

CALL FOR PAPERS / APPEL À COMMUNICATIONS

OCTOBER 25-27 OCTOBRE 2018

DEPARTMENT OF FINE ARTS, UNIVERSITY OF WATERLOO

WATERLOO, ONTARIO

<https://uwaterloo.ca/fine-arts/>, <https://uwaterloo.ca/>Submission deadline / *Date limite de soumission*: **May 1, 2018 / le 1 mai 2018****Conference regulations / Règles de participation :**

1. Applicants may present in only one session, round table, or panel. / *Tout individu ne peut présenter que dans une séance, une table ronde ou un atelier.*
2. Applicants cannot submit proposals to more than two sessions, round tables, or panels. If submitting two proposals they must advise the chairs of both sessions. / *Tout individu ne peut proposer de communication dans plus de deux séances, tables rondes ou ateliers. S'ils ou elles soumettent deux propositions, ils/elles doivent en avvertir les président(e)s de séances, tables rondes ou ateliers.*
3. Proposals must be sent directly to the chair(s) of the session, round table, or panel. / *Les propositions de communications doivent être envoyées directement aux président(e)s de séance, de table ronde ou d'atelier.*
4. Submissions must include / *Les soumissions doivent inclure :*
 - the name of the applicant / *le nom de l'intervenant(e)*
 - the applicant's email address / *l'adresse courriel de l'intervenant(e)*
 - the applicant's institutional affiliation and rank / *l'affiliation institutionnelle et le titre de l'intervenant(e)*
 - title of proposal / *le titre de la communication*
 - a proposal (300 words maximum) / *une proposition de communication (maximum de 300 mots)*
 - a brief biography (150 words maximum) / *une courte biographie (maximum 150 mots)*
5. Submissions must be submitted via the Call for Papers form. / *Les soumissions doivent être soumises avec le formulaire < Appel à communications >.*
6. Proposals may be submitted by current members or non-members of UAAC. Non-members MUST become members of UAAC and pay registration fees in order to present a paper at the conference. Membership dues and registration fees must be received by September 15, 2018. / *Les personnes membres et non-membres de l'AAUC peuvent soumettre une proposition. Celles qui ne sont pas membres DOIVENT néanmoins le devenir et payer les frais d'inscription afin de participer au congrès. Tous les membres doivent renouveler leur adhésion et s'inscrire au congrès avant le 15 septembre, 2018.*
7. Proposals are invited from permanent and contractual faculty, independent scholars and artists, and graduate students in terminal degree programs (examples: PhD, MFA, MDes, etc.) who are engaged in the visual arts (studio practice, art history, visual culture, material culture, museum studies, art conservation, etc.). MA students are not permitted to give papers at the conference. / *Les enseignant(e)s universitaires, les chercheur(e)s indépendant(e)s, et les étudiant(e)s qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) sont invitées à proposer des communications. Les propositions d'étudiant(e)s à la maîtrise en histoire de l'art ne sont pas admissibles.*
8. Session chairs may not make a presentation in their own session, round table, or panel. However, they may submit a proposal to another session, round table, or panel. / *Les président(e)s de séance ne peuvent pas présenter une communication dans leur propre séance, propre table ronde ou propre atelier. Les président(e)s peuvent néanmoins soumettre une proposition à une autre séance, table ronde ou atelier.*

1. Crossing the Line: Drawing across Borders and Discourses

This session is focused on contemporary art practices that stretch or subvert conventional definitions of drawing. We wish to explore how and why drawing—a medium long associated with both the activity of ideation and the manual act of creation—continues to play a central role for process-based and conceptually rigorous practices, allowing for an opening-up or expansion of established understandings of aesthetic production. We welcome papers from artists and art historians offering case studies that combine close readings of specific artworks, approaches to drawing practices, and theoretical discussion. Papers may address specific compositional devices—such as the grid, the diagram, the sequence, and the matter of linearity and/or legibility. We wish to explore strategies, from the 1960s until the present, that deal with some of drawing's assumed attributes—its mobility and elasticity, its economy and anti-monumental character, its exploratory nature, and its capacity to serve as a mediating form, along with elements such as the notational, the diagrammatic, and the reductive. Potential topics may include politically or polemically engaged approaches to drawing and the line such as those, for example, which reflect indigenous, queer, feminist, and other marginalized cultures and communities.

Chairs / Président(e)s :

Jessica Wyman | Dan Adler

OCAD University | York University

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2. Revisiting Geographic Boundaries in the History(ies)/Classifications of Art

The recent decades have witnessed a proliferation of discourses that pushed the conventional geographic, cultural, and political boundaries which were once considered 'natural' demarcations in the histories of art and photography. Ongoing research in globalisation, transnationalism, and migration (of people, material culture and ideas) has shifted our attention to the permeability of "nations", giving rise to macro (world, global, ecological) scales on the one hand, and micro (vernacular, local and site specific) counterparts on the other. But are these relatively new 'imagined' geographic frameworks 'better' or more 'innocent' than the old ones? Why is art from some countries grouped under contested terms (Middle Eastern, Latino, Asian, etc.) while other productions clearly identified with 'independent' nations (American, Canadian, French, etc.)? This panel invites papers that critically reflect upon the use of geographic boundaries in art historical studies. What purposes do such 'containers' serve? What methodological challenges do they posit? Can they be avoided? What is being missed or left out?

Chair / Président :

Johnny Alam

Independent Artist, Scholar, and Curator

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3. Reimagining Land and Place: A Roundtable – A Talking Circle

We all have a unique relationship to Land; Indigenous and non-Indigenous all have a past and a story. More than ever, we are gaining a better understanding of the impact that our colonial pasts have had and continue to play

on our lives, relationships, and histories. This panel will focus on unpacking questions that author Eva MacKey (among others David Garneau,¹ Carla Taunton and Leah Decter²) addresses in her recent book, *Unsettled Expectations: Uncertainty, Land and Settler Decolonization* (2016), such as: What roles can and should non-Indigenous people play in decolonizing processes? Who is responsible for the hard and necessary work of decolonizing relationships? This panel invites contributors with diverse voices to further a conversation about the ways to engage with and act upon the notion of 'radical imagination' by means of (re) imagining a decolonized community, society, and nation.

¹David Garneau, "Extra-Rational Aesthetic Action and Cultural Decolonization," *FUSE Magazine*, vol. 36 no. 4 (2013): 15-16.

²Carla Taunton and Leah Decter, *Decolonial Cultural Practices: Advancing Critical Settler Methodologies*. UAAC, 2016.

Chairs / Présidentes :

Lorraine Albert | Carrie Allison

NSCAD | NSCAD

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4. Fashioning Resistance

From the purple, white, and green sashes of the suffragettes to the pink pussy hats of the Women's March, the extravagant Zoot suit of Black and Chicano youth to the elegance of the Congolese sapeurs, fashion has long been used as a visual and material form of resistance. This session explores fashion as a form of resistance, and in particular queries how dress and self-fashioning have been utilised to challenge or negotiate gender norms, racial discrimination, political/colonial control, or corporate interests historically and into the present. It further questions whether fashion, as "capitalism's favourite child," can ever be a pure form of resistance. While the term "fashion" has traditionally been associated with Western designer goods, this session views fashion as an intentional process employed by individuals at all levels of society and across all regions of the globe.

Chair / Présidente :

Johanna Amos

Queen's University

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5. What Has Theory Done for You Lately?: A Multi-Field Discussion

Crucial scholarship uses theory to draw out essential conversations about visual narratives across time, religious and political iterations, class, geography, and a spectrum of identities. Theorists of post-colonialism, economics, semantics, gender studies, and other matters have served to enrich the field across the globe, yet "Islamicists," "South Asianists," and "Canadianists," no matter their common theoretical frameworks, are rarely on the same panels, or even at the same conferences. There are several questions that we can pose: Does the cultural context and ingrained assumptions of theorists impact the ways in which they can engage with the subjects at hand? Can we do more to seek theoretical frameworks from *within* the cultures, communities, languages, religious traditions and geographical regions we are working with, or would that further isolate fields on the margins? Do twentieth-century Euro-American theorists bolster Euro-American paradigms of art history or is it our interpretation of their writing that situates their frameworks for analysis?

Chair / Présidente :

Angela Andersen
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6. Living Things: Considering the Organic Materialism of Art and Culture

This panel seeks papers that consider the organic materialism of art and culture. In the medieval world, so-called inanimate things were regarded as vital, charismatic and creative, capable of exercising agency. In the early modern period, non-living things were deadened by scientific thought and assigned either a monetary or instrumental value. In the face of ecological crisis, it seems urgent that we salvage or recover the continuum between living and non-living things. Philosopher Timothy Morton argues that art can help us break through the life-nonlife binary that prohibits ecological thought. We welcome papers from interdisciplinary perspectives across artistic mediums and time periods, particularly from artistic practitioners, that respond to Morton's prompt and investigate the ways in which art objects and material things are alive, organic and vital. Topics may include (but are not limited to):

- The artist's studio and materials
- History of museum exhibitions and collections
- Re-materialization of artistic practice
- Industrial materials of art making
- Naturalia and artificialia
- Earth art
- Materialism and archives

Chairs / Présidentes :

Siobhan Angus | Vanessa Nicholas
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7. Performing Posture: Spatial Disruption in the Arts

Taking its starting point from Lauren Berlant's essay *Austerity, Precarity, Awkwardness*, this panel fosters a critical dialogue about 'posture' in the visual arts from the mid-nineteenth century to present. Berlant draws attention to the importance of unusual physical movement as a transitional space necessary to the facilitation of social change. This panel considers these terms broadly and includes papers involving the body as well as art conveying social and political posturing. By engaging with media extending from traditional to contemporary, this panel enables participants to ask questions of the body in art including, but not limited to: *how can bodily movement be disruptive or facilitate resistance? How has societal tension been represented in painting through the body? And, how has unusual posture/ing symbolized progress or alternative spaces?* Papers pursuing wide-ranging themes such as gender, race, and transculturalism through the body, as well as critical theory and curatorial practice, are welcome.

Chairs / Présidentes :

Melissa Berry | Magdalyn Asimakis
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8. Reconciliation through Cross-Cultural Collaboration

Following milestone moments in Canadian history, namely the Truth and Reconciliation Commission, it has become imperative that all members of the nation should be implicated in processes of conciliation and reconciliation. This turn must include immigrants, migrants, and refugees who diasporized to Canada through colonial networks of their own, and whose presence has been largely overlooked in the “difficult binary” constructed between colonizer and the colonized in both historical and emergent discourses on decolonization. How might these postcolonial subjects enter into artistic or curatorial collaboration with Indigenous peoples of Canada that both acknowledge cultural diversity and their shared colonial beginnings? And in what ways can we expect these cross-cultural alliances to be productive in generating mutual recognition and, then, contributing to radical shifts in Canadian visual culture? This panel invites presentations from artists and curators that work through concepts of the cross- and inter-cultural in their artistic and/or curatorial practices.

Chair / Présidente :

Noor Bhangu

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9. Memory of Making: Reconciling Indigenous Arts/Artists

This session seeks to expand the conversation about the relationship between contemporary and historical Indigenous art practices by focusing on decolonizing methodologies and relational aesthetics. An exploration of historical practices of making in contemporary art practices brings to the foreground Indigenous traditional knowledges, oral histories, and practices of making, responding to the recent findings of the Truth and Reconciliation Commission’s recommendations to decolonize Indigenous histories. The papers presented in this session build on Linda Tuhiwai Smith’s work on decolonizing Indigenous histories, where she states, how the term ‘research’ is one of the dirtiest words in Indigenous language, and where it “stirs up silence and conjures bad memories” (Smith 2012 [1999]); and French curator Nicolas Bourriaud’s (1998) work on Relational Aesthetics, to which he asserts how art practices take as their theoretical point of departure the whole of human relations and their social context, rather than an independent and private space.” Through an examination of objects and object lives, with a particular focus on textiles, this session seeks invites presenters to expand the conversation of how contemporary art practice has been shaped by oral histories and traditional ways of knowing.

Chair / Présidente :

Lisa Binkley

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10. Transgressive Geographies: Radical Spatial Strategies in Aesthetics

Greil Marcus once wrote that the Sex Pistols were “the sound of the city collapsing.” Many artists, before and after, the Sex Pistols decimated the city, have actively dealt with spatial considerations in a variety of different methods. Whether through the creation of illusionary space or in the engagement of a physical viewing space, a spatial consciousness in art traces back to at least the Ancient Egyptians, if not before. This panel however, will focus on aesthetic practices that employ spatial strategies to form radical alternative methodologies that may include transgression, geographies of resistance, or psychogeographies. The panel will explore some of the more

innovative, dissident, and political integrations of spatial strategies and philosophies into aesthetic practice. Many of these transgressive or subversive practices create a *performative spatial critique* of power hierarchies and boundaries of ideology. As a verb, “transgression” implies performance, reiteration, and duration. As such, many of these spatial performances of transgression set into motion a critical discourse between the subject, space, and materiality, in which ideology is both produced/spatialized and deconstructed/ destabilized.

Chair / Président :

Greg Blair

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11. Art in Winnipeg / Treaty One Territory 1900-1960

Taking as its time-frame the climax of the advent of the early 20th century boom in Winnipeg until the momentous shift brought about by the return of significant numbers of Indigenous peoples to the city as well as the “triumph” of Modernism in art and architecture (ca. 1959-60), in this session we will explore artistic production in the area formerly known as the “Red River Settlement,” and later as “Winnipeg” and the surrounding municipalities. Thus, we will be looking at the Greater Winnipeg region and beyond, effectively co-terminous with Treaty One Territory. Despite it being one of the principal cultural centres of Canada, there is surprisingly little art historical literature on artistic production in this area during the period, certainly production of the Indigenous and “ethnic” (or “immigrant”) populations, but even of the dominant British settler community. Or rather, research has focused on individual male settler artists such as Lyonel LeMoine FitzGerald and W. J. Phillips. While we would welcome new perspectives on these artists, we would be pleased to receive proposals on topics such as Indigenous beadwork, the representation of Indigenous peoples in settler art, women artists (such as Alison Newton), art of the Francophone communities (St. Boniface, St. Vital, St. Norbert, etc.), art amongst Ukrainians, Jews and other ethnic communities, and the Americans who came to the School of Art in the 1950s. Papers on architecture are welcome. We are interested in exploring this era of art history from the perspective of settler-colonial theory, as adapted to the field of art history by Damien Skinner, but other theoretical perspectives are welcome.

Chair / Président :

Olivar Botar

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12. Art or Memorial? One Hundred Years of First World War Sculpture

November 11, 2018 marks the 100th anniversary of the end of the First World War. This session invites papers that consider the sculptural canon associated with the First World War with a particular aim to illuminate and explore the complicated role of commemorative sculpture as both art and memorial. Over the past century, governments, the bereaved, and artists have struggled to make sense of the conflict’s human and material destruction. Both established (for example, ‘High Diction’) and more modern approaches to art have been utilized to create often highly effecting works about the war’s tragic legacy. Yet, like most memorial sculpture, First World War monuments are locked in an age-old battle that often privileges commemoration over aesthetics. The oscillation between the function of memorial and ‘art’ is present from the moment of a monument’s inception, through its design, to its unveiling. Witness, for example, the unprecedented popular response to Paul Cummin’s 2014 installation at the Tower of London, *Blood Swept Lands and Seas of Red*, yet its less than enthusiastic critical

reception. Papers are invited that examine First World War monuments created during and immediately after the war or, as importantly, in the many years since. Papers are especially welcome that build on the profusion of rich scholarship produced in the wake of the war's centenary and that address the complexities of memory, memorial, legacy, loss, the body, place, space, politics, and nationalism.

Chairs / Présidentes :

Laura Brandon | Joan Coutu

Carleton University | University of Waterloo

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13. Displacement and the Arts

In this session, artists, scholars and practitioners will share diverse perspectives on issues of displacement. Ranging from Gordon Matta Clark's 'anarchitecture' to Sara Schulman's *The Gentrification of the Mind: Witness to a Lost Imagination*, artists, theorists and arts organizations have long attended to our collective relationships to gentrification, venue displacement, urban sprawl and colonial concepts of land valuation and place. These interests compel larger questions around the ethical and political implications of occupying certain spaces or of being excluded from them. Given that affordable space to make and see art is becoming increasingly rare in many Canadian cities, these considerations continue to take on a certain level of urgency. As such, panelists are invited to consider the conceptual and physical ways in which arts organizations navigate displacement or how displacement is addressed within specific artistic practices.

Chair / Président :

Noa Bronstein

Mississauga Museums

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14. Collaboration as Pedagogy in Teaching Canadian Art Histories

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

Chair / Présidente :

Elizabeth Anne Cavaliere

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15. EXCESS

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

Chairs / Présidentes :

Ersy Contogouris | Marie-Ève Marchand

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16. Against Prototyping: Prefigurative Foundations in Graphic Design Pedagogy

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

Chair / Président :

Patricio Davila

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17. Artistic Research Revealed

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

historicize art, and are willing to generously reveal particular ways in which they've witnessed, uncovered or activated creative practice as a research method.

Chair / Présidente :

Christine D'Onofrio
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18. The Body in Byzantine Art

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

Chairs / Présidentes :

Tracey Eckersley | Debra Foran
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19. Cultural Translation in Diaspora

How do culturally diverse contemporary artists operate within the context of the West? What kinds of translations occur in such art practices? This panel session will discuss how artists in diaspora navigate the terrains of cultural translation and investigate the processes of cultural transfer/transformation through their art. This session brings together artists, scholars, and other cultural practitioners to present a short introduction about their research/practice, followed by an in-depth discussion. The panel will question the displacement, dissemination, and reinsertion of culture across diasporas.

Chair / Présidente :

Soheila Kolahdouz Esfahani
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20. The Art of Visualizing Others: Panel on Early Modern Cultural Encounters

The early modern period marks a moment of accelerated cultural contact, exchange, and trade. Despite this essential feature of the period, art historical studies that examine such encounters and the ways they were represented, negotiated, and understood through art and visual culture are only recently gaining traction. This session proposes to examine the representations that such encounters generated, as well as any preexisting works that informed such moments of contact. Papers are invited that examine one or more facets of this global network

of early modern encounters and their related artworks and objects. Sites of contact can include, but are not limited to: the British Empire (including British America), First Nations, Ming or Qing China, Mughal or Maratha India, Safavid Persia, the Spanish Empire (including Spanish America), or the Venetian Republic. Papers that interrogate or challenge academic notions such as acculturation, appropriation, hybridity, and liminality are particularly encouraged.

Chairs / Présidentes :

Adrienne Fast | Heather Muckart

The Reach Gallery Museum | University of British Columbia

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21. Translating Ink: How Printmaking Can Bridge Language Barriers

This session will focus on printmaking as a means to connect students and artists from different cultural backgrounds. It will discuss approaches to communication, with a specific investigation into the experience of working with First-Generation ESL and FLS (Français Langue Seconde) students. Printmaking, from this lens, becomes a tool with which to assist students with the acquisition of skills, techniques, and knowledge that can then be translated to their communities. As such, the Print studio transitions into a venue for community engagement and outreach for non-verbal learners or learners impeded by language barriers. The social aspect of print studios allows for a cooperative transfer of knowledge that is distinct from other art disciplines. Indeed printmaking spaces are often considered labs instead of studios due to the nature of the experimentation and discovery that lies within.

Chair / Présidente :

Nicole Foran

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22. The art exhibition as a discursive practice: towards a performative understanding of curatorial studies

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

Chairs / Présidentes :

Marie Fraser | Renata Azevedo Moreira

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

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

Chairs / Présidentes :

Amanda White | Elysia French

Queen's University | York University

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24. Visualizing Violence

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

Chair / Présidente :

Anuradha Gobin

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25. Art Epistemology

This session, in paraphrasing Adorno, will try to sound-out the artistic object under the lingering gaze of the thought.

Is there such thing as “artistic knowledge”? What kind of knowledge can supposedly be produced only within the “traditional studio”? Will it mutate when worked through “post-studio” practices (for example, archival or relational practices)? How is it different than other forms of knowledge? Is it a form of knowledge that bypasses traditional intellectual research and passes through the speculative and imaginary (via materiality)? If so, what's the status of such knowledge? Is there an artistic research methodology that can generate knowledge relationally at the intersection of the discourses of the humanities?

Chair / Président :

Ido Govrin

Western University

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26. Dada, Surrealism and Autotheory

Recently autotheory has emerged as a popular style of critical engagement within art writing, combining perspectives of autobiography and theory. The term, first posited in 1997 by Stacy Young, has experienced critical resurgence notably in the writings of Paul B. Preciado and Maggie Nelson. Autotheory is intentionally fragmented, weaving theory with life experience, images, fiction and/or poetry. The strongly psychological element of autotheory has a direct connection to critical practices of the Dadaists and Surrealists, who understood knowledge in a similar way. For this session we would like to explore the shared interest between autotheory and the methodologies of Dada and Surrealist artists, focusing on practices such as automatic writing, collage, punning, performance and experimental visualities. In addition to art historical approaches, we welcome submissions that link autotheory with Dada and Surrealism via additional theoretical lenses, including queer and feminist theories, decolonial theories, new materialisms and the posthuman.

Chairs / Président(e)s :

Julian Jason Haladyn | Katie Connell

OCAD University | York University

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

For scholars Harriet F. Senie and Sally Webster (1992), “public art and controversy seem to have been joined at birth.” Public art has historically been surrounded by, but not limited to, aesthetic, form, memory, morality, gender, race, placement, and funding issues. Public art controversies are a global phenomenon and they have also been observed in Canada for decades: from the “Cartier vs Caboto” controversy sparked by the Monument à Giovanni Caboto (1935, Montréal), through the recent scandal surrounding Del Geist’s Bowfort Towers (2017, Calgary) – a controversy prompted by the work’s budget (half a million dollars) and resemblance to First Nation’s traditional burial structures – to the yet-unbuilt, but highly contentious Ottawa’s Memorial to the Victims of Communism. We encourage submissions that through case studies from various time periods provide a better understanding of both the many factors that ignite controversy and the (negative) public responses to public art in Canada.

Chair / Présidente :

Analays Alvarez Hernandez

Independent Scholar

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28. Buttoned and Beaded, Beribboned and Laced – The Making and Meaning of Early Modern Clothing Embellishment

This session examines the making and meaning of small materials for the embellishment, ornamentation and fastening of early modern clothing; metal threads, silk ribbons, buttons, beads, lace trimmings etc. Examining the creation, sale, and use of these objects and materials provides invaluable insights into micro-economies of making, and offers unique perspectives on the intersections between markets for organic and inorganic materials, traditional and innovative craft practices, individual and collaborative production, textile-makers and embroiderers, makers and sellers, supply and demand, scarcity and innovation etc. For example, De Munck et al. (2016) have recently examined the monopoly held on gold and silver thread by the 17th-century Turin Guild of Button-Makers, creating a new, trained female workforce involved in the manufacture of gold and silver buttons as opposed to the male makers of thread buttons. The monopoly on gold and silver thread manufacture had further implications for the goldsmiths and silversmith's guilds, while Turin-made gold buttons became desirable accessories among patrons and tailors. Papers are invited on any aspect of the making and/or representation of clothing embellishment throughout the early modern period (i.e. beads, buttons, ribbons, lace, pattern-books) in the intersecting contexts of making from economic, material history, gendered and other perspectives.

Chair / Présidente :

Sally Hickson

University of Guelph

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29. Ambivalence, Affect, Autonomy, In|Action: Art in Negotiation of Mixed Feelings

This session seeks to gather together critical perspectives and creative practices that directly or tangentially approach the phenomenon of ambivalence as content in contemporary art production and/or reception. Ambivalence: a psychologically (and often socially) uncomfortable state of being – a simultaneous attraction|revulsion to a particular person, concept, social construct, political ideology. In socially and politically charged times, how does the artist, the critic, the theorist, the historian grapple with self-censorship, autonomy, and appropriate forms and means of action? On an individual level, how do cultural producers mediate divided senses of self, conflicting beliefs, and personal conceptions of their own ethical rights and responsibilities within their critically engaged practices? This session is open to creative practitioners whose methods, research interests, or creative outcomes yield insight into, or question the value, of ambivalence as a sticky place, a place of uncertainty as to how to proceed, a space of critical in|action. Themes or topics for investigation might include: self-censorship in an era of polarizing political correctness; ambivalence, autonomy and identity construction in personal relationships; criticality in socially-engaged and participatory art practices.

Chair / Présidente :

Alexandria Inkster

Independent Scholar

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30. The Global Work of the Prestige Exhibition

The prestige exhibition of the 1970s has been called many things: the state-sponsored loan exhibition, the détente show, the foreign-policy exhibition, the treasure exhibition, and the blockbuster. In Canada, government officials

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

Chairs / Présidentes :

Lynda Jessup | Sarah E.K. Smith

Queen's University | Carleton University

lynda.jessup@queensu.ca | sarahek.smith@carleton.ca

31. Art History Pedagogy Caucus: Diversity and the Art History Curriculum

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

Chairs / Présidentes :

Anne Dymond | Andrea Korda

University of Lethbridge | University of Alberta

anne.dymond@uleth.ca | korda@ualberta.ca

32. Archive Fever

"To have a compulsive, repetitive, and nostalgic desire for the archive..."

—J. Derrida, *Archive Fever*

This panel session invites participants who might explore one or more of the following, as case study or theme:

- Nostalgia and the Archive
- Decolonizing the Archive
- The Underfunded Archive
- Dismantling the Archive
- The Disappearing Archive
- Reinventing the Archive
- What constitutes an Archive
- Archival Meta-Narratives or Quasi-Fictions (Contemporary Art or Curating)

- Contemporary Artists & Archives
- Playing with the Archive
- Curating the Archive
- Digital Archives

Chair / Présidente :

Anne Koval

Mount Allison University

akoval@mta.ca

33. Canadian Computer Art: The Early Years, 1965-1980

Recent years have witnessed an explosion of new scholarship on first-generation computer art. Studies by Paul Brown and Charlie Gere, Hannah Higgins and Douglas Kahn, Zabet Patterson, and Grant Taylor—to name but a few—have brought to light the innovative forms of visuality pioneered by early artists and researchers working with mainframe and, subsequently, mini-computers in the UK, the US, and Europe. However, the corresponding chapter in Canadian computational art history remains relatively unexplored to date. This panel invites papers presenting original case histories of early practitioners, commentators and dealer-curators active in the Canadian context, including, but by no mean limited to, Keewatin Dewdney, Suzanne Duquette, Gilles Gheerbrant, Leslie Mezei and Roger Vilder, as well as materialist explorations of particular devices and platform. We particularly encourage critical reflections upon the largely homogeneous ethnic and gender composition of early practitioners as well as case studies that depart from this homogeneity.

Chairs / Présidents :

Adam Lauder | Mark Hayward

York University | York University

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34. Tactical Actions for the “Mainly White Room”

The “Mainly White Room” is a phrase that originated to describe the settings of experimental poetry audiences and creative writing programs, but has been extended to encompass other creative and academic contexts. As “BIPOC” artists and academics, time and again we find ourselves in “mainly white rooms.” Locating a tactical practice to deal with the affects of this positioning can be a balancing act, but the outside of the status quo can also be a third space of critique and sustained action. Our proposed panel is framed as a non-traditional and irreverent intervention into the academic panel. We invite BIPOC artists, academics and anyone “in between” to submit creative, performative, or unconventional lightning presentations (10 minutes each) to explore tactical practices in relation to the “Mainly White Room.”

Chairs / Présidentes :

Carmela Laganse | Taien Ng-Chan

McMaster University | York University

laganse@mcmaster.ca | taien@yorku.ca

35. Meaning Making from a Materialist Position: Metaphor and Cultural Production

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

Chair / Présidente :

Katie Lawson

University of Toronto

katherine.lawson@mail.utoronto.ca

36. Where Have They Gone? The State of “Asian-ness” in Canada’s Contemporary Art Scene

Historically, Asian immigrants in Canada have experienced systemic racism and discrimination, as evidenced by the Komagata Maru incident, 1923 Chinese Exclusion Act, and the WWII internment of Japanese Canadians. Although cultural diversity is promoted as a positive facet of Canada’s national identity today, Asian communities continue to face challenges surrounding their representation in Canada’s mainstream media, cultural institutions, and artistic discourses. This panel invites papers to consider: To what extent are Asian communities’ perspectives and experiences represented in discourses such as the visual arts? Possible approaches include the following, but other approaches are also welcome:

- Analyse Asian artists and works in Canada
- Assess the state of Asian representation in Canada’s contemporary art scene
- Analyse representational strategies and Asian identities in the context of immigration, diaspora, and community
- Propose frameworks or paradigms to encourage greater inclusivity of artists of Asian descent
- Propose strategies that could contribute to richer and more nuanced representations of “Asianness”

Chair / Présidente :

Yang Lim

Independent Scholar

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

The proposed roundtable discussion will investigate the possibilities of practicing art criticism through the lens of performance theory. What new research methods arise when we situate the dynamic between scholar and art as a performative dialogue, whereby scholars cannot claim distanced objectivity but rather are situated as affective subjects? We will specifically question how ideas of interrelationality outlined in feminist performance studies (Dolan, Jones, Schneider, Jackson) overlap with the central tenets of new materialism. We will examine how to use these frames in order to understand the productive tensions between material objects and the people who

research them. As the world is proliferated by physical and digital image materials, how do scholars adapt their research to understand this paraphernalia on its own terms? How do we balance our own critical positions with the unique experiences of artists and the objects they produce? As society recognizes that imbalances of power and unconscious bias affect what we put forth as scholars, how can performance and new materialist theories point to other modes of scholarship to engage with contemporary art in more productive and equitable ways? These questions (and others that arise) will be addressed with short position papers from roundtable participants that will then open into a larger group discussion.

Chair / Présidente :

Shana MacDonald

University of Waterloo

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38. Regional Histories of Photography: Filling in the Blanks

In recent years, photography scholars have made a concerted effort to fill in some of the blanks in the history of photography and to refocus the telling of history by drawing attention to its absences. Settler-colonial, critical race, material culture, ecocritical, and micro-historical approaches have helped to flesh out stories of forgotten practitioners, archives, and publications. But more work still needs to be done to recuperate, consolidate, and revive the histories of photography in Canada. This panel invites proposals that continue this work through the idea of critical regionalism: a spatial scale that resists both the grandiosity of the national narrative and the sanctimony of the local. Focusing on histories of photography in Canada that explicate and enrich the historical record, this panel invites papers that engage with the retelling of regional photographic history from new and fresh perspectives.

Chair / Présidente :

Michelle Macleod

Concordia University

michelle.macleod@live.com

39. &yet&yet&yet

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

Chair / Présidente :

Robin Alex McDonald

Queen's University

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40. Let's Talk about Religion and Contemporary Art

Teaching artists will notice that various religions are very present in many of our students' lives, and yet outside of the classroom discussions about religion remain rare in contemporary art. Given the urgent need for decolonizing strategies within art and academic institutions, is it not time for frank and open, cross-cultural, inter-denominational discussions about the role of religion in contemporary art? In 2004, James Elkins opened a conversation focused on Western art and Judeo-Christian religions with his book, *On the Strange Place of Religion in Contemporary Art*. The aim of this session is to re-engage and broaden that discussion, with a particular focus on learning from one another about the ways that differing religions impact in art and visual culture, even (especially?) in secular contexts. Submissions from scholars are welcome, but practicing artists are particularly encouraged to propose talks, papers or presentations on your work.

Chair / Présidente :

Sally McKay

McMaster University / Independent

sallymckay77@gmail.com

41. Roundtable: Research-Creation Conversations, Questions, and Ideas

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

Chair / Présidente :

Stéphanie McKnight (Stéfy)

Queen's University

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42. New Directions in Ecocritical Art and History

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

Chair / Présidente :
Karla McManus
Ryerson University
karla@karlamcmanus.com

43. Art, Sports and the Making of Imagined National Identities

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

Chair / Présidente :
Jaclyn Meloche
Art Gallery of Windsor
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44. Making a Spectacle: Art, Activism and Gender

Despite our increased understanding of the role the arts play in the 'performance' of gender, the struggle to overcome stereotypes is as real as ever. 2018 began with global marches drawing attention to gender inequality. One placard slogan 'we're not going anywhere' bears eloquent witness to the endurance of resistance. Two decades ago, Judith Butler argued that our identities were scripted by hegemonic social conventions and ideologies. Hollywood is not the only creative industry suffering gender bias, as recent studies show women dominating visual art degrees, yet they remain under-represented. Although artists use their work to question and criticize the relationships between gender and society, gender equality remains a goal, rather than a fact. We need to ask how the arts have and continue to respond. If gender is not an expression of what one is, but rather what one does, what does meaningful activism look like? Papers investigating the gendered histories of images as agents confronting cultural 'normatives' including intersectional analyses of colonialism, racialization, and transgender representations are welcomed.

Chair / Présidente :
Martina Meyer | Susan Douglas
University of Guelph | University of Guelph
me.meyer@alumni.utoronto.ca | sdouglas@uoguelph.ca

45. Negotiating political alternatives and contradictions of art in socialist Yugoslavia

In light of the political transformations of late Yugoslav socialism and the emergence of neoliberal rationality, this round table will engage scholars of socialist Yugoslav art and culture in a conversation about the potentiality of political alternatives that emerged during the forty-five years of existence of the Yugoslav state. Postwar Yugoslavia was a socialist country, in which state-run socialism coexisted with radical political and economic

alternatives, including those in the field of art production. Yugoslav commitment to the politics of non-alignment as an alternative to the Cold War divisions permeated socio-political, economic, and cultural dynamics and in many ways stands as a symbol of the heterogeneity of artistic practices. Nevertheless, culture in the Yugoslav state was a contested domain due to the existence of different ideas about its functioning within state's policies and practices. While the socialist state funded mainstream cultural and art production, it also implemented policies of cultural democratization enabling the populace to both have access to and to participate in cultural production. This situation was ripe for varieties of alternative approaches to cultural production, as well as radical redefinitions of relationship between the art and the politics of the state. As art workers negotiated their positioning with and against the politics of self-management, art and culture under Yugoslav socialism produced potent forms of resistance and alternatives to the political system in a variety of ways. This round table will discuss the political aspects of artistic practices and the institutional arrangements under Yugoslav socialism by examining and highlighting recent research approaches.

Chair / Présidente :

Katja Praznik

University at Buffalo

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46. Bringing New Voices to Canadian Design Studies

The 2015 special edition of RACAR on design studies in Canada sent out a call to action to better understand local design histories and contexts, especially those outside dominant narratives. Design studies with a regional focus can inform local design communities by providing models of success and showing the value and place of local work in a global context. The celebration of new local thinking and action can also be empowering to designers by encouraging their own innovations. This is particularly important for designers that don't typically see themselves or their ideas in larger arenas. This session aims to bring attention to underrepresented voices in Canadian design studies to broaden the field and inspire new ideas and members in Canadian design. We invite papers that explore design in relation to Canada's social and cultural diversity and its many regions.

Chairs / Président(e)s :

Isabel Prochner | Christopher Moore

Concordia University | Concordia University

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47. Panel Discussion: People, Objects, and Power

Cultural institutions are political spaces. As we activate strategies for celebrating inclusivity and diversity in education and exhibition programming -- how are collection departments pivoting to acknowledge our role as gatekeepers of cultural authority? The aim of this session is to acknowledge our responsibility to negotiate the institutional space towards anti-oppressive systems that mitigate relationships between dominant and marginalized communities and their objects in museums and galleries. How do our methods and theories impose historic and contemporary narratives on collections and the communities we serve? How do we meet the representational needs of racialized and marginalized communities? How can collections move towards antioppressive classifications and access-focused management? Reflexive and aspirational submissions that highlight the limitations of established systems of collection management and practice in relation to language and

the transmission of meaning and value of art and cultural objects as it relates to marginalized, racialized and historically tokenized people are encouraged.

Chairs / Président(e)s :

Samantha Purvis-Johnston | Dylan Dammermann

Woodstock Art Gallery (Woodstock, ON) and Independent Scholars

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48. Round Table: Transformation of the Artist's Studio

Digital and post-digital movements have transformed traditional studio spaces into labs and confined virtual spaces such as computers and the internet. We investigate this transformation and its implications on the practices that result from this loss of physicality. We will invite artists and curators to examine the qualities of current artistic practices with an urge to understanding how technologies transform practices and furthermore influence the aesthetics of artistic practices. Moreover the digital aesthetics discussion has moved to the post-digital debate that yet again opens up a new dialogue for the practitioner. Invited speakers will demonstrate a couple of case studies that speak to a contemporary practice that encourages a post-digital aesthetics that no longer foregrounds technology but rather assesses it by using it critically. Our analysis engages with new materials that augment and advance the studio discussion.

Chair / Présidente :

Barbara Rauch

OCAD University

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49. Unflattering Self-Portraits

If portraits generally aim at flattering likenesses, self-portraits often (though not always) tend toward the opposite. The tortured self-images of Francis Bacon and David Wojnarowicz fit into their characteristic aesthetic, while the disappearing subjects in the self-portraits of Andy Warhol and, even more, Emily Carr, call themselves into question with deliberateness unusual in their oeuvres. More strikingly, the self-portraits of Robert Mapplethorpe and Rembrandt van Rijn dramatize the effects of decline, Claude Cahun and Cindy Sherman devote much work to erasing themselves, and Saul Steinberg's autobiography portrays him as a cheap, shallow misanthrope. Do these unflattering self-representations just seem unbecoming against portraiture's usual idealization? Or are they as bad as they look? And, in any case, what impulse—anxiety, irony, something else—lies behind them? This panel invites considerations of these questions based on material from any era, culture or medium, and welcomes proposals for both conventional and innovative presentation formats.

Chair / Président :

Charles Reeve

OCAD University

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50. Radical Museums? Challenging Museums in the Current Moment

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

Chair / Présidente :

Kirsty Robertson

Western University

Kirsty.robertson@uwo.ca

51. Latin American Art: New Perspectives

This session invites presentations addressing the researching, collecting, exhibiting and teaching of Latin American Art. We are interested in creating a dialogue amongst scholars, curators, and artists that is interdisciplinary and inclusive of both contemporary and historical perspectives. We particularly encourage proposals that address the relationship of Latin American art to Canada within hemispheric and comparative frameworks. Topics can include, but are not limited to, art and politics, patronage, gender and identity, spirituality and art, nationalism and regionalism, modernism and modernity, curatorial initiatives and exhibition reception, methodology, and historiographical reflections. We invite talks that address Indigenous scholarship and practices, scholars, artists/theorists dealing with race(ism), immigration, diaspora, pre-Columbian and Early Modern perspectives.

Chairs / Présidentes :

Alena Robin | Dot Tuer

Western University | OCAD University

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52. Critical Pedagogy, Visual Culture and the Contemporary Moment: new classroom challenges in teaching the politics of representation

This panel proposes to revisit important shifts in cultural theory from the 1990s stemming from theoretical ideas around borders, liminality and alterity expressed by a range of scholars from Homi Bhabha and Gayatri Spivak to Edward Said and Walter Dignolo. These theoretical paradigms were introduced in the context of fantasies and dreams of a post-1989 “borderless world,” which were circulating in the popular imagination. In retrospect, the political climate of the 1990s seems to have been more open and tolerant than our current cultural moment. For this panel, we are interested in hosting discussion around de-colonial and post-colonial perspectives that have led

to new courses and teaching practices in Art History and Visual Culture. What are some of the complications that emerge when teaching the politics of visibility or in deconstructing canonical histories of representation, for example? How does one navigate the workings of “elegant racism” (Coates) or “elegant sexism” in the classroom in the current political climate of backlash and manipulation?

Chair / Présidente :

Lee Rodney

University of Windsor

lrodney@uwindsor.ca

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

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

Chair / Présidente :

Nurgul Rodriguez

Independent artist

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54. Writing Visual Culture: poetic, performative, sensory and autoethnographic approaches

In recent decades, various "turns" in critical research have called for or demonstrated embodied and engaged forms of writing. Often aligned with what Denzin and Lincoln (2017) described as the experimental moment in qualitative inquiry, these explorations in writing have taken on more-than-representational objectives to disrupt the rhetorical authority of academic voices, to enable reflexive subject positions, to produce evocative and affective responses in the reader/listener, or to enlarge critical vocabularies by broadening sensory perspectives. How are these methods being taken up in visual studies and practice-based research creation? Do they align with material thinking and embodied forms of creative research? Papers submitted for this session may draw on methodologies from sensory, performative and autoethnographic turns, or others informed by more-than-representational approaches to writing and visual culture. Papers may include writing focused on personal creative practice and art-based research, or they may extend to engagement with broader visual subjects and material.

Chair / Président :

Brian Rusted

University of Calgary

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55. Interrogations on the “Intimate” in Settler-Colonial Art Histories

In an impassioned defense of intimacy as a valuable subject of critical analysis in spaces of colonial power, Dr. Ann Laura Stoler wrote: “the issue is to understand how people lived inside, and dissociated themselves from, a political system from which they might profit or suffer but of which they were always a part...” Taking Stoler’s challenge as a point of departure, this panel will consider the concept of intimacy as it pertains to relationships between nineteenth and twentieth century settler women and Indigenous peoples as instantiated in a variety of cultural encounters including, but not limited to, the exchange of material objects and photography. Papers interrogating the potential risks and rewards of such intimate histories are particularly welcome as this panel seeks to consider how recovering these ambiguous, but in no way innocent, relationships can complicate our understanding of settler colonial history without condoning its violence as misguided benevolence.

Chairs / Présidentes :

Manon Gaudet | Danielle Siemens

Independent Scholars

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56. Mass Mobilisation: Gesture and Embodiment in Movement-based Practices

“Politics is the sphere of pure means, that is, of the absolute and complete gesturality of human beings.” – Giorgio Agamben, “Notes on Gesture,” 1992

This panel will consider the various ways in which “movement” underlines the interplay between embodiment and political consciousness prior to the activist interventions that play out on the public stage. Through papers and performative presentations that consider a variety of visual cultural and artistic examples across mediums, this panel considers the political body as first a sentient body, conceptualizing and feeling through theories of sense and perception toward a view to politics, political action, and political formation as stemming from somatic experience. Key questions include: how do we conceptualize “movement” in relation to the material, social, and political body? How do we resist the aestheticization/anesthetization of political urgency? How does the body move in time with political movement?

Chair / Présidente :

Erin Silver

University of British Columbia

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57. “HECAA Open Session” (Historians of Eighteenth-Century Art and Architecture)

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

Chair / Présidente :

Christina Smylitopoulos

University of Guelph

csmylito@uoguelph.ca

58. Artifice and Mimesis: Optical Illusions and the History of Vision

This session seeks to explore the production, collection, and circulation of material objects and technologies that deceive the eye. Whether mirrored, computer-generated, or anamorphically skewed, what do optical illusions reveal about perception and cognition? What role did art play in the evolution of such diverse fields as mathematics, psychology, or video game development (and vice versa)? How do optical illusions challenge, disturb, or delight their viewers? Topics may include (but are not limited to): embodied perception, illusion as political or religious allegory, trompe l'oeil, virtual reality displays, technologies of vision, illusion as play or method of instruction. Proposals addressing any historical or geographical area are welcome, and may include a discussion of an individual work of art or artist, or can consist of more theoretical discussions on illusionism, mimesis, and vision.

Chair / Présidente :

Justina Spencer

Carleton University

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59. Surrealism and Photography: New Perspectives

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

Chair / Présidente :

Naomi Stewart

University of Edinburgh

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60. Data-driven Issues of Representation

Art historians and visual studies scholars look to the visualization tools used in the digital humanities with curiosity, as questions over the representative nature of data arise. Reflecting on current practices in digital art history, scholars including Johanna Drucker, Lev Manovich, and Alexander Galloway have questioned the perceptual limits of data visualization. We welcome papers from emerging and established scholars that reveal the findings and representational limitations from specific case study examples. Where has art historical or visual studies research been enabled through digital media, network mapping, and other digital humanities methods of data-driven information design and modelling? How do these methods reveal agencies, temporalities and geographies that would otherwise be difficult to perceive? As part of the questions that arise in interdisciplinary

digital projects, we are also interested in how art historical and visual studies methods can be used to analyze representations of data.

Chairs / Présidentes :

Felicity Tayler | Corina MacDonald

University of Toronto | Concordia University

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61. If you're not angry, you're not paying attention: Art and the politics of data

This panel will bring together researchers and artists posing critical questions about the political dimensions of data. We will consider what role artists play in developing and interrogating the political framework through which we understand data, whether through the critique of institutional frameworks, revealing missing data, exploring systematic biases in data production, developing inclusive strategies for access, interpretation and dissemination of data, or leading participatory data generation. We are particularly interested in researchers and practitioners exploring collaborative modes of knowledge production and exchange through radical geographies, artificial intelligence and machine learning, augmented reality, critical gaming, emerging methodologies, and other forms of data driven activism. This session is designed to facilitate wider dialogues between presenters and audience. Prior to the conference, presenters will be paired, and, in collaboration, will prepare a short presentation exploring intersections in their work, with the remainder of the session devoted to wider discussion.

Chairs / Président(e)s :

Ryan Stec | Jessica Thompson

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

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

Chairs / Présidentes :

Bojana Videkanic | Ruth del Fresno Guillem

University of Waterloo | Independent Scholar

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63. The Conceptual Body: Representation, Presence and Absence in Contemporary Painting

We see self, we see other; we are confirmed, we are denied. Contemporary artists are dismantling the covert expression of body to reflect the present day moment concerned with representation and presentation, politically and personally. Case studies from contemporary painting include Dana Schutz's controversial painting of Emmett Till (*Open Casket*, Whitney Biennial, 2017), Kent Monkman's critique of Canada's sesquicentennial (*Shame and Prejudice: A Story of Resilience*, 2017-2018), Jenny Saville's raw images of motherhood (*Reproduction Drawings*, Gagosian 2010), and Nicole Eisenman's humanistic explorations and celebrations of queer culture (*Dear Nemesis*, Institute of Contemporary Art, 2014). The relationship between paint and bodies reveals exciting tensions: entrapment/ liberation, scribe/ visionary, paint/ flesh, physicality/ illusion, painter/ subject, subject/ object. Who is being represented by whom, why, and to what effect? Which bodies are seen, explored, felt, and which have been omitted? This session welcomes papers and alternative presentation formats from artists and scholars considering painting praxis that examines body through intersectionality.

Chair / Présidente :

Lisa Wood

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64. Jargon Support Group

Are you having trouble translating your institution's rhetoric into your on-the-ground practice? Maybe you're struggling with the ethics of tokenizing certain groups and ideas in your grant application? Or perhaps you're concerned by how language and thinking you've introduced to a social innovation funder has become co-opted? What is instrumentalized and what is legitimized through word choice? We invite participants to share personal stories and frustrations with jargon. Topics might include exploring the complex meaning and emptiness of buzzwords; our implication in performing and resisting jargon; challenges inherent in the power dynamics of funding; statements that might need unpacking; etc. Each participant will present on their topic for 5 minutes after which the remainder of the workshop will be a discussion. This group is appropriate for artists, administrators, organizers, and educators intentionally navigating the discourse of grants, mandates, funding, and public-private partnerships. Grab a cup of powdered hot chocolate, pull out a tissue, write your name in the blank space after "HELLO my name is." Let's work through this together.

Chair / Présidente :

Danica Evering

Humber Galleries

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65. Art as Information: Diagrams, Maps, and Charts

When one thinks of diagrams, maps or chart, one does not necessarily think of art but of information visualization. Is there an aesthetic theory of DNA sequencing, weather mapping, computer glitches, Internet cartography? More and more, artistic strategies rely on the interplay of art and data. How is surveillance, spying, data collection represented in art? Does Google Earth problematize art's relationship to space and mapping? Is there an algorithmic aesthetics? How does art appropriate information-age interfaces: first-person shooter or roving

perspective; satellite pictures or overhead image aesthetics; disposable data or a mathematical sublime? Can the diagram revamp the essence of the image, its relationship to the multiplicity, to mutating media platforms, to screen interface, to the virtual and actual of the image? Can art capture the image's relationship to binary code and coding, scientific visualization, maps of the universe, data navigation, the algorithmic posthuman? The purpose of this panel is to explore diagrammatic thinking in contemporary visual arts: how does art process data, what is the relationship between art and information, and how can we define the aesthetics of schematic representation.

Chair / Président :

Jakub Zdebik

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66/67. Séance double / Double Session : Développement des savoirs et technologies numériques / Expanding Art History in the Digital Age

Partie I : Histoires de l'art et humanités numériques / Part I : Art Histories and Digital Humanities

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

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

Chairs / Président(e)s :

Dominic Hardy | Edith-Anne Pageot

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Partie II : Collections numériques et corpus très étendus / Part II : Digital collections and large corpuses

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

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

Chairs / Président(e)s :

Rachel Harris | Samuel Gaudreau-Lalande

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68. Open Session

This session offers opportunity for expressions of research and research-creation projects that stand outside the themed sessions, round tables, and panel discussions proposed above.

Chair / Président :

Benedict Fullalove

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