

UAAC/ AAUC

Universities Art Association of Canada/l'association d'art des universités du Canada

Call for Papers for the UAAC/AAUC 2014 Conference hosted by OCAD University in Toronto

Appel de communications pour le congrès de l'UAAC/AAUC 2014 organisé par l'Université OCAD à Toronto

October 23-26, 2014

Deadline for Submissions, June 18, 2014/ Date limite le 18 juin, 2014

Le français suit

Sessions

Most sessions are composed of three 20-minute papers. This leaves time in the 90-minute slot for formal responses or for questions from the audience.

Each session must have a Chair who is NOT also speaking in the session. Therefore, if present Session Conveners (to whom prospective participants should submit their abstracts for consideration) wish to give a paper in their session, they must find a Chair for that session.

Other formats, such as roundtable discussions, are allowed, but they must also have a chair who stands outside the discussion and moderates it.

In order to permit the widest possible variety of sessions, double sessions are not usually permitted. Decisions to permit double sessions lie with the Session Planning Committee for the conference, who will inform chairs/conveners who petition for such sessions whether or not this will be possible within the program structure.

Proposal Abstracts

Proposals for papers shall not exceed 150 words, and are to be submitted to the individual session conveners whose sessions have been accepted for inclusion in the conference (please see below under 'General Principles' for further guidelines about proposals)

A good abstract will reveal the kernel of the argument and will inform specialists in the field of what is new about the research. Generalities known to everyone, or research that a scholar intends to do but has not yet begun, are not appropriate.

Who may submit proposals

Proposals for papers may be submitted by current members OR non-members of UAAC. However non-members **MUST** become members of UAAC in order to present a paper at the conference, and all members must renew their memberships in UAAC/AAUC by 1 September 2014.

The Call for Papers is open to post-secondary faculty in all fields of the visual arts; i.e. art history, visual culture, material cultures and their histories, museum studies, art conservation, visual artists, practitioner/researchers, etc. as well as qualified independent scholars in such disciplines.

Student members of UAAC/AAUC who are pursuing a terminal degree in related disciplines (i.e. the PhD in Art History or Visual/Material Cultures, MFA, Masters of Design etc.) may submit paper proposals. MA students in Art History or Visual Culture are not permitted to give papers at the annual conference.

Those individuals who have not secured their membership or membership renewal by 15 September 2014 will be removed from the conference program.

Rules for Chairs and Presenters

Any given person may serve as Chair of more than one session, however any one conference participant may submit only ONE paper for consideration, and may present ONE time in a single session at any annual conference.

An individual may not Chair a panel in which he or she is a presenter.

UAAC encourages presenters to submit their abstracts in either English or French, and it is presumed that papers will be delivered in the language in which the abstract is submitted.

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General regulations

1. Individuals, collaborators or research partners may submit single papers, and they may submit only one such proposal.
2. Each proposed paper must include: name of individual submitting the paper and their email contact, paper title; abstract (150-word maximum); keywords; and a brief curriculum vitae (300-word maximum) that specifies their rank and institutional affiliation (if applicable).
3. An individual may not Chair a panel in which they are presenting a paper, however an individual may Chair MORE than one session.
4. Conveners of individual sessions are responsible for the selection of the papers to be included in that session, and must inform all applicants to that session as to whether or not their paper has been accepted.
5. Only members of UAAC may act as conveners, chairs or presenters at the annual conference. Individuals who fail to secure membership or to renew their memberships, by 15 September 2014 will be dropped from the conference program.

Appel de communications pour le congrès de l'UAAC-AAUC à Banff en 2013

Séances

La plupart des séances sont composées de trois interventions de 20 minutes; la plage horaire de 90 minutes allouée permet ainsi d'offrir à l'auditoire période de questions et réponses.

Chaque séance doit être présidée par une personne AUTRE que les intervenants. Si les responsables (à qui les participants potentiels doivent soumettre leurs idées) veulent eux-mêmes faire une intervention, ils doivent donc désigner un président pour la durée de la séance.

D'autres formats, comme des tables rondes, sont permis, mais ils doivent aussi être présidés par un modérateur qui ne prend pas activement part à la discussion.

Nous recherchons la variété, aussi les séances doubles sont elles généralement refusées. S'il y a des exceptions, la décision revient au Comité d'organisation, qui informera le responsable ou le président de la séance de la possibilité ou non d'inclure une séance double dans le programme.

Proposer une intervention

Les propositions doivent être résumées en moins de 150 mots et soumises aux responsables des séances individuelles qui ont été acceptées dans le programme (veuillez-vous référer aux « Règlements généraux » pour de plus amples détails).

Une bonne intervention va droit au cœur du débat et informe les gens du milieu des avancées dans la recherche. Les généralités connues de tous, ou les recherches qu'un spécialiste a l'intention de faire, mais n'a toujours pas amorcées, ne sont pas pertinentes.

Critères d'admissibilité

Les membres comme les non-membres de l'AAUC peuvent proposer une intervention. Ceux qui ne sont pas membres DOIVENT néanmoins le devenir avant d'intervenir au congrès, et tous les membres doivent renouveler leur adhésion à l'AAUC avant le 1^{er} septembre 2014.

Cette invitation à soumettre des propositions vaut pour les lieux d'études postsecondaires dans tous les champs des arts visuels. L'histoire de l'art, la culture visuelle, les cultures matérielles et leurs histoires, la conservation et la muséologie, la création en studio, la recherche et la théorie, sont autant d'exemples de sujets envisageables. L'invitation s'adresse aussi aux chercheurs et érudits indépendants.

Seuls les étudiants membres de l'AAUC qui en sont à leur grade terminal (exemples : doctorat en histoire de l'art ou en culture visuelle, maîtrise en beaux-arts ou en design) peuvent soumettre leur candidature. Les étudiants à la maîtrise en histoire de l'art ou en culture visuelle ne sont pas admissibles.

Ceux qui n'auront pas adhéré ou renouvelé leur adhésion à l'AAUC le 15 septembre 2014 seront retirés de la programmation.

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Règles pour les intervenants et les présidents

Toute personne peut présider plus d'une séance, mais les participants ne peuvent proposer qu'UNE seule intervention et n'intervenir qu'UNE fois par congrès annuel.

Le président d'une séance ne peut en être aussi un des intervenants.

L'AAUC invite les intervenants à soumettre leurs idées en français ou en anglais; on tiendra pour acquis que la langue choisie pour la proposition est la langue dans laquelle se déroulera l'intervention.

Règlements généraux

1. Les particuliers, les collaborateurs et les partenaires de recherches ne peuvent proposer qu'une seule intervention.
2. Les propositions doivent inclure le nom de l'intervenant et une adresse courriel valide, un titre pour l'intervention, un résumé de moins de 150 mots, des mots-clés et un aperçu du curriculum vitae (moins de 300 mots) qui précise le niveau d'études et l'institution d'attache (le cas échéant).
3. Une personne ne peut présider une séance dans laquelle elle agit à titre d'intervenant; elle peut néanmoins présider plus d'une séance.
4. Les organisateurs des séances individuelles sont responsables du choix des interventions et doivent répondre à tous les candidats, qu'ils refusent ou qu'ils acceptent leurs propositions.
5. Seuls les membres de l'AAUC peuvent agir à titre d'organisateur, de président ou de présentateur au congrès annuel. Ceux qui n'auront pas adhéré ou renouvelé leur adhésion d'ici le 15 septembre 2014 seront retirés de la programmation.

1) ALMOST, BUT NOT QUITE: THE INCOMPLETE ARTIST'S PROJECT

How is it incomplete? Why is it unfinished? If the *vernissage* traditionally marked the occasion of an artwork's transition from private to public, from the activity of making to finished product, is there a way in which we could acknowledge the typically unheralded status of the unfinished? Considering the spectrum of artmaking ranging from the provisional status of 'in-progress' through to encompassing the decidedly abandoned and the outright failed, this panel will attempt to come to terms with the 'undone' not only in relation to what it isn't, but what it is. Intentionally long-term projects with no end in sight are also relevant to this discussion. Without romanticizing or negating unresolved artwork by simply declaring it a success, could we consider this phenomenon without undermining its very nature?

Proposals are welcome from artists discussing related instances in their own practices, scholars examining examples in contemporary culture, and any permutation thereof.

Session Chair: Barbara Balfour

Affiliation: Associate Professor, Department of Visual Art and Art History, York University

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2) AT THE INTERSECTION OF ART HISTORY AND THE ART MARKET: NAVIGATING THE BUSINESS OF ART

Fraught with tension, the co-mingling and relationship between art history and the art market has remained among the most under-explored and elusive topics of examination in the discipline. Even so, the mechanisms of value and valuation, the networks of patrons and dealers at the local and global level, and the more recent explosion in the democratization of, and accessibility to, on-line art auctions has a reciprocal effect on how and why art historians research and write about art. This panel seeks to examine the broader and critical dimensions of this issue across any historical period and calls for presentations that explore, whether through specific case study or theory-based examination, the contours of the art history/art market intersection. The panel invites a wide scope of creative and engaged participation from art historians, artists, art critics, curators, art appraisers, and those involved in any aspect of private or public art collection.

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Session Chairs: Dorothy Barenscott, Ph.D. Lara Tomaszewska, Ph.D.
Affiliation: Kwantlen Polytechnic University; Openwork Art Advisory
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3) THE MULTIPLE MEDIA OF NINETEENTH-CENTURY ART

One of the most compelling directions in the recent study of nineteenth-century art has been the exploration of how varied visual media interacted with one another in a surprising range of conceptual and technical registers. Changes in the quality and the scale of reproductive technology initiated new relationships between such established binaries as original and copy, mass imagery and 'fine' art, and artist and technician. This session papers that investigate how reproductive media were employed to create, record, and organize knowledge about artistic objects throughout the century. Among the questions that submissions might explore are: What role did these technologies play in the fashioning of an art historical canon? How did artists make use of reproductive technology to impact the reception of their works by a mass audience? In what ways did the translation of one medium into another underline or challenge the specificity of each medium?

Session Chairs Prof. Jordan Bear and Prof. Alison Syme
Affiliation: University of Toronto
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4) THE NATIONAL QUESTION: HISTORIOGRAPHY AND CRITIQUE FROM THE GLOBAL MARGINS"

Our panel proposes examining the relevance of "the national question" — intensely debated for more than a century on the left but displaced by the turn away from class analysis in recent decades—for the historiography and critique of art from the global periphery. Far from advocating a return to the study of national canons, much less the necessity of the nation-state as a political form, our panel will examine the ways in which the national traverses the persistence and transmutation of the state and its cultural institutions. Given the resurgence of both reactionary corporatist and progressive populist ideologies in response to neoliberal policy, we are interested in interrogating the questions and critical approaches that might allow us to place the study of contemporary art's supranational commercial and institutional circuits, dominant in the U.S. academy, in tension with the political-economic and ideological structures that persist at the level of the nation-state. There where the internationalization of both financial markets and political movements of resistance have tended to dictate the commercial and critical interests of the mainstream contemporary art world, our discussion will examine the function and transformation of national ideologies and state institutions and the methodological questions they raise. How might a critical return to the national question help us to reframe inherited narratives about regional domination, political radicalization and the transition to neoliberal capitalism in the recuperation of hitherto marginalized art histories from the post-socialist and post-colonial world?

Session Chair: Karen Benezra
Affiliation: Assistant Professor Department of Latin American and Iberian Cultures, Columbia University
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5) PERFORMING AUSTERITY: ARTISTS, WORK, AND ECONOMIC SPECULATION

The relationship between arts economies and austerity is a tumultuous one. We need only recall Stephen Harper's sneering 2008 categorization of artists as rich complainers as evidence of the persistent myths that are used to devalue artistic work as "non-essential" during times of economic crisis. And yet, while the global commercial art market continues to experience steady growth and record-breaking auction sales, this profit-oriented circuit is neither possible nor desirable for many artists. Given the rich history of art works that engage with economic exchange--from artists' storefronts and corporations to drop-out culture and performative actions of refusal--this panel will consider the ways in which artists negotiate and respond to the simultaneous

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devaluation of artistic work, and increasing pressures on artists, cultural workers, and funding agencies to behave as financial speculators. In a climate of austerity budgets and precarious labour, we ask: how do artists, cultural workers, and institutions adapt and situate themselves? What kinds of identities--within cultural work and more broadly--are produced by capitalist accelerationism? We welcome papers from artists, historians, scholars, and cultural workers addressing arts economies and austerity measures in Canada and beyond.

Session Chairs: Anthea Black and Nicole Burisch

Affiliation: Artist/Faculty OCAD University ; Independent Critic/Curator

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6) COSMOPOLITAN ARCHITECTURE: TRAVELS, EXCHANGES, AND TRANSMISSION OF ARCHITECTURE IN THE MIDDLE AGES

With the foundation and expansion of the European Union, scholars of medieval architectural history have been eager to employ the notion of free trade in order to suggest the idea of movement and exchange, however, Medieval Europe was not segregated according to modern nationalistic boundaries. Thus, the ways in which styles, as well as the people responsible for bringing these ideas from one major architectural site to another, were able to transgress substantial distances requires detailed investigation. This session will consider not only the clear visual relationships between medieval architectural and decorative programmes, but also the distinct processes of transmission that facilitate this symbiotic exchange of ideas, styles and people. How can we qualify the relationship between construction sites when medieval architecture borrows, blends, adapts and distorts its models to create a new style? Papers may examine any aspect of this process of architectural stylistic transmission in order to determine whether or not a tangible process of exchange, based on practical commercial and socio-political networks, can be found behind the visual evidence.

Session Chairs: Jean-Sébastien Sauvé; Candice Bogdanski,

Affiliation: UQAM, Montreal, & York University, Toronto

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7) APPETITE FOR DESTRUCTION: VANDALISM AS CULTURE

Vandalism—the destruction or mutilation of cultural artifacts, buildings, and works of art—is the very antithesis of culture, the work of regressive iconoclasts and uncultured barbarians with a wanton disregard for beauty. Right? This session takes a contrarian view, asking what it would mean to consider acts of vandalism as culture, or as a site of engagement with cultural artifacts having its own motivations and logics. It solicits papers that consider any aspect of what appears to be our undeniable ‘appetite for destruction’: when, and why, do we turn our individual or collective animus to the objects and structures that surround us? What can we learn from historical or contemporary instances of violence done to works of art and architecture? What can such acts—and the responses they engender—tell us about the social and cultural significance of art and architecture? In ascribing meanings and significance to the works they attack, do vandals recognize and reveal some truth about these works and their cultural value? Is the vandal the last truly *engaged* critic or theorist?

Sessions Chair: Keith Bresnahan

Affiliation: Faculty of Liberal Arts and Sciences, OCAD University

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8) SPACE NOW

Henri Lefebvre's 1974 book *The Production of Space* is a foundational text for the study of how space is created, sustained, represented, and denied. Since then, scholars such as Yi-Fu Tuan, Doreen Massey, Nigel

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Thrift, Edward Soja, Michel de Certeau, Gilles Deleuze, Miwon Kwon, and Neil Leach have done much to complicate and enrich our understanding of space. Our panel seeks analyses of art or architecture that critically assess existing theoretical frameworks or propose new ones for understanding how space is currently being produced and/or represented. We welcome submissions across a spectrum of media, topics, and locales.

Session Chairs: Menno Hubregtse, Ph.D. candidate & Dr. Carolyn Butler Palmer
Affiliation: Department of Art History, Visual Art, and Theory, University of British Columbia;
Williams Legacy Chair, Department of History in Art, University of Victoria
Email address: mennohub@alumni.ubc.ca; cbpalmer@uvic.ca

9) WHAT'S LOVE GOT TO DO WITH IT? COLLABORATION AND INTIMACY IN ART, ARCHITECTURE AND DESIGN.

This panel seeks to explore the complexities of collaborative creative practices between romantic partners. In her essay 'Collaboration Amongst the Four' (1996), Janice Helland observed that collaborative practice 'undermine[s] attribution, an important practice that plays a large role in museums and galleries, in the art market, and most significantly, in the ideology that underlies traditional conceptions and definitions of modern art making.' Widely accepted notions of the 'artistic genius' focus on art making as an individual process of self-expression often resulting in the authorship of a work attributed to the dominant (usually male) partner, and relegating the lesser-known partner to an assistant status. Building on this problem of attribution, we hope to explore varied complications of romantic creative partnerships, for example in relation to technical practice, commerce, influence, identity, and legacy. We welcome papers from across the spectrum of visual culture, and especially welcome interdisciplinary investigations (architect/artist/designer).

Session Chair: Dr. Robyne Erica Calvert & Dr. Gayle L. Goudy
Affiliation: Glasgow School of Art; College of Charleston
Lecturer, History of Instructor, History of Art Architecture and Design and Architecture
Email address: r.calvert@gsa.ac.uk goudygl@cofc.edu

10) THEN, NOW AND THEN AGAIN. WRITING THE HISTORIES OF CANADIAN AND QUEBECOIS PERFORMANCE ART ALORS, MAINTENANT, ALORS. ÉCRIRE LES MULTIPLES HISTOIRES DE LA PERFORMANCE AU CANADA ET AU QUÉBEC

Le renouvellement continu de la performance et l'essor des pratiques performatives ont inspiré et nourri de nouveaux champs d'analyse et de recherche interdisciplinaires qui remettent en question l'historiographie de la performance en tant que pratique artistique d'avant-garde au Québec et au Canada. L'intérêt croissant pour l'éphémère a grandement contribué à l'avènement de nouveaux axes de réflexion portant sur la relation entre la performance et ses archives, témoignant ainsi de sa mutation d'une approche directe ancrée dans le corps vers des pratiques hybrides et discursives. Ces transformations ont assurément eu un impact sur la canonisation et la relecture des multiples histoires de la performance qui, d'un point de vue pan-canadien, couvrent un vaste registre de modes de production performative, notamment :

- de l'esthétique relationnelle à des pratiques activistes comme La manœuvre (Richard Martel, Alain-Martin Richard, Doyon/Demers, Rita McKeough, Margaret Dragu);
- les approches novatrices de la vidéo-performance et des arts médiatiques (Vera Frenkel, Gathie Falk, Manon De Pauw);
- les pratiques axées sur le corps qui continuent d'élargir les catégories de l'identité sexuelle, de l'histoire coloniale et de la géopolitique (Tanya Mars, Rebecca Belmore, Robert Houle, Michelle Lacombe, May Chan);
- les approches conceptuelles (Suzy Lake, Luis Jacob, Tim Clark, Michael Haslam);
- les pratiques chorégraphiques (Françoise Sullivan, Bruce Barber, Lynda Gaudreau).

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Nous lançons un appel aux propositions qui puisent leur réflexion dans les questions suivantes :

De quelle manière la diversité des contextes géopolitiques de la performance au Québec et Canada a-t-elle contribué à faire évoluer ou à occulter la complexité emblématique de la performance et son rapport aux autres disciplines artistiques et lectures historiques?

Si le potentiel d'institutionnalisation et de marchandisation de la performance progressent de manière soutenue dans le terrain glissant entre l'appropriation et la mémoire culturelle, peut-on alors prétendre qu'ils influencent notre lecture du passé?

Performance's on-going revival and growing panoply of practices have inspired and nurtured new fields of cross-disciplinary analysis and research that question performance art's historiography as an avant-garde art form in Canada and Quebec. The rising interest in the politics of the ephemeral has encouraged new investigations of performance art's correlative relationship to its own archives, acknowledging its shift from a live body based genre to a hybrid medium and discursive practice. These developments have influenced the evolving canonisation and rereading of performance art's histories which embrace a wide range of performance-based modes of production from a pan-canadian perspective, a.o. :

- From relational aesthetics to activist-based practices such as la manœuvre (Richard Martel, Alain-Martin Richard, Doyon/Demers, Rita McKeough, Margaret Dragu);
- pioneering video performances and new media art (Vera Frenkel, Gathie Falk, Manon De Pauw);
- body art practices that continue to broaden categories of gender, colonial history, and geo-politics (Tanya Mars, Rebecca Belmore, Michelle Lacombe, May Chan, Robert Houle);
- conceptual approaches (Suzy Lake, Luis Jacob, Tim Clark, Michael Haslam);
- as well as works in the choreographic field (Françoise Sullivan, Bruce Barber, Lynda Gaudreau).

We welcome papers that take their starting point in line with the following questions:

How has the inscription of performance art within the various geo-political landscapes of Canada and Quebec both furthered as well as shadowed the emblematic complexities and correlative relationships of performance to other art forms and histories?

How does performance's increasing self-institutionalization and marketability - grounded in the tension-field of appropriative practices and cultural memory - contribute to our understanding of the past in the present ?

Session Chair(s): Barbara Clausen, professor for performance theory and history

Sarah Watson, director of ArtexTe and art history PhD candidate

Affiliation: UQAM, dépt. d'histoire de l'art; ARTEXTE and Concordia University, art history department

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11) THINGS: THEIR LIVES, AGENCY, AND MEANINGS

Recent theoretical approaches such as thing theory (Brown 2001) and visual/material culture studies have allowed us to enrich and sometimes revise our understanding of the meanings of objects by profoundly reshaping the ways in which we look and think about them. This panel seeks to delve into the agency of things and to inquire into the lives of objects in order to uncover how their making, history, consumption, use, movement, restoration, or change of locale can impact their meanings. Whether focusing on works of fine, decorative, or industrial art, we invite researchers to ask questions such as (but not limited to): how have our attitudes towards things changed over time? how do things give new

meaning to their surroundings? how do things participate in matters of sociability? what relationships can we trace between things and the paintings or prints in which they are represented?

Session Chairs: Ery Contogouris; Marie-Ève Marchand

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12) PENSER LE FUTUR : UTOPIES ET SCIENCES FICTIONS CONTEMPORAINES

Au temps du présentisme (Hartog, 2003), l'imaginaire du futur est colonisé ou excédé, diront certains, par le sublime technologique. L'épuisement de l'espérance révolutionnaire précipite l'éclipse progressive de la conscience utopique qui hante désormais le présent, soutient quant à lui Michel Gauchet (2003). L'« impulsion utopique » se renouvelle toutefois infailliblement (Jameson, 2005), et ce, au sein de la production artistique actuelle.

En lumière de ces observations préliminaires, ce panel cherche à rendre compte des représentations de l'utopie et de la science-fiction en art actuel ainsi que de leur articulation dans un régime visuel et synchronique. Au moyen de quelles stratégies esthétiques les artistes introduisent-ils le temps fictif et narratif propre à la pensée utopique? Comment donnent-ils à voir l'« à-venir » et l'altérité en dépit de cette « crise du temps »? Quelles figures investissent-ils pour faire voir l'uchronie, l'hétérotopie, le devenir?

Nous accueillons une variété de propositions : du traitement théorique et méthodologique de la question du temps et du futur en art visuel aux études de cas déployant des visions singulières.

Président(e) de séance: Gina Cortopassi, candidate au doctorat interuniversitaire en histoire de l'art

Affiliation : Université du Québec à Montréal

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12) FABRICATING DIGITAL CRAFT

The expansion of the artisan's toolset to include technologies that deploy the design and production of the built environment within the sphere of mediated reality problematizes traditional craft epistemology. Recent discourse on craft such as Richard Sennett's *The Craftsman* and Peter Korn's *Why We Make Things and Why It Matters: The Education of a Craftsman* argues for an understanding of craft as an embodied practice for and of a good life that resonates with Heidegger's account of the tool and with Aristotle's *Nichomachean Ethics*. But approaches to digital fabrication typically disembodify the technician with respect to materials tooled by equipment such as an industrial robot. Craft traditionally binds the tool in the artisan's hand to materials and techniques. When the role of the artisan is reduced to the pressing of a key, what happens to craft? Does an embodied practice for and of a good life through *digital* craft exist? This panel invites papers that reimagine craft within this context of the technologically mediated subject.

Session Chair: Jason Crow, PhD, RA, LEED AP

Affiliation: Louisiana State University – School of Architecture

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13) THE TENSIONS AND SYNERGIES OF AESTHETICS OF DESIGN FOR SUSTAINABILITY

Paradoxically, while sustainability has become a keyword of contemporary reorientations of design practices and theories, most research endeavors have been devoted to improving efficiency or performance and few to

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understanding the influences of these injunctions on culture on the one hand, and design thinking on the other. How designers address the ever increasing environmental expectations or even, how they maintain a creative balance between ethics and aesthetics, remains largely unaddressed in recent design theory. This session is focused on the questions regarding the tensions between cultural and technical responses of design for sustainability that cross the main disciplines concerned with design thinking, be it at the scales of product, architecture, landscape, and urban design. Do designers go beyond current injunctions of environmental norms, certifications, and policies in order to maintain a creative balance between ethics and aesthetics in their projects? Is the aesthetic tension between form and content emerging as a new framework for designing more sustainable environments?

Session Chair: Carmela Cucuzzella, PhD

Affiliation: Graduate Program Director, Certificate in Digital Technologies in Design Art Practice

Assistant Professor, Design and Computation Arts, Faculty of Fine Arts, Concordia University

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14) ANIMALS AND ART

From pre-historic cave paintings to Disney's *Lion King*, images of animals play a vital role in the cultural imaginary. We invite papers that examine any aspect of the representation of animals in visual culture in a global context. Topics to explore might include: the role of images of animals in myths, fantasy, and symbolic systems; the animal-human dichotomy through the lens of cross-cultural encounters; the ethics surrounding the use of animals in artworks and performance; the animal body and the animal gaze in art; the role of animals in artistic identity and creativity; animals, art, and posthumanism.

Session Chairs: Greg Davies, McMaster University; Erin J. Campbell, University of Victoria,

Catherine Harding, University of Victoria; Brian Pollick, doctoral candidate, University of Victoria

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15) DESIGN AS TROUBLE/TROUBLING DESIGN

Jorge Frascara famously asked whether design was a fine art or a social science; Bruce Mau insisted “everything is design;” while Hal Foster likened design to crime, finding “the aesthetic and the utilitarian...not only conflated but all but subsumed in the commercial...according to the spectacular dictates of the culture industry.” Clearly, in the study of design it’s all or nothing. How are we to study design? How do the methods, terms and objects of design studies determine and distinguish it from its correlate fields—and especially art history? The emergence of design studies has frequently deployed the language of art history— individual genius, canonical objects and movements, chronological progress—to assert the significance of design. Should design aspire to the status of art? Or might design be better served by other approaches? Further, what can the study of design offer to the history of art, and vice versa (Warhol’s Brillo boxes as design, Stefan Sagmeister as performance artist?); and what place do design studies/history have in art and design studio education? Finally, how do we assert design’s place in the running room of culture and identity, without fully submerging ourselves in the fetish power of brand and commodity? This session encourages a troubling of the boundaries of design studies and design history, especially in relation to art history, and provides a chance to reflect on the state of design studies in Canada today, and moving forward.

Session Chair: Brian Donnelly and Eric Nay

Affiliation: Sheridan College; OCADU

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16) THE SENSES AND THE CURATORIAL

As the “sensory turn” becomes more pronounced in contemporary art, curators have enhanced opportunities to incorporate multisensory works into their exhibitions. The inclusion of sonic, tactile, olfactory and gustatory art often involves both pragmatic and conceptual challenges. Not only may conventional sites like the white cube have to be adjusted according to synaesthetic criteria (by taking into account acoustics or air flow), the practice of curating may also need to be rethought (to articulate a new discourse or to devise alternative display strategies). This panel examines how a multi-sensory approach impacts traditional notions of the curatorial, that is, the mediating process of curating that acts at the confluence of praxis, aesthetics, and cultural theory. By implicating visitors' bodies, foregrounding cultural difference, and reconfiguring sensory norms, exhibitions engaging taste, touch, smell and hearing raise new issues and possibilities for expanding aesthetic experience and the production of knowledge. Submissions by curators, artists and theorists are welcomed.

Session Chair: Jim Drobnick

Affiliation: OCAD University

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17) ART AS SACRED : MATTER IN SERVICE OF THE SPIRIT

Religious liturgical space has always recognized the link between aesthetic and spiritual experience. Architecture, ritual objects, and vestments of all major religions embrace aesthetic experience as a catalyst for spiritual encounters. Artists like Hilma af Klint, Emma Kunz, Lawren Harris, and Emily Carr, among others, established a visual art practice in which the art object, separated from any liturgical function, becomes an avenue for spiritual experience. The proposed session invites scholars and artists to enter into discussion about the affordances of the art object to create sacred space in the practices of contemporary artists globally. Topics may include but are not limited to art practice as meditative experience, how the artwork functions as a sacred object, and performance as an act of prayer.

Session Chair: Dr. Jennifer Eiserman; Chelsea Rushton, MFA Candidate

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18) PRACTICE-BASED RESEARCH: MAKING MEANING/EXPLORING RESEARCH-PRAXIS IN THE ACADEMY

The processes of practice-based research incorporates visual, physical, haptic, liminal and scholarly ways of knowing. How do artists negotiate their creative forms of critical inquiry within academic contexts and how are these practices seen within the academy? How do academic programs/institutions facilitate creative research practices and other processes of inquiry—that are situated and theorized through making? We propose a workshop roundtable that investigates these questions. Through presentations and discussions of our own processes and practices, as well as that of others, we propose to explore some of the challenges and solutions posed by research creation practices in the academy.

Workshop roundtable participants will include, but not be limited to, creative researchers, First Nations scholars and practicing artists who will discuss elements of their own work as it relates to these questions. How do researchers participate productively across disciplines? What are some examples of this work, and what kinds of opportunities can and does it present?

Session co-chairs: Mimi Gellman, Barbara Meneley, Erica L. Grimm, Scott Marsden.

Affiliation :Mimi Gellman – Associate Professor, Emily Carr University, PhD Candidate (ABD) in Cultural

Studies at Queen's University ;Barbara Meneley - :Lecturer, University of Regina & First Nations University of

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Canada, PhD Candidate (ABD) in Cultural Studies at Queen's University ;Scott Marsden, Executive Director Haida Gwaii Museum at Qay'llnagaay ;Erica L. Grimm PhD- Associate Professor and Chair, Trinity Western University.

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19) SATIRE AND HISTORY PAINTING: TWO BRITISH GENRES, FROM THE LONG 18TH CENTURY TO THE CONTEMPORARY PERIOD

Satire and history painting in eighteenth century British art are not often examined side by side. Comparisons with similar phenomena in the contemporary period are just as rare. In the eighteenth century, history painting was deemed to be dedicated to the most high-minded subjects, while satire had an indiscriminating taste for everything low. Equally, while "history" emphasized the universality of its concerns, the targets of satire were often highly specific or ephemeral, to the point that satire is often notoriously difficult to unpack. And while British artists took hungrily to satire, their repeated "failures" in the most prestigious of genres was the cause of continued anxiety. Far from discouraging investigation, however, these oppositions ought to stimulate comparisons. After all, as Hume asserted long ago, opposition is itself a primary form of relation -- thus not evidence of the absence of connection, but rather an invitation to a more imaginative discussion both of what unites and divides these two genres, especially as the contemporary period has witnessed reconfigurations of the role of satire in the visual arts. This panel is intended to stimulate just such a discussion, both with regard to the "long eighteenth century" and to the period since 1960 in which British artists have shown a renewed engagement with eighteenth century visual arts and history, from David Hockney's take on Hogarth's *Rake's Progress* to Yinka Shonibare MBE's revisitings of Gainsborough and "Nelson's ship in a bottle".

Session Chair: Mark Salber Phillips; Dominic Hardy

Affiliation: Department of History, Carleton University; Département d'histoire de l'art, Université du Québec à Montréal

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20) NEITHER HERE NOR THERE: IN-BETWEEN THE MATERIAL AND THE VIRTUAL

The creative application of digital technologies is accelerating as artists, designers and technologists continue to experiment and explore ways to create new aesthetic fields, semantically enhanced communication and innovative relations between people and machines. Our virtual worlds meet the real material world through the interdisciplinary research of computer scientists, digital media technologists, artists, designers and culture theorists. This panel will explore ways of bringing the virtual to the real through differing conceptual positions and research approaches while demonstrating the creative interplay of variable media and online platforms for producing liminal works which cross the boundary between the analogue and the digital. The panel will present relevant theoretical frameworks and examples of current practice in the area of digitally enabled transitional spaces for artists, theorists and curators, as well as researchers working both in the field and beyond to those working with new technologies, social media platforms, and digital/ material culture.

Session Chairs: Dew Harrison & Paula Gardner

Affiliation: University of Wolverhampton, UK ; OCAD University

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21) RECONCEPTUALIZING 'RENAISSANCE

How was the 'Renaissance' conceptualized at the time of the invention of 'art history' as a discipline? Is it still a valid 'period' of art historical inquiry in the post-modern age? Or is the Renaissance more fruitfully defined through the discourses of geographies, borders and other conceptual frames? This session invites

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contributions on theories, pedagogies and approaches to the reconceptualization of the 'Renaissance' in the context of art's histories; papers can range from 'big-data' digital humanities projects and processes to reflections on individual figures like Panofsky, Wittkower, Peter Burke etc.

Session Chair: Dr Sally Hickson

Affiliation: University of Guelph

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22) SEARCHING FOR NEW LIGHT: LATE 19TH AND EARLY 20TH CENTURY NORTH AMERICAN FEMALE PHOTOGRAPHIC PIONEERS

In 1897, the young photographer, Eva Watson-Schütze, wrote, "There will be a whole new era, and women will fly into photography." Women such as Watson-Schütze, Anne Brigman, Gertrude Käsebier, Alice Boughton, Sarah Sears, Hannah Maynard, and Gladys Reeves contributed much to early photographic experiments. This session invites papers that explore the contributions that various North American female photographers made to the field of photography from the late 19th century up to the end of World War II. . Papers may deal with individual photographers, exhibitions, and/or collections, considering issues such as: individual/ collective memories and histories; local, provincial, national, and international concepts of identity; the politics of gender and/or race; explorations of technical innovations, etc. As we travel through the second decade of a new millennium, it appears important to reassess the lives and work of significant female photographic pioneers, whose photographs may provide renewed light for future generations.

Session Chair: Dr. Katherine Hoffman

Affiliation: Fine Arts Department, St. Anselm College, 100 St. Anselm Drive, Manchester, NH, USA

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23) SOFT POWER: ART, EXHIBITIONS AND CULTURAL DIPLOMACY

Joseph Nye, Jr. coined the term "soft power" (1990) to define a third dimension of power held by states or international institutions, outside of the "hard power" of military and economic realms. Soft power employs attraction in the service of acquiescence and provides a lens through which to understand international cultural relations. This session invites papers that examine culture diplomacy as a form of soft power, exploring how artworks, exhibitions, patrons and institutions have been involved in facilitating international relations at the levels of the state and of civil society. Of particular interest are papers that explore how art, and the cultural sphere more broadly, serve as a malleable resource in the negotiation of hegemonic values and liberal narratives within and between geopolitical regions. Papers from diverse perspectives are sought, including the disciplines of art history, curatorial studies, cultural studies and cultural policy studies.

Session Chairs: Lynda Jessup & Elizabeth Diggon

Affiliation: Queen's University

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24) ADVERTISING THEORY: INTERSECTION BETWEEN PRACTICE AND SCHOLARSHIP

Advertising Theory: There is little communication between advertising scholars and practitioners, and the objective of this panel will be strengthening the mutual understanding between these fields. Starting from a focus on Canadian advertising, this panel will provide a forum in which to compare, contrast and evaluate advertising theories in ways that advance both the practice and study of advertising. A key point will be to theorize how advertising differs from other forms of communication. Possible conceptual frameworks could include – without being limited to - semiotics, communication models, tools & techniques, and theories of post-modernism. This panel invites proposals from both academics and advertising practitioners.

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Session Chair: Carl W. Jones.

Affiliation: Assistant Professor; Advertising. Faculty of Design OCADU.

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25) CROSSING THE THEORY-PRACTICE DIVIDE

As new genres of art continually emerge, each area of activity brings a new balance of attention within contemporary art production and discourse. Further, new genres introduce unique dynamics to what has historically been understood as the relationship between theory and practice. This panel will address the various ways in which the relationship between theory and practice has evolved in recent years, with attention to ongoing shifts such as post-studio approaches, socially engaged production, interdisciplinary cross pollination and emergent practices. Looking toward future models of practice can stimulate alternate possibilities for current pedagogical methodologies. In particular, this session expects to address the influence of practice-based research cultures on contemporary art production in relation to the theory- practice divide.

Session Chairs: Chris Jones and Annie Briard

Affiliation: Emily Carr University of Art + Design

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26) INDIGENIST (NEW) MATERIALISM

Scholars of Indigenous art have observed with interest the recent “material turn” in art history. Non-representational theory’s engagement with the materiality of atmospheres and affects has similarly offered an alternative approach to “disenchanted” modern perspectives that treat the physical facts of materiality while avoiding the animacies and agency of objects. The recent attention paid to intangible materiality here supports the call by Indigenous and settler scholars alike for the transdisciplinary literacy that a rigorous study of Indigenous culture necessitates. Yet a return to the object also invites inquiry on the nature of Indigenous worldviews and systems of knowledge, assertions which may compete with rather than complement art historical initiatives. We invite papers which take up the material turn in Indigenous art history, especially those exploring Indigenous methodologies, ongoing negotiations of the subject/object divide, and the role of animism in mapping out an “Indigenist (new) materialism.”

Session Chairs: Elizabeth Kalbfleisch and Dylan Robinson

Affiliation: Independent scholar; University of British Columbia

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27) SHIVERING: Objects, Agency and Art

This session is the culmination of a three year, multi-disciplinary SSHRC funded investigation into the social role of objects, particularly art objects, examined through the faceted lenses of art research, digital and multimedia art practice and contemporary anthropological theory. Building on the work of the British anthropologist, Alfred Gell, who pioneered ideas about art and the apparent animacy and social agency of objects, we have explored ways to expose the social affect of art and museum objects outside of aesthetics, commoditization and colonialist connoisseurship. Bruno Latour suggests devising a variety of specific tricks or artificial situations which ‘make them [objects] talk, that is, to offer descriptions of themselves, to produce scripts of what they are making others – humans and non-humans – do’ (2005:79). We argue that paying attention to the life and agency of art objects creates an opportunity for a theoretically useful critique of modernisms and post-modernisms.

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Session Chair: Caroline Seck Langill, PhD

Affiliation: Associate Professor, OCAD University

Interim Dean, Faculty of Liberal Arts and Sciences and the School of Interdisciplinary Studies

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Participants:

Professor Catherine Richards, Visual Arts, University Research Chair, University of Ottawa.

Dr. Maria Lantin, Director of Research, *Emily Carr* University of Art + Design.

Dr. Maureen Matthews, Curator of Ethnology, Manitoba Museum.

28) INTERSECTIONS BETWEEN ART AND FASHION

During the late nineteenth and early twentieth centuries, the historical avant-gardes viewed fashion and art as one. As the gap between the two disciplines has narrowed once again in the contemporary moment, perhaps it is time to (re)address how this relationship has shifted over the course of modernity. What is the role of fashion in art and vice versa? How can the interaction between art and fashion serve as a platform for critical play? These are some of the questions that can be posed in extending the dialogue on the fraught fashion-art relationship. This session seeks to trouble the disciplinary boundaries between fashion and art in historical and contemporary cultural production, scholarly research, and the museum, and to posit its future.

Session Chairs: John Potvin and Charlene K. Lau

Affiliation: Concordia University and York University

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29) THE DIGITAL SENSORIUM

In recent years, artists and theorists have begun to reconsider the relationship between digital technology and the sensorial body, initiating a timely dialogue regarding the haptic properties of digitality and the increasingly digital orientation of haptic experience. This panel invites submissions from artists, theorists and historians who will consider how we might question the digital sensorium. What are the limits and possibilities of art at the intersection of the body and the digital world? Do digital technologies enhance and diversify, or do they rather produce a schematized sensorial system? Presentations might consider, among other topics: immersive and virtual environments; digital art practices that remix and reorder the sensory experience; the ways in which digital media intervene on or shape cognitive patterns; the incorporation and visualization of digitality; the proliferations and extensions of the senses through digitality; the terms by which we might imagine post-digitality.

Session Chair: Claudette Lauzon & Amanda Boetzkes

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30) OUT OF THE WILDERNESS AND INTO THE CITY: PERSPECTIVES ON URBANISM IN CANADA

The development of many Canadian urban centers – politically, culturally, and structurally – has been documented and explored creatively almost from their very emergence. While fundamentally important to Canadian culture and identity, urban perspectives have often been overlooked in favor of artistic production associated with notions of landscape and wilderness. This panel seeks to shed light on Canada's urban side by exploring how Canadian cities have been understood by those living in them and, perhaps just as tellingly,

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how they have been understood by outsiders. For example, how have art and architecture helped to interpret or to define the cityscape? How have urban centers contributed to our ideas of nationalism? How has artistic production helped to understand a city's past and to shape its future? Panelists are invited to propose papers that address the idea of the urban in Canada using historical or contemporary examples, case studies of specific media from various artistic or architectural movements, exhibitions, publications or institutions throughout Canada's history and from

Session Chair: Elizabeth Cavaliere and Jessica Mace
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31) L'INDUSTRIE CULTURELLE OU LA RELATION DE CAUSE À EFFET: LES ISSUES ET LIMITES DE LA MÉDIATION DANS L'ESPACE DE L'ART CONTEMPORAIN.

Jusqu'où mène l'ascendance de l'industrie culturelle ? Il y a plus d'une cinquantaine d'années, un grand nombre d'artistes se sont politisés et opposés au système muséal sanctionné entre haute et basse culture. L'éventail des pratiques ayant émergé hors des murs institutionnels, et réintégré par la suite, en a assoupli la rigidité. Happenings, installation, art vidéo, performance, environnements relationnels, l'artiste-médiateur et les nouvelles technologies ont transformé (et transforment encore) le musée en un kaléidoscope adapté d'une part à la nature interactive de cette production, et de l'autre à la poursuite de la démocratisation initiée d'abord par les artistes, puis intensifiée par le système de l'industrie culturelle qui doit composer avec un public élargi recherchant au-delà des œuvres, une expérience à vivre.

Conséquemment, de nombreux processus artistiques issus des pratiques d'art sont réinterprétés dans des dispositifs de médiation et de pédagogie ludique, sociale et événementielle. Ainsi, nous souhaitons: a) réunir des cas illustrant et révélant le dispositif opératoire de ces nouveaux outils de médiation et b) comprendre dans quelle mesure, en tenant compte des dimensions idéologique et esthétique de l'art contemporain, si son espace de représentation peut véritablement être normalisé aux demandes de l'industrie culturelle.

Président(e)s de séance: Rébecca Lemay-Perreault et Alessandra Mariani
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32) FRACTURED FAIRYTALES: "RE-IMAGING" GENDER AND RACIAL STEREOTYPES

When *Equality Now* honoured Joss Whedon for writing strong women characters, he replied, "Equality is not a concept. It's not something we should be striving for. It's a necessity. Equality is like gravity." Gender and racial identities are transformative political constructions that can expose and eradicate internalized sexism and racism. One way to uncover such politicized constructions is to investigate visual culture by asking who is addressed by whom and for what purpose, simultaneously questioning who is being persuaded and what is assumed. Notions of gender, class and race are historically variable and driven by changing social and political demands. Transformative identity politics need alternative visions that expose embedded corporate stereotypes of gender, class and race. This panel will ask how artistic practice responds to the responsibility of making privilege visible and so making alternative perspectives possible. How does art practice, whether contemporary or historical, expose culturally learned meaning and the power relations that surround the creation, consumption, valuing and dissemination of images concerning identity politics?

Session Chair : Dr. Martina Meyer
Affiliation: University of Guelph
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33) LA RÉALITÉ PAR L'IMAGE : REDÉFINIR LES RAPPORTS ENTRE ART ET RÉALITÉ AU 21^E SIÈCLE

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Si la théorie critique nous a appris à considérer comme suspecte l'idée de « réalité », les philosophes Jacques Rancière et Bruno Latour, ainsi que les théoriciens du nouveau matérialisme proposent aujourd'hui de redéfinir celle-ci. En mettant de l'avant l'entrecroisement entre le visible et l'invisible, l'humain et le non-humain ou la matérialité et l'immatérialité, ils situent la réalité du côté des processus consistant à rendre visible, à médier ou à objectifier. Ces processus sont également mis en pratique par l'œuvre d'art. Cette séance propose de réfléchir sur la manière dont ces nouvelles approches de la réalité contribuent à renouveler notre compréhension de l'art actuel. Nous invitons les réflexions concernant les enjeux suivants : Par quelles stratégies l'art d'aujourd'hui compose ou mobilise-t-il la réalité? Si l'on accepte l'idée de Rancière selon laquelle « il n'y a pas de réel en soi, mais des configurations de ce qui est donné comme notre réel » (2008 : 84), quelles potentialités s'offrent désormais à l'art critique?

Président(e) de séance: Maryse Ouellet; Christine Ross

Affiliation : Université McGill, Département d'histoire de l'art et d'études en communication

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34) PHOTOGRAPHY AND EMPATHY

The connection between photography and empathy seems axiomatic. It is often through making and viewing photographs that we come to believe that we understand and even share the emotions and experiences of others. This panel seeks to investigate the complex, affective relationship between empathy and photography by approaching photography as something created by a wide network of relationships extending beyond that of just photographer and subject.

- How do photographs create and use empathy? Or, how are they created and used by empathy? To what ends?
- What is the relationship between empathy and aesthetics in photography?
- In what ways does the circulation of photographs exacerbate or intensify empathy? How do empathic responses differ in different communities or spaces?

Documentary photographs immediately come to mind in relation to empathy, but we are interested in photographs that we encounter in all kinds of spaces: the gallery, the Internet, billboards, magazines, coffee table books.

Session Chair: Dr. Sarah Parsons; Dr. Linda Steer

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35) TRANSITIONAL CRAFT: REINVENTION AND MUTATION

This session takes its lead from Glenn Adamson's recent book *The Invention of Craft*, and its general assertion that Craft's recurring relevance to culture and society, through its confluence with design, industry, art, and new technologies, is integral to its history of ongoing reinvention and mutation. Examples of reinvention and mutation can include, but are not limited to papers exploring: networked craft, defined by Aaron Nelson as the convergence of craft, design and emerging technologies; craftivism described by Betsy Greer as the blending of craft and activism; craftwashing coined by Anthea Black and Nicole Burish to explain when craft aesthetics is used to market lifestyles in a way to obscure unethical production; alterplinary or alternative + disciplinarity, a term conceived by Paul Rodgers and Craig Bremmer to explain design as issue or project-based research; sloppy craft as defined, again by Glenn Adamson, as "the unkempt product of a post-disciplinary craft education"; reskilling as theorized by John Roberts as the integration of material and immaterial labour; or papers using a feminist methodology that redefine the importance of historical craft in the domestic and social

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sphere as demonstrated by the ongoing scholarship of Janice Helland, Sandra Alföldy and Jennifer Salahub, to mention just a few craft historians.

Following, but not restricting possible investigations to, these leads, we would like to offer Craft theory, discourse, and history as transitional, as a way to validate, transform, and better understand our participation in a material world. All historical, methodological and material approaches are welcome.

Session Chair / Président(e) de séance: Mireille Perron & Ruth Chambers

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36) THE ARC OF PHOTOGRAPHIC KNOWLEDGE FROM REPRESENTATION TO EXPERIENCE / LES SAVOIRS PHOTOGRAPHIQUES : DE LA REPRÉSENTATION À L'EXPÉRIENCE

With the emergence of photographic studies in the 1960s, a series of theoretical constructs were developed in which photography was aligned with the socio-political issues of cultural studies and taxed for its ideological underpinnings and manipulations. Current discourse, however, manifests a remarkable *change* of scholarly and popular opinion. The photograph is now analyzed through modes of conscious and unconscious reception for its creation of intense and meaningful intersubjective encounter, whether in journalism, artworks, or social media. The advent of digital technology has only strengthened this revitalised trust in the photograph, as photographic experience is intensified by the speed and uncontrollability of image transmission.

This panel seeks to address the history of this remarkable epistemological shift. We are particularly interested in the archive as source of photographic knowledge, and in interdisciplinary research that relies on photographic realism and veracity. Studies that light the path from skepticism to faith are most welcome.

À partir des années 1960, avec l'émergence du champ des études photographiques, les discours sur la photographie sont largement tributaires de la problématique socio-politique des *cultural studies*. La photographie apparaît alors comme un instrument de manipulation idéologique. Mais dans la conjoncture actuelle, il semblerait que les opinions à propos de la vérité photographique auraient changé, autant dans les milieux savants que populaires. En effet, la photographie journalistique et artistique et les images issues des médias sociaux sont désormais analysées en fonction de leurs modes de réception conscients et inconscients. On s'intéresse surtout à la capacité de l'image à susciter des rencontres intersubjectives aussi intenses que significatives. L'essor des technologies numériques ne fait que soutenir ce nouvel engouement pour la photographie, alors que l'expérience photographique est plus intensive que jamais en raison de la vitesse et du caractère incontrôlable des modes de transmission de l'image.

Nous souhaitons interroger l'histoire des discours photographiques dans laquelle s'opère cette transformation épistémologique. Comment ce nouveau rapport à l'archive photographique permet-il de produire des nouveaux savoirs ? Nous nous intéressons particulièrement aux discours interdisciplinaires dans lesquels la question de l'authenticité refait surface de même que celle de la vérité photographique. Nous invitons les chercheurs à proposer des réflexions permettant de mieux comprendre ce passage du scepticisme à la croyance.

Session Co-chairs / Co-présidents de séance : Dr. Martha Langford & Dr. Eduardo Ralickas

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37) WRITING IN THE VISUAL COMMUNITY II: ARTISTS WRITE ABOUT ART

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Following on last year's session about artists' autobiographies, this panel continues the conversation about artists as writers by considering artists as art critics and art historians. Certainly, one of art history's tastiest chestnuts is that it began with *The Lives of the Most Excellent Painters, Sculptors and Architects* by Giorgio Vasari. But this sixteenth-century painter is hardly the only artist to have written about art: from Joshua Reynolds and William Hogarth in the eighteenth century, to Donald Judd, Martha Rosler and Jeff Wall in the late twentieth and early twenty-first centuries. And this tendency seems to have accelerated over the last 40 years.

Despite the predictability of the examples above, we are interested in artists both famous and obscure, and from the fullest expanse of subject positions. And, while we imagine that most proposals will focus on one artist-as-writer, we also would consider broader analyses of tendencies and trends.

Session Chair: Charles Reeve
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38) CULTURAL WORK IN TIMES OF MILITARY COMMEMORATION

Within a worldwide institutional context, not many major exhibition spaces are dedicated to the presentation of war and military related materials. The 100th anniversary of the First World War (1914-1918), however, has initiated an increasing number of exhibitions about this war and many broader-based explorations into war and art. This places many writers, historians, curators, and academics in what may be uncharted cultural waters. How does contextualizing war or military related art forms differ from contextualizing other art forms? How do current military events affect approaches to this subject matter? Does one's own identity factor in differently? What varies between working within broadly mandated institutions and those that are more specialised? What are the unique social and political implications, and responsibilities, of contextualising war and military art for public consumption? In this sensitive and politically loaded setting, what role do audiences play in institutional decisions? This session invites papers addressing the complexity of working with military art in its widest sense during a significant global commemorative period.

Session Chairs: Lindsey V. Sharman & Dr. Laura Brandon
Affiliation: Curator of art, the Founders' Gallery (University of Calgary)The Military Museums; Acting Director, Research, Canadian War Museum/Directeur par Intérim, Recherche, Musée canadien de la guerre
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39) UNSEEING DISABILITY AND ART

Artists working from a foundation of disability have demonstrated unconventional insights into the relationship between experience, creation and the function of images. These insights may arise from the particularities of unique experiences, but just as often are rooted in, and reflect, social conditions adopted and imposed by a normative culture.

But as revealing as art related to the experience of disability is, there are broad social barriers to its adoption into a general art discourse. Popular media accounts of disability art tend to subvert the artistic goals to one of several disability narratives. The art media overlook the field generally. And the art-viewing public are unsure of if and how they can begin to engage with a practice that is meaningful and significant but steeped in stigma and averted gazes.

This panel will consider the causes of this invisibility and strategies that artists and presenters use to strip away the biases towards disability art without defusing the productive and communicative impact of its difference.

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Session Chair: Geoffrey Shea
Affiliation: OCAD University
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40) WHERE WAS POSTMODERNISM?

Before the phrase “contemporary art” became ubiquitous, there was a time when artists, curators, and critics were glad to self-identify as “postmodern.” Postmodernism had a spectacular heyday (during what can be called the long 1980s, encompassing the late 70s and early 90s) and then just as quickly the concept went out of fashion, becoming something of an embarrassment **Where was Postmodernism?**. As we look back and attempt to re-frame the postmodern era, we can learn from those historians of modernism who challenged the paradigm of centers vs. margins, avant-garde leaders vs. colonial followers (see, for example, Geeta Kapur’s influential 2001 *When was Modernism?*) Just as modernism acquired different meanings in different contexts, so too should postmodernism be regarded as a malleable set of ideas and art practices. This panel welcomes papers that re-examine how postmodernism was adapted and transformed, how it became rooted in particular places and communities, and where it became meaningful.

Session Chair: Johanne Sloan
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41) “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. Please email proposals for 20-minute papers to

Session Chair: Dr. Christina Smylitopoulos
Affiliation: University of Guelph
Email address: csmylito@uoguelph.ca

42) THE ONE AND ONLY REAL PROBLEM

Given the current hegemony of the artist as default critical producer—the mimesis of art practice as curatorial method, the turn to biography and close reading by critics without corresponding attempts to move beyond artistic intention, worse still, the supplanting of criticism with commentary by collector-cum-hedge funders—how can Art History re-invent its relationship with the object other than in terms of secondariness or supplementarity? Panelists are invited to consider the plight of contemporary art history—its complicity in the market, its collusion with publicity, its lack of real theory, its various attempts to capture the object, its failure to stage an encounter with aesthetic ideology—and suggest solutions. Artists especially are encouraged to submit proposals. Art Historians need not apply, unless working upstream from content and thinking pragmatic contradictions or blindness’s are your forte.

Session Chair: Dr. Shepherd Steiner
Affiliation: Assistant Professor, School of Art, University of Manitoba
Email address: Shepherd.Steiner@umanitoba.ca

43) THE RHETORICAL BODY IN EARLY MODERN ART

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This panel addresses the status of the body in the visual arts in the Early Modern period, with particular attention to what may be called its rhetorical uses. The flowering of Renaissance culture has long been associated with a revived interest in rhetoric: in literature and philosophy, the movement away from Scholasticism by Humanist authors celebrated eloquence and the arts of persuasion. Interest in the affective power of rhetoric has likewise been partially credited for developments in the visual arts: in Leon Battista Alberti's *On Painting*, for example, the painter's process is modeled after the ancient orator's practice. The rhetorical function of the body in visual art was acknowledged during the Early Modern period, as artists understood the uniquely moving and persuasive effect of the human form: through the demonstration of gestures and passions; as moral or negative exemplars; to heighten the variety and sweetness of an image; to induce penitence and devotion, etc. Proposals exploring the status of the body in Early Modern art and its rhetorical functions, broadly conceived, are encouraged.

Session Chair: Dr. Steven Stowell

Affiliation: Assistant Professor, Department of Art History, Concordia University, Montreal

Email: steven.stowell@concordia.ca

44) MUSEOPATHY™: DEALINGS IN THE INTERACTION OF EXHIBITIONS, PERFORMANCE, AND COLLECTING PRACTICES

This session borrows its title from the 2001 multi-site exhibition in museums and historic sites throughout Kingston, Ontario, curated by DisplayCult (founded by Jennifer Fisher and Jim Drobnick) and organized by the Agnes Etherington Art Centre. Artists installed site-specific works and mounted performances to disrupt commonplace narratives and exhibitionary designs. Deploying contemporary art interventions, they raised questions around artefactual arrangements, historical representations, community engagement and civic rituals in the museum space.

This session invites papers that approach the museum as a site of interaction, between personal and collective identities, between contemporary art and history. We encourage papers that critically examine ways in which artists, curators and museums collapse the distance between the represented past and artistic present. Papers might also address how artists and curators interrogate exhibitionary designs in their practice, collecting practices, strategies and education or, more broadly, the cultural production of meaning in the museum.

Session co-chairs: Andrea Terry, PhD & Taryn Sirove, PhD

Affiliation: Lakehead University, Thunder Bay, ON &

Email address: andrea.terry1@gmail.com ; tarynsirove@gmail.com

45) ART COLLECTIONS FOR ENGAGEMENT, TEACHING, LEARNING AND RESEARCH IN THE 21ST CENTURY

What are the roles of art museums (academic, civic, etc.) and other cultural institutions with art collections (archives, libraries, historical societies, etc.) in contributing to pedagogical and scholarly goals? How can these institutions best/actively participate in the landscape of 21st-century learning in terms of visual literacy, core competencies, transferable skills, cross/interdisciplinary thinking, among other considerations? This session invites papers that explore ways in which learners and instructors (students, faculty etc.) draw upon the unique qualities of object-based learning. Papers may consider strategies for making art collections accessible and engaging for research, teaching and learning across the curriculum and may feature different types of collections, such as archival collections of documentary art or special collections. Additionally, we welcome papers that address different types of learning strategies, such as multi/cross/interdisciplinary forms of engagement, digital initiatives, experiential learning, co-curricular and social activities, as well as forms of assessment and evaluation.

Session Chairs: Celka Straughn and Madeleine Trudeau

Affiliation: Celka Straughn (Andrew W. Mellon Director of Academic Programs, Spencer Museum of Art,

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University of Kansas); Madeleine Trudeau (Portrait Curator, Library and Archives Canada)

Email address: Celka Straughn (straughn@ku.edu) Madeleine Trudeau (madeleine.trudeau@bac-lac.gc.ca)

46) FROM THE FIGURE TO THE BODY

Traditional figurative study in art institutions involves the rendering of the human form through studio techniques grounded in historical practices. These observational investigations of the body are not only a basis for pedagogy in figurative painting and sculpture but they also have roots in scientific methodologies generally. It is at this intersection, that of science and art, where the understanding of physical bodies necessitates thinking outside of “human” and must consider wider definitions: the post-human, the non-human and of organisms broadly. The challenge to a viable future for humanity is the necessary acknowledgement of humans as one species among many. The challenge to universities to retain figurative courses under the perception that they are antiquated is to pose the question of paradigmatic change through cultural production.

This session proposes to revisit studies of the body through interdisciplinary and trans-disciplinary art and science pedagogical practices characterized by a new specialization at OCAD U, Life Studies. Collaboration, social practice, performance, technologies coexist with traditional practices to redefine the importance of embodied experiences

Session Chair: Natalie Waldburger

Affiliation: Assistant Professor, OCADU

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47) CRITICAL PLAY: A CALL TO PLAY

Play is a core human function. Play is the way we become self-conscious; playing with fingers and toes, with cause and effect. Play is the first way we learn. Play is the way we place ourselves in society through playground games.

Play is, without fail, the way we generate new knowledge. Play is a central driver to making art from the very start to a final encounter. Digital gaming is a play form. It is no longer the province of the young or technically inclined and games are increasingly popularized and powerful as a cultural form.

Criticality infiltrates our digital play experiences; the opportunity to act through another point of view is seductive and holds expressive potential. Game artists stretch, critique and engage the form to wider ends than entertainment. This panel looks to explore game art practice as a form of critical play from a range of perspectives.

Session Chair: Emma Westecott

Affiliation: OCAD University

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48) WOMEN RULERS OF THE (ART) WORLD

For centuries, women have been important but often-overlooked figures in the art world. Whether as patrons and collectors in early modern Europe, as founders of art associations and museums in late 19th and early 20th century North America, or as volunteers who established the educational programs and ancillary services that are the economic lifeblood of the contemporary gallery, women have been fundamental leaders in the development of the visual arts.

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This session invites proposals for papers that examine the role of women in the creation and management of art institutions. To date, art historians have contributed enormously to uncovering the work of women artists; this session seeks to reveal the less-examined labour of women as patrons, curators, museum and gallery administrators, and volunteers. Case studies are welcomed, but broader considerations of the constraints and opportunities of gender (and class) for women in leadership or administrative positions are strongly encouraged.

Session Chair: Anne Whitelaw

Affiliation: Associate Professor, Department of Art History, Concordia University

Email address: anne.whitelaw@concordia.ca

49) READING SMALL TEXTS IN GLOBAL PERSPECTIVE

Scholarly literature on small or miniature codices, scrolls, tablets, and other forms of text has largely developed along the lines of national schools and disciplinary divisions to the detriment of scholarly understanding of the exchanges, difference, or parallels in the production, distribution and reception of these objects. Yet multiple, parallel projects to make text small, the portability of these objects, the technical demands of their facture, and the challenges of their reading, suggest phenomena whose global flows remain fragmentary, if not invisible, in the existing literature. This session welcomes contributions that shed new light on the production, circulation, and reception of small texts in any time period and geographical region. Can classic theoretical texts on smallness and miniaturization still leads to new insights on these objects when viewed in a global perspective? What new directions might be suggested by existing art historical or interdisciplinary methodologies, or entirely new theoretical approaches?

Session Co-Chairs: Ryan Whyte & Heather Coffey, Assistant Professor

Affiliation: OCAD University

Email address: rwhyte@faculty.ocadu.ca; hcoffey@faculty.ocadu.ca

50) BOOKS WITHOUT BORDERS: Multilateral Publishing Projects & Initiatives

Publication is a radical practice, uniquely situated to address complexities and evolutions in the field of Art & Design.

Books Without Borders will highlight several topics of pronounced relevance for contemporary makers: the rich political history of publication, the urgency of making space for marginalized voices, radical distribution channels, strategies for attending to the social life of published materials, and the creation of new publics. This panel will also emphasize ways in which publication is not only adaptable to evolutions in Art & Design, but often a key factor in articulating new ground.

Books Without Borders welcomes proposals proceeding from specific projects or examples that employ any form of "publication" to address the above ideas. We have a particular interest in projects and ideas that shift or subvert easy categorization.

Session Chair: Shannon Gerard

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