in the context of the history of photography in Canada, this paper turns to the transnational connections of his photography. By contextualizing James's work in relation to the rise of news photography, I explore how he helped to establish the role of news photographer at a time when pictorial reporting was redefining the way people made sense of the world. (2f)

Martha Langford (Concordia University)

Transnational Histories, Intranational Postmemories:

The Naturalization of Memory in the Nationalization of

Photographies by Japanese Canadian Photographers, circa 1970

This paper belongs to a broader inquiry into the cultural histories of four photographers who immigrated to Canada from their native Japan between 1965 and 1970: Kan Azuma, Taki Bluesinger, Shun Sasabuchi, and Shin Sugino. Their active and influential practices place demands on Canadian photographic history to push beyond multiculturalist discourse toward a more complex transnational account. My research to this point has focused on Azuma, reconstituting the motive forces of his production, which explode stereotypical ideas of the Japanese diaspora. These photographers came to Canada with considerable cultural baggage. Here I want to delve deeper into a question that initially struck me as irrelevant, which is the relationship between these contemporary photographic art practices and Japanese Canadian internment during WWII. The apparatus of this investigation is signalled by my title. More elegant lines might have been borrowed from Paul Ricoeur: “Of *what* are there memories? *Whose* memory is it?” (2f)

Jennifer Orpana (Western University and Royal Ontario Museum)

Uploading the Family Album: Examining Taylor Jones’s

Dear Photograph Project (2011)

In 2011, Taylor Jones held up an old family photograph in his childhood home, superimposing the photo against the same backdrop years later. He snapped a picture, and several others like it, uploaded them to Tumblr, and captioned each with, “Dear Photograph,” followed by a brief reflection. Jones has since developed the *Dear Photograph* website, where people are invited to share their own images and reflections as they revisit the sites represented in their photos. This paper situates *Dear Photograph* within the recent surge of projects that reimagine and reproduce photographs that were not “born digital” in a digital world. *Dear Photograph* captures many of the haptic, performative, and affective engagements with family photographs that have been identified by photo historians. However, circulating family photos this way represents new modes of engagement, inspired by the rise of participation since the 1990s, globalization, and the normalization of sharing family photos online. (2f)

Sarah Parsons (York University)
*Transnational Conversations and Photographic
 Networks in Nineteenth-Century North America*

By the last third of nineteenth century, photography was well ensconced as an amateur activity, a tool of government, and a highly competitive business across North America. However, our knowledge of these spheres of activity is notably filtered through studies of individual photographers and national histories. This paper seeks to contribute to an alternative transnational perspective by considering professional conversations conducted by photographers across the continent. For photographers such as Matthew Brady, Eadweard Muybridge and William Notman, these conversations often took place through articles and letters in popular photographic journals. These publications offered vital professional lifelines, keeping photographers abreast of the latest techniques, providing sources for ordering materials and equipment, and offering examples of innovative business models as well as exemplary prints from leading photographers. This paper will focus on the impact Canadian practitioners made to these American publications and by extension to the development of photography across the continent. (2f)

(2g) Curatorial Roundtable: Looking Regionally, Curating Broadly

Nadia Kurd
Thunder Bay Art Gallery

This roundtable seeks to discuss role of the curator and the current challenges and trends in curatorial work in regional public art galleries and museums in Canada. With the rise of independent professionals and declining in-house, institutional curators, what are some of the current Canadian art histories being explored, recontextualized or debated? What are some of the challenges in addressing both community-specific needs and larger, national trends? Lastly, how do institutions respond to the

changing Canadian demographics in regional communities? This panel will examine regional, national, and even international curatorial concerns.

Lisa Daniels (Judith & Norman Alix Art Gallery, Sarnia, ON)
Curating at the Judith & Norman Alix Art Gallery, 2010–2015

The regional curator operates within an intimate, yet often hostile environment. Situated on the periphery and rooted in the social, political, economic, and cultural dynamics of their regional community while striving to operate within the larger framework of the provincial and national art scene, the regional public art gallery is uniquely positioned to embrace an experimental and flexible approach to realizing its mandate and vision. When curatorial and community priorities are equally weighted, a unique and interdependent relationship between the sometimes antithetical pursuits of curator, artist, institution, and public emerges. Through the consideration of selected curatorial projects presented at the Judith & Norman Alix Art Gallery between 2010 and 2015, a new artistic and organizational model that is malleable, and can re-invent itself organically in response to the unpredictable external and internal pressures, is contemplated. (2g)

Anik Glaude (Varley Art Gallery, Markham, ON)
right.here | right.now: Nurturing artistic communities

This paper will explore the path taken by the Varley Art Gallery of Markham to address the specific needs of its regional artistic community and the Varley's desire to highlight regional representation within its artistic programs. In 2014, the Varley Art Gallery launched *right.here | right.now*, an initiative to support the growth of our regional artistic scene and increase public awareness of contemporary art within our community. This program has become an integral part of our artistic programming and as it develops, will encourage artists to enter into dialogue with issues specific to our region including questions of urbanization, diversity, sustainability and preservation. Artists living in suburban and rural environments often experience isolation from larger urban artistic milieus and have limited access to the resources offered by a larger metropolitan area. As such, we not only provide artists with exhibition opportunities, but also support their careers with ongoing professional development. (2g)

Jaclyn Meloche (Art Gallery of Windsor, ON)
On Being a Curator in a New City

In 2016, I took on the role of Interim Curator of Contemporary Art at the Art Gallery of Windsor. Among my curatorial responsibilities is the upcoming triennial *Downtown/s: Urban Renewals Today for Tomorrow: The 2017 Art Gallery of Windsor Triennial of Contemporary Art*. Born and raised in Ottawa, I am aware of the ways in which my notion of downtown differs from that of an artist based in Southwestern Ontario. Informed by a series of differences, my investigation of the word downtown speaks to current conversations on the architectural, cultural and economic renaissance that is changing the nature of a downtown in Windsor-Essex. Through the notion of downtown, it becomes possible to understand a culture, a city, and the various generations that live it as well as construct its identity. Informed by my negotiations of locational politics, my paper will consider the ways in which I reconcile my curatorial vision for the 2017 Triennial of Contemporary Art. (2g)

**Vendredi 28 octobre,
14 h - 15 h 30**

**Friday, October 28,
2:00–3:30 p.m.**

(3a)

(3b)

(3c)

(3d)

(3e)

(3f)

(3g)

(3a)
Of Diptychs, Doubles, and Mirrors:
Towards a Theory of Twoness
(Part One)

Caroline Bem
Université de Montréal

David Mitchell
McGill University

This panel aims to investigate *twoness* through interrogations of mirrored aesthetics, uncanny encounters, and bipartite forms in visual culture. While studies of diptychs have largely focused on historical artifacts, particularly carved relief and painted panels, “the double” has been of primary interest to literary studies of modernity and narrative theory. This session, then, aims to build on these fields of inquiry and to extend such investigations to a wide range of visual and material culture objects and to their contexts of presentation. We want to think through dual forms’ propensity for paradox, which resides in their ability to simultaneously configure unity and difference, aperture and closure. Papers might engage with either historical or contemporary cultural contexts—or with both—and address all manner of *twoness*: figural doubles, diptychs, sequels, material replications, pairings, secondary placements, fragmentation by half, or twofold multiplication.

Marie-Ève Marchand (Concordia University)
La « period room », un simulacre muséal

Souvent qualifiées de capsules temporelles, les period rooms présentées au musée semblent être un double des intérieurs domestiques du passé. Mais, le sont-elles vraiment ? Privées de toute valeur d’usage domestique et habituellement issues d’un assemblage de composantes architecturales et d’objets de provenances diverses, ces constructions réalisées par l’institution sont fondamentalement différentes du modèle auquel elles renvoient visuellement. Cette communication examinera le rapport entre la period room et le lieu et l’époque qu’on tente d’y reproduire de manière à montrer en quoi, au-delà de sa ressemblance formelle avec les demeures du passé, elle est une représentation de l’histoire. Grâce à la notion de simulacre, il s’agira d’abord d’envisager la relation entre la period room et

l'histoire telle que présentée comme une donnée objective (statut qui lui est souvent attribué au musée); puis d'expliquer comment la *period room* procède d'une mise en abyme de représentations en considérant son rapport à l'histoire en tant que construction. (3a)

Isabelle Lynch (Independent Scholar) and
 Sophie Lynch (Independent Scholar)
Past Presence: Mirrored Images in Isaac Julien's Vagabondia (2000)

Filmed in London's Sir John Soan Museum, which houses the nineteenth century architect's collection, Isaac Julien's *Vagabondia* (2000) follows the museum conservator on her nightly round through the space. As she wanders around the museum at night, she encounters the ghostly presences of colonized subjects including the figure of the vagabond, who awakens the possibility of trespassing and border-crossing in the museum's imperial space. This paper will explore the use of the split screen in Julien's *Vagabondia* to propose that the work's doubling and mirroring images invite us to reconfigure the relation between the past and the present, and self and other. In Julien's disjointed, multiplied world, images merge and collapse into each other as various pasts coexist virtually and enfold into each other. In this paper, we will investigate how the work's material conditions perform an act of trespassing that allows for the possibility of interplay between different pasts, histories, and subjects. (3a)

Tomasz Grusiecki (McGill University)
*An Imaginary Animal and Its Doubles:
 Michał Boym's Sumxu in Replication*

The main protagonist of this paper is an animal that never existed outside of representation: the *sumxu*. The product of overstretched artistic licence and cultural mistranslation, the *sumxu* was brought into being by the Polish-Lithuanian Jesuit missionary to China, Michał Boym (1612–1659). Though imaginary, Boym's invented animal was nonetheless treated by Europeans as an existing species until the late nineteenth century. Furthermore, because no one understood what the *sumxu* was and had never seen one in the flesh, the images and descriptions of the animal were replicated in various media as a squirrel, an ape and a rare Chinese cat. These visual and textual doubles were at once iconically correlated with Boym's original sign and semantically estranged from it. Explored here is

the mechanism of doubling by which an attempt to preserve the identity of the *sumxu* ultimately created competing avatars all claiming an authentic connection to the invented point of origin. (3a)

Rajarshi Sengupta (University of British Columbia)

Textiles Painted, Painted Textiles:

Mirroring Representations Across Visual Media

The sixteenth-century murals from Veerabhadra Temple, Lepakshi (Andhra Pradesh, India), presents a striking variety of painted textiles. Textiles closely resembling the visual motifs and colour scheme of these murals are found from the Coromandel region (southern India). What does this resemblance indicate about sharing of knowledge in early modern south India? Scholars in the field of south Indian murals and Coromandel textiles draw direct connections between these visual representations to elaborate on their iconographical aspects. That process of visual comparison narrows down the play of mimesis into the mere act of copying. According to Michael Taussig, the mimetic process is a sensual and tactile process, through which the spirit of one is transferred into another (1993). Following Taussig, I will propose, the mural painters and textile artists were conscious about the transference of essence between these visual media, with a deep understanding of similarities and difference between mediatic expressions. (3a)

(3b)

**min sánit / uqausivut / nitwêwinanân
 / nindikidowinaan / t'lo sqwéltel
 / lii moo niyanaan / our words /
 nîyanân pikîskwêwina / lip algik /
 re seqwlut / nilun kolusuwakon**

Candice Hopkins
Independent Curator

This session considers the possibilities and potentials of Indigenous art and Indigenous art criticism that incorporate song, oratory, and dialogue in Indigenous languages. While artists are enacting various forms of linguistic sovereignty and reclaiming Indigenous place-names and histories in their work, Indigenous writers are defining methodologies that uniquely express Indigenous logics and relationality. This panel of Indigenous artists and scholars will examine how language, translation, and sound functions to convey experience and knowledge across a variety of forms including visual art, song, and writing.

Olivia Whetung (Independent Artist)
*De-naturalizing Translation: Proposed
 Strategies for Orthographic Resistance*

This paper considers Indigenous languages written and translated into colonial languages, and in particular English. A smooth translation can create/maintain illusions of commensurability between what may actually be incommensurable systems of understanding the world. Translation into English may also conform Indigenous concepts to English understandings. However, in light of severe language endangerment, we may *need* translation for our languages to survive; in order for adult learners to learn to speak them again. In this paper, I stress the importance of de-naturalizing translation in written form, and will propose strategies to this end, such as: the refusal to translate; refusal to italicize words not translated from Indigenous languages; unexpected word arrangements in the

translated-into language; and the use of grammatical notation as a visual interruption. These strategies form a textual/orthographic/visual resistance to notions of commensurability between languages, and contend that languages contain within them particular ways of understanding the world. (3b)

Dylan Robinson (Queen's University)
xwelálá:m | *writing* | *witnessing* | *xaxé:ylt*

This presentation addresses the relationships between “witnessing” artwork and writing about that experience. It compares how the values of witnessing, looking and listening are conceptualized between *Stó:lō* / other Indigenous perspectives and normative western exhibition spectatorship, while critiquing the increasing prevalence of the use of the verb “to witness” since the Truth and Reconciliation Commission. To detail the interactions between these forms of perception I will examine how they have been explicitly challenged by two recent exhibitions: *Moving Forward, Never Forgetting*, curated by David Garneau and Michelle LaValee, and *ésna?əm, the city before the city* curated by Jordan Wilson and Sue Rowley. My response to these exhibitions seeks to convey my experience of their format—the relationships with the gallery structures and space, but also between bodies and artworks—through a methodology of witnessing-speaking-writing materialized in the language and structure of response. (3b)

Peter Morin (Brandon University)
The Language of Song Performance as a Map to the Land

A tape of grandma Eva Carlick performing Tahtan Nation songs. Old man Kulah Hung's song. Grandma Eva was one of the best singers of Tahtan songs, along with an important practitioner of Tahltan performance art. Consider the language of indigenous song as a GPS, a map to your land. Consider the language as a structure that sounds indigenous cosmologies. Consider this song, in particular, as an opportunity to name the complicated realities of indigenous knowledge. Consider song performance across the country. Recently, Tahltan performance artist Peter Morin heard this song at the moment he was driving through the part of the land that inspired its creation. This moment, this song, this articulation of its creation, bringing the body back into the valley. Our songs

inspire landscape as much as they are inspired by land. Re-singing our songs is a creative resistance to colonial interruption. (3b)

(3c) Creative Methodologies: Reimagining Making, Researching, and Writing

Julie Hollenbach
Queen's University

Robin Alex McDonald
Queen's University

“But how can housework be made into a creative activity?” asks Gaston Bachelard in *Poetics of Space*. “The minute we apply a glimmer of consciousness to a mechanical gesture . . . we sense new impressions come into being. . . .” Is this true for all forms of labour and for all labouring subjects? Can intentionally “practicing phenomenology” transform labour into a creative act? While discourses of “creativity” are increasingly deployed in the service of neoliberalism (from “Do What You Love” rhetorics to the “everyone is creative” Floridian mentality), there admittedly remains something powerful in the forging of creative (non-linear, non-“objective,” performative, imaginative, material and/or processual, resourceful, etc.) methodologies to resist and transgress oppression in everyday living, labouring, and art making—particularly for marginalized subjects. This session invites conversation around the “creative methodologies” employed in visual and material culture practices for the purpose of Indigenous, people of colour, feminist, queer, trans, fat, disabled survival. We especially encourage proposals for presentations/papers that “practice what they preach,” papers that embrace writing “creatively” as a tool for challenging and subverting the more restrictive aspects of academic writing.

Heather Dawkins (Simon Fraser University)
Surviving and Thriving: The Role of Things

To ask how marginalized and oppressed individuals survive ideologies, and what role creative visual or material practices have in their surviv-

al, is to articulate questions that are, at least in part, neuropsychological. As neuropsychological questions, they raise another: what is the role of creative visual and material culture in thriving, as distinct from surviving? Using academic and creative perspectives, I will examine the role of a specific type of hand-made thing that plays a part in surviving and thriving. I call these objects and images *Thingks*. Thingks are creatively made and used by an individual but also reconstruct the individual by changing their neural networks (how they think). In their making and use, thingks modify networks of suffering and oppression and reduce the toll of survival. Thingks are even more powerful agents, however, in creating new neural networks of caring, love, self-realization, and resilience—in effecting abilities to thrive as well as survive. (3c)

Rebecca Lemire (Concordia University)

*The Creative Research Practice of Joar Nango:
An Indigenous Paradigm applied to Architectural Inquiry*

In her publication “Towards an Indigenous Paradigm from a Sami Perspective” Sami historian and theorist Rauna Kuokkanen emphasizes that the Sami worldview does not include Cartesian dualism and the fragmentation of knowledge that occurs when “distancing oneself both physically and mentally from the research object.” It is from within this framework that architect and artist Joar Nango conducts his self-proclaimed form of creative research. His artistic and research practices are inseparable, consisting of highly collaborative works based around reciprocity, community, and resourcefulness. Through his practice, Nango is initiating an entirely new way of presenting Sami architectural work that also serves to challenge formal representations of “Saminess” and Western-based models of research and design. How can the “Indigenous paradigm” influence both Indigenous and non-Indigenous research practices? This paper will employ creative methodologies to address this question as applied to both architecture and academia. (3c)

Taijen Ng-Chan (Independent Scholar)

The Critically Creative Quotidian

There seems to be an ontological disconnect between academic and creative practices. For instance, theoretical academic writing and research is supposed to focus on making meaning *explicit*. Art and creative practi-

ces strive to make meaning *implicit*, to leave room for multiplicity and nuance. There are thus tensions between these two modes of knowledge production and dissemination. Is there a third space where these two modes can interact without hierarchy? As an artist and scholar, my media works and my writing focus on subjectivity, reflexivity, fragmentation and hybridity as ways to challenge the restrictions of academic writing and knowledge-making. My research explores how aspects of the everyday such as cooking, walking and commuting—particularly for those on the “outside” of the status quo—can take from an experimental and phenomenological autoethnography that is aware of its own contexts and situations for a creative and critical practice of resistance. (3c)

(3d)

Concurrence de nos passés dans notre présent : Formes et stratégies de commémoration dans l’espace public canadien // Resurgence of Our Pasts in Our Present: Forms and Strategies of Commemoration in Canadian Public Space

Annie Gérin
UQAM

Analays Alvarez Hernandez
University of Toronto

La diversification des populations et l’intensification de l’immigration au Canada entraînent des répercussions sur la commémoration publique. Aujourd’hui, l’éventail d’affiliations identitaires affichées dans ce pays bousculerait, entre autres, les normes et les codes traditionnellement associés à l’art public, ainsi que sa gestion. Historiquement établie et financée par l’élite politique et économique, la commémoration de personnages, événements ou valeurs en sol canadien est de plus en plus assujettie à des débats et à des négociations impliquant différentes

communautés. Or, la diversité des passés au Canada est telle que leur représentation dans l'espace public peut devenir source de disharmonie, voire exacerber des antagonismes historiques. Les chercheurs prenant part à cette séance réfléchiront, à travers des études de cas, aux formes et stratégies de commémoration développées ou privilégiées par différents groupes, incluant les minorités ethniques, culturelles, religieuses et sexuelles, afin d'inscrire leur présence dans l'espace public.

The diversification of populations and the intensification of immigration in Canada are having an impact on public commemoration practices. Today, the range of identity affiliations displayed in this country challenge, among other things, standards and codes traditionally associated with public art, as well as the ways in which it can be managed. Historically established and funded by political and economical elites, the commemoration of people, events, and values on Canadian soil is nowadays increasingly subject to debates and negotiations involving different communities. However, the diversity of collective pasts in Canada is such that their representation in public space can become a source of conflict, and even exacerbate historical antagonisms. Researchers presenting papers in this session will reflect, through case studies, upon forms and strategies of remembrance developed or preferred by different groups, including ethnic, cultural, religious, and sexual minorities, to register their presence in public space.

Mariana Castellanos (muséologue et chercheuse indépendante)

La Fête des Morts : La commémoration du patrimoine funéraire comme source de cohésion sociale

La diversification de la population canadienne nous oblige à explorer les moyens et les stratégies pouvant être utilisés pour favoriser l'esprit de partage, d'amitié et de convivialité dans l'optique d'un vivre ensemble harmonieux. Événement artistique visant à sensibiliser le public envers le patrimoine funéraire, *La Fête des Morts* constitue un exemple du comment les pratiques commémoratives dans l'espace public ont le potentiel de favoriser l'inclusion multiethnique. Dans ma communication, je propose d'examiner la manière dans laquelle les quatre éditions de cet événement montréalais (2011-2015) ont invité le public à apprivoiser le bouleversement des normes et des codes associés à la façon d'appréhender la mort et de commémorer les défunts dans une société multiculturelle. D'ailleurs, je souhaite mettre en relief comment la recherche de financement ainsi

que les politiques culturelles actuelles deviennent des enjeux majeurs pour l'existence et le déroulement d'un événement multidisciplinaire dédié au patrimoine funéraire montréalais – l'adjectif montréalais est entendu ici dans un sens large, englobant une pluralité de cultures. (3d)

Dick Averns (University of Calgary)

*Commemorating Conflict and Conflicted Commemorations:
A Telling Taxonomy of Canada's 9/11 Public Art*

The public realm is an enduring domain for commemorative displays in which sculpture—with art historical roots in ritualized bodies, architecture and public art—comes to the fore, particularly via memorials and monuments addressing war. As 2016 marks the fifteenth anniversary of the domino impact catalyzing myriad twenty-first century conflicts, it is timely to present a case study exploring Canadian approaches to commemorating 9/11: on the one hand a symbolic past, almost clichéd truism, but, on the other, a presence foreshadowing Canada's longest military operation, rising extremist tendencies, and concomitant mass migration. Among hundreds of World Trade Centre architectural steel artefacts salvaged for public memorials worldwide, thirteen Canadian sites reveal disparate approaches to commemoration. This paper articulates how these forms, and related monuments, have been manipulated for differing strategic reasons, including how the only such artefact allied to both the military and an art gallery sits rusting amidst a stalled public art project. (3d)

Andrea Fatona (OCAD University)

Performing Black pasts in the present: Camille Turner's Hush Harbour

This paper is part of a larger project that interrogates the construction and performances of African-Canadian identities. The project is concerned with visual culture and its role in the making of the nation within the construct of Canadian multiculturalism. My research to date has shown that there is a dearth of visual texts from which to draw upon to furnish evidence of the long presence of black people in Canada. I will employ the performance-based artwork of Toronto-based artist Camille Turner to discuss the productive nature of the medium of performance to create an “other” geography of memory and commemoration that re-inscribes previously erased black histories onto sites within the urbancape of Toronto. Camille Turner's Hush Harbour is a sonic walk that explores and

remaps the complexities of Black life in Canada between 1793 when The Act to limit the further importation of slaves was passed and 1833 when Britain abolished slavery in its colonies. (3d)

(3e) Making Knowledge: Craft and the Digital

Ruth Chambers
University of Regina

Mireille Perron
ACAD

This session explores the contributions of Craft knowledge to the digital realm. Contemporary Craft has a recurring relevance to culture and society through its confluence with design, architecture, industry, art, and new technologies. Manifestations such as DIY, DIT and Critical Making often use concepts specifically developed through craft discourse such as workmanship of risk vs. certainty (David Pye), chronomanuality (Leigh Mole), materialness (Nithikul Nimkurat), and pattern as methodology (Janis Jeffries). Following, but not restricting possible investigations to these leads, all historical, methodological, and material approaches are welcome.

Grace Nickel (University of Manitoba)
*New Paradigms in Ceramic Process, Production,
and Perception: Circumventing the Kiln*

Much of my recent research has begun with digital technology (3-D scanning, 3-D printing, photogrammetry, peripheral photography, digital imaging for decals) and some of my work now relies entirely on electronic processes (laser marking on porcelain tiles using the laser cutter to sinter the ceramic material on permanently, thereby circumventing the need for a kiln). I am now looking into CNC milling large prototype forms for mould-making. The digital provides a means to an end and ultimately the product and process merge inextricably. Still, I always keep the conceptual intention in focus. The lure of the dazzling new technologies, that are

becoming increasingly more accessible, is irresistible. But what does this mean for making and knowledge, skill and concept, process and object in the long term? Craft seems to be a natural fit for the digital and vice versa. It is up to artists to move the new technology beyond the novelty stage, and provide the intelligence and imagination needed to make relevant cultural content. (3e)

Eliza Au (Monmouth College, Illinois)
Wireframe Structures: Ornament as Skeleton

A wireframe structure may allude to many different forms, including skeletal or biological forms, architectural units, or historical ornament. I am interested in how wireframe forms explore how structure and ornament become one and the same. Using the metaphor of a skeleton for ornament speaks about the latter an essential element, both structurally and socially. Structurally, ornament may have a relationship with mathematics, lattice structures and CAD; socially, ornament reveals the vernacular, individual identity, and material process. Consideration of structural strength has a direct relationship to design, material and process. I am particularly interested in the use of technology to create these structures, and how this technology influences the aesthetic of the work. Artists of different media including clay, metal and textile work with wireframe structures to express significantly different concepts and tactile experiences. (3e)

Seema Goel (University of Manitoba)
Data Dexterities

The project of shifting the digital experience beyond the binary is well underway. From simple yes/no response, we strive now to mimic the multiplicity available in human interaction. How do we, in craft, participate in this shift to engage the nuance and complexity of touch, materiality, and maker-user connection? How is craft language equally explored and accentuated through this effort? This presentation explores the contradictions and connections between touch and craft & digital interfaces through my own craft-based art practice. (3e)

(3f)

Cyborgs: Humanity's Future and Interdisciplinary Contemporary Art

Eric Weichel
Nipissing University

In “Cyberated Aesthetics: Lee Bul and the Body Transformed,” Soraya Murray examines the themes of post-human identity and desire present in the work of the celebrated feminist author Donna Haraway. Murray notes that “according to Haraway, the construction of the cyborg, being post-gender, operates both beyond the sex binary and the social realities that accompany it. This positions the cyborg as a possible metaphor for standing outside phallogocentric, rational thought.” In this session, we expand upon Murray’s reading of Haraway through a scholarly exploration of the theme of the cyborg in contemporary visual art, interrogating notions of humanity’s future. How do today’s artists respond to the challenge of a Harawayan feminist cyborg through the incorporation of emerging technologies in their practice? What ideological problems are raised by the uncritical appropriation of the cyborgian construct, and which innovative trends in contemporary art suggest a non-binary approach to the body’s rich potential for meaning, hybridity, and corporeal extension?

Sally McKay (McMaster University)
 (co-authored with Abdulla Al-Gailani,
 Mary Duncan and Mikayla Salomons)
The Haunted Scanner

This paper reports on interdisciplinary, collaborative research investigating embodied impacts of the (f)MRI brain scanner in art and society. While many neuroaesthetic projects focus on the brain and neuro-imaging data, we turn our attention to the scanner itself as an active (and mythic) agent in the construction of post-human subjectivity. We analyze references to (f)MRI in art, popular media, journalism and neuro-scientific studies, as well as our own, first-hand experiences in a neuro-imaging lab. We are indebted to Donna Haraway’s critical approach and we adopt her feminist proposition that all knowledge is partial and situated. Our

subjective address to the scanner as a social agent speaks to the urgency, articulated in “The Cyborg Manifesto,” for critical understandings of the role of technology in embodied experience. N. Katherine Hayles’s work on embodiment and technology and Andy Clark’s recent writing on embodied cognition and neural processing also inform the project. (3f)

Gina Cortopassi (Université du Québec à Montréal)
UKI Viral Love: The Cyborg Art of Shu Lea Cheang

Shu Lea Cheang, americano-taiwanese multimedia artist, revives the figure of the cyborg by exploring its polymorphic and net-like qualities. In the artwork UKI, the cyborg becomes a model for both the futurist fiction (diegesis) and its transmedia apparatus. The technological and cyborgian extensions of the work multiplied between 2000 and 2014: it went from a movie in 2000 (IKU), to an online game in 2001, a performance in 2009 and finally, ten hyperjam sessions from 2010 to 2014. This media dissemination and metamorphosis echoes the global scenario of the work: in a junkyard directly taken from *Blade Runner*, discarded androids indulge in uninhibited and queer sex to transmit a virus that grants freedom and autonomy from coercive corporations. The artwork, as well as the protagonists inhabiting its cyberpunk and post-pornographic universe, is spreading on a viral mode. Pleasure—sexual, ludic, creative—becomes the vehicle of transmission and expansion of the artwork and the body-machines of the androids. This communication will demonstrate how UKI engages in feminist and queer thought through the figure of the cyborg and its extensions invoking the computer or the biological virus. (3f)

Sarah Evans (Northern Illinois University)
This Way and Never Another: Biopolitics as Difference Reproduced in Bharti Kher’s Art

In India, Western-backed mass sterilization of low-caste women, employment of docile surrogates, and bulk harvests of eggs for stem cell research heighten the country’s profile in a global economy. Indian artist Bharti Kher creates grotesque sculptures of non-Western cyborgs melding female, divine, animal and alien elements. She also produces harmonious “abstract paintings” from boards encrusted with felt bindi. Most of the bindi take the traditional circular form signifying happiness in marital fertility; but others are leftovers from a fashion for sperm-shaped stick-

ons. For Donna Haraway, the regenerative cyborg promised escape from the gender binary of the reproductive family. Kher's cyborgs may represent a postgender, post-race and post-human assemblage, but her bindi "paintings" vividly juxtapose rivers of sperm with what look like vast stockpiles of eggs, evoking persistent gender and racial differentiation in Indian biopolitics. Whereas Kher's cyborg sculptures might be criticized as throwbacks to postmodern figures "without referents," her "abstract paintings" appear to succeed in Haraway's terms by exposing the "lived social relations" of exploitation of women's reproductive labour. (3f)

(3g)

Holding Pattern: Art, Climate Change, and the Dilemmas of Dematerialization

Kirsty Robertson
Western University

Kelly Jazvac
Western University

We live in an era of extensive and excessive garbage and pollution production, climate change with attendant changing weather patterns, desertification, rising sea levels, increased super-storms and human displacement, and far-reaching habitat loss and consequent species risk. Such problems tend to occupy a spectrum running from excessive visibility to extraordinary invisibility. Climate change and its relationships to global capitalism and colonialism, for example, are hard to see, though their far-reaching impacts are not. If we understand the depleted environment to be at least symbolically representable as a distinctly visual problem, how, if at all, can art making, curation, and critical scholarship intervene in this situation? Topics might consider but are not limited to the following questions: What are the ethics of making and displaying art in 2016? What kinds of dilemmas are presented by a seemingly desirable dematerialization of art objects (for example the use of the Internet presents many opportunities, but relies on a highly destructive material infrastructure)? What does it mean, as Heather Davis and Etienne Turpin argue, to understand the Anthropocene as an aesthetic event? How might questions around art, climate change, and

sustainability productively intersect with practices of decolonization? This panel welcomes both traditional and innovative formats for presentation.

Kelly Wood (Western University)
*Holding Pattern: Art, Climate Change,
 and the Dilemmas of Dematerialization*

This paper serves as an introduction both to the Holding Pattern panel, and also to *The Forensics of Plastics Pollution in the Great Lakes*, a project by artists, scientists, and cultural historians at Western University. This project attempts to trace, evaluate and visualize the extent of plastics pollution in the eco-region of the Great Lakes, a problem that is currently almost invisible. Plastic waste maps on to a visible/invisible continuum, on the one hand characterized by elaborate excess, and on the other by invisibility. If art offers one channel through which to visualize, map, and articulate the problem of plastic waste, it can also, as a material or even dematerialized object, extend or erase the very problem it seeks to reveal. Using the efforts of the Plastics Pollution Think Tank at Western, this paper looks to the possibilities of broad interdisciplinary collaboration to articulate and imagine pathways to different futures. (3g)

Jayne Wilkinson (Independent Scholar)
The Ocean and the Cloud: Material Metaphors and Hidden Infrastructure

As a corporate metaphor par excellence, the phrase “the Cloud” describes the distributed, networked computing capabilities upon which the majority of digital device users now rely. Marketing the promise of immateriality through an appeal to the natural and the sublime, the Cloud’s apparent formlessness is countered by the physicality of the Internet’s often hidden global infrastructure. This paper will present comparative examples of the visuality of the Cloud in contrast to the sites of networked infrastructure that occupy the depths of the Ocean. As material and metaphorical constructs, the Ocean and the Cloud offer contradictory modes of visualizing the massive environmental costs of hidden infrastructures. Yet in each case, the sublimity of the natural spaces of the Ocean and the Cloud obscure highly environmentally destructive technologies. At stake here is the distribution, and reorganization, of structures of power as set against

the necessary and life-supporting ecologies of air and water. (3g)

Heather Davis (Pennsylvania State University)

Plastic Media

Plastic, because of its ubiquity and hypervisibility, is a material that, paradoxically, is often invisible. This material is so central to our contemporary way of life, and appears in so many different forms, that it has become hard to see. However, plastic is *the* material of petrocapi-talism, representing and materializing our intimate relationship to oil. It composes the infrastructure of globalization from digital technologies to the shipping of goods to building materials. This paper will take up the question of how plastic acts as the medium of everyday life under the conditions of late capitalism. Drawing upon contemporary media theory in its turn to the elemental or environmental, evidenced in the work of John Durham Peters and Jussi Parri-ka, I will examine how plastic can be understood as a form of media. And just like any medium, its presence and widespread use opens particular forms of life and life forms while foreclosing others. Marina Zurkow's *Petroleum Manga* (2012) illustrates the vast forms of plastic and, by re-drawing them, asks us to actively consider the implications of saturating our environment and our bodies with an array of petroleum based polymers. (3g)

Bénédicte Ramade (Université de Montréal)

Coping with Greenwishing

Curating a show about climate change can follow two different ways, one explicit, the other more implicit. Traditionally, artists as environmental photographers have addressed ecological crises with documentary descriptions, fictionalized narratives or conceptual discourse. Another generation of artists aims to relativize, question and nuance traditional views on this critical topic. Their artworks act as mysterious, poetic, humorous, and sometimes disturbing counterpoints. What would be the outcome of intermingling these two artistic strategies in terms of environmental relevance? Such a curatorial position could be interpreted as a manipulative act, a way to "ecologize" contents and visions. Based on recent curatorial projects, this paper intends to analyze the process of contamination be-

tween works with an environmental agenda and works without and their consequences on interpretation. To which extend “greenwashing,” this desire to turn works green, switch to manipulation? This paper aims at discussing how environmental-based curatorial projects negotiate ethical issues. (3g)

**Vendredi 28 octobre,
16 h - 17 h 30**

**Friday, October 28,
4:00–5:30 p.m.**

(4a)

(4b)

(4c)

(4d)

(4e)

(4f)

(4g)

(4a) Of Diptychs, Doubles, and Mirrors: Towards a Theory of Twoness (Part Two)

Caroline Bem
Université de Montréal

David Mitchell
McGill University

This panel aims to investigate *twoness* through interrogations of mirrored aesthetics, uncanny encounters, and bipartite forms in visual culture. While studies of diptychs have largely focused on historical artifacts, particularly carved relief and painted panels, “the double” has been of primary interest to literary studies of modernity and narrative theory. This session, then, aims to build on these fields of inquiry and to extend such investigations to a wide range of visual and material culture objects and to their contexts of presentation. We want to think through dual forms’ propensity for paradox, which resides in their ability to simultaneously configure unity and difference, aperture and closure. Papers might engage with either historical or contemporary cultural contexts—or with both—and address all manner of *twoness*: figural doubles, diptychs, sequels, material replications, pairings, secondary placements, fragmentation by half, or twofold multiplication.

Olivier Vallerand (Université Laval)
*Doubled Tomorrows: The Domestic as a Mirror
of Society in Elmgreen & Dragset’s Installations*

Scandinavian duo Elmgreen & Dragset have often engaged the dualities inherent to their practice. Initially a couple, they developed their work from their individual experience, building on the tensions between performance and craft, architectural spaces and art objects, politics and spectacle. With *Tomorrow* (Victoria & Albert Museum, 2013) and *Past Tomorrow* (Galerie Perrotin, New York, 2015), they used a single character and a duplicated setting, the apartments of Norman Swann, a retired architect, to express how societal questions relate to the domestic. This paper will discuss how the relocation of the installation, from London to New York, allows the artists to underline and question some of the issues

that support the work, including imperialism, classism, ageism, health, and museum institutions. (4a)

Anthea Black (OCAD Univeristy) and

Thea Yabut (DNA artspace)

Who is Louise Bourgeois Looking at as She Turns from Her Drawing?

Who Are We (with) in the Studio?

This collaborative paper begins with archival images of Louise Bourgeois in her studio as the starting point for our common interest in women's studio practices, mirroring, pattern, and notions of difference. While the studio is often considered a private inner space, collaborative studio practice requires a negotiation of "twoness": a physical doubling of effort, and a process of mirroring to work toward the tactile, material, and cognitive third space of collaboration. Our research has engaged archival images, women's writings, and studio work of drawing, printmaking, and film to develop a space of "knowing with" each other and moving closer to the figures in feminist art history with whom we share lineage. This paper wrestles with the notion of the studio, collaboration, and women's art history as a mirror, and a conversation, just as it engages the question of belonging, difference, and shattering of unity—what if you do not see yourself in the mirror? (4a)

Natalja Chestopalova (York University and Ryerson University)

Dualistic Fragmentation and Enacted Spatial

Storytelling in Sleep No More and Kiss & Cry

The introduction of new visual media habits and spatial aesthetics has influenced our cultural experiences of narratives by making them more multimodal and rhizomatic. This paper suggests that in addition to a collaborative use of textual, linguistic, spatial, aural, and visual modes of storytelling, sophisticated theatrical installations/productions like *Sleep No More* (New York, 2011–present by *Punchdrunk*), or *Kiss & Cry* and *Cold Blood* (by Michèle Anne De Mey and Jaco Van Dormael), play with the *uncanny* doubling of *enacted spatial storytelling*. This uncanny doubling relies on *multimodal fragmentation* to re-define how we view, process, interpret, interact, and memorialize complex personal, cultural, and counterhegemonic narratives. The paper specifically looks at two case studies: *Sleep No More*, a production that juxtaposes a rendering of

Shakespeare's *Macbeth* with a "found-footage-style" five-story accidental archive in the form of a pre-World War II McKittrick Hotel; and *Kiss & Cry*, a theatrical production that instantaneously combines the jagged process of filming/setting-up a narrative portrayed exclusively by hands and fingers dancing on miniature landscapes, and the flawlessness of the live feed of the story projected on screen. (4a)

(4b) Decolonial Cultural Practices: Advancing Critical Settler Methodologies

Leah Decter
Queen's University

Carla Taunton
NSCAD University

This panel investigates settler engagement with current discourses of decolonization and strategic disruption of entrenched settler colonialism systems in contemporary Canadian society. Questions of reconciliation and decolonization are increasingly prominent within Canada's cultural and political landscape. The Truth and Reconciliation Commission's activities (2010–2015) have shone an undeniable light on mechanisms and effects of Canada's colonial formation that reverberate through the conditions and relations in the present. David Garneau argues, "cultural decolonization is the perpetual struggle to make both Indigenous and settler peoples aware of the complexity of our shared colonial condition, and how this legacy informs every person and institution in these territories" ("Extra-Rational Aesthetic Action and Cultural Decolonization," *FUSE Magazine* 36, n° 4 (2013): 15–16). With the nationalist celebrations of the 150th anniversary of Confederation looming in 2017, this panel asks how artistic interventions from settler perspectives might contribute to critical shifts in the Canadian imaginary, and the colonial systems it substantiates. We invite papers that explore critical settler methodologies deployed through art, curatorial, and pedagogical practice.

Mike Farnan (Western University)

Representing Wilderness: Community, Collaboration, and Artistic Practice

My research into Canada's representational practices has allowed for a critical examination into the political and cultural tensions that persist within Canada's enduring colonial narratives. As such, my proposed paper will explore ways in which decolonial art and theory seeks to challenge configurations of identity and power. This includes the development of settler-based strategies aimed at unsettling dominant political and cultural narratives. Specifically in relation to my own art practice, this means challenging the colonial legacies of our settler past and the contemporary representational practices that continue to privilege and empower colonial constructions of space and place. My work proposes a research practice that operates in relation to issues of iconic national identity, and counters them with the local, domestic, and lived practices of people through a collaborative relationship that I believe is crucial if we are to truly understand the social and political character of this country. (4b)

Ellyn Walker (Queen's University)

Working Relations: Curating as Relationship and Space-Making

As the Canadian imaginary has largely been framed through the lens of settler-colonialism and white supremacy, the exhibitions I seek to create are ones that evidence more complicated and nuanced understandings of what it means to live together on the land now known as Canada. My curatorial work proposes critical intersectionality as a productive framework in which to challenge such colonial and racist legacies of (mis)representation, and as a space for questions of national relatedness alongside those of cultural specificity to rightly co-exist. My recent curatorial project CANADIAN BELONGING(s) leveraged this approach, putting different artworks in conversation with each other, their makers and site. As such, my work's focus on the diverse ways in which relations between people, objects, spaces, institutions and publics come together (and, at times, apart) allows us to imagine new ways of being together based on our complex affinities rather than our assumed differences. (4b)

Erin Morton (University of New Brunswick)
Settler Hauntings and Pioneer Lies

The historical mythology of settler colonialism's expansion in northern North America (the current contested and illegal borders of the Canadian state) is one premised on falsified notions of a non-violence that maintained peace, order, and good government for the British Empire in the conquest of Indigenous peoples and lands. There is also an equally pervasive contemporary mythology of the so-called colonial era's transformation into a modern liberal nation-state, now dictated by the falsehood of Canadian multicultural exceptionalism rather than continuous settler-colonial occupation. This paper seeks to engage with one aspect of visual and material culture in Canadian cultural institutions, which is most often called "folk art" (that is, the purposeful creative work of self-taught people), in order to disrupt these interrelated settler-colonial mythologies. By ascribing lies about pioneer settlers, I argue that folk art has been advanced as a creative category of primarily white makers in order to obscure the presence of Indigenous bodies, which haunt these objects nevertheless. (4b)

(4c) Perverse Polymorphology

Edward Bacal
University of Toronto

In his *Three Essays on Sexuality*, Freud famously coined the term "polymorphous perversity" to describe a stage in which the ego does not circumscribe its pleasures to the body's normative delineations. Inasmuch as the polymorphously perverse spreads sensation across the world at large, it offers a conceptual model for dissolving the boundaries of subjective experience. This panel builds upon that potentially radical model by considering its reverse: *perverse polymorphology*. If the former denotes the distribution of sensation across an unlimited and indistinct field of bodies, beings, and objects, the perversely polymorphous posits the indistinction of forms and figures as its own kind of experience. In order to chart the sensory dimensions of this perverse relation to the world, this panel calls for papers that consider aesthetic strategies for thinking the dissolution of limits (whether physical, subjective, social, political,

geographic, etc.), vis-a-vis the dissolution of normative frameworks and trajectories (whether as refusal, resistance, queering, deconstruction, etc.).

Matthew Purvis (Carleton University)
The Non-Aesthetics of Perverse Territories

In the early writings of Gilles Deleuze, the French philosopher began developing a unique, non-psychoanalytic theory of perversion. The creation of this theory also necessitated a refusal of phenomenological models that relied upon both notions of personal experience (the realm of traditional aesthetics) and relationality (the existence of Others and regimes of common sense). In their place, he proposed an asubjective field of libidinal intensities that operated through the blurring and collapsing of borders as well as the creation of unhuman territories of nonsense—modes of discourse that undid or perverted the bodies that supposedly occupied them. What arose from this was a paradoxical theory of art and image production. I wish to further complicate this alienating notion of art—as the simultaneously amorphous yet concrete cultivation of unlivable territories—with Queer theorist Leo Bersani’s notion of non-relational identification. (4c)

Robin McDonald (Queen’s University)
*Queer Cast-offs: Duchamp’s Erotic Objects
 and the Transgressions of Waste*

Between the years of 1946 and 1966, Marcel Duchamp constructed what would become known to many as his “final artwork.” Viewed through a tiny peephole, *Étant donnés* [...] revealed a tableau of a passively-posed, naked woman which Duchamp used to create a collection of moulds—one cast from the underside of the female figure’s breast, another from her vaginal laceration. This paper suggests that the bronze and bubble-gum-pink forms created after Duchamp’s death pose a challenge to the discourse of *Étant donnés* as Duchamp’s last work, as well as to the physical boundaries of the artwork and of the female figure it depicts. Utilizing queer and feminist frameworks of “waste” and “thingness,” I argue that as literal “cast-offs” of *Étant donnés*, Duchamp’s erotic objects embody what Tomasz Sikora calls “an ethos of unfinishedness” and demonstrate the queer theorist’s assertion that there is “no closure to desire and its productions” (Tomasz Sikora, “Queer/Waste,” *Rubbish, Waste, and Litter* 1 (2008): 381). (4c)

Vincent Marquis (Zentrum für Kunst und Urbanistik, Berlin)
“Making Faces Our Weapons”: Biometrics, Identity, and the Threat of Facelessness

This paper takes the recent work of artists such as Zach Blas (*Facial Weaponization Suite*), Ursula Johnson (*We Are Indians*), and Rafael Lozano-Hemmer (*Level of Confidence*) as case studies to argue that artists are unique participants in the debates surrounding biometrics, disclosing the ways in which these technologies are intrinsically cultural entities and embody the fears, hopes, biases and dreams of the societies that produce them. Specifically, I argue that by harnessing facelessness or the indistinction of the visage, these artists represent a threat to regimes of control that rely on biometrics, and thereby cultivate the hope of a differently secure future. They dissolve what Deleuze and Guattari refer to as the “abstract machine of faciality”—biopower’s systematic codification and normalization of faces—and mobilize the philosophers’ idea that “choices are guided by faces” to suggest that we reimagine the face as a site of potentiality and resistance. (4c)

(4d) Art and Social Practice in Eastern Europe After Socialism

Hanna Chuchvaha
University of Alberta

Maria Silina
UQAM

After the collapse of Communism in 1989, the former Soviet-bloc countries faced the urge to reintegrate art practice into the international art scene in order to revive national traditions as well as to reassess the Communist past. Nowadays, artists explore art as social practice, commenting on political and post-colonial activism, gender, and environmental issues and addressing their concerns to the global audience. Eastern European artists deliberately or implicitly reframe the historical experience of the former Socialist societies that had been developed under the Marxist idea of non-hierarchical society, social order in culture and politically engaged art. How is the concept of socially significant, class-specific art now

implemented and/or contested by artists and audience? We encourage the scholars and art practitioners to reflect on how the Socialist cultures influenced the contemporary cultural exchange. We invite panelists to link the contemporary social agenda in art to the Socialist ideological background and the intellectual legacy of Post-Socialist countries. The organizers expect to bring together diverse approaches to the Socialist/social agenda of the past and its influence on visual culture of the Post-Socialist societies in a global perspective.

Sofia Kalo (University of Massachusetts, Amherst)

Spectacular Promises: The Politics of Art in Postsocialist Albania

This paper addresses discourses and related practices on the social relevance of art in Albania, twenty-five years after the collapse of state socialism. Discourses that art can serve as a tool of social and political criticism, or that art can help Albanians deal with undigested aspects of the socialist past, have become especially prevalent after Edi Rama's electoral victory as Albania's Prime Minister in October 2013. In the three years he has been in office, Rama has put up exhibits, found institutions, and opened up art-related spaces where the arts and/or the socialist past are often presented in a spectacular way, with Rama himself as the central agent of their orchestration. While these efforts are presented in terms of their relevance for Albanian society, I interpret them as attempts of the Albanian state—of Rama and other actors—to make political use of art and the legacy of the socialist past while using spectacle as an important technique of enchantment and concealment. By discussing how political elite status has been recalibrated in postsocialism, I suggest that such endeavours manifest familiar socialist-era techniques of rule, namely the merging of cultural and intellectual work with political work, which are intersected by new and distinctly neoliberal practices of the commodification of culture and heritage. (4d)

Petr Agha (Charles University, Prague, and Czech Academy of Sciences)

The Art of Dissent

This paper will explore the ways in which the law, political subjectivity and (political) ontologies come together in artistic interventions in the public space. The paper examines the coming together of art, the law and the lived experience of public space (Lefebvre). With particular focus on

un-commissioned art and various modes of presence/performance regulation in the public space, it will touch upon the issue of what role does “state artist” play in upholding the dominant power structures and imaginative faculties of the public. It will suggest that un-solicited art may have the capacity to disrupt the dominant (symbolic) order substantiated by the work of state artists and pave way to “reclaiming” the public space by the production of different logos as the condition of participation in public deliberations. (4d)

Denisa Tomkova (University of Aberdeen)
*Biopolitical Art as Socially-Engaged Art Practices
 in the 2000s in Central-Eastern Europe*

Socially-engaged art has been characterized as a result of the fall of communism in Eastern Europe (Bishop, 2012), which led to the collapse of the collectivist vision of society. The impact of the political transformation and socialist ideological background on socially-engaged art is hence relevant to examine it in the context of Central-Eastern Europe (CEE). What was it like to be collectivist during communism and what changed in 1989? Milan Knížak’s art happenings from the 1960s suggest that a community was produced by artists in unofficial conditions among groups of friends, and had a private character. Emerging in the new millennium within the context of CEE, I suggest the term Biopolitical art, which not only expresses the formal character of these art projects (direct participation with community, aim for social change and discourse); but it also reveals the character and socio-political context these works are created in. (4d)

Bojana Videkanic (University of Waterloo)
*Post-Identity, Neuro-Capitalism, and Radical Political
 Critique in the Work of Tanja Ostojic and Tomislav Gotovac*

This paper addresses the work of ex-Yugoslav multimedia artists Tanja Ostojic and Tomislav Gotovac in the context of post-Yugoslav transition (economic, cultural, and political) from socialism to neurocapitalism. As a crucial point of this transition is the region’s troubled relationship with the European Union, and the ways in which the new countries have adopted and adapted to new conditions of life after socialism. Artwork is understood as a form of critique that resists perceptions of ex-Yugoslavia as a space without agency, but one that can serve as a point of import-

ant political and cultural dissent providing alternative forms of thinking about current European socio-cultural structures. My analysis of both artists' works addresses the questions of how each chose to critique and engage with the question of identity (in particular their bodies, sexuality and gender) as one that is itself in transition, and how their works operate on the basis of failure, marginality, pain and humiliation as forms of social action. (4d)

(4e) Online Pedagogy in the Visual Arts

Meghan Bissonnette
Valdosta State University

This session explores different approaches, innovations, and challenges in teaching online in the visual arts. As universities look to expand offerings of online courses and programs in order to compete for the increasing demands for online education, instructors are faced with the unique set of challenges posed by teaching online and hybrid courses. Papers in this session address a variety of topics including online discussion forums, communication issues and social interactions in an online graduate program, incorporating online technologies into studio courses, and digital assignments for online and face-to-face courses. Papers are shorter in length (10–12 minutes) to allow more time for discussion. The panel is intended to provide an exchange of ideas with specific strategies that attendees can use in their own classes.

Andrea Korda (University of Alberta)
The Online Discussion Forum: From Disappointment to Success

How can instructors of online courses encourage engagement and introspection? One answer is to include online discussion forums, through which students discuss, apply and challenge course concepts in a collegial environment. Yet studies show that students have low expectations for such forums, and the results are often dreary and uninspiring, with rambling posts and little genuine discussion. In this talk, I discuss my experience

transforming the discussion forum for an online class on contemporary art from a disappointing exercise into a successful teaching tool, characterized by productive discussion and genuine exchange. Combining my experiences and insights with published scholarship in this area, I will outline some of the challenges of the online discussion forum, particularly in relation to the visual arts, and propose solutions to help encourage rich discussions among students. (4e)

Christine D'Onofrio (University of British Columbia)

*From Skill-Building to Creative Research:
Flexible Learning in Foundation Digital Arts Studio*

How can digital visual arts learning, including toolset learning, activate creative practice as research? In this session I share challenges, decisions, tools, curriculum and new teaching experiences that resulted from incorporating online technologies in a digital studio foundation course. I further outline implementation strategies and results of assessments, evaluating the format from the student perspective. The online resources I created include a technical library of demonstration videos with accompanying quizzes and an anonymous online peer-critique system. Refocused contact teaching hours in both the large lecture and in smaller TA-guided lab sections led to valuable active learning design, including the integration of collaborative activities, and increased individual student interaction. The hybrid class structure provoked critical engagement of technology use from a generation of learners whose habits, backgrounds, practices and conceptions are products of a digital environment, working to better inform important underlying conceptual ideas of artistic practice in the digital realm. (4e)

Jennifer Eiserman (University of Calgary)

Learning To Be Present Through Digital Photography and Blogging

Our students are plugged in. Their clothing has accommodations for earphones and special pockets for their smart phones. As they move through the world they are listening to what's trending on You Tube, texting, playing games, surfing the internet. While their bodies are physically situated in a particular space, their awareness is focused on the virtual world. They live in their heads. How can we move students' awareness from the ephemeral world of visual and auditory representations to the world of

real experiences that are vital for learning in the visual arts? Grounded in theories of mindfulness in learning, this paper discusses how digital photography and blogging can be used to plug students into the physical world using virtual world technologies. It describes how creating “Digital Field Journals” actually gets students looking at and listening to the world around them, building actual experience that they report within virtual space. (4e)

Rebecca Bourgault (College of Fine Arts, Boston University)
Practices in Online Learning: A Culture of Change

The presentation focuses on the experience of working with graduate students in an online art education program and the challenges brought by changing communication styles, evolving teaching methods and the anticipated needs in student services that must be considered to maintain a productive learning environment. In early works on the theory and practice of online distance education, pioneer institutions already understood that the delivery method would become a discipline that not only included the knowledge and practice of pedagogy but also of psychology and sociology, not to mention economics, production and technology (Anderson & Elloumi, 2004). Even in the case of well-established online programs, cultural shifts in its delivery and structure continue to challenge our understanding of teaching teams, as well as learner’s sense of community and responsibility. This presentation outlines the practical challenges recently encountered in our program, with the aim at promoting a dialogue of ideas to foster reflective collaboration for best practices and articulate recommendations to support the continued development of online programs in art and art education. (4e)

Kristin Patterson (Independent Scholar)
Approaching Assessments for the Online Classroom

My pedagogical strategies have increasingly involved e-learning platforms in the development of online courses as well as face-to-face classes. I have created Selfie assignments, Flickr group sharing, online quizzes and active discussion exercises. In the spring of 2014 I transformed the first year survey course in Western art at Brock University into an online version that now runs twice a year. I am interested in dynamic assessments that update traditional art historical approaches with digital and online platforms. I

will discuss the success and failures of assessments I developed for the first-year course, in particular a formal analysis exercise in the form of a three-minute video assignment. The goal of the assignment is to describe a given work in detail using the vocabulary learned through the study of art objects in the course. The focus of this assignment is content, effectiveness of descriptive language, and creativity. This is a popular assignment in the course, and although some students struggle to complete it others have generated exciting projects. (4e)

(4f) La contrainte curatoriale Curatorial Constraint

Michèle Thériault
Galerie Leonard & Bina Ellen Art Gallery
Université Concordia University

Ce panel / table ronde réfléchira sur le travail du curateur / commissaire dans et avec la contrainte. Dans son usage commun ce terme est rattaché à l'ordre établi et à son système de lois ainsi qu'à des notions d'obligation, de nécessité et de devoir. La contrainte exerce un contrôle dans l'espace public et entrave à divers degrés la volonté et la liberté d'agir de l'individu, voire sa condition sociale et économique. D'autres aspects de sa fonction et de ses effets se manifestent dans son intériorisation psychique (la névrose obsessionnelle) ou dans son usage délibéré comme processus de production et cadre d'expérimentation (en arts visuels notamment). Le travail curatoriale s'inscrit dans la contrainte et est défini par celle-ci. Ce travail est par ailleurs lui-même un point de friction entre commissaire et artiste dans la mise en public de la pratique artistique. Il s'agit de rendre compte et de débattre de ce que la contrainte génère exactement, de comment elle intervient dans l'accomplissement du travail curatoriale et de comment elle constitue son objet et la figure du curateur / commissaire.

This panel will examine the work of the curator in relation to the notion of constraint. Common usage of the term links constraint to established order and its system of laws, and to notions of obligation, necessity, and duty. Constraint exercises control in the public space and limits, to different degrees, the will and freedom to act of the individual, indeed his social and economic condition. Other aspects of its role and effects are reflected in psychological internalization (obsessional neurosis) and its deliberate use as a process of production or as a framework for experimentation (namely, in visual arts). Curatorial work is closely tied to constraint and is defined by it. Moreover, this work is located itself at a point of tension between curator and artist in the making public of artistic practice. The panel will attempt to report on and discuss what is specifically generated by constraint, how it intervenes and shapes curatorial work and its outcome; how it constitutes its object and the figure of the curator.

Eunice Béliador (commissaire indépendante; chercheure; Article)

Le bien des contraintes: le cas du centre d'artistes Article

Pour ce panel, je souhaite proposer l'idée de la contrainte comme un aspect positif de la création d'une exposition ou d'un projet, plutôt qu'une difficulté, comme le sous-tend la connotation du terme. La contrainte peut donner une ligne directrice précise, ce qui évite toujours l'égarément; elle peut également servir à structurer, diriger. Bien que cette dernière idée renvoie à la contrainte comme une entrave à la créativité, je souhaite, par le biais d'exemples, démontrer qu'elle peut au contraire devenir un agent de créativité et engendrer plus d'options. Elle permet, pour la création d'une exposition, une ligne curatoriale plus étoffée; pour la création d'une programmation artistique, elle peut permettre plus de justice, d'équité et d'ouverture. Pour réfléchir à ces idées, j'utiliserai comme exemples le développement de la programmation artistique annuelle de chez Article et sa conférence annuelle *Montréal Monochrome*, ainsi que la création d'un projet d'exposition future. (4f)

Vincent Bonin (commissaire indépendant et chercheur)

*Révélation et dissimulation dans les expositions
sur la dénégation de l'économie en art*

Depuis la fin des années 1960, certains artistes aspirent à montrer la dénégation de l'économie dans le champ de l'art, mais cette révélation

ne peut pas advenir sans une autre forme de dissimulation, qui protège l'intégrité de l'institution hôte (même lorsque celle-ci s'engage parallèlement dans un projet d'examen de son mandat, de sa collection ou de sa programmation par le truchement d'un dialogue avec les artistes). Dans la fortune critique sur ces œuvres réflexives contrariées, le paradoxe d'une simultanéité des actes de révéler et de cacher au sein de l'événement de l'exposition est souvent décrit comme l'arrêt en cours du potentiel explosif de pratiques rendant visible l'innommable. Je postulerai que l'une des responsabilités qui incombent aux commissaires consiste à circonscrire précisément l'effet de l'autonomie revendiquée des œuvres individuelles sur les conditions d'existence matérielle et discursive de l'exposition dans son ensemble. (4f)

Katrie Chagnon (Galerie Leonard & Bina Ellen,
Université Concordia et Université de Montréal)

Dans et avec le cube transparent: le cas de SIGHTINGS

Prenant le contrepied du « cube blanc » (*white cube*) moderniste, fantasmé comme espace d'exposition neutre et pour ainsi dire sans contrainte, la commissaire Mélanie Rainville a conçu en 2012 un dispositif de présentation artistique qui, au contraire, se définit de part en part par la contrainte. Ce dispositif, auquel est associé le programme d'expositions satellites SIGHTINGS de la Galerie Leonard & Bina Ellen, prend la forme d'un cube transparent vitré sur ses quatre faces latérales. Situé dans un lieu public de l'Université Concordia, il constitue d'emblée un espace « policé » obligeant à constamment renégocier les règles institutionnelles qui, de l'extérieur, contraignent le travail curatorial. Pour les artistes, le cadre d'expérimentation et de diffusion spécifique imposé par le cube SIGHTINGS représente aussi une contrainte qui, selon les cas, peut s'avérer féconde ou stérile, limitative ou productive, voire contournable ou transgressable. Dans cette communication, je discuterai de mon expérience en tant que responsable de la programmation de cet espace à partir de quelques exemples récents. (4f)

(4g) (Re)claiming Gender in Contemporary Feminist Art

Jaclyn Meloche
Independent Scholar

Recently, while developing a curatorial proposal for an international exhibition on Canadian contemporary feminist art, I was asked to consider the male feminist artist—it was suggested that I not limit my selection process to art made by individuals who were born a woman, or identify as a woman. Thinking through this request, it occurred to me that the task of naming a gender is in and of itself a feminist endeavour and critical initiative. On this panel, I ask that contributors consider the ways in which a person, regardless of gender, race, ethnicity, or orientation identifies as a feminist artist. Whether it be in the studio, the lecture hall, the art gallery, or the everyday, to embody a feminist politic does not define one's gender. Drawing from my investments in redefining how one practices feminism, I hope to offer a platform on which to imagine what a contemporary feminist curatorial initiative could look like.

Kristina Huneault (Concordia University)
*A Past as Rich as Our Futures Allow:
An Historical Context for Feminist Art in Canada*

The intersectionality that marks third-wave feminist praxis invokes the unsettling of boundaries and borders in multiple ways: exploring female subjectivities at the nexus of race, class, and cultures; queering normative gendered identities; interrogating the established categories of art world discourse; courting the destabilization of monolithic social constructions in favour of zones of indeterminacy. This is feminism's present. But what of its relation to the past? Is there, perhaps, a kind of *temporal* intersectionality to be advocated as well, running in tandem with the spatialized axes of coalitional politics and networked subjectivities? Does the blurring of boundaries extend through time, linking past, present and future in multiple and disparate ways? This paper considers the historiography of second-wave feminist art in Canada in order to elaborate an his-

torical context for contemporary production. How does the feminist past assert its claim on the present? And how do we navigate our own claims on history? What, in short, are the historical conditions of possibility for feminist art in Canada now? (4g)

Natalie Doonan (Artist and Independent Scholar)
*The Light of Day: Making Breastfeeding
 Public Through New Media Walks*

A persistent effect of patriarchy is the delegation of activities to “private” and “public” spheres. My recent experiences as a new mother are shaping my longstanding artistic and academic work on public space and emplacement through food. Being a mother, and specifically a nursing mom, is increasing my awareness of discriminatory access to the so-called public space of universities, making evident that these institutions are in need of politicization through critique by more mothers. This presentation will focus on a multimedia walk I am creating, building on a cartographic resource for nursing moms created by the non-profit Nourri-Source. Their map of Montreal indicates places where nursing moms can sit and feed their babies without being obliged to buy anything. Business owners who opt to be tagged on the map commit to protecting women’s right to feed their babies in public, should anyone complain. Promoting food sovereignty entails making spaces accessible to everyone. Furthermore, it involves bringing domestic care activities into commonly shared spaces, making evident our responsibilities to support one another in the creation of caring environments. (4g)

Carol Sawyer (Artist and Independent Scholar)
The Natalie Brettschneider Archive

The Natalie Brettschneider Archive is an ongoing body of work comprised of photographs, texts, and music recitals—that purports to reconstruct the life and work of a (fictional) genre-blurring historical performance artist. Brettschneider is a stand-in for all of the female artists who have slipped through the gaps of history only to languish in obscurity, be known mainly as the models or muses of more famous male artists, or perhaps, like Claude Cahun, be “rediscovered.” The series aims to disrupt traditional art historical categories of high and low, centre and periphery. For each new iteration of the exhibition I carry out extensive research into

local history, which inspires new pieces that link Brettschneider to the location. I also include documents and art works by lesser known local artists working in the same era as Brettschneider. In this way, the project incorporates activities that could be construed as curatorial. (4g)

**Samedi 29 octobre,
9 h - 10 h 30**

**Saturday, October 29,
9:00–10:30 a.m.**

(5a)

(5b)

(5c)

(5d)

(5e)

(5f)

(5g)

(5a) Portraiture and Self- Portraiture in Canada

Devon Smither
University of Lethbridge

The recent touring exhibitions, “1920s Modernism in Montreal: The Beaver Hall Group” and “The Artist Herself: Self-Portraits by Canadian Historical Women Artists,” signal a renewed interest in portraiture and figurative representation in Canada. Portraiture can reveal a great deal about the interrelationship between representation, subjectivity, and identity. As theoretical models for conceiving subjectivity have shifted, art historians have problematized portraiture and departed from a conception of the genre as simply a mimetically accurate likeness. This panel asks: What can we learn about Canada by examining the history of portraiture? How do Indigenous epistemologies fit within, or work against, the Euro-American tradition of the portrait? How do portraits shape social values and invent new possibilities for defining subjectivity? This session looks at these questions and aims to refocus attention on the theoretical place of portraiture in Canada with a particular focus on race, gender, nationality, and authorship.

Jaleen Grove (Washington University in St Louis)
Anita Kunz, the Satirical Portrait, and Being In-Between

Despite being awarded the Order of Canada and being the creator of playfully satirical portraits for *The New Yorker* and *Rolling Stone* for forty years, Anita Kunz has been given virtually no scholarly or curatorial consideration in Canadian art. Looking at her 2007 *New Yorker* cover “Girls Will Be Girls” that appears to depict Kunz herself seated on a subway train between a woman wearing a niqab and a nun wearing a habit, I discuss how Canadianness has and has not factored in Kunz’s career. In this much-debated image, Kunz ambiguously raises questions of feminism, cultural identity, and freedom of expression. This ambiguity reflects Kunz’s own position as a Canadian woman working in an American culture industry. I will discuss how this image inherits historical Can-

adian visual culture precedents, how it functions as an intervention into mass American culture, and how Kunz positions herself vis-a-vis her own public persona with this seeming self-portrait. (5a)

Alexia Pinto Ferretti (Université de Montréal)
*L'autoreprésentation autochtone du Soi et
 du Collectif dans l'écran virtuel cosmologique*

Si l'autoportrait fut un médium privilégié par les artistes euro-américain pour se mettre en scène, c'est au XXI^e siècle les écrans des nouveaux moyens de technologiques qui font office de miroir du monde (Lichtensztein, 2015). Cette conférence abordera deux pratiques contemporaines permettant aux individu de s'autoreprésenter dans le cyberespace : l'égoportrait (ou selfie) et l'avatar. Loin d'être utilisés seulement par des individus des pays occidentaux, ces médiums numériques seront plutôt analysés sous l'angle des épistémologies autochtones. À travers les propos d'auteurs autochtones (Steven Loft, Ahasiw Maskegon-Iskwew, Loretta Todd), il sera abordé le mouvement inuit des #sealfies, les œuvres #selfies de Sonny Assu (Kwakawkaw'w) et l'œuvre *Dancing With Myself* par Skawennati (Mohawk). Cette conférence permettra aussi d'expliquer comment ces représentations du Soi et du Collectif s'inscrivent dans une vision du cyberspace non pas occidentale, mais résolument autochtone grâce au fascinant concept de média-cosmologie (Loft, 2014). (5a)

Sophie Guignard (Université de Québec à Montréal)
Les Masks d'Arthur Renwick et l'agentivité du portait photographique

À travers une étude des portraits qui composent la série *Mask* du photographe Arthur Renwick originaire de la Nation Haisla, cette communication s'intéressera à la façon dont les œuvres revisitent le genre du portrait photographique pour déconstruire l'histoire des stéréotypes sur les peuples autochtones par le biais de l'intervention gestuelle des acteurs impliqués dans le processus photographique. Nous verrons comment la série *Mask*, en jouant notamment sur la dimension politique de la caricature et la confrontation visuelle, ouvre un espace performatif pour les personnes photographiées qui leur permet non seulement d'opérer une réappropriation et une décolonisation de l'image, mais également de s'affirmer comme les agents d'une redéfinition de l'identité autochtone contemporaine. (5a)

(5b)**Taking Stock: Latin American Art in the Canadian Context (Part One)****// Examen de la situation : L'art latino-américain dans le contexte Canadien (première partie)**

Alena Robin

University of Western Ontario

Dot Tuer

OCAD University

This double session reflects the diversity and historical breadth of current research on Latin American art being undertaken in Canada. Each session brings together colonial and contemporary perspectives to encourage dialogue and exchange. // Cette double session reflète la diversité thématique et historique de la recherche actuelle sur l'art latino-américain qui se réalise au Canada. Chaque session réunit des perspectives coloniales et contemporaines pour encourager le dialogue et les échanges.

C. Cody Barteet (University of Western Ontario)

*The Cocom Maya Heraldic Imagery and Maps:**Insight and Context in Colonial Yucatán*

This paper examines a series of colonial-era Yucatecan images created by members of the Cocom Maya lineage. The grossly understudied visual objects discussed in this paper, include a genealogical tree, genealogical map, two pendant heraldic drawings, and a provincial map. In design and in concept, these images are highly complex creations that merge Maya and Spanish artistic practices, with predominantly Maya characteristics coming to the fore. Visually, the Cocom works differ from other more widely known images created by their contemporaries and rivals, the Xiu Maya, whose images are more closely connected to Spanish visual culture. This paper discusses the significances of these differences as they relate to the social ruptures occurring during the colonial era in Yucatán and to our modern appreciation of colonial Maya heraldic imagery. (5b)

Sebastian Ferrero (Université de Montréal)
*Le mysticisme et la religion des Incas dans
 le dessin cosmologique de Pachacuti Yamqui*

Entre 1620 et 1630 le chroniqueur amérindien Joan Santa Cruz Pachacuti Yamqui écrit la *Relacion de Antigüedades de este Reyno del Piru*, dans lequel il dessine à l'encre ce qui deviendra une icône majeure de la culture visuelle andine, un schéma cosmologique révélant un complexe système spirituel commandé par le IV^e Inca Mayta Capac pour le Temple du Soleil. Dans cette présentation, on propose une nouvelle lecture du dessin qui tient compte des transformations profondes que subit la catéchèse et la religiosité andine coloniale à cette époque, où la théologie mystique, en particulier son aspect contemplatif de la nature, devient un espace commun où des différents secteurs sociaux-culturels pouvaient se rencontrer. Pachacuti conçoit le dessin cosmologique comme une *scala naturae* par laquelle les premières Incas avaient entrepris le chemin ascendant vers l'amour divin à travers des créatures, imitant la longue liste d'âmes pieuses qui poussaient au jardin mystique vice-royal péruvien. (5b)

Mariana Barreto (Northwestern University)
*The Uncanny Domestic: New Configurations of the
 Domestic Space in Contemporary Peruvian Visual Arts*

This paper analyzes two artistic interventions in the Peruvian cultural sphere through the depiction of domestic space by Peruvian contemporary female visual artists: Natalia Iguñiz and Ana Teresa Barboza. These artists piece together different techniques, materials and artistic languages to produce images of women within domestic settings and create a conceptual apparatus relative to gender that reconfigures prevailing notions and images of womanhood within the Peruvian cultural sphere. The paper examines how these images serve as re-significations of the domestic as a space of systemic violence in which women are seen as playing multiple roles. The paper further explores how these representations of a domestic system of violence produce an aesthetic of the uncanny that is personified, performed, and read biographically. In so doing, the paper argues that by transforming domestic settings into spaces of the uncanny these works simultaneously address the (gendered) subject's space of production, enunciation, self-presentation and self-affirmation. (5b)

Nuria Carton de Grammont (Université Concordia)
*Patrick Dionne et Miki Gingras : le nomadisme
 comme pratique spatiale et principe d'un art interculturel*

Durant plus de dix ans, les artistes Patrick Dionne et Miki Gingras ont mis leurs bagages dans une camionnette pour descendre de Montréal jusqu'au Mexique. Au fil de leurs nombreux voyages, ils ont capturé dans une série de photographies l'exercice chorégraphique et artisanal des architectures informelles, axe d'une économie populaire qui a ingénieusement colonisé la ville de Mexico. Le « marchand » commence son rituel quotidien en montant une structure ambulante qui se transforme tous les jours en buffet, bureau et espace d'entreposage et de rangement. Durant la journée, la rue est son espace de travail. Le soir, l'ensemble se démonte libérant à nouveau la voie publique. Cette communication adresse l'œuvre du duo artistique canadien qui retrace le paradigme du nomadisme dans la pratique et la production de l'espace urbain contemporain. Tout en questionnant également le nomadisme artistique comme principe nécessaire de la création contemporaine et comme lieu de partage interculturel. (5b)

(5c) Oral History, Diaspora, and The Thing

Joan Coutu
University of Waterloo

Lora Senechal Carney
University of Toronto

This session, a timely one given the current heightened attention to migrants, displacement, and trauma, shines the spotlight on oral history and the object/thing in the diasporic world. How does the object become a thing, or the thingness of the thing change (Heidegger), as it is displaced and moves with individuals, families, groups from one part of the globe to another, and as the oral articulation of its significance takes on greater import? Papers from all historical periods are invited and the session will conclude with a roundtable discussion.

Andrea Medovarski (York University)
The Black Diaspora and the Legacies of Thinglessness

This paper aims to negotiate the relationship among oral history, materiality, and representation in the context of the Middle Passage. While the Middle Passage is the geographical space of the Atlantic Ocean through which slave ships travelled, it is also a site of genocide, a trauma which disappears and absents memory. To examine it is to invoke an enormous, yet empty archive. The remnants and memories of the Middle Passage survive through oral histories and cultural, spiritual, and linguistic practices, and not material items. This legacy of “thinglessness” is what, in part, engenders the massive psychic and epistemic ruptures experienced by many black diasporic peoples. In a contemporary context, the Middle Passage is largely accessed through acts of creative representation—novels, visual and performance art, film, poetry, and theatre. What kinds of ethical and epistemological work do these acts do in the wake of a black diasporic legacy of thinglessness? (5c)

Jessica Richter (University of Regina)
“Haus Marchen”: Using Art to Discuss Trauma, Memory, and the Loss of a Thing in German-Canadian Immigrant Families

This paper explores the recreation, in my art practice, of the home as an object after traumatic diaspora. The home-object, a sculptural art object, serves as a replacement for the home and culture lost during diaspora. I ask: what happens when there is no oral history nor objects to be passed from generation to generation as a result of traumatic diaspora and stigma? To analyze this question, I refer to the aftereffects of WWII diaspora on my German-Canadian family and other German-Canadian immigrants of that era and contextualize it within my practice using ideas of art and trauma from Jill Bennet and research from Dr. Alexander Freund. Exploring the loss of the object-home and oral history in one generation and the reconstruction of it by another, this paper argues that the reconstruction of an object-home and family-narrative reconciles intergenerational and intercultural relationships damaged due to diasporic trauma and stigma. (5c)

Julie Alary Lavallée (Concordia University)
Making Visible the Partition of the Indian Subcontinent

The independence of India, which resulted in the division of the territory and the creation of Pakistan (East and West), is known for causing the largest mass migration in human history. Established in 1947 along religious lines, the Partition triggered instability and conflicts—unresolved to this day—among Hindus, Muslims and Sikhs. For many reasons, personal memories related to the Partition have remained until now a delicate topic, rarely discussed. Through a transnational and transcultural theoretical framework, this paper addresses the work of two young artists, Aanchal Malhotra (Delhi) and Sharlene Bamboat (Toronto), who have contributed to making visible the Partition. It will demonstrate how—through various approaches involving oral histories, objects and the notion of physical bodies crossing national borders—both artists have created alternative ways of articulating the history of Partition while challenging official discourses on this everlasting event. (5c)

Angela Andersen (University of Victoria and MIT)
*The Direction of Prayer is the Heart: Ceremonial Assembly
 and Oral Narrative Amongst Alevi Communities in Turkey*

The Alevi Muslim minority of Turkey evokes the miraj (night journey) of the Prophet Muhammad, the suffering of martyrs, and the lessons of exemplars during their communal *cem* ceremonies. Alevi practice, perceived as heretical by the Sunni majority, has resulted in a centuries-long history of persecution and restricted the construction of purpose-built *cemevîs* (houses of the *cem* ceremony). Alevis instead speak of an architectural heritage of transformed domestic and ad hoc spaces, which are activated in relation to their lineages of spiritual teachers. Verse, song, dance and teachings are made manifest in the bodies assembled for worship. While Heidegger wrote of the “thingness of the thing” in its relationship to people, my oral history work with the Alevis of Turkey over the course of several years reveals that the assembly of Alevi men and women *itself* becomes the thing, as an image of and a setting for worship. (5c)

(5d) The New Nineteenth-Century Architectural History (Part One)

Loryssa Quattrociochi
University of Oxford

David McKinstry
University of Oxford

After three decades, the study of nineteenth-century architecture is enjoying a resurgence. Formerly dominated by historians with a modernist agenda, such as Henry-Russell Hitchcock and Nikolaus Pevsner, a new generation are now approaching the subject through the lens of social history. Initially, nineteenth-century buildings were understood and debated in social terms. However, this complexity of debate was lost by the predominantly formal interests of mid-twentieth-century architectural historians. A generation whose outlines are just emerging are fusing the formal and social elements, hitherto distinct and separate, in their investigations. Such investigations have opened up the study of architecture to scholarly fields (such literature, religion, gender studies, economics etc.) and heritage professionals, who were previously distanced from the discussion.

Jessica Mace (Université du Québec à Montréal)
*Innovative Architecture in Unlikely Places: An Examination
of Two Nineteenth-Century Canadian Company Towns*

Nineteenth-century Canada was a veritable treasure trove of natural resources, exploited by a number of pioneering company towns. Generally framed within economic histories, such sites with their diverse array of buildings have only recently drawn the attention of architectural historians. Although it would be easy to confine the simple wooden structures to the vernacular, these ensembles are much more architecturally complex than they appear. In order to understand and appreciate them fully, it is necessary to incorporate their social, labour and economic histories. This paper will present a case study of two of Canada's earliest company towns, Garden Island and Deseronto, Ontario, tracking the architecture—of the dwellings in particular—of each town, from inception to swift decline.

Through an examination of contemporary architectural publications from Britain and in the United States, I will contextualize them as never before within the scope of international architectural history at large. (5d)

Dustin R. Valen (McGill University)

The Medicalization of Horticulture in Nineteenth-Century Britain

Designed to protect exotic plants collected from around the world, the nineteenth century glasshouse was a topos for environmental concerns. While historians have often pointed to the confluence of glasshouse horticulture with the rise of environmental thought in architecture, the question of how and why these transfers took place is not well understood. This paper explores how horticultural knowledge was re-inscribed in debates over social medicine, and how this knowledge came to bear on British building culture. For natural scientists, plants, animals, and humans were seen as interrelated owing to their seemingly analogous processes of nutrition, expiration, and acclimatization. These ideas were often repeated in the scientific press where horticulturalists and health reformers alike debated the physiological effects of climate on living bodies. By showing how technology and science could triumph over geography and weather, “artificial climates” made by horticulturalists spurred the development of “medical climates” in architectural interiors. (5d)

Jessica Basciano (University of St. Thomas, Houston)

Crowds, Churches, and the Transformation of Lourdes

When Bernadette saw an apparition of the Virgin Mary in Lourdes in 1858, she could scarcely have predicted that within decades, two basilicas would be built there and hundreds of thousands of pilgrims would arrive. Focusing on the Basilica of the Immaculée-Conception (1862–1872) and Notre-Dame du Rosaire (1883–1889), this paper argues that architecture was critical to the Catholic Church’s promotion of the pilgrimage nationally, on a mass scale, as an extension of traditional Marian devotion, and as a reinforcement of the new papal dogma of the Immaculate Conception. In doing so, the paper includes the Lourdes basilicas within a broader discussion of the transformation of religious practices and beliefs as French society became increasingly urban, industrial, and secular. Complementing historians’ recent research on Lourdes’ modernity, and contributing discoveries in archives, the paper investigates an aspect of

nineteenth-century French churches that architectural historians have largely ignored, their social history. (5d)

(5e) Hyphenated Positions: Considering the Roles of Artists, Curators, and Audience in Socially Engaged Practices

Kirsten Olds
University of Tulsa

Contemporary socially engaged art practices present particular opportunities and challenges to the conventional roles for artists, curators, and audiences alike. In what ways do artists involved in such projects adopt hyphenated positions as artist-curators, -witnesses, -community organizers, -activists, and -conspirators? To what extent do audience members and curators become collaborators, and how do they negotiate the fluidity of subject positions (or lack thereof) prompted by their participation? As socially engaged practices have become increasingly institutionalized, have artists' and curators' approaches altered in significant ways? What are the consequences for spectatorship and audiences' expectations of art and of artists? This panel considers some of these questions, so as to tease out the practical and theoretical concerns underlying the productive interplay of these shifting roles in social art practices.

Michael Birchall (Tate Liverpool and Liverpool John Moores University)
The (New) Curator in Socially Engaged Art

The role of the curator as a scholar and keeper of collections has all but faded away. Instead, the contemporary art curator is rarely an expert on a particular period, but rather an anthropologist, a reporter, a sociologist, an epistemologist, an author, an NGO representative or an observer of

the internet, according to Oliver Marchart. The expanse in curating, and an interest in socially engaged art has transformed how institutions, artists and curators interact with communities. As the curator moves into new territory he or she becomes a producer of art, and by extension a producer of knowledge. Socially engaged art has given rise to a new set of challenges for institutions, and in the context of Tate Liverpool, I will examine how new models of curatorial production are used to work with audiences.

(5e)

Scott Marsden (Haida Gwaii Museum at Kay'lnagaay)

Public Matters

I propose to discuss the project *Public Matters*, a site-specific photo work, which explored the process of dialogue as a shared and collaborative process, and how it provoked, challenged, and transformed the participants, artists, and the researcher/curator. The project examined a creative form of participatory action research as a means of facilitating a collaborative process in the research and development of an exhibition and photographic artwork to help articulate the perspectives of cultural workers and what they do. Through this project, the artists, participants, and community members were able to tell and hear their stories through their voices, make visible the work they do, and communicate these stories to the public in a creative and collaborative process. The use of dialogue has important implications in helping to situate art galleries as public spaces that invite participation, dialogue, and community, and thereby have a profound impact on visitors' meaning making.

(5e)

Jessica Santone (California State University East Bay)

Learner-Participants in Pedagogical Socially Engaged Art

In the context of the pedagogical turn in twenty-first-century art (e.g., alternative schools, performative lectures, and other experimental pedagogical projects), relatively little attention has been paid to the participants in their capacity as learners. So much have these projects sought to liberate learners or disrupt transmissive teaching that participation is often discussed in more general terms. But what are the specific dimensions of learning in these projects? Moreover, how do learner-participants differ from those who don't immediately identify as learners in experiencing pedagogical socially engaged art? This paper draws on several projects

sponsored by the Toronto-based *The Pedagogical Impulse* and other projects framed institutionally in museum education departments or alternative schools. I compare these with pedagogical socially engaged art situated outside of spaces with an embedded student-teacher dynamic as a way to isolate how learner-participants understand their roles differently in such projects, as more continuous with building the future. (5e)

(5f) Broken Telephone: The Creative Potential of Signal Decay

Andrew Kear
Winnipeg Art Gallery

Sarah Hollenberg
University of Utah

The artwork's aura wasn't the only thing complicated by the age of mechanical reproduction. The creative development of artists themselves was increasingly shaped and sustained indirectly, in the duplication and transmission of artistic images, methods, and motivations across vast distances, cultural divides, and languages. The nineteenth and twentieth centuries saw both a concentration of cultural power in a few key locations (Paris and New York primarily) and an acceleration of exchange and distribution of material to and from these sites. How have the forms, practices, and values exported from these cultural centres been translated, appropriated, and repurposed in the so-called "margins" constituted by the rest of the world? Should scholars reconsider the epistemic value of mediated forms of artistic experience and sources of knowledge? We seek papers that explore what happens when creative practices are built on the foundation of "bad translations"—be they linguistic, material, or visual translations, in a context of mass production and globalization. While the modern period is particularly rich with these cases, we are open to research that explores such cases in earlier contexts as well.

Becka Barker (NSCAD University) and
Gerard Choy (University of the Arts London)
Creative Impulse

Positioning modernism as rooted in Euro-American centres of cultural power is untenable and disconnects it from current globalizing realities. Ming Tiampo's "Decentering Paris" (2014) cites transnational encounters of post-war Paris as critical to modernism's development, and *Lost in Space* (2005) engages Mieke Bal's concept of migratory aesthetics where "accented" English contains enriched meaning through localization. These lines of decentering underpin our suspicion that far from the telephone being broken, acts of translation are, in fact, their own impulses—sites of creative authenticity vested in the authority of the moment. Such moments form the points of departure that frame our transdisciplinary projects *The Hundred-Eyed Satellite* (2014), *How to Say* (2015), and *The Phrase Books of Migrant Sound Vol iii and iv* (2015 and 2016). Individually and collaboratively we question the authority of English and examine tensions between unique voices and the congruence they seek with each other. (5f)

Matthew Hockenberry (New York University)
Art by Telephone

This paper narrates historic acts of "art by telephone" to examine the mediation of artistic works from remote geographies. The spatial removal of the artist from the site of assembly seems to bring with it all manner of doubt and mis-recognition, an epistemological uncertainty about the nature of production. The claim that Moholy-Nagy never actually produced his "telephone pictures" by telephone, that De Maria never called into his "art by telephone" installation, or that Warhol's "factory" lacked authenticity, all speak to how, while the signals of the telephone calls, insofar as they actually happened, functioned well enough, the "signals" sent by telephonic production, often absurd and nonsensical, come to stand against the strikingly practical use of telecommunication for contemporary manufacture. Particularly so as projects like the "Almost Perfect Chair" or "Err" reopen the stakes of what "art by telephone" might mean for productive spaces outside the West. (5f)

Virginia Solomon (University of Memphis)
Queer Mis-Reflections of Ballet and Budweiser

The premise of the panel “Broken Telephone: The Creative Potential of Signal Decay” focuses attention on the generative potential of “bad translations,” where artists working in the periphery genuinely try but fail to replicate the forms of the center. Queer artists who take up the relationship to dominant culture present within queer social practices turn this model back on itself, however. Queer folks understand mainstream society perfectly well but elect to mis-mirror it back to itself to expose its structures and denaturalize its hierarchies. I will discuss this deliberate “bad translation” through a performance, *Beholding and Being Held*, by Memphis-based artist Joel Parsons in October of 2015. Bringing together classical ballet choreography; the southern American masculinity of Budweiser; and the camp potential of unmonumental sculptures made with dowel rods, desiccated roses, and pantyhose; Parsons mis-reflects various forms of identity. By knowingly “badly translating” mainstream identities, Joel demonstrates how mis-interpretations from the margins reveal and undermine the power structures of the center. (5f)

(5g)

L’art et la question animale

Julia Roberge Van Der Donckt
Université de Montréal

Les animaux abondent dans l’art la culture visuelle, qu’il s’agisse de gravure ancienne, de sculpture d’avant-garde ou encore d’installation taxidermique contemporaine. La question animale est pourtant largement absente des recherches en histoire de l’art. Il apparaît ainsi nécessaire d’interroger les enjeux tant éthiques qu’esthétiques liés à la représentation et à l’utilisation d’animaux non humains à des fins artistiques. Est-il possible d’envisager la présence de ces « autres » au-delà d’une perspective anthropocentrique ? Le *human gaze*, le spécisme, l’agentivité animale et les relations interspécifiques sont autant d’angles d’approche qui seront adoptés dans le cadre de cette séance, qui sera également l’occasion d’examiner le rôle

des artistes et des historien.nes de l'art dans le développement des études animales, un champ de recherche en pleine expansion.

Mylène Ferrand (Université Bordeaux Montaigne)

L'esthétique du « care » dans les représentations artistiques contemporaines des animaux

À l'instar d'autres mouvements de libération, l'avènement d'une conscience écologique et la reconnaissance des liens qui unissent les humains aux autres « fellow creatures » (« créatures semblables », Cora Diamond) bouleversent en profondeur les habitudes de pensée occidentales empreintes de naturalisme. L'histoire de l'art n'est pas en reste. Une lecture à l'aune des nouvelles connaissances mérite d'être faite, soucieuse de justice, de morale et incluant un sujet largement omis : les animaux. Partant de différents exemples d'œuvres d'art contemporain dépassant le rapport symbolique ou esthétique à l'animal, cette communication mettra en évidence les formes d'art dans lesquelles les connections empathiques, compassionnelles et de l'ordre du « care » inter et intra-spécifiques sont de première importance. Il s'agira d'explorer un nouveau territoire entre art, affect, autres animaux et éthique. (5g)

Marianne Cloutier (Université de Montréal)

La figure animale dans le bioart : vers un dépassement de l'anthropocentrisme ?

À travers trois projets artistiques, où l'animal est au cœur de la création, nous proposons d'examiner la possibilité et la volonté de dépassement du regard exclusivement anthropocentrique de leurs créateurs : *GFP Bunny* d'Eduardo Kac, *Que le cheval vive en moi* du duo Art Orienté Objet et *K-9_topology* de Maja Smrekar. La volonté de co-évolution, de co-habitation et d'hybridation inter-espèces au cœur de ces projets justifie-t-elle ces expérimentations qui font de l'animal un « matériau de l'art » ? À vouloir ainsi franchir les limites entre les espèces et faire de l'animal son égal, l'artiste ne le soumet-il pas à une forme d'instrumentalisation au profit d'une ambition purement esthétique ? Finalement, ces expérimentations artistiques et scientifiques ne seraient-elles pas des dérives, voire des débordements, des désirs empathiques et éthiques qui ont à l'origine animé leurs créateurs ? (5g)

David Jaclin (Université d'Ottawa)

Ceci n'est pas un animal... Enquête sur la pratique du selfie kill

Dans cette communication, je souhaite revenir à la question des codes et des stéréotypes relatifs à mise en visibilité des animaux. En m'intéressant au cas de la chasse sportive sud-africaine et, plus particulièrement, aux mises en scène photographiques d'animaux tués, je me demande ce(ux) qui se joue(nt) autour de la pose du mort, au moment précisément où le vivant (se) pose sur le/la mort. Généralement prises juste après que l'animal «sauvage» ait été abattu (à l'arc ou à la carabine), ces enregistrements chromatiques et symboliques semblent répondre à une sorte de grammaire (G. Steiner). C'est donc à cette grammaire du geste et de l'image cynégétique que je m'intéresse. (5g)

D'Arcy Wilson (Memorial University of Newfoundland)

Protect Your Love: The Dilemma of Depicting the Wild Animal

This paper speaks to my experience as a visual artist, whose multidisciplinary practice probes the relationship between people and wildlife. Many of my projects consider the wild animal as unknowable for Western culture, accessible only through its representations; therefore, I usually rely on pre-existing constructions of wildlife, and avoid crafting these bodies myself. Such production prompts the following questions: how can a Canadian visual artist—descended from European settlers—create North American animal imagery without asserting a colonial sense of control over the natural world in the process? What are the moral concerns when employing animal imagery in one's work? This paper will address these personal concerns and struggles, while citing examples from my own practice. (5g)

**Samedi 29 octobre,
11 h - 12 h 30**

**Saturday, October 29,
11 a.m. – 12:30 p.m.**

(6a)

(6b)

(6c)

(6d)

(6e)

(6f)

(6g)

(6a)**The Banal, the Quotidian, the Boring**

Julian Jason Haladyn
OCAD University

“It is no great secret that in some of the most significant works of high modernism, what is boring can often be very interesting indeed, and vice versa,” Fredric Jameson tells us in *Postmodernism*. This session invites papers that consider the role of boredom and similar affective conditions within modern and contemporary art. While most often understood as a negative experience, boredom also has a creative side that can be used critically to, in the case of art, challenge spectators to see beyond what is given. The possibility of the *boring* as *interesting* and the *interesting* as *boring* also calls attention to the aesthetic struggle between much contemporary art and its audiences, as well as the context of the museum. Papers may explore the idea of boredom in individual works or particular situations, or may propose a specific approach to or theory of boredom.

Lily Woodruff (Michigan State University)
Daniel Buren’s Revolutionary Camouflage

In the mid-1960s Daniel Buren began making art that could barely be recognized in order to produce a trenchant critique of the disaster that he understood the contemporary French art world to be. In opposition to the exuberance of expressionist and Op art, and the spectacle of advertising, his awning-striped canvases and posters reduced the material construction, content, and overt affect of his work. Yet, Buren claimed that viewing these boring stripes would lead to “total revolution.” This paper considers such claims from a phenomenological perspective. It analyses the self-evidence of viewing implied by his refrain “il s’agit de voir” in relation to the camouflaged ways in which his street posters so effectively mimicked ads for everyday consumer goods. Following Roger Caillois’s argument that mimicry diminishes the ego, I argue that Buren’s blank spectacle disperses the artistic authorship celebrated by arts institutions and simultaneously produces a Brechtian alienation in the viewer by replacing affirmative cultural messaging with visual ambiguity. Camouflage, I argue, functioned as an everyday revolutionary artistic strategy

by arresting viewers in the process of apperception. In this way, I build connections to the contemporaries he rejected, while highlighting their shared commitments to awakening the public during a period of establishment conservatism and popular change. (6a)

Anca Matyiku (McGill University)

How the Sears Catalogue Was Mined for a Modern Mythology, and Other Improbable Powers of the Imagination

This paper presents a comparative study between two unlikely contenders who share but a vivid imagination and a strange predilection to extract a mythic potential from the mundane and the overlooked. One is avant-garde Polish writer Bruno Schulz (1892–1942) whose poetic prose transforms the quotidian into rich depictions of incredible imaginative power. He referred this process as a “mythologizing of reality” and it consists of a collage-like layering of improbable metaphors. The other contender is contemporary British architect Ben Nicholson, who built up his “Appliance House” (1990) project by beginning with a meticulous process of dissection and collage that took as “prima material” the refuse of outdated consumer catalogues. At once a written, theoretical and built work, this project can be understood as an architectural manifestation of a similar creative process that Schulz described as “mythologizing”. Through this unlikely pairing, the paper reflects on the imaginative process by which the boring and seemingly unremarkable become transformative kernels for rich artistic discourses that constitute a modern mythology. (6a)

Dave Kemp (Ryerson University)

A Series of Boring Videos: The Benefits of Becoming Bored

The project *A Series of Boring Videos* consists of three videos, *Watched* (2011), *Watching* (2012) and *Watch* (2014), where each video pertains to a specific idiom of boredom: “a watched pot never boils”, “watching paint dry” and “to watch grass grow”, respectively. Beyond a simple tongue-in-cheek literalization of these adages, the videos are meant to encourage the viewer to engage in a close and considered look at what, in actual fact, are very complex physical, chemical, biological and psychological phenomena. This type of close viewing yields an intuitive and tacit understanding of the phenomena depicted, and ideally a greater awareness of the process of perception itself. This paper explores the potential of “boredom,” as

dialogue and exchange. // Cette double session reflète la diversité thématique et historique de la recherche actuelle sur l'art latino-américain qui se réalise au Canada. Chaque session réunit des perspectives coloniales et contemporaines pour encourager le dialogue et les échanges.

Mariza Rosales Argonza (artiste visuelle et chercheuse indépendante)
Dialogues sur soi-même / Recréer des liens

Cette communication explore le caractère *dialogique* et *autoréflexif* de l'art pour provoquer des échanges entre artistes et acteurs culturels latino-américains au Canada. La discussion part de l'analyse d'Adolfo Colombes et Ticio Escobar qui soulèvent l'urgence d'une démarche autoréflexive des Latino-américains, afin d'élaborer une théorie de l'art propre à partir de leurs pratiques et conceptions esthétiques. L'intention est d'analyser les enjeux des pratiques artistiques latino-québécois pour questionner comment tisser des liens, provoquer l'interaction et prendre une part active d'une cartographie de la complexité. Nous partons des expériences des artistes, chercheurs et médiateurs culturels qui visent d'affirmer leur présence à travers divers médiums et langages dans les conversations locales, nationales et internationales. Le but est de mettre en évidence les stratégies et les regards croisés qui cherchent à questionner une définition du nous afin de participer activement à l'avenir des Latino-canadiens. (6b)

Tamara Toledo (Sur Gallery)
Sur/Norte: Reflections on Curating Latin American Art in Toronto

My curatorial practice began as a means to change the art scene in Canada by diversifying its content and aesthetic through the introduction of Latin American contemporary art to a predominantly Anglo-Canadian audience and arts community. Through organizing exhibitions, speaker series, workshops, and studio visits, I sought to foreground transcultural exchange and generate collective recognition to rupture the passive and hierarchical reception of art I found present in Canadian galleries and museums. The exhibitions I have curated addressed immigrant experience, political violence, state surveillance, resistance and resilience within a critical framework of re-evaluating historical and ideological narratives. Over a decade later, Latin American art and its diaspora remains for the most part unexplored by critics and curators in Toronto, despite its relevance in the international art scene. This paper reflects on the ten-year

trajectory of my practice to consider the state of curating Latin American art in Anglo-Canada today. (6b)

María Noel Secco (Université de Montréal)

Under the Same Sun: Nothing More in Common Than Geography

From November 2015 to February 2016 the Jumex Museum in Mexico City hosted the exhibition entitled *Under the Same Sun: Art from Latin America Today*, featuring forty well-established artists from fifteen countries of the region. The show, originally conceived for a North American audience, was organized by the Guggenheim Museum as part of the UBS MAP Global Art Initiative. Parallel to it, there were a series of workshops centered on the pedagogical role of art and a symposium entitled *La Universidad Desconocida/The Unknown University*, opening a discussion regarding the place of Latin American art production on a global scale. The choices made for this exhibition reflect the persistence of a number of paradigms and stereotypes still associated with Latin American art. This paper will examine the strategies of representation used throughout the events, looking into contemporary approaches to the study of art from Latin America. (6b)

Diogo Rodrigues de Barros (Université de Montréal)

Tes archives, mon histoire : unité latino-américaine et production de connaissances dans l'œuvre de Voluspa Jarpa

Voluspa Jarpa, artiste chilienne, s'est fait connaître dans les dernières années par ses travaux sur les dictatures des années 1960-1980 en Amérique latine, un projet initié en 2010 sur lequel elle travaille depuis. Dans ce cadre, le Museo de Arte Latinoamericano de Buenos Aires (MALBA) présente en 2016 *En nuestra pequeña región de por acá*, une grande exposition individuelle de l'artiste où elle propose des œuvres élaborées à partir d'archives de la CIA concernant quatorze pays latino-américains. Dans notre communication, nous partirons des travaux présentés dans cette exposition pour discuter de la construction d'une unité latino-américaine dans l'œuvre de Voluspa Jarpa. Cette unité au centre du récit que propose l'artiste est construite notamment dans l'opposition aux États-Unis, pays producteur des documents lui permettant de reconstituer l'histoire de la région. Peut-on écrire l'histoire à partir du sud alors que les sources et, souvent, le cadre théorico-artistique, arrivent du nord ? (6b)

(6c) Art, Human Rights, and the Ethics of Spectatorship

Reilley Bishop-Stall
McGill University

Anne-Sophie Garcia
McGill University

This panel examines the relationship between art and human rights by focusing on the role of the spectator. Our investigation is predicated on the assumption that, neither neutral nor passive, spectatorship is a political act with complex social and ethical implications. In recent years much attention has been paid to the political or ethical potential encompassed in the act of looking (Jacques Rancière, Jill Bennett). If ethics and responsibility are, in fact, essential to spectatorship, this is nowhere more evident than in regards to images of atrocity or violence. However, the power of such images to incite reaction or inspire change is often questioned and explicit images are charged with exacerbating suffering and contributing to voyeurism or complacency. We are interested in exploring how such controversies play out across different media and how the specific properties or historiographies of a particular medium might influence its political, ethical, or affective impact.

Biagio D'Angelo (Universidade de Brasília)
Photo-Cénotaphe. L'éthique du regard chez Rosângela Rennó

L'œuvre de Rosângela Rennó est constituée en utilisant la photographie comme matériel principal pour la composition d'un discours historico-politique qui prévoit le projet de sauvegarder de l'oubli des noms, personnes, images et histoires qui ont fait l'Histoire en silence. Dans des séries d'installations photographiques, produites dans les années 90, Rennó propose que la photographie se déplace d'une vision intimiste pour entrer dans le domaine de la sphère collective. Elle s'approprie de photos d'archives, en collectionnant, particulièrement, les images 3x4 d'identités méconnues ou de photos violentes et scandaleuses des journaux de l'époque de la dictature militaire. Prisonniers politiques ou de guerre, travailleurs, enfants, pauvres, personnes qui ont vécu totalement dans l'anonymat deviennent protagonistes d'un cri contre l'oubli de l'Histoire. Le travail de Rennó

avec les droits humains fait surgir la question suivante: faut-il regarder ou faut-il détourner le regard ? (6c)

Karla McManus (Queen's University)
*Human Rights as Environmental Rights: An Ethical/Ecological
 Re-reading of W. Eugene Smith's Minimata (1971–1973) and Sebastião
 Salgado's Sahel (1984–1985)*

When Smith's *Minimata* series was first published in *LIFE* magazine in 1972 and when an image from Salgado's *Sahel* series was reproduced by the *International Herald Tribune* in 1984, these two photo stories were understood to depict human tragedies requiring humanitarian intervention. Later published as photo books, the photographic narratives of the books focused on human suffering, as seen in Smith's image of *Tomoko Uemura in Her Bath* and Salgado's *Korem Camp, Ethiopia*. Yet, if we move beyond human suffering as the face of these disasters, there was a whole ecological chain of crisis and collapse which wasn't acknowledged. I argue that today, both of these crises would be understood as *environmental* injustices, where local human needs were sacrificed to corporate and governmental desires at the expense of the environment. This paper asks the question: what can an ecocritical reading of these two humanistic photography projects bring to the understanding of the ethics of spectatorship? (6c)

Natalie Alvarez (Brock University) and
 Keren Zaiontz (Queen's University)
Feminist Performance Forensics: Installation, Testimony, Evidence

This paper will investigate an emergent strategy among women performance artists and art-activists who undertake a "feminist performance forensics": the use of performance installations to develop bodies of evidence in the face of systemic government denial of its fiduciary duties, making visible those who have been rendered invisible by state violence and neglect. A feminist performance forensics works alongside families and community activists, undertaking a form of grassroots jurisprudence with the recognition that placing redressive action solely in the hands of state institutions risks perpetrating its hegemonic power. We examine a cluster of works by women performance artists that best exemplify how a feminist performance forensics mobilizes the political potential of performance

as a form that harnesses the etymological connotations of “forensics”—from the Latin *forēnsis*, “in open court, public” or “place of assembly”—using the installation as a site that “makes public” the evidence necessary to hold governments to account (6c)

(6d)

L'image imprimée et la construction des nations dans le long XIX^e siècle

Peggy Davis
UQAM

L'image imprimée est un pilier de la communication visuelle dans le long XIX^e siècle grâce aux possibilités inédites qu'offrent ses modes de production, de diffusion, de circulation et de multiplication. Au cœur des multiples transformations et ruptures qui jalonnent la période – guerres, révolutions, poussées impérialistes, avancées technologiques, etc. – l'image imprimée est une modalité importante du commerce symbolique qui fonde les nations, mais aussi de la promotion et de la diffusion de leurs identités distinctives. En effet, à la faveur du développement accru des réseaux de circulation au cours du XIX^e siècle, les estampes, illustrations et satires graphiques sont diffusées au sein des nations et par-delà les frontières. Plus qu'un simple témoin, l'image imprimée devient un moteur, un vecteur et un symbole de la construction des identités nationales modernes. Cette séance vise à étudier le rôle déterminant de l'image imprimée dans la naissance des nations et des nationalismes modernes.

Annie Champagne (Université du Québec à Montréal)
La modernisation de l'originel par la gravure dans les Œuvres de Jean Racine (Didot, 1801-1805) et la Shakespeare Gallery (Boydell, 1789-1805)

L'historienne Anne-Marie Thiesse démontre que la construction identitaire des nations repose sur une première étape d'identification des ancêtres et de leurs hauts faits suivie par la volonté de montrer le lien entre cet « originel » et le présent. Ce phénomène particulier est révélé par les

entreprises éditoriales de Pierre Didot et John Boydell qui contribuent à la création de l'identité nationale française et britannique en 1800. Avec les *Œuvres de Jean Racine* (1801-1805) et la *Shakespeare Gallery* (1789-1805), les entrepreneurs célèbrent et rappellent à la mémoire collective le théâtre de dramaturges révéérés, «l'originel», incarnant l'essence de leurs nations respectives. Mais comment s'approprient-ils cet héritage pour l'inscrire en leur temps ? La gravure, dimension fondamentale de leurs projets, semble jouer ce rôle d'un ancrage dans la modernité alors qu'elle est perçue, dès la fin des années 1780, comme une «nouvelle source d'opulence nationale».

(6d)

Camilla Murgia (Ecole de préparation et soutien universitaire, Genève)
Une identité contrastée: l'Angleterre dans la caricature française de 1815

La chute du régime napoléonien ouvre une nouvelle ère dans la perception de l'autre. Les événements de 1814 affectent la perception des identités nationales de l'Europe entière. Ils ébranlent, d'une part, la sensation d'omnipotence française si méticuleusement construite par Napoléon. Ils mènent, de l'autre, à la fabrication de la perception d'autres pays européens et en particulier de l'Angleterre. Mon intervention vise l'étude de ce processus de fabrication, nécessaire suite à l'arrivée de nombreux britanniques à Paris. L'image satirique est cruciale dans ce contexte puisqu'elle stigmatise les valeurs nationales et permet la construction de l'autre. Des dizaines de gravures mettant en scène l'Englishness sont produites à Paris entre 1814 et 1816 par des éditeurs d'estampes tels qu'Aaron Martinet. Dans ma contribution, je souhaite discuter les modalités selon lesquelles ces images contribuent à la construction d'une identité anglaise et étudier ce processus de création de valeurs nationales.

(6d)

Andrée-Anne Venne (Université du Québec à Montréal)
Tabac et nationalisme : Circulation d'un imaginaire national à travers les papiers de cigarettes en France au XIX^e siècle

L'habitude de fumer connaît un essor phénoménal en France à partir des années 1830. Plusieurs produits dérivés voient alors le jour pour accompagner cette nouvelle mode et en faciliter la pratique. Ainsi en est-il des papiers de cigarettes qui sont créés à Perpignan au courant des années 1840. Servant à enserrer les feuilles de tabac et à les rouler dans le but de les fumer, ces papiers sont vendus en livret dont la couverture est illustrée de

divers thèmes populaires. Parmi les sujets qui y sont représentés plusieurs jouent sur la fibre nationale française. Je tenterai donc de voir comment ces objets de consommation courante sont devenus les étendards et les propagateurs d'un certain idéal national français. (6d)

Michelle Macleod (Concordia University)

“From a Photograph”: The Impact of the Leggotype Process on Canadian Nation-Building in the Nineteenth-Century

In 1869 William Augustus Leggo patented the Leggotype process to illustrate *Canadian Illustrated News* (1869–1883) and its French-language counterpart *l'Opinion Publique* (1870–1883). These weekly periodicals proudly introduced Leggo's invention as one of the first photomechanical processes that used purely chemical appliances. This alleged absence of human intervention between the photographed subject and the subscriber's eye, perpetuated the nineteenth-century notion of photography as an unmediated, truthful representation. Just as the truth-value of photography has since been questioned by scholars, so must the resulting history which the Leggotype disseminated. How did the caption, “From a Photograph”, which accompanies the Leggotype images in both journals, alter the reception of the printed image in comparison to the more common engraving method? The answer brings a reinterpretation of the journal's Post-Confederation nation-building ambitions, and a renewed awareness for the imaginative quality of both nationalism and photographic realism. (6d)

(6e) The New Nineteenth-Century Architectural History (Part Two)

Loryssa Quattrociochi
University of Oxford

David McKinstry
University of Oxford

After three decades, the study of nineteenth-century architecture is enjoying a resurgence. Formerly dominated by historians with a modernist agenda, such as Henry-Russell Hitchcock and Nikolaus Pevsner, a new generation are now approaching the subject through the lens of social history. Initially, nineteenth-century buildings were understood and debated in social terms. However, this complexity of debate was lost by the predominantly formal interests of mid-twentieth-century architectural historians. A generation whose outlines are just emerging are fusing the formal and social elements, hitherto distinct and separate, in their investigations. Such investigations have opened up the study of architecture to scholarly fields (such literature, religion, gender studies, economics etc.) and heritage professionals, who were previously distanced from the discussion.

Joan Coutu (University of Waterloo)
*Tucked away in the Archives and the Bush:
The City Beautiful and the Garden City in Canada*

The modernist emphasis within architectural history has meant that the study of cities and towns and residential and other “minor” architecture was pushed to the edges of the discipline, at odds with the social reformism that determined much of the architecture of the nineteenth century. Revivalist yet not anachronistic, architects strove to find a suitable language for the expanding modern world. Of note is the Garden City phenomenon, initiated by Ebenezer Howard to relieve the depraving social ills of Britain’s industrial cities. Two built examples include Letchworth Garden City and Port Sunlight. In the early twentiethth century, Canada presented another challenge as the population burgeoned and new cities and towns were conceived. Monumental civic buildings lined grand vistas

(the City Beautiful) while model factories stood in happy co-existence with Tudoresque housing. This paper examines these often unbuilt exercises in social engineering, bringing in questions of identity and exploring the articulation of collective, state and industrial nationalism. (6e)

Marilyn Casto (Virginia Tech University)

Perceptions and Reality: Disorder and the Nineteenth-Century Interior

This presentation examines disorder in nineteenth-century interiors resulting from enthusiasm for natural history collection and crafts. Perceptions focused on decorative arts and incomplete views of how people lived, presenting images of static spaces occupied in careful ways that avoid disruption of the décor have obscured reality and prevented an accurate reading of how people used spaces. Social history and material culture regarding natural history in the home as revealed through surviving letters, diaries and descriptions and examination of the crafts and their instructions reveal such things as people using drawing rooms to work on herbariums, plants swaddled in cloth and carried to bedrooms for the night, dripping foliage in the parlour, pans of aquarium specimens collected and temporarily perched on tables and chairs, and wild animal pets running loose in the house. Reality was sometimes disorder. (6e)

Candace Iron (Humber Institute of Technology and Advanced Learning, Toronto)

Signs of the Times: The Architecture, Demolition, and Adaptive Re-use of Nineteenth-Century Churches in Ontario, Canada

By the second half of the nineteenth century (1871), more than 90% of Ontario's population was Christian (Grant, *A Profusion of Spires*, 224). As such, every city, town, and village, whether established or emerging, featured churches as central monuments. Used as religious and social institutions, the buildings played a central role in everyday life in nineteenth-century housing sermons, benevolent societies, and schools. Times have clearly changed, and in light of increasing secularization, many historically significant buildings that were designed by some of the leading architects of the nineteenth century are being repurposed or lost altogether. Through an examination of the career of Henry Langley (1836–1907), Ontario's most prolific church architect in the nineteenth century, this paper will discuss and question the fate of church architecture in Ontario,

its historical role, and its importance as a cultural text reflecting past and present patterns of development in the province. (6e)

(6f) Curating the New

Megan L. Smith
University of Regina

Michelle Gewurtz
Ottawa Art Gallery

This panel interrogates the idea of the exhibition as a primary site of cultural exchange. Part spectacle, part socio-historic event, and part organizing device, exhibitions have been used as a tool to establish what constitutes art and cultural heritage. As exhibitions, creative research-based practices, and site-specific participatory models evolve, so do curatorial strategies, and thus, new research and definitions are called for: What sort of knowledge is produced through curatorial strategies? How do curatorial strategies impact contemporary culture and what critical and transformative potentials can be traced through exhibition cultures that enable innovation for future models of curating? With the above questions in mind, we seek to narrow the field of enquiry to discuss current curatorial strategies and exhibition techniques within and outside gallery spaces.

Andréanne Roy (Université de Montréal)
*Portrait du commissaire indépendant en entrepreneur : réflexions
sur le financement des projets culturels dans une économie marchande*

Le tournant entrepreneurial des musées s'est accompagné d'un intérêt accru pour les expositions temporaires participant à la montée en force des commissaires invités. Ceux-ci sont amenés à contribuer à l'atteinte des objectifs stratégiques des institutions et sont parfois même appelés à participer au montage financier des projets qu'ils conçoivent en sollicitant la participation financière du secteur privé, au premier chef celle des galeries et des collectionneurs. Initiateurs, promoteurs et gestionnaires de projets, ils doivent souvent mobiliser un important réseau de contacts dans le monde marchand, en plus de déployer de véritables qualités d'entrepreneur. Cette

communication propose une réflexion sur le rôle des commissaires indépendants dans le financement des projets d'expositions. Quel en est l'impact sur la pratique des commissaires et sur leurs choix artistiques ? Les impératifs financiers qui pèsent sur les musées et les commissaires dans une logique économique marchande mettent-ils à mal le musée en tant que lieu démocratique ? (6f)

Yvonne Singer (York University)
Zeitgeist and a Biennale in the GTA

The proliferation of large-scale international art events in locations outside the main centres in Europe and North America, such as Bangladesh and Turkey has inspired Demo-Graphics (now defunct) and Zeitgeist, two local initiatives reflecting the unique demographics of the GTA. The idea is to create a dialogue between local communities and international artists and curators. The objectives include economic benefits such as increased tourism and the development of an international platform for Canadian artists from the Peel region. Zeitgeist is conceived in response to the cultural diversity of the GTA and plan to locate events primarily in the Peel region which includes Mississauga, Brampton and Caledon. Located outside Toronto, Peel region poses many challenges such as the geographic distances in the region and the potential audience for such an ambitious event. It is the unique character and ambition of these projects that I propose to describe and interrogate. (6f)

Ryan Stec (Carleton University)
*No One Is an Island: Challenging Artistic Autonomy
Through Participatory Processes of Production*

In 2013, Artengine produced the festival *We Make The City! We Are The City!* comprised of participation-based commissions that engaged with public spaces. By experimenting with a participatory production process, the artists became involved in the administration of the commissions, creating platforms for the shared development of the projects as well as facilitating the negotiation of a global programming budget. The projects that emerged from the process provided a critical foundation for the development of our approach to curating. We have adopted the term "Producer" to suggest a more involved and hands on approach that challenges the autonomy of the artist in the creation of their work. This more

entangled creation process attempts to develop art works with more profound engagements with their social and political contexts. Artengine has produced projects in this manner since 2007, including the most recent *Sound Track* project—a musical slot-car racing track presented as a key artistic contribution to the 2015 Ottawa Maker Faire. This presentation focuses on the challenges and critical results of our attempts to reflect the experimental nature of the Artengine production process. (6f)

(6g) Non-Urban Performance Art by Women in Canada // L'art de performance non urbain par les femmes au Canada

Johanna Householder Sarah Watson
OCAD University Concordia University and Artex

Since the 1960s, an increasing number of performance artworks have been enacted and inscribed in non-urban sites by artists such as Rebecca Belmore, Margaret Dragu, and Tanya Lukin-Linklater, to name a few. Considered together, these works form a context-specific body of work performed in locations from coast to coast. While performance art scholars have devoted important attention to city-based works presented in galleries, museums, and public spaces, non-urban performances by women in Canada have received considerably less attention. This panel invites proposals for papers that examine performance works in Canada by women of all nationalities within the physical, cultural, and political contexts of Canadian non-urban sites. Areas of interest include, but are not limited to, works that forge contingent relationships with cultural, territorial, and socio-economic power structures with the performance site. Papers that address the historiography of these types of work are equally important to this discussion.

Depuis les années 1960, de plus en plus d'œuvres de performance sont présentées et s'inscrivent dans des lieux non urbains. Celles-ci incluent

entre autres des œuvres par des artistes telles que Rebecca Belmore, Margaret Dragu et Tanya Lukin-Linklater. Quand ces œuvres sont examinées ensemble, elles forment un tout lié à un contexte spécifique de performances présentées dans divers lieux d'un océan à l'autre. Alors que les experts de l'art de performance portent un intérêt particulier pour les performances dans des milieux plus urbains, dont les musées, les galeries et les espaces publics, les performances par des femmes dans des milieux non urbains au Canada ont reçu bien moins d'attention. Cette séance invite des soumissions qui examinent des œuvres de performance au Canada par des femmes de toutes nationalités dans les contextes physiques, culturels et politiques des lieux canadiens non urbains. Des sujets d'intérêts incluent entre autres des œuvres qui forgent des relations entre les structures de pouvoir culturelles, territoriales et socio-économiques et le lieu de la performance. Les interventions portant sur l'historiographie de ces types d'œuvres sont aussi importantes pour cette discussion.

Bruce Barber (NSCAD University)

A Brief History of Performance at NSCAD

The paper will address the as yet unwritten history of performance at NSCAD with a specific focus on work by women artists associated with the art college (now university), among them: Rita McKeough, Joan Jonas, Colette Urban, Tanya Mars, and Ann Wilson, whose work was situated both inside and outside the urban context and challenging the privileged patriarchal order of the art school environment. Archival documentation of performances at the short-lived but important Mezzanine Gallery active at NSCAD in the 1970s has been lost, therefore activity hosted under the auspices of the gallery is anecdotal at best and therefore incomplete (see Charlotte Townsend-Gault's account in *Conceptual Art: The NSCAD Connection 1967-1973*, ed. Bruce Barber, Halifax: Anna Leonowens Gallery, 1998, p. 42). This loss notwithstanding, performance enacted by women at NSCAD and non-urban sites in its environs can be traced through NSCAD's visiting artist workshops, happenings and performances in "satellite" institutions: galleries and artist-run centres.

(6g)

Barbara Clausen (Université du Québec à Montréal)

Scénarios, situations et narrations: Joan Jonas et le paysage de Cape Breton

Cette conférence sonde la notion de paysage dans le travail de l'artiste américaine Joan Jonas. Les paysages de la Nouvelle-Écosse sont présents dans la production de Jonas depuis le début des années 1970 ; de ses premières vidéo-performances, *Barking/Three Returns* (1973) ou *I want to live in the country (and other romances)* (1976), jusqu'à ses plus récentes installations multi-média, telles que *They Come to Us Without a Word* (2015). Plages vides, horizons montagneux et champs arides ne sont pas simplement des réglages scéniques, mais aussi des thèmes centraux et des structures narratives qui permettent à l'artiste de synthétiser le développement de personnages, de chorégraphies de geste et d'histoires. Elle retrace le son, l'espace et le temps dans une topologie du paysage qui remet en question l'enregistrement par la caméra et la compréhension du spectateur de la construction de la réalité. Des éléments comme la lumière, l'eau et le vent deviennent des protagonistes à travers lesquels Jonas explore et utilise le paysage en tant que sites qui constituent les concepts d'identité, de culture et de politiques environnementales. (6g)

Scenes, Settings, Narratives: Joan Jonas and the Landscape of Cape Breton

This talk investigates the notion of landscape in the work of American artist Joan Jonas. Jonas has used landscapes of Nova Scotia in her work since the early 1970s, from her early performance videos, *Barking/Three Returns* (1973) and *I want to live in the country (and other romances)* (1976) to her most recent multi-media installation *They Come to Us Without a Word* (2015). Empty beaches, mountainous landscapes and barren fields are not only scenic settings, but also central themes and narrative structures that allow her to synthesize the development of characters, choreographies of gestures and stories. Jonas ritualistically charts sound, space and time in the topology of landscape questioning the camera's recording and the viewers' understanding of the construction of reality. Elements such as light, water and wind, are protagonists through which she explores the use of landscape as sites that constitute concepts of identity, culture and environmental politics. (6g)

k.g. Guttman (Leiden University and Royal Academy of Art, The Hague)
Territoriality and Choreography in Site-Specific Art Practice

My proposal takes up the concepts of territoriality and choreography in site-specific performance. I will present works of mine and others that take place at the perimeter of centralized urban art-space, in sub-urban and city neighbourhoods not designated as cultural spaces. Working with the conditions of the everyday and outside the interpretive framing that institutions provide, I consider how an artist-initiated project generates beautiful qualities of ambiguity, unease and uncertainty. I define territoriality as the tendency or capacity to be in relation, and defined by sociologists Raffestin and Brusso as “the latent structure of the everyday, its relational structure, very little or not at all perceived.” Choreography is defined here as the relation of the planned to the unplanned, the prepared to the unprepared, and of multiple ways of keeping time. Combining these concepts produces practices that act upon the site and invent new possibilities of orientating and belonging. (6g)

**Samedi 29 octobre,
14 h - 15 h 30**

**Saturday, October 29,
2:00–3:30 p.m.**

(7a)

(7b)

(7c)

(7d)

(7e)

(7f)

(7g)

(7a)

DEADPANEL

Christof Migone
University of Western Ontario

Lucy Lippard described Martha Rosler’s narrative style as “deadpan [and] easy to understand . . . in which she demonstrates the most complex social contradictions and conflicts.” The choreographer Douglas Dunn claimed that Buster Keaton’s deadpan demeanour “creates a separate continuity that evolves alongside the gag.” The potency of a deadpan strategy resides in its ability to function as a vehicle for virulent yet understated critique and as a proliferator of tangential lines of interpretation. Expressionless expression enables foils and decoys to deploy incisive commentary and research. The punch line, deadened by laconic delivery, is arguably no longer the point. The masquerade of the poker face enables humour’s “epic elevation of the insignificant and the deflationary belittling of the sublime” (Simon Critchley) to comment reflexively on the limits of the human. Animality and automatons as well as post-human and non-human formulations percolate through the inscrutable tactics of veiled levity and not-so-clear clairvoyance.

Barbara Balfour (York University)
Deadpan Dead On

Blank, uninflected, expressionless—it’s precisely the lack of affect and animation that characterizes deadpan. This paper’s central preoccupation will be the spectre of the “dead” face that hovers ominously over this term. Referencing feminist and early conceptual artists (noting that they produced work often thought of as lacking in humour), as well as drawing upon the work of various comedians, I’ll consider the awkward intersection of the “funny” and “unfunny,” primarily in relation to mortality and death. There is, of course, a compound German word for this: *Galgenhumor*, or gallows humour. If we accept the proposition that “comedy is tragedy plus time,” then how does deadpan humour alter this equation? Could deadpan be played, albeit in an understated manner, not only for laughs—but to provoke us, in the words of Michel de Montaigne, “to cry and laugh for the same thing”?

(7a)

Steve Giasson (Université du Québec à Montréal)
Performer/Profaner

Les *Performances invisibles* sont constituées de 130 énoncés conceptuels mis en ligne, avec la documentation entourant leurs exécutions, par moi-même ou par quelqu'un.e d'autre, deux fois par semaine entre le 7 juillet 2015 et le 7 juillet 2016. Ces performances se situent à la limite du ludique et du transgressif et certaines peuvent se lire comme des « profanations du capitalisme », au sens où l'entend Agamben : « [...] est profane ce qui, de sacré ou religieux qu'il était, se trouve restitué à l'usage et à la propriété des hommes ». Profaner, c'est-à-dire se réapproprier ce qui est *séparé* (l'art, le politique, le luxe...), par un usage renouvelé et pince-sans-rire, par une *remise en jeu*. (7a)

Caroline Seck Langill (OCAD University)
Krapp's Last Tape X 2

Samuel Beckett wrote *Krapp's Last Tape* in 1958, yet it continues to resonate with audiences. This paper will look at two distinct renderings of Beckett's work—Haroon Mizra's kinetic sound sculpture *The Last Tape* (2010), featured in the exhibition *Sound Art* at ZKM, Karlsruhe, and Ryan Kerr's performance of the play at The Theatre on King in Peterborough, Ontario, in 2016. *Krapp's Last Tape* tells the story of Mr. Krapp, who celebrates his 69th birthday by undertaking a yearly ritual of producing an audio record of his reflections on his past year. Focusing on Beckett's banal and deadpan stage directions, Kerr's performance and object interactions, the obsolete technologies incorporated into Mizra's installation and the attendant sounds generated from same, I will argue—through affect theory and the writings of Maurice Blanchot—that these two works represent the continued resonance of Beckett's writings based on twenty-first-century preoccupations with the self, the mortality of our lively bodies, and the ways technology assists us in reconciling the obliviousness of things to our mortal selves. (7a)

Ruth Skinner (University of Western Ontario)
The Effect of Living [All]wards

A Southern Ontario clairvoyant claimed to endure life with a snake in her mouth, both blessing and curse. But clairvoyance entails more than tricky

riddles, double-meanings, or face-palming parapsydokians. The skeptic brays, “has the second sight ever stopped a murder or derailed a misfortune?” Meanwhile, governments research remote viewing tactics—clairvoyance that travels—and economic regimes juggle fraud, fantasy, and scepticism to disorient and maintain power: cognitive bias, self-delusion, hallucination, wishful thinking. Clairvoyance prays contritely for access to a single “calculable future” (Steyerl). But might we be upgrading to a new clairvoyance? We are moving away from card, tealeaf, and entrail as cheat sheet and towards a clairvoyance that also clairnunciates. Instead of plucking letters out of smoke or scrying metaphors from mirrors, we speak multiplicities into being and will the production of multilateral futures. What past/present/future faculties are needed to engage this ability? How do we smile in the face of mis[many]fortune? (7a)

(7b)

How We Do What We Do: Art History’s Interdisciplinary Turn and the Archive

Zoë De Luca
McGill University

Not solely a site or merely a thing, understanding archives as information infrastructure bound to matrices of law, representation, knowledge-making, and futurity has ethical implications (Bowker and Star, *Sorting Things Out*, 1999). Recently, scholars such as Ann Laura Stoler have worked to complicate emphases on state power to read colonial archives as “spaces in which the senses and the affective course through the seeming abstractions of political rationalities” (*Along the Archival Grain*, 2009, 33). This panel asks scholars who reach across and beyond the disciplinary borders of art history and visual culture to reflect upon how they do this work. Crucially, this is not a discursive analysis of the discipline or the terms of “interdisciplinary” practice. Instead, this panel aims to initiate a conversation about emergent methodologies, which are informed by the strategies, limits, and possibilities of specific archival engagements and the material and ethical conditions that inform research practices.

Charmaine Nelson (McGill University)
Incomplete Entries: Fugitive Slave "Portraits"
and Other Colonial Archives

According to Ann Laura Stoler, "Colonial administrators were prolific producers of social categories." (2009, p. 1) But at the same time colonialists strategically reserved certain archival tactics for unfree people. The colonial archives of European empires, whether held in Europe or their colonies, are defined by the effacement or the strategic partial representation of the enslaved African. As such, as Stoler has explained, we are left to sort out, "what was 'unwritten' because it could go without saying and 'everyone knew it,' what was unwritten because it could not yet be articulated, and what was unwritten because it could not be said." (2009, p. 3) Following Stoler's insights, I would add to her list, what was unwritten because to do so would further humanize the enslaved. While positioning fugitive slave advertisements as "portraits" of the enslaved, this paper will examine them alongside other colonial archives to discuss methods of recuperating and humanizing unfree people which push back against the colonial archive as a *strategy of erasure*. (7b)

Suzanne Morrissette (York University)
An Interdisciplinary Reading of Western Moral Philosophy's Racial Framing of Indigenous Subjectivity: Some Implications for Political and Artistic Discourse

Colonial narratives of people and place have historically affirmed the supremacy of white European moral values, the evidence for which can be found in part within a critical reading of texts on race in Western political and moral philosophy. With its roots in these configurations of racial power, the discipline of art history remains bound to these values when narrated, for example, from classical antiquity through European modernity to the multicultural present. With this paper I explore the ways in which the discipline of art history places discursive limitations upon the reception of racialized (though not necessarily racial) artists in the present. I will describe some interdisciplinary approaches in critical race, anti-colonial, and recognition theories that I am currently undertaking within my dissertation to address these limitations and to examine the works of Indigenous artists and filmmakers whose visual representations challenge the racial stakes of liberal modernity. (7b)

Kristie MacDonald (York University)
Setting Things Next to One Another

My art practice revolves around material culture, exploring the ways objects are interpreted as they move spatially and temporally beyond the reach of their creators and direct referents. This paper investigates an ongoing artwork entitled Pole Station Antarctica: 8am December 15th, 1956 (2012–present), in order to illustrate how archival processes can be both appropriated and unsettled to reflect on the past. Pole Station Antarctica began with the serendipitous discovery of two envelopes mailed from the same postal station at precisely the same time. The reunion of these objects that once shared a physical location, yet have no intended connection, is both curious and unlikely. Motivated by the implausibility of this occurrence, I set out to amass as many envelopes bearing the postmark “Pole Station Antarctica, 8am December 15th, 1956” as possible. This work is constructed through the acts of collecting and physically pairing objects (setting things next to one another) in order to explore how proximity affects objects’ potential to communicate information about their original context—a central tenet of the archival discipline. This paper is informed by my work as an archivist, which is undertaken alongside and sometimes at odds with my art practice. (7b)

Dorian Jesse Fraser (Concordia University)
Uncovering Queer Art History with Archival Practices in the Electronic Media and Film Memory Archive of the New York State Council on the Art

Far from having been fully examined or catalogued under any uniform archival regime or reviewed as integral to New York art history, the Electronic Media and Film Memory Archive of the New York State Council on the Arts is charged with potential for what Liz Bly describes as “invisible alliances” between scholars, archivists and activism (*Make Your Own History*, 2012). Not yet designated as an archive of queer art history in New York, the EMFMA contains material relating to the actualization of queer media art in New York in the late twentieth century, such as Lizzie Borden’s *Working Girls* (1986) and Todd Haynes’ infamous *Poison* (1991). If Derrida called for an archiviology, an understanding of the archive that includes both practical archival methods and historical problematics of the “archivable” (*Archive Fever*, 1995); could an art historical archiviol-

ogy of the EMFMA work to excavate this queer media art history? (7b)

(7c)

Citation, Annotation, Translation: Feminist Lineages in Artistic Practice // Citation, annotation, traduction : lignées féministes au sein de pratiques artistiques

Erin Silver

Independent Scholar and Curator

This panel seeks to build on the concept of feminist “lineage” by considering the value of re-tracing the lines that connect 1970s, or “second-wave,” feminisms to contemporary feminisms via practices of citation. In both artistic practice and art-historical research, citation is deployed as a strategy for representing the “unrepresentable” in feminist histories, including forms of strike, refusal, and withdrawal (from labour, care work, and the art world); failure, injury, and exclusion (notably racialized experiences within 1970s feminist culture, and the erasure of French, Italian, Québec, and other global feminisms from the history of Anglo-American feminism); the invisible but foundational influence feminism has had in relation to intersecting movements (queer activism); and, conversely, what feminism owes to other movements (Black Power, 1960s decolonization movements, labour politics, domestic workers, etc.).

Cette table ronde s’appuie sur le concept de lignée « féministe » pour tisser des liens entre les féminismes des années 1970 (dits de « deuxième vague ») et les féminismes contemporains, au moyen de la citation. La citation est une stratégie déployée par les artistes et en histoire de l’art pour représenter ce qui est « non représentable » dans les histoires féministes, notamment ce qui se manifeste sous la forme de la grève, du refus ou du retrait (de la main-d’œuvre, du travail de soins et du milieu artistique), d’échec, de

blessure ou d'exclusion (notamment les expériences racialisées dans la culture féministe des années 1970 et l'effacement du féminisme français, italien, québécois et autres de l'histoire du féminisme anglo-américain), de l'influence invisible, mais fondamentale du féminisme sur d'autres mouvements qui y sont reliés (l'activisme queer); et, réciproquement, de l'influence que d'autres mouvements ont eue sur le féminisme (Black Power, mouvements de décolonisation des années 1960, mouvement syndical, travailleuses domestiques, etc.).

Moynan King (York University)

Scrambling SCUM: Christina Zeidler Tries On Valerie Solanas

By scoring the SCUM Manifesto for ukulele then turning that simple solo performance into a full scale high-tech performance installation, Christina Zeidler scrambles the codes of Valerie Solanas's polemic in an act of disidentification with a radical second wave feminist. Reviving more affirmative feminist genealogies that seek to connect with positive and inspirational histories, while fruitful and admirable, can only serve to tell a fragment of feminist history. Since the contemporary queer feminist subject's experience continues to be marked by stigma and shame is there not a redemptive potential in the unearthing of politics of rejection, failure and exile? Citing the ultimate man-hater this "*Rehearsal*" for a "*Performance*" is a syncretic temporal mash-up that celebrates "representing the 'unrepresentable' in feminist histories." My paper investigates the various iterations of this work to understand how post-millennial feminist performance can glitch older forms to offer rich ground for a theorization of now-ness.

(7c)

Jen Kennedy (Queen's University)

Evocation, Quotation, and the Chrono-logic of Radical Feminism: Shulamith Firestone and Carla Lonzi Today

At the cusp of the 1960s and 1970s Shulamith Firestone and Carla Lonzi abandoned art. Although they were separated by geography (Firestone in Chicago and Lonzi in Milan) and at different stages in their careers (Firestone a student and Lonzi a widely published critic), their contemporaneous withdrawals, as well as what they did next (publish feminist manifestos that would become gauges of radicalism in the US and Italy), are part of the same loose thread in the hegemonic discourse of western

art from the 1970s–today. This paper contemplates works by Elisabeth Subrin (*Shulie*, 1997) and Chiara Fumai (*Shut Up, Actually Talk*, 2012) that respectively revisit Firestone’s and Lonzi’s acts of refusal, not, primarily, to correct the art-historical record, but to explore the conditions of possibility of these moments anew. I consider how Subrin and Fumai use quotation to bring Firestone’s and Lonzi’s desires, ideas, and emotions into the present; closing the gap between then and now, and offering a model of feminist historiography as achronological accumulation in place of generational progression. (7c)

Sheena Hoszko (Artist)

Lucy Lippard: No Nostalgia, All Solidarity

Lucy Lippard: No Nostalgia, All Solidarity examines Lucy Lippard’s recent insistence, when talking about art and feminism, of “being so sick of the 60s and 70s,” and traces her move from NYC art writing towards her New Mexico-based activist engagements. This paper is based on email correspondence, anecdotal stories, and word-of-mouth testimonial from my time spent as artist in residence at the Santa Fe Art Institute in New Mexico in 2015 and 2016. Lippard’s practice will be used as a model to talk about strategies of solidarity and allyship within art scene(s) from my perspective as practicing white female artist. (7c)

(7d)

Precarity and Preciousness: Discussions on Labour in Craft

Elaine Cheasley Paterson

Concordia University

A fundamental underpinning of the late nineteenth-century Arts and Craft Movement was its concern for the dignity of labour, particularly that of craft workers. As Nicole Dawkins (2011), Mark Banks (2007), and Banks, Gill and Taylor (2013) argue, the current neo-liberalist and post-Fordist climate in which European and North American craft producers today work continue

to make these concerns relevant. Labour is a revealing standpoint from which to explore the precariousness of craft practices and myths as they play out across the vast global terrain of manufacturing, creativity, and sustainability, among many other contexts. In terms of craft practices within developing nations and tied to the global circulation of goods, Timothy Scrase (2003) has pointed out how contingent these practices actually are and how perilous the craftworkers' livelihoods. This same economic marginalization, however, is also evident in North America and in both contexts has engendered shifts in survival strategies. Papers in this session are to critically engage with the underlying values shaping the rhetoric of contemporary craft and labour, that denaturalize the (often neoliberalist) underpinnings of these discourses, and that question exclusionary practices, both historical and current, in order to suggest how this might allow for more inclusive communities and labour solidarities.

Shannon Black (University of Toronto)

(co-authored with Chloe Fox and Deborah Leslie, University of Toronto)

The (New) Geographies of Domesticity: Work, Space, and Subjectivity in (Virtual) Domestic Arts and Crafts

Over the past decade more and more women have left public and private sector jobs and have returned to the home in search of greater home/life balance. This is particularly the case for white, middle class women in western locations. At home, many women have (re)discovered the domestic arts and crafts of sewing, knitting, quilting, cooking and baking. Many of these women have turned to blogging about their creative endeavours as a means of building communities, networks and income. Using data gathered from textual analysis and interviews with select female domestic arts and crafts bloggers located in Canada and the United States, the proposed paper explores the decision to take up domestic arts and crafts blogging, and the various relationships between experiences of precarious work and exclusion within craft blogging networks and communities.

(7d)

Xian Luo (Emily Carr University of Art + Design)

*Material Practice in Exploratory Design:
Rethinking the Role of INTROVERTS*

Our society favours extroverts and undervalues introverts and socially anxious people. This study explores the greater cultural contexts of social anxiety as well as the role that material practice plays in exploratory design research. Research undertaken for this study led to the development of a visual framework, designed to mitigate social anxiety in-group settings, that can be applied to a variety of social contexts. Research methods such as material practice-led discovery and reflective self-inquiry played crucial roles in this study by contributing to the investigation of the research contexts as well as the emergent design outcomes. This proposal seeks to trigger, address, and discuss a series of critical questions: How can a designer utilize material practice as an exploratory method to accurately address research problems? What tools and frameworks might help socially anxious individuals contribute to and participate in a world that favours extroversion? And how can we challenge the perception of social anxiety? (7d)

Susan Surette (NSCAD University)

*Lorraine Malach: Bodies and Embodiment
in Exchange, Craft and Labour*

Labour is part of the cash economy, but is also a recognized factor in the exchange economy. Contemporary craftspeople have traditionally negotiated their precarious financial realities by merging strategies from both, assessing and managing their labour and the labour of others within shifting parameters. This paper will explore the complex interrelationships between physical and creative labours and exchanges in the life and work of Saskatchewan ceramic mural artist Lorraine Malach (1933–2003), particularly regarding her financially precarious lifestyle positioned on the periphery of a cash economy. Using her letters, interviews with friends, public archives and media sources, it addresses concerns around exploitive craft, craft for pleasure and fulfillment, and networking. (7d)

(7e)

Expo 67: sur l'intentionnel, le circonstanciel et l'accidentel dans l'architecture de l'exposition

Réjean Legault (*UQAM*)

Le 50^e anniversaire d'Expo 67 en 2017 offre une occasion de jeter un nouveau regard sur les objets architecturaux qui ont façonné l'image de l'événement et marqué l'histoire de l'architecture moderne. Plusieurs des pavillons ont déjà fait l'objet de stimulantes études sur leur vision programmatique, leur expression formelle, leur dimension expérientielle et/ou leur réception critique. Mais qu'en est-il du processus qui donnera forme – et sens – à chacune des composantes de cette collection disparate ? Délaissant l'approche centrée sur l'objet produit, cette séance invite les chercheurs à se pencher sur le temps long du projet d'architecture, les incitant à analyser tout autant les idées, les sources, les intentions des concepteurs que les prescriptions, les contraintes, les procédures des commanditaires. Car si l'exposition fut certes un événement pensé dans sa totalité, les pavillons seront néanmoins le fruit d'un processus, souvent fait de soubresauts et de revirements, qui était largement autonome par rapport au projet global. Chaque communication abordera une réalisation iconique d'Expo 67, offrant un nouvel éclairage sur l'intentionnel, le circonstanciel et l'accidentel dans l'architecture de l'exposition.

Cammie McAtee (Independent Scholar)

Buckminster Fuller's US Pavilion:

On the Long Duration of a Building Project

Buckminster Fuller's US Pavilion for Expo 67 is without doubt the most celebrated geodesic dome in the world. But while the genealogy of the geodesic dome, as well as the commission and program for the Expo 67 dome have been well studied, few people are aware that Montréal played a significant role in the early development of this original building type. Beginning in October 1949 when the Montréal structural consultant and designer Jeffrey Lindsay created the Fuller Research Foundation of Canada, which was established to stimulate interest in the aluminum industry

and the Canadian Government, this paper will sketch the early years of geodesic dome experimentation in the city. Focusing on the design and construction of the very first self-supporting geodesic dome based on Fuller's designs, this paper will highlight the long duration of a design project that would culminate in the US Pavilion. (7e)

Louis Martin (Université du Québec à Montréal)
Le Pavillon du Québec : du permanent à l'éphémère

Monument à la modernisation du Québec et symbole de la Révolution tranquille, le Pavillon du Québec reste, dans la mémoire collective, l'une des réalisations les plus marquantes d'Expo 67. Fait exceptionnel, l'équipe qui l'a conçu a été choisie au terme d'un concours provincial. Le programme d'origine projetait la construction d'un édifice permanent destiné à loger, après l'Expo, le Conservatoire de musique et d'art dramatique ainsi que le nouveau Musée d'art moderne. Reconnu par le jury pour la puissance et la sobriété de son parti, le projet d'origine sera toutefois révisé car, au terme du concours en octobre 1964, l'idée d'un bâtiment permanent sera écartée. L'analyse du processus de conception révèle toutefois qu'en dépit du changement de programme et de la réduction significative du volume de l'édifice, les architectes sont parvenus à conserver la forme du projet d'origine et à créer une œuvre mythique. (7e)

Linda Fraser (Canadian Architectural Archives, Calgary)
*"Eureka was Not Found in an Ashtray":
 Arthur Erickson and the Design of the Canadian Pavilion*

Expo 67 put Canadian architecture on the map bringing talented architects and planners together to create works of individual distinction. The pavilions became iconic symbols of the success of the exposition, although in many respects architects were not given credit for their contributions. Arthur Erickson was awarded what could be considered the top commission—the design of the high profile Canadian Pavilion. Believing that a National pavilion's purpose was "formalistic, with very simple requirements for shelter" and needed to "suggest nationality without being scenographic," Erickson, working with structural consultant Jeffrey Lindsay, developed a highly articulated scheme representing all aspects of a diverse Canadian mosaic. This paper will explore the original proposal, which consisted of an upside-down pyramid with smaller pyramids at its base,

and the constraints, politics, and modifications to that proposal which forced Erickson to eventually withdraw from this project and make his architectural statement with another pavilion. (7e)

Menno Hubregtse (University of Victoria)

The Expo 67 Air Canada Pavilion and Air Travel Imagery during the Early Jet Age

I consider how the design process for the Expo 67 Air Canada pavilion was influenced by early Jet Age imagery. The airline commissioned Crang Boake Inc. to design a building inspired by the jet turbine, an engine that revolutionized commercial aviation during the 1950s and 60s. Air Canada acquired its first jet in 1960, and it wanted its pavilion to celebrate how this innovation changed the experience of flight—the new jets flew higher and faster than propeller-driven aircraft. The realized building consisted of spiralling platforms that resemble the blades within a jet turbine, and its interior included exhibitions on aeronautical technology. I examine how Air Canada’s vision for its pavilion and Crang Boake Inc.’s architectural design drew upon contemporary air travel imagery. Moreover, I consider the pavilion’s design in the context of images in airline advertisements and in-flight magazines as well as flight-themed artworks installed at airports. (7e)

(7f)

The Circulation of the Satiric Image, 17th–19th Centuries: Adoption, Adaptations, and Cross-Readings

Dominic Hardy

UQAM

In November 1843 *Punch* or the *London Charivari* published the wood engraving “The Irish Frankenstein,” in which a sutured and stereotypically charged “monster” represented the mass meetings organized throughout 1843 in the British Isles by Irish leader Daniel O’Connell. In Montreal

six months later, the *Charivari canadien* presented a visual citation of the London original, in a coarse woodcut repurposing the “monster” as a Montreal merchant Tory. Such an ironic counter-reading, made across territories marked by complex colonial relationships, forms just one possible starting point for this session. Satiric imagery was adopted and adapted in a period of colonial activities that was also marked by changing regimes of dissemination, from the satiric print to the illustrated journal and the newspaper. The papers presented in this panel chart the some of the iconographic and material strategies that were at play as the elements of visual satire were formed, imagined, released, and re-inscribed across international boundaries in the transitions from the early modern era to the late nineteenth century.

Bill Leeming (OCAD University)

The Analogical Imagery of Fortunio Liceti's De Monstris (1634–1665), Lusus Naturae, and Humankind in all its Numerous Shapes

The concept “monster” meant something very different in Europe by the beginning of eighteenth century than it had in the sixteenth. The first wave of the transition was dominated by the kind of analogical imagery found in Fortunio Liceti's *De Monstris* (1634–1665). This paper focuses on the strategic use of “jokes of Nature” (*lusus naturae*) for purposes of sorting the temporal and spatial heterogeneity of its subjects. In *De Monstris*, religious accounts of monsters as prodigies are placed within the social and geopolitical context of the seventeenth century alongside sightings of monsters by European explorers in distant lands. These are, in turn, juxtaposed with the relative homogeneity and continuity of “monstrous births.” This paper brings to light a sudden and unprecedented sense of unified spatiotemporal order that is distinctly different from what has been previously examined by scholars elsewhere as the “topography of wonder” and the “culture of curiosity.” (7f)

Kathryn Desplanque (Duke University)

Satirizing the Art Amateur in Paris and London

In the hot city summers of the late eighteenth and early nineteenth century, audiences flocked to the Somerset House in London and the *salon carré* of the Louvre to witness Europe's largest expositions of contemporary art. Critics remarked the bustling, gawping crowds and their expres-

sions of mockery and emotion before artworks, and illustrators delighted in this opportunity to capture the unlikely coupling of art exhibition, myopic connoisseur, and the flocking masses. This paper explores the way in which art amateurs were mocked in Paris and London's satirical imagery, and the extent to which cultural forms were exchanged and shared despite important differences in the social history of these two art worlds. How can we account for the consistency of the art amateur's representation in these two different contexts? Did the satirical representation of the art amateur accumulate genre conventions that crossed the channel, and what can this reveal about the trade satirical imagery? (7f)

Christina Smylitopoulos (University of Guelph)
*Intermedial Dialogues: J. Lewis Marks's Minimalist
 Quotation in the Progress of Graphic Satire*

In 1817 the graphic satirist J. Lewis Marks (1795/6–1857/61) published *THE PROGRESS OF BONEY!!!*, one of a series of “line and dot” satires that enjoyed a fashion for a brief but significant period in the history of the London print market. Published two years after the Battle of Waterloo, the work is a retrospective of the rise and fall of Napoleon Bonaparte; but the satire is also a retrospective of the visual strategies deployed to drive and resist this trajectory. The phenomenon of intra-genre quotation is a productive line of inquiry in the study of graphic satire and Marks's *PROGRESS* has been discussed in precisely these terms. The artist's quotations are, however, striking in their formal departures. By tracing the intermedial and international dialogue between this work and the visual traditions it travesties, this paper explores how Marks's minimalist figures demonstrate graphic satire's ability to be not merely reflective, but reflexive in a period of transition. (7f)

Aline Dell'Orto (EHESS, PUC-Rio)
*Caricature transatlantique. La circulation des images
 satiriques vers et depuis le Brésil au XIX^e siècle*

Au XIX^e siècle brésilien, la caricature a été mise au service de la modernisation du pays sous différentes formes et par différents acteurs. Les dessins satiriques venant d'autres pays ainsi que les dessinateurs étrangers ont ainsi été soumis au contexte local et ont été perçus de différentes façons tout au long du siècle. C'est le cas de l'image de la poire de Philippon, qui

a traversé l'Atlantique pour devenir noix de cajou au Brésil et pour ensuite être reprise sous cette forme au Portugal. D'abord signe de civilisation dans une société esclavagiste, ensuite preuve d'insertion dans un réseau de capitales culturelles et finalement menace au statut d'artiste que revendiquaient les caricaturistes, les images satiriques en circulation, notamment entre l'Europe et le Brésil, se sont transformées au long du siècle et c'est cette transformation que nous nous efforcerons de comprendre. (7f)

(7g)

The Configuration of Arts-Based Disciplines in Face of a Carbon Challenged Future

Carmela Cucuzzella
Concordia University

John Calvelli
ACAD

The human activity of making art has been practiced for millennia prior to settling, at the beginning of the industrial era, into the current disciplinary structures of what we now name craft, design, art, or architecture. Given the rise of atmospheric carbon since then and the projection of catastrophic climate change, how may this ecology of the arts-based disciplines change in response? This session is proposed as a means to gauge what kinds of shifts within and amongst current practices are taking place today that might point to the emergence of a new configuration of arts-based disciplines in response to a projected future of radical climate change. Proposals from practitioners, theorists, and historians are welcome that explore current as well as possible shifts within and between the arts-based disciplines in response to this major epochal change.

Elysia French (Queen's University)
Petrography: Artistic Production in the Age of Climate Change

Despite shared experiences with inclement weather—such as flash floods, drought, and wildfires—the realities of climate change remain largely

conceptual. In this paper, I explore how the work of Winnipeg-based artist Warren Cariou responds to this conceptual framework. I assess how he challenges perceptions and representations of energy through his Petrography (petroleum-photography) series. Cariou photographs seemingly “invisible” sites of oil extraction in the Alberta Oil Sands; the images are later developed using a technique inspired by Nicéphore Niepce’s nineteenth century process. Cariou’s petrography highlights a core issue of the Anthropocene: the continuing, problematic division between human and nonhuman relations and the consequences of treating the nonhuman as a passive resource. His work repurposes a natural resource to draw attention to our reliance on oil and the contradiction this creates in the age of climate change, raising larger questions of the efficacy and ethics of artists employing natural resources to comment on these issues. (7g)

Ernst Logar (Independent Artist)
Reflecting Oil

My presentation will focus on projects related to the resource of oil: the “Invisible Oil” project, which I realized in 2008 in Aberdeen (UK), and my current “Tar Sands” project (working title), which is dealing with the Tar Sands development in Fort McMurray, Alberta. I will describe how my art practice developed in dealing with current environmental issues and how other artistic approaches had an impact on my work. The examination of scientific topics and the shift to a research-based practice, as well as the collaboration with scientists will be primary aspects of the lecture. I will analyze and consider these processes through discussion of an art research project on oil, which is currently under development in collaboration with the University of Applied Arts Vienna, the University of Alberta and the Montanuniversität Leoben (Department for Petroleum Engineering). (7g)

Pamela Mackenzie (University of British Columbia)
Maurizio Montalti: Plastic and Generative Decomposition

The proliferation of plastics and other carbon-based products poses a challenge for contemporary artists seeking to engage with ecological change in a critical and constructive way. There is no shortage of discarded plastic waiting to be given new life for artists and scientists alike. Furthermore, as microbes are beginning to ingest the material in the plastic-laden oceans,

new ecological niches are being discovered that harvest energy from decomposing hydrocarbon chains. How do these new forms of life challenge the conceptual separation of “artificial” plastics from other natural materials and resources? I will examine the work of Dutch artist Maurizio Montalti, who directly plays with these categories and demonstrates significant challenges to the separation of the natural and artificial spheres. In his 2010 work, *Ephemeral Icons*, plastic objects are fed to a special fungus, *Phanerochaete chrysosporium*, which slowly decomposes the tacky chairs and utensils and leaves nothing behind aside from potential fertilizer. (7g)

Aaron Veldstra (Lakehead University)
*Our Anaerobic Future: Rethinking Studio and
 Gallery Practices in the Face of Climate Change*

As many begin to acknowledge the necessity of a dramatic shift in our collective reliance on carbon-based energy, the impetus to create a constructive dialogue around oil emerges. Artists and galleries have a role to play in this transition. I will speak about my performance-based show “Our Anaerobic Future,” explaining the ways in which I attempted to reinvent both studio and gallery practice in order to develop a dialogue that asked tough questions while drawing in a diverse audience. I spent thirty days making art in the gallery while the public watched, asked questions, drew conclusions, and encountered the oil sands in a very different environment than is typical of these conversations. My contribution to this session will include what I learned from this project and how I think it might speak more broadly to how artists can approach creative work in the context of anthropogenic climate change. (7g)

**Samedi 29 octobre,
16 h - 17 h 30**

**Saturday, October 29,
4:00–5:30 p.m.**

(8a)

(8b)

(8c)

(8d)

(8e)

(8f)

(8g)

(8a)**“Touch Has a Memory”: New Research on Material Culture in Canada**

Johanna Amos

Queen’s University

Lisa Binkley

Queen’s University

Several scholars have recently pointed to a material turn in the humanities, an interest in materiality and object-based studies that has crossed disciplinary boundaries, preoccupying researchers in history, literature, anthropology, philosophy, and art history. Despite this fascination, however, there have been few concentrated studies of material culture in Canada since Gerald L. Pocius’s 1990 volume *Living in a Material World: Canadian and American Approaches to Material Culture*. This session seeks to renew this conversation by presenting new research on Canadian material culture. Through an examination of objects and object lives, this session explores how material culture might be used to recoup unwritten histories, and how material culture methods might inform or alter Canadian art history.

Annette de Stecher (Colorado University Boulder)

*Narrative Traditions and Material Culture:**The Voice of Indigenous Women Artists*

Indigenous women’s visual arts of the Eastern Woodlands such as quillwork, beading, and moosehair embroidery, despite their rich traditions of creative production, are among the narratives largely unwritten in Canadian art history. Most of these works, now located primarily in museums, are rarely on display and their artists’ names seldom recorded. Created as domestic objects or commercial souvenirs, scholars have only recently begun to consider these categories suitable subjects for academic study. To push beyond the conventions of the Western art historical canon, researchers must employ innovative approaches to analysis. This paper will present new strategies, using material culture methods together with community-based and archival research, through a study of Wendat moosehair embroidery at the Canadian Museum of History and the National Museum of Denmark. Recovering knowledge of expertise, practi-

ces, and the identity of artists brings the histories of these artworks and the voices of their creators to the forefront. (8a)

Jamie Jelinski (Queen's University)
*"Distinctive Marks:" Tattooing, Criminal Recordkeeping
 and the Kingston Penitentiary Inmate History Description Ledgers*

After the *Identification of Criminals Act* entered Canadian law in 1898, the documentation of a convict's body became a routine part of Canadian penal procedures. Tattoos were among the many bodily characteristics recorded in this process. This paper investigates the representation of tattoos in four photographic ledger books from Kingston Penitentiary, now in the collection of Library and Archives Canada, which hold records of inmates sentenced between 1886 and 1919. Through an analysis of visual and textual documentation of prisoners' tattoos, alongside a wider consideration of the ledgers themselves, I argue that tattoos became sites in which power relations between convicts and penitentiary workers were acted out and then immortalized. My research addresses the historic function of these ledgers, contextualizing them in relation to broader conceptions of tattooing and penal recordkeeping during the period. I also suggest that records in these ledgers closely adhere to practices of documenting the criminal body that were imported to Canada, specifically nineteenth-century methods developed by French police officer Alphonse Bertillon. (8a)

Carlo Carbone (Université du Québec à Montréal)
An Open Industrialized Building System for the Arctic

The presentation will focus on the contributions made by Guy Gérin-Lajoie. An architect particularly well known in Québec and Canada for being one of the three partners of Papineau, Gérin-Lajoie, LeBlanc, an architectural firm which anchored Québec's modern architecture movement. The presentation will showcase Gérin-Lajoie's contributions to fiberglass building in the Arctic in the 1970s and early 1980s. Gérin-Lajoie's pioneering development in the arctic proposed a flexible building system comprised of a steel skeleton covered by high performance fiberglass panels. Famous for small as well as large buildings including a scientific research laboratory (Igloolik) and an airport (Kuujuaq), the presentation will analyse the conceptual links with the era's plastics zeitgeist and will postu-

late the links between Gérin-Lajoie's work and the founding principles of Canadian arctic development in the 1950s. Based on documents available at the CCA in the Papineau Gérin-Lajoie LeBlanc fund, the presentation will illustrate how prefabrication and industrialization became a material language and a building culture exploited by Gérin-Lajoie and a generation of architects. (8a)

Erin Wall (Queen's University)

*Objectifying Canadian Art (History): The Case of
Canoe Manned by Voyageurs Passing a Waterfall (1869)*

In 1921, the National Archives in Ottawa acquired what would become one of the most well-known paintings in settler Canadian history: British artist Frances Anne Hopkins' (1836–1919) rendering of herself, her husband, and eight male paddlers travelling together in a large fur trading canoe. Entitled *Canoe Manned by Voyageurs Passing a Waterfall* (1869), this work remained relatively unknown until it entered the national collection and became a beacon of Canadiana through its public display and its reproduction in multiple media. However, by considering the painting through the lens of material culture studies, and by investigating how its image is tied to material histories that currently sit on the margins of art historical study, the ways in which it is enmeshed in ongoing processes of colonialism and settler nationalism come to the fore. This paper uses what is often referred to as the “biographical” approach to trace the “life” of *Canoe Manned by Voyageurs* to the present, and treats its trajectory through space and time as a means of questioning its cultural influence in Canada. (8a)

(8b)

Utopia, Territory, and Media Cultures // Utopie, territoire et cultures médiatiques

Nicola Pezolet

Concordia University

Christina Contandriopoulos

UQAM

Building on recent scholarship in art and architectural history, as well as in utopian and media studies, this session seeks to group innovative contributions that analyze critically the relationship between utopia, territory, and media cultures. We welcome research projects on modern and contemporary utopias and dystopias, as well as studies on utopias from past centuries (sixteenth century to the present). Global, transnational, and postcolonial perspectives are also strongly encouraged. We are especially interested by proposals that think critically about the relationship between utopian thinking, art, and architectural practices, cartography and the media (printed, cinematographic, televisual, digital, etc.) We are also interested in proposals that would, for example, directly interrogate the links between contemporary art, digital imagery, and the contingencies of the physical world. Finally, we also welcome projects that are concerned with the interdisciplinary nature of utopias and how it has fostered a cross-pollination of metaphors across disciplinary boundaries, especially between the arts and the sciences.

Ralph Ghoche (Barnard College, Columbia University)

Utopia and Colonization: Building and Dreaming in Paris and Algiers

Utopias have always had a difficulty with edges. If Thomas More sought to fortify the perimeter of his island utopia, socialist thinkers three centuries later imagined dissolving national borders altogether. This paper will examine utopian thinking as a specifically expansionist ideology. It aims to re-situate the utopian narratives that formed the worldview of “Romantic” architects in mid-19th century France, detailing their effects on the newly colonized Algerian landscape. The utopian narratives that were advanced by French Romantics portrayed the nation as the rightful heir of the westward migration of knowledge from ancient Egypt, through Asia

Minor, to Greece, North Africa and Rome. If, in France, these narratives animated such celebrated buildings as Henri Labrousse's Ste-Geneviève library, in Algeria they were the blueprints for the subjugation of a people based on the premise bringing civilization back to its original cradle in the orient. The paper will open with a close reading of a Parisian tomb to the French maritime explorer Jules Dumont d'Urville (1844), recasting it as a utopian monument to global expansion. I conclude with an analysis of Notre Dame d'Afrique (1858–1872), a basilica in Algiers, reading its combinatory mixture of Roman, Islamic and Byzantine forms as a concrete expression of the historical narratives that motivated French expansion into Algeria. (8b)

Irina Lyubchenko (Ryerson University and York University)
The Architecture of Space: Malevich, Feodorov and Tsiolkovsky

Early Soviet rocket science led by Konstantin Tsiolkovsky instilled a profound belief into the possibility of space flight. For the Russians of the time, it was not science fiction but a promise that would become a science fact in the very nearest future, which they were eager to embrace. Life unbound by the gravity of Earth demanded radically new architectural constructions—the task that inspired the Russian avant-garde artist Kazimir Malevich to create a series of architectural designs, which he called *planits*. This paper investigates the importance of Nikolai Feodorov's religious philosophy and Tsiolkovsky's science for the architectural ideas of Kazimir Malevich. It brings attention to a unique period of utopian thinking in Russian history—the product of the intermingling of science, religion and philosophy that found expression in Malevich's designs of space dwellings. (8b)

Michael Windover (Carleton University)
Reconstruction and Radio Heterotopias

The era following the Second World War witnessed the development of media theory by the likes of Harold Innis and Marshall McLuhan, who, in different ways, emphasized the spatial implications of mass media. Radio (and later television) was reshaping Canadian society, affording the experience of the global village for new suburbanites. While radio could carry the utopian vision of a prosperous nation into homes across the country, it did so by way of material things and places. The complex spa-

tial configuration of this postwar situation might be framed best by Michel Foucault's notion of "heterotopias"—real spaces that are enmeshed with other spaces. This paper examines how the architecture and infrastructure of the Canadian Broadcasting Corporation fostered heterotopic experiences for Canadians. The architecture embodied optimistic and nationalistic ideals of the culture of reconstruction as well as the realities of postwar building with a limited budget. The CBC expanded media space physically and virtually, allowing Canadians to be simultaneously in material and imagined communities. (8b)

Sinisha Brdar (Université du Québec à Montréal)
Forms of Criticality: Counter-Utopias

Superstudio's Continuous Monument and Rem Koolhaas' project Exodus are both symptoms of and responses to the conditions of possibility analyzed in the work of Manfredo Tafuri. In the aftermath of May 68, a looming sense of crisis, impasse and undermining of the modern project brought both theory and practice at the foot of the same wall. Criticism and criticality emerged as means to scrutinize this predicament, challenge the status quo, induce a productive crisis and catalyze architecture's response to the challenges of the new modern condition and the metropolis. Seeking new modes of hybrid, critical and subversive practice, groups like Superstudio and OMA developed a form of criticality that exploits the visual rhetoric of utopia as a critique of utopia itself—a counter-utopia. Seemingly utopian imaginary realms, Continuous Monument and Exodus were in fact highly charged ironic criticisms and demonstratio quia absurdum counter-utopias—a territorial scale "architecture" overdosed with critical meaning, where the apparatus of architecture is high-jacked in order to convey a socio-cultural commentary, induce a shock therapy to the atrophied discipline of architecture, and to conquer the territory between the parallel planes of theory and practice. (8b)

Johanne Sloan (Concordia University)
The Time of Manifestos

Julian Rosefeldt's multi-screen film installation *Manifesto* (2015) introduces a female figure (the actress Cate Blanchett) in a range of different personas and social situations. Every time she speaks, whether it is as a CEO giving a pep-talk to employees, a grieving widow at a graveside, or

a raving homeless person, it is to voice words drawn from the dozens of 20th-century artistic manifestos the artist has amassed. This paper considers Rosefeldt's artwork, asking what is at stake when manifestos that otherwise lay dormant in the archive are re-performed and remediated. The iconoclastic diatribes and calls to imaginative freedom of the past are now bouncing off twenty-first-century bodies, architectural spaces, and technologies. More particularly, I am interested in the utopian desires that seem to crystallize in the manifesto genre: if those glimpses of utopia are not indeed historically bound, how do they come alive today, to once again serve, in the words of Fredric Jameson, as "hallucinatory visions in desperate times"? (8b)

(8c)

Satires de la mode dans le long XIX^e siècle // Satire and Fashion in the Long 19th Century

Camilla Murgia

École de préparation et soutien universitaire, Genève

Parmi les nombreux champs que l'image satirique a investis, la mode représente certainement l'un des plus éclectiques. La représentation de l'autre à travers les phénomènes de mode, relève en effet d'un double processus : appropriation d'un (stéréo)type d'une part et sa transmission de l'autre. L'image satirique de mode fonctionne comme médiateur entre cette adaptation d'une image et sa diffusion. Elle permet de stigmatiser la perception de la société mais aussi d'en contextualiser les pratiques culturelles. La session que nous proposons vise notamment l'étude de ce rôle de médiation de l'image et ses enjeux dans le long XIX^e siècle. Nous aimerions attirer l'attention sur la mise en question des genres et des classes sociales que ces satires de mode ont générée.

Fashion assuredly represents one of the most eclectic realms that satirical imagery deals with. The representation of otherness through fashion-

related issues reveals indeed a double mechanism: the appropriation of a (stereo)type and its transmission. Satire functions as a mediator between the rearrangement of the image and its diffusion, allowing to stigmatize the perception of society and to put its cultural practices into context. The present session aims notably at discussing this role of mediator and the repercussions it generated during the long nineteenth century. Particular attention will be paid to genre and social class issues as related to fashion satire.

Heather Belnap Jensen (Brigham Young University)

Satirizing the Sartorial: Les Trois Grâces in Napoleonic Print Culture

During the Napoleonic era, the antique motif of the Three Graces generated a number of caricatures related to fashion trends in women's wear that ranged from sheer and daringly cut gowns to the sporting of *pantalons*. Prints such as Cruikshank's *Parisian Ladies in their Winter Dress* of 1800, Gillray's *Three Graces in High Wind*, and *Les Grâces en pantalon* from *Le Bon Ton* satirized contemporary bourgeois women's attempts to emulate the classical goddesses and their modern-day counterparts (elite socialites Mme Talien, Mme Recamier, and Mme Bonaparte were widely known as "les Trois Grâces"). By referencing the motif's popularity in high art and popular culture, these prints index the complex class and gender dynamics in France during an era of radical social change. This presentation will explore the iconographical trajectory of the Three Graces and suggest the important cultural work performed by these satirical prints in fashioning the early nineteenth century. (8c)

Peggy Davis (Université du Québec à Montréal)

L'étrangeomanie et le dandysme à Paris sous la Restauration : Occupation, appropriation, imitation

Après 25 ans de guerres révolutionnaires et impériales suivies de l'occupation de Paris par les troupes alliées, l'adoption des modes et des loisirs étrangers constitue un vecteur de l'affirmation de l'identité nationale française en même temps qu'elle traduit l'expression du traumatisme culturel de cette société d'après-guerre. Cette communication s'intéresse au façonnement identitaire et à la coquetterie masculine dans le contexte de la modernité urbaine d'une société transfigurée par la chute de l'Empire et la Restauration de la monarchie, en proposant une analyse intervisuelle

et intertextuelle des pratiques fashionables – notamment la promenade équestre et le rituel de la toilette – dans la caricature de modes et la littérature sur le dandysme qui circulent entre Paris et Londres. (8c)

Caroline Guignard (Musées d'art et d'histoire de Genève)
Théophile Gautier et les Jeunes-France, entre goguenardise et idéal

Lieu d'effervescence culturelle placée sous la figure tutélaire de Victor Hugo, le petit Cénacle réunit au début des années 1830 une galerie de personnages pittoresques. Les «jeunes-France», issus du monde littéraire et artistique, prolongent jusqu'à l'outrance le combat romantique contre le conformisme bourgeois. Ils se distinguent autant par leurs coups d'éclat (la première d'*Hernani*) que par leurs tenues excentriques, dont les excès sont rapidement stigmatisés par leurs contemporains. L'un de ses membres les plus illustres, Théophile Gautier, les met en scène avec ironie et tendresse dans *Albertus* puis dans *Les Jeunes-France* en 1833. La satire brossée par ce peintre contrarié, maître de la distance et auteur d'un *De la Mode* en 1852, est révélatrice du désenchantement de sa génération, assommée par le triomphe de la Monarchie de Juillet. Il en tire les principes d'un dandysme existentiel et esthétique dont la seconde moitié du siècle est profondément empreinte. (8c)

Esther R. Berry (Ryerson University)
*Pigtails for Pompadours: Hair Fashion
 Satire and Chinese Exclusion, 1882–1914*

In November 1908, the *San Francisco Call* published an editorial about global hair trading, accompanied by a “Gibson Girl” image: A white female consumer, voracious and unwitting, with a signature pompadour. Below, a Chinese man is shown clutching his “pigtail,” linking his hair and hers, and representing US imports of Chinese hair for filler in abundant female hairstyles. Women’s false hair fashions were used in California’s satirical print to mediate white exclusionary measures concerning the “Chinese question,” beginning with the Chinese Exclusion Act (1882). Caricatures of elaborate hair featured in long-nineteenth-century fashion satire (*Punch*, *Charivari canadien*, *Simplicissimus*), demonstrative of bourgeois feminine excess; the traditional Chinese pigtail, too, was biopolitically imagined—a metonym for excessive alterity (*Harper’s*, *Wasp*, *Puck*). This paper examines the underrepresented genre of *fin-de-siècle*

hair fashion satire, in which public anxiety at “unmanageable” white, middle-class female consumerism intersected with Anglo-American anxieties over sex, race, gender, class, and species. (8c)

(8d) Art, Connectivity, and Social Movements

Bruce Barber
NSCAD University

In *Your Everyday Art World* (2013), Lane Reyla describes how today’s art world has been reorganized by neoliberal economic policies away from static enclosures towards connectivity and networked organizational forms that place emphasis on “human capital,” measured in terms of affect and embodied, improvised performance. As contemporary art shifts from commodity production towards information and services, subjectivity and creativity are integrated ever more smoothly into productive and economic processes. In this context of the crisis of discourse theory as a radical political orientation, the forms of anti-capitalist resistance emerge as an unsymbolizable and excessive Real. This panel seeks papers that address the contradictions of cultural production under globalization, from social networking to new social movements as organized constituent power, and from levity and programmed hedonism to activism, collectivism, and avant-garde breakouts.

CClinton Glenn (McGill University)
*In Between and Across: Building Queer Cultural
Networks Through Transnationalism in the Baltic States*

As part of the 2015 EuroPride/Baltic Pride celebrations in Riga, Latvia, the Liverpool, UK queer arts organization Homotopia sponsored and helped stage an art exhibition entitled *Slash: In Between Normative and Fantasy*. Billed as the first exhibition held at a gallery in Latvia to address non-heteronormative artistic work, it featured participants and sponsors

from Canada, the US, the Netherlands, and Germany, as well as the Baltics. This paper will take *Slash* as its starting point for an exploration of the ways in which politics and queer artistic networks are operating at a transnational level, in particular in the Baltic countries. It is my contention that through the creation of queer artistic networks, western governments are heavily involved in promoting a progressive, western oriented LGBT rights agenda. I also consider questions of homonationalism and cultural hegemony, particularly through queer circuits of tourism. (8d)

Steve Lyons (Concordia University)
Institutional Liberation as Insurgent Practice

Political theorist Jodi Dean has argued that leftist horizontalism has been disastrous for left politics, leaving it fragmented and incapable of galvanizing a collective political subject. This paper explores the political organizing advanced within the Not An Alternative working group: the development of counter-power through a struggle over institutions and institutional infrastructure, a praxis that is operative for instance in the coordinated efforts of UK and US-based activist art groups Art Not Oil (UK), Liberate Tate (UK) and The Natural History Museum (US). These groups return to tight organization, long-term planning, and the consolidation of left political power. They see existing institutions as vital sites of collective infrastructure, treating them as base camps for political struggle. Moving beyond the analytical or deconstructive gesture of institutional critique, the set of practices I will describe form an organized insurgency inside and against institutions representing power. (8d)

Marc James Léger (Independent Scholar)
Don't Network: Network Theory as Capitalist Realism

The development of computer networks and information-based economies has dramatically altered the progress of capitalist integration on a world scale. While the real subsumption of labour under post-Fordism calls forth new social compositions and new forms of anti-capitalist resistance, the prospects of leftist agency are pressured by the abstract connections that replace politics with the self-reinforcing hypercomplexity of neoliberal systems of control. This paper will examine recent efforts to rethink the theory of the avant garde in terms of network theory. Whereas the alternative networks advocated by David Cottington underscore

the “business ontology” (Mark Fisher) of creative industries discourse, the Actor-Network Theory proposed by musicologist Benjamin Piekut leads to an “atonal” (Alain Badiou) object-oriented ontology that avoids the radical implications of a non-substantive theory of subjectivity. These examples will serve as an introduction to *Don't Network*, a theory of the avant garde after networks. (8d)

Jessica Winton (NSCAD University)
Laughing Matters

Resisting the structural hegemony of neoliberal capitalism is treacherous territory to navigate via art and its institutions. I propose humour as a quantum vector to collectively activate constituent power. Humour has a cognitive structure that is the same in every person, and yet is unique to each. Humour is capable of spreading synchronically. This type of movement is quite possibly the result of quantum non-locality. If a humorous artwork can have influence beyond its conventional first-person audience, then the question of effectivity is massive, and the ethical considerations of civic art abound. Be that as it may, if involvement in every activity implicates a multiplicity of actants, is power situated at the sub-atomic level? With the humility implied by that possibility, this paper speculates on concepts that will support the unceasing emergence of creativity as the best case scenario for expanding our common ground. Ha! (8d)

(8e) Making Spaces: Between Studio and Laboratory

Emily Doucet Amy C. Wallace
University of Toronto *University of Toronto*

The artist's studio is fundamentally a site of material transformations. However, since the sixteenth century it has equally been perceived as a site of intellectual endeavour, uniting the hand and the mind of the artist in the pursuit of representation. Likewise, the idea of the laboratory has

been understood as both a space of knowledge production and creative experimentation. This session will examine the manifest and latent conventions of artists' studios that have informed artistic production. In what ways have the spaces of scientific and artistic experimentation overlapped? How have artists manipulated the studio as an instrument of artistic practice? What role have technological advancements played in changes to the studio? How have artists transcended the physical and conceptual limits of the studio? What lines can be drawn between the material conditions of the studio and an artist's work?

Shana Cooperstein (McGill University)

From Art to Science:

Horace Lecoq de Boisbaudran and Visual Memory Training

Horace Lecoq de Boisbaudran (1802–1897) was a French artist-pedagogue who championed a method of drawing instruction based on memory training. During his lifetime, Lecoq's *atelier* became central to debates about the nature of art pedagogy in academies, privately run artists's studios, technical institutes, and in primary and secondary education. Yet, the ramifications of Lecoq's drawing system surpassed the limited milieu of art pedagogy, figuring into late-nineteenth- and early-twentieth-century psychological studies. Indeed, by the turn of the century, the results of Lecoq's mnemonic program offered a compelling case study for conceptualizing the nature of memory and imagination (and the relationship between the two) in then cutting-edge sciences of the mind. As a result, my research explores the liminal space between the artist's studio and laboratory, showing how Lecoq's pedagogical experimentation led to the construction of scientific knowledge. More broadly, I question what it meant for art pedagogy to become a viable method for deriving information about the mind at this particular historical moment. (8e)

Justina Spencer (Independent Scholar)

Testing illusion in the Laboratory:

Ernst Gombrich's Peepshows and the Psychology of Art

Ernst Gombrich's theories on illusionism presented in his seminal work, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (1960), were influenced in large part by the laboratory experiments of American perceptual psychologist Adelbert Ames (1880–1955). Ames,

a former professional artist, dedicated his career to the scientific study of vision, exploring methods to augment the perception of visual art. To this end, he invented approximately two-dozen large- and small-scale peepshows of distorted rooms where the size and distance of the objects within were impossible to discern. For *Art and Illusion*, Gombrich adapted Ames's experiments in his private studio in order to empirically demonstrate that perspective is a scientifically valid method for visual deception. This paper explores the legacy of Ames's laboratory analyses in Gombrich's studio practice and will extrapolate on the relationship between art-historical theory, perceptual psychology, and what constitutes a "true" illusion. (8e)

Lucy Hunter (Yale University)

*"Let's Give Him What He Wants and Get Him Out":
R.B. Kitaj at the Lockheed Aircraft Corporation, 1969*

American artist Ron Kitaj's 1969 residency at the Lockheed Corporation aerospace plant in California literally converged artist studio and technology laboratory. Kitaj's contentious residency—reviled by management but welcomed by engineers—unearthed the high stakes and even higher anxiety around the idea of artist-scientist collaborations at the end of the tumultuous 60s. Of Kitaj's myriad unfinished projects, I will focus on *Wings*, a photography book wherein Kitaj restaged abandoned jet models, culled from laboratory detritus, as high-modernist sculpture. If mangled engine prototypes speak to trial-and-error in both studio and laboratory, *Wings* invariably betrays the unsuccessful experiments that fomented its production: unbeknownst to him, Kitaj photographed failed jet models at the very moment when R&D overspending hurtled Lockheed into insolvency, prompting the first corporate bailout in US history. *Wings* is a product of one particularly unstable merger of studio and laboratory, and yet it articulates the political and economic exigencies that remain unresolved in contemporary conversations around the studio-as-lab. (8e)

Hilary Bergen (Concordia University)

Aboriginal Territories in Cyberspace: The Artist's Lab as Space of Virtual Research-Creation

My paper introduces a new kind of artist's lab—an assemblage of academic studio, virtual corporate space and the material-historical site of

the reserve. Aboriginal Territories in Cyberspace (AbTeC) is a network of makers and thinkers operating out of the Obx Laboratory for Experimental Media at Concordia University's new Milieux Institute. The space itself is as much artist's workshop as computer lab, and the bulk of the creating takes place in the virtual—through platforms like Second Life, where co-director Skawennati and her colleagues craft avatars and construct buildings, parks and roads on AbTeC Island, an “Aboriginally-determined location in cyberspace.” My presentation theorizes AbTeC as a virtual research-creation space; a re-imagining of the artist's lab that fuses spatial conceptions of “on-line” and “on-ground” to eschew traditional concepts of embodiment, materiality and ownership, using the virtual to posit new, collaborative possibilities for subject formation—what Skawennati calls the “aboriginal future imaginary.” (8e)

(8f) Art and the Stages of Life

Erin J. Campbell
University of Victoria

Identities, social roles, and access to power are mediated by the stages of life. The pressure to conform to life-stage expectations, from rebellious adolescence to peaceful retirement in old age has been a powerful social force across time and cultures. Our homes today are filled with images, objects, and spaces that help us manage and control life passages from childhood to old age. Art and visual culture play a key role in reinforcing, undermining, or expanding the cultural ideals, perceptions, and politics of the stages of life. Using age as a lens for understanding both the creation and reception of art, this panel invites papers that investigate how artworks, architecture, film, and other visual media not only shape, but also resist, revise, complicate, and expand received cultural perceptions of the life stages, including childhood, adolescence, adulthood, old age, and death.

Loren Lerner (Concordia University)

What does Family Mean? Interpretations of Family Works at the Montreal Museum of Fine Arts by Art History and Studio Arts Students

“Family Works: A Multiplicity of Meanings and Contexts,” an Art History undergraduate seminar I taught this Fall at Concordia University, considered one hundred works from the Montreal Museum of Fine Arts in different media and genres and across historical periods to highlight unexpected meanings about childhood and family life. This presentation will examine the diverse ways the students chose to interpret these images as evidence of inter-generational relations, life cycle narratives, social attitudes, cultural symbols, gendered identities, religious beliefs, female sexuality, and domestic values. A key component of these analyses are the curatorial texts by my Art History students that describe artworks conceived by artists in the Studio Arts program, each work the artist’s personal reflection on family and home, inspired by a specific work from the Montreal Museum. The texts and images produced in this seminar will form a Family Works website with a link to the Montreal Museum’s Educ’art online educational programming. (8f)

Eftihia Mihelakis (University of Calgary)

Suspended Animation in Sarah Jones’ Portraits of Adolescent Girls

In this paper, I will delve primarily into British artist Sarah Jones’s focus on portraiture within her series of photographic work titled *The Dining Room Table* (1998). In her series of photographs, she maps the intricacies of British bourgeois architectural interiors by carefully framing the gestures of teenage girls in suspended animation, as if their lives were on hold. Their placid outward indifference will serve as a subtext for shedding light on both the tensions at the heart of contemporary theories of adolescence as a liminal state between absence and presence (Douville, 2007), which I argue is also at the heart of Jean-Luc Nancy’s theory of portraiture (2013). (8f)

Jason Derouin (Texas Tech University)

Alone, Unaccompanied: On Bachelor Subjectivity in Contemporary Art

This paper brings together work from contemporary artists whose representations of the male subject alone or unaccompanied provoke a read-

ing that delves into bachelor subjectivity. Consideration of this once highly problematized social category—of being single, never married—remains in the margins of art-critical discourse. Bachelorhood on its own terms is seen as visually limited. It is usually constituted around the notion of lack: “the bachelor” is different from “the couple” only because something is missing. Another viewpoint holds that the single, independent male is abject: he is carrying on in a supposedly transitional state, refusing the normative life course laid out for him. This paper was conceived as a way to think about and begin to deal with the symbolic resources that make possible the many and various articulations of bachelorhood in art. (8f)

Adele M. Ernstrom (Bishop’s University)

Were Wise Women Necessarily Ancient? Some Portraits of Elderly Women, Mainly from the Twentieth Century

The fifth-century *Seated Goddess* from Tarentum and other enthroned goddesses of ancient Greece were not represented with signs of age nor, necessarily, were the oracular Sibyls; Michelangelo’s Cumaean Sibyl seems a later exception. In early modern Europe when witch trials turned numbers of women from healers into lovers of Satan, an English writer on witchcraft defined witches as “commonly old, lame, blear-eyed, pale, fowle, and full of wrinkles” (Reginald Scot, *The Discoverie of Witchcraft*, London, 1584). Though women of every description, and some men, were convicted of witchcraft, images of witches were marked by age in, e.g., woodcuts of Baldung Grien (mid-sixteenth century) till at least the end of the eighteenth century in hideous apparitions of Goya’s *The Spell*. This paper explores some portraits of elderly women by painters not connected with any artistic movement seeking, yet each in some sense, achieving *revendication* by joining age with traditions of women’s wisdom. (8f)

(8g)

Teaching with the Lights On

Anne Dymond
University of Lethbridge

Andrea Korda
University of Alberta

Borrowing its name from Virginia B. Spivey's website on active learning in art history, this session asks: What do you do to "turn the lights on" in undergraduate art history classes? What strategies have worked to engage students in the history of art, while providing a break from darkened lecture halls and a seemingly endless stream of names and dates? And how do you encourage students to make connections between the history of art and the contemporary world? Or are there other ways to make historical topics feel relevant to students? This session provides an opportunity to discuss recent developments in art history pedagogy and to share knowledge, practices, and experiences.

Anne Koval (Mount Allison University)
Curating Sackville

What happens in a seminar on curating and critical writing when students are assigned the task of curating their own exhibitions? Curating Sackville was the resulting project where undergraduate students curated art/archival material for exhibitions at Mount Allison University and within the small community of Sackville, NB. This assignment fulfilled a number of pedagogical goals including: group-work dynamics; negotiating venues within different communities, both university and town; interacting with university and community artists; creative problem solving; communicating to different audiences; designing posters and pamphlets; risk-taking; and professionalization in the application of classroom theory and discussion to a real-time exhibition. Curating Sackville provided an experiential opportunity to learn "with the lights on", and enabled students to understand the complexity and practice of curating. (8g)

Thomas Stubblefield (University of Massachusetts, Dartmouth)
Digital Tools for Increasing Student Participation in Art History Classes

This presentation will focus on the use of digital tools as a means to in-

crease student participation and promote mastery of concepts in upper division Art History classes. Of particular interest will be a “Friend a Theorist” Facebook activity in which students are asked to assume the identity of a prominent theorist and build an online profile that reflects the ideas of his or her work. As students network with other student/theorists as this persona, they collectively build a cognitive map which exposes the interconnections and evolution of theory in a language that is familiar to them. Along the way, the activity raises pertinent issues concerning the potentials and pitfalls of the network as a historiographic tool. (8g)

Tracey Eckersley (Kentucky College of Art and Design)

Fun and Games in the Classroom:

An Interactive Approach to Art History Instruction

I teach at a newly-formed art college that serves talented and creative individuals who often lack strong academic backgrounds. Hoping to engage students unaccustomed to traditional classroom lectures, I developed a series of interactive, game-based learning experiences. Some class sessions include role-playing as museum professionals, with students debating the authenticity of objects or the fate of the Parthenon Marbles. Others take us out of the classroom for gallery scavenger hunts. This interactive approach extends to homework, for which students play topical video games in addition to more traditional reading assignments. Test review is presented as Jeopardy- or Family Feud-style game shows, complete with prizes. Through these activities, students take ownership of the class material and become deeply engaged with issues regarding cultural heritage and the art market. Their subsequent affinity for the artworks and people that we study has resulted in greater information retention and academic success. (8g)

Liz Lawson (MacEwan University)

Creating Purpose and Connecting with the Local Environment:

Writing about Modern Architecture

The notion of “purpose” theorized by Daniel H. Pink has recently informed pedagogical design and provided a method for understanding the factors that motivate students inside and outside the classroom. Purposeful teaching should bridge the gap between what students learn in the

classroom and what is available in their local environment. The absence of large public galleries and museums in many learning environments can make the writing of object histories challenging. However, modern architecture as a topic is highly accessible and gives students the chance to discuss form and context on a local scale. This presentation will examine how junior level students can utilize their own environment for meaningful historical research. Assignment templates and rubrics will also be discussed. (8g)

Jamie Kemp (Quest University)

Material Matters: Art-Making as Historical Inquiry

What can the experience of making art teach students of art history about the social contexts of artistic production? What can working through instructional texts written by artists teach us about the construction of artistic personas? For this session I propose to discuss an assignment in which my students attempted to replicate historical art-making techniques using primary source texts and modern materials. Student projects included the creation of a working reproduction of one of Albrecht Dürer's perspective machines based on instructions found in *The Painter's Manual*, a reconstruction of Leonardo da Vinci's parabolic compass as sketched in his notebooks, a socially-driven embroidery project described in a Victorian edition of "The Girl's Own Paper," and an exercise in psychic automatism directed by Breton's *Surrealist Manifesto*. Throughout the semester, students used hands-on experiences to interrogate their complex and shifting relationships with the people and objects they study. (8g)

Andrea Terry (Lakehead University)

Home Sweet Home—Or Is It?

Site Specificity's Contribution to a Critical Pedagogy

Using Colville House on Mount Allison University's campus, I examine how site specificity promotes a critical pedagogy. In 2009, the University opened Colville House—once the residence of artist Alex Colville (1920–2013) and his family (1949–1973)—as a "portal" to explore Colville's contributions to the locale. In 2012, I organized Unpacking Museums, an art history seminar course exploring the socio-political motivations that determine museum programming and how artists might intervene in order to propose a series of possibilities for Colville House. The course design,

site-specific focus, and classes held in the House transformed the site into a space of learning as we came together, considering connections between institutionalized relationships, the politics of place, Canada's art narrative, and Colville's role in that so as to confront the utility and futility of the art-historical cannon. (8g)

Linda Steer (Brock University)
Turn on the Lights and Show and Tell
in a Second-Year Undergraduate Course

I propose to speak briefly about how I connect the history of early photographic portraiture to contemporary family photographs in ways that are meaningful to students in my second-year survey course entitled "History of Photography." After learning about the early days of photographic portraiture, along with the invention of the Kodak camera and the social implications of that invention, students are asked to bring one of their family photographs to class. They then work through a series of questions in groups and present their findings to the rest of the class. The questions investigate the differences between studio and snapshot photographs, the ways in which family roles are constructed and mediated through photographs, and the affective power of such photographs, particularly in relation to memory. It is an effective in-class assignment that engages students by asking them to connect their own history and experience with what they have learned in class. (8g)

**Dimanche 30 octobre,
9 h - 10 h 30**

**Sunday, October 30,
9:00–10:30 a.m.**

**(9b)
(9c)
(9d)**

(9b)
HECAA Open Session
(Historians of Eighteenth-
Century Art and Architecture)
(Part One)

Christina Smylitopoulos
University of Guelph

The objective of this society is to stimulate, foster, and disseminate knowledge of all aspects of visual culture in the long eighteenth century. This HECAA open session welcomes papers that examine any aspect of art and visual culture from the 1680s to the 1830s. Special consideration will be given to proposals that demonstrate innovation in theoretical and/or methodological approaches.

David Mitchell (McGill University)
The Colour of Death: Polychrome Anatomies in Print and Wax

While it was a convention of early modern art theory that colour was evocative of animate life, my paper focuses on eighteenth-century anatomical models in order to investigate an alternate set of implications for polychrome effect. In such works, dead flesh served as reference for investigation of the animating force of physiological mechanism. Documentation of protracted legal battles in France over technological patent for both coloured mezzotint and anatomical waxwork offers, I argue, a discourse of colour plotted in counterpoint to art theory's promotion of the animate force of *coloris*. And the elaboration of this other colouristic semantics related pigmented substance, craft, and authority in shifted configuration. (9b)

Ersy Contogouris (Université du Québec à Montréal)

James Gillray's Preparatory Drawings for Connoisseurs Examining a Collection of George Morland's

In 1807, James Gillray published a satire on the phenomenal success of George Morland, painter of rustic genre scenes, whose early death three years earlier had led to a great increase in the demand for his works and to the circulation of countless forgeries. This paper will examine the ten preparatory drawings—a uniquely large number—that survive for his *Connoisseurs Examining a Collection of George Morland's*. Their analysis enriches our understanding both of the caricature itself and of the nature of Gillray's recurring criticism of the late eighteenth/early nineteenth-century art market, and provides us with an unprecedented view into Gillray's creative process, revealing the many steps involved in developing an idea into a caricature, the role of writing in Gillray's thought process, and the struggle to find the perfect title. Taken together, these drawings invite us to rethink some of the accepted notions regarding caricature. (9b)

Catherine Girard (Williams College)

Mirrored Surfaces: Painting and Reflexivity in French Royal Interiors

The addition of mirrors alongside paintings was a major transformation of eighteenth-century interiors that enhanced the reflexivity of richly decorated spaces. French aristocratic hunters were at the heart of this intensified dialogue between interiors and interiority, as large mirrors and genre paintings showing figures that looked and behaved like them adorned the increasingly specialized rooms that were conceived and built for their after-hunt parties in royal residences. This paper explores the reflexive quality of such spaces created in France during the Rococo moment. While the meals taken outdoors by royal hunters re-enacted a concomitant architectural quest for intimacy, the pictures painted for hunting dining rooms allowed the same participants to extend the corporeal sensations imprinted by the pursuit and kill to the in situ experience of paintings. The role of illusion in representation was thus expanded to entire rooms, telescoping the outdoors into newly articulated, intimate, and proto-immersive interiors. (9b)

Ryan Whyte (OCAD University)

En sens contraire: *Paradoxes of Reversal in French Reproductive Prints of the Ancien Régime*

In French printmaking in the Ancien Régime, the reversal of the image inherent in the printmaking process was so rarely remarked on that modern scholarship has responded with corresponding silence on the subject. This paper addresses those lacunae by examining exceptional cases where the printmaker corrected reversed images in reproduction because the reversal rendered some aspect of the composition strange, usually right-handed subjects made left-handed. Such correction occurred within multiple and contradictory artistic and social contexts, including period notions of handedness, at a time when progressive educational discourse, bound up in neoclassical conceptions of virtue and social reform rejected traditional prejudices against left-handedness and promoted the teaching of ambidexterity. Yet the perception of the inherent reversibility of the composition, in which the “corrected” representation of handedness was the exception that proved the rule, was reinforced both by printmaking processes and by the predominance of dematerialized, literary conceptions of composition. (9b)

(9c)

Nourishment of the Soul and Body

Allison Fisher

Independent Scholar

During the Early Modern era, rituals of consumption—banqueting, drinking, and court spectacle—became important tools of political interaction and social affiliation. How did the dual representation of gardens and food become inextricably intertwined in the iconography of Early Modern visual art? To what extent were the rich mythological programmes of painting and sculpture indebted to contemporary dining habits, and how might the modern viewer explore the broader colonial, sexual, and political dimensions of the period through an art- historical analysis of the visual uses of food? This session invites papers that deal

with the interconnected worlds of nourishment, pleasure, and politics in Renaissance and Baroque visual art and material culture. Topics might include ornamentation of the Renaissance villa, still-life paintings of food and flowers from the Dutch Golden Age, garden design and landscape architecture in aristocratic France, opulence and splendour in banqueting scenes by Rubens, or any related theme.

Sally Hickson (University of Guelph)

Dead Men Don't Dine: Effigies and Rituals at the European Courts

In 1608, Duke Vincenzo Gonzaga of Mantua attended several court events related to the funeral services of Charles III, Duke of Lorraine. One of the most notable of these was staged in the court chapel at Nancy, where a life-sized “stucco” statue of the Duke sat on a brocade bed. At the conclusion of the daily mass, the “Royal personage,” in the form of the plaster effigy, was served at a magnificently set dining table. This treatment of the effigy as the living body of the deceased, and the ritualistic continuation of daily dining was, according to historian Ralph Giesey, exclusive to the funeral rituals of the French courts. While the ritual can be interpreted in the context of the doctrine of the King’s two bodies, this spectacle of dead men dining also demands further analysis in the contexts of visual culture and food culture at the early modern courts. (9c)

Eric Weichel (Nipissing University)

“Only harlots and scoundrel youths”: Food, Music, Flowers and Love in Persian Courtly Culture

Images of female musicians are an important theme in visual culture associated with Iranian court life. Career musicians and dancers employed by the Sassanid, Seljuq, and Safavid courts are celebrated in a range of surviving artistic media, including polychrome ceramics, illuminated volumes of poetry, and textiles. Floral imagery, representations of banquets, and a close co-relationship between poetry and sexual affection were frequent tropes in these depictions of “garden women.” Through an examination of case studies that explicitly link women’s bodies and musical performances with political propaganda, I interrogate the role food and flowers played in the creation of innovative modes of cultural identity in Persian courtly visual art. Specific case studies include miniature painting by the Riza-yi `Abbasi (ca. 1565–1635), monumental narratives of dancers and

banquets from the Chehel Sotun pavilion, and culturally hybrid images of music and love created by Mir Kalan Khan in eighteenth-century Lucknow. (9c)

Corrine Chong (AHNCA New Books Editor)
*Depicting Decadence and Decay in Death in Venice:
 Visconti and the Vanitas Still-life*

Bluntly dismissed by film critic, Vincent Canby, for the *New York Times* as “an elegant bore”, Luchino Visconti’s cinematic adaption of Thomas Mann’s novella, *Death in Venice*, undermines this statement with its rich abundance of pictorial references. Evocations of Whistler’s minimalist landscapes and the opulence of seventeenth-century Dutch still-life painting externalize the Apollonian-Dionysian dialectic that plagues the mind of the protagonist Gustav Aschenbach. Iconographic motifs drawn from the vanitas genre of still-life noticeably populate the interior scenes. Overly-ripened fruit, a skull set atop a stack of books, and lavish blooms arranged with random hourglasses are a few of the conventions Visconti appropriates to underscore the consuming vanity, profane lust, and impending death of the cholera-afflicted character. In looking at the inter-medial shift from painting to cinema, this paper considers the extent to which the moralizing message and visual vocabulary of the vanitas still-life complements. (9c)

(9d)

Beyond The Mosque: Diverse Sites of Muslim Prayer

Angela Andersen
University of Victoria

The purpose-built, monumental mosque is often presented as the primary site of Islamic congregational worship. The *Quran* provides virtually no instructions regarding the appearance or configuration of such a site, and many Muslims engage in individual and congregational prayer in a variety

of settings reflective of such factors as the size of the Muslim community, the geographical and linguistic backgrounds and the architectural heritage of practitioners, the political environment, and the ceremonial needs of believers. A room in the home, a rug, a clean piece of cloth, or a line in the sand can demarcate prayer space just as the declaration of the intent to pray itself can establish parameters. Representations of these public and private spaces also evoke the needs and circumstances of Muslims. This panel explores the great diversity of Islamic places of prayer and worship, inclusive of art-historical, religious studies, anthropological, sociological, and lived experience perspectives.

Liyakat Takim (McMaster University)

The Role of the Husayniyya in Shi'i Devotional Exercises

In addition to the mosque, Shi'is have used the Husayniyya (a congregational setting for Shi'i commemoration) as a place of worship and to express devotion to the family of the Prophet Muhammad. This paper will examine the multitudinous roles of the Husayniyya in Shi'i devotional and spiritual exercises, and argue that it has played a major role in Shi'ism primarily because many of the restrictions regarding ritual purity associated with the mosque are relaxed in the Husayniyya. It is here that Shi'is have amalgamated ritual prayers with expressions of popular piety like flagellations, the *majalis* (sermons and recitations regarding Husayn and Kerbala), poetry and other rituals that accompany the annual commemoration of Kerbala. In the West, the Husayniyya has facilitated many other social functions that have brought the Shi'i community closer together accentuating, in the process, ethnic cohesion within the Twelver Shi'i community. (9d)

Ali Amin (Waseda University, Tokyo)

The Mushallas of Tokyo:

The Architectural Development of Islam in Japan

Since the 1980s, Japan has attracted Muslim immigrants, mainly from South and Southeast Asian countries. The emergence of these Islamic communities in Japan is represented by the presence of around one hundred mosques and *mushallas* (rooms or buildings for the performance of the five daily prayers) on the islands of the Japanese archipelago. This paper aims to discuss different nascent Muslim communities in Japan,

and the spaces used for their rituals and social functions as they have developed into full congregations able to support mosque construction and maintenance. I investigate how the transnational aspect of migration has shaped the architectural availability of places of prayer, and the development of the *ummah* (Muslim community). My data was collected from observation of *mushallas* and mosques in the greater Tokyo region between 2014 and 2016, and interviews with their transnational congregations from Pakistan, Bangladesh, Indonesia, and Malaysia. (9d)

Nadia Kurd (Thunder Bay Art Gallery)

The Performed Symbolism of Islamic Ritual Practice in Contemporary Art

A number of contemporary artists have thematically explored the representation of mosques and Islamic rituals in their art. With roots in the early history of Islam, the mosque continues to visually and symbolically signify the presence of Muslim communities, but it is an institution that has also tested the limits of multiculturalism, citizenship and belonging. Recognizing the symbolic and spiritual value of Islamic prayer ritual, I will examine the performative works of artists Farheen Haq, Michael Rakowitz and Azra Akšamija. These have transcended the formal, gendered spaces of the mosque in works such as *Retreat* (Haq), *Nomadic Mosque* (Akšamija), and *Minaret* (Rakowitz). I argue that these artists have also expanded on the fluidity and symbolism of Islamic ritual practice, particularly in urban landscapes with growing Muslim communities. (9d)

**Dimanche 30 octobre,
11 h - 12 h 30**

**Sunday, October 30,
11 a.m. – 12:30 p.m.**

**(10a)
(10b)
(10c)
(10d)**

(10a)

Rankings, Ratings, Indices, and Impact: Data and Evaluations at Academic Art Institutions

Emilie St.Hilaire

Concordia University

Given that university rankings are increasingly influential for institutions in the global marketplace of higher education, how should rankings be resisted or integrated as faculty, staff, and students negotiate their positions within academia and the cultural landscape? How should artistic output be ranked alongside peer-reviewed publications for faculty hiring and promotion, as well as during departmental appraisals? Currently, only one Canadian institution is listed in the QS top 100 world rankings of art and design programs, but it is unclear how many schools participate in the data collection process. Rankings have also emerged for faculty members through *Rate My Professor* and citation analysis methods such as the H-index. This session seeks to explore the complex issues and implications of evaluation and rankings within an institutional context. These questions are particularly worthy of consideration in relation to the fine arts PhD and the rise of corporate university models that may rely heavily on metrics within decision making processes.

Caitlin Fisher (York University)

Arguing For Our Own Impact: Mainstream

Data Collection, Resistance, and Its Alternatives

In a university climate increasingly invested in capturing research impact and research excellence and in quantifying our contributions, it's tempting, and in many ways easy, to articulate the ways in which such exercises often obscure the unique contributions of the fine arts, and adopt local solutions of resistance to metrics that fail to capture what we value most about our work. In this paper I'd like, instead, to approach this moment as one of unique opportunity for us to consolidate our insights and offer more collective and imaginative alternatives to mainstream quantification, not only as a defensive mechanism, but also with an eye to advancing

a proactive and open vision in the context of a changing university, one in which the insights, long-standing research-creation practices and communities of circulation and distribution of fine arts practitioners could be central to assisting (and protecting) both our students and the wider university in orienting toward future practices and emerging opportunities.

(10a)

Charles Reeve (OCAD University)

Metrics, Unions, and Governance

Isn't it self-evident that academia benefits from assessments that eradicate dead wood and reward excellence? And if that's true for the ivory tower generally, why should our corner be different? However, metrics aren't objective: straight, white males with no visible disability and no "accent" do better on these assessments than people who diverge from any of those descriptors. Moreover, there is little evidence that merit pay improves performance. And metricization redirects funding from projects that are abstract or long-term to those with immediate "pay-off." The strongest response to metrics, then, is refusal, which is best articulated in unison. So, grasping that our corner of the ivory tower isn't different, that our colleagues face the same issues we do (hence the coming concept of "scientific freedom," paralleling artistic freedom) suggests that we should unite against this threat through whatever governance mechanisms we have, starting with our unions.

(10a)

Paul Yachnin (McGill University)

TRaCE 2.0: Integrating Fine Arts in a Bigger Humanities

Fall 2016 will see the start of a five-year project to extend the TRaCE project (<http://iplaitrace.com/>), which has focused so far only on humanities PhDs, to MFAs and PhDs in Fine Arts as well as to social science PhDs and doctoral students. TRaCE 2.0 will be a national data-gathering and community-building endeavour—the first of its kind in Canada. The project aims to create an infrastructure for a new national community in the arts, humanities, and social sciences dedicated to mobilizing humanistic knowledge for the public good. The bigger humanities we envision will include artists and designers along with sociologists, political scientists, historians, literary scholars, and art historians. It will have the capacity to enhance the lives of people of all kinds, contribute in new, powerful

ways to policy and government, and help create a more productive, just, thoughtful, and beautiful society. (10a)

(10b) HECAA Open Session (Historians of Eighteenth- Century Art and Architecture) (Part Two)

Christina Smylitopoulos
University of Guelph

The objective of this society is to stimulate, foster, and disseminate knowledge of all aspects of visual culture in the long eighteenth century. This HECAA open session welcomes papers that examine any aspect of art and visual culture from the 1680s to the 1830s. Special consideration will be given to proposals that demonstrate innovation in theoretical and/or methodological approaches.

Stéphane Roy (Carleton University)
Révolution et marché de l'art : transformations et continuité

«Quand la guillotine fonctionne [...] il est rare que l'art s'épanouisse». Ainsi s'exprimait l'auteur anonyme de la notice «Beaux-arts» de l'*Histoire et dictionnaire de la Révolution française* (1987), faisant écho à une longue tradition historiographique selon laquelle la production artistique de la période révolutionnaire a marqué une rupture complète avec les modèles académique et philanthropique d'Ancien Régime. Les historiens ont montré, depuis, que la situation des arts était plus complexe et que la période révolutionnaire avait produit un corpus d'œuvres appréciable. Mais qu'en est-il du marché de l'art ancien au cours de cette même période? Les fluctuations du politique ont-elles eu une influence sur les goûts? Un nouveau public a-t-il pris le relais des collectionneurs d'Ancien Régime? Peut-on parler d'une transformation radicale ou d'une continuité des

goûts ? Un examen des catalogues de vente mettra au jour une culture visuelle peu connue de cette période charnière. (10b)

Alena Robin (University of Western Ontario)
Carmelite Preaching in Guadalajara

Signed and dated in 1747 by Antonio Enríquez, a painter active in the second half of the eighteenth century in Nueva Galicia (now Mexico), a huge painting recently appeared in the collection of the Museo Regional de Guadalajara. The painting was registered in the 1931 inventory without a photograph, as was the rest of the collection, and it was most likely forgotten until now. The painting is currently kept in a corner of the storage room of the museum, sectioned in two, and rolled up. The purpose of this presentation is to uncover the complex composition of this painting in relation to the settling of the male Carmelite order in Guadalajara. Issues of the reality of painting in the so-called periphery will be addressed through the figure of Antonio Enríquez. Questions of patronage will also be raised as an inscription on the canvas points towards the benefactor of the painting. (10b)

Isabelle Masse (McGill University)
Entre pastel et photographie : les portraits de Gerrit Schipper au Bas-Canada (1808-1810)

Le pastelliste néerlandais Gerrit Schipper (1775 - c. 1825) débarque à Philadelphie en 1802, à l'endroit et au moment où l'inventeur John Isaac Hawkins (1772-1855) brevète un nouveau modèle de physionotrace, un appareil reproduisant mécaniquement les visages de profil. Schipper qui travaille avec une semblable « machine à dessiner » se déplace de ville en ville annonçant dans les journaux locaux que sa « nouvelle méthode pour peindre au pastel » produit des « ressemblances exactes ». Le physionotrace suscite en effet des prétentions de vérité qui le font souvent considérer dans la littérature comme étant protophotographique. Ainsi, les rigoureuses effigies en miniature réalisées par l'artiste se situent à la frontière de deux médiums, le pastel et la photographie. À l'aide d'un corpus créé au Bas-Canada entre 1808 et 1810, cette communication fait valoir que la double médialité des portraits est révélatrice des profondes transformations que subit le médium du pastel à l'aube du XIX^e siècle. (10b)

Paul Holmquist (Carleton University)
*“Elle fond les Villes:” The Physiognomy of Reconnaissance
 in Claude-Nicolas Ledoux’s Ideal City of Chaux*

This presentation examines the conception of reconnaissance in eighteenth-century France as a central principle of Claude-Nicolas Ledoux’s theory of architectural expression. Connoting “gratitude” as well as “recognition,” reconnaissance is asserted by Ledoux as part of the moral effect of his architecture parlante with respect to nature as a providential order, and society as embodying the common good. I argue that the significance of reconnaissance for Ledoux can best be understood in light of Rousseau’s conception of gratitude as the love for what in turn loves and preserves one’s self, and the origin of conscience. Through an analysis of key projects of Ledoux’s ideal city of Chaux, I will show how the evocation of reconnaissance in the spectator underlies Ledoux’s ambition to inculcate civic and personal virtue, and entails an essential reciprocity with the expressivity of architecture that challenges any reduction of his character theory to one of mere affect or signification. (10b)

(10c) Eco-Art Before Ecology

Nina Amstutz
University of Oregon

This session explores art before 1960 from an eco-critical perspective. Since the 1990s, there has been a wealth of research on issues of ecology and the environment in contemporary art; however, only a handful of scholars have begun to rethink art-historical topics before the environmentalist movement through an eco-critical lens. Greg Thomas’s *Art and Ecology in Nineteenth-Century France* (2000), Alan Braddock’s edited volume *A Keener Perception: Ecocritical Studies in American Art History* (2009), and Stephen Eisenman’s exhibition catalogue *From Corot to Monet: The Ecology of Impressionism* (2010) are among the pioneering studies that use ecological thought, past and present, as a new interpretive

framework for art before 1960. The papers in this panel build on these publications, foremost focussing on developments in landscape painting and photography of the nineteenth and early twentieth centuries as they emerged alongside a new ecological consciousness in the Western world.

Michaela Rife (University of Toronto)

Glistening Plough, Ravaging Axe: Thomas Cole, Environmentalist?

Thomas Cole's 1836 "Essay on American Scenery" is a boon for art historians thinking about landscape painting and the environment. His advocacy of "a keener perception," and lament over the "ravages of the axe" provide ready epigraphs and titles. Angela Miller goes so far as to except Cole from complicity with American expansion, a charge she levels at subsequent landscape painters. But Cole's text also finds him dreaming of cities rising from the wilderness, praising the "enlightened" people who replaced "savage" beasts and men. Though Cole's views were not necessarily mutually exclusive, I will ask what we are looking for when we search for a prophetic artist-environmentalist and consider the divergent ways he has been instrumentalized by eco-art historians and environmental historians. Significantly, I will examine what is at stake when we isolate phrases and artworks from this seminal figure, whether our selections bolster or impede art history's ecocritical turn. (10c)

Emily Gephart (School of the Museum of Fine Arts at Tufts University)

Maura Coughlin (Bryant University)

Immersion: Nineteenth-Century Coastline Paintings

Embracing an ecocritical approach, we propose a dialog about nineteenth-century pictures of Atlantic marine ecologies by American painter William Trost Richards (1833–1905) and French artist Élodie La Villette (1848–1917). These roughly contemporary artists translated their perceptions of coastal networks into vibrant paintings. Richards, informed by the American Pre-Raphaelites, forged a late career depicting American and English coastlines. Similarly, La Villette exhibited in international salons as a realist marine painter of shores in Normandy and Brittany. Although unaware of one another, both artists conveyed rhythms of water and weather, wind and shoal. Oscillating between experience and memory, material presence and optical illusion, their work immersed viewers in embodied sensation. In their ecological engagements we move beyond

traditional sublime ocean vistas or touristic experience, and rethink our place in the world when we are invited to the shore, in the words of Timothy Ingold, “not as spectators, but as participants” (1993). (10c)

Joan E. Greer (University of Alberta)

*Theories of the Anthropocene and Vincent van Gogh's
Socio-Theological Visualizations of the Rhythms and Cycles of Nature*

Van Gogh's visualizations of the rhythms of nature were tied to a theologically-based understanding of human life as a journey through time marked by distinct stages of life, analogous to the changing rhythms of the seasons found within nature and the human labour associated with these seasons. Significantly, however, such visualizations also reflect the artist's careful and at times almost scientific observation of the world around him: from its individual insect and plant forms to more complex ecosystems featuring forests and their undergrowth, gardens and fields or skies representing different atmospheric or astronomical conditions and stages. Approaching this material with the environmental imperatives inherent in theories of the Anthropocene, this presentation seeks to highlight preliminary research from a larger research project that investigates natural cycles and seasonal variations within images of the natural world, considering their use within scientific (especially meteorological, entomological and botanical) and artistic communities and discourses of early environmentalism. (10c)

George Philip LeBourdais (Stanford University)

*Glacial Tongues: The Language of Not Belonging in Photographs by
William Bradford, Carleton Watkins, and Eadweard Muybridge*

In November 1885 the painter William Bradford delivered a lecture to the American Geographical Society entitled “Life and Scenery in the Far North.” Having traveled to the Arctic seven times, including the unprecedented journey to Greenland he arranged in 1869 “solely for the purposes of art,” Bradford had become a kind of translator of that remote landscape. At the society meeting in New York that fall, he described “the high, precipitous, naked rocks” of Greenland's immense Karsut Fjord as “an Artic Yosemite.” Such a comparison harkens to the famous debate in the 1870s between writer John Muir and geologist Josiah Dwight Whitney regarding the formation of Yosemite Valley. Comparing photo-

graphs from Bradford's 1873 book *The Arctic Regions* and contemporaneous ones of Yosemite by George Fiske, Carleton Watkins, and Eadweard Muybridge, this paper explores these glacial images from the 1870s through photo-historian Robin Kelsey's ecological theory of landscape as "not-belonging." (10c)

(10d)

Visual Art and Multiple Ways of Knowing

Scott Marsden

Haida Gwaii Museum at Kay'lnagaay

Since Descartes the academy has privileged thought-construct and intellect over sense perception and other embodied ways of knowing. Scholars such as Iain McGilchrist, Charles Polanyi, David Appelbaum, and Charles Taylor identify the perils associated with such epistemological reductions stressing the import of widening ways of knowing beyond the narrowly analytical. At this crucial moment in world eco-history, what ways of knowing are vital to reclaim? What "*knowings*" have declined since Descartes's thought rendered suspect sensory perception and found fulfillment in the industrial revolution? How might multiple ways of knowing empower marginalized voices, challenge dominant narratives, welcome first nations and settler scholarly voices, and explore community-centered ways of knowing? How can museum, gallery, academic, and community institutions widen reductive epistemological assumptions? This session explores three perspectives on how visual arts and its curriculum welcome diverse ways of knowing, reinforcing what McGilchrist and others consider fundamental to what makes us human.

Katherine Gillieson (Emily Carr University of Art + Design) and
Stephan Garneau (Information Designer and Researcher)

Knowledge in Dialogue: Interdisciplinarity in Art and Design Education

This paper explores proposals for interdisciplinarity developed through the research project *Mapping the Curriculum* at Emily Carr University of Art + Design. By its very nature, an interdisciplinary approach to

post-secondary curriculum challenges the traditional silos of academic disciplines through its core value of acknowledging multiplicity. Adapting and accepting even radical departures from normative thought, its scope extends beyond institutional reach engaging local community groups and marginalized voices. An interdisciplinary model of education is politically strong because it defies cooptation and labelling (Nissani, 1997); while providing a flexible approach to problem-solving well suited to complex problems such as ecological issues. Drawing on Charles Taylor's concept of dialogical reasoning (1991), we propose that local *knowledges* can be introduced discursively into curriculum, so that art and design education becomes a site for authentic convergence of diverse views, working against acculturative practices while building a form of consensus required for knowledge building. (10d)

Audrey Hudson (OCAD University)
*Photographs Have A Way of Telling: Visual Methods
 of Research with Black and Indigenous Young Adults*

Audrey Hudson demonstrates how multiple ways of knowing provide a platform for Black and Indigenous young adults to discuss issues that affect their lives, specifically through photography. She examines the role an arts-based educational program plays in unleashing creativity as youth confront various structures of power that become challenges to social identity, belonging and self under different local and national circumstances. Her research considers how Indigenous youth utilize a photography and hip-hop based educational program as a resource to explore social identity and relations, indigeneity, place/space, and the legacy of settler colonialism on education. As a path towards decolonizing, Audrey and her research advocates reinforce how vital it is that we explore and retain ways of knowing outside dominant Eurocentric thresholds. (10d)

Erica Grimm (Trinity Western University)
The Aesthetics of Attentiveness: Paying Attention in the Anthropocene

Proposed as a form of understanding born of mindful attention, art-making is described in this paper as an apophatic, epistemological small humble gesture, an active practice of inquiry located in the contested interstitial spaces between embodied awareness, sense perception, imagination and reason; enthusiasm, dream and disaster; affect, intuition and intellect;

wordless timeless experiences of unknowing and those “known” through our embodied existence. Through paying focused attention to webs of culturally mediated contexts, history, theory, materials, body, spirit, affect and imagination, artists make manifest, but not necessarily with words. Embodied, materialized, experienced and enacted through material signs, art-making cultivates cognitive complexity by balancing percept and concept, tacit and explicit knowing. Widening ways of knowing beyond the narrowly analytical, the arts methodological complexity allows access to wicked problems such as the global eco-crisis, this age of the anthropocene inaugurated by decoupling scientific and humanistic-spiritual traditions at the beginning of the modern period. *(10d)*