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ABSTRACTS / RÉSUMÉS

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE
9:00 am - 10:30 am / 9h - 10h30

ROOM P202

Craft and Architecture: Creating Critical Spaces I

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

The crafts significantly shaped Canada's postwar modernist and later post-modernist public, corporate and sacred architectural spaces and places. Conceived as a way to humanize the new postwar architecture, things made of traditional craft materials and functioning as decoration assured the continued relevance of human scale and the importance of hand processes. At the time of their installation, these works were seen as critical aesthetic and social interventions. Craft's recent reinvention through new paradigms, such as sloppy craft and craftivism that emphasize process rather than completed objects, suggests new architectural relationships that explore the idea of site as a performed place.

This session interrogates the relationships between craft and architecture during the last seventy years as "critical spatial practice" – understood as transgressing the limits of art and architecture and engaging with both the social and the aesthetic, the public and the private.

Anne Newlands, Independent Scholar

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

The leading Canadian textile artist Mariette Rousseau-Vermette produced over one hundred public artworks during her fifty year career, ranking her among the most prolific makers of public art of her generation. From the 1960s to the twenty-first century, architects from across Canada, many of whom had been educated following Bauhaus principles, sought her colourful, abstract, handwoven tapestries to create reflective spaces in their large angular concrete, steel and glass structures.

This paper examines the roots of Rousseau-Vermette's quest to create public art and discusses her contact with textile designer Dorothy Liebes in California in the late 1940s, her pivotal meeting with ceramist Claude Vermette in Montreal in the early 1950s, and her introduction to the *Refus global* artists and their ideals to produce art that would transform society. Also central was her friendship with artist Jean-Paul Mousseau who was dedicated to non-elitist forms of art and the integration of large scale works into architecture and public spaces. In 1962, this direction was reinforced by her participation in the first and subsequent International Biennials of Tapestry in Lausanne, Switzerland where modernist architects such as Le Corbusier called for the collaboration of artist-weavers and architects to restore to tapestry its time-honoured association with architecture.

Throughout her career, Rousseau-Vermette worked collaboratively with architects and produced large abstract tapestries that brought light, colour, warmth and calm to the cool austerity of modernist architecture. Architectural blueprints and correspondence in the artist's files testify to this process where artist and architect "worked together towards end points decided through mutual consent." (Rendell, *Art and Architecture*, 11). My discussion of the artist's most innovative and monumental public works will end with an examination of her Canada Council Millennium proposal to create a multi-media work about water pollution, her singular gesture towards art for critical social engagement.

Kathy Kranias, Independent Scholar

"Critical Spatial Practice: The Architectural Stained Glass of Marcelle Ferron and Eric Wesselow"

In the 1960s, the Canadian artists Marcelle Ferron and Eric Wesselow turned to architectural stained glass, engaging innovative craft processes to create two very distinct aesthetics for public architecture in Canada. While both artists introduced abstract stained glass to secular and sacred buildings, their innovative approaches to craft in architecture made vital contributions to the Canadian built environment that established new relationships between audience and site.

Working as an artist/designer, Ferron collaborated with industry to make monumental windows for secular public architecture in Quebec, such as subway stations, courthouses, and hospitals. These colourful

abstract windows connect the audience to the city through screen-like designs, while creating very distinct interior spaces. At the Champs-de-Mars Metro Station in Montreal for example, the continuous glass frieze literally wraps around the building, encircling the audience. A kinetic environment alters spatial perception as the rectilinear walls seem to dissolve amidst floating luminous shapes.

Working as an artist/craftsman, Wesselow designed and personally fabricated smaller scale windows for synagogues and churches in both Montreal and Toronto. He innovated a lamination technique that used epoxy resin, producing windows of unprecedented colour intensity with highly refractive and reflective properties. These integrate shattered, broken, carved and molded glass, obscuring the exterior city view, and inciting the audience to look inward to experience the metaphysical dimension of light and colour.

Eliza Au, Iowa University

“Transforming Tradition: Pattern in Public Spaces”

How have artists and designers taken traditional patterns and re-interpreted them into public spaces? This question is particularly relevant as buildings and landscapes are sites for potential interaction between art and the public. This paper explores how pattern in public art can create an environment which provokes curiosity, interaction and questioning. Examples include work from artists coming from a craft background, such as Bobby Silverman, Jaqueline Poncelet and Robert Dawson; as well as design groups such as Lace Fence, SO? Architecture and Design and Studio Kahn. In this lecture I will also draw from my own practice and research as a ceramic artist, which examines pattern in relationship to new technology, architecture, self-generating systems and Islamic pattern. I argue that pattern in the public sphere takes on new meaning contingent on context, material and scale.

Grace Nickel, University of Manitoba

“Feminizing Fabric Formwork”

In the past few years I have been involved in a period of intensive research, exploring new technologies both at home and in China. In 2012, I had the opportunity to work at the Centre for Architectural Structures and Technology (CAST) at the University of Manitoba, learning the fabric-formwork technique that the researchers in the Faculty of Architecture invented and were continuing to develop. Informed by traditional wooden formwork, they stretch fabric membranes on wooden frames and create large concrete forms that look soft, but are not. Although the structures appear organic, they remain stark, unadorned, devoid of ornament. The tenets of Modernism remain alive and well at CAST. Once comfortable with the new technology, I appropriated their methods (with their encouragement and blessing), and applied them to porcelain, with the goal of feminizing and embellishing the fabric formwork process.

I selected highly decorative textiles and made fabric models for my moulds that sported raised floral prints, fine textures, embossed stitching, and intricate, lacy patterns. I stretched these textiles, mostly Chinese commercial drapery fabrics, onto wooden frames, and then made plaster moulds from the fabric models. Finally, porcelain was cast in the plaster moulds, resulting in finished large-scale sculptures, to be exhibited in a gallery or other public space. My white porcelain forms have an architectural scale and may initially appear austere, but upon closer inspection, their detail becomes evident. My installations provide a substitute for what was once considered a social imperative offered by public architecture – a peaceful, contemplative space for public and private reflection, restful and quiet, yet strong and awe-inspiring. It’s the detail that invites the viewer into an intimate dialogue with my work, to find comfort in the textile patterns and organic motifs of my craft, my art, my architecture.

ROOM P205

Looking West: Photographic Disruptions

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

Photography was both a disruptive force and sustaining technology in claiming and settling the Western territories between Confederation and the First World War. Mobilized as both a documentary device and

aesthetic aid to economic and geopolitical expansion, photographs made in and of the West, from Palliser's Triangle to the Pacific northwest, challenged and shaped citizens' imaginations and ideas of the meaning and purpose of the West in the confederation. This session will explore the questions and perceptions that photography raised and created as photographers encountered and made visible the peoples and landscapes of "the West."

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

In the conclusion to his 1873 publication *Ocean to Ocean: Sanford Fleming's Expedition through Canada in 1872*, George Monroe Grant writes: "A great future beckons us as a people onward. To reach it, God grant to us purity and faith, deliverance from the lust of personal aggrandizement, unity, and invincible steadfastness of purpose" (358). *Ocean to Ocean*, which was widely circulated and quickly re-edited, is a polished version of Grant's diary and notes kept while on expedition with Sir Sanford Fleming during his 1872 trip to survey the Peace River region of British Columbia, Canada. The survey's purpose was to gather information in preparation for the selection of a route for the Canadian Pacific Railway, soon to be Canada's first transcontinental railroad. In addition to Grant's diary, which was framed by introductory and concluding remarks, the publication contains reproductions of eleven photographs by Charles Horetzky, nine by Benjamin Baltzly, and three by Frederick Dally, though only a handful of the photographs were taken during the 1872 survey by Horetzky, who accompanied the expedition. This paper will explore the changing uses and readings of these photographs from the original contexts of their production to their inclusion and circulation in *Ocean to Ocean*, in which they were made to express the expansionist outlooks of both Fleming and Grant, a Presbyterian reverend for whom the idea of expansion was one that came attached to religious motivations. By tracing the changes made to the photographs, from original glass-plates to their reproduction in publication, this paper will engage with the notion of photography as a tool for settlement and its role in the shaping of perceptions and attitudes towards the Canadian West.

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

In the late 1870s, a Dakota leader, a member of the newly formed North West Mounted Police, and a fledgling commercial photographer contributed to the creation of a curious stereograph. Well over a century since the encounter took place in the Cypress Hills of the southern Canadian Prairies, the portrait of *Sioux Chief Long Dog and George Wells* has been reproduced in varied mediums and has entered into large public photograph archives. The work has appeared in conflicting forms of discourse pertaining to the early years of non-Aboriginal settlement in Western Canada. In this paper I closely analyze the details of the stereograph portrait along with a small group of related archival photographs from late-1870s Cypress Hills. I explore the ways that the works continue to disrupt settler colonial narratives and stereotypes.

In early photographs of the West, including the images created by the cameramen who accompanied survey expeditions, the Prairies often appear immense and uninhabited. These views align with persistent settler narratives that imagine the Canadian West as a vacant, *virgin* frontier that was improved by European colonizers during the modern epoch. The selection of photographs of late-1870s Cypress Hills, however, challenge settler colonial claims to the West. Their details confirm the established presence of Aboriginal societies on the Prairies. They also make visible the sustained relationships between Aboriginal residents and newcomers in Western Canada that existed long before Euro-Canadian agricultural settlement – and the violent implementation of the reserve system in the early 1880s. The photographic works provide rare glimpses of transnational and intercultural identities and community during the final years of shared land and resource use on the Canadian Prairies.

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

Photography played a key role in settling the West of Canada. Following confederation, commercial studios spread across the West, documenting the explosion of settlers onto lands made available through new treaty agreements with First Nations people. As a technology of mass reproduction and consumption, photography

offered everyone – from government officials making surveys to new farmers clearing land – a way to demonstrate their dominion over territory and people. As a social practice, photography could wordlessly show a far away relative the success of a family's new enterprise, the health of their children, the wealth of their new home. These images record a period of photographic activity in the West that was augmented by improved photographic technologies and by the mercantile appreciation of the medium as social currency.

Like currency, settler photographs were worth more than the paper they were printed on, gaining value with every viewing. Yet not long after their creation, a generation or two, these photographs were put away in archives and albums, appreciated only by the occasional researcher or historian of local history. Their value as social currency was diminished and their place in the history of Canadian photography largely forgotten. In this paper, I will argue that it is the lack of circulation that leeched these images of their social value, rendering them curiosities of a bygone period, rather than vital and socially relevant images of Western Canadian culture, that continue to "challenge and shape citizens' imaginations and ideas of the meaning and purpose of the West in the confederation." As a case study, I will discuss the use of settler photography in the pages of *Alberta History* from 1977–1983, when editor Hugh Dempsey brought photographs from the Glenbow Photographic Archives back into circulation and gave these images new relevancy and meaning.

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

The impetus behind this proposal originates from a simple line of questioning: whose photographic work speaks for the Canadian West? The 'who' in this case can be a single individual, a movement or a series of individuals extending over a period of time. However, the question remains, who (or whom) is that exactly? Looking south to the 49th parallel and beyond, we resonate with popular imagery of the American West produced by notable image-makers to which the Canadian West shares few (or no notable) equivalents. Twentieth-century America gave birth to the West-based (moving frontier) photographer. During this time we observe the rise of Carleton Watkins, and Timothy H. O'Sullivan. The twenty-first century saw the rise of Ansel Adams, Robert Adams, and Stephen Shore, amongst others, who have become the canonical visual representatives of the American West.

Although both A. Adams and Shore briefly photographed in the Canadian West their imagery of these geographical spaces are rather unknown, often conflated with Americana and folded within their other works. Therefore, it is the aim of the proposed presentation to discuss the perception of a lack of iconic Canadian photographers operating in the Canadian West in the twentieth century (excluding the Pacific Coast), and suggests historical as well as present-day examples of potential 'photographic ambassadors'.

The work of John Conway (*Uncommon Views*), and George Webber (*Prairie Gothic*) will be discussed, as well as the lesser-known example of Orest Semchishen (*In Plain View*). The presentation will conclude with a brief examination of emerging image-makers Kyler Zeleny (*Out West*), Stephen Harper, and Thomas Gardiner with the hopes these images-makers' projects will illustrate aesthetic changes, ultimately leading to the question: is there a visual voice in Western Canada, and if so, how does it differ from contemporary examples in other parts of Canada as well as America?

ROOM P208

Design Discourse: Knowledge, Research, Practice and their Objects

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

Notions such as "design (as) knowledge," "design (as) research," "design (as) practice," "practice-led research" (and its variants) and "design thinking" have become mainstays of design discourse ever since the Design Methods movement of the 1960s. In some measure by C.P. Snow's 1959 Rede Lecture, "The Two Cultures and the Scientific Revolution" inspired this movement. Design was promoted as a third culture, unique for its powers of synthesis of theory with practice as distinct from the analytical natural sciences. The assumption and assertion that Design is discrete, and that it has, in some measure, established itself as a separate, academic discipline has had far-reaching effects both within Design and without. In fact, approaches to research and knowledge production, based on these Design claims, are now manifest in other disciplines and fields, phenomena that have been labeled a *design turn* and a *practice turn*, in both the humanities and the sciences.

But it is important to note that these claims and their acceptance have not been discussed nor “problematized” to the degree their importance would dictate in design theoretical discourse.

This session presents discussions that examine how design research, linked to practice, as an epistemic method, creates, directs, or hinders knowledge acquisition.

Andrew Forster, Concordia University

“The Art/Design Paradox: Thinking Through Making in the Everyday”

From Gropius’ Bauhaus on we see deliberate attempts to merge avant-garde art practice with practices of ‘gainful design’ such as architecture, graphics, industrial design, system design, interaction design, social design, etc. This ‘applied art’ implicates ‘high art’ conjectural activity in a planned purposing of ‘making’ as a key skill-set for either paradigm shifting social change or capitalist innovation and profit (or both). Academic fields of design tends to de-emphasize a coincident history with the artistic avant-gardes in order to reinforce a connection with skill building and problem solving in relation to science, technology and commerce. This natural flinching serves to emphasize the singular and vital territory that design actually represents – a crossover zone between art and science (as articulated by Flusser); a zone deliberately situated between strategies of detachment and implication.

With this paper I look at how art and design practice veers towards the ‘everyday’ as practitioners situate their work as implicated in the social surround. In this they are reenacting the same art/design or detachment/implication gambit ventured at the Bauhaus and further extrapolated in the post-war period (eg. the 1956 exhibition ‘This is Tomorrow’ at the Whitechapel Art Gallery). Instead of a separation of art from life, a self-determined (rather than normalized) idea of where and how art should act is a key gambit. Figuring out always anew what ‘art into life’ means seems to be a necessary condition for all avant-garde practices *and* for contemporary design. Art and design share this boundary area from separate directions. Art practices engaging the social often adopt information-based strategies from communication design and propose instrumental goals to be achieved. In this scenario art becomes goal-oriented design. Conversely, design practices, seeking to reform cultures of consumption and information management may look to conjectural practices from art as a starting point in breaking normalized modes of thinking/making/consuming. This paper examines this question through ideas from design theorist David Pye (*The Nature of Design*, 1964), and anthropologist Tim Ingold (*Making*, 2013), and discusses contemporary practitioners including Theaster Gates, Fogo Island furniture and New Inc (the New Museum’s design lab).

Katherine Gillieson and **Stephan Garneau**, Emily Carr University of Art and Design

“A Case for Graphic Design Thinking as a Philosophical Method”

This paper argues for a broad view of graphic design thinking as a distinct approach to problem-solving that can be widely applied in design research and education. Contemporary graphic design practices are largely considered to have emerged with the socio-political upheavals of the twentieth century, with mechanized modes of production and the modern nation-state. However, the epistemological foundation of *graphic design thinking* in particular reaches much further back, with the development of human communication systems; we can look, for instance, to ancient Sumer for the birth of graphic abstraction in writing (Goody 1977). The history of epistemology is linked to modes of communication (Ong 1983, Olson 1996), and this in turn is intimately tied to modes of graphic representation.

In response to the binary opposition of the ‘humanist’ and ‘scientific’ perspectives in contemporary debates over design education, we consider Nigel Cross’ proposal that design embodies a 3rd culture of knowledge (2006), and argue further that graphic design has a unique role within the spectrum of design practices, with its implication of language, knowledge and thought. It possesses a genealogy that combines the Humanist Renaissance tradition of analytical thought (see Ramus’ dichotomies and knowledge diagrams), and scientific, rationalized Enlightenment models (the work of the Encyclopaedists, the diagram of the periodic table).

The final outcome of this mode of thinking implies action; it is inherently synthetic, generative, collaborative and future-conscious. Design theorist Horst Rittel posits that design is a process of argumentation (1973); as a mode of deliberation, it also encourages reasoned debate and socio-political engagement (Habermas 1989, Taylor 1991). By defining and making explicit these characteristics, graphic design thinking becomes a tool for research, practice and education, and a heuristic device that can be applied to emergent challenges in a broad spectrum of design disciplines and allied fields.

ROOM P209

Trending: Exploring Trajectories in Canadian Art

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

The 2014 discovery of the lost Franklin Expedition ship (HMS Erebus) and growing political tensions over Arctic sovereignty have placed an international spotlight on the Canadian North and in turn its longstanding place in transnational visual imaginations. Historically, such imaginings of the Canadian landscape have worked to enforce the pristine and untouched wilderness narrative, which has been problematized by historians and cultural theorists alike for its colonial exclusivity (O'Brian & White ed., 2007; Baldwin, Cameron & Kobayashi ed., 2011). Yet the reinvigorated interest in, for example, the work of Lawren Harris and the Canadian Arctic (Vanishing Ice, 2015), highlights the involved trajectories of such dominant trends and their relationships to colonial, environmental and political discourses. For this session, we are interested in exploring these relationships and questioning how trends have and continue to inform artistic practice, cultural production and popular perceptions of Canadian art both at home and abroad.

Andrew Kear, Winnipeg Art Gallery
"The Mediated Cosmopolitanism of L.L. FitzGerald, 1910-1930"

The Winnipeg artist Lionel LeMoine FitzGerald (1890–1956) is often remembered in two reductive and somewhat incongruous ways. In the 1950s, the art critic Robert Ayre promulgated an image of FitzGerald as the retiring and isolated "Painter of the Prairies," a characterization enlivened and sustained by later art historians and historical curators, such as Dennis Reid and Charles Hill. A parallel view interprets FitzGerald's landscape painting through the nationalist lens of the Group of Seven, of which he was a late-joining member. Thus emerges a hopelessly over-determined conception of the artist; FitzGerald's work a dissonant register of independent, regionalist, *and* nationalist intent.

This paper will demonstrate that FitzGerald's artistic development was shaped and sustained by sources additional to his immediate environment and contrary to the Group's nationalism. His work and writing together disclose a cosmopolitan attitude, an appetite and informed appreciation for European and American modernism in spite of the fact that he never visited the former and travelled only infrequently to the latter. FitzGerald's cosmopolitanism is significant because of how it was achieved: indirectly, informally, and mediated by a steady intellectual diet of international art periodicals, interaction with foreign expatriates, and exposure to the creative derivations of American and Canadian artists who had themselves enjoyed first-hand exposure to European modernism.

The purpose of this paper is not only to enrich appreciation for a single artist; many Canadian artists of FitzGerald's generation no doubt share, to varying degrees, his mediated cosmopolitanism. The broader claim to emerge from this case study is that art historians should positively reconsider the epistemic value of mediated forms of artistic experience and sources of knowledge. In this "post-disciplinary" era, when the autonomy of Canadian art history is becoming harder to sustain, scholars must not only attune to factors outside the traditional confines of their discipline, but re-evaluate neglected or undervalued sources within it as well.

Bojana Videkanic, University of Waterloo
"The Scarborough Guild of the Arts: An Alternative History"

This paper addresses the history and possible future(s) of the Scarborough Guild of the Arts (The Guild). In considering Guild's history and its place within Canadian modernist and contemporary art traditions, I will offer several readings of what the site might mean within Canadian art. Given its colonial nature, one of the most suited definitions of the site is as an example of *alternative modernities*. I will also outline the basic structure of the recent and future artistic interventions on the site that have and will engage its history, and the socio-political and cultural transformation that Toronto and Scarborough went through in recent decades. The intent of my paper therefore is to historicize the Guild, frame it within Canadian socio-political and cultural context,

and most importantly frame it within recent trends in contemporary Canadian art- especially as it relates to Indigenous art, diasporic art, and more recent attempts at reading Canadian culture in reactionary, nationalistic terms. My project seeks to understand the site as opposite of that nationalist intent (one that has put forward Canadian history as defined by the Franklin Expedition and the sculpture of "Mother Canada"), instead looking at it in terms of the ways that its history is one of 'other modernity', and modernism, in other words a history of colonization and the cultures it has produced. Consequently, I offer alternatives for how contemporary Canadian art can be read and what kind of trends currently exist within it.

Julie Hollenbach, PhD candidate, Queen's University

"Fantasies and Greener Pastures: Examining Shifts in Funding and Support for Contemporary Canadian Art"

Art production, appreciation, and community in Canada is often characterized by its artist-run centres and federal and provincial government grants system. Canada's art scene is distinct, historically and contemporarily, from many others in the world, as it is not primarily located in one or two urban centres, but in a multitude of outposts spanning the breadth of Canada constituting what AA Bronson imagined as a "connective tissue" of artist culture. However, much has changed in the forty-five years since the burgeoning swath of artist-run centres, collective artist project spaces, and artists publications bloomed across Canada in an effort to create opportunities and community for emerging artists and experimental practices. The fantasy that persists of a non-commercial, anti-establishment alternative to commercial galleries and monolithic art museums exists in tension with the increasing professionalization of artist-run centres, the growing influence of private collectors, and the expanding support and sponsorship of corporate entities into funding art events, prizes, exhibitions, and special initiatives. It's a challenging terrain to navigate for Canadian artists: as corporations sponsor all-night art festivals in various cities that offer artists excellent opportunities for exposure, and foundations facilitate major national competitions with sizable monetary prizes for young and established artists respectively, and collectors open beautiful specialty spaces in order to showcase their collections and patronage projects; artists in Canada struggle to support themselves and their practices on a patchwork of artist fees and grants while feeling pressure to not 'sell out,' remain 'authentic,' and create work uncompromised by commercial pressure.

Over the last few years, artists, curators, critics, and cultural workers have been examining changes in the cultural and institutional climate, and the activity of Canadian artists at home and abroad in order to take stock and to assess future trajectories. These conversations have occurred over a variety of forums, such as conferences and symposia (the *Institutions by Artists* convention which took place in 2012, for example), and in major publications and the popular arts press (such as *Canadian Art's* recent article "Are Artist-Run Centres Still Relevant?" (2015)). This paper investigates the shift in trends of production, consumption, display, appreciation, and critical appraisal of contemporary art, and what the impact of the professionalization of artist-run centres, as well as the growing role of private collectors and corporate sponsors is on artist culture and community in Canada today.

ROOM P210

Collaborations and Co-creations as Cultural Practice

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

This session surveys a number of recent projects in socially engaged art, with a focus on forms of collaboration and the co-creation of content. Changes in the technologies and media of art, including interactive and social media, mobile computing, psychogeography, alternative pedagogies and online learning, are making new forms of practice in the arts accessible. How are these developments affecting the ways in which collaborations now take place and who the participants are?

Contemporary art that is socially engaged has roots in Paulo Freire's "critical pedagogy". Can these ideas be nurtured in our university and college art programs? Within educational institutions, the continuing existence of discipline-based silos is an "artificial environment [which] while necessary and positive in some aspects – such as the social environment it creates for artists of the same generation and interests – too often

is not challenging enough or does not provide students with a clear understanding of the world in which professional art activity takes place.” (Pablo Helguera, *Education for Socially Engaged Art*, 85).

How do methods and critical understandings around contemporary practice in art and research/creation develop in light of this? Further, how do technological changes and institutional challenges exacerbate or liberate such understandings?

Ehryn Torrell, artist, and **Dana Mount**, Cape Breton University
“No Wasted Material”

Dana Mount and Ehryn Torrell have initiated a creative/academic collaboration that aims to contribute to the growing field of Garbology, or Discard Studies. They propose a layered talk that will weave together academic research, creative writing and visual imagery. They will provide both an analysis of waste in contemporary society and a view into the productive nature of collaboration. They will present a snapshot of creative and theoretical responses to our garbage crisis from a positive, productive perspective. They see garbage as an important thinking and imagining tool. Waste and excess may have led us to a global environmental crisis, but like Norway, where garbage is now imported to produce energy, it may also be the key to thinking our way back out.

Mount will present her research in postcolonial studies and ecocriticism. She will discuss the privilege of living garbage free and other cultural perceptions of trash. Her research aims to broaden the scope of garbage discourse through an analysis of alternative narratives, such as the illustrated children's book "Trash! On Ragpicker Children and Recycling." This book offers a postcolonial response that operates from the perspective of living off and amongst garbage. Ehryn Torrell will build on the image of a waste-filled landscape by reading her creative fiction. Her story will weave in and out of Mount's research, describing an explorer's travels through the Great Pacific Garbage Patch. Taking cues from Italo Calvino's book "Invisible Cities," Torrell will construct a Marco Polo-like character who has been sent to explore the almost undetectable plastic debris filling up our ocean gyres. The audience will become Kublai Khan, the ruler over this vast Empire. Images of Torrell's paintings will be shown throughout this presentation, offering a key visual component and reminding us that this is a discussion about materiality.

Rebecca Hackemann, PhD candidate, University of the Arts London
“The Public Utteraton Machines in Brooklyn and Queens, New York – Reimagining the Socially Engaged Agora through a Collaborative Unfinished Art Work”

In this paper I shall discuss the collaboratively created, socially engaged public art / research project entitled *The Public Utteraton Machines*, that took place on sidewalks of New York in 2015, as part of a practice based PhD. *The Utteraton Machines* were created collaboratively across countries and over 500 participants voiced their opinions, reactivating the idea of the agora or commons, albeit electronically on sidewalks. *The Public Utteraton Machines*, as an intervention into the discourse on the public sphere in New York City, collected the opinions of passersby about other public art works in New York, its purpose, privatisation, cost, decision making process and siting in the form of sound recordings. In the context of New York, the solar powered Utteraton Machines provided a civic/municipal service, in order to redress the prevalence of public art at tourist locations. As researching art works, they draw on diverse artistic fields as conceptual art works, such as a raspberry pi computer, e-paper display screen and solar power, as well as CAD drawings. The sound files and data are currently being processed and analysed. They will be archived at local libraries near the installation sites. More information on this project is to be found on utteraton.com.

In this paper I furthermore ask, through the example of this international collaboration installed in New York, how students might develop collaborative and multidisciplinary practices. I furthermore discuss how the PhD for artists (this project is a UK “practice based” PhD project), can perhaps facilitate increased dialogue with other sub disciplines in art, or other disciplines entirely (such as the sciences). It can in addition, if implemented in a certain way, have a positive effect on the MFA degree and the pedagogy of courses, working its way backwards to the BFA level.

Mary Elizabeth Luka, Postdoctoral Fellow, York University
“Co-creation and Collaboration in the Public Art Work of Narratives in Space + Time”

As a member of Narratives in Space + Time (NiS+TS; <http://www.narrativesinspaceandtime.ca/>), a collaborative artist group that researches, organizes, presents and documents public art walks drawing on history, collaborations with other artists, and the performance of culture within community, I am mindful of the complex nature of the concept of collaboration, and its reliance on related concepts such as “co-creation” (Jenkins 2006), “narrowcast audiences” (Bazalgette 2009; Gauntlett 2011), and “creative citizenship” (Luka 2013). Based in Halifax, Nova Scotia, the five core members of NiS+TS include Brian Lilley, a professor at Dalhousie University’s Faculty of Architecture and Planning, whose specialities include integrated design and community engagement, Renée Gruszecki (our newest organizing member), who is a design and material culture historian, as well as a clinical teaching associate at Dalhousie University’s School of Medicine, the two Chairs of this panel, both of whom are well-known artists, curators and scholars at NSCAD University, and myself, a media and communications scholar at Ryerson University (York University as of August 1), and digital media producer-director and consultant. A suite of public art walks comprises the group’s current overarching project, “Walking the Debris Field: Public Geographies of the Halifax Explosion.” This project will generate two exhibitions and an array of activities for the Explosion’s centenary in the same year as Canada’s 150th birthday. Our focus emerges from reflective discussions that include explicit desires to engage specific narrowcast audiences in narratives of the Explosion, including how it has shaped the city, region, country, and distinctly twentieth-century preoccupations with the mediatization of conflict, trauma and recovery that still reverberate today. As a group we aim to facilitate co-creation of content and meaning with other artists and members of the public, mobilizing our commitments to creative citizenship, while resisting scripting these collaborations. This has proven to be an incredibly successful approach, with well over 300 individuals already involved as participants or presenters in the last three years. For this panel, I propose to consider the usefulness of the theoretical and practical foundations of collaboration as it has been activated in the work of NiS+TS.

Mark Clintberg, Alberta College of Art and Design
“Passion over Reason: Models for Locale-Specific Co-creations”

Passion over Reason / La passion avant la raison is an artist’s multiple made by Mark Clintberg in cooperation with seventeen quilters from the the Winds and Waves Artisan’s Guild on Fogo Island (Newfoundland). The project is a reply to the pivotal Joyce Wieland works *Reason Over Passion* and *La raison avant la passion*. It also engages with Fogo Island’s vibrant legacy of quilting, the social entrepreneurial model of the Shorefast Foundation, the Fogo Island Inn, and Fogo Island Arts’ creative engagement with local community through a series of artist’s residencies and other programs. This piece builds on the artist Yvonne Mullock’s research about fabrics, quilts, and local aesthetics on Fogo Island, and it uses many fabrics that she sourced in her research while in residence. The project intervened in the local economy and social ecology through a series of meetings and discussions focused on a set of objects: quilts. Conversations that took place around these objects took on political dimensions, in keeping with Bruno Latour’s idea that “each object triggers new occasions to passionately differ and dispute” (“From Realpolitik to Dingpolitik, or How to Make Things Public,” 5). In this instance Clintberg did not attempt to take a role as teacher or ultimate authority, but rather acted as converser – in the sense of the late Middle English “to live among, be familiar with” and the Latin “keep company (with)” – in order to foster forms of dialogue that permitted dispute, continually blending degrees of passion and reason.

ROOM P214

Art/Work: Labour in Modern and Contemporary Art I

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

This session explores the intersections between labour and art in Western and non-Western art from the late nineteenth century to the present. Developments over the last several decades, such as the introduction of post-Fordism and precarious labour, the rise of the artist and academic as cultural workers in the New Economy, and the 2008 financial crisis, have afforded an opportunity to re-examine labour in/as art. Contemporary projects by Santiago Sierra, Steve McQueen, Ai Weiwei, and others, demonstrate a sustained interest in labour as a subject of art. Furthermore, there is a need to examine these practices in an historical context, where the preoccupation with labour can be traced back to the elevation of the working class in the

paintings of the French Realists, or to American artists' participation in labour unions and WPA projects during the New Deal era. Papers in this session address the legacy of conceptual art, contemporary socially-engaged art, the labour of craft production, and public art outside the West.

Sarah E.K. Smith, Postdoctoral Fellow, Harvard University

“A living culture, a living wage’: The Labour of Art in the Work of Carole Condé and Karl Beveridge”

For over three decades, contemporary artists Carole Condé and Karl Beveridge have sought to bridge working communities and the art world through their practice. The artists have been recognized for their extensive collaborations with trade unions since the 1980s, resulting in the production of vibrant photographic tableau that critically reflect on workers' conditions and histories of labour in Canada. The artists have also significantly contributed to understandings of artistic labour and the advancement of artists' rights. In my paper, I address the artists' representations of artistic labour, discussing seminal early works such as *It's Still Privileged Art* (1976), alongside more recent projects, including *Cultural Relations* (2005). In these works, Condé and Beveridge address the role of artists in society, while also speaking to the working conditions under which creative labour takes place. Through analysis of these projects, I trace the artists' critical and self-reflective depictions of the labour of art. I contextualize Condé and Beveridge's works through discussion of their larger efforts towards the organization of cultural workers in Canada and commitment to issues such as fair compensation for artists' labour. Here, I focus on Condé and Beveridge's involvement in the Independent Artists Union (IAU), which they helped to found in 1984. In existence until 1990, the IAU advanced artists' rights under the motto: “a living culture, a living wage.” My research into the IAU draws on discussions with the artists, as well as examination of the artists' papers, which are held by the Queen's University Archives. Broadly, I suggest that histories of collective organization amongst Canadian artists are central to understanding the nation's artistic landscape. Through my paper, I seek to contribute to histories of creative labour organizations in Canada, while emphasizing the significance of Condé and Beveridge's contributions.

Dan Adler, York University

“Labouring the Point: On the Role of Work in Some Recent Canadian Conceptual Art”

In this paper, I focus on one thread that runs through some recent Canadian art, identified with the conceptual art heritage: the critique of conventional ideas about what constitutes artistic labour, and the related process of questioning how and why we define artistic skill and importance. My emphasis is on questioning performed neither by removing traces of the artist's hand nor by radically reducing the amount of physical labour applied to the work. Rather, there is a radical reduction of artistic process to the application of relatively few skills – and often the repeated rehearsal of a single gesture, with variation. This process reflects a restricted and rigorous definition of what it means to leave a physical trace or mark. I make the case that this aesthetic context exists definitively in the material world, and is always the result of a long period of labourious work, exertions that still stray from traditional standards of artistic skill. The artists that interest me dictate for themselves a restricted set of tasks, often within the confines of the studio space: The act of pressing one's lipsticked lips, over and over again, against the lithographer's stone, or the act of repeatedly applying a layer of gesso to a head of lettuce. I plan to consider artworks by Krista Buecking, James Carl, Kristan Horton, Kelly Mark, and Derek Sullivan, among others.

Stephanie Anderson, PhD candidate, University of Western Ontario

“The Factory Stripped Bare: Re-imagining the Place(lessness) of Labour”

The 1895 film by the brothers Louis and Auguste Lumiere titled *Workers Leaving the Lumiere Factory in Lyon* is widely held to be the first motion picture film ever shown in public. The silent, 45 second film shows the approximately 100 workers of the Lumiere factory in Lyon, France exiting through the factory gates and leaving the frame of the film toward unknown destinations. For German filmmaker Harun Farocki, it is significant that the first moment of working life caught on film does not take place *inside* the factory, does not document the labour performed within its walls, but rather takes place at the precise moment this productive labour is left behind. This observation opens up a number of questions about the representation and representability of labor within film and the visual arts. In his essay “The Missing Factory,” John Roberts builds on Farocki's contention that factory work has been “systematically expunged” in film, agreeing that cinema has historically had a “fundamental resistance to the factory,” but arguing that its so-called ‘disappearance’ may in fact be desirable

and necessary for a contemporary critique of labor relations (Roberts, 2012). According to Roberts, “Labour has to stop before it can be represented, that is, before workers are able to establish the conditions for their own autonomous speech.”

The history of artists’ engagement with the factory and its concomitant labor practices and politics seems to contradict Roberts’ assertion about the unrepresentability of labor, and yet recent shifts in the nature of work under post-Fordist conditions makes his claims for the critical potential of the factory’s ‘disappearance’ provocative. As such, this paper takes the above claims as a starting point, and explores the works of Liam Gillick and others (Mikka Rottenburg, Jens Hanning, Jeremy Hutchison, Rirkrit Tiravanija, Cohen and Tuur Van Balen), which reference the factory as a site of critical engagement, addressing the tension between historical and contemporary modes of production, the global redistribution and restructuring of labor relations, and the relationship between artistic production and larger systems and structures of work. Given its central role in the conceptualization and socio-economic structuring of labor and production since the industrial revolution, this paper asks how an artistic exploration of the factory might engage with questions relevant to our current postindustrial context, even in the wake of its own supposed relegation to marginality.

Saara Liinamaa, Acadia University

“Rethinking Artists in Offices and the Fault Lines of Cultural Labour”

The title of this paper intentionally borrows from the 1970s ethnography *Artists in Offices: An Ethnography of an Academic Art Scene* (Adler 1979). This study of the idealism and ensuing conflict of vision and planning surrounding the early years of the California Institute of the Arts is an apt reminder that the curious features and tensions surrounding the union between the artistic and the bureaucratic are no less pronounced today – in fact, reading this cultural record of a moment now over forty years old (the bulk of the field research was conducted 1970–1972), illustrates how the fraught alignment of the artist and the office is not just a contemporary issue. Adler’s ethnography specifically traces the movement of artists into offices through the institutionalization of the fine arts via higher education. Using this early work as a spring board for contemporary issues, this paper will contrast three different contemporary versions of ‘artists in offices’ – within the work of art, the world of business, and the domain of cultural institutions – where these contrasts produce distinct insights and conflicting narratives around art, labour, the value of culture and cultural values. This paper will argue how this multi-fold image of artists in offices is twofold. On the one hand, it is emblematic of new employment and training contexts, policy practices, and labour ideals that underscore orders of justification around the creative ‘spirit’ of contemporary capitalism (Boltanski and Chiapello 2006). On the other hand, it is representative of a critical reworking of ideas around artistic practices, labour and cultural institutions in careful and insightful ways. Building on this position, I will illustrate how the alignment of artists and offices rests on the fault line of the neo-liberal and radical imagination.

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

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

ROOM P202

Craft and Architecture: Creating Critical Spaces II

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

The crafts significantly shaped Canada’s postwar modernist and later post-modernist public, corporate and sacred architectural spaces and places. Conceived as a way to humanize the new postwar architecture, things made of traditional craft materials and functioning as decoration assured the continued relevance of human scale and the importance of hand processes. At the time of their installation, these works were seen as critical aesthetic and social interventions. Craft’s recent reinvention through new paradigms, such as sloppy craft and craftivism that emphasize process rather than completed objects, suggests new architectural relationships that explore the idea of site as a performed place.

This session interrogates the relationships between craft and architecture during the last seventy years as “critical spatial practice” – understood as transgressing the limits of art and architecture and engaging with both the social and the aesthetic, the public and the private.

Mireille Perron, Alberta College of Art and Design
“Craft Objects’ Mobilities/Spatialities”

Celia Lury in *The Objects of Travel* develops three categories of mobility for objects: the traveler-object, the tripper-object and the tourist-object. In addition, other authors such as Craig Martin and Irit Rogoff, are interested in smuggler-object and/or smuggling as embodied criticality. These categories demonstrate the complex relation of objects to mobility and spatiality, where the meaning of objects is formed through associations ranging from the home, to the office, or the shipping container. Through selected case studies including Katrina Chaytor, Martina Landin, Heather Goodchild and Aaron Nelson, I will posit the smuggler-object as an efficient way to interpret some contemporary craft objects that perform critical spatial practices. Such an object can utilize space within itself to circumvent detection or outside itself to produce alternative spaces.

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

Robin Muller and Dr. Sarah Bonnemaïson, Dalhousie University School of Architecture, led a multidisciplinary research group, ArchiTextile Lab, or @lab, from 2007 to 2012. The group explored architectural applications of electronic textiles for window coverings, responsive stage sets and costumes, a warming hut for ice skaters and an acoustic ceiling.

This presentation will introduce the lab and collaborators: jewellers, woodworkers, architects, electronic artists and weavers as well as the working space and the designing and working process. It will concentrate on two projects: a costume and stage set for Maria Osende Flamenco and the Warming Hut for the Halifax Commons featured at the long track speed skating oval during the 2011 Canada Winter Games. The costume and set responded to the dancers’ movements by changing shape, lighting up, and changing colour. The Warming Hut kept skaters warm with heated seats and featured a special seat with mitts that monitored the skaters’ heartbeat, amplifying the sound and causing changes in a fiber optics chandelier. The presentation will cover the challenges of creating innovation and finding significant uses for technologies (in addition to existing novelty products), as well as the education of end users.

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

This paper considers the functional application of knots in building systems and their relational attributes as joints or moments of connection. Scaffolding is used as an example of a material assembly and a conceptual apparatus in order to frame knotting as a mode of critical practice and construction. Victorian architect and historian Gottfried Semper's theory that all architectural form derives from four basic material and craft practices provides the initial premise from which to consider knots as architectural elements. Kenneth Frampton's theory of tectonic building practice further situates construction as a cultural activity and leads to an analysis of scaffolding as a persistent concern in contemporary architecture. The types of knots and techniques involved in the construction of wooden scaffolding will be outlined. Utilitarian scaffolding, that used during the construction or restoration of a building, will be compared to architecture that employs scaffolding as a spatial or structural model. UK based design firm OS31's 2015 design for a temporary restaurant on the frozen Assiniboine River in Winnipeg, Manitoba will be contrasted to other temporary buildings designed as social spaces. The paper will conclude by proposing knotting to be a critical craft practice and scaffolding to be a provisional, political, built space.

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

In 1966 the architect Robert Venturi published *Complexity and Contradiction in Architecture*, which boldly questioned the lack of room for the vision of others in modern architecture. His now famous dictum, “Less is a

Bore” was in response to Mies van der Rohe’s even more famous saying “Less is more.” Here, Venturi posited that while the legacy of high modernist architects like van der Rohe were to be admired, “the doctrine ‘less is more’ bemoans complexity and justifies exclusion for expressive purposes” (Venturi, 1966, 17). This paper will explore whether Venturi’s challenge has been taken up by architects, craftspeople and designers in today’s post-modernist world, and ask whether the idea of Critical Spatial Practice is a reality in our lived spaces. Has the twenty-first century’s renewed excitement over the hand processes and humanizing potential of craft led to its wider use in architecture or does Venturi’s moment mark a missed opportunity?

ROOM P205

Photography and Race in Canada

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

Photography’s role in constituting, and challenging, categories of racial difference has been examined from a wide variety of perspectives, including art history, visual studies, citizenship studies, anthropology and literature. But much of this scholarship centres on histories of representation in the United States and Europe. This session aims to refocus attention on the (ongoing) history of photography’s role in picturing race in Canada, exploring the ways photographers, subjects and spectators have used the camera as both a tool of oppression and an expression of agency. What might critical race studies have to teach photography historians and practitioners working in Canada? How has photography worked to shape Canada’s identity as a multicultural society? In what ways have minority and immigrant communities used photographs as tools of civic action and protest? What might it mean to take indigenous sovereignty seriously in our studies of race and representation in Canada? And how do contemporary artists use photography to bring racialized subjects into public view?

This session explores these questions through historical case studies, surveys of historiography, artistic interventions, and institutional practices that interrogate the specific dimensions of studying photography and race in Canada.

Andrea Medovarski, York University

“Visual-Textual Superimpositions: Megan Morgan’s Photographic Representations of Susanna Strickland Moodie and Mary Prince”

Susanna Moodie is a canonical figure in Canadian literature and her autobiographical narrative, *Roughing it in the Bush* (1852), is mandatory reading for introductory Canadian literature courses. Mary Prince occupies a similarly significant place in a black diasporic context. *The History of Mary Prince* (1831), was the first published slave narrative written from a female point of view. Prince had taught herself to read, but was unable to write and so the British Antislavery society, with whom she worked to publish her narrative, arranged for an amanuensis. She dictated her story to a young abolitionist named Susanna Strickland – the same woman who would marry John Dunbar Moodie and emigrate to Canada one year later.

In Canada, few literary scholars have considered the implications of the relationship between these two women, and how it might compel a profound re-evaluation of the canon of Canadian literature. Photographer Megan Morgan, however, has offered an important visual intervention into this absence. This paper proposes an examination of Morgan’s photographic series, which depicts the relationship between Prince and Moodie. By superimposing photographic portraiture on top of textual excerpts from Moodie’s and Prince’s narratives, Morgan makes visual the connection between two women, two narratives, and two histories that are normally understood in isolation from each other. The subjects that emerge from her portraits reveal the ways that processes of racialization are deeply intertwined with the project of Canadian nation-building. I argue that Morgan’s photographic images do not reconstruct a historical moment, they declare a different type of historical knowledge, which makes blackness central to the writing, and visualizing, of Canadian national narratives.

Julie Crooks, Postdoctoral Fellow, Royal Ontario Museum

“Cultivating Selves: Early Photography and Black Subjectivity in Southern Ontario”

This paper draws on my current research on the ways in which, by the mid to late nineteenth century, blacks in Southern Ontario used photography in their everyday social and political lives. As a broadly accessible and high impact “tool,” photography could serve various personal and political agendas. For blacks who had found refuge in the “free North,” photography offered an opportunity to be represented in the way in which they wished to be seen. I will compare specific genres, such as “fugitive” slave images that were used for anti-slavery propaganda, and vernacular photographs, found in family albums and orphaned in local archives, to illustrate the ways in which photography was deployed as a means to forge new identities and personas.

I will also explore the work of a local black photographer Isaac Henry Lewis, a descendant of freed slaves from Kentucky, who practiced from the late-nineteenth century in Toronto. His existing studio images reflect Toronto’s vibrant and established black community. Thousands of existing photographs dating from the late 1850s, found in both institutional and personal archives, show individuals in some of Ontario’s oldest black settlements asserting their complex status both behind and in front of the lens. They used the medium as a means of negotiating notions of belonging and citizenship within a burgeoning Canadian nation.

Carol Payne, Carleton University

“Photography, Race and Trans-Historical Dialogue in the Canadian North”

In March and April of 1956, then Canadian Governor General Vincent Massey undertook a seventeen-day tour of the far north. This marked an historic event: not only was Massey the first Canadian-born Governor General of the country but the 1956 journey was also the first official Vice Regal tour of the north. Massey and his entourage followed a circuitous 10,000-kilometre route from Ottawa to the eastern Arctic (present-day Nunavut), and to the far northwestern communities of Tuktoyaktuk and Aklavik before returning to the capital. Four photographers or cameramen – affiliated with the NFB, CBC, Associated Screen News, and Federal News Photos agency – accompanied Massey, documenting this highly choreographed performance of nationalist symbolism. Most feature Massey greeting Inuit and First Peoples and reflect a long and well-documented history of the ethnographic camera in the Arctic as a technology of southern colonization and racialization. But photographic (and filmic) meaning is never fixed. And today, photographs and film footage from the 1956 tour appear widely online by such Inuit and First People’s initiatives as the Quikiqtani Truth Commission. These contemporary reuses decolonize these images and find in them not assertions of colonial authority, but of indigenous culture.

This paper examines images of Inuit from the 1956 tour as sites of transcultural and trans-historical encounters. As such, they draw into high relief the racialization of Inuit and recent political efforts to reclaim and recalibrate such representations. I employ a methodology that draws on Inuit cultural models, the trans-historical approach proposed by Igor Kopytoff’s notion of the cultural biography of objects and Elizabeth Edwards’ recent discussions of the materiality and trans-historical meaning of the photograph, among other theoretical models.

Martha Langford, Concordia University

“‘Did I see it? Did my perception reach it?’ A Belated Reply, with Apologies, to Japanese Canadian Photographer Kan Azuma and his Circle in the 1970s”

In 1967, a summer of Centennial celebrations was winding down when the Canadian government instituted new regulations for the selection of immigrants: the point system. Setting aside the prejudicial ranking by race, the new system evaluated applicants according to education, skills, and their knowledge of English and French. The pattern of immigration, previously building on European settlement, was reversed from Europe to Asia. Among the new arrivals was a crop of young Japanese photographers: Kan Azuma (Tokyo, 1946), Taki Bluesinger (Saitama, 1943), and Shunich (Shun) Sasabuchi (Tokyo, 1951) – these three came to Canada in 1969. Shin Sugino (Osaka, 1946) had preceded them, immigrating in 1965 at just nineteen, his background in some sense pre-profiling the later arrivals. Sugino had been raised by Jesuit missionaries; his Western, Roman Catholic education facilitated not just adaptation to Canadian cultural mores, but accelerated his leadership, especially in photographic publication, which was the keystone of Japanese practice, *the thing itself*, rather than its reproduction.

Presence and absence has become something of a cliché in cultural studies, but in this case, the duality fits. In the 1970s, these émigré artists were highly successful and, I would argue, completely misunderstood as purveyors of a pure ‘otherness’, an inscrutably poetic ‘Japanese vision’. Their highly sophisticated ‘structures of feeling’ – Raymond Williams’s term, now adapted to affect theory – were opaque to

most Canadian spectators, myself included, stunted by Western photography history and unpardonably ignorant of the transcultural underpinnings of the Japanese artists' education (their qualifications to immigrate) and hybridized production – this despite their best efforts to explain. Azuma, for example, introduced his apocalyptic landscape series *Erosion* (1973) in terms of French Symbolist poetry and phenomenology. Did I see it? Only dimly, as I have come to understand. Dullness of perception now seems a form of racism, which this paper intends to correct.

ROOM P208

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

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

How is the growing imperative of environmentalism changing the way public places and spaces are perceived, described, and judged today? In the 1960s, the drive towards holistic approaches of public and individual human settlements gave rise to the idea of *environmental design* as a means to transcend the boundaries between various design disciplines (architecture, landscape, urban). This form of environmentalism started to shift in the 1970s towards an ecological ideology characterized by the search for technical efficiency. At the turn of this century, the technological emphasis for efficiency systematically developed in the 1980s and 1990s started to reveal its limitations, facing a problematic integration of cultural dimensions and imposing a contradictory opposition between ethics and aesthetics, between form and content. This approach to design may be compromising the very idea of an integrated environmentalism in various realms of knowledge and action. Choices regarding materials, structures, forms, or even processes, are often incommensurable as they present conflicting evaluations. Public spaces and places are being transformed today, where ecological performance is often favoured over spatial and formal expression. The aim of this session is to understand how the imperative of environmentalism is influencing the way in which we evaluate and critique design today.

Michael Jemtrud, McGill University

“Resilience Redefined: Between City Making and Citying”

The paper will redefine the notion of “resilience” in a way that reorients the term as a generative and collective cultural *praxis*. In so doing, it will identify key terms and practices that qualitatively structure critique and evaluation of the built environment and associated design decision-making processes. It will posit an operative definition of resilience that questions its common status embedded in the logic of crisis, and rather to position it within the *logic of duration* as the meaningful activity of living better and making more livable cities.

For the purposes of the inquiry, resilience is re-defined as the robust and enabling bonds between formal and informal practices of *City-Making* and *Citying*. City-making addresses the city-as-artefact and refers to the design, construction, and management of its architecture, infrastructure, policy, by-laws, and the like that materially form and structure the urban environment in which we live, work, and play. On the other hand, Citying is the critical-imaginative – albeit largely tacit, improvisational, and unpredictable – collective dynamic and exchange that actualizes the urban fabric as a living, vibrant reality. From such a perspective, it is possible to assert an operative definition of resilience that is identified in the demonstrative relationship between the practices of City-Making and those of Citying. A resilient city is one in which the effective relationship between city-making (design) and citying (co-production) is symbiotic, robust, nimble, culturally meaningful, and sustainable. It is further defined as the capacity of individuals and collectives to adapt and respond in a mutual and inclusive way, in a logic of duration and continuity rather than crisis and disruption. The presentation will demonstrate practices of resilience as mediating and critical devices that are staunchly situated within the ‘imperative of environmentalism’ as a way to critique, evaluate, and make decisions in the design of the built environment.

Ted Cavanaugh, Dalhousie University

“New Forms and Culture”

This paper uses the six discourses of sustainability posited by Simon Guy and Graham Farmer to sort out the problematic of incommensurability of technology, culture, environmentalism and design. Three recent public

buildings by Coastal Studio at Dalhousie are explained and critiqued as explorations of design where structure, material, aesthetics, ethics and form are tightly aligned. While less evident, the integration of culture, use and community participation generates a different perspective of criticism.

Jack Stanley, independent scholar

“Fogo Island – Measuring the Impact of Cultural Traditions and Local Ecologies on the Production of Contemporary Art and Design”

This paper focuses on my experiences working with Fogo Island Arts and Shorefast Foundation between 2010–2014. Fogo Island (Newfoundland) presents a compelling example of challenges facing rural communities around the world: declining populations, youth out-migration, limited economic opportunities, diminishing natural resources, loss of local services, higher costs of living. In response to these challenges, Shorefast created four community-based projects with complimentary mandates aimed at bringing sustainable economic development to the region while protecting its cultural and ecological integrity: Fogo Island Arts (not-for-profit), Fogo Island Inn (business trust), Shorefast Business Assistance Fund (micro-lending initiative) and Fogo Island Shop (social enterprise).

As Director of Programs for Fogo Island Arts I played a central role in developing programs to support Shorefast’s mandate. Best known for its international residency program, Fogo Island Arts supports the production of new works by artists and designers from diverse backgrounds. The organization’s work involves collaboration with individuals and institutions locally and internationally, creating opportunities for cross-cultural dialogue and the sharing of knowledge between different communities and stakeholders.

This paper provides me with an opportunity to situate my work with Shorefast within a theoretical context. Focusing on how cultural traditions and local ecologies inform the production of contemporary art and design, and how the significance of the work shifts when it moves between rural/urban contexts, I argue that the conventional “cosmopolitan” ways of measuring the value of cultural products/practices don’t readily apply to work that is created with the social and ecological wellbeing of local communities in mind. I look at alternative ways of measuring “success” based on the needs of local/global communities and the criteria of contemporary art. And I suggest that it is the productive tensions between diverse points of view – social, cultural, economic, environmental – that make the work being carried out on Fogo Island so compelling.

John Calvelli, Alberta College of Art and Design

“Overcoming the Art-Design Rift as a Condition of Countering Unsustainability”

If we are to take seriously what is signified under the monikers Anthropocene and the Sixth Extinction, it is incumbent upon all of us to thoroughly rethink disciplinary boundaries and practices. The rift that was created between fine art and design – that began early in the Industrial Revolution, was formalized in Diderot’s *Encyclopedie* with the classification of the term “fine art” as a liberal art, and has been philosophically supported since then by Kant’s theory of free beauty – is one we need to seriously challenge today. The rift between art and design has made the former culturally prestigious but with little effect outside its disciplinary boundaries, and the latter as powerfully effective but chained to unsustainable industrial production. I trace this disciplinary rift to what Rancière has explored as the *arkhē* of inequality originating with the Greeks, and will examine how it has been supported historically as well as in the contemporary writings of Berardi, Rancière and Groys. I assert that, in order to counter the unsustainable, we need to address the inequality that supports it. By overcoming the disciplinary rift between art and design, we will have a better chance of overcoming the larger social inequality that contributes to the destruction of human future.

Based in the work of the philosophers Catherine Malabou and Hannah Arendt, and the art historian David Summers, I will sketch out the basis for a practice that may overcome the rift, calling it the *artefacture of wonder*. By doing so, and providing contemporary examples of work that challenges the rift, I hope to contribute to a discussion that takes seriously the need for a transdisciplinary practice with the power to design future.

ROOM P209

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

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

The subject of academic precarity and the changing expectations of emerging scholars has received significant attention over the last few years as the amount of PhD graduates has increasingly come to outnumber permanent and secure academic positions. This graduate student-led round table focuses on issues and questions many graduate students may have in relation to their current and future role within academic systems. Topics of discussion include the difficulties of balancing “academic” and “popular” work; teaching and publishing outside of the tenure-stream; issues around trying to speak to several diverse audiences at once; and the difficulties of managing elevated expectations related to professional production (exhibitions, teaching, publications, creative work).

Participants / Participant(e)s :

Cody Lang, PhD Candidate, York University

Kyler Zeleny, PhD candidate, York & Ryerson Universities

Maryse Larivière, PhD candidate, University of Western Ontario

ROOM P210

Improvisation in Contemporary Art Practice: To Read Things Forward

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

Chance procedures, play and playfulness, l'aléatoire, le détournement, lines of flight: modes of improvisation and strategies to evade anticipated outcomes underlie a plurality of recent and current art practices. How, then, do we articulate these modes of making? What discursive tools can be brought to bear on practices that constructively seek to disrupt and exceed predictable outcomes? How do we prepare the ground, or groundlessness, for improvisatory practice? How can practices of improvisation in art be mentored, cultivated, and refined? What relationship might these methodologies have to emerging streams of research/creation at a moment of increasing pressure to rationalize and quantify artistic practices within the academy?

This session seeks to provide a forum for the discussion of practices of improvisation from a variety of standpoints, and to more deeply explore these methodologies of making and their implications in recent and current art practices.

Marla Hlady, University of Toronto Scarborough, and **Christof Migone**, University of Western Ontario
“Impro Kino”

Improvisation is kinetic. It moves thought, space, time. While there are disciplinary specificities to its implementation, it thrives in the mix of interdisciplinarity. It is also entwined with collaborative approaches where fluidity with both co-authors and the public is a condition of possibility. The ethics that underscore collaboration are instantiated by improvisation. In a recent hybrid project titled *Count and Strike and Spin*, that was somewhere between an installation, a performance and a residency, we took the approach of composing, experimenting, improvising, listening, altering, conversing over the span of the public presentation of the project. Through the presentation of material from this project as well as some related previous projects by each of us, we will investigate the blurry parameters of improvisation in relation to modes of exhibition and presentation. Corollary questions to be addressed: the import of improvisation in relation to process-centric projects; its overlap with performance in a visual art context; the role of compromise, contingency, and extemporaneity to realization; and the destabilizing possibilities provided by rhythmic agents (in this instance, sound and kinetic sculptures). With the latter, the strategies of collective composition, aleatory instrumentation, and dialogical accretion we used in *Count and Strike and Spin* will be mined for the lessons in a generative “improvisational imperative” (Harney & Moten, *The Undercommons*) they offered.

Liora Belford, PhD candidate, University of Toronto

“The Composer as a Curator: Following John Cage's Composition for Museum”

In 1989, the Museum of Contemporary Art in Los Angeles (MoCA) invited the American composer and artist John Cage to create a new artwork. The result was a chance-derived four movement composition for museum entitled *Rolywholyover A Circus*. The composition, as conceptualized by Cage, was executed after his death in 1992 by MoCA's curator Julie Lazar and travelled between 1993–1995 from Los Angeles to Houston, Philadelphia, New York and Mito, Japan.

While many other artists have experimented with the form of an art exhibition, Cage's project constituted something new: he constructed his exhibition in a manner akin to his musical composition. For example, one of the composition's four movements, the *Main Circus*, was an ongoing performative event. Hundreds of artworks, objects, and pieces of ephemera were subjected to a chance-derived computerized score, in which the displayed artworks were referred to only by number, allowing visitors to see in front of them a computer printing out generated changes which in turn were translated to works being hung on the walls and taken down. In another movement, the *museumcircle*, Cage composed a sculptural space which was informed by *Erratum Musicale* (1913), the first musical work of the French-American artist Marcel Duchamp. Through his engagement with the art exhibition, Cage formed a new field of research – the composer as a curator – where the exhibition space adopts sound composition principles, and thereby alters the concept of exhibition-making.

Sarah Hollenberg, University of Utah

“And We’re Live in 3... 2... 1...: How Television Shaped Art in the Late Twentieth Century”

To record one of the earliest works of video art, *Flour Arrangement* (1967), Bruce Nauman and William Allan entered the studio at KQED-TV in San Francisco, where Nauman created a series of ephemeral sculptures out of flour for the television cameras. Nauman's improvisations reference a tradition of creative self-expression that seeks to escape convention and exceed expectation; in contrast, the practices of instrumental improvisation developed in the world of television, which are deployed in the documentation of Nauman's actions, seek to respond efficiently to and control unpredictable outcomes. Although these two forms of improvisation might appear to be at odds, in this paper I argue that television and its instrumental improvisations had significant effects on the art practices of the latter twentieth century.

This paper proposes that many of the art practices of the later twentieth century that are viewed as most distinct from popular culture, such as happenings, performance, and conceptual art – are products of the formative effect of television on ways of seeing and making in the 1960s and 1970s. This effect, grounded in the early dominance and continued valorization of live broadcasting, contributed to an increasing commitment to an aesthetics of liveness, improvisation, and presence, as well as to the “dematerialization” of the art object. Television replaced the permanence of celluloid with ephemeral electronic signals, the ritualistic spectacle of cinema with the casual experience of at-home viewing, and the careful constructions of filmic post-production with improvised live-edited responses to happenings on field or stage. Television normalized improvisation and impermanence, and improvisation and impermanence transformed the art practices of the later twentieth century.

Nikki Forrest, John Abbott College

“Improvisation and the Incomplete in Experimental Sound and Video”

Improvisation is an exploratory movement forward. In place of backwards design where final works are conceived from the beginning then constructed accordingly, improvisation follows “lines of flight” and sometimes “lines of becoming” (Deleuze and Guattari 2004, 323) or as Tim Ingold explains, “the creativity of the work lies in the forward movement that gives rise to things. To read things ‘forwards’ entails a focus not on abduction but on improvisation” (Ingold and Hallam 2007, 3).

This paper will explore emerging and improvisatory approaches in experimental sound and video, looking in particular at recent work from Montreal.

ROOM P214

Art/Work: Labour in Modern and Contemporary Art II

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

This session explores the intersections between labour and art in Western and non-Western art from the late nineteenth century to the present. Developments over the last several decades, such as the introduction of post-Fordism and precarious labour, the rise of the artist and academic as cultural workers in the New Economy, and the 2008 financial crisis, have afforded an opportunity to re-examine labour in/as art. Contemporary projects by Santiago Sierra, Steve McQueen, Ai Weiwei, and others, demonstrate a sustained interest in labour as a subject of art. Furthermore, there is a need to examine these practices in a historical context, where the preoccupation with labour can be traced back to the elevation of the working class in the paintings of the French Realists, or to American artists' participation in labour unions and WPA projects during the New Deal era. Papers in this session address the legacy of conceptual art, contemporary socially-engaged art, the labour of craft production, and public art outside the West.

Elaine Cheasley Paterson, Concordia University

“From ‘Art Worker’ to ‘Crafter’: Art and Labour in the Home Arts Movement and Beyond”

The late nineteenth-century Home Arts Movement was a network of craft guilds designed to provide sustainable creative work to craftspeople through national and international exhibitions and may be understood as an important historical antecedent to current concerns for art and labour. The Movement's organising body, the English Home Arts and Industries Association (HAIA), was officially founded in the same year as the well known, London-based, Art Workers' Guild (1884), itself established as an alternative to the perceived elitism and exclusive practices of the Royal Academy and leading to the creation of the Arts and Crafts Exhibition Society (the official body of the better known Arts and Crafts Movement).

In this late nineteenth-century English context, ‘art worker’ emerges as a more inclusive term for the cultural producers of these associations, societies and guilds and relates to many of the anti-industrial ideals of the time as expressed in the craft workshops scattered all over the country as part of the Home Arts Movement. These ideals were exported (by people, in print or as exquisitely crafted objects), as far as Canada and Australia and included concerns for reskilling, collaborative making, sustainable creative labour, as well as rural regeneration through art and a belief in the emancipatory effects of the workshop for craftswomen.

This paper proposes to explore the multiple ways labour, creativity, and sustainability intersected within this mainly rural and largely women-led artistic movement. Through the concept of the ‘art worker’ I shall examine notions of labour and skill, amateur and professional, collaboration, materials and craftwork as these were brought together in the working lives of particular craftswomen. For instance, Mary Seton Watts of the Compton Potters' Arts Guild in England, Evelyn Gleeson of the Dun Emer Guild in Ireland, and May Phillips of the Canadian Handicrafts Guild in Canada all positioned themselves as artists *and* workers while aligning their work with that of the international Home Arts Movement.

In this paper, I wish to sketch a historical trajectory for the notion of the ‘art worker’ – from these nineteenth-century craft revivals, through the explosion of Do-It-Yourself ‘crafters’ at the turn of the millennium, to the recent turn toward dematerialised, performative and sloppy crafts in contemporary scholarship. Doing so highlights how the historical inflects the contemporary in the complex, intertwined history of art and labour.

Noni Brynjolson, PhD candidate, University of California, San Diego

“The Making of Many Hands: Labour and Artisanal Production in Contemporary Socially-Engaged Art”

Contemporary socially-engaged art projects often take the form of artisanal markets, craft fairs or pop-up shops in which handmade goods are made, bought and sold. Many artists working in this manner seek to forge ties with communities, and consider the production of artisanal goods to be a way of creating small-scale economic revitalization. This essay focuses on two such projects, initiated by artists who have become well-known figures in the realm of socially-engaged art – a growing discipline centered around the belief that art can play a vital role in creating social change. Trans.lation is a community-based organization located in the Vickery Meadow neighborhood in Dallas, Texas. It was developed by Rick Lowe and involved the artist identifying and working with local residents whose creative output includes jewelry, gardening, photography and clothing production, among other media. Lowe and others organized pop-up boutiques, a local market, and an online Etsy store where the items are sold. Artist Theaster Gates created a similar project in Chicago: the Soul Manufacturing Corporation, which involves local artisans producing a range of both functional and nonfunctional goods that can be sold in stores, museums and online. The aim of both projects was to spur economic development in disadvantaged neighborhoods and empower local residents through artisanal

production. This essay considers both the benefits and the contradictions of focusing on local economic redevelopment through the production and sale of handmade goods. On the one hand, Lowe and Gates may be seen as responding directly to the desires of residents of impoverished communities for economic opportunities. On the other hand, it might be argued that they are simply replicating structures of capitalist production and urban gentrification, as the artisanal products that come out of these workshops are seamlessly integrated into the market, and those who are able to produce goods in a more skilled or rarefied manner are rewarded with upward mobility. This essay asks: can socially-engaged art projects involving artisanal production spur forms of change and redevelopment that challenge or move beyond integration into existing economic structures? In addressing this question I aim to interrogate the artist-driven promotional narratives surrounding each project. I will incorporate a material analysis of localized urban redevelopment in each place as well as interviews with the makers who produce artisanal goods, and whose shared labour forms the basis of a larger communal project. I consider each project in relation to contemporary narratives around socially-engaged art, and I also look back to historical frameworks that have shaped our current understanding of artisanal production: the desire for a return to the handmade that stretches back to tensions between cottage industries and nineteenth-century industrialization; a reading of Marxist theories of alienated labour in relation to skill-based craft; and the liberatory potential of the arts and crafts movement according to William Morris.

Maria Silina, Postdoctoral Fellow, Université du Québec à Montréal

“Elaborating Worker’s Image for Proletariat: Public Art and Aesthetics in the 1920s–1930s in the USSR”

The country that was once the Russian Empire became overnight the first socialist state in the world, built upon the philosophy of Karl Marx. Revolutionary leaders such as Vladimir Lenin and Lev Trotsky enthusiastically introduced Marxism into social and cultural life. Images of labour and workers, themes of proletariat and sociology of class became dominant in Soviet culture. Socialism implied the creation of proletarian culture and the education of Soviet viewers in a new proletarian mode. Public art was among the key instruments with which the history of class was being created: reproductions of paintings, public portraits and mass copied sculpture successfully visualized a typical worker. Soviet theorists such as Vladimir Fritche and Yeremia Yoffe, who turned largely to the sociological study of art, wrote about the dialectics of an image, as well as relations of the collective and the individual in the art of portraiture. Yeremiya Yoffe’s writings on proletarian portraiture must be regarded as formative for the late 1920s and early 1930s. The portrait of the personality was to gain “social and productive continuity” that meant that dialectical objectivity was possible only in the case of its maximum integrity with social phenomena, including working tools. By the end of the 1920s, workers’ images created in cubist and expressionist manners suggested Marxist interpretation of the liberation of human beings from alienation through their labour. But the situation had dramatically changed by 1936, when the aggressive state campaign “against formalism and naturalism” set main patterns for the socialist realism method. Dialectics of class struggle were replaced by allegories of peaceful labour. In this presentation, I want to trace the emergence and development of the worker’s image to the proletariat: its representation in theory, art practice and viewers’ feedback.

Vicki Sung-yeon Kwon, PhD candidate, University of Alberta

“Mass Games: State Public Art or Public Labour?”

This paper analyzes Mass Games, multi-media visual spectacles performed by thousands of students, visual artists, dancers, and musicians in communist countries, in particular, the Democratic People’s Republic of Korea (the DPRK, a.k.a. North Korea) and the Co-Operative Republic of Guyana (currently Guyana, a.k.a. British Guyana) in the 1980s. As part of my dissertation titled “Mass Games: Artistic, Cultural and Ideological Exchange between North Korea and Guyana in the 1980s,” this paper explores appropriate approaches to state propaganda art events, which mobilize artists and the public to create visual spectacles. I will analyze the concepts of “public” and “labour” in modern and contemporary art theories as well as in *Juche* ideology, the communist manifesto of the DPRK, written by Kim Il-Sung based on Marxist and Maoist texts. *Juche* ideology was widespread in communist regimes in the Caribbean, Latin America, and Africa in the 1980s and 1990s. It emphasizes the role of *Inmin* (인민 in Korean) – meaning labourers, citizens, and the mass public – as autonomous agents of nation building. By examining these concepts in the context of Mass Games, the paper analyzes the efforts of these two burgeoning regimes to create the state’s visual iconographies by assembling thousands of *Inmin* in the form of people, as well as the landscape and culture of the nation, in Mass Games. My arguments draw upon Michel Foucault’s concept of discipline as the invention of modern nations and on

Louis Kaplan's analysis of American patriotic photographs, in which thousands of soldiers formed the national symbols of the U.S.A. The artistic collaboration of these two disparate regimes has received little scholarly attention, nor has Mass Games as a form of performance art. However, it is a fertile area of study in body performance, labour, nation, propaganda art, the Caribbean diaspora, North Korean art, and transnational exchange of art and visual culture.

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

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

ROOM P202

Stitching the Self: Exploring the Power of the Needle I

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

In their essay "The Needle as the Pen" (2009), Heather Pristash, Inez Schaechterle, and Sue Carter Wood reframe the needle as a tool for feminine expression, suggesting that needlework offers a "space in which to stitch not only a seam, but also a self." Building upon this approach, this session seeks to further the study of the needle arts by proposing that through processes of making, use, and circulation, needlework transforms individuals, communities, and spaces. Through an examination of how needlework objects and practices (including embroidery, knitting, quilting, and rug hooking) function within particular temporal and geographic locations, this session aims to complicate our understanding of the relationship between needlework and the amateur and the professional, the public and the private, the masculine and the feminine, art and craft.

Wendy Wiertz, PhD candidate, KU Leuven, Belgium

"Stitching for a Place at the Public Space: The Needle Arts at the 1903 Brussels Salon"

In 1903 the *Salon des Beaux-Arts* in Brussels, one of the most visited Salons in Belgium, included for the first time a section, *art appliqué (Bruxelles 1903, 1903)*. In this section, the needle arts, mainly embroidery and tapestry, were shown beside wood and metal work, glass and ceramics. Fifteen of the participating 32 professional and amateur women artists displayed objects made by needle. The most well-known and appreciated needle artist among them, Hélène De Rudder (1869-1962), showed her monumental series 'The Four Seasons' (Brussels, Museums of the City). Each of the four panels in the series has a rich iconography and is made through a combination of different embroidery techniques. In 1904, the City of Brussels bought the series for the office of Education in the City Hall. This paper will address two main questions: How does the inclusion of the applied arts at the Brussels Salon play a part in the rising appreciation of the applied arts? To what extent did it negotiate a place in the art world for De Rudder and the other women artists? To answer the first question, I briefly discuss the reception of the applied arts in Belgium and Western Europe before turning to De Rudder's 'The Four Seasons,' its material, iconographical and stylistic aspects, the reception of the series, and her biography. These findings will be compared to the reception of other exhibited objects, and the biographies of the participating women. By combining the material objects, primary and secondary sources, I will show how De Rudder and other women negotiated a place for themselves in the public space by stitching (Daly Goggin, 2009, 3).

Doris Sung, PhD candidate, York University

"Chinese Woman Artist Shen Shou and Her Embroidered Portrait of the Italian Queen"

In 1904, the famed Chinese embroiderer Shen Shou (1874-1921) presented the Empress Dowager Cixi with an elaborate embroidered painting, *Birthday Blessings from the Eight Immortals*, on the occasion of the Empress's seventieth birthday. Cixi was delighted with the gift and appointed Shen to be the Principal Instructor of the Embroidery Program for Women at the Ministry of Agriculture, Industry and Commerce—a position that upheld the responsibility of continuing the traditional craft of China. However, the audacious Shen was not content with depicting only conventional subject matter. In 1911, she embroidered a portrait of the Italian Queen Elena

of Montenegro based on the image of a widely circulated photo-card of the Queen. The portrait was one of China's entries for the International Exposition of Industry and Trade in Turin in 1911. After seeing the portrait, Queen Elena sent a letter to the Chinese embassy in Italy to request that the portrait be given to her as a gift. Not coincidentally, Shen was also given the highest award at the Turin Exposition.

This paper examines the artistic, cultural, and political circumstances surrounding the production and circulation of the embroidered portrait of Elena. Not only did this work embody the influence of photography and Western-style art on arts and crafts production in China, it also helped position Shen—a Chinese woman artist—on the international cultural stage of the early twentieth century. After the success in Turin, Shen continued to embroider a series of works based on Western oil paintings and photographs. These “Westernized” embroideries were exhibited in various international expositions. Shen's self-confidence and agency reverberated in her successes as an accomplished artist and shrewd businesswoman who believed in the value of her work and utilized her specialized skills to make gains, monetary or otherwise.

M. Lilly Marsh, PhD candidate, Purdue University

“Becoming the Boss of Your Knitting: Elizabeth Zimmermann and the Movement from Domesticity to Craft Artisanry”

At mid-twentieth century, hand knitting in the United States was practiced largely as a minor and fading class-based chore of the domestic economy, with decreasing pattern publications in national women's magazines, and the demise of *Vogue Knitting Book* by the late 1960s. By 1990, it had rebounded into major new publications in periodicals and books, new and revived artisanry practices, gallery exhibitions, and major international conferences and gatherings. A driving figure in this resurgence was the knitter, writer, teacher, designer, and publisher Elizabeth Zimmermann. With her initial publication in 1955 up to her retirement in 1989, Zimmermann's philosophy of knitting stressed each knitter as an independent craftsman responsible for material and design choices, in opposition to the uncritical, “blind follower” of pattern knitter of the knitting industry publications. This shift in the process of knitting, communicated to her readers through a semi-annual newsletter (1958 to the present), two cable television series, and her four book publications as well as numerous articles and teaching engagements, intersected with increasing feminine autonomy and increasing interest in fibre arts to shape a new identity of “the knitter” as original and self-determining craftsman, rather than the mere producer-reproducer of knit objects for domestic consumption. Building on both Sandra Alföldy's cultural/craft history work in *Crafting Identity* (2005) and on Holland and Lave's cultural studies work in *History in Person: Enduring Struggles, Contentious Practices, Intimate Identities* (2001), my work traces evolving craft practice as identity formation. My original research is sourced in the private Zimmermann materials at Schoolhouse Press; the archives of the Black Sheep Gathering (Eugene, Oregon), the Maryland Sheep and Wool Festival, and the Wisconsin Designer Craftsmen organization; and through a thorough review of contemporary book and periodical publications.

ROOM P205

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

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

Trans Atlantic Slavery “broke the world in half,” spanning more than four hundred years and causing cataclysmic ruptures of the social, political, cultural, and psychic contexts of vast populations. This race-based slavery solidified ideals of white superiority, legitimized the displacement of millions of Africans and created the Black Diaspora. Slavery acutely enshrined ideals of race, location and power, while forcibly mixing Indigenous populations, displaced Africans, other colonized and indentured groups and European colonizers. However, colonial power was not only the ability to lay claim to bodies, territories and natural resources, but to be able to represent them as the possessions of European empires. Geoff Quilley and Kay Dian Kriz have argued for attention to this, “...overlooked geographical and historical context for understanding the development of European art and other forms of visual culture” (Quilley and Kriz, *An Economy of Colour*, 2003, 1). This panel features papers that explore the art or visual and material culture of the Trans Atlantic World through postcolonial or other anti-racist methodologies and approaches.

Jamie Bradbury, artist/independent scholar
“Between Camps/Colour Lines”

This paper aims to raise issue with and question whether both private and public institutions, such as galleries or museums, are appropriately suited to contextualise artistic interventions by practitioners who are firmly rooted within Postcolonial discourses such as the study of ‘whiteness’. Questioning how these interventions create sites for the renegotiation of meaning, fostering alternative and marginalised perspectives of existing collections, whilst challenging sanitised national readings, I contend that interventions by living artists within these cultural institutions can provide a refreshing counterweight by challenging and invigorating new debates around the historical weight of artefact/art, voyeurism, and the role of educational programming in increasingly cosmopolitan societies. I, however, also contend that these interventions may also be failed opportunities by being complicit in maintaining some current museum practices and failing to challenge ingrained national narratives.

Zoe DeLuca, PhD candidate, McGill University

“Colonial Cartographies and the ‘White Possessive’: Captain James Cook and the British Imperial Project from the Atlantic to the South Pacific”

In this paper I consider the ongoing legacies of colonial cartographies and the British imperial project through leading Australian Indigenous Studies scholar Moreton-Robinson’s foregrounding of white possession as the dispossession and dehumanization of Indigenous peoples from their lands. Moreton-Robinson builds upon Cheryl Harris’s important work on whiteness as a form of property constituted by the law through her own conceptualization of British colonialism’s “possessive logics” (Harris, 2006). I utilize recent scholarship on maps as weapons of imperialism to analyze the ideological work of Cook’s white-washing nomenclature in his Atlantic and South Pacific voyages (Harley & Laxton, 2001). To this end, I propose Quandamooka artist Megan Cope’s recent paintings as a decolonizing counterpoint to Cook’s place-making and nation-building through name-giving. In her work, Cope (re)asserts Aboriginal place-names over military maps of Quandamooka country (Moreton Bay and Stradbroke Island, Australia). Thus, this paper considers how colonial cartography visualizes and actualizes “white possessive logic” and how this logic is challenged by critical artistic practices such as Cope’s.

Michelle Paquette, Doctorante, Université du Québec à Montréal

« Blanc de mémoire : l’histoire de l’art du Québec et les études critiques de la blanchité »

Quoique les études critiques de la blanchité (« critical whiteness studies ») gagnent du terrain depuis les dernières décennies dans les milieux académiques américains, européens et canadien anglais, celles-ci peinent à obtenir reconnaissance dans le monde académique francophone québécois, même ceux plus progressistes comme les études féministes (Maillé, 2007).

Considérant la persistance du mythe des deux nations fondatrices accompagné du complexe du « colon/colonisé » et, plus récemment, dans la foulée des événements autour de la charte des valeurs, la récupération du discours féministe à des fins nationalistes et xénophobes, il s’avère plus qu’urgent de réfléchir la blanchité dans le contexte spécifique du Québec.

À titre d’historienne de l’art féministe, je souhaite m’approprier cette posture critique afin d’investir mon milieu d’étude, l’histoire de l’art du Québec. Dans un premier temps, il s’agira de réfléchir aux défis que pose l’approche des études critiques de la blanchité dans le contexte spécifique du Québec. Comment expliquer ce manque d’intérêt de la communauté académique québécoise pour ce champ d’étude ? Pourquoi le Québec a-t-il de la difficulté à réfléchir sa propre blanchité ? Dans un second temps, à la lumière de ces débats, j’examinerai les enjeux qui émergent de nommer la blanchité comme principe structurant de l’histoire de l’art du Québec. Étant donné l’envergure de cette proposition, je propose d’examiner un aspect particulier de la culture visuelle québécoise : la co-construction de la blanchité et de la féminité (ou « the cult of white womanhood ») chez certaines représentations de personnages féminins célèbres de la Nouvelle-France.

ROOM P208

Talk Artists

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

The simple inversion of the title is intended for the express purpose of paying attention to the Artist talk, the default mode for artists of presenting their art practice in a discursive and didactic context. Both artist talks and conference presentations are vehicles of communication that do not easily bend, nor is their form deemed worthy of investigation. Do the customary tools of the trade, PowerPoint, video projection, etc. offer any artistic possibilities? How can performative strategies enacted in such contexts be situated, explored, not to mention fostered? For artists whose research includes a self-reflection on modes of re-presentation, a panel may be the moment to enact rather than report; as per Beckett writing about Joyce: “Here form is content, content is form. You complain that this stuff is not written in English. It is not written at all. It is not to be read – or rather it is not only to be read. It is to be looked at and listened to. His writing is not about something; it is that something itself.” This panel seeks to open a forum where various strategies to hybridize and pluralize the predominant forms attached to those conventions are both featured and examined.

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

Whenever I’m invited to give an artist’s talk, I conjure up the Platonic ideal of how it will transpire. I’ll avoid the deadening chronological structure and the procession of one image after another. I’ll resist overly technical information and too much analysis of my work. I’ll strive to not repeat well-worn anecdotes. The delivery will fall in that perfect zone between overdetermined and unscripted. Above all, what artist would want to repeat the same talk, time after time? And yet, it’s difficult not to fall back into familiar, habitual ways, when talking the talk.

The conference presentation has its own set of tropes and clichés, equally worth noting and resisting. While one often hears artists’ talks and conference papers in similarly institutional settings, the latter is more likely to be delivered within a multi-person panel format and suggested (though not always adhered to) twenty minute timeframe per paper, followed by the requisite (if there is time) Q&A session. Added pressure comes from missing out on simultaneously scheduled panels.

At the risk of generalization, one might assume the artist’s talk to be unrehearsed, an ad hoc articulation of thought through speech in response to visual material, whereas a scholarly conference presentation would be expected to be a more straightforward delivery of a paper. Certainly there are more inventive possibilities in talking about one’s art practice and the reading aloud of a written document, not to mention the various permutations thereof. There is also the audience to consider.

From the point of view of an artist and instructor, an admittedly reluctant performer who both gives artist’s talks and delivers conference papers, I’ll consider the potential and pitfalls of these public presentational genres. Given my interest in artists’ writing, I’ll focus in particular on instances in which writing becomes reading (aloud).

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

Conversation is the core of our collaborative process. Conversations serve as sketch and maquette, as revision process, as troubleshooting. Talking is our process. We talk nonstop, never running out of things to say – ideas, neuroses, complaints, quotes, doubts, and obsessions. Recently we’ve been recording these conversations and transcribing them in order to use them as material for prints, quilts and soundtracks. Putting our private conversations on display, directly in the art.

This move towards making our at-home and in-studio conversations visible as material derives from two parallel streams in our art practice: first, the use (and abuse) of text as graphic element from our days making show posters; and secondly, our interest in material relations that function as narratives within space, experienced in time, thus as ephemeral as conversation.

On a recent residency at University of Texas Austin, we created a prop-based performance piece in a series of workshops with some studio arts students. Given a very short timeline and the students’ lack of performance experience, we decided to include our spoken instructions to them as an element of the performance. This decision ended up illuminating, as we couldn’t hear each other and ended up giving

contradictory instructions that the student performers would then have to parse through. This to us illustrates how misunderstanding can be extremely fertile within collaboration.

In *Artists Talking*, we will use transcribed conversations as source material for an artist talk that is both theatrical and highly personal; emphasizing (and playing with) the rhythms and repetitions in our daily conversations while steering clear of the standard-format artist talk and the anxieties that go with delivering them: how to divide our speech? and, is this boring? We will show the role that these conversations occupy in our collaborative practice through both finished work and discarded ideas.

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

Networks are nodocentric, as Ulises Ali Mejias has shown. The network – the newly adopted, post-industrial model for managing society – constructs “a social reality in which nodes can only see other nodes. ... discriminating against what is not a node – the invisible, the *Other*” (Ulises Ali Mejias, *Off the Network: Disrupting the Digital World*, 2013). Yet, these nonnodes, these *paranodes*, are what provide nodes with shape and a history. As in-between spaces, they retain the potential to reshape networks from within, through modifications and misuses of their terminologies and apparatuses. As rejected parts of the network, “the paranodal can suggest alternatives that exist beyond the exclusivity of nodes” (Mejias). My practice-based research problematizes conventional forms of performance art documentation, such as photography and video, as antiquated and insufficient indices, too closely aligned with institutional and governmental efforts to observe, collect, and commodify everything. As the privatized database/network models of Facebook and Pinterest continue to dominate our increasingly techno-social, atemporal, globalized worldviews, performance artists, more than ever, must resist any straightforward conversion of the basic elements of their practices into packets of marketable, re-distributable data, and instead gesture towards a new methodology of *enactive documentation* that more closely resembles the characteristics of that which it aims to represent, extend, or otherwise conjure the presence of. As a gesture toward this end, I present the lifeworks of German-born “outsider artist” Georg Heinrich, whose practice illustrates a decades-long paranodal approach to performance art and its documentation, eschewing conventional methods of dissemination and demonstrating an unwavering commitment to long durational practice. I contextualize his work within a net-centric society, as well as in relation to durational performance works by Tehching Hsieh, Marina Abramović, Bas Jan Ader, and myself.

ROOM P209

Round Table: Art Publishing in Canada

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

The combined pressures of federal, provincial and municipal austerity budgets, increasingly polarized and popularized views of arts and culture as frills, and the changing landscape of print publishing and distribution, suggest that it is time to revisit the place, present condition and futures of art writing and publishing in Canada. We propose to bring together representatives of various kinds of publishing initiatives and communities from around the country to discuss strategies for the survival of art publishing in Canada. While our focus is on magazines and periodicals, this topic will inevitably entail discussion of other forms of art publishing, such as exhibition catalogues.

Questions to consider: What is the role of art publications in Canada? Who do they serve? Who do they not serve and why? What sorts of community engagement, outreach and resources might be necessary to build new publishing organs, topics and audiences? What are the limits of regional and national zones of address? What is the role of art publishing in the training of young critics, writers, editors and academics? How essential are art publications to the careers of Canadian artists? How do subscribers and others use magazines and other art publications at home, at school and in career advancement? How do non print organs (blogs, online journals, etc.) stack up against print organs? How important are Canadian art publications in establishing critical climates (eg. *Fuse*), and what happens when they are shuttered? What is the role of Canadian publications in tracking local histories and archives, particularly as increasing numbers of artist-run centres and

other entities are being defunded? How do we address conservative views of art and culture as political instruments? What are the current economic models, both market-based and publicly funded? How big a factor is distribution? Can we develop some models that will enable us to share increasingly limited resources and accomplish more?

Participants / Participant(e)s :

Susan Douglas, University of Guelph

Julian Haladyn, OCAD University

Ersy Contogouris, Université du Québec à Montréal

ROOM P210

Site and Subject: Participation in Canada

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

Site specificity remains an anchoring concept for many contemporary artists, and recent theories of social practice have examined the ethical and conceptual ramifications of participatory models that intervene in, respond to, or work with particular sites and subjects. This panel investigates the spatially and geopolitically inflected qualities of participation in artworks and exhibition sites of the twentieth and twenty-first centuries. Discussion with focus on case studies in Canada that have engaged local communities of diverse ages, classes and racial groups. How does a project's location influence the modes of participation that occur, and how do subjectivities and identities configure the qualities of participatory practices? How might postcolonial and decolonial perspectives, focused on how knowledge is deployed in specific locations, illuminate issues of participation? What are the roles of artist-run centres, museums, and universities in fostering discussion of the sites and subjects of participation? How are power relations between artists and participants negotiated? These presentations use interdisciplinary methods to reflect on the significance of participatory strategies in shaping our understanding of art and place.

Jennifer Orpana, PhD candidate, University of Western Ontario

"Toronto's Unaddressed: Portraying Toronto's Homelessness in Community-Engaged Street Art"

This paper examines a community-engaged art project that was part of *Housepaint, Phase 2: Shelter* (2008–2009), a street art exhibition about homelessness in Toronto. This exhibition was presented by the Royal Ontario Museum's Institute of Contemporary Culture in collaboration with the CONTACT Photography Festival. I focus on photographer and street artist Dan Bergeron's participatory art project, *The Unaddressed* (2009), for which Bergeron worked with a group of people experiencing homelessness, to create black-and-white portrait posters. In their portraits, the subjects held up signs with personal messages written on them. In an interview, Bergeron explains that he decided to use "the trope of the panhandling sign to disclose messages usually ignored or unspoken." Bergeron hoped that the subjects would substitute lines that are found on panhandling signs, such as "Can you spare some change?" with thought-provoking statements or critical commentary. Working with the artist, the subjects created signs that referenced systemic issues and misconceptions about homelessness and poverty. As they posed for their photographs, the subjects performed as homeless activists. Once the portraits were completed, Bergeron pasted the posters at various sites, both at the ROM and around Toronto in areas that were meaningful to the subjects.

"Toronto's Unaddressed" begins by briefly outlining the decisions and negotiations that were involved in situating the works. I then discuss how Bergeron's posters inspired volatile, and revelatory, reactions from some viewers. Bergeron's photo-documentation of his posters months after they were placed in public space reveal several troubling interventions. By analyzing how the photographs were vandalized, we can see how a relentless neoliberal discourse of entrepreneurialism, individualism, and economic "winners" and "losers," manifests at street level in the spaces that compose our everyday life. Though not the intention of the artist or his subjects, the photographic portrait posters became sites of conflict, in which the homeless activists were

confronted with anonymous viewers who expressed harsh neoliberal worldviews through visual gestures of anger, derision, and mockery.

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

Drawing from a structural and relational reading of Shawna Dempsey and Lorri Millan’s site-specific performance and architectural intervention *The Grocery Store: Live in the Exchange* (2002), this essay untangles the political relationships between place, space and a public through a human geographical lens. In the discourse of human geography, it is the relationship between the body and its environment that informs the particulars of place within space. Inspired by the questions - how does an installation’s location stimulate a dialogue between the work and the public? and how is the space of place performative? - I appropriate human geography as a methodology to inform my research on the performativity of place within space in installation and performance art. Although a postmodern method for understanding site in comparison to more traditional readings and practices of spatial theory, human geography highlights the precarity of place and space by considering them through their inter-active and intra-active roles within a community.

In response to the drastic renovation of Winnipeg’s downtown core, the Canadian artist duo enacted a satirical, poignant and performative statement on gentrification and the binaries that characterize the capitalist politics of the urban landscape. For a period of three weeks in August 2002, the co-op collective, in collaboration with Jake Moore and Zab, opened a grocery store in the Ace Art Gallery in the Exchange District in Winnipeg to blur the material boundaries between art and activism. By interrupting both the space of the gallery, and the urban landscape, they created a provocative statement as well as a shift in spatial agency by problematizing the relationship between power, space, place and the public. Drawing from the writings of Edward Soja, Judith Butler and Doreen Massey, my essay maps an understanding of geography as a site of aesthetic, political and social resistance. Moreover, in the realm of contemporary art history, Rosalyn Deutsche’s deconstruction of spatial politics in the works of Richard Serra helps to problematize the architectural, locational and political boundaries that have historically limited the understanding of public art as well as introduce a framework for considering the genealogy and performativity of space in visual culture. In theory and practice, *The Grocery Store* thus becomes an ideal example of the ways in which art can shift the dynamics of a community by transforming a temporary store/installation into a performative platform for the embodiment of a political voice.

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

This presentation continues a body of research into increasingly popular site-specific Canadian urban arts festivals, which was initially presented during the Colloquium on Urban Arts Festivals in Canada, hosted by McGill University’s Institute for the Study of Canada (MISC) in November, 2014. Working with the reference point of Canadian night-time art festivals such as *Nuit Blanche* (Ottawa/Gatineau, Calgary, Edmonton, Toronto, Montreal) and *Nocturne* (Halifax) as the primary study, this paper traces the impact of inter-arts practices, “off the grid” and pop-up forms of exhibition and their affect through methods of participation and engagement. *Nuit Blanche* and similar events are hyped as showcases for the creativity of a particular community, and are designed as site-specific, ephemeral re-imaginings and animations of public spaces that hinge on audience participation. Often marketed as opportunities to highlight the success of a particular destination’s industries, these large-scale durational festivals help to build a city or region’s profile as a locus of contemporary art and as an arts destination. Specifically, this paper looks at how the annual themes of these events are being used to engage new communities, discuss important regional and national issues and contribute to the growth of the creative economy in Canada. Case studies of *Nuit Blanche* Ottawa+Gatineau’s annual thematic program and its governing Foundation’s recent 5-year strategic plan will be discussed in terms of what is needed for this sector of the arts to thrive, while necessary reflection will be made regarding national cultural policy shifts required to support and meet the heavy demands of an increasingly large and participative audience in the arts.

ROOM P214

Things: Religion/Spirituality and the Question of Materiality I

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

This session explores the dynamic tension between materiality and immateriality in the world's religions. Materializing belief means taking a close look at what people do, how they feel and act, the objects they exchange and display, and the spaces in which they perform (whether that be spontaneous or established through ritual). The papers included here focus on: past religious and material practices and how defining the sacred changes across time and cultures; the impact of space, place; gifting; ritual moments; rites of passage; hybrid sacred artifacts and memory; as well as how contemporary artistic practices produce the sacred through collective social patterns generated by our experience of things in their materiality.

Brian Pollick, PhD candidate, University of Victoria

“The Club of Kings: The Role of Luxurious Material Culture in the Mission of William of Rubruck to the Mongols”

William of Rubruck (c.1220–c.1293) was a Flemish Franciscan friar who was sent as an envoy to the Mongol Court by King Louis IX of France. He wrote a detailed account of his travels to and amongst the Mongols (1253-1255) in the form of a long letter. The nature of William of Rubruck's letter to King Louis IX has attracted considerable attention from scholars such as Christopher Dawson (1955) and Peter Jackson (1990), who are interested in William's descriptions as an early ethnographic description of the Mongols, and as an exercise in medieval inter-cultural relations. The uniqueness of this work makes it difficult to fit it within a given genre, as it does not appear to be derivative in either an historical or literary sense, and thus raises the issue of what is the overarching framework within which William interprets what he sees?

In many ways the account of William of Rubruck's mission to the Mongols is a story about kings and kingship. William's journey is framed by his relationship with four kings – Louis IX, Sartach, Batu, and Mangu Chan. In this presentation I will demonstrate how William uses his Christian, Latin understanding of kingship – expressed through the medium of precious material culture (metals, fabrics, jewels, aromatics and valuable crafted objects) – as his primary interpretive lens. I will also show how William uses precious material culture as a backdrop for defining his own relationship with these four monarchs in his assertion of his own identity as a Christian and Franciscan.

Adrian Gorea, independent scholar and artist

“Image as Real Presence: Performing a Byzantine-Inspired Artistic Vision via Technological Screens”

In taking the Byzantine perspective of an icon-maker, I examine how the hand-made and technological frames for representation make present an image of “reality” through a contemporary artistic vision. Using the epistemological definition of the image affirmed by the Second Council of Nicaea (787 CE) in conjunction with Jean-Luc Marion's phenomenological framing of the icon/idol, I outline a symbolic and realistic mode of artistic vision that expose the metaphysical issues of representation within today's spectacle of televisual images. The paper also presents my Byzantine-inspired method of painting on wood panels to point to key iconic (symbolic-realistic) elements for evoking an image in a tangible, artistic environment. This is done through a performative inquiry into a canonically contextualized aesthetic experience that is sensitive to the Incarnational dimension of the image. Lastly, a list of Byzantine canons is extracted to explain how the symbolic and realistic construction of an artistic vision performs iconically/idolically through screen technologies. This Byzantine artistic framework opens up an interdisciplinary field of artistic research into a metaphysics of presence that bridges visual criticism, performance theory, and theological convictions pictured by a range of contemporary thinkers, such as Fischer-Lichte, Nanna Verhoeff, John Lechte, and Nicoletta Isar.

Annie Martin, University of Lethbridge, and **Janet Youngdahl**, University of Lethbridge

“Liquescence and the Sounding Image/Adoration: The Painting of Ecstatic Sound”

Annie Martin and Janet Youngdahl's interdisciplinary collaboration explores interior and exterior expression of sacred sound from both a visual and auditory perspective, allowing questions of space and intention to emerge.

Janet Youngdahl's research examines the connection between exterior and interior expression in chant. In particular, she is interested in the vocal technique and spiritual intention present when the voice moves from open sounds to closed sounds, and from exterior to interior vocal and spiritual expression. Her

background as a singer and researcher of chant by twelfth-century composer Hildegard of Bingen has led to an interest in exploring particular notational features within the chant that call for liquescence, a movement and progression from singing open vowels [a, o, e, i] to closure on specific voiced consonants [m, n, ng]. Her conceptual framework involves the question of the relative universality of this feature on both the micro and macro level in chant across cultures. Does the movement from an open (or more exterior) vowel to a closed (or more interior) vocal expression represent an intentional process designed to move the practitioner from outward to inward spiritual expression? By extension, does this process assist in the development of collective spiritual experience within the context of sacred chant?

In her recent research and installation practice Annie Martin asks: Can the particular qualities of sacred experience be evoked in an extra- or post-religious space? *Adoration* explores this question, from material, conceptual and phenomenological standpoints. Starting with a broad interpretation of philosopher Jean-Luc Nancy's concept of adoration as an open salutation to the world, this installation will deploy vocal sounds (Youngdahl's voice) to create a space both empty and achromatic, and at the same time full and saturated with aural colour. In *Approach*, a parallel installation by Martin, a multiplicity of recordings made in churches, temples and art galleries in Europe and North America are layered, mixed down and played back to create a veil or haze of ambient sound in a small gallery. Is "sanctity" audible? If so, what does it sound like? Does a cultural insistence on the sacred nature of a place or situation colour the sound and the listening possible within it?

FRIDAY, NOVEMBER 6 / VENDREDI 6 NOVEMBRE

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

ROOM P202

Stitching the Self: Exploring the Power of the Needle II

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

In their essay "The Needle as the Pen" (2009), Heather Pristash, Inez Schaechterle, and Sue Carter Wood reframe the needle as a tool for feminine expression, suggesting that needlework offers a "space in which to stitch not only a seam, but also a self." Building upon this approach, this session seeks to further the study of the needle arts by proposing that through processes of making, use, and circulation, needlework transforms individuals, communities, and spaces. Through an examination of how needlework objects and practices (including embroidery, knitting, quilting, and rug hooking) function within particular temporal and geographic locations, this session aims to complicate our understanding of the relationship between needlework and the amateur and the professional, the public and the private, the masculine and the feminine, art and craft.

Marybeth C. Stalp, University of Northern Iowa

"For a while, I thought I was the only one": Women Seeking Quilting In Ireland"

Access to quilting, a life rejuvenating activity, varies across cultures and countries. In the US for example, there is an extensive network of quilting resources, including brick-and-mortar shops to visit in person, online shops to browse virtually, and big box stores, as well as regular shows/contests to attend annually at the national, regional, and local level. In most of the US, a quilter can easily find what she is looking for by stepping out her door or browsing the web. The activity of patchwork is often enhanced for women through finding interested others, in other words, "quilting friends" found in places like quilting guilds, clubs, and other quilt shop patrons. In Ireland, by comparison, access to quilting (patchwork) resources and people with common interests is much less publicly visible, and one must break into the quilting world, if you will, in order to find other quilters with whom to communicate.

Based on 9 months of ethnographic research, including intensive interviews with 100 women quilters, and 300+ hours of participant observation in 12 research sites in The Republic of Ireland, I focus on how women become quilters in Ireland, considering the "hidden in plain sight" aspects of the gendered activity, as well as exploring how women pursue quilting for distinctively feminine reasons. From a larger perspective, the

role of motherhood and femininity in Ireland (child allowance, Catholic state, value on the family, marriage bar) still influences women's daily lives in both positive and negative ways. Additionally, the space challenges that women quilters face (see Stalp 2007) are prevalent in Ireland, where houses are markedly smaller than in the US, so women have less space in which to quilt in the home, and in which to stash fabric.

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

While the art form of rug hooking suggests a privileging of the hook tool, it is arguable that the needle holds an equally distinct and important position to the process of making hooked objects. While not obvious as a needle art form, rug hooking relies heavily on the needle's varied applications to start and finish a piece. For example, binding processes are wide ranging and reflect the rug maker's connection to communities, spaces, and matrilineage. Equally revealed by binding processes are the socio-historical contexts and hierarchies from which the practices emerge. This paper proposes the exploration of how needles in rug hooking function as silent and affective methods of communication, divulging the narrative and personal identity of the maker as well as framing the existing account captured in the design of the hooked object. Specifically, I am interested in examining the role of the needle in hooked rug making as complex, multifaceted, and engulfed in tensions. From Grenfell Mission hooked rugs in Newfoundland and Labrador to Métis hooked rugs in Saskatchewan, this paper will deepen an understanding of the relationship between self-expression and hooked rugs through intersections of class, race, and gender hierarchies located within rug hooking cultures. During the delivery of the paper a video will play and function as an illustrative 'show and tell,' capturing different employments of the needle in rug hooking. Simultaneously the video will serve to subvert traditional methods of knowledge dissemination while challenging a single narrative of rug hooking in favour of an unfixed position of inquiry and investigation. Paired together, the video and paper investigate the research methodologies and approaches in my work and subsequently challenge traditional attitudes to knowledge production and presentation.

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

Artist Cornelia Parker frames her embroidery project, currently on display at London's British Museum on the occasion of the 800th anniversary of the signing of the Magna Carta in 1215, as a community effort, democratic in both source (Wikipedia page) and execution (judges and prisoners, entrepreneurs and clerics). Parker emphasizes that, as symbol, the work is porous and transparent. As this paper shows, this change from text to object also offers more troubling transformations that instead problematize this embroidered text.

This embroidery's two sides – right and wrong – are separable and immutable, while those same concepts are neither so clear, nor so fixed, in the application of text to human activity. The wrong side of the embroidery, its images prominent in Parker's accompanying catalogue essay, is haphazard, sometimes tangled. If that wrong side embraces a broad range of skill, it nonetheless contrasts the work of amateurs with that of professionals: its neater segments are the work of skilled embroiderers, the result of years of training. And the "transparency" of the reverse itself yields no meaning: unlike a figural image, text has a unidirectional reading, and that the product of education. The passages we value today are negativist in their proscriptions: "No free man shall...be imprisoned...except by the lawful judgment of his equals." But stitched text, whether Wikipedia page or sampler, is positivist, the application of thread to fabric surface. That thread is literally tied to its ground, tails planted in other threads or secured with knots. Undoing them is a laborious process. As document, however, the Magna Carta was invalidated by Pope Innocent III ten weeks after King John signed it, yet passages survived to be incorporated into subsequent versions of even greater historical significance (Breay 2015).

Parker has transmuted the notion of the Magna Carta, its first instantiation a text issued in at least thirteen copies, into a singular original object that admits of ownership, control, even destruction. In contrast, text speaks far beyond its physical dimensions, and lasts much longer than its material components.

ROOM P205

Docufictions in the Art of the Middle East

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

This panel seeks to explore the current, compelling issues arising from the research, production, and dissemination of the modern and contemporary art of the Middle East. The panel is open to artists working in photography, video, or any combination of lens-based media as well as theorists whose research involves images and issues arising from the contemporary art, history, politics, media and cultures of the Middle East and surrounding regions. Of particular interest are instances of blurring between documentary and staged (or digitally-manipulated/collage) formats in lens-based media, which have emerged as a common paradigm for contemporary art internationally since at least the 1970s. But in the case of art from the Middle East, possible reasons for such indeterminacy and hybridity have distinct sources that need investigation, in particular, regarding the negotiations of curators, scholars, art historians, and artists with the persistence of Orientalist tendencies in media and other representations; the censorship or self-censorship of messages involving political critique; gender performativity; assertions of nationalism; expressions of alternative modernities; or anti-colonial statements. The rich history of commercial studio photography in the Middle East (in Iran and in Lebanon, in particular) in the twentieth century shows a broad spectrum of identity assertions, reflecting Western influences (such as Hollywood films and European fashions), as well as local references and self-Orientalizing tendencies that are complex and enigmatic. This situation is made more challenging for scholar-artist-researchers seeking information in archives and histories that have been destroyed, suppressed, or forgotten, due to civil war, gender discrimination, or colonial control.

Francine Dagenais, University of Ottawa
“The Orientalist Simulacrum: Lady Montagu’s 1001 Nights”

The recent exhibition *Merveilles et Mirages de l’Orientalisme* held at the MMFA seeks to reveal and deconstruct Orientalist fiction by juxtaposing the works of one famous Orientalist, Benjamin-Constant to that of contemporary women artists hailing from Morocco, Yasmina Bouziane, Lalla Essaydi and Majida Khattari, who reappropriate the Orientalist discourse in order to question the voyeuristic male gaze, the orientalist imaginary imposed on them, and to question who is the ‘Other’ in a post-colonial world. In light of these artists’ works, so steeped in the origins of Orientalism, this paper will examine the historical and theoretical underpinnings of the term in order to better understand its impact on the imaginary.

This paper will argue that Lady Montagu’s letters (written from 1712 on) and her subsequent portraits in Turkish dress (all variations on the first), were foundational in establishing a certain understanding of Orientalism, one based on turquerie and copied over and over again, as a universalizing Orientalist simulacrum, up until the breakdown of imperialistic rule in the early twentieth century.

Elia Eliev, PhD candidate, University of Ottawa
“Queer Acts: Hashem el Madani’s Studio Practices”

Internationally recognized artist, filmmaker, and curator, Akram Zaatari (b. 1966) has played a crucial role in developing the artistic, intellectual and institutional infrastructure of Beirut’s contemporary art scene. Central to Zaatari’s art practice is his keen interest in collecting and recontextualizing found images from the Arab Image Foundation, particularly through lens-based media. Zaatari has made invaluable contributions to the larger discourse on archival practices, while also addressing issues of gender, sexuality and intimacy.

Through a blending of critical queer visual methods, and critical cross-cultural analysis, this presentation aims to examine Zaatari’s research and photographic works, which center on the archive of commercial photographer Hashem el Madani (b. 1930), as well as Studio Shehrazade, which el Madani founded in the early 1950s in city of Saida, Lebanon. Madani’s photographic archive presents a diverse and dynamic Lebanon, far different from today’s typical media depiction of political and civil unrest. In fact, his photographs uncover a trace of Lebanese quotidian life that has long been veiled. Madani’s studio became a private and safe space where individuals could act out gender-bending identities using the conventions of portrait photography. I examine how the photographs taken by Madani and later appropriated by Zaatari offer an artistic exploration of gender performativity, depicting young women and men posing and acting their fantasies and embodying alternate identities.

How has Madani’s studio space allowed for unconventional moments of intimacy to be ‘staged’ and ‘played’ in the context of a socially conservative city? What do the photographs of same-sex bridal scenes and kissing reveal and hide about gender, identity, and same-sex coupling? Furthermore, how do these

performative enactments elucidate questions of homoerotic desires in Lebanon? This paper furthers scholarship in the disciplines of gender studies and practices and theories of contemporary art – particularly, performative practices of lens-based artworks.

Dina Salha, University of Ottawa

“Seeking Wadad: Lost Life, Found Death, and Resurrected Art”

Within forgotten histories lies ostracized Lebanese artist Wadad Rawdah El-Balah (1910-1983), a student of the most prominent twentieth-century Lebanese painter M. Faroukh (1901–1957) and the immediate cousin of the first Lebanese abstract artist Salwa R. Choucair (1916- present). From the quest to recover Rawdah’s lost paintings and to trace her controversial life and death through an auto-ethnographic documentary film (*Seeking Wadad: A Letter to an Artist*, 2012, Dir. D. Salha) ensues the present on-going research to fill the gaps of historical memory. Filling these gaps brings forward significant questions regarding how female agency and autonomy are ex-communicated through collective imagination and patriarchal discourse and how they can nonetheless also be resisted through self-representation using lens-based media. Restoring Rawdah’s art and mining her personal and family photo archives reveal a paradoxical experience of the private and public space of art, and of self-representation negotiating dissidence and hegemony in terms of colonialism and socio-cultural conventional morality, thus performing a dynamic alternative and resistant modern identity.

This paper is two-fold: a) through an interdisciplinary approach of critical gender and communication studies, it analyzes the acts of resistance through lens-based productions and auto-ethnography (the documentary and Rawdah’s photographic self-portraits), and b) it critically examines the mutually contributive factors that encourage marginalization and the processes through which “spirals of silence” (Noelle Newmann, 1974) are created, implemented, controlled, and internalized through various spheres of social and institutional activity. The contribution of this research and archival evidence widely and deeply reconstructs the life of Rawdah and artists like her who were marginalized from the central productive processes. The space where art and history meet in conventional webs of knowledge concentrate on pre-established power knots that ignore the networks of the individual lives on which these webs are woven. While commemorating these untold lives is poetic, personal and self-reflexive, putting in check disparities in how we narrate a fixed history challenges the monopoly of knowledge and the labour of art in Lebanon, the Middle East, and beyond.

ROOM P208

Professional Development Round-Table Discussion: Performing the Precariat

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

In September 2014, the CBC reported on universities’ over-reliance on adjunct instructors (<http://www.cbc.ca/news/canada/most-university-undergrads-now-taught-by-poorly-paid-part-timers-1.2756024>). This article, in addition to several others that followed in its wake, highlighted for the Canadian public that, in the twenty-first century, the career paths of PhD students, candidates and graduates have become increasingly precarious. Following the 2008 recession, individuals keen to enter academia find themselves applying for positions with newly-minted titles such as: limited term appointment, teaching intensive position, contract academic faculty, or super sessional instructor. This round table invites speakers to examine the degree to which one might engage with, confront, or manage these rapidly (d)evolving circumstances, how one might (de)activate issues of austerity, as well as the extent to which compromises, negotiations, or strategic navigations might be prompted. If conventional strategies and/or steps to secure permanent employment with benefits no longer apply post-2008, where do we go from here?

Participants / Participant(s) :

Erin Wunker, Dalhousie University

Ross Bullen, OCAD University

Karin Cope, NSCAD University

Anne Koval, Mount Allison University

NSCAD Press ... A Centre for Photographic Studies?

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

Founded in 1972 with a focus on writings by artists and documentation of contemporary art, NSCAD Press was flexible from the beginning in defining what might constitute text or document, and in establishing boundaries for the contemporary. Photographs were primarily regarded as documents, however, and NSCAD generated plenty of its own activities, while sifting the archives of avant-garde practice with an intensity that would eventually explode art's confines, entering the public sphere through socio-political discourse. A watchword of the Press was 'interaction', as manifest in books by or about Yvonne Rainer (1974), Michael Snow (1975), Hans Haacke (1975), Gerhard Richter (1980), Carl Andre/Hollis Frampton (1980), and Martha Rosler (1981). Interaction with photographic culture was continuous and momentous. *Mining Photographs and Other Pictures, 1948 -1968. Photographs by Leslie Shedden* (1983) – essays by Benjamin H.D. Buchloh, Donald Macgillivray, Allan Sekula, and Robert Wilkie – still sparks debate, but its relationship to other NSCAD Press photographic or photographically-illustrated titles remains underexamined. As photography history now includes archival documents of art and performance, as well as industrial and affiliative vernaculars, *and their institutions*, this session has assembled papers that write NSCAD Press into this expanded historiographic field.

Robert Bean, NSCAD University

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

The photographs of Hollis Frampton retained a peripheral relationship to the sanctioned history of photography in 1980 when the NSCAD Press published the book *Carl Andre, Hollis Frampton: 12 Dialogues 1962-1963*. Beginning with Annette Michelson's observation that Frampton "was of a generation that worked to suspend the consecrated disjunction of theory from practice" (*October* 32, 1985, 6), I will examine the historical conditions that established Frampton's photographs as supplementary to his work in film.

In the introduction to the NSCAD publication, Benjamin H. D. Buchloh notes that the delay in the publication of the manuscript may obscure the significance and insight of the dialogues and, in consolation, he offers the reader an opportunity to "focus on the pleasures of the dialogues and unpublished photographs by Hollis Frampton" (Buchloh, ed., *Carl Andre, Hollis Frampton: 12 Dialogues 1962-1963*, 1980, vii).

The potential obscurity generated by a delayed publication as well as the fact that many of Frampton's photographs remained unpublished in 1980 is significant to the notion of an "interaction with photographic culture" that this panel seeks to explore. Illuminating the temporal and historical oblivion of Frampton's photographs in relation to his work as a filmmaker, I will discuss the photography of Hollis Frampton in relation to his 1971 film (*nostalgia*). The question of delay that Buchloh refers to in the introduction to the NSCAD publication as well as Frampton's use of the future perfect tense in the narrative structure of the film (*nostalgia*) is important to questioning why and how Frampton's photography is historically framed as a supplement to his work in film.

Sharon Murray, PhD candidate, Concordia University

"Re-mining Photographs"

NSCAD Press's 1983 publication of *Mining Photographs and Other Pictures, 1948-1968: Photographs by Leslie Shedden* could be seen as a book before its time, since it brought to light an archive of vernacular photographs long before the vernacular turn in photographic studies. While the book and its essays were not received without criticism, it was a unique publication for NSCAD Press, one that not only diverged from contemporary art themes but also focused on local histories and subjects. The contributors to the book readily identified the potential of Shedden's images to be viewed as either historical documents or aesthetic objects and, in the case of Allan Sekula, as political images. What contemporary scholarship on vernacular photography (Batchen 2008, Edwards 2005) offers is a reading of these photographs as *social objects* – objects that create and define relationships between people, who in this case were those who commissioned, produced, were subjects of, and viewed the photographs, including the NSCAD Press and the book's readers. What's more, *Mining*

Photographs remains one of the most recognized scholarly publications of historical photographs from Nova Scotia, and yet has not been situated within the history of Nova Scotian photography. This presentation will attempt to do just that, to take another look at *Mining Photographs* in light of recent scholarship on vernacular photographs and ask what this archive of images can tell us about the history of photography and photographic experience in this province.

Bruce A. Barber, NSCAD University

“Performance and Performativity in the Photographic Practice of Carole Condé & Karl Beveridge”

Class, classed, working class, class difference, class identity, and class conflict are terms that occur frequently in the literature on the work of Carole Condé and Karl Beveridge, partly as the result of the centrality that class issues have in their work as a whole, but also as a measure of identification that they have with the working classes and their political projects. This paper will explore another key aspect of Condé and Beveridge’s long term photographic collaboration, performance and performativity, linking these important features of their practice with other artists whose work has been published by the NSCAD Press including: Michael Snow, Daniel Buren, Art & Language, Dan Graham, Yvonne Rainer, Simone Forti, Dara Birnbaum, Martha Rosler, and Alan Sekula. The paper will focus on the function of performance in three key works by Condé and Beveridge: *Class Maintenance* (2003), *Cultural Relations* (2005), and *The Fall of Water* (2006-7), in which the author himself was summoned to perform.

ROOM P210

Conceptual Art Now: Rethinking Conceptual Art

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

Traffic: Conceptual Art in Canada 1965–1980 at the Vancouver Art Gallery in 2012–2013 posited conceptual art as “the most transformative art movement of the 20th century,” signifying conceptual art as a discrete moment, whereas the Power Plant’s *Postscript: Writing After Conceptual Art* in 2013 sought to explore conceptualism as a continuum in contemporary as well as historical art and writing. In the wake of these recent exhibitions, this panel seeks to examine the state of conceptual art today, both in its contemporary and historical iterations. In particular, the panel will explore emerging scholarship on conceptual art and its many manifestations with an aim to rethinking traditional or canonical approaches to conceptual art. How has conceptual art been defined and how have those definitions been limiting? How might they change? What might opening up the parameters of such definitions allow? How might recent theoretical interventions in humanities scholarship (such as theories addressing post-humanism, affect, globalization, feminism) extend to scholarship on conceptual art? What kinds of new pedagogical approaches are instructors using to teach about conceptual art? What is the role of community in conceptual art? While these questions are not exhaustive, they serve as a starting point for exploration.

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

The main objectives of Western Conceptualism when it surfaced in the mid-1960s were generally described as twofold: to question the status of the art object and its materiality, a phenomenon Lucy Lippard described as “dematerialization,” and to systematically examine the nature of art. In my paper, I would like to challenge this established narrative through a case study of some of Douglas Huebler’s *Location* and *Duration Pieces* from the late 1960s. First, I want to analyze the material dimension of these artworks and especially the role of the photographs in them. In a second step, I will examine how references to the world outside of the art sphere often formed an essential part of Huebler’s works. Thereby, I want to demonstrate that “worldly matters,” as Huebler termed them, have already played a decisive role in Conceptual Art’s formative years from around 1966 to 1972.

Kirsten Olds, University of Tulsa

“Rethinking the Object-Idea Divide: Considering the Social within Conceptual Art”

Critics writing during the emergence of conceptual art opposed ideas to objects; conceptual art trafficked in the former, and, as Lucy Lippard, John Chandler, and others have observed, this allowed artists to sidestep, at least temporarily, the forces of the market. Indeed, language framing conceptual art touts its potential for “democratization” and its “freedom” from conventions of artistic value. Yet this rhetoric of individual freedom and consumer choice buoyed a very different set of practices – those of modern advertising. Advertisers also latched onto the promise of ideas, not to oppose objects, but rather as a means of publicizing them and selling their allure to consumers.

Contrary to the analytic and linguistic strains of conceptual art that had emerged in the 1960s, some artists in the 1970s recognized the imbrication of ideas and objects within consumer culture and advertising. General Idea, Image Bank, Glenn Lewis, and others appropriated some of the mechanisms of advertising – magazines, fan clubs, publicity – and diverted them to promote their own niche interests, but, most importantly, to establish connections with other like-minded individuals. For example, Glenn Lewis devised a meal for Gordon Matta Clark’s FOOD restaurant in New York, and organized a recipe exchange to bring together people through their various cuisines; Bum Bank established a quasi-satirical fan club, with meetings in Pender Harbour and a magazine hyping the cause. For Lewis and Bum Bank, neither ideas nor objects formed the basis for their playful and performative, conceptual practices – people did.

This social connectivity, I contend, is a key aspect of conceptualism, one that re-emerges in the social practices of the 1990s and 2000s. Drawing on writings by Bruno Latour and Ludwig Bertalanffy, I examine several artists’ embrace of social networks to re-consider a long-held parameter of conceptual art, namely, the tension between idea and object.

Craig Leonard, NSCAD University

“Aesthetics After Marcuse: What’s Left of Anti-Art?”

On March 8, 1967, Herbert Marcuse delivered a public talk at the School of Visual Arts in New York, titled “Art in the One-Dimensional Society.” The lecture was later reprinted and widely circulated in *Arts Magazine* in May of the same year. With a backdrop of explosive artistic experimentation, Marcuse’s lecture provided what seemed a conservative reproof of contemporary art for what he called, in general, its “anti-art” character. By the late 1960s, for reasons of sheer formal innovation, this label could have applied to most new directions in the visual arts. Alongside global political turbulence “filled with an odd mixture of radical promise and reactionary menace” (Martin Jay), there appeared a powerful shift in the arts, which strained categorical stability and marked a resounding “dissolution of boundaries” (Juliane Rebentisch). In particular, 1967 was a tilting point in the shift away from the autonomous art object – its “monadological character” (Theodor Adorno) – toward radical experimentation beyond conventional formal constraints, demonstrating a motivation that exceeded the limits of modernism. Yet, responses to Marcuse’s lecture mainly criticized him for upholding a conservative notion of aesthetics, while in truth what Marcuse was endorsing was a reconciliation of radical art and praxis through *critical estrangement* “capable of transcending and breaking the spell of the Establishment.” Through Marcuse this paper pursues the idea of aesthetics “after Marcuse” by first establishing the intellectual sources of his aesthetics through the frameworks of dialectics, attitude and experience; then identifying a range of “anti-art” of the 1960s including those practices *unfamiliar* to Marcuse, yet most representative of the values his aesthetics envisioned. Finally, this paper’s objective is to open up *post-Marcusean* aesthetics as a counter-position to certain twenty-first century artistic and theoretical trends.

Anne Cibola, PhD candidate, York University

“The Expressive Grids of Suzy Lake”

Serialization, repetition, and the organizational structure of the grid are dominant tropes in conceptual art, contributing to what Benjamin Buchloh termed “the aesthetic of administration” in his now canonical text, “Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions” (1990). Traditionally considered a distancing device, the use of the grid is thought to signal objectivity, and is frequently associated with the rigorous systematization of Sol LeWitt, for instance, and the typological examinations of Bernd and Hilla Becher.

Buchloh argues that conceptual art “succeeded in purging itself entirely of imaginary and bodily experience, of physical substance and the space of memory...” (ibid., 143). But the work of feminist conceptual

artist, Suzy Lake (b. 1947), for example, insists otherwise. There is interplay in Lake's practice between formalism and conceptualism, expression and structure. In works such as *Imitations of Myself #1* (1973), *Miss Chatelaine* (1973), and *Suzy Lake as Gary William Smith* (1973-75), for instance, Lake capitalizes on the analytical nature of the device, but she also demonstrates the grid's performative and narrative capacity. Lake's grids are political, active, and deeply expressive. They allow the artist to critique both female representation *and* the typological grid. Through an examination of her work, this paper reconsiders an understanding of the grid in conceptual art as an objective, rationalist concept devoid of expression and bodily experience, proposing instead an expanded concept of the grid as a site of narrative and expressive potential.

ROOM P214

Things: Religion/Spirituality and the Question of Materiality II

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

This session explores the dynamic tension between materiality and immateriality in the world's religions. Materializing belief means taking a close look at what people do, how they feel and act, the objects they exchange and display, and the spaces in which they perform (whether that be spontaneous or established through ritual). The papers included here focus on: past religious and material practices and how defining the sacred changes across time and cultures; the impact of space, place; gifting; ritual moments; rites of passage; hybrid sacred artifacts and memory; as well as how contemporary artistic practices produce the sacred through collective social patterns generated by our experience of things in their materiality.

Susan Surette, Postdoctoral Fellow, NSCAD University

"Per/Forming Religious Communities: Western Canadian Ceramic Murals as Gift Circulation"

Catholic religious beliefs have, for centuries, depended upon the perceptions and processes of gifting for manifestation in material form. This interplay between the material and the social has been well documented and discussed, particularly in art historical and material culture scholarship addressing the Renaissance and the Enlightenment, but little explored in regards to twentieth-century modern religious art. During four decades of the latter twentieth-century, Western Canadian artist Lorraine Malach (1933-2003) created over a dozen ceramic reliefs, many of them monumental, for a variety of Catholic religious and educational spaces, including a Franciscan friary, schools and hospital, parish churches and a cathedral. Inspired in their genre and materials by the Della Robbia ceramic reliefs of the Florentine Renaissance, these murals disseminated Malach's interest in the blend of science and Catholic mysticism, particularly as seen in the Franciscan movement. Malach's declared goal was to create transformative art that moved people spiritually and awakened them intellectually. By taking into account the nature of "the gift," as informed by current anthropological and sociological scholarship, this paper clarifies the mechanisms through which these murals have promoted and structured Catholic communities. It discusses the materiality of Malach's murals in conjunction with concepts and rituals of the gift: in relation to commodity, as selfless and integral to artistic inspiration and talent, as involved in reciprocity or even experienced as a burden, and as part of the social life of the object. It argues these murals act through gifting mechanisms to build and transform social and spiritual connections among their audiences, essentially performing religious principles.

Maggie Atkinson, Memorial University

"Earthworks, Intervention and Remembering: Sacred Rites of Passage"

Anthropologist Barbara Tedlock's book *The Woman in the Shaman's Body* disrupts Mircea Eliade's reductive survey of Shamanic practices. Tedlock reclaims the importance of women's Shamanic traditions in history and also provides an avenue through which to re-examine Shamanic art that was promoted by Ecofeminists of the 1970s, 80s and 90s. Artists Mary Beth Edelson and Donna Henes in the 1970s and 1980s channeled interest in revival of Goddess culture and healing Shamanistic practices into their work. Susan Seddon-Boulet, in the late 1980s and early 90s produced fantastic figures which evolved into spiritual imagery informed by her growing fascination with Shamanic traditions. And contemporary artist Denita Beny produces challenging art informed by elements of current Shamanic practices. Regrettably, severe criticisms of perceived essentialist trappings

destabilized Ecofeminist discourse in the early 1990s but Shamanic connection with spirit, nature and the environment have ignited contemporary re-examination of their theories. Supported by new research that sustains elements of Ecofeminist philosophy, I examine work produced by artists who re-establish connection with the earth while they develop practical and intuitive methods of making by combining elements of art practice with Shamanistic practices and healing energy work.

Dot Tuer, OCAD University

“The Exodus of Memory and the Making of the Sacred: The Virgins and Saints of Loreto, Argentina”

This paper is a case study of the history and contemporary ritual practices and beliefs of the indigenous Guaraní inhabitants of the town of Loreto, Argentina, who have preserved and cared for numerous carved virgins and saints that were carried by their ancestors from the former Jesuit mission territories (in the Misiones province of Argentina and Uruguay), to the town of Loreto in province of Corrientes, Argentina, in the early 1800s. Made by indigenous artisans in the 1700s before the expulsion of the Jesuits from the Americas and the dissolution of the missions, the virgins and saints are housed by their custodians in private domestic shrines and a public capilla (chapel) built for the Virgin of Candelaria. The virgins and saints embody a diverse range of oral remembrances and histories, while the domestic shrines have grown to encompass a range of hybrid sacred artifacts. Through an analysis of the significance and history of the virgins and saints housed in the public chapel and domestic shrines, this paper explores how the town’s inhabitants have maintained a Guaraní identity through the preservation of sacred symbols that embody both their deep belief in the immaterial world and a history of their ancestors’ exodus from the Jesuit missions. To do so, the paper draws on visual documentation of the shrines and virgins obtained by the author with permission of their custodians; on oral histories told to the author by the town’s inhabitants; an unpublished written history of Loreto by the first bilingual (Spanish-Guarani) schoolteacher; and scholarly study of the Jesuit mission history.

April Liu, Postdoctoral Curatorial Fellow, Museum of Anthropology, University of British Columbia

“The Power of Ephemera: Popular Door Deity Prints (menshen) and the Ritualization of Sacred Time and Space in Rural China”

Drawing on Catherine Bell’s theory of ritual practice and its emphasis on the agentive and performative dimensions of ritual, this paper pushes for a rethinking of Chinese popular prints in the context of everyday use. As a key case study, I will focus on the annual display of printed door deities (menshen) in the rural township of Mianzhu, Sichuan province. As with many villages and urban centers across China, Mianzhu’s streets burst into colourful displays for the Lunar New Year festival, when a variety of door deity prints and calligraphic verses are posted on doorways to attract prosperity, longevity, blessings, and the protection of powerful deities. Closely tied to the rhythms of the traditional lunisolar calendar, these ritual objects are only renewed during the Lunar New Year and intentionally left to decay throughout the rest of the year.

Whereas existing studies tend to focus on the visual symbolism of these prints, I will explore their status as ephemeral ritual goods that participate in an endless cycle of renewal and decay, an animated life-cycle that challenges fixed interpretations of their material attributes as the source of ritual agency. By critiquing the issue of ritualization, it is possible to expand the category of these works beyond printed media to include everyday objects appropriated for ritual use as door deities, including commercial advertisements, lumps of ice or coal, and other found objects with an auspicious association. I will argue that the popular conception of the “door deity” is quite flexible; it is an open-ended notion to be creatively materialized and ritualized with whatever resources are available. These transient works blur the boundaries between the material and immaterial realms, calling for a more nuanced analysis of ephemerality as a key signifier of sacred time and space.

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

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

ROOM P202

Continuities Between Eras: Indigenous Art Histories I

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

This panel on Indigenous arts aims to engage recent scholarship that focuses on continuities between Indigenous historic and contemporary art practices. The writing and framing of Indigenous art histories, arguably a diachronic project of linking past and present, while not a new initiative, continues to be an urgent one. Drawing on Mohawk scholar Deborah Doxtator's poignant argument from the 1990s that *the past can exist in the present*, this panel's discussion explores the diverse and distinct methods of writing, representing, and curating Indigenous arts. Doxtator is among many leading Indigenous scholars who have and continue to ground Indigenous art histories in relation to continuities and continuum. As Doxtator argues,

The past and present of Indian situations must be dealt with together because they are inextricably connected ... In non-Indian art and history about Indians, the seventeenth and twentieth centuries are rarely connected. Academic studies deal with colonial history of the eighteenth century or with events of the twentieth century, not both. The nineteenth and twentieth centuries are both part of the stream of Indian experience. From Indian perspectives the fact that a value or a practice or an idea comes from the past does not render it irrelevant in the present. (In this way the past can exist in the present.) Emphasis is placed not on the point of division or disruption between time periods but on the continuity between eras (Doxtator, *Revisions*, 1992, 3).

Current academic discussions about Indigenous material and aesthetic productions engage with projects of Indigenous sovereignty, self-determination and nationhood, whereby Indigenous ways of being and worldviews, such as the conception of time and history, are central to the research and analysis of material, visual and performative productions. This panel explores Indigenous art histories in relation to, but not limited to continuities; cultural continuance; material culture production; contemporary Indigenous arts; museum representation and curatorship.

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

The fine art of moosehair embroidery, a Wendat tradition since time immemorial, continues in the community of Wendake, Quebec, as elders pass on traditional knowledge to new generations. Today as it was historically, moosehair embroidery is a pillar of Wendat identity, however its importance is best understood in the context of the community-oriented events and engagement that are its foundation. This presentation tells a story of these intertwined traditions, the art of embroidery and the cohesiveness of community.

Moosehair-embroidered arts are a community affair, requiring the integration of specialized skills in hunting, botany, dyeing, and embroidery, brought together with the strength of Wendat leadership and commercial abilities to move through networks of diplomacy and trade. As an important intermediary between the Wendat and their Indigenous and settler nation allies, situated within Wendat traditions of hospitality and knowledge transmission, moosehair embroidery is a cultural focus through its symbolic meanings today as it was in the past.

Wendat community life – with moosehair embroidery an integral part, continues its important cultural role. The oral tradition and its passing on of community knowledge, historically through culture keepers and storytelling, takes on new forms today. The *Yakwennra*, an online community newspaper, brings people together and keeps everyone informed, including those living outside Wendake. The Cabane d'automne, an annual program, brings all generations together, promoting community cohesiveness, to participate in a celebration of Wendat cultural traditions. Artistic heritage, in contemporary and historical forms, continues as curators such as Louis-Karl Picard Sioui develop exhibitions at the Musée-Huron Wendat, curator-artist Michel Savard continues the tradition of wampum making, and artists, among them Mme Yolande Okia Picard and the five Gros-Louis sisters, Hélène, Fernande, Monique, Christiane, and Françoise, teach moosehair embroidery. A recent project by the Gros-Louis sisters, the creation of five moosehair-embroidered headdresses to give to their children, demonstrates the continuing importance of this tradition. This presentation brings together these different narrative threads, to tell a story of artistic and community continuity.

Carolyn Butler-Palmer, University of Victoria

“Reflections on Indigenous Artists Biographies: Writing an Intergenerational Biography From Ellen to Ellena Neel”

The life of Ellen Neel (1916–1966) was one punctuated with carving, retail, fashion design, childrearing, beauty pageants, and mentoring Indigenous youth. As a child she learned to carve from her grandfather, the eminent carver Charlie James, and worked along side him selling small-scale poles to tourists. In 1943, she moved her young family from her home community in Alert Bay to Vancouver. There, she and her husband Ted built up a carving business that enabled her to financially support her children as well as pass on her knowledge of carving to future generations.

Fast-forward to 2015, and to the world of her eldest son’s daughter Ellena Neel (b. 1992). Although Ellena learned to carve from her father David Neel, she has also attended art school (Emily Carr University). Instead of moving from Alert Bay to Vancouver, Ellena mostly grew up in Vancouver and Bangkok. Still, her life is largely filled with carving, art making, fashion design, and youth mentorship, as was that of her grandmother. The generations between Ellen and Ellena have experienced changes in family structure that include premature death and the sixties scoop as well access to university education in the fine arts.

This paper offers reflections on how the writing of an intergenerational biography enriches our understanding of how the lives and work of Indigenous artists is impacted across a continuum of political and technological change. At the same time, an intergenerational approach highlights theoretical shortcomings embedded in biographies structured around individual Indigenous artists.

ROOM P205

Art as Information: Plans, Maps, Diagrams and Algorithms

Session Chair / Président de séance : **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 proposal can focus on artists such as Francine Savard and her cartographic paintings, John F. Simon Jr. and his virtual data-laced environments, Janice Kerbel’s imaginary architectural plans, Audiotopie’s affective mapping of urban spaces or the video game data aesthetics of Emmanuel Lagrange Paquet.

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.

Maryse Ouellet, PhD candidate, McGill University

“A Sublime Aesthetics of Data”

Since the early twenty-first century, the concept of the sublime has generated a new interest in the art world, as evidenced by the abundance of exhibitions and publications that have attempted to define a 'contemporary' sublime. Art critics and historians, such as Vincent Mosco, have suggested that digital technologies are capable of arousing such a renewed experience of the sublime. These critics' method can be summarized as an attempt to match visual experiences preconceived as 'contemporary' with definitions of the sublime taken from postmodern aesthetics. In this presentation, I want to explore another way to conceive a sublime aesthetics of data, for contemporaneity, I shall argue, is not something we can decide upon or forge simply by updating or refashioning past interpretations of the sublime. Starting with the premise that the sublime is a human reaction to a discrepancy between the sensible and the conceivable, between the visible and the invisible, I want to investigate how the use of algorithms and data in current visual art may contribute to a new

understanding of the sublime by materializing a contemporary interpretation of the place and role humans play in relation to their natural environment.

To this end, I will examine *datamatics*, a multimedia installation by Japanese artist and musician Ryoji Ikeda, presented in Montreal in 2012. I will consider how his large scale immersive projections of binary codes, maps of the universe or DNA charts work at revealing a common thread of infinity that connects ungraspable phenomena of incomparable proportions. By materializing such a connection between human and non-human, Ikeda, I will argue, is giving shape to what could be considered the foundation of a contemporary sublime experience: the *network* as a new paradigmatic way of envisioning the way we partake into natural phenomena of immeasurable magnitude.

Alexander Curci, MFA candidate, University of Windsor

“Looking Past Data: Examining the Changing Aesthetics Within Artistic Visualization”

While computing power has significantly changed over the last two decades, we find ourselves in a period where live data is not only collected but can be processed in real-time. This paper will discuss the surge of information and how it is changing the competitive landscapes for corporate entities along with the development of an innovative medium that has brought new discourse towards changing aesthetics of our designed environment. Within the academic community, those who are investigating ideas surrounding info visualization have realised that a spectrum has emerged through the polarity of these two different methods of approach. Functional, traditional, and even scientific visualization have been used as defining terms when discussing datavis in regards to the formal communication of raw datasets for the purpose of analysis. On the other end of this field lies the emergence of a new subdomain that has caught the attention of artists and designers. Artistic visualization has sprung forth a new creative and visual medium that utilizes the collection of Big Data while establishing new sets of dialogue with the viewer. While examining the use of this new data centric medium, a further understanding can be made towards modern computing and how the interface is blurring the separation between information and our daily living. Info visualization has developed into a reflection on how we are interacting with data. While info visualization continues to mediate and portray our designed environment, it is important that we continue this discourse of artistic visualization, through the further examination into how data is driving new forms of visual language and how we are interacting with new forms of visual aesthetics.

Paul Maher, NSCAD University

“Enlivening Mapping”

Adaptation planning endeavours to create communities that are resilient to the anticipated effects of climate change, however, to be effective, these endeavours require the input and consensus of a wide range of stakeholders. The controversial nature of the data emerging from climate change research often renders consensus an illusive goal. I posit that art has an important new role when it comes to visualizing climate change effects to the public. Drawing on notions of the artist as a motivated problem solver (Becker 2002) and the role of art as an heuristic device that conveys complex notions simultaneously (Barone & Eisner, 2011), I have generated art projects that rely on a range of contemporary art approaches to convey climate change issues. These projects use a propositional form that welcomes multiple interpretations and in this way promotes discourse within diverse communities. Mapping is a central component in these projects. Mapping is a discursive form that allows the audience to ‘trust’ the visualization by creating a visual connection to the original scientific research. This presentation will explore how these projects have the potential to generate the ‘ideal communication’ and deliberation that adaptation planners often strive to achieve.

ROOM P208

Performance and Critical Pedagogy I

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

With the recent English translation (2014) of Valentin Torren’s *Pedagogía de la performance* (2007), the potential for a new era of performance practice has become evident in the University and College performance

curriculum. This session will bring together Canadian and international performance art practitioners and educators to discuss the emergence of a 'critical performance pedagogy' that is characteristic of tendencies in recent art practices that highlight transdisciplinary modes of performance, performativity and participation. The focus will be on practice – led performance, relational practices and education for criticism with a negotiation of attendant praxiological theories advanced by Jacques Rancière, Giorgio Agamben and Claire Bishop among others.

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

In 2010, I organized a one-day symposium on performance art pedagogy. The invitation read as follows:
A Symposium on
Teaching and Learning Performance Art
May 10, 2010 at OCAD 10am to 4pm
sponsored by FADO Performance Inc., and OCAD

‘Symposium’ originally referred to a drinking party (the Greek verb sympotein means "to drink together"), but has since come to refer to any academic conference, or a style of university class characterized by an openly discursive format, rather than a lecture and question–answer format.

I invite performance artist/educators to present on such topics as:

A discussion of histories
Essential viewing
Essential doing
The most important things are ...
Exercises, Assignments, Problems
Groundwork
Advanced classes
Institutional critique
what else?

...It seems that there will be more attendees than presenters as word gets out but I am really hoping to keep it conversational – about 20 people max.

Responding to the invitation were: Alastair MacLennan (Emeritus Professor in Fine Art, University of Ulster, Belfast); Marilyn Arsem (Faculty in Performance, School of the Museum of Fine Arts, Boston); Paul Couillard (SSHRC Doctoral Fellow, York University, Toronto); Margaret Dragu (Faculty of Culture + Community, Emily Carr University, Vancouver); Jess Dobkin; Cheryl L'Hirondelle (Sessional Faculty, OCAD); Tanya Mars, (Senior Lecturer, Department of Visual and Performing Arts, University of Toronto Scarborough); Pam Patterson (Art & Design Education OCAD and WIAprojects interdisciplinary feminist arts program CWSE/OISE/UT); with myself, Johanna Householder (Professor, OCAD) acting as moderator.

What followed was a wide-ranging and sometimes contentious sharing of praxis by nine international performance artists who were the *first generation* of university- and/or art college-based performance art teachers. The transcribed proceedings of this seminal symposium were not published, and therefore I would like to take the opportunity of this panel to probe more deeply into some of the critical practices, methodologies, and concerns brought forth during this unique colloquium.

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

ARTHappens is a collaborative public event produced from an art history-identified performance art class I have taught at Queen's (almost annually) since 2000. In twelve weeks, participants read theoretical/historical texts while workshopping methods and approaches that are embedded within different performance “genres.” Aspects of experimental musics, fluxus events, peopled environments/installations, body art, process and conceptual art, bio narratives and spoken word, relational aesthetics and/or cultural activism are included. The

class then develops body-material actions of their own that they present and critique as a peer exercise.

As a case study, this paper (and its related documentary clips) examines the experience of “teaching and learning” (Filliou, 1970/2014) that results in the ARTHappens editions. This includes a fresh examination of the formatting/staging of the cumulative event for public participation and consumption. I ask, to what extent can questions of critical pedagogy embedded in performance art of the last four decades be experienced as cultural resources for and in the present? What ‘happens’ for the participants in an event like ARTHappens that echoes or troubles what might be understood by a praxiology of Performance? In what sense does ‘starting from scratch’ maintain, challenge or bypass expected pedagogical rituals and specialty discourses?

Paulette Phillips, OCAD University

“The Affirmation of Denial: The Performance of the Probable Lie”

It can be argued that performance trades on the notion of an authentic self; that the performance artist attempts to be hyper present. Yet the performance artist is simultaneously authentic and inauthentic; relying on planned spontaneity, feigned and real. And within the quotidian, is it too harsh to say that the performance of self is a carefully maintained act of deception; we perform competence, clarity, belief? Is it possible that deception is the basis of all our social interactions and even the basis of our relationship to our self?

Drawn to the contestable and uncanny ability the polygraph instrument has to tap into an authentic self, a hidden truth, a truth that lies below the surface of skin, I trained and now practice portraiture inviting the art community to sit for a polygraph and submit to series of questions that recognize and deny the lies we tell on a daily basis.

The Directed Lie is an interactive video installation based on polygraph tests that I have conducted with 330 international artists and curators. The polygraph test that I designed is a six-minute, 33 question relevant/irrelevant series of questions concerned with honesty and ethics. This test is recorded on video and these videos form a databank that the viewer is able to access by choosing mug shots linked to the video file.

I am interested in contradictory registers of truth and acknowledgement, the composure of performance and the unstable irregularities of the parasympathetic nervous system that the questions and polygraph instrument access.

Truth is simultaneously absolute and viewed with suspicion. *The Directed Lie* acknowledges uncertainty as a framework for dialogue and exchange, in collaboration with artists who, like philosophers, tend to have flexible and questioning minds.

ROOM P209

(Re)Constructing the Past, Illustrating ‘Civilization’: Scientific and Historical Theories in Art and Illustration through the Long Nineteenth Century

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

Inspired by Darwin's nineteenth century breakthrough in the evolutionary sciences, many artists, social scientists, and historians have endeavoured since to (re)construct and explain *cultural* evolution in terms of temporal, deterministic, or spatial differences. This panel examines the intersections of artistic practices and scientific theories that informed representations of people, places, animals, and environments considered to be “uncivilized,” ahistorical, pre-modern, or extinct. Papers will explore the concepts of “civilization,” historicity, and the models of human progress that were propagated through the arts and sciences in the long nineteenth century – and in shadow of the period's colonial venture. Presenters will question how these epistemological commonalities (or disparities) informed artistic claims to the authenticity or truthfulness, how they lent support to colonial projects, or shaped ideas on gender, ethnic, and racial identities.

Rachel Harris, PhD candidate, Concordia University

“Not So Black and White: Picturing Western Civilization’s Animality in Andrew Lang’s Coloured Fairy Books”

In 1913, Andrew Lang, the nineteenth century ethnologist, historian and folklorist, developed a categorization system to illustrate how Western civilization had evolved to be superior to others. In “The Origin of Exogamy and Totemism,” he differentiates societies that identify themselves with animals from that of Western

civilization, whose members recognized the human-animal distinction, as well as the superiority of its war-faring white male leaders. Alongside his scientific and historical work, Land was also editor of a twelve volume series of children's books known as the *Coloured Fairy Books* (1889–1910). This paper will ask: to what extent did Lang's classification of civilizations apply to his *Coloured Fairy Books*? To do so, I will consider both the textual and visual content of the books and how they stratify and communicate ideas about "civilization" based on depictions of race, gender, and animality.

The first volume of the series is the *Blue Fairy Book*, which contains fairy tales from European sources. Its stories, including its particular version of Cinderella, contain few human-animal interactions. The other volumes contain tales from North America and Africa. This segregation of tales partly suggests how Lang's theories were applied to the series as whole. However, the black and white prints contained within each of the series' coloured covers provide another vantage point, that of the illustrator.

Within my exploration of how Lang's hierarchical epistemology applies to the *Coloured Fairy Books*, I will compare the illustrations of H.J. Ford and G.P. Jacomb-Hood. Ford's illustrations frequently represent foreign fairy tale princess who bow down in submission to their father figures and who are saved by white male princes. By contrast, Hood's illustrations in the *Blue Fairy Book* tend to be more sympathetic towards female heroines, offering a less than black and white reading of the *Coloured Fairy Books*.

Emma Doubt, PhD candidate, University of Sussex

"A Few Feeble Remarks": Narrative Scrapbooking and the Making of Public Knowledge in the Clara Churchill Collection, 1899-1909"

In 1899, Inspector of Indian Schools and Agencies colonel Frank Churchill and his wife Clara set out on a decade-long journey across the United States visiting and documenting Native peoples from North Carolina to Southern California. Following the pervasive nineteenth century myth of a "vanishing race", Churchill was a fervent believer in the assimilation of Native populations through education and Christianization. As such, he kept a record of some 4,000 photographs of the people he and Clara met and interacted with over a ten-year period.

Though the photographs are attributed to Frank, their preservation was left to his wife Clara. From 1899–1909, she carefully arranged the photographs in a series of albums and scrapbooks categorized by date, location, and tribe, creating a visual guide to the peoples and cultures she interacted with. Together with her diaries, the annotated albums present a fascinating juxtaposition between the material intimacy of narrative snapshooting, and the public colonial attitudes typical of this period of rapid cultural assimilation and change. The private/public divide the photographs straddle materializes in their appearance in newspaper columns written by Clara for a curious audience back East, as well as her public lectures, and her catalogued collection of Native American art and handicrafts for the eventual Churchill Museum.

The paper will examine the epistemological function of scrapbooking in this context. Presenting a selection of recently consulted primary materials from the Smithsonian National Museum of the American Indian's cultural resources center, the paper will examine the ways in which Clara's private scrapbooks and photo albums were the basis for what Hulleah Tsinhnahjinnie refers to as the "objective foreign eye", demonstrating colonial processes of the naming and knowing of Native communities and cultural practices at the turn of the century.

Sylvie Boisjoli, PhD candidate, McGill University

"The Emergence of Humanness and the Origins of Art"

In this this paper I explore conceptions of the origin of art in nineteenth-century France within larger debates around Darwinian evolutionary theories on the mutability of the human species. This paper is part of my larger PhD project which investigates how representations of prehistoric people and places normalized the belief that time was a dynamic force that could drive forward or limit France's progress as a nation. In particular, I will analyze how French archaeologists and theorists of prehistory such as Henri Raison du Cleuziou (re)constructed the earliest beginnings of Western European art-making.

In his illustrated books *La création de l'homme et les premiers âges de l'humanité* (1887) and *L'Art national: étude sur l'histoire de l'art* (1882), du Cleuziou treated the legacy of prehistoric art as a significant measure of French civilization. As I argue, the illustrations in du Cleuziou's books also reinforced the idea that the origins of French art and civilization was under the purview of white, able-bodied men. I also examine how, like many other prehistorians, du Cleuziou argued that decorative designs engraved in Paleolithic tools,

weapons, stones, seashells and human skulls were evidence of the emergence of human intelligence from a so-called primitive state. I thus question what was at stake in anchoring the idea of humanness – or the progression from an animal state to the coming of humanity and the development of human consciousness – to the production of art and ornament.

ROOM P210

The Art of Saving Art I

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

Art history and restoration-conservation of cultural heritage are two different fields of study yet they are intimately related. Although both approaches revolve around similar objects, the training is completely different and the ways of engaging with the works of art also differ extensively. It is necessary, however, to better and fully communicate our findings in order to understand the objects we are all studying, albeit from different perspectives. This session opens a dialogue that goes beyond disciplines. Papers will address different media, time periods and geographies. Specific examples will be considered, as well as issues regarding theory, methodology and historiography of restoration-conservation of cultural heritage.

Francesco Freddolini, University of Regina

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

The Medici Palace in Florence (ca. 1444–59), Commissioned by Cosimo de’ Medici and designed by Michelozzo di Bartolomeo, is a quintessential monument of the Renaissance. However, I argue that it is also a monument casting light on pre-modern Western discourses on civic, national, and cultural heritage. By visually examining the facade we can still trace a line, almost a scar, that divides the palace into two sections and dates back to the seventeenth century, when the need to preserve relevant fifteenth-century elements of the building conflicted and had to be negotiated with the urgency of Baroque renovations. In 1659 the Riccardi, ambitious and wealthy courtiers, purchased the palace from the Medici and started a program of renovations, doubling the size of the building. This commission engendered a public debate on whether the original, Renaissance section of the Palace should be preserved intact – being the ancestral palace of the ruling family – or could be transformed into a Baroque palace. Eventually, the Riccardi covered their new addition with a copy of the fifteenth-century facade, in order to preserve the style of Michelozzo’s architecture. Similarly, in the same palace, the Riccardi wanted to build a monumental baroque staircase that would have destroyed Benozzo Gozzoli’s *Magi Chapel* (ca. 1459). Again, a civic debate on preserving the Renaissance chapel led the Riccardi (and architect Giovanni Battista Foggini) to modify the project, a decision that was publicly praised by Filippo Baldinucci. By examining visual evidence, archival documents and contemporary printed sources, this paper investigates how the preservation of Renaissance elements in the Medici palace was negotiated with issues of patronage and style, and explores the discourses that led to consider this palace as a civic monument embodying the identity and origins of the State, thus worthy of being preserved in its original material existence and stylistic aspect.

Cathleen Hoeniger, Queen’s University

“Distinctive Approaches to the Salvaging of Italian Fresco Cycles in WW2”

The interplay between art historians and art restorers/conservators can be explored within the pressure-cooker environment of WW2 in Italy. In the dangerous atmosphere beginning in early 1944 in Central Italy, art experts cooperated in emergency situations to salvage cultural heritage. Art historians from the US and Britain, who formed the Allied Subcommittee for Monuments Fine Arts and Archives, were active in the initial stages of clean-up and repair, while Italian art historians and restorers focused on the preservation and restoration treatments.

This paper examines the contrasting approaches taken by the two principal restoration laboratories in the region, the Istituto Centrale del Restauro in Rome and the Florentine Soprintendenza. The Rome institute has been characterized for its philosophical approach as opposed to the artisanal methods of the Florentines. I

will draw attention to how the contrasting characterizations rest on prominent players at each laboratory. In Rome, the academic methodology was part of the institute's foundational goal in 1939 to "advance" restoration from "simple craft work" to interdisciplinary procedures involving restorers, art historians and scientists. Cesare Brandi, the Rome director, was an academic art historian not a practicing conservator, and he projected this ethos when he guided treatment campaigns. The Florentines, however, proudly maintained artisanal traditions, as seen in the approach of fresco conservator Leonetto Tintori, even though the director, Ugo Procacci, was an art historian.

Because of the terrible damage caused by aerial and ground warfare, restorers from the differently conceived and led laboratories were thrown into enormously complicated projects. This paper will compare two treatments involving shattered *quattrocento* fresco cycles: the Mazzatosta Chapel by Lorenzo da Viterbo, which was the first project of the war for the Rome institute under Brandi, and the Mercatale Tabernacle frescoes by Filippino Lippi in Prato, reconstructed by Tintori.

Nicholas Chare, Université de Montréal

"Artful Restoration: Analysing Conservation Ethics and Practices in Relation to the Scrolls of Auschwitz"

Recent work in Conservation Studies has foregrounded the creative dimension that accompanies acts of restoration. Restoration necessitates making changes to an object and therefore possesses an often disavowed artfulness. My paper will examine this artful dimension through a close analysis of paper conservation practices adopted by the Auschwitz-Birkenau State Museum in relation to documents that form a part of the collection of manuscripts commonly referred to as the Scrolls of Auschwitz. The Scrolls of Auschwitz comprise a variety of writings composed by members of the Sonderkommando who worked in the crematoria at Birkenau. The accounts were produced to bear witness to the horrors of mass murder. Several of the documents are held in the archives of the Auschwitz Museum. Their physical appearance is as important as a form of testimony as their written content. I will focus, in particular, on three of these manuscripts. My paper will trace the processes of conservation and/or restoration that they have been subject to and the implications of these procedures for their status as testimony. I will argue that sometimes the interventions, the creative acts, performed by conservators have had a negative impact on the testimonial power of the documents. This is because the conservators have tended to approach the writings simply as sources of information rather than recognizing and attending to their evocative value as physical objects. The conservation practices employed to ostensibly safeguard the Scrolls of Auschwitz therefore raise important ethical issues that have a broader relevance for Conservation Studies as a discipline.

ROOM P214

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

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

One of the chief assumptions underpinning modernist conceptions of visual art is that images belong to the domain of space. Originating in Lessing's *Laocoon* (1766), the theory of the spatial character of images pervades the writings of Clement Greenberg and, more recently, those of Michael Fried. It is also part and parcel of the Western aesthetic tradition, from Kant to Jean-Luc Marion. This panel seeks to investigate the visuality of time. How do images embody, convey, transform or counter time? What methodological tools need to be developed to assess such temporal parameters? In these two sessions, art historians and artists will discuss specific case studies and the ways in which theoretical thinking about time – philosophical, theological, scientific or political – is visualized in artworks from any historical period. Ultimately, our goal is to question the assumption that visual artworks are ontologically or predominantly spatial.

Sebastian Zeidler, Yale University

"Standing Streaming: The Visuality of Time in Husserl and Matisse"

The talk I propose to give will focus on a close visual analysis of two major paintings by Henri Matisse in light of Edmund Husserl's phenomenology of time. It is part of a larger project on which I'm currently working, which is

devoted to recovering Husserl from historical oblivion, and making his work productive for reconsidering a number of early twentieth-century practices of visual art. One of them is the art of Henri Matisse.

Completed within a year of each other, Matisse's *Piano Lesson* and *Music Lesson* share the same dimensions and setting. They represent members of the artist's family in their home at Issy, and their subject matter is the experience of visual art and music over time. But the *Piano Lesson* and *Music Lesson* diagram that experience in two radically different ways.

I will explore the difference by turning to Husserl's lectures on *The Phenomenology of Internal Time-Consciousness* (1905). Husserl argued that the present is not a punctual Now that's disconnected from the temporal flow, along the lines of Michael Fried's presentness. The present is rather a presence *field* that extends back into the past even as it anticipates the future. Our experience of the Now is a sedimented structure, in which the sounds of a melody and the images of our memory are nested within each other.

My suggestion will be that Matisse's paintings are two different presence fields in Husserl's sense. In the *Music Lesson*, the Now is a surface of inexhaustible flow, where the eye roams across the canvas uninhibited, the way a melody unfolds over time or a recollection reaches back into the past. The *Piano Lesson* is the same process, but thrown into crisis by being arrested on the spot.

That is how Matisse's two paintings unfold the paradox of flux and stasis that Husserl observed at the core of the modern subject's experience of time. He referred to it as a "standing streaming": an ambivalent sense of the Now as both the constant onrush of novelty and as the monotonous stagnation of an eternal present.

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

The truth is that artworks are dead. Any work of art, be it a sculpture, a painting, a sketch or a poem, consists of dead material. What characterizes an artwork's specific visual appearance are material – and therefore spatial – qualities. But if images and artworks were predominately spatial we would have to consider them as having no "life-energy" at all, because these spatial features demand a reference to "lifeless" matter. In that sense an image ought to be considered as a meaningless, *dead appearance*. If this were the case, how can Leonardo say that "*la pittura in se non e viva ma isprimitrice di cose vive senza vita*"¹? Thus, one must raise the question of how lifeless things can appear to be vivid and what, aside from spatial qualities, must there be to mark the uniqueness of artworks.

Presupposed that a spatially present artwork has no power in itself I will shed new light on the obvious potential of art to affect us. My assumption is that precisely because artworks have spatial qualities they have special temporal demands to attain distinction in the world. I will argue that the meaning and understanding of images and art depends on a peculiar *temporal requirement*.

Therefore, I will show that the connection between metaphysical foundations and aesthetic determinations of the founder of aesthetics A.G. Baumgarten marks the basis for the *vividness* of art. Moreover, Baumgarten's theory is grounded on Christian Wolff's *Psychologia Empirica*, who states clearly that in order to recognize beauty one needs to dwell on the object's spatial features by means of observation (*observatio*).

Considering these two philosophical positions and the fact that any observation forces a special temporal act, I will argue that *observatio* is the condition for a "visuality of time" in art. It will then become apparent in what sense time is visualized in artworks and what this means for the determinants of art, it's production, and for the recipient.

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

This paper examines two works by the leader of Fluxus, George Maciunas (1931–1978), the *Archive Room* (1975–1976) at collector Jean Brown's Shaker Seed House in Tyringham, Massachusetts, and the *Flux Cabinet* (1976–1978). From the mid-1960s, several Fluxus members were engaged in the search for a place to establish a colony. Here, the end-goal of Concretism, Fluxus' primary ideology, would be fulfilled, i.e., there would be no need for art, as life itself would be experienced as such. If anything at all could fill in for art, then the category would cease to exist – in the place for Fluxus, art would stop in time. Many failed attempts to find such a place ensued. A decade later Maciunas designed and oversaw the construction of the *Archive Room* at Brown's Shaker Seed House to hold her Dada and Fluxus collection. I argue that Maciunas's transmutation of the temporality of the archive becomes possible because of his adamant functionalist design strategy, whereby the

form of a piece closely follows its relationship to the world. The storage structure thus becomes an archive that holds an archive. This results in an internalization of the point of origin of the archive – as per Derrida’s definition – in turn making the *Archive Room* into the much-longed-for place for Fluxus. This is achieved doubly in the very structure of the main storage unit in the room – by the layering of Shaker and modernist design elements – as well as in the choice of furnishings, working objects that are themselves part of the collection. Maciunas’s manipulation of time continues in the *Flux Cabinet*, a piece of furniture to which he extends the *Archive Room*’s Shaker and modernist integration. This last Fluxus anthology transforms the spaces it inhabits into the end-goal state of Concretism through the audience-led re-enactment of the past lives of its contents.

Margherita Papadatos, PhD candidate, Western University

“Towards a Demonstration of Non-linear Causality: Time in the Work of Janet Cardiff and George Bures Miller”

In this paper I explore the role of time in two installation artworks by Canadian artists Janet Cardiff and George Bures Miller, *Opera for a Small Room* (2005) and *The Killing Machine* (2007). I argue that *Opera* and *Killing* challenge the traditional conception of homogenous time and space through the ways in which they trouble our understanding of memory as representational. Opting to present memory instead of re-presenting it, Cardiff and Miller depart from conventional understandings of installation works as purely spatial, thereby moving towards a vision of installation as temporal. Cardiff and Miller’s work demonstrates that while memory does engage in the act of presenting likenesses, the notion of evoking an idea, object, or event from the past is far more complicated than mere representation, which is dependent upon an understanding of time as strictly linear. In particular, through their direct performance of nonlinear causality – non-sequential relations of cause and effect or non-linear time – Cardiff and Miller’s work allows us to see that memory is by nature non-representational. If, as Henri Bergson argues in *Matter and Memory*, memory provides the key to understanding the difference between mind and matter, then *Opera* and *Killing* straddle the line between being and perception, disturbing linear causality and thereby allowing us to see subjectivity as a temporal construction. Ultimately, by confronting the viewer with works that are events, self-differentiated singular happenings, *Opera* and *Killing* allow us to acknowledge that time cannot be objectified. Instead, Cardiff and Miller’s work places one in the present/presence – the now – a space without memory or a time without space.

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

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

ROOM P202

Continuities Between Eras: Indigenous Art Histories II

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

This panel on Indigenous arts aims to engage recent scholarship that focuses on continuities between Indigenous historic and contemporary art practices. The writing and framing of Indigenous art histories, arguably a diachronic project of linking past and present, while not a new initiative, continues to be an urgent one. Drawing on Mohawk scholar Deborah Doxtator’s poignant argument from the 1990s that *the past can exist in the present*, this panel’s discussion explores the diverse and distinct methods of writing, representing, and curating Indigenous arts. Doxtator is among many leading Indigenous scholars who have and continue to ground Indigenous art histories in relation to continuities and continuum. As Doxtator argues,

The past and present of Indian situations must be dealt with together because they are inextricably connected ... In non-Indian art and history about Indians, the seventeenth and twentieth centuries are rarely connected. Academic studies deal with colonial history of the eighteenth century or with events of the twentieth century, not both. The nineteenth and twentieth centuries are both part of the stream of Indian experience. From Indian perspectives the fact that a value or a practice or an idea comes from the past does not render it irrelevant in the present. (In this way the past can exist in the present.) Emphasis is placed not on the point

of division or disruption between time periods but on the continuity between eras (Doxtator, *Revisions*, 1992, 3).

Current academic discussions about Indigenous material and aesthetic productions engage with projects of Indigenous sovereignty, self-determination and nationhood, whereby Indigenous ways of being and worldviews, such as the conception of time and history, are central to the research and analysis of material, visual and performative productions. This panel explores Indigenous art histories in relation to, but not limited to continuities; cultural continuance; material culture production; contemporary Indigenous arts; museum representation and curatorship.

Jamie Jelinski, PhD candidate, Queen's University

“If Only it Makes Them Pretty’: Inuit Tattooing from Bodies to “Prompted” Drawings”

Tattooing was a widespread form of self-ornamentation amongst Inuit women for millennia before the first Europeans arrived in the Arctic. However, by the nineteenth century colonial and imperial mechanisms had led to a decline of a number of pre-contact Inuit belief systems and cultural practices, included tattooing. Although tattooing had begun to disappear from Inuit bodies by the late nineteenth century, it did not vanish altogether. Beginning in the early twentieth century, Inuit artists, aided by newly introduced Western materials, transferred their knowledge of tattooing from skin to paper to create pictorial records of the pre-contact custom. This paper explores the representation of tattooing in a group of twelve pencil drawings collected by Danish-Inuk explorer and anthropologist Knud Rasmussen (1879–1933) during the Fifth Thule Expedition (1921–1924). Now in the collection of the National Museum of Denmark, these drawings occupy a precarious place in Inuit art historical discourse as they were originally collected as ethnographic artifacts, thus denying their aesthetic importance and interior Inuit cultural value. When reconsidered, early drawings constitute some of the earliest post-contact Inuit graphic art as they predate printmaking's introduction to the Arctic during the late 1950s.

Demonstrating the Inuit ability to appropriate Western materials for their own cultural endurance, it will be argued that such drawings allowed tattooing to persist, albeit pictorially, despite the overall decline of the practice in its bodily form.

Brenda Lafleur, Independent Scholar

“A Politics of Nostalgia”

Many contemporary indigenous artists incorporate archival images within their work in order to suggest alternative histories. Yet the use of archival photographs in contemporary art is tricky business. The assumption is often that the person using the image is wallowing in nostalgia over the good old days and lamenting what was lost. Critics of nostalgia are numerous, such as Linda Hutcheon, who writes that nostalgia clings to a past that is “rarely the past as actually experienced ... it is the past as imagined, as idealized through memory and desire.” It would be easy, following such critiques, to make a clear and convincing argument against the use of historical images and their apparent, to quote Jean François Lyotard, “nostalgia of the whole and the one.”

But I have never been comfortable with critics who dismiss attempts by indigenous peoples to connect to their past and to foreground the often violent obliteration of their cultures, branding these attempts as examples of idealizing nostalgia. In this presentation, I question whether there are other ways to use nostalgia that do not reinforce conservative or reactionary ideologies. I suggest ways that historical images can be reframed to get around what Svetlana Boym has called a “taboo on nostalgia” and open them up to other issues and purposes, drawing on the etymology of nostalgia as a kind of not-at-homeness. I briefly examine the writings of a handful of theorists who have proposed alternative approaches to thinking about nostalgia: Svetlana Boym, Andreea Deciu Ritivoi, Jennifer Ladino, and Deborah Doxtator. Using these writings as a base, I explore the works of Anishinaabe artist Carl Beam and Onondaga artist Jeff Thomas and how they have been able to use historical images without falling prey to charges of nostalgia. Mark Salber Phillips' discussion of “distance” and its use in historical writings is important to this exploration. I examine how Beam and Thomas manipulate distance – temporal, formal, emotional, ideological, and cognitive – to both connect with the past and pull traces of the past into the present in order to suggest different conversations we can have with archival images. I coin the term “unhomed nostalgia” to refer to this practice.

Kalli Paakspuu, York University

“Conversations Worth Having – Indigenous Photographers Speak”

From the nineteenth century and the early photography of Lakota chief Red Cloud (Mahpina Luta) the transformative value of a photograph was quickly recognized for nation building by colonizer and First Nations. Utilizing interviews with contemporary Indigenous photographers, this paper explores the question raised by curator Deborah Doxtator of photography's use in the possible rapprochement between two different ways of ordering and conceptualizing the past. When definitions of difference are exclusionary instead of interconnecting, a subject's presence and intentionality through a writing of his body is a significant locus for knowledge. As an invention that served a purpose in public memory, this paper examines how the contemporary photography of Iroquoian Jeff Thomas, Mohawk filmmaker Shelley Niro, and Haisla First Nations Arthur Renwick expands on intergenerational dialogues in a postcolonial project.

As a source of mnemonic knowledge photography addresses our senses and extends them while it gives form to a knowledge of being. Photography's narrative offers readers a commentary on knowledge, identity and memory within an interactive space that is a dialogue between subject and photographer and as a visual writing of the body. Viewing photographs of another time enables us to experience people in their lived historical moment. Reading portraits as conversations between the photographer and subject in relation to contemporary debates implicates viewers into intergenerational conversations where photographic subjects participate agentially in a 'circuit of contagious experience'. Embodiment in a portrait as in Red Cloud's example becomes a dialogical and iterative bridge that enables the contextualization of an address to the home community through religion, kinship or culture and across time.

ROOM P205

The Art of Surveillance I

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

The widespread viewing of previously unseen activities and spaces has become commonplace in a moment characterized by cell phone cameras, YouTube videos, reality television, and programmes such as Google Earth. The need to uncover and see has gained increased social importance post-9/11 through the elevated use of CCTVs, UAVs and airport body scanners – surveillance technologies that are legitimized as innocuous, yet essential to ensuring global security. These forms of looking have become so commonplace that there is often a cloak of social and political invisibility to the act of seeing. Recent protests over the Canadian government's push for increased powers of inspection and policing, however, have brought questions about the relationship of surveillance to security, freedom, privacy, and control to the forefront of the mainstream public conversation. This session seeks to contribute to the broader context of such important debates.

Donna Szoke, Brock University

"And all watched over by machines of loving grace"

My interactive video installation *and all watched over by machines of loving grace* presents a dynamic interplay between care and control, questioning the degree to which both aspects function in contemporary society. As the viewer walks past the installation, the eyes "watch" the viewer and track their motions. The installation's conflation of a human eye with unrelenting machinic vision emphasizes the missing human element – a blink – that implies an inherent failure in human surveillance. The title comes from a 1967 Richard Brautigan poem, and suggests a loving, caring gaze that watches over humanity, as opposed to the current state of surveillance that is concerned with property crime, consumerism and a questionable degree of policing.

This installation reminds us that surveillance increasingly colonizes our public sphere. These machines promise safety and security, but also increase intrusive social control. Initially, it's almost comic, but gradually the installation reveals itself as an unsettling comment on the ubiquitous nature of contemporary surveillance. The work's gaze at first seems human, but the two eyes don't make a pair – they're both right eyes – which creates an effect of lingering creepiness. Encountering this cool, blue, digitally driven stare, which is both implacably observant and eerily blank, we are left stranded in the uncanny valley between the human and the digital.

A live presentation of my installation utilizes my laptop and the available projector to immerse the audience in surveillance artwork. I will compare surveillance in this piece to two of my other recent media art

works, *Alfred waits*, and *invisible histories*. What emerges is a dialogue between dystopian surveillance and the utopian gesture of the caring gaze. My paper celebrates surveillant viewing's ultimate failure: to contain the immanence of irreversible time.

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

Hawk Eye View (2015) is an exhibition that looks at the history of third party surveillance in North America. Considering Edward Snowden's revelations (2013), *Hawk Eye View* explicitly looks at NSA and CSIS sites through Google Earth imagery. Google is eminent for providing users access to maps and detailed images of geographical spaces. Google Maps and Earth retrieve user metadata via GPS, direction searches and IP addresses. In 1998, section 215 and 702 of FISA ordered for third parties to turn over evidence and data if the government saw it relevant to investigation. Section 215 was revisited following the War on Terror, in 2005. Similarly in 2015, Prime Minister Stephen Harper has proposed to implement a new anti-terrorist bill of similar nature, C-51. By looking at The Five Eyes, it is evident that Canada and the United-States' surveillance plans are inextricably linked to one another. My artist talk looks at the ways that Google Earth and Maps reinstate some of the ways that the Canadian and US governments acquire metadata to politically ensure a survival state.

The overall theme of this exhibition is revealing concealed spaces. *Hawk Eye View* is an assortment of installations: wallpaper, banners and prints of NSA and CSIS headquarters. Interactively, viewers will load information and addresses of the intelligence sites using a QRcode reader on their mobile device. The surveillance gaze shifts by giving viewers the tools to observe the institutions that are normally doing the ‘surveilling’. This talk will look at the methodologies, creation process and ways that *Hawk Eye View* critiques and engages with third party surveillance in North America. In addition, I will look at the benefits and importance of research creation when focusing on themes of looking. *Hawk Eye View* was exhibited at the Tett Centre for Creativity and Learning in Kingston Ontario on 1 October 2015.

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

Activity trackers that store individuals' biometric data in digital “clouds” are the subject of public scrutiny regarding data privacy. Though consumers are largely unconcerned with protecting their personal biodata, privacy experts assail the lax protocols of Google and Apple, which house apps that store biodata. At the same time, biometric devices are increasingly employed in art and research creation practices to collect data that is tantalizingly inaccessible to the human eye and ear alone – brain waves, heart rhythm, breathe rate – and represent it newly. Such practices can transform biodata originating as wave length or sonics into different forms – re-aestheticizing it to query the transformed meaning. This work is provocative because biodata is both familiar, and yet, in the digital age, malleable; researchers and artists can probe biodata's complexity with tools that represent, pry apart, or metaphor data in its layers of minutia, tangles and complexity, using aesthetics to reflect upon data as we live it, in our bodies and in our societies. However, even while biometric art practice can critically re-present, in their zeal to re-aestheticize, some artists ultimately obscure how practices of data capture, processing and presentation control and surveil subjects. This paper reviews contemporary art and research creation practices that employ biometric tools, considering how some, in their playful aesthetic inquiry, cloak their surveillant potentials and fail to spur critical conversation regarding privacy. What is the potential for art to challenge popular beliefs that benevolent companies protect personal data – biometric, location based and beyond? Which projects have been successful and which risk dressing data in aesthetic interest, while muddying their surveillance capabilities? This paper considers the author's work, as well as that of Janney, Khut, Davies, Everett and Turner, and the Urban Immune System Research, among others, as they strive to re-frame human biodata in varied artistic practices.

ROOM P208

Performance and Critical Pedagogy II

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

With the recent English translation (2014) of Valentin Torren's *Pedagogía de la performance* (2007), the potential for a new era of performance practice has become evident in the University and College performance curriculum. This session will bring together Canadian and international performance art practitioners and educators to discuss the emergence of a 'critical performance pedagogy' that is characteristic of tendencies in recent art practices that highlight transdisciplinary modes of performance, performativity and participation. The focus will be on practice – led performance, relational practices and education for criticism with a negotiation of attendant praxiological theories advanced by Jacques Rancière, Giorgio Agamben and Claire Bishop among others.

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

A variety of new spaces opened up for Russian performance artists following the fall of Communism. These comprised private places – including galleries and art centers – and public spaces – such as streets and squares. This dichotomy resulted in divergent audience functions, as well as the composition of audiences themselves: fellow artists and friends in private places functioned as informed audiences, while a mixture of fellow artists and passersby in public spaces functioned as informed and uninformed audiences, respectively. Private places enhanced the performativity of informed audience via participation. Public spaces, conversely, accentuated the artist's role, to the detriment of both informed and uninformed audience roles – both collapsed into passive spectators. This situation, I argue, arose from the tradition of isolating the artist from the public during the Soviet era but was also fueled by an apathetic post-Soviet Russian public and emblematic of the tenuous state of civil society at the time.

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

The Keji Project is a new and innovative partnership between NSCAD University and Parks Canada aimed at cultivating a life-long appreciation for the wilderness and celebrating the intersection between the natural world and the visual arts. *The Keji Project* presents students with an opportunity to get outside of the city and investigate their relationship to the natural environment through an *en plein air* approach to transdisciplinary art production. During the five-day immersive camping experience students direct their critical investigations and studio research towards topics such as ecology, national identity, colonialism, and site-specificity.

This Gore-Tex classroom, with its focus on experiential participation and collaborative learning methodologies, encourages students to explore what it means to truly exchange, engage, and empathize. Within this open-air studio environment junior and senior students from all disciplines learn to skill-share and view creative production as a collaborative relational experience.

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

This paper explores the razor's edge between contemporary socially engaged arts practice and 'social work' – at a time when the social is being highly considered, critiqued and reevaluated. I am interrogating the small wedge between the two, and am interested in considering alternate knowledges that are generated by daily feelings, emotions, and ways of relating with one another through a performative platform – what are the contradictions and stakes in these projects? Drawing both from my experiences working with international performance troupe La Pocha Nostra and UK's Duende Physical theatre, I will map out connections between embodied performance and transferred knowledge. I will also consider contemporary work from the field of artists working in a specifically pedagogical mode (i.e. Keg de Souza, The Pedagogical Impulse, Sameer Farooq & Mirjam Linschooten, Diane Borsato).

I have been examining cross-disciplinary embodiment practices and potentialities of participatory somatic performance art as a vehicle for alternative pedagogy. These practices aim to create enlivened spaces, fissures, and dialogue about bodies, space, and the lived environment that negotiates new relationships, identities, and understandings with the goal of intervening with internalized hegemonic norms placed upon the body and ways of being/knowing/seeing. Employing a self-reflexive, critical performance pedagogy, my work intends to interrupt dominant narratives of space by exploring alternative assertions of autonomy and power

through the body and performance. I consider a poststructuralist perspective of the body's role in institutional systems, and embodied procedures wherein power is exercised upon individuals.

I am in the initial stages of curating a critically engaged pedagogical performance exhibition/showing for my final thesis project at Queen's, so I also intend to speak about the process of curating pedagogy.

ROOM P209

Public Art Sustainability: Conservation, Appropriation and Recycling

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

Public art works face unique challenges that do not concern those preserved in controlled museum environments. Placed in publicly accessible spaces and often created to serve historical narratives or political agendas, they may rapidly lose their legitimacy or see their meaning challenged as societies transform. They are also exposed to increasing levels of pollution, extreme weather, vandalism and unanticipated, potentially destructive uses. All these factors can cause public art to degrade rapidly, both materially and in terms of their significance; artworks installed with great efforts and at great costs only decades ago are now suffering the ravages of time. They then become at best encumbering or embarrassing eyesores; at worst, they become offensive, dangerous or fall into irremediable disrepair. This unfortunate state of affairs calls for a reflection on moral rights and the integrity of works of art, as well as the enduring cultural value of public art as heritage to be bequest to future generations. It also calls for solutions that may draw on conservation, appropriation, recycling or other means of ensuring sustainability.

Susan Hart, Bishop's University

“Keeping Up Appearances or Recycle, Resite & Reinvent: Ottawa's Figurative Monuments”

Public art in the twenty-first century is an ever-expanding field. In addition to the more traditional forms like monument and sculpture, it now encompasses such varied mediums as graffiti and mural art, interactive and participatory public art, as well as performance. While the latter tend to be more transitory and topical, the former tend to be more lasting and historical.

The traditional figurative sculptures and monuments found in Canadian public spaces face many challenges, not least of which are climate-related. But perhaps the most significant challenge to this traditional form of public art is to remain current and relevant in the face of rapidly changing public tastes and interests.

This paper considers “the enduring cultural value” of Ottawa's official figurative monuments on Parliament Hill and along Confederation Boulevard. These traditional monuments most certainly serve political agendas and create an historical narrative or heritage for future generations. After a brief overview and explanation of the monument cycle, three examples are offered in order to illustrate recent attempts to ensure that Ottawa's official monuments stay current and adapt to changing times while continuing to produce a coherent national narrative. These three examples include the Terry Fox monument, the Anishinaabe Scout, and the Famous Five.

Claudine Déom, Université de Montréal, et **Danielle Doucet**, Université du Québec à Montréal

« Art public et écoles de la Commission scolaire de Montréal : connaître pour conserver »

Le processus de conservation de l'art public nécessite une connaissance approfondie de l'œuvre autant que de son environnement; encore faut-il les *connaître*! Aussi, la Commission scolaire de Montréal (CSDM) mandate, en 2011, la Chaire de recherche du Canada en patrimoine bâti pour inventorier les œuvres d'art public et intégré à l'architecture de ses édifices. L'inventaire vise la création d'une base de données sur ces œuvres, destinée aux architectes et ingénieurs du Service des ressources matérielles, responsables des rénovations aux écoles. Ces œuvres se retrouvent principalement dans les écoles construites depuis les années 1950, moment où le phénomène d'intégration de l'art à l'architecture se manifeste, de pair avec l'avènement de la modernité artistique et architecturale au Québec. Le recensement inclut aussi les créations réalisées, depuis 1981, en vertu de la Politique d'intégration des arts à l'architecture et à l'environnement du gouvernement du Québec, parfois dans des écoles plus anciennes. Au terme de l'exercice en 2014, les 172 œuvres recensées

forment un corpus très varié, tant par leur dimensions, leurs matériaux, leur support que leur médium, dont la murale, le relief, la sculpture et l'installation. Ces réalisations se retrouvent tant à l'intérieur qu'à l'extérieur des édifices et y sont rattachées physiquement ou en sont séparées. Puis, rénovation oblige, vient le questionnement portant sur quoi, pourquoi, comment *conserver*. Le contexte particulier des écoles primaires, secondaires et de métiers suscite une réflexion sur la conservation des œuvres, un ensemble regroupant des spécimens spécifiques à la réalité historique et contemporaine d'une commission scolaire. Cette communication vise à présenter la riche diversité des œuvres de la collection de la CSDM résultant de l'inventaire et à contribuer au thème de la session en discutant des conditions de leur conservation, lesquelles questionnent leur durabilité (matérialité, œuvre permanente ou éphémère, lien avec l'édifice) et leur fonctionnalité (symbolique, signalétique).

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

It is reported that the Irish have a saying: that the problem with the past is that it isn't. This couldn't be more true than with the example of the public artwork whose ideology has become outmoded, whose sentiments no longer resonate, or whose inferences have become offensive in light of emerging, alternative histories. The problem of the stale-dated public monument became particularly acute in post-Soviet Russia, whose landscape was littered with the empty plinths that hosted the heroes of the Communist dictatorship, such as the statue of KGB founder Felix Dzerzhinsky, which was pulled down by angry crowds in 1991. The destruction of monuments almost became a trope of news footage during the American invasion of Iraq, but its history can be traced to antiquity.

But is erasure of the outdated monument the best response to its obsolescence? Conservationists argue that historical works should be preserved precisely because they witness an historical moment. Others argue that conservation implies a continuing commitment to discredited beliefs. I propose that in the chasm between these contradictory views lies a space of creative opportunity, a way out and to a new conception of the public monument that allows an ongoing dialogue between the past and the present, and which even allows for future iterations.

This paper will survey creative responses to this problem such as Komar and Melamid's plea to Boris Yeltsin for alterations of Soviet era statuary that invited proposals from artists to adapt previous works to reflect post-Soviet sentiments. It will also propose “dialogic” sculptural adaptations to Canadian monuments that leave the originals intact while allowing for alternative points of view. Works such as the statue of Governor Cornwallis in Halifax, John A. MacDonald in Kingston, and the Lions Gate Bridge in Vancouver will be reviewed as sites for dialogic intervention.

ROOM P210

The Art of Saving Art II

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

Art history and restoration-conservation of cultural heritage are two different fields of study yet they are intimately related. Although both approaches revolve around similar objects, the training is completely different and the ways of engaging with the works of art also differ extensively. It is necessary, however, to better and fully communicate our findings in order to understand the objects we are all studying, albeit from different perspectives. This session opens a dialogue that goes beyond disciplines. Papers will address different media, time periods and geographies. Specific examples will be considered, as well as issues regarding theory, methodology and historiography of restoration-conservation of cultural heritage.

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

Originally commissioned in the mid-eighteenth century for the nuns' convent of Santa Teresa in Guadalajara (Mexico), a series of canvases illustrating the Way of the Cross is now preserved in the Guadalajara Regional Museum. An unfortunate restoration performed on the canvases in the 1990s irremediably damaged the

paintings and they are now in the storage room of the museum. This intervention was performed through the association “*Adopte una obra de arte*,” where private patrons paid to have a work of art restored, although it remains the property of the Mexican nation.

Recently, there has been a desire in the Mexican academic community that art historians and restorers should initiate a dialogue that goes beyond disciplines. This is necessary in order to better and fully communicate our findings to understand the objects that we are all studying, albeit from different perspectives. My research project is part of this approach as it seeks to raise consciousness about the issue of restoration and preservation of art works, for the specialists, art historians, and restorers alike, but also to benefit the local community. What should be done when such an operation goes wrong? Hiding the piece in the storage room is, in my opinion, avoiding the question.

The objective of this presentation is to understand the different interests at stake when this restoration took place, and also the measures that were taken by the association to avoid such a situation to repeat itself. It also raises issues on the possibilities and limits of restoration, and the responsibilities of cultural institutions.

The case I will analyze runs from 1992, when the works were first intervened, to 2004, when a legal case was opened due to the many “irregularities” of the restoration. It relies on first hand material retrieved from the archives of “*Adopte una obra de Arte*,” as well as from the conservation centers in Mexico City and Guadalajara.

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

Since 2011, I have maintained a freelance archival practice working with the collections of artist-run centres across Canada. At present, I have been commissioned to write a best practices guide for CARFAC Ontario, outlining ethics and methodologies for preserving gallery archives. The guide’s content will reflect needs expressed during community consultations taking place in August 2015. I would like to propose a paper based on findings and observations that have unfolded as this project was completed between August and October 2015.

As the first stage of my consultation process I am conducting site visits at public art galleries and artist-run centres across Ontario, in cities such as Peterborough, Hamilton, Toronto, and Thunder Bay. During these visits I will meet with staff members, view storage facilities for art and archives, as well as analyze systems of access for artworks and relevant research materials including collection documentation. I will use the information gathered during these visits to inform a survey of the CARFAC Ontario membership at large, the results of which will provide insight into how local arts organizations view their capacity to create and care for archives.

This paper will explore firsthand experience and qualitative research in relationship to critical discourse in the fields of art history, museology, and archival studies. It will reflect my ongoing work as an exhibiting artist and an archival consultant working with art galleries across Ontario. I will use the results of the community consultations undertaken for CARFAC to illustrate how knowledge of art preservation intersects with provincial, local, and national arts funding models to form our current landscape of accessible (and sometimes inaccessible) gallery archives, which document art works and art historical events. I aim to focus on the capacity of gallery archives to reflect both organizations and communities through material culture.

Vincent Marquis, Independent Scholar
“‘The Dens of Infidels and Vice’: Museums and Preservation in the Age of Extremism”

On March 18, 2015, three ISIS terrorists attacked the Bardo National Museum in Tunis, killing twenty-two people and injuring around fifty others. This tragedy is only one in an expanding list of extremely violent acts perpetrated against museums, art institutions, protected sites and their visitors across the world.

In this context, the goal of this paper is twofold. Firstly, it analyzes the political significance of these events and suggests answers to the following questions: Why have these sites proved privileged targets in recent terrorist attacks? How can the museum attract extremist ideology and how does the latter interact with the already existing ideology or mandate of the museum?

Secondly, this paper addresses the issue of how to *respond* to this increasing politicization of museums, and ensure a sustainable and safe future for world heritage and artistic production. I argue, among other things, that museums need to rethink their mandates in terms of sociopolitical responsibilities: a combined focus on education, activism and collaboration with other peace institutions.

As one of our cultures' main repositories of objects and images, one way museums may fulfill these responsibilities is by collaborating with art historians to teach the public the skills to better understand visual culture and how it is fraught with politics and ideology. In the same vein, and most importantly, it is essential that there be greater dialogue between museums, art historians, conservators and policy-makers so that experts from all fields can work together for the preservation of cultural heritage and public art.

In a context of increasing global tensions and violent threats, it is crucial that museums and art institutions across the globe ponder over their role and responsibilities. This paper is an opportunity to think through innovative and productive ways in which museums can contribute to 'saving art'.

ROOM P214

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

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

One of the chief assumptions underpinning modernist conceptions of visual art is that images belong to the domain of space. Originating in Lessing's *Laocoon* (1766), the theory of the spatial character of images pervades the writings of Clement Greenberg and, more recently, those of Michael Fried. It is also part and parcel of the Western aesthetic tradition, from Kant to Jean-Luc Marion. This panel seeks to investigate the visuality of time. How do images embody, convey, transform or counter time? What methodological tools need to be developed to assess such temporal parameters? In these two sessions, art historians and artists will discuss specific case studies and the ways in which theoretical thinking about time – philosophical, theological, scientific or political – is visualized in artworks from any historical period. Ultimately, our goal is to question the assumption that visual artworks are ontologically or predominantly spatial.

Anne-Sophie Garcia, PhD candidate, McGill University

"The Temporality of Historical Injustice: Light and Afterimages in Alfredo Jaar's *The Geometry of Conscience*"

One of the most poignant features of *Geometry of Conscience* is the intensity of the light emanating from the silhouettes in the wall and the afterimage it leaves on the spectators' retinas even after they depart the installation. These silhouettes of light are taken from portraits of victims of Pinochet's dictatorship, which ruled Chile from 1973 to 1990, as well as from portraits of random individuals in the streets of contemporary Santiago. While Jaar's oeuvre has been extensively analyzed from the perspective of the (in)capacity of the photographic image to represent accurately a violent past, his use of light enabling a singular temporal experience is still understudied. Jaar's exploration of light and temporality of vision calls for a broader investigation on the relation between time and justice in post-conflict scenarios. The persistence of vision, I argue, suggests the existence of an alternative conception of time in episodes of transitional justice. The artist stages a phenomenological experience where afterimages affect the spectator in a particularly intimate way, creating a delayed presence of something one cannot grasp and a mistrust in one's own senses. I demonstrate how the temporal and corporeal experience enabled by the afterimage unveils and engages with the dilemmas of transitional justice. With continuing disputes over reparations and contested truth commissions, the past in Chile is hardly considered as bygone. Derrida's conceptualization of a "hauntology" serves as a way to account for a past that continues to affect the living and demands justice. His notion of "presence" transcends the presence/absence dichotomy, allowing a more fitting definition of haunting pasts. For its temporal and haunting qualities, the afterimage as an aesthetic strategy encourages a more evocative understanding of the enduring "presence" of a violent past.

Elisabetta Rattalino, PhD candidate, University of St Andrews

"Critical Dimensions of Temporality: The Concept of *Usura* in Antonio Paradiso's Artistic Production in Italy's Post-Second World War Period"

Since the late 1960s, Antonio Paradiso's (b. 1936) work has explored the visual potential of the trace left over time by human and natural agents on elements of the Southern Italian and African landscape, including

particularly rural stone objects and trees. He has defined these traces as *usura* (wear), a concept that is central to his artistic production, which intersects sculpture, photography, and video.

This paper reflects on Antonio Paradiso's conceptualisation and artistic expression of *usura*. Both his early readymades, which focused on agricultural stone objects worn by use and time, and his conceptual works, such as his study and documentation of the stratifications uncovered by both mining and erosion at tufa quarries in his *Storia Naturale del Quaternario* (1971), will be discussed. Of particular interest are his *Sculture filmate* (Filmed Sculptures, 1969–79), a series of short films in which the concept of *usura* is applied to an investigation of traditional Southern Italian rituals.

To clarify the artist's position, his conceptualisation and works are compared with those of two other contemporary Italian artists: Claudio Costa (1942–1995), who shared Paradiso's interest in anthropology; and Giuseppe Penone (b. 1949), whose inquiry into the shape of time has developed from a reflection on tree growth since 1968. Drawing on these comparisons, I demonstrate that recurring through Paradiso's works is a process of subtracting matter to expose temporal aspects of objects and landscapes, and a tendency towards a non-anthropocentric understanding of history.

Finally, this paper contextualises Paradiso's work within the critical response to the unprecedented industrialisation and urbanisation which has occurred in Italy since the early 1950s, and discusses how Paradiso's practice acts as a comment on the artistic, cultural, and social Italian situation at the time.

Nancy Perron, Doctorante, Université du Québec à Montréal

« Image et temps dans les caricatures d'Albéric Bourgeois (1876-1962) »

Les caricatures de l'artiste québécois Albéric Bourgeois (1876-1962), publiées dans *La Presse* entre 1905 et 1957, répondent aux caractéristiques thématiques de la modernité artistique québécoise telles que proposées par l'historienne de l'art Esther Trépanier. Or, elles sont aussi ancrées dans la tradition de la satire graphique. Bourgeois emprunte et copie des motifs récurant dans l'histoire de la caricature – voire même dans la tradition canadienne-française de la caricature – de sorte que dans ses dessins, des figures traditionnelles investissent la vie moderne. Ces images humoristiques contiennent aussi de multiples références à la modernité qui contraste avec la vie d'autrefois. Avec cette communication, j'explorerai le rapport qu'entretiennent les caricatures de Bourgeois avec le temps. La dichotomie anachronique présente dans ces dessins, sera étudiée en prenant appui sur la notion de régime d'historicité qui, selon l'historien François Hartog, témoigne de la relation qu'entretiennent les sociétés avec le temps, soit la manière dont elles articulent leur passé, leur présent et leur futur. Je propose ici de m'interroger sur cette articulation en observant quelques caricatures représentatives de la production de Bourgeois. D'une part, l'analyse des motifs, des figures et des thèmes classiques, mis en modernité chez Bourgeois, permettra de voir ce que les caricatures nous révèlent sur l'expérience du temps. D'autre part, elle montrera la manière dont cette expérience est traduite visuellement.

Allen Ball, University of Alberta

“St. Mark's Church – Through a Window”

This paper traces the psychic peregrination of a gift of four Kodak Kodachrome slide transparencies given to me by my older brother Anthony in 1975. The now faded, double-exposed, distressed and dusty slides are the only artefacts that survived my childhood. The slides depict St. Mark's Church, built in 1824 upon a previous site of gallows that stood on Kennington Common, as seen from a window of a room at 70 St. Agnes Place, London, in a house that no longer exists. Alongside their personal meaning, the slides simultaneously expose intersections of time, place, politics, and visual representation intimately tied to the site of St. Mark's Church.

St. Agnes Place was a street of mid-Victorian terraces built for the servants of Buckingham Palace, and the site of radical political activities, such as the Great Chartist Rally of April 10, 1848. The Victorian creation of the street and the transformation of Kennington Common into a fenced Park were strategic moves by the government of the day, re-making St. Agnes Place by erasing its radical past. An extant image taken on the day of the rally is regarded as the very first photographic image of a crowd.

The analogue images captured on my slides were digitized and printed onto canvas to form the ground of my most recent series of paintings, *St. Mark's Church – Through a Window*. By tracing these slippages in time, I intend to visually interrogate, through the act of painting, the displaced memories – and accompanying specters – evoked and marked by these distorted images of temporal power.

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

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

ROOM P202

DEMO GRAPHICS: Activism's Visual Cultures I

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

This panel examines the artistic and visual cultural components of histories of activism from the late-nineteenth century and into the twenty-first century, borrowing Douglas Crimp's term "Demo Graphics" – originally used by Crimp in 1990 to describe the agit prop aesthetics of the early AIDS activist collective ACT UP – to consider the significance and undeniable influence of the visual strategies of activist precursors: the suffragette and early labour movements; civil rights and anti-war movements; the feminist movement and gay liberation; and, in the contemporary moment, returns to these earlier strategies, retrofitted for the present and future, in the forms of the anti-globalization and anti-war movement, Occupy, the Arab Spring, le Printemps Érable, Idle No More, Black Lives Matter, as well as labour and student strikes against precarious labour and austerity across the continent. Importantly, Crimp's "Demo Graphics," which teased out the visual strategies of political mobilization and coalitional politics and presented a view to an aesthetics of the public sphere, might be extended to a consideration of the various ways in which "movement," like "demonstration" or the French "manifestation," underlines an interplay between performance and activism and the daily aesthetic interventions that play out on the political stage.

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

The clenched fist is a symbol that dates back to primeval Assyria, to borrow Douglas Crimp's term it is a "Demo Graphic" of solidarity and support used to express strength, defiance, unity and resistance. In early twentieth-century art, Pablo Picasso twice employed this motif as a central focus of his epic work *Guernica*: at the top of the painting where a woman's hand is wrapped tightly around a lamp, and at the work's bottom where a fatally wounded Republican soldier displays a mighty hold on his broken sword.

While *Guernica* has become one of history's most studied images, one crucial aspect of it has been overlooked: how, with this pivotal work, Picasso employed clamped hands to transform an ancient symbol into anti-Fascist social action. "Picasso's Fist" will trace the genealogy of this aspect of the painting's imagery. It will explore the motif from pre-history to the art of the German Dada artist John Heartfield (1891–1968) and the Russian Constructivist Gustav Klutsis (1895–1938), both of whom from the mid 1920s through the 1930s, deployed it in their socially charged, visually pioneering works of photomontage. Their images of clenched fists, which appeared on political posters and in the German socialist magazines *Arbeiter Illustrierte Zeitung* and its Soviet counterpart, *USSR in Construction* were examples that Picasso drew upon. In this context, *Guernica* may be viewed as an historic redeployment of a potent symbolism and a work that unites antiquity with Europe's burgeoning newspaper culture and print-media activism. Picasso, in turn, can be understood as a deft appropriator of public imagery for the sake of a transformative and aesthetically driven political discourse.

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

This paper and digital slideshow presents an intergenerational perspective on the contributions of women with investments in politically active and socially engaged print practices. Work created by groups such as the Suffrage Atelier, the See Red Womens' Workshop, the Chicago Womens' Graphics Collective, the Womens' Graphic Center, and the Madam Binh Graphics Collective, evolved alongside flatly bifurcated depictions of women and marginalized peoples in propaganda and political print works spanning both World Wars and their tumultuous aftermaths. Created largely at the behest of industry and the State, popular propaganda of the day was generated by dominant culture, Western European/American culture, and patriarchal culture, which used print media for purposes of politically motivated integration. Contemporary incarnations of the alternative

feminist lineage are evident, however, in a number of talented women embracing anachronistic printmaking techniques as a form of resistance in their domestic and international communities. Their work labors to dissolve the nostalgia that binds recurring images of strong, creative, working, organized, and patriotic individuals to a strategically vague sense of “the common good,” a notion that all too often belies heteronormative, sexist, homophobic, and xenophobic presumptions and agendas.

Printmaking enjoys its place at the margins of dominant commercial, political, and even artistic trends, due both to the rapid evolution of commercial printing technologies and its status as a secondary reproductive medium. This has allowed printmakers to pick up the neglected means of the powerful in service of the less-so, demonstrating resistance through the self-conscious employment of technologies, techniques, and processes deemed no longer useful in the hands of the privileged. It has created a bastion for radicals, activists, and resisters, and a logical outpost for women, minorities, and marginalized groups, predisposed as it is towards accessibility, collaboration, artifice, human-scale production, and community-based dissemination.

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

In *The 18th Brumaire of Louis Bonaparte* Karl Marx wrote: “The tradition of all past generations weighs like an alp upon the brain of the living (...) at such very epochs of revolutionary crisis do they anxiously conjure up into service the spirits of the past.” These words were written in reference to the failed revolutions of 1848 which Marx viewed as a reenactment of the great revolution of 1789. While Marx offered a materialist history of revolution, composer Richard Wagner, who was profoundly disillusioned by the failures of 1848, offered aesthetic revolutionary strategies in his treatises *The Art Work of the Future* and *Art and Revolution* which would “encourage sociopolitical and cultural unity among its viewers” (Koss xiii). Consistent with Marx’s suggestion in the *Brumaire* text, Wagner’s theories about the revolutionary potential of art implied borrowing from the past, more precisely Classical Athens, in order to conceive of a mode of artistic creation and reception that was at once active, communal and political.

In 1968, another year which marked a turning-point in history where “history failed to turn” (G.M. Trevelyan), Vienna Actionists Gunter Brus and Otto Muehl, staged an action called *Art and Revolution* at the University of Vienna. While the event included the graphic assertion of the body’s material truth as a means, I argue, to repair the social separation caused by capital, it is my suggestion that this particular aesthetic moment reflects a deferral of the aspirations of the failed revolutions of 1848. My inquiry will therefore examine Wagnerian revolutionary aesthetic theories and strategies and their recuperation by the Actionists in the 1960s as a means to protest against oppressive social and political conditions, and resist the alienation experienced within a capitalist mode of production. It is my hope that this inquiry will open up the possibility for the reexamination of the revolutionary potential of communal artistic creation and aesthetic reception. Furthermore, it may offer a better understanding of our contemporary condition, whereby past revolutionary moments seem to be continually demanding something of the present, of which the mass uprisings of 2011 seem to be a glaring indication.

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

This paper looks at the political bodies of human rights activists in contemporary Guatemala, and embodiment’s relationship to lens-based representation. Human rights activism in Guatemala takes many forms, from transnational accompaniment volunteers acting as ‘unarmed bodyguards’ for social actors under threat of political violence, to Guatemalan citizens taking to the streets to demand the resignation of the current President in the contemporary #RenunciaYa movement. At the intersection of embodied performance and photographic representation, these social actions can be read through a lineage of conceptual art histories in Latin America.

In this paper, I will consider embodied and performed civil acts of global citizenship in the context of post-war Guatemala, looking at their emphasis on accessibility, participation, sociopolitical relevance, antagonism, and documentation, thereby arguing for their position not only within the discourses of political science and histories of Latin American liberation movements, but within a crucial trajectory of avant-garde aesthetic impulses from the 1960s to the present. Employing performance scholar Diana Taylor’s dialectic between the (supposedly enduring) archive and the (allegedly ephemeral) repertoire, we can pose the questions: How have the political bodies of human rights actors responded to the emergence of networked

global media? What types of relationships do these processes foster, and how are those relationships leveraged and mobilized through lens-based representation?

Taylor's fundamental notion of the interplay between the archive and the repertoire in the transmission of cultural memory in the Americas is at the heart of this study, which considers the intricate interchange of textual archive, embodied repertoire, lens-based image-making and visual culture(s) in contemporary Guatemala. Looking to the embodied actions of performance artist Regina José Galindo, and the lineage of action art and its documentation in Latin America, we can engage with the aforementioned questions, allowing for new constellations of thought around political representation and aesthetic action from a hemispheric perspective.

ROOM P205

The Art of Surveillance II

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

The widespread viewing of previously unseen activities and spaces has become commonplace in a moment characterized by cell phone cameras, YouTube videos, reality television, and programmes such as Google Earth. The need to uncover and see has gained increased social importance post-9/11 through the elevated use of CCTVs, UAVs and airport body scanners – surveillance technologies that are legitimized as innocuous, yet essential to ensuring global security. These forms of looking have become so commonplace that there is often a cloak of social and political invisibility to the act of seeing. Recent protests over the Canadian government's push for increased powers of inspection and policing, however, have brought questions about the relationship of surveillance to security, freedom, privacy, and control to the forefront of the mainstream public conversation. This session seeks to contribute to the broader context of such important debates.

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

For years, the most cinephilic director from New Hollywood was demonized for his Hitchcock inspired obsession over sexual voyeurism. From his earlier successes like *Sisters* (1973), *Phantom of the Paradise* (1974), *Obsession* (1976), and *Dressed to Kill* (1980), to his later works like *Femme Fatale* (2002), *The Black Dahlia* (2006), and *Passion* (2012), De Palma has continuously explored nearly every facet of voyeurism, and film studies has discussed this aspect of his work to death. What has not been accounted for is De Palma's fascination with surveillance and the relationship between surveillance, voyeurism, and desire. These interrelated themes have been explored in a number of his movies, ones that span his commercial work (*Mission: Impossible* (1996) and *Blow Out* (1981), and his more art-house movies (*Dressed to Kill* (1986) and *Redacted* (2007)). When he began his directing career, De Palma was considered the "American Godard" because of his early political movies. But like another great Godardian filmmaker (i.e. Rainer Werner Fassbinder) De Palma looked back into the history of cinema to find a cinematic mentor of his own. Fassbinder found Douglas Sirk and created politically charged melodramas in Sirk's style while De Palma crafted Hitchcockian thrillers about voyeurism and surveillance. This paper will then examine the ways De Palma depicts surveillance and connects it to sexual voyeurism and desire. What his cinema does is tap into our anxieties about surveillance and provides a representation for the perverse possibilities of its existence.

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

Artist Charles Stankievecch interrogates canonical photo-conceptualist tropes in the works *Monument as Ruin (Earth)* (2011) and *Monument as Ruin (Wreck)* (2011). The discussion in this paper complicates these photographs in relation to earlier photo-conceptualist practices that deploy formalist strategies and that share similar socio-political concerns of war, surveillance, counter-surveillance and communications technologies. Although *Monument as Ruin (Earth)* and *Monument as Ruin (Wreck)* do not display strictly canonical traits of photo-conceptualism; they are high-resolution, colour photographs rather than canonical black and white. This paper will elaborate on ways in which Stankievecch's photographs share commonalities with the serialized

photographs of outmoded architectures in Bernd and Hilla Becher's 40-year photographic documentation project where they typologized industrial architectures in Germany. In particular, the Becher's photographic work will be examined in dialogue with Stankievich's photographs of ruined WWII audio surveillance parabola that have been abandoned along the coast of Britain. Issues of surveillance, communication technologies, outmoded architectures and war remain key interconnected nodes around which this constellation of works revolve.

Sophie Lynch, PhD candidate, McGill University

"Pixelated Camouflage and Poor Images: Abstraction and Dematerialization in the Work of Hito Steyerl"

The God's eye or aerial "view from above" perspective of total surveillance often adopted by CCTV cameras, video games, Google Earth, drones and cell-phone GPS tracking software has created new standards of representation. The data that is endlessly generated through the labour of connected web users ensures that we surveil each other as we publish pictures, tag each other, track our running routes, register to events, or check-in online. In this zone of mass surveillance and prevalent wireless technologies, can we hide in plain sight, camouflage our data or abandon our representations?

This paper will focus on writer and filmmaker Hito Steyerl's *HOW NOT TO BE SEEN: A Fucking Didactic Educational .MOV File* (2013), an instructional tutorial video about how to hide in plain sight in an age of digital surveillance. One lesson in Steyerl's film is comprised of instructions about how to merge with a world made of images, propositions which include camouflaging oneself, becoming smaller or equal to one pixel, and vanishing using green-screen effects. In her writings, Steyerl suggests that images have recently begun walking through screens and materializing. In the process, they often become catalysts of events rather than representations of preexisting conditions or realities. If reality consists of images, camouflage, the art of blending in with your environment for the purposes of remaining concealed, has also adapted to the recent developments of digital technologies. In zones of mass-surveillance, soldiers wear digital camouflage patterns of pixels to avoid being tracked, detected or represented. Hanna Rose Shell suggests that "the logic of camouflage is predicated on the assumption that *not showing up* is, at times and places, both a strategic necessity and a worthy aspiration" (2012, 10). If our every gesture is tracked and converted into exploitable data, what tactics can allow us make ourselves unaccounted for?

Jayne Wilkinson, Prefix Institute of Contemporary Art

"Interrogating Practices: Artist-Journalists and Surveillance Culture"

Art discourses historicize epochs by identifying both large, global events and small, incremental changes in social conditions as two types of temporal bookends. The impulse to slice through the myopia of contemporaneity is today recognizable in the periodizing effects of 9/11 as an event and the popularity of digital devices as a condition; both have permanently altered our rights to privacy. In response, numerous exhibitions and articles proclaim that art is now produced in the age of surveillance: an age of drones, asymmetrical warfare, dataveillance, hyper-surveillance and so on. Many contemporary artists – including Trevor Paglen, Hito Steyerl, James Bridle, Taryn Simon, Mishka Henner and others – use investigative research strategies akin to the methodologies of journalists in order to expose state power and to make visible its apparatuses. What then is the role of the artist in a post-Snowden, post-Wikileaks era? Does the proliferation of such methodologies mark a shift in our understanding of the operative logic of state surveillance? Has the need to visualize intelligence infrastructure been recognized by artists whose works have eclipsed the traditional arena of critical journalism?

Referencing projects from these artists, this paper will account for the overlap in methodologies between visual art and journalism, with specific attention paid to the image-text relationships that are essential to so many of these practices. Traditional media outlets continue to be diminished in favour of short, click-bait style reporting, yet artists are uniquely positioned to develop and circulate critical research outside mainstream channels. As artists alter and change the spaces for the production and circulation of their work, it becomes incumbent upon critics to develop new methodological languages to articulate such shifts; that is the primary goal of this paper.

ROOM P208

3000 Miles of Painting

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

The dialogue between painters and paintings has exploded geographically and temporally through our virtual connectivity. Contemporary painters are responding to works made thousands of years ago or just last week, around the corner or on the other side of the world. The discussions are multivalent, perhaps more private.

Without a critical mass moving ideas in a specific direction, the desire and expectation for a sense of progress evaporates. On the other hand, though it is harder to draw conclusions about general trends and directions in painting today, it might also be possible to find profound connections between the myriad activities, done in the name of painting, that are happening around us.

This panel proposes that those who have been listening to the conversation between works, and looking for connections and directions in contemporary Canadian painting outline some of the moves that they feel are significant for the practice at this time.

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

Alison Shields’ research examines artistic processes, material practices and the relationship between thinking and making through studio work. Drawing from the practices of contemporary Canadian painters, she visited over 100 artists’ studios from the coast to coast of Canada. Through in depth interviews with artists about their work, practice and communities, this research examines the following question: What ways of learning, knowing and meaning-making are generated within the studios of practicing artists (specifically painters) as they engage with research, art making and a community of artists?

While revealing several insights into artistic modes of thinking related to painting, the research also provides a valuable examination of the current state of Canadian painting. While revealing regional differences in painting practices across Canada due to local art histories, differing landscape, urban structures and regional histories, the interviews also explore a much more complex relationship between painters across Canada. As contemporary artists are often quite nomadic, moving for undergraduate and graduate degrees, work and teaching experiences as well as travel for exhibitions and residencies, Shields describes the relationships between artists across Canada as a network. Within this network there is a web of conversations weaving through the Canadian landscape of painting. In this paper, drawing from her interviews and studio visits, Shields will discuss the hows, whys, whats and where of contemporary Canadian painting practices.

John Armstrong, Sheridan College

John Armstrong will speak on a 2015 exhibition he curated titled *Inside*. The exhibition presented largely commissioned works by eight Canadian artists who used the various technologies and traditions that painting offers to engage the University of Toronto Mississauga’s Blackwood Gallery exhibition spaces and suburban context, and reflect on the established genre of interior painting. Several of the artists painted directly on the Blackwood’s walls or floors; other artists exhibited mural-sized or more intimately scaled easel paintings. All of these artists connect painting in its many guises – from illusionistic or schematic tableau to a celebration of paint’s physical nature – to built interior spaces in order to ask us to reconsider painting’s longstanding critical and poetic engagement with the rooms we inhabit.

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

Monica Tap will look at the practices of a number of younger, contemporary painters in Canada (Tiziana LaMelia, Elizabeth Stuart, Jessica Groome and others) as exemplars of an expanded and fearless approach to painting today. Their work will be considered both within the Canadian context and in light of broader, international trends.

ROOM P209

Writing in the Visual Community III: Artists and Creative Writing

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

Following on sessions at the two previous UAAC conferences about artists as autobiographers and artists as critics and historians, this panel continues the conversation on artists as writers by considering their creative writing. The visual artists who moonlighted as poets are well known: Roy Kiyooka, Emily Carr, Carl Andre and Michelangelo Buonarroti to name a few. But forays by visual artists into creative writing also include, for example, plays (Pablo Picasso's execrable *Desire Caught by the Tail*), fiction (Ahasiw Maskegon-Iskwew) and children's books (George Biddle, William Kurelek). This panel will discuss all of this writerly creativity, considering the works themselves as part of an artist's *œuvre* and taking up such broader issues as what a consideration of literary art within the sphere of visual art would say about the creative sphere more widely, how well do we understand the relationship between artist's head and hand, and how such assessments might shift our understanding of the artist's subject-effect.

Yildiz Ipek Mehmetoglu, PhD candidate, McGill University

"'The Elephant' as Space In-Between: A Reading of Emily Carr's Domestic Shelter in Nature Through Her Art and her Texts"

One of the most prominent Canadian woman artists of the early twentieth century, Emily Carr stands out in many art, literary and cultural histories not only for her paintings and drawings and her autobiographical journals and books, but also for her unusual and exotic living conditions. This notoriety is mostly due to her domestic arrangements, which she inhabited with several animals, as well as her forays into nature and her notoriously "difficult" character. Taking as reference her extraordinary life in a boarding house in Victoria, British Columbia, *The House of All Sorts*, this research investigates a second domestic setting that she inhabited for short periods between 1933-1936: the "Elephant", a camping van. In the Elephant she created a new way of living, fashioning an alternative domesticity in which she also pursued painting and writing.

The project proposes a reading of architecture through the textual and visual material productions of the artist/writer, combining the 'head and hand' connection with the space. It focuses on a third alternative to both the modernist ideal of attaining freedom by escaping the home and the domestic living that was ascribed to women inside the house. Was Carr's departure from the house into nature – to paint and to write – a domestic venture, or was this new realm another form of domestic formation that escaped social norms imposed by society? In what ways did this new domestic construction take cues from her everyday life, and how was Carr's everyday life an everyday space legible in her paintings and her journal notes and stories? Similarly, did her artistic and literary productions shape the space she lived? Through this reading, the work intends to link visual art, textual material, architecture, and everyday life.

Chelsea Rushton, MFA candidate, University of Calgary

"*The Cloth Book*: A Record, A Memoir, an Offering"

When I began my MFA in Visual Art, I held as my primary goal an integration of both my art and creative writing practices in my thesis. I achieved this by way of a 66" x 66" embroidery on Belgian Linen called *Motherland*, which I completed entirely by hand over a period of 18 months. I detailed my progress on the embroidery in a journal called *The Cloth Book*, which, begun as a document of one project, became another project – another entity – of its own accord.

Motherland's composition depicts a metaphysical landscape that positions humans in harmonious relationship with physical and non-physical realities, to articulate the importance of a collective shift in living practices toward ecological sustainability. The seven main symbolic elements of the landscape double as representations of the human *chakras*, which on the cloth are shown as connected to one another in a regenerative cycle of upward and downward energy flow. *Motherland* reads as both a map of the land and a map of the human subtle or energetic body to communicate a sense of my relationship both with the environment and with my self. This quality of relatedness, say Suzi Gablik and Charlene Spretnak (1991; 1998), is the foremost characteristic of ecological healing.

The Cloth Book elucidates landmarks on my journey through *Motherland*, which are also landmarks on my journey through often uncannily corresponding transitions and transformations in my personal development.

By journaling, I strive for a third kind of relationship, to others: through sharing my experience. For this session, I propose to read excerpts from *The Cloth Book* to offer a subjective account of the relationship between "an artist's head and hand", and to facilitate a deeper understanding of how writing can clarify the tenuous, ubiquitous relationships between art and life.

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

Riding the recent wave of attention for artist books, art book fairs, and 'art writing' of all kinds, a growing number of experimental literary practices have been embraced by the art world and its gallery system. In this movement, experimental novels have been re-defined as *artist novels*, implying that they *must* be written by artists, given their new system of support.

My presentation will test the implications of this emerging field of practice by turning to a corpus of artist novels by women who refuse to call themselves "artists." More specifically, by looking at Catherine Millet's *La vie sexuelle de Catherine M* (2001), and Chris Kraus' *I Love Dick* (1997), two important precedents for contemporary artist-writers, I will explore how, within the artistic and literary fields in France and the United States, the long literary tradition of *écriture féminine* (women's writing) and the new artistic genre of "artist novel" have become seen – within the art world at least – as one and the same thing. They document experimental performances that blur the boundary between art and life, and consequently, they tend to be recognized in the art world as part of a deeper avant-garde tradition in visual art.

Is it possible for a novel to be at once a conceptual art project, a performance philosophy and literature? How have we arrived at this hybrid contemporary object? How have we arrived at the artist novel – this invisible art object of sophisticated, radical, and discreet, subversion – at a time when the novel is at the brink of death and the artwork is a ludicrous luxurious toy-of-the-moment for the techno-bourgeois? In this presentation, I will elaborate a definition of the artist novel different from the one widely adopted in the art world, insisting that the artist novel is *not* a sub-category of the artist book, but rather should be understood as an outgrowth of women's writing.

ROOM P210

Au risque et péril de l'art

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

Il peut sembler contradictoire, voire surprenant d'imaginer que les musées puissent soumettre leurs collections à de possibles dangers, que se soit à des fins de connaissance, d'exposition ou de diffusion. Si les guerres et autres conflits ont mené à des gestes sans précédent, très souvent en réponse à une volonté d'appropriation ou de destruction culturelles, aujourd'hui il semble que la prise de risque interpelle autant des événements politiques qu'elle cherche à créer ou à réactualiser l'évènement. Cette séance propose de réfléchir à ce péril annoncé auquel certains musées soumettent ou ont soumis les œuvres de leurs collections. Comment opère la notion de risque sur l'œuvre, comment affecte-t-elle son interprétation, son histoire dans une histoire de l'art séparée des événements politiques ? Et comment s'articule cette double appartenance, à un danger qui est non seulement subit, mais qui peut également être provoqué ? S'agirait-il d'une nouvelle stratégie d'exposition des collections ou d'une nouvelle approche visant à créer des liens entre l'art et les événements politiques ? La présentation récente d'une œuvre de Picasso en Palestine réveille à cet effet des cas plus anciens, comme les dernières circulations de la Joconde ou, encore, le programme Picture of the Month, initié par la National Gallery à Londres durant la Seconde Guerre mondiale. Chacune des communications aborde un cas singulier de mise en péril et invite à réfléchir à cette relation « nouvelle » de la collection au danger.

Elsa Guyot, Doctorante, Université de Montréal et Université Paul-Valéry Montpellier 3

« *La Tapisserie de Bayeux* : l'original menacé, la reproduction au musée. Retour sur l'histoire mouvementée d'une œuvre canonique du Moyen Âge pendant la Seconde Guerre mondiale »

La *Tapiserie de Bayeux* est considérée comme une œuvre d'art unique et un document historique inestimable du XI^e siècle. Cette broderie romane était déjà très célèbre avant la Seconde Guerre mondiale, notamment en raison de son instrumentalisation muséale orchestrée par l'empereur Napoléon. À partir de l'Occupation allemande en France, elle connut une histoire mouvementée, laquelle intensifia sa fortune critique.

Conservée depuis le début du XX^e siècle dans l'hôtel du Doyen à Bayeux, l'œuvre fut transférée durant l'été 1941 dans l'abbaye de Saint-Martin de Mondaye afin de devenir l'objet d'une étude menée par des membres de l'institut de recherche allemand l'Ahnenerbe (« héritage des ancêtres »). Entre août 1941 et juin 1944, la broderie fut ensuite mise à l'abri dans le château de Sourches, réquisitionné par l'État français pour y entreposer de nombreuses œuvres d'art, meubles et objets patrimoniaux. Elle fut finalement déposée dans la nuit du 26 au 27 juin au Musée du Louvre. Dans ses mémoires, le général Dietrich von Choltitz raconta, que lors de la Libération de Paris, des soldats allemands tentèrent en vain de l'emporter à Berlin.

Dans ce contexte très particulier au sein duquel le destin et la conservation de l'œuvre étaient incertains et menacés, l'Art Association of Montreal organisa une exposition qui présentait une reproduction de l'œuvre romane. Le but de la communication sera de mettre en évidence, d'une part, la portée idéologique et politique de cette exposition montréalaise tenue en juin 1944, en montrant comment le sujet même de l'œuvre (débarquement réussi du Normand Guillaume en Angleterre au XI^e siècle) a pu affecter son interprétation au musée. D'autre part, il s'agira d'analyser comment le danger planant sur l'œuvre originale a pu susciter l'intérêt d'un musée alors fortement engagé dans l'effort de guerre et dans une mission de sauvetage et de valorisation des vestiges patrimoniaux européens.

Viviane Gautier-Jacquet, Doctorante, Université de Montréal

« L'art pour la postérité ou l'art pour aujourd'hui ? »

Le Conseil international des musées (ICOM) est créé en 1946, notamment pour « favoriser l'éveil et l'enrichissement de la compréhension entre les peuples ». Mais est-ce que le musée par le biais de ses collections a le pouvoir de promouvoir la compréhension du monde en lien avec (et au-delà de) l'acculturation idéologique ? Est-ce que le musée peut efficacement participer aux programmes de sensibilisation à l'altérité, encourager le respect dans la différence, favoriser la cohésion Orient-Occident ? Si les collections muséales ont le pouvoir d'apaiser les tensions transculturelles, d'encourager un monde meilleur en favorisant le dialogue entre les cultures tel que l'Article 1^{er} de l'Accord Louvre Abu Dhabi le prétend, n'est-il pas alors légitime de miser sur la circulation des œuvres, au risque de l'accélération de leur dégradation et de leur inéluctable disparition ?

À l'évidence, les circonstances diplomatiques qui ont conduit à la signature de l'Accord franco-émirati témoignent de rouages qui outrepassent les intérêts scientifiques et qui portent atteinte à la bonne conservation, voire à l'intégrité des œuvres des collections publiques en partance pour Abou Dhabi. Mais est-ce que la notion de sauvegarde pour la postérité prévaut sur l'utilité des œuvres *hic et nunc* ?

L'instrumentalisation des œuvres en tant que capital financier et diplomatique est contestable ; l'accès du futur Louvre Abu Dhabi à la grande majorité des habitants des Émirats, pour qui le pouvoir d'achat peine à satisfaire le minimum vital et pour qui l'accès à l'éducation reste difficile, est mis en doute. Cette communication cherche à évaluer le pouvoir des images lorsqu'elles sont en circulation. Elle étudie la pertinence de faire voyager les objets, lorsque ceux-ci ont le potentiel de favoriser la compréhension internationale et la paix dans le monde. La mission du musée serait-elle de donner la priorité à la société contemporaine, plutôt que de privilégier une conservation plus statique afin d'assurer la transmission aux générations futures ?

Geneviève Chevalier, Stagiaire postdoctorale, Université du Québec en Outaouais

« *As Much as Possible Given the Time and Space Allotted* : la sélection compulsive. Performer la mise en exposition des œuvres de la collection permanente »

Les œuvres qui composent les collections muséales sont de plus en plus amenées à encourir certains risques : le transport des œuvres qui nécessitent les nombreuses expositions *blockbusters* présentées à travers le monde multiplie les possibilités de bris, de perte ou de vol. Des entorses aux protocoles de conservation et de manipulation des œuvres sous la responsabilité d'institutions muséales sont ainsi parfois tolérées, en vertu d'impératifs qui peuvent être d'ordre financier – on cherche à attirer des foules toujours plus nombreuses en réunissant des œuvres d'artistes célèbres –, événementiel, ou encore pour des raisons de recherche. En effet, des motifs liés au développement de la discipline, à l'expérimentation et même à la création peuvent donner

lieu à des écarts jugés acceptables dans le contexte d'un évènement donné. L'exposition performative *As Much as Possible Given the Time and Space Allotted* (2009) avait pour objet même l'acte de faire une exposition : la sélection des œuvres, leur manipulation, leur accrochage, le vernissage et le démontage, tout cela se déroulant devant public, pendant les heures régulières d'ouverture, filmé et retransmis sur écran et sur le Web. Le projet, conçu et réalisé par une commissaire invitée et un artiste, Rebecca Duclos et David K. Ross, a requis le maniement d'un nombre extravagant d'œuvres – extravagant en regard de la très petite équipe de la galerie Leonard et Bina Ellen de l'Université Concordia. Pour réaliser ce projet, des étudiants ont été ajoutés à l'équipe régulière de techniciens spécialisés de la galerie et certains raccourcis autorisés dans la procédure habituelle de manipulation des œuvres. Non pas que celles-ci aient manqué de soins, mais contrairement à la manière de faire habituelle, l'efficacité d'action a pris le pas sur le strict respect des règles, et cela, afin que la performance soit possible.

ROOM P214

Art, Media and Remediation

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

It is a commonplace that we are bombarded with new media in today's culture, with each new technology professing its greater immediacy and superiority over what has come before. Photography surpasses painting, while film supersedes photography, television outdoes film, and the Internet unseats television. Media theorists Jay David Bolter and Richard Grusin explain how such claims for the superiority of new media are made through the process of "remediation," where a new medium borrows from an older medium with the purpose of calling attention to the ways it is new and improved. Yet remediation can work in both directions: sometimes an older, traditional medium references new media in order to assert its own supremacy and distinctiveness.

This session considers works of art, both historical and contemporary, as instances of remediation. Shifting attention to the medium opens up the possibility of writing the history of art as a series of remediations, with artists responding to and sometimes rivaling emerging and mainstream media.

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

Fell is a series of large-scale silver gelatin photographs depicting the bottoms of fallen trees. The 4.8' x 6' black and white photographs centre on the root balls of the trees; the dark circles of the root balls resemble caves or voids. Their body-sized scale creates a strong central force pulling viewers in, yet these black holes remain quite frightening. They are attractive and repulsive.

During "Analogue Attraction in *Fell*," I will discuss the considerations involved in making *Fell* a fully analogue project (the photographs were shot on large-format film and printed using a mural enlarger), and how this contributes to the photos' attraction. Although it would be much easier to make digital images (as I typically do), the analogue medium offers characteristics I desire: the silver in the images and the heavy weight of the fibre paper are materially unlike the digital medium. But I am most interested in how this series might re-activate and re-inscribe, while still challenging or adapting our long-standing notions of photography. We are savvy to the fetishistic exoticization of analogue photographs; we know to critically doubt the notion that they are shot with more care and intentionality because they are time-consuming, and thus that they have a gravity and should be offered respect. Yet, I argue that in *Fell*, some of these ideas may be legitimate. For example, that an analogue photograph expresses truth is an easy notion to reject, but I do think *Fell* is closer to 'truth' in that it is more non-fiction than a digital series is assumed to be. As an artist immersed in and critical of photography, I am productively troubled by the relationship between analogue and digital, by 'old' notions that still hold power, and why experienced viewers are still affected by these notions and by analogue photos.

The Art, Media and Remediation panel provides a needed opportunity to examine how traditional and digital mediums influence one another. I will present *Fell* as my central subject, but in relation to my digital work, and to the work of other artists who have made both analogue and digital photographs.

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

When commissioned by the American retailer BEST Products to design the facades of several stores in their popular chain of catalogue showrooms, the architect James Wines adopted a confrontational approach that positioned the mediums of architecture and sculpture in competition with one another. Wines' storefronts blurred the boundaries between sculptural installation and architectural construction. He was quick to develop new terminology to describe this attenuated relationship between mediums, calling his designs, "indeterminate facades." Many of his designs were presented as works of public art rather than components of a building. In the fiery rhetoric that accompanied these designs, Wines described his work as a form of "de-architecturization," emphasizing a clear sense of hierarchy between the mediums while suggesting that retail architecture's overt relationship to commerce was in desperate need of validation through a purifying association with sculpture.

This paper analyzes both James Wines' designs for BEST Products and his highly polemical commentary in order to examine an increasingly competitive relationship between sculpture and architecture during the 1970s, in which architecture's seemingly compromised dependency upon market forces was contrasted by the financially aloof and therefore superior realm of sculpture. James Wines represented a prevailing attitude that architecture must remediate itself as a culturally relevant medium, rather than merely as a conduit for capital, by becoming more like sculpture. Ultimately what was at stake was understanding architecture as a distinct medium as opposed to understanding architecture as a discursive discipline, capable of accommodating incursions and adaptations from other mediums.

Ryan Whyte, OCAD University

"Seeing Through Paper: Remediating Printed Matter in the Salon du Louvre"

Electronic media as a means of the display, reception and promotion of art directs attention both toward and away from the media itself, hypermediation coexisting with the illusion of the transparency of media in the play of what Jay David Bolter and Richard Grusin call remediation. Yet this conflict between media and its self-effacement is not a new phenomenon.

This paper situates the origins of the mediation of contemporary art in the Paris Salons du Louvre of the Old Regime (annual from 1737, biennial from 1751), where reproductive prints both exhibited in the Salon and reproducing artworks shown in the Salon functioned as the new media of their day. This paper argues that printed matter acted as a master medium in the Salon, its properties of linearity, multiplicity, and mobility establishing standards for the display and reception of art. First, it posits an evolution of drawings, paintings and prints depicting the Salon exhibition toward an ideal 'print space' in which artworks are evenly lit and unobstructed. Second, it compares the display of individual artworks in the Salon to their decontextualized presentation in reproductive prints and in art criticism. Third, it traces the reception of prints displayed in the Salon to argue that these prints directed attention away from the space of the Salon toward the space of their international circulation. It concludes by suggesting that although prints were understood to give transparent access to the artworks they reproduced, they conditioned habits of viewing in their own terms.

SATURDAY, NOVEMBER 7 / SAMEDI 7 NOVEMBRE

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

ROOM P202

DEMO GRAPHICS: Activism's Visual Cultures II

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

This panel examines the artistic and visual cultural components of histories of activism from the late-nineteenth century and into the twenty-first century, borrowing Douglas Crimp's term "Demo Graphics" – originally used by Crimp in 1990 to describe the agit prop aesthetics of the early AIDS activist collective ACT UP – to consider the significance and undeniable influence of the visual strategies of activist precursors: the suffragette and early labour movements; civil rights and anti-war movements; the feminist movement and gay liberation; and, in the contemporary moment, returns to these earlier strategies, retrofitted for the present and future, in the forms of

the anti-globalization and anti-war movement, Occupy, the Arab Spring, le Printemps Érablé, Idle No More, Black Lives Matter, as well as labour and student strikes against precarious labour and austerity across the continent. Importantly, Crimp's "Demo Graphics," which teased out the visual strategies of political mobilization and coalitional politics and presented a view to an aesthetics of the public sphere, might be extended to a consideration of the various ways in which "movement," like "demonstration" or the French "manifestation," underlines an interplay between performance and activism and the daily aesthetic interventions that play out on the political stage.

Vanessa Fleet, PhD candidate, York University
"Camera Infinitas: Movement, Resistance, and the New Civil Rights"

In a telling anecdote made iconic in her popular tome *The Hip-Hop Files: 1979-1984*, Martha Cooper – hip-hop's foremost still image documentarian – described her first encounter with b-boy culture: in 1980 a *New York Post* photo assignment sent her to a police station in Washington Heights, where a group of 25 boys had been arrested for rioting in the subway. As Cooper discovered, there had been no riot; rather, the suspects were engaged in a dance-off. She managed covertly to snap a single frame of the boys' downcast faces as they sat in a cramped holding area. Upon their release, the crew gave a full demonstration to Cooper, who captured them spinning on their backs and heads and posturing for the camera. Before her lens, the same movements that had incriminated them became signs of their freedom and inculpability.

The proposed paper examines Cooper's documentation of the crew's arrest and release as an entry point into a broader consideration of the relationship between photography, criminality, race, and embodied strategies of resistance. Drawing on the work of Ariella Azoulay, who considers the photograph as one event in a larger performance, I examine multiple iterations of the term 'movement' – ranging from the improvised to the choreographed; the everyday to the political – to consider the interplay between action and documentation. Just as the photographic index has its own flexibility in terms of semiotics and ability to make meaning, certain embodied codes and markers of disobedience have the potential to stand for signs of personal freedom (infinitas: Latin for *unboundedness*), which may move viewers toward a politics of social consciousness.

I discuss works by two contemporary performance artists – Michael Paul Britto and Francisco-Fernando Granados – that call attention to the social choreography of policing upon the bodies of young men of colour, and the codes that both govern and disrupt their everyday movement. My paper closes by contextualizing this conversation in the present moment and the reverberating protests against racist policing of the Black Lives Matter movement. What is the role of spectatorship in these events and in the documentary image's potential to resist oppressive forces and conditions? I will theorize how visual culture works in tandem with such performances, arguing for photography's potential for civil power.

Elysia French, PhD candidate, Queen's University
"Visual Assault: Collective Activism in the Age of Oil"

As we continue to live through the age of oil, energy crises and the effects of climate change hold a prominent position in our cultural awareness. The incompatibility of our dependence on oil and its environmental toll often reveal cultural resistance. In this paper, I explore how cultural production, in the form of collective activism, is responding to environmental and social inequalities and injustices in consideration of oil development. Through a comparative approach, I highlight two collective endeavours with clear directives, highlighting the diversity, power and persuasive abilities of aesthetic activist practices. The first case study examines the performance *Human Cost* (2011) by artist collective Liberate Tate. This performance took place in the Tate Modern; two members held bright green gas cans stamped with the sunburst logo of British Petroleum (BP) and a third male member lay nude on the gallery floor. The two clothed members proceeded to pour an oil-like substance over the nude body leaving the male member exposed on the floor in a fetal position. The second case study examines the more recent Internet meme *Kinder Morgan Face* (#KMface, 2014). The meme emerged after Kinder Morgan statements were revealed during a B.C. Supreme Court hearing over an injunction against Burnaby Mountain pipeline protestors. Kinder Morgan wanted the protestors legally removed from a work site and argued that the protestors "malicious expressions" and "snarls" constituted a form of assault. Supporters and protestors took to social media and launched a campaign asking others to share their Kinder Morgan Face by utilizing #KMface. Whether planned or spontaneous, on the front lines of protest or via the hash-tag, in both cases, demonstration and mobilization occurred through strategic aesthetic practice. Comparing these two activist campaigns against oil development, I argue, highlights the underlying significance of aesthetic activism

in building alternative and affective public awareness – transforming spectators and participants into conscious agents of change.

Andrea Fitzpatrick, University of Ottawa
“Seen and Heard: Post-2009 Female Voices in Iranian Art”

The massive public protests in Iran against the fraudulent presidential elections of 2009 expressed not only desire for change, but also for women, deeper wounds: not just the flushing away of their votes, but the difficulties of living in a patriarchal society made worse by an Islamic theocracy that – as the rule of law – practises surveillance, censorship, harassment, suspension of civil liberties, imprisonment, and even the assassination of those who express political dissent. In response, female artists in Iran used a variety of media and metaphors to make visible injustices that cannot be articulated in words. However, there are challenges and opportunities when using visual media to express a political voice. While citizen journalists used anonymous cell phone videos and photographs to communicate human rights violations beyond Iran’s borders, artists used other strategies. What are the stakes and aesthetics of such art? Seen and heard earlier in Shirin Neshat’s video *Turbulent* of 1998, the female voice re-emerges under different circumstances in the recent art of Newsha Tavakolian, Samira Eskandarfar, and others. This paper looks at the significance of the Iranian female voice (as image, representational strategy, feminist paradigm, vector of identity, and metaphor for resistance) in the lens-based artworks from a young generation working in Iran.

Michael Frederick Rattray, Independent Scholar
“The Artist as Protest Aggregator”

This paper traces the phenomenon of the artist in the twenty-first century as an agent of protest, acting as a historical aggregator of previous forms, or manifestations, of social and aesthetic direct action. In computing, an aggregator pulls together specific sources of information and organizes them according to a series of applied rules. These rules therefore outline the function of the aggregator and consequently define its mandate and its purpose. Through the codification of the visual and social strategies of protest, such as in Crimp’s *AIDS Demo Graphics* (1990), or more recently Andrew Boyd et al.’s *Beautiful Trouble: A Toolbox for Revolution* (2012), something important to the language of protest is lost, namely, spontaneity and creative chaos. In the depths of high capitalism and total financialization the want to commodify, historicize and prove ownership over the conceptual scaffolding of protest achieves the automation and authority of specific strategies. By becoming an aggregator of protest strategies, the artist in the twenty-first century can pull from myriad historical influences and re-apply, or retrofit, those strategies for the contemporary. Yet, once we are lost in what Peter Osborne calls “contemporaneity,” which is the temporality of globalization, a question must be posed: how does the continued interest in the documentation and codification of protest, manifestation, or movement simultaneously collapse and expand the important and spontaneous interplays that occur when performance based, activist-informed aesthetic interventions are played out in the public realm? This paper addresses the above by briefly examining a few key historical strategies of protest, such as those deployed by Hi-Red Center, and comparing them to current strategies of globalist protest, such as the recent Supercommunity, which retrofits the language of protest to the intentions and strategic purpose of the Venice Biennale.

ROOM P205

Data And Database Aesthetics

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

Over the past decade, data aesthetics has emerged as a site of intellectual inquiry that incorporates a range of multi and transdisciplinary approaches to understand how data makes meaning, specifically in relation to aesthetic considerations. While the field of design tends to deal with data informationalization and visual analytics, contemporary art practice increasingly takes up questions regarding how aesthetics make “sense” of data. Art practice that engages with data aesthetics takes up concepts including: the multisensorial, tactility, interactivity, viscerality, mapping, performativity, and presence, among others. Art that engages with the aesthetics of data occurs via databases and archives, and 3D graphics and printing, and through mobile and

gesture based practice, HCI inquiries, installation practice, and more. This panel invites makers, artists and theorists of data aesthetics to discuss their approaches and aims in aestheticizing data. The panel seeks to open up a conversation that challenges disciplinary and medium constraints in order to consider the range of significances that might be attached to the notion of the aesthetic, as it pertains to the idea of data.

David Clark, NSCAD University
“Speculative Photorealism”

‘Photorealism’ has become a gold standard for digital imagining as complex computation is increasingly used to simulate the optical effects of traditional chemical photography. This demonstrates that we still ascribe a certain ontological status to the photographic image in the digital age; perhaps a vestigial structure of the authority and objectivity we attributed to the photographic process in the twentieth century. But the photograph would seem to be the opposite of the aesthetics of the database put forward by Lev Manovich or Victoria Vesna and as usually characterized by digital data visualization. In this paper I will examine how data and computation derived from the expanded contemporary photographic apparatus has shifted photography’s optical aesthetics of realism to a model of photography as an assemblage of data sets, creating what Ian Bogost calls an ‘Ontograph’, an aesthetic form of realism that can account for the ontological condition of the world of objects without the subjective prejudices of optical photography.

I will look at how technologies beyond the purely optical such as the slit-scan camera, metatagging, 3D capture, face recognition, digital compositing, GPS and even DNA analysis are redefining the idea of realism within the photographic image and contemporary aesthetics. I will examine Bogost’s example of the ‘exploded view’ and the ‘cutaway view’ as examples of how the ‘ontograph’ deemphasizes the subjective point of view within the photographic image. I will touch on artist’s projects by Evan Penny, Julius von Bismarck, Camille Henrot, Hito Steyerl, and Heather Dewey-Hagborg who each present us with different paths through the database towards a new definition of photorealism.

Margaret Pezalla-Granlund, Carleton College, Northfield, MN
“Raiding the Database: Artists’ Books and Quantitative Information”

As the curator of exhibitions in a library at a liberal arts college, I am charged with working with library collections to create exhibitions that make curricular connections across the disciplines. One of the richest areas for exploring these interdisciplinary connections is through our library’s collection of artist’s books, and, increasingly, some of our most interesting artist’s books engage with data. From Buzz Spector’s sculptural *Time Square* (2006), to Maureen Cummins’ sobering *Accounting* (2012), to Sarah Bryant’s examination of population data, *Figure Study* (2015), artist’s books raise questions about how we read data, how it is understood (and misunderstood), and the possibility of uncertainty. In this session, I will draw from my ongoing curatorial collaboration with Kristin Partlo, Reference & Instruction Librarian for Social Sciences & Data at Gould Library. Through exhibitions, conference presentations, and the development of online resources, we are working to frame artist’s books as a critical tool for understanding how meaning is made from data and how personal, political, and social forces affect what we see in the numbers. Working across our respective disciplinary boundaries, we hope to uncover new possibilities for engaging with both data and artist’s books. In my presentation, I will address these questions: How do artists uncover new uses for familiar data? How can artist’s books introduce new approaches to appreciating and critiquing our understanding of data? Do artists simply aestheticize data, or can their work contribute to a new or deeper understanding of how we put data to use?

Jakub Zdebik, University of Ottawa
“Spatial Aesthetics of Data Visualization – John F. Simon Jr.’s Virtual Environments through Simondon, Kane and Parisi”

John F. Simon Jr.’s software art animates virtual environments that provide a visualization of data and information. *Swarms* (2002) are metaphorical visualizations of the movement of thought modelled on herding, flocking and swarming patterns; *alife* (2003) consists of diagrammatic models of ever changing virtual environments modelled on meteorological data visualizations; and *ComplexCity* (2000), where Manhattan’s cityscape is digitally merged with a Mondrian-like map, articulates an impossible space: flat, illusionistic, schematic – an amalgam of visual data eschewing the orderliness of illusionistic representation. These

environments are not meant to be experienced by an upright, gravity bound body that has dictated the orientation of representational art since the perfection of perspective in the Renaissance, but rather these are environments made of patterns, schemas and stylized data that require Gilbert Simondon's biologically determined non-visual notions of the image, Carolyn L. Kane's application of information theory to the realm of digital aesthetics and Luciana Parisi's notion of algorithm-based interactive architectural space to fully appreciate. These three authors, each in their own way, advance a theory of data aesthetic that reaches far beyond illusionistic representation. Simondon postulates non-visual images independent of representation that are based on pre-perceptive patterns; Kane advances an aesthetic theory based on the equalizing effect of sensory data as information devoid of meaning; and finally, Parisi looks towards cybernetics and algorithmic aesthetics to theorize a collective environment based on group data. This paper posits a theory of the image based on key readings dealing with data, information and visualization through aesthetic concepts that explain new virtual environments in the digital age.

ROOM P208

The Curated Body

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

This panel addresses the curated body as a transformative, mediating and catalytic mode, which is currently impacting thought in performance art, curatorial studies and beyond. The notion of the curatorial serves as a mediating ground for creating relationships between contexts, technologies and art, as well as provides a model for self-formation that individuals can utilize to transform themselves into agents of their art. The papers on this panel will cover instances of the curated body from a range of perspectives, from performative interventions into the public realm of monuments to interrogations of bio art in the laboratory, from the museum's interest in sensorial aesthetics and intoxication to the pedagogical practices of working with archives and cryptozoology. Throughout, these topics raise key questions about the body, curating, display and ethics.

Mélanie Boucher, Université du Québec en Outaouais
"Soft Power ou Les corps-monuments d'Alexandra Pirici"

En 2014, dans le cadre de la Manifesta 10, Alexandra Pirici présentait *Soft Power*. Cette performance mettait en relation des performeurs à des monuments de St-Petersburg. Recréant un socle avec la statue de Lenin ou fermant le cordage de sécurité entourant une statue de la grande Catherine, les performeurs s'adjoignaient ainsi aux monuments de façon à en reprendre les contours ou à les compléter, en demeurant essentiellement immobiles sur de longues périodes. Ils problématisaient par leur présence vivante l'entreprise commémorative du monument, qui pérennise sur la place publique des personnages et moments historiques, de même que les visées sociopolitiques dont ils émanent. Cette performance d'Alexandra Pirici est un contre-monument, d'une part parce qu'elle rejette et renégocie les formes et les raisons traditionnelles de la commémoration et, d'autre part, parce qu'elle forme une réponse, forcément critique, à des monuments déterminés. Les contre-monuments de Pirici, dont *Soft Power* constitue l'exemple le plus récent, s'inscrivent dans une pratique performative basée sur la réification des corps, sur l'exigence d'être façonnés et mis en scènes, qui se chosifient. Ils ont toutefois la particularité de mettre en présence les performeurs à leurs référents, qui sont absents des autres œuvres. Cette dialectique, de la chère et du bronze, problématiserait de façon particulière l'idée du corps chosifié. En prenant pour exemple *Soft Power* et, plus globalement, les contre-monuments de Pirici, cette communication considèrera la transformation du corps. Forcément incomplète, fragile et temporaire, cette chosification révélerait l'échec de l'idéologie et de la constance, qui viennent avec les monuments.

Mireille Bourgeois, IOTA
"Near Futures: Bio Art and the Body as Laboratory"

This paper explores the historical impact and influence of BioArt on the curated space, and addresses the ways in which artists create new presentation spaces through the display of their own bodies as the curated

laboratory through durational performances lasting hours, months and years. In a comparative discussion I consider the theories and discourse(s) of BioArt to the methods used in performance work using the body on a molecular level, and in so doing investigate the delicate curatorial relationship to the bio artist as parasitic to an artistic process that must be contained and protected from affectation, as in the scientific experiment. By looking at examples of BioArt using the artist's body through the lens of the laboratory, I address research in the anthropomorphism of technology and the artist's desire to break what is his or her innate human nature. This paper, then, examines post-humanism within futurist-fantasies, in relation to the following questions: to what end does BioArt become a political or social protest against the curated space, and ultimately, how does an art practice that resists the formal context of the gallery space affect the history of exhibitions and its discourses? Exploring current research on the act of protest through interventions on the artist body, I am looking at how the genre of BioArt crosses over into studies on the cyborg, and the hacked living organism, by way of discussing survivalism in contrast to the roles of curatorial practices in the midst of a historical bio movement.

Jim Drobnick, OCAD University
"Intoxicating Scenes: Alcohol, Art and Exhibitions"

The art world is awash in alcohol. Beyond the traditional offerings of wine and spirits at openings and receptions, alcohol has acquired unprecedented prevalence in artistic practice and exhibition contexts during the last decade. This prevalence is more than just widespread, it is overt, spectacular and imbricated into the matrix of art production and reception. This paper examines the dynamics of alcohol-based performances and installations. I argue that the inclusion of alcohol brings a heightened attention to the audience and unpredictable forms of interactivity. Liquor inevitably draws connections to the body, altered states and types of sociality, and expands notions of aesthetics to encompass all of the senses. Such multi-sensory, even intoxicating, experiences, however, not only make the artgoing experience more pleasurable, they also force audiences to consider the nature of perception, how knowledge is produced, and the ways in which alcohol contributes to the construction of communities, memory and identity.

Kirsty Robertson, University of Western Ontario
"The Disappearance of Arthur Nestor: Pedagogy, Curation, and Responsibility to the (Seemingly) Deceased"

This paper considers *Beneath the Surface*, an exhibition that I curated in 2014 with 16 undergraduate students. The exhibition depicted the life of Dr. Arthur Nestor, a professor of Biology who had disappeared from London (ON), seemingly without trace, in 1974. Over the summer of 2014, some of Nestor's files and artefacts had been discovered during university renovations, and this archive was given to students in Museum Studies to organize and catalogue. As we sorted through the files, it became clear that Dr. Nestor was something of a controversial figure, a man who became an environmental activist in South-Western Ontario because of his belief that cryptids (lake monsters) lived in Lakes Huron and Erie, and were in need of protection from human-made pollution. As the documents in his file overlapped with our research in the wider sphere, the evidence seemed to suggest that Nestor had left London to join Dr. Roy Mackal, a University of Chicago professor of cryptozoology who published, in the extremely well-respected journal *Nature*, now-infamous (and debunked) photos showing evidence of the Loch Ness Monster. While telling the tale of Dr. Nestor, this presentation considers the ethics of mining an archive that is only partial, the creation of what was essentially the ghost of Arthur Nestor in the exhibition space, the line between truth and fiction, the controversial press coverage of *Beneath the Surface*, the exhibition's afterlife, and the pedagogical responsibilities inherent in curating with undergraduates.

ROOM P209

Round Table: The State of Foundation Studio

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

As the landscape of studio based programs and course offerings shift to accommodate the diversity of art practices happening in the art world today, are foundation-level experiences and core offerings at the first year

level keeping up? Studio programs across the country are working with a range of strategies and different models in determining their first year requirements. This round table seeks to open up discussion around the current paradigms of foundation-level, studio-based education and address whether current approaches adequately address the evolving and expanding nature of studio-based programs. If there is a need to rethink foundation level education, how might we begin to re-envision both the structure and the experiences of our first-year students?

Lucie Chan, Emily Carr University of Art and Design
“Reconsidering Approaches”

After teaching in foundation programs for many years and seeing the ongoing development of pilot programs designed to meet the changing needs of first year students, but also faculty and administration, there is still a need for further reconsideration of approaches for studio foundation programs. Key areas for development may include: adopting a philosophy that encourages creativity through experimentation (foregoing grading); creating learning models for studio-based culture that addresses issues of internationalization; developing thematically focused core courses that encourage critical thinking, collaborations and community engagement values; and ensuring all students go through one full year of shared foundational experiences.

JJ Lee, OCAD University
“Transitions”

The First Year program at OCAD University has gone through extensive changes over the years, from being a stand-alone foundation program with its own administrative structure to its current state today. The transition from college to university, as well as the substantial increase in enrollment has contributed to these changes. I will speak briefly about the structural and philosophical shifts over the years and how it impacts the curriculum and first year students, for better or worse. I will then speak to our future vision of the first year experience at OCAD University.

Barbara Louder, NSCAD University
“Gathering Experience”

The foundation of Foundation programs in art education remains the preliminary course of the Bauhaus, in its various iterations under Itten, Albers, Schlemmer and others. Leah Dickerman, writing in MoMA’s *Bauhaus: Workshops for Modernity*, identifies the initial shaping principles of the course as: the belief in a basic visual language of abstraction; the primacy of sensory-corporeal experience; and the importance of technology and mathematical analysis. These are the well-known lessons of the Bauhaus, but Dickerman points out that “Foremost among the legacies of the early preliminary course, however, was an overarching sense of epistemological doubt: a skepticism about received knowledge.” (Dickerman, *Bauhaus: Workshops for Modernity*, 17). In those years immediately following WWI, the studio-centred methods of the preliminary course presented a radical approach to pedagogy, one that boldly dispensed with the academic traditions of the past. The basis for the radical “unlearning” that was at the core of the preliminary course was the centrality of hands-on studio experience in the form of experimentation with simple materials, tools and processes.

Can we say that Foundation programs today bear any resemblance whatsoever to the radical and enlivened environment of the preliminary course? What has happened to the conviction that there exists a common language of visual basics shared in art, craft and design? What do we think now of Gropius’ 1923 slogan “Art and technology: a new unity”? And what of the effort to break down barriers between disciplines, as Schlemmer and Moholy-Nagy did, by creating ambitious spatial and architectural multimedia performances and films? In my presentation for the Round Table on *The State of Foundation Studio*, I will address these questions by giving an account of the history and current state of Foundation Studies at NSCAD University.

ROOM P210

Digital Art History: Beyond Digitizing the Slide Library

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

Digital Humanities has been rapidly expanding, and now includes both practical applications and theoretical investigations of how the digital realm can transform the nature of humanities research. While the application of digital technologies has been embraced in art history, scholarly assessment of such effects has been less thorough. This panel explores what is coming to be known as Digital Art History. Panels will consider how Digital Art History facilitates current practices and how it might move beyond replicating old technologies in new forms, how we can best mobilize digital technologies, and to what ends. Panelists ask if we are moving beyond digitizing the slide library toward a transformation of our communication methods, our museum practices, or our research practices? Does DAH facilitate the transformation of the very nature of the questions we can ask? Will it transform the field of art history itself? These wide ranging panels range from the theoretical to the practical, considering all aspects of Digital Art History, broadly understood.

Dominic Hardy, Université du Québec à Montréal, et **Nathalie Miglioli**, Université du Québec à Montréal
« Un tournant numérique pour l'histoire de l'art au Québec : la fondation du Laboratoire numérique d'études en histoire de l'art au Québec / A Digital Turn for Québec Art History: Establishing a Digital Laboratory for the Study of Québec Art History »

Cette présentation reviendra sur les travaux accomplis à date alors que l'Équipe de recherche en histoire de l'art au Québec arrive à mi-chemin dans son projet 2013-2018 qui consiste à cartographier les réalisations en histoire de l'art du Québec (contact jusqu'à 1960). Si l'horizon ultime du projet est la conception et la rédaction d'une synthèse de l'histoire de l'art du Québec, cette étape première a été consacrée à la fédération d'un vaste éventail de ressources archivistiques et bibliographiques à l'intérieur d'une base de données relationnelle. Au cœur de l'initiative est la reconnaissance par chacun des membres de l'équipe que l'avenir du champ d'études peut seulement être assuré si on s'attarde dès maintenant à en préserver la mémoire ; ainsi quelque cinquante années d'activités de recherche (donnant lieu à des expositions, des catalogues, des études monographiques et diachroniques, des thèses et mémoires, articles de journaux) sont en voie de numérisation, rendant possible les premières représentations croisées de la vie des images, des artistes et des institutions sur quatre siècles qui ont connu des mutations constantes dans la vie politique et culturelle québécoise. Quand la synthèse tant attendue devient possible nous devrions avoir une meilleure idée non seulement de ce qui a été réalisé dans le domaine, mais aussi ce qu'il reste à faire – jetant les bases, nous l'espérons, des travaux qui seront entrepris par la relève.

This presentation will review the work accomplished so far by the Équipe de recherche en histoire de l'art au Québec as it nears the mid-way point of its 2013-2018 project, the aim of which is to chart what has been accomplished in the field of Québec art history studies for the period from contact up to 1960. While the project has as an ultimate horizon the conception and writing of a survey of Québec art history, its current phase has been devoted to establishing comprehensive bibliographic and extensive archival resources within a relational database framework. Key to this undertaking has been a recognition by all the scholars involved that the future of the field can only be ensured if care is taken now to preserve its memory; in this respect, some fifty years of research activities (leading to exhibitions, catalogues, monographs, period studies, theses, journal articles and more) are being digitized in order to allow the first cross-referenced representations of the lives of images, artists and institutions over four centuries in which the political and cultural structures of Québec have undergone constant change. By the time the hoped-for survey becomes possible we should have a much clearer idea not only of what has been achieved, but what has yet to be done – thereby laying the groundwork, we hope, for the work that will be undertaken by the next generation of scholars.

Aleksandra Kaminska, Postdoctoral Fellow, Simon Fraser University, and **Julia Polyck-O'Neill**, PhD candidate, Brock University
“Rethinking the Exhibition Catalogue: Documentation, Curation, and the Digital Humanities Project”

Catalogues are important tools in the documentation of exhibitions, and have remained stable and relevant archival forms in the face of ephemeral art practices, from performance to digital and media art. The stability of its paper form has also meant that documentation has been flattened to fit the page. As evidenced by recent projects such as the Getty Foundation's Online Scholarly Catalogue Initiative, the conventions of the exhibition catalogue are being critically revised and reimagined. While the digital tools and methods of digital humanities and digital art history can augment the form of the catalogue, they also raise new questions, not only about the relationship between text and image, author and reader, but also about the very role and place of the catalogue

in the methodologies of the curator and the art historian. Indeed, the conversion of the catalogue into online space increasingly blurs the lines between exhibition and documentation space, perhaps even making the catalogue obsolete in its traditional role as an object with archival value. This presentation considers the catalogue's transformation in digital space – from linear and flat to interactive and modular, archival to ephemeral, static to active – from future-oriented document, to part of the curatorial process and project itself. In considering this hybrid digital exhibition-documentation space and the way it is reshaping digital *art history*, what can we learn, moreover, from the archival practices of (new) media art and *digital art* history? What are the implications of distinguishing the online catalogue as a project of digital humanities vs one of digital art history? By looking at specific examples of online catalogues and the experiences of the authors producing catalogues in this changing landscape, this paper considers how the move to digital form is shifting the catalogue's relationship to curation, the nature and practices of documentation and archiving, and ultimately the modes of art (historical) research.

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

Imagine standing in an apartment complex in Beijing, holding up your smartphone and seeing the artist Zhang Huan, naked, slathered in fish guts and honey seated in an outhouse that was situated on that spot in 1994. Zhang originally performed *12 Square Meters* in the avant-garde artist colony Beijing East Village; today the colony is gone and the land is filled with luxury apartment towers. The ability to observe, in real time, a historical photograph, tagged with GIS-data, or a video clip at the location it was originally taken will provide scholars with an experiential tool to re-evaluate and contextualize time-based art works. Through immersive augmented reality (AR) that can juxtapose the past and the mutable present, scholars will be able to ask new questions about the spatial, temporal, and social changes taking place. In this paper, I will explore initial findings and longer-range questions for the use of augmented reality mobile apps as research tools for DAH.

Theoretically, such a tool can facilitate the integration of texts, images, *and* place which allows us to recover histories that have been overwritten by changes to the built environment. The long and rich history of pilgrimage to experience the “place-ness” of a site attests to the importance of *in situ* witnessing. Change is omnipresent in contemporary China, but by calling the discourse of change into question we can begin to reconsider the fixation. Such highly regulated spaces like Tiananmen Square and the Forbidden City are unchanged, while the Central Business District is unrecognizable. Discerning why this is the case reveals the structures of power and the stakeholders involved in the capital's urban planning.

The visibility facilitated through digital art history methods and tools such as AR will allow scholars to ask questions pertaining to state preservation versus the rapacious drive to development that has transformed riverbanks into bank buildings in the case of China and my field of study, but will be scalable to diverse sub-fields such as medieval icon progressions using digitized manuscripts that record the events that can then be tagged with location coordinates, or video documentation of 1960s fluxus happenings that can be mapped to their original locations. Digitally augmented art historians can then begin to link new mobile tools with traditional modes of inquiry and as a result, begin to pose context driven research questions impossible without AR reconstructions.

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

This paper presents the objectives and some preliminary observations on a Digital Humanities research project currently underway in the History of Photography in the Department of Art History and Art Conservation at Queen's University. The project brings together the work of a faculty member, a doctoral candidate, and a team of undergraduate research assistants as the basis of a Digital Humanities project that extends the more traditional knowledge mobilization plan of a SSHRC-funded faculty research project that is investigating the role of photography in nineteenth-century Canadian nation-building. The development of a user-friendly database, which can be queried to facilitate a broad understanding of the nuanced contexts in which photographs were created, circulated, and viewed in the nineteenth century will be capable of making research findings readily accessible in new, previously unimagined ways. The collaboration promises to open up new avenues for digital applications in Art History that encourages faculty-student and inter-departmental collaborations, as well as building a model that can be extrapolated to other areas of visual and material culture studies. This foray into new digital territory supports art historical research, at the same time provides an

opportunity to apply and develop skills, conduct original research, gain valuable work experience, and contribute to Canadian scholarship.

ROOM P214

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

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

Ontological questions as to what essentially is architecture, painting, sculpture, drawing, and print elicited numerous answers in the early modern period, due in part to experimentation and development in technical, formal, and discursive practices during the Middle Ages. While building upon previous iconographic traditions and theological discourses on image making, medieval artists continuously obfuscated the divisions between the secular and the religious subject matter by borrowing forms and materials traditionally reserved for holy representations. This, in turn, encouraged new ways of thinking about artistic practices more generally – something that would become central to early modern theories on the rhetorical function of art and the role of the artist in society. Engaging with these ontological questions subsequently led to debates on the *paragone* and, ultimately, to the establishment of seventeenth-century art academies, with their hierarchical categorization of medium, subject, and form, organized into a practical and theoretical curriculum and supported by an ideological system of meaning and patronage. In order to trace these historical developments, the papers in this session consider the practical and/or theoretical ways in which pre-modern artists blurred, played with, and resisted boundaries of medium, material, form, and subject matter.

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

The visual arts debate that developed initially in early modern Italy known as the *paragone* – a competitive ‘comparison’ of painting and sculpture as to their relative superiority – included arguments about each medium’s material advantages. Sculpture seemed to offer patrons greater physical durability, while painting seemed to provide portraits with greater polychromatic verisimilitude.

“*Paragone* Overcome” hypothesizes that (as anticipated by Leonardo da Vinci) the sixteenth-century practice of painting on stone panels and metal plates arose from a desire for more reliably eternalizing paintings, and also as a means for painters to make implicitly sculpture-like paintings. Because such artworks seemed to synthesize the media-specific characteristics that ostensibly distinguished painting vis-à-vis sculpture, painters and allied theoreticians could argue that the technique had overcome the *paragone* in support of painting’s preeminence.

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

Disciplinary boundaries between architecture and engineering were deeply entrenched by the dawn of the nineteenth century in France, and the relevance of antiquity within the context of a rigorous rationalism was hotly contested, but for the architect-draftsman Jean-Jacques Lequeu (1757–1826), these tensions could be mediated through the practice of drawing the human head. The initial premise of Lequeu’s unpublished manuscript – *Nouvelle Méthode* – puts forward a systematic method for applying geometric procedures to facial compositions. The opening pages, however, detail the historical developments of architecture, painting and sculpture, beginning with an interpretative retelling of drawing’s origin from Pliny’s *Natural History* – the story of the Corinthian maiden who traced her lover’s shadow. Lequeu’s version, in tandem with the drawing instructions that follow, engages theoretical premises concerning the relation of the geometric figure and its formal and material presence as a solid body, whether human or architectural, rendered salient with shades and shadows.