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UAAC-AAUC
Conference | Congrès

Call for Papers

Appel à textes

Oct. 27-29 & Nov. 4

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UNIVERSITY OF TORONTO
FACULTY OF ARTS & SCIENCE

Department of Art History

Conference 2022 Congrès (In Person: October 27–29 octobre 2022, University of Toronto;

Online: November 4 novembre 2022)

Call for Papers | Appel à communications

Submission deadline | Date limite de soumission: **June 30, 2022 | 30 juin 2022**

Conference Regulations

1. Applicants may present in only one session, roundtable, or panel.
2. Applicants may not submit proposals to more than two sessions, roundtables, or workshops. If submitting two proposals **they must advise** the chairs of both sessions.
3. Proposals must be submitted using the "Call for Papers" form and sent directly to the chair(s) of the session, roundtable, or workshop.
4. Submissions **must** include:
   - the applicant's email address
   - the name of the applicant
   - the applicant's institutional affiliation
   - a brief biography (150 words maximum)
   - title of proposal
   - a proposal (300 words maximum)
5. Virtual proposals may only be submitted to virtual sessions and in-person proposals may only be submitted to in-person sessions. There are no hybrid options.
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 23, 2022.
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. Graduate students, including MA students, are invited to participate in the "Graduate Student Lightning Talks." Co-presentations by MA students and supervisors will be considered on a case by case basis.
8. Session chairs may not make a presentation in their own session. However, they may submit a proposal to another session, roundtable, or workshop.

Règles de participation

1. Il n'est possible de présenter que dans une séance, table ronde, ou atelier.
2. Vous ne pouvez proposer de communication dans plus de deux séances, tables rondes, ou ateliers. Si vous soumettez deux propositions**, veuillez en avertir** les président·e·s des séances, tables rondes, ou ateliers en question.
3. Les propositions doivent être soumises utilisant le formulaire « Appel à communications » et envoyées directement aux président·e·s de séance, table ronde, ou atelier.
4. Les soumissions **doivent** inclure :
   - l'adresse courriel de l'intervenant·e
   - le nom de l'intervenant·e
   - l'affiliation institutionnelle de l'intervenant·e
   - une courte biographie (maximum 150 mots)
   - le titre de la communication
   - une proposition de communication (maximum 300 mots)
5. Les propositions virtuelles ne peuvent être soumises qu'à des sessions virtuelles et les propositions en personne ne peuvent être soumises qu'à des sessions en personne. Il n'y a pas d'options hybrides.
6. Les personnes membres et non-membres de l'AAUC peuvent soumettre une proposition. Celles qui ne sont pas membres **devront** 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 23 septembre 2022.
7. 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 invité·e·s à proposer des communications. Les propositions d'étudiant·e·s à la maîtrise en histoire de l'art ne sont pas admissibles. Les étudiants diplômés sont invités à participer aux « Exposés éclairs des étudiant·es de cycles supérieurs ». Les co-présentations d'étudiants à la maîtrise et de superviseurs seront examinées au cas par cas.
8. Les président·e·s de séance ne peuvent pas présenter une communication dans leur propre séance. Les président·e·s peuvent néanmoins soumettre une proposition à une autre séance, table ronde, ou atelier.

In-person sessions | Séances en personne

Virtual Sessions (November 4) | Séances virtuelles (4 novembre)

Pre-constituted panels and workshops | Séances et ateliers préconstitués

In-person sessions | Séances en personne

1. Appropriation After Appropriation (In Person)
Julian Jason Haladyn (OCAD University)
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Session type: Paper session

From the late 1970s to the early 1990s Appropriation took centre stage within particularly the artworlds in both Canada and the USA. While acts of borrowing, taking and stealing were always part of the history of art, such strategies became the core focus of artistic production. From Stan Douglas' slidework Mime (1983), in which he takes a recording of Preachin' Blues and made his own lips sing it, to Sherrie Levine's re-photographing of the photographs by historical photographers Walker Evans and Edward Weston, the emphasis on acts of appropriating opened up questions about the relationships between people and images in the contemporary world. This panel invites papers that explore strategies of appropriation that have developed after the Appropriation movements. This may include overviews of practices (for example, related to video art or in NFTs) or focused analyses of specific creators or works.

Key words: appropriation, modern and contemporary art

2. Archives, Intimacy, Embodiment: Encountering the Sound Subject in the Art/ist Archive (In Person)
Julia Polyck-O'Neill (York University)
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Session type: Paper session

The addition of sonic, vocal layers to an archival collection, whether documentary (as in the case of photographs and performance recordings) or narrative (storytelling), contributes meaningfully to what Linda Morra calls the "affective economies" (after Sara Ahmed) of the archive, which are "shaped by the effects of encounters . . . and by reorientation(s) between subject and object" (2). As Jason Camlot observes in Phonopoetics (2019), hearing a recording of a subject in an archival setting can also be a "strangely real" encounter, developing "an experience of real-time processing" that few other media can reproduce (3).
The sensory aspects of sound in the archives have the potential to create a sense of proximity not commonly found in conventional textual archives, which are generally imagined to be near-silent spaces for monastic contemplation. Building a sense of closeness and immediacy between the archive user and the research object or subject, sound recordings generate new forms of intimacy and connection, enabling the user to access nuanced details otherwise obfuscated or overlooked in conventional literary archives. This panel invites presenters to consider the 'strangely real' aspects of sound files and recordings in research or artistic

production in artist or arts archives, particularly in (re)constituting subjectivity and personhood in the archive.

Key words: Artist archives, arts archives, sound, subjectivity

3. Art and the Public Humanities (In Person)
Christy Anderson (University of Toronto)
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Session type: Paper session

As academics, much of our work is directed toward others in our discipline whether that is within the academy, the museum or the galleries and art market. Yet the appeal of art amongst the general public means that we might be connecting with a much larger audience. This session welcomes talks that explore historical or contemporary moments when art engaged with a much broader public through journalism, literature, debate, and other media. Contributors to the session may use their exploration of case studies to propose how scholarship might engage more creatively with expanding publics.

Key words: writing, public, audience, journalism, engagement

4. Art History Pedagogy Caucus Open Call (In Person)
Anne Dymond (University of Lethbridge)
anne.dymond@uleth.ca
Session type: Paper session

This is an open call for papers that consider any aspect of art history pedagogy.

Key words: pedagogy

5. Care and Mutual Aid in Community Art Practices since 1980 (In Person)
Kristen Carter, Florida Southern College
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Session type: Paper session

Operating at the intersection of social justice activism and community arts, mutual aid networks and care-based projects mobilize the resources and skillsets of art to respond to specific community needs for food, housing, education, or healing. These projects often exist in the context of larger efforts to combat systemic injustice. And, like social practice and socially engaged art more broadly, their deployment has the potential to expand art participation

beyond traditionally served art audiences. How have artists and cultural producers developed or created structures of support for such practices since 1980? To what extent have these projects also pushed art institutions and their guardians to see art on a continuum with public health? Are there potential dangers or pitfalls to these practices of aid and care? The session considers the history of these practices over the past forty years, and aims to initiate dialogue about recent examples as well.

Key words: care, contemporary art, social justice, arts activism, community-based praxis

6. Canons, Counter-narratives, and Encounters: Teaching Histories and Theories of Photography (In Person)

Georgia Phillips-Amos (Concordia University) and Stéphanie Hornstein (Concordia University)
gljpamos@gmail.com and steph.hornstein@gmail.com
Session type: Paper session

This session proposes a conversation on shifting pedagogical practices in the field of photographic history and theory. At a time when "critical race theory" is being banned across schools and universities in the Southern United States, effectively making it illegal to address systemic racism, it is imperative to foster a photographic literacy that is intersectional and inclusive. We invite contributions that consider how to teach photography in ways that counter a history that is inherently colonial, racialized, and extractivist. How can canons and counter-narratives coexist within the classroom? How can we provide students with a clear sense of historical progressions within the medium while countering myths of linear progress? How, in other words, can we teach Edward Curtis through the lens of Jeff Thomas, or cartes-de-visite through portraits of Sojourner Truth? We are interested in pedagogical reflections, curatorial case-studies, and artistic practices that reimagine the ways photographic history might be presented and written today.

Key words: photography, pedagogy, counternarratives, decolonial, intersectional

7. Cartographie de l'ordinaire (Séance en personne)

Christina Contandriopoulos (Université du Québec à Montréal) et Andréanne Martel (Université du Québec à Montréal)
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Type de séance : Session de communications

Visuellement, les cartes sont des documents difficiles à classer. Souvent banales et anonymes, elles différent peu les unes des autres, régies par des conventions graphiques rigides. Elles représentent, de plus, des composantes discrètes du territoire comme les infrastructures ou les ressources. Les cartes traduisent l'invisible du paysage. Depuis les travaux séminaux de Brian

Harley dans les années 80, les historiens ont beaucoup insisté sur le pouvoir des cartes, les pratiques critiques ou radicales mais qu'en est-il de l'ordinaire?

Dans le cadre de cette séance, nous invitons des approches diversifiées, inclusives et interdisciplinaires qui interrogent les cartes ordinaires, banales ou conventionnelles. En particulier les méthodes qui actualisent le regard comme les alliances entre l'histoire de l'art, du paysage et l'archéologie des médias. Les cartes pourront être envisagées en tant que source historique, en tant qu'outil d'analyse ou faisant partie d'un processus créatif.

Mots clés : cartographie, infrastructure, paysage, territoire

8. Co-creative Contribution of Synthetic Paint on Modern and Contemporary Art Making Practices (In Person)

Jessica Veevers (Mount Royal University)
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Session type: Paper session

The plastics industry has shaped the creative face of 20th century art making in no small way. Entering the market in 1955, acrylic paint in particular has experienced an extraordinary journey from fantastically novel to utterly banal in a remarkably short period of time. Synthetic polymer manufacturing was catalyzed by the war effort. Production was maintained by the burgeoning middle-class consumer and their need for coated things such as cars and appliances. While the artist paint market comprised merely a small fraction of synthetic polymer application, mediums such as Duco, Magna, and Liquitex made a significant impact and are indelibly intertwined with what it meant to be Modernist. The reliability of acrylic paint has rendered it relatively commonplace in today's art making climate, which is a paradox considering the innovative potential it still offers. This session invites papers that look closely at the co-creative contributing forces of synthetic media on modern and contemporary art making practices, with particular interest in the enduring impact of acrylic paint.

Key words: Acrylic Paint; Synthetic Art Making Media; Materiality; Medium Co-creation; Art and Industry

9. Collaboration and Expertise with/in GLAMs (In Person)

Madeleine Trudeau (Library and Archives Canada) and Celka Straughn (University of Kansas)
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Session type: Paper session

How does expertise play a role in collaborations across disciplines and/or with/in communities? Whose expertise matters? What might shared success look like?

This panel invites presentations from a variety of perspectives, drawing on recent collaborative experiences between galleries, libraries, archives and museums (GLAMs) and diverse individuals

and/or communities. We seek examples that demonstrate the types of issues that arise and different ways in which these may be anticipated and navigated. Issues may include, among others: power dynamics, structural inequities, institutional barriers, or types of knowledges (disciplinary, generational, experiential, etc.). Panelists are encouraged to share strategies that have proved useful, as well as examples of failures that informed successes. Presentations that relate to collaborations led by Indigenous individuals and/or communities are especially welcomed.

Key words: Collaboration, expertise, GLAMs

10. Comment échapper aux formes canoniques de l'exposition ? (Séance en personne)

Marie Fraser (Université du Québec à Montréal) et Lisa Bouraly (Université du Québec à Montréal)
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Type de séance : Session de communications

En 2006, Paula Marincola questionne un groupe de commissaires sur What Makes A Great Exhibition ? et interroge la capacité et les limites des pratiques curatoriales à proposer des formes narratives capables de se réinventer. En 2012, Terry Smith conclut son ouvrage Thinking Contemporary Curating sur l'importance structurelle de développer des approches réflexives et critiques qui engagent activement le curating dans la recherche. Or, l'écriture de l'histoire des expositions pose le problème historiographique de l'exemplarité, de la reprise muséographique et de la canonisation des expositions (Altshuler 2008 ; Glicenstein 2015). Pourtant, au risque de renforcer ou de créer d'autres modèles, des propositions tentent d'élargir ou de sortir du canon notamment en approchant l'exposition avec une démarche transectorielle, transdisciplinaire (Hansen et all. 2019 ; Bismarck et all 2019), engagée ou activiste (Fraser et Jim 2018 ; Reilly 2018). Ce panel invite chercheur.e.s, professionnel.le.s des musées, commissaires et artistes à réfléchir à la question suivante : comment l'exposition des œuvres d'art, des objets ou des collections peut-elle échapper aux formes canoniques ?

Altshuler, Bruce. Exhibitions That Made Art History. London : Phaidon, 2008.
Bismarck, Beatrice von, et Benjamin Meyer-Krahmer (éd.). Curatorial Things, Berlin : Sternberg Press, 2019.
Fraser, Marie, et Alice Ming Wai Jim. « Introduction: What Is Critical Curating? / Introduction : Qu'est-Ce Que Le Commissariat Engagé ? » RACAR : Revue d'art Canadienne / Canadian Art Review 43, no 2 (2018): 5 10.
Glicenstein, Jérôme. « En quête d'un canon des expositions / In Search of a Canon of Exhibitions ». esse arts + opinions, no 84 (2015): 14 21.
Hansen, Malene Vest, Anne Folke Henningsen, et Anne Gregersen. Curatorial Challenges: Interdisciplinary Perspectives on Contemporary Curating. New York : Routledge, 2019.
Marincola, Paula (éd.). What Makes a Great Exhibition? Philadelphia : University of the Arts, Philadelphia Exhibitions Initiative, US, 2006.
Reilly, Maura. Curatorial Activism: Towards an Ethics of Curating. New York : Thames & Hudson, 2018.
Smith, Terry. Thinking Contemporary Curating. Perspectives in Series. New York : Independent Curators International ICI, 2012.

Mots clés : Curatorial, Histoire des expositions, Posture critique, Décanonisation, Collection muséale

11. Contagion Aesthetics: On Infectious Visual Cultures (In Person)

Émilie von Garan (University of Toronto)
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Session type: Paper session

Is there such a thing as contagion aesthetics? Understanding global cultures as visual cultures, this panel invites critical reflections on the aesthetic sensibilities of our current moment. The tangible and visible expressions of the COVID-19 pandemic and the ways in which it has radically altered every aspect of life over the past several years, are considered alongside more subtle ramifications such as how we might re/conceive of the 'viral' and the 'infectious' as applied to social relations, entertainment, or political events, among other aspects of everyday life that find themselves mediated through the circulation and reception of images today. From the early days of toilet-paper shortages, to washing and disinfecting groceries, to eerie footage of empty streets, to endless Zoom meetings and social media trends, this panel engages with both individual and collective creative expressions and reflections. Does our current moment have a distinct visual form?

Key words: aesthetics, contagion, infection, virality, visuality

12. Creative Food Research: Intersections in Art and Food Studies (In Person)

Amanda White (Western University) and Zoë Heyn-Jones (Western University)
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Session type: Paper session

This panel invites presentations in any format examining the intersection of art and food studies. Questions we are interested in examining include; what are the implications of interdisciplinary art and research-creation as they address the politics of food justice and sustainable food systems? What does the nexus of food and art look like today, in the context of movements towards environmental and social justice? While food has been used as a vessel and catalyst for political conversations throughout postmodern art history, much of this work predates the academic emergence of research-creation as a formalized mode of knowledge creation and mobilization. We are especially interested in presentations that attend to interdisciplinary research, research-creation, as well as public-facing projects that offer creative solutions to these pressing global issues. How can art imagine, instigate or otherwise participate in alternative food futures?

Key words: Food Studies, food justice, research-creation, activism

13. Cultural Translation in Diaspora (In Person)

Soheila Esfahani (Western University)
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Session type: Paper session

In today's globalized world, we are familiar with seeing various cultural objects and ornamentation outside of their original location or context. If culture is not fixed and bound to a particular location, how does culture move and transform? The intend of this panel session is to discuss how art practice of artists in diaspora destabilize the idea of a monolithic culture and instead construct works that are influenced by locations of cultures that reflect an "in-between space": a site of dialogue reflecting these interconnected influences. This session aims to bring together a panel of artists, scholars, and other cultural practitioners to present a short introduction of their research and practise followed by an in-depth discussion. The panel is intended to navigate Homi K. Bhabha's the notion of the third space not only within diasporic experiences, but also as a means of opening a space of dialogue across fields of study in order to mobilize multiple perspectives.

Key words: cultural translation, diaspora, third space

14. Culturally sensitive retirement living (In Person)

Masooma Naqvi (OCAD University)
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Session type: Paper session

While Canada's growing seniors' population continues to concern the service providers, policy makers, urban planners/ designers, the public, health and related services, the question of providing adequate and culturally sensitive housing remains largely unanswered. Collaboration between multidisciplinary teams and the users can provide ideas for solutions. Older households are moving back to urban centers for better access to the amenities and social life in these areas. Repurposing existing structures for them can have limits to the solutions provided. Creating mixed-use buildings to maintain independence, reduce isolation, and to present a self-sustaining business model is also a critical aspect. As people age, proximity and easy access to religious centers becomes important to create the social support needed. We invite proposals from anyone interested in this issue, including but not limited to architects, designers, planners, historians and curators, and are especially interested in proposals regarding ethno-culturally sensitive planning/design related to seniors.

Key words: Retirement, culture, design, architecture, planning

15. Curation as Research-Creation in the Contemporary Moment (In Person)

The Curatorial Research-Creation Collective Montreal: Treva-Michelle Legassie, Matthew-Robin Nye, Karen Wong
crccmontreal@gmail.com
Session type: Roundtable

To curate actively is to tend the ground, like a gardener would, such that there are enough catalysts and agents around for things to happen to roots and leaves. (Raqs Media Collective, 2012).

We invite proposals of curatorial strategies, counter-practices, concepts and techniques for curation as a research-creation activity. Curation as research-creation, detached from institutional logisticality, might align with what Harney and Moten have termed "sociality." Curation as research-creation must attend to transversal relations - their conditions, catalysts, other agents - by attuning to those nearly-imperceptible latencies which are allied to the artful.

What new curatorial strategies and research-creation methodologies have emerged from our shared global experiences - albeit at different speeds and from matrixial positionalities - of the past 2.5 years? In concert with calls for systemic reform, how is value now foregrounded in the curatorial research-creation project? What might an immanent curatorial practice be, created of its own conditions and propositions?

16. Enchantment of Enjoyment: Leisure Spaces as Sites of Dissidence (In Person)

Qiran Shang (University of Pennsylvania) and Dijia Chen (University of Virginia)
dc4xp@virginia.edu
Session type: Paper Session

Instead of disparaging mass leisure in modern societies as sheer distraction, Henri Lefebvre hinted "an unfulfilled possibility" in the architecture of leisure, namely, "the priorities of use, of nature, of the immediate, of the body." (Toward an Architecture of Enjoyment, 100) This faint hope of destabilizing the omnipresent system by means of pleasure, if only illusional, is somewhat testified all around the world over the past century, from the gay bathhouses in 1930s San Francisco to the Stonewall Inn in 1969 New York, from the underground queer ballroom in post-reform Shanghai to the self-emergent techno clubs in post-Cold-War Berlin. This panel invites submissions of artistic, curatorial, and scholarly works that interrogate the resistant potentials of sociable and collectively-engaged leisure spaces (nightclubs, discos, bars, skateboard parks, etc.) as sites of emergent subcultures and marginalized communities, as well as subsequent political activism and dissidence. Works on underrepresented communities and geographical contexts are particularly welcomed.

Key words: leisure space; spatial practice; counternarrative; dissidence; activism.

17. Ethics and Responsibility in Research-Creation Practices (In Person)

Andrew Testa (Memorial University) and Cameron Forbes (Memorial University)
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Session type: Paper Session

Due to lack of clear definitions of ethics in research-creation practices, many funding and educational institutions rely on Tri-Council policies developed from a social science and humanities perspective, leaving gaps and foggy edges in protocols for visual arts practitioners. Within this atmosphere, we are posing questions for discussion: What are the important ethical guide posts in our field? How do we define responsible practices within a studio based and/or public context? In a more than human world? Are ethics individual to particular situations, or are there collective protocols that might be put in place? We invite artists, curators, and educators to reflect on ethics and responsibility in the visual arts. This panel strives to bring together Indigenous and decolonial perspectives, case studies (whether looking at one's own practice or others), and educational best practices/approaches (from both educator and student perspectives).

Key words: Ethics, Responsibility, Research-Creation, Visual Arts

18. Field sketching in art & architecture education: still worth the detour? (In Person)

Gonzalo Munoz-Vera (Carleton University) and Ricardo L. Castro (Carleton University)
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Session type: Paper Session

In days when remote participation permits a real-time global community, when free-flowing dissemination of digital media opens up myriad possibilities of representation, and when post-colonial and global agendas question canonical education, field sketching demands attention as an educational tool in this historical crossroad. Some schools of art & architecture have endured in keeping this tradition alive, encountering both favourable and adverse conditions in their lifespans. In 2021, the McGill School of Architecture's Sketching School program commemorated its 100th anniversary—a milestone that still raises questions about its merit for continuation or cessation. Thus, this session ponders three fundamental questions: (i) Can the appeal to visit historical sites for educational purposes regain its former relevance? (ii) Is there any common ground between analogue and digital means for any field-sketching program, or should they remain as separate entities? (iii) What impact will future instructors have on field sketching? This session welcomes papers from all periods and latitudes, including those recent experiences under COVID-19 pandemic circumstances, which have dealt with hybrid practices of analogue and digital methodologies.

Key words: field sketching, travel, analogue, digital, remote

19. Homemaking: intersections of craft and home (In Person)

Elaine Cheasley Paterson (Concordia University) and Molly-Claire Gillett (Concordia University)
mollyclairegillett@gmail.com
Session type: Paper Session

This panel invites participants to explore the intersection of two concepts: craft and home. The way that we define and speak about both of these terms is inextricably bound up with issues of labour, land, gender, race, and class; both terms are ubiquitous, difficult to define, and deeply political. Drawing them together both narrows the field of inquiry and opens the discussion to a wide range of perspectives on craft, design, architecture and urbanism: from nineteenth-century 'cottage industries' to the links between crafting at home and e-commerce in the present day, from the role of material culture in domesticating 'unhomely' spaces to the renewed interest in the craft skills and ways of knowing associated with vernacular domestic architecture. We aim to bring scholars and practitioners working on these topics into a conversation about craft work in the home, the home as a crafted space, and many other triangulations of these two central concepts.

Key words: craft, home, design, labour, gender

20. Hope in Crisis: Visualizing Climate Change in Research and Teaching (In Person)

Elizabeth Anne Cavaliere (OCAD University)
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As William Cronon noted, when the main takeaway undergraduates get from environmental history is paralyzing depression, it is time to rethink our courses and our research. The realities of climate change have become more readily accepted as pressing issues of our times – particularly as whole ecosystems undergo radical change, plants and animals are displaced or rendered extinct, and food supply chains become more tenuous. In this acceptance, the need to convince students, colleagues, the publics, and institutions of the impacts of climate change gives way to a new challenge: inspiring hope and prompting action in a situation that feels insurmountable. This session looks to art historical and interdisciplinary research and teaching strategies and projects that address historical and contemporary visual representations of climate change and crisis that specifically make space for hope and action.

Key words: climate change, environment, teaching, research

21. Latinx-Canadian Visual and Media Arts as Decolonial Efforts: Mapping and Questioning Initiatives Across Canada (In Person)

Analays Alvarez Hernandez (Université de Montréal) and Gabriela Aceves Sepúlveda (Simon Fraser University)
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Session type: Paper session

At a time when institutions and academia embrace a call for decolonization, what role do Latinx-Canadian visual and media art initiatives play in this process? Can we consider them as acts of epistemic disobedience within a settler-colonial context? Does the emergence of a Latinx-Canadian identity contribute to dismantling internal colonialism (Cusicanqui 2012) and current regimes of coloniality of power and knowledge (Quijano 2007; Lander 2000)? Or rather, do such identity constructs become complicit in reinforcing dominant and colonial structures? This panel seeks to investigate how Latinx-Canadian scholars, curators, artists, and cultural producers situate themselves and their work within ongoing decolonial efforts in Canada, acknowledging how categories of identity and cultural belongings are entangled in a complex web of colonial pasts and presents. We are interested in papers addressing current and past Latinx-Canadian visual and media art initiatives, especially, but not exclusively, those located outside of Toronto, Montréal, and Vancouver.

Key words: Latinx-Canadian, Decolonization, Visual Arts, Media Arts, Canada

22. Les acteurs du marché de l'art contemporain : du pouvoir économique au pouvoir de consécration (Séance en personne)

Isabelle Masse (Université de Laval)
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Type de session : Session de communications

À l'heure d'un accroissement des inégalités et d'une accélération corollaire du marché de l'art contemporain, les galeries et les collectionneurs privés jouent un rôle décisif dans la création de la légitimité artistique. Qu'il s'agisse de puissantes galeries finançant des expositions publiques ou de richissimes donateurs influençant les orientations stratégiques des musées, la concentration grandissante du pouvoir économique – jointe à l'opacité d'un marché peu réglementé – agit de plus en plus sur les processus de reconnaissance de l'art et des artistes. Dans un contexte aujourd'hui marqué par le faible financement des institutions culturelles, comment les principaux acteurs du marché s'approprient-ils directement ou indirectement le pouvoir de consécration réservé en principe aux musées? Et plus largement, comment l'actuelle montée en puissance des élites financières pèse-t-elle sur le monde de l'art contemporain? La séance accueille les communications qui explorent ces questions sous différentes perspectives.

Mots clés : marché de l'art; galeries; collectionneurs; légitimité artistique

23. Let's Get Digital (In Person)

Elyse Longair (Queens University) and Jevonne Peters (Queens University)
21ell4@queensu.ca and hello@jevi.me
Session type: Paper session

Let's Get Digital embraces the timely opportunity to critically reexamine the impacts of digital technology and the barrage of information on our perceptions of reality. Specifically, this panel is focusing on digital art, history, curatorial strategies, critical theory, emergent platforms and forms of creative expression. In bringing together a panel of artists, scholars, and curators we hope to collectively reflect on our present post-internet age, to borrow Byung-Chul Han's term, 'the age of like', and what it means to engage with the digital realm, over half-a-century since its inception.

The theoretical spectrum that may be used to critically examine these topics include Hito Steyerl, Trevor Paglen, and Byung-Chul Han.

Possible topics include but are not limited to:
- New directions in digital art: Blockchains, NFTs, sound directional art, computer generated art, transmedia, cybernetic art, alternative environments, interfaces, AR/VR.
- Virtual gallery engagement: curating, collecting, digitised collections, databases, virtual museums, multimedia installations.
- Multimedia story-telling: ecomedia, social media, journalism, docugames, games for change.
- Infrastructure and impact: privacy, security, influence, ethics.

Key words: Digital art, virtual gallery engagement, critical theory, multimedia story-telling, infrastructure and impact

24. Listening as Ethical Framework (In Person)

Rébecca Bourgault (Boston University)
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Session type: Paper session

The panel invites submissions that explore listening as an activist practice, as a multimodal tool of expression where the interplay of visual materials, sound & voice, space, and the environment enable listening as a key methodology to advance goals of decolonization and equity. How might we make space for an ecological and artistic engagement, and for an embodied practice that proposes forms of creative attention where listening becomes political action and animates new relational ways of being?

Presentations using multi-modal forms, performance, video, storytelling, songs, spoken word, poetry, action-research, and inter-arts creations; artworks and research that explore the

sociopolitical contexts of sound and spaces, communication & reception, as well the fullness and complexity of silence, are welcome.

Key words: Listening; equity; ethical space-making; relationality; silence.

25. Local Groups and the Politics of Public Buildings: Urban Placement, Design and Conservation (In Person)

Aniel Guxholli (McGill University)
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Session type: Paper session

The design of public buildings seems to reflect at first the decisions of central authorities. Canada's Department of Public Works was traditionally in charge of federal projects such as post-offices, courthouses, or customhouses. However, the history and political reality of these urban landmarks show how local groups and individuals attempt to play a role too, applying significant pressure to attract, alter, or avoid such projects, influence choices of site, scale and style, because these facilities affected urban development, property values, and other aspects of interest. Vancouver's or Montreal's 1910s new post offices offer significant historical examples. The institutional framework and local communities have evolved since, but the public interest offered by such buildings solicits debates and interventions. This session seeks to understand how these dynamics have shaped public projects in historical and contemporary examples in Canada, US and beyond, in their original design, urban placement, and recently, their conversation.

Key words: Public, Federal, Local, Urban, Architecture

26. Made Up: An Art History of Cosmetics (In Person)

Hana Nikcevic (University of Toronto) and Tara Allen-Flanagan (Independent scholar)
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Session type: Paper session

Art has been acknowledged for centuries as the business of deception and artifice—spanning trompe l'oeil to parafiction—but it shares this storied past with a less-celebrated, heavily-gendered counterpart: cosmetics. Fascination with feminine art/artifice underpins the corpus of toilette paintings, but in these portrayals as in later iterations—from Boucher's Pompadour to Vogue Beauty Secrets—the face-painter's agency has been, through analogy with the artist, variably recouped and contested. Cosmetics likewise represent the spoils and vectors of globalization and imperialism; if Queen Elizabeth I's chalky visage, asserted through portraiture, already reflected and advanced England's imperial efforts, Angela Rosenthal confirmed the eighteenth-century coalescence of racial theory and complexion. This session interrogates cosmetics' aesthetics, asking after global and historical conflations of and disparities between art and make-up; cosmetics' conflicting capacities to subjugate and subvert; the entwined

histories of beauty, complexion, racialization, imperialism, and oppression; and, most broadly, the understudied visual and material cultures of cosmetics.

Key words: cosmetics; make up; toilette; artifice; race theory

27. Monuments and Their Futures in North America (In Person)
Cody Barteet (Western University)
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Session type: Paper session

Recently, monuments have received significant attention. Whether connected to their removal, conservation, and construction, individuals and organizations have used monuments to promote varying ideological concepts. In Canada, most of this conversation has been limited to the removal and vandalism of monuments associated with the long colonial legacy and its impact on Indigenous peoples. However, this conversation changed radically in late January 2022 when the so-called Freedom Convoy descended upon Ottawa to protest existing COVID-19 policies. During the occupation, several of Ottawa's monuments were vandalized including those to Terry Fox and to fallen Canadian soldiers. Unlike previous vandalisms in Canada, the backlash against their defacement was immediate and universal.
Informed by this shifting context concerning monuments, this panels queries the future and purposes of monuments through diverse methodologies: nationalism, racism, environmentalism, etc. In so doing this panel analyzes the current "monument discourse" and queries the needs and purposes of monuments.

Key words: Monuments, Nationalism, Preservation, Environmentalism

28. "My strength, my comfort, my intense delight": women, art and lifewriting in the eighteenth and nineteenth centuries (In Person)
Charles Reeve (OCAD University)
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Session type: Paper session

Like her contemporary Eugène Delacroix, British watercolourist Elizabeth Murray left the "West" in the early 1800s for the "Orient," recording her adventures in extensive writings and images. However, while Delacroix's journals and notebooks became widely celebrated, Murray's account slid into obscurity—even though Delacroix's journey lasted only six months and generated two articles, while Murray's time in the region prompted her two-volume autobiography Sixteen Years of an Artist's Life in Morocco, Spain, and the Canary Islands. Moreover, accounts by other women from that century—Élisabeth Vigée Le Brun; Elizabeth Butler—similarly languished, creating the sense that this era's female artists neither left home nor published autobiographies. This panel aims to explode this misapprehension by convening

discussions of lifewriting by women artists of the 1800s and earlier. We welcome proposals regarding all lifewriting forms (e.g. diaries, letters), with particular interest in accounts originating outside normative "Western" narratives, and/or regarding now-obscure autobiographies.

Key words: lifewriting, feminism, nineteenth century, self-representation, autobiography

29. Paranormal Exhibitions (In Person)

Jennifer Fisher (York University)
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Session type: Paper Session

The current "paranormal turn" in art and exhibitions coincides with the record-breaking attendance for the Hilma Af Klint retrospective at the Guggenheim Museum in 2018. Af Klint (1862-1944) was at once a Spiritualist medium and artist who channeled her prescient nonobjective abstraction from spirit guides. At this time when institutions are called upon to decolonize, preternatural knowledges – including ghostly encounters with structures of power and violent histories – are being newly considered. This panel seeks to bring together scholarly papers and curatorial projects that engage with paranormal displays, performances and exhibition modalities. We seek to explore how spaces defined by extra-rational, nebulous, divinatory, mystical and occult displays are formally and affectively configured in diverse exhibition contexts and AI platforms. We invite exhibition case studies and curatorial reflections that pertain to such topics as the performative conventions of séances, museum ghosts, haunted architectures, technologies of disembodiment, digital specters and other paranormal displays.

Key words: exhibitions, curating, paranormal, affect, hauntology

30. (Post)colonial Intimacies (In Person)

Lauren Barnes (University of Toronto) and Ashley Raghubir (University of Toronto)
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Session type: Paper Session

Recent scholarship has expanded understandings of 'intimacies' beyond liberal notions of individual domesticity, sexuality, and or romance. In *The Intimacies of Four Continents* (2015), Lisa Lowe uses the framework of 'intimacies' to demonstrate how Western liberalism's formation depended on the imbrications of colonialism, enslavement, and indenture. Dominant conceptualizations of art and the discipline of art history developed from the structures of Western liberalism made possible by these constelled global subjugations. How can an approach that centres settler colonial and postcolonial 'intimacies' serve as a critical framework in the fields of visual art practice, art history, material and visual culture, and curatorial studies?

We invite papers across periods and geographies with possible topics including: spatial and temporal intimacies; the sensory or abject; labour and mobility; intimacies through impasse and asymmetry; and the exhibition as a mode of intimacy. Submissions from artists and curators are welcome.

Key words: settler colonialism; postcolonialism; intimacies; liberalism; methodology.

31. Potential History of Art and Museums (In Person)
Victoria Nolte (Carleton University) and Emily Putnam (Carleton University)
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Session type: Paper Session

In Potential History: Unlearning Imperialism (2019), Ariella Aïsha Azoulay calls for a refusal of the imperial foundations of Western institutions (archives, museums, and nations) and their knowledge structures. Imperialism has not only created the conditions through which museums have built their collections but has also informed how we study art and write its histories by determining what objects, knowledges, and cultural interactions are accepted practices of art-historical world-making. Potential history is an effort to unlearn this relentless drive to accumulate material worlds and transform them into objects of study and research. This panel asks: can potential history act as an analytic for the study of art and museums to unlearn imperialism and its public-making and world-making endeavours? How do we write a potential history of art and museums against the drive to view progress as the only emancipatory outcome? We are interested in papers that think beyond introducing "new" strategies for art-making, curation, and exhibitions and think towards models of historical inquiry that understand the task of art history and museums studies as that of producing relations.

Key words: Art historiography; museum studies; unlearning imperialism; decolonial praxis

32. Privacy and Architecture: Constructing a history (In Person)
Nuno Grancho (University of Copenhagen)
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Session type: Paper Session

In the West, privacy is never only about the individual. Direct and indirect notions of privacy and its opposites shape the relation of individuals to space, self, body, beliefs and communities through a seclusion of private domains from public domains in historical context.
This session will examine how symbols of privacy and the demarcation between them is materialized in architecture via artistic expressions to literary topoi and metaphors and the influence on such architecture.
We seek contributions that explore the architectures and cities developed by ´foundational´ urban plans, civil and military buildings and rooms that frame privacy, creating secrecy and

shelter; religious buildings and cabinets that stage prayer, study and intimacy; alcove beds and privies wall off bodily needs; rural retreat offset urban life, etc., and invite papers that take a critical stance on privacy and architecture.

Key words: Privacy, private, public, architecture, urbanism

33. Queer Episodes in Canadian Art (In Person)
Erin Silver (University of British Columbia)
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Session type: Paper Session

The Massey Report of 1951 promoted the cultivation of a distinctly Canadian culture to bolster Canada's international identity, and propelled the development of several government-sponsored cultural initiatives that are still foundational to Canada's cultural communities today. While cultural activity in Canada was burgeoning throughout the 1960s, and despite changes to Canada's criminal code in 1969 (Bill C-150, which decriminalized homosexual acts between men over the age of consent of 21), sexual orientation was not added to the Canadian Human Rights Act until 1996, resulting in only a partial decriminalization, or, in Tom Hooper's estimation, a recriminalization, of homosexuality in the time in between. With Canadian art and culture being promoted on the international stage at the same time as LGBTTQ2A+ individuals were not fully legitimized as citizens, what kinds of subcultures flourished in the underground? What was the role of artists in not only supporting gay liberation, but also making Canadian culture just a little bit gay?

This session focuses on episodes in Canada's queer art history, loosely centered on the late-1960s to the late-1980s. The enduring push, since the 1950s, for legislation supporting LGBTTQ2A+ rights, coupled with Canada's artworld centres being largely built and defined, in the 1960s and 1970s, by the experimental practices and institutional initiatives of feminist and queer artists, support a view of Canada as queerly operating in relation to dominant art historical discourse. Examining the technologies and mediums at artists' disposal during this time, this session asks presenters and audiences to think through the parasitic, conspiratorial, camp, and disidentifying nature of much queer Canadian art practices through these decades.

Key words: Queer; Canadian art; gay liberation; subcultures

34. Queering the collection: intersectional and socially-engaged approaches (In Person)

Anne-Sophie Miclo (Université du Québec à Montréal) and Renata Azevedo Moreira (Art Gallery of Ontario)

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Session type: Paper Session

Queer Theories provide invaluable contributions to Museum Studies. Defying heteronormative assumptions, they are oriented towards openness and flexibility, providing an interesting lens to understand the construction of public art institution's collections.

Queering a collection may thus involve, but is not restricted to, acquiring art focusing on 2SLGBTQIA+ artists and themes. It means amplifying the boundaries of a collection so that it can become a material proof of an institution's fight against the status quo, by actively diversifying and decolonizing the voices that build it.

In this session, we invite artists, researchers, and curators to explore and share their works, reflections and case studies about different possibilities of queering collections, from both contemporary and historical perspectives.

Key words: Queer Theories / collections / Museum Studies / decolonizing

35. RAA19 Open Session (Research on Art and Architecture of the 19th century) (In Person)

Béatrice Denis (Université de Montréal) and Ersy Contogouris (Université de Montréal)

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Session type: Paper Session

The aim of the RAA19 (Research on Art and Architecture of the 19th century) is to encourage innovative studies of nineteenth-century art and architecture. This open session welcomes papers that examine theoretical issues or case studies that focus on any aspect of the art and architecture of the long nineteenth century, from 1789 to 1914. Special consideration will be given to papers that propose innovative issues or methodologies.

L'objectif du Réseau Art et Architecture du 19e siècle consiste à promouvoir le renouveau des recherches globales et interdisciplinaires sur le 19e siècle en histoire de l'art et de l'architecture. Cette session ouverte invite des propositions théoriques ou des études de cas qui couvrent des corpus issus du long 19 siècle, de 1789 à 1914. Une attention particulière sera donnée aux propositions qui font ressortir de nouvelles problématiques ou des méthodologies novatrices.

Key words: 19th century

36. Re:making : mending, materiality, and reuse in craft and design (In Person)

Keith Bresnahan (OCAD University)
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Session type: Paper Session

This session invites papers that consider practices and theories of remaking, mending, and reuse in craft and design from antiquity to the present. Papers might consider practices such as visible mending, or kintsugi; intentional breaking and remaking; the incorporation of spolia or ruins into new buildings; cut-up, quilting, and collage techniques; adaptive re-use; upcycling; transformations of abandoned infrastructure into new designs; replacements, displacements, and substitutions, among others. What do such practices have to say about sustainability, originality, materiality, wholeness? How might these engage with larger imperatives today to 'remake' or rethink ways of being, to respond to crises both cultural and political? How can remaking speak, critically and fundamentally, to the nature of making, both in earlier historical periods and today?

Key words: Remaking; materiality; reuse; craft; design

37. Remix workshops: A community of high school teachers listen and write their way to intentional presence and dream potential futures (In Person)

Ashleigh A. Allen (OISE/ University of Toronto) and Douglas Friesen (OISE/ University of Toronto)
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Session type: Paper session

We designed an institutionally funded project titled "Remix Camp," which was a series of virtual creative workshops over six days in July 2021. With a community of high school teachers from Toronto and New York City we investigated: How can teachers use writing and listening practices to practice care and dream alternative futures during this time of Covid19? Since the lives of teachers are indivisible from their praxis, this work attends to students by attending to teachers and their evolving pedagogy and curriculum. Inspired by Oliveros, Ono, Schafer and others, we understand remix as a way to re-understand and re-experience something anew. There is evidence that offering support, guidance, and the opportunity to create with colleagues alleviates hesitations and deficiencies teachers often experience in cultivating creative curriculum and designing alternative learning environments. This project attends to what education scholars are requesting: a reimagining of education that focuses on compassion, community, and relational accountability.

Key words: listening, poetry, care, remix, pedagogy, curriculum

38. Research-Creation Caucus Roundtable: At the intersections of art and knowledge making: where do we go now? (In Person)

Stéfy McKnight (Carleton University)
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Session type: Roundtable

Since 2017, the Research-Creation Caucus has been meeting annually at UAAC to discuss trending themes in research-creation and creative art practice in the academy. This year, rather than create a theme for discussion, we will share our experiences of how we have adapted to academia and applied our creative research in our scholarly fields. Bringing together a constellation of artist-scholars across so called Canada, this is an opportunity for us to share what we have done at our universities and para-public institutions to support research-creation and its usage. We invite proposals from artists, curators and scholars who wish to share their experiences with research-creation in their administrative, professional, scholarly, and student roles.

Key words: research-creation; art; creative practice; methdology; academia

39. Rethinking Figure Drawing from Both Sides of the Easel – A Roundtable Discussion (In Person)

Amanda Burk (Brock University)
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Session type: Roundtable

Figure drawing is a long-standing practice and enduring course offering in the vast majority of post-secondary visual art programs. The pedagogy, nor the aims of figure drawing have changed significantly over the years – the value of these courses remain focused on improving students' observational drawing skills and understanding of human anatomy, but could these courses (and should these courses) be doing more?

Given shifts happening broadly across institutions to address equity, diversity, inclusion, accessibility, mental health and well-being, what opportunities exist to rethink and challenge the way figure drawing is taught? Given pandemic experiences and online learning, are there new possibilities for the way digital technologies could be used both in and out of the classroom to expand accessibility and learning? What innovations are already occurring in figure drawing courses?

This round-table invites panelists to consider the past, present, and possible future of figure drawing in post-secondary education.

Key words: figure, drawing, studio, pedagogy, rethink

40. "Sewing" Change: Knitting, Quilting and Craftivism (In Person)

Shana Cooperstein (Anne Arundel Community College)
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Session type: Paper Session

Fabric, needles, bobbins and thread: noncontroversial household items are no longer what they might seem. Tools that were once dismissed for their association with "women's work" propel social justice movements around the world. This is part of tendency we now call "craftivism." Craftivism, a combination of the words "craft" and "activism," is a term coined twenty years ago to describe a form of activism based on practices of craft, such as knitting and sewing. Yet, the so-called "domestic" arts have been used as a vehicle for protest and reform for centuries; they have been used to critique a range of injustices including sexism, homophobia, racism and capitalism. This panel examines the rich history of craft-based activism around the world.

Key words: Textiles; Craftivism; Activism; Craft; Sewing

41. Slow curation and relational care in public art (In Person)

Kristine Germann (McMaster University) and Stephanie Springgay (McMaster University)
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Session type: Paper Session

Curating in public space necessitates a set of responsibilities for curatorial care. What possibilities are offered to places, participants, artists, and artworks when the curator is not the authority but alternately inhabits the position of carer and centers slow curation? Slow curation, according to scholar Johnson is a method that is context specific, relational, and collaborative, and is accountable to diverse communities (Johnson 26). Slow curation unsettles care and emphasizes an ethics of responsibility and accountability grounded in radical relatedness. This requires, as Puig de la Bellacasa writes, thinking of care beyond nature/culture binaries and settler colonial and anthropocentric morals (Puig de la Bellacasa 13)"

We invite conference papers and presentation proposals that explore slow curation as relational care including, but not limited to: Indigenous practices; decolonizing and anti-oppressive methodologies; place and ecological crisis; trauma and healing; time, duration, and the ephemeral; social practice and the shifting roles of audience, participant, and co-collaborator; questions about publicness.

References
Johnston, Megan Arney. "Slow Curating: Re-thinking and Extending Socially Engaged Art in the Context of Northern Ireland." On Curating-After the turn: Art education beyond the museum, no 24, 2014, pp 23-33.

Puig de la Bellacasa, María. Matters of Care, Speculative Ethics in More Than Human Worlds. University of Minnesota Press. 2017.

Key words: Public Art, Curating, Social Practice

42. Strategizing emergence: evolving the systems of art and academia (In Person)

Kerri-Lynn Reeves (MacEwan University)
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Session type: Roundtable

This roundtable questions how intersectional-feminist, decolonial, anti-capitalist methods can be practiced effectively within the institutions of art and academia, where systems that deny these methods are inherently embedded.

In speaking about dandelions in "Emergent Strategies" adrienne maree brown writes "the resilience of these life forms is that they evolve while maintaining core practices that ensure their survival." This discussion seeks to highlight the lived experiences of art-academics trying to survive within a system while evolving its strategies of engagement.

The session seeks proposals that highlight practices within art, art history, and art education that attempt to decentre power, deny capitalist modes of production, assert intersectional-identity, and embrace humanity within institutional bounds. We will examine our own struggles and successes, creating understanding and support for these practices while looking for strategies for being art-academics that live their politics and create space within their institutions for broader value sets.

Key words: institutional critique, feminism, emergent strategies

43. The Impact of Afrofuturism and the Black Lives Movement on Canadian Art (In Person)

Alice Ming Wai Jim (Concordia University) and Nicholas Raffoul (Concordia University)
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Session type: Paper Session

This panel seeks to bring together early-career to established scholars, artists, activists, and cultural organizers based in Canada who locate their research and/or practice at the intersections of Afrofuturism and the Black Lives Matter movement. Prioritizing BIPOC voices, creativity, and discourses in formation, we invite proposals on topics including, but not limited to historical flashpoints of convergence, antagonism, or incommensurability (presumed or otherwise), Afrofuturist feminist perspectives (Black feminist criticism informed by Black

speculative thought), critical race art history and social justice or social movement studies, archival fabulation and oral histories, decentring Whiteness as decolonial framework, and any combination of the above as research or research-creation method. We also welcome analyses of other ethnic futurist projects (Indingous, Asian, Arab, Latinx futurisms) by self-identified racialized visible minority artists who explicitly or implicitly engage with Afrofuturist ideas, aesthetics, or tropes to create otherwise worlds and Black (adjacent) futurities.

Key words: Afrofuturism, Black Lives Matter, Research-creation, Ethnic futurisms, contemporary art, critical race feminism

44. The NFT beyond speculative stakes: which contributions in the visual arts sector? (In Person)

Sophie Herrmann (Institut National de la Recherche Scientifique, Montréal) and Nathalie Casemajor (Institut National de la Recherche Scientifique, Montréal)
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Session type: Paper session

Since 2021, the media explosion around non-fungible tokens has been dominated by a certain sensationalism. Beyond record auctions, thefts and hacking, the press coverage of the phenomenon conceals a complex reality: that of diverse artistic experimentations.
To what extent do NFTs drive experimentation with new dissemination spaces, new aesthetic and economic practices? Although scientific publications about the subject are still extremely rare, artists and museums use the NFT ecosystem to propose new visibility models for the visual arts, and new economic and contractual processes.
In this panel, we invite researchers and professionals from the visual arts sector - artists, curators and exhibition spaces - to share their artistic projects, case studies and reflections on the possibilities offered by these tokens.

Key words: NFT, visual arts, exhibition, collection, economic and contractual processes

45. The Public Service and Academics (In Person)

Danielle Hogan (Independent scholar)
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Session type: Roundtable

Face to face with Bureaucracy: This roundtable will look at the role that artists and academics may be able to play in supporting and influencing the civil service to be more creative and to plan broadly, rather than for a narrow 'majority' of citizens in our communities.

Key words: Plain language, reciprocity, Politics, qualitative knowledge; service

46. The Seamless Control of Technology (In Person)

Frank Jing Zhang (OCAD University)
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Session type: Roundtable

The mechanical controllability of spraying seamless colors and smooth gradients made airbrush an ideal tool for artistic rendering in art and design for over a century, especially in advertising, airbrush was used to create the illusion of hyper-realism and fantasy in consumerist culture.

Since the 1990s, digital tools have replaced airbrush in mainstream creative industries in the pursuit of productivity and controllability. Today, airbrush has been transformed into nostalgia that has been adopted in DIY and customization culture. Instead of being employed in professional institutions, airbrushing thrives in subcultural aesthetics and individual-expression with a diversity of styles and applications.

The shift in airbrushing displayed a disciplinary change impacted by technology, but also implicated a hidden debate of systematic control by technology. Through the discussion of airbrushing, this proposal calls for an investigation of the reappearance of airbrushing in DIY and customization culture, and discuss its linkage to today's techno-capitalism.

Key words: Airbrush, DIY, Customization, Technology, Control.

47. The Uneven Ground of Global Art History (In Person)

Anqi Li (OCAD University)
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Session type: Roundtable

The proposed roundtable examines the seemingly inclusive global lens in the emerging Global Art History.

It is not rare for artists who thrive in their ""local context"" to go unnoticed on the ""global"" stage, while some artists from the same marginalized culture are celebrated globally. One explanation could be that the ""global"" artists' work is more accessible to its Western audience because their Post-Modernist approach can be readily linked and integrated into western art history's linear narrative. However, they are rarely discussed in their ""local"" context due to diverging political views and conceptual inscrutability.

Inversely, as an art student, I recall my discomfort in applying ""global"" art frameworks to various ""local"" arts. This recurring local-global irreconcilability indicates the colonial attitude behind such a pseudo-global lens.

Some proposed questions include: Is ""Global Art History"" western art history rebranded? How can we start a conversation outside the homogenizing western art history?"

Key words: Global art history, decolonization

48. The Voice (In Person)

Stefan Jovanovic (Concordia University) and Mikaela Bobiy (Dawson College)
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Session type: Paper session

What exactly is a voice? This session invites submissions from scholars and practitioners exploring the vocative dimension and its role in the arts from all cultures and time periods. Critical writing on the voice comprises a marginal, yet highly motivated topic in the fine arts, comparative literature and philosophy. We hope to encourage a fruitful dialogue on the voice drawing upon a range of other disciplines and practices in the visual and performing arts including music, cinema, theatre, spoken-word performance, digital games and popular culture. Some issues to be engaged with may include (but are by no means limited to): the voice and aesthetic perception; the voice and critical theories of subjectivity (including sexual/gender, racial and/or ethnic identity); the voice in narration and oral testimonies; the 'acousmatics' of the voice in cinematic diegesis and in film/video installation, and the function of VoIP communication in today's networked culture.

Key words: voice, speech, interdisciplinarity, performance, narration

49. Unfinished (1400-1800) (In Person)

Ivana Vranic (Columbia College)
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Session type: Paper Session

What is a work unfinished? This panel seeks papers that critically probe this inquiry through early modern exempla of art, architecture, writing on art, and objects of visual culture considered unfinished. Small and multivalent case studies are equally invited, which investigate single objects, art projects, or entire oeuvres labelled not finished, here broadly conceived. Papers can also consider: is unfinished a formal, theoretical, symbolic, or contextual state of being? What or who decides on the criteria of the unfinished? Can an object go from being unfinished to finished? Does unfinishedness accrue value over time? And, finally, can any artistic product of the epoch be considered finished in the longue-durée of history?

Key words: Unfinished, Early Modern, Renaissance, art theory, art practice

50. Visual Cultures of the Circumpolar North (In Person)
Isabelle Gapp (University of Toronto) and Mark A. Cheetham (University of Toronto)
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Session type: Paper Session

This session brings together interdisciplinary perspectives on Indigenous, environmental, and settler pasts, presents, and futures to examine the complex visual and textual cultures around the Circumpolar North. Ideally, the session would be in two parts to embrace the range of research on this theme. The session will draw attention to topics concerning historical and contemporary visualisations of northern landscapes, borders, and environmental history, settler colonial expeditionary narratives, militarisation and defence, and Indigenous arts, modernisms, futurisms, and cultural heritage across Canada and the wider Circumpolar North. It looks to supplement north-south dialogues and divides, drawing attention to cultural, social, and environmental dynamics between Indigenous communities and settler populations across Alaska, Canada, Greenland, the Nordic countries, and Russia.

Key words: Circumpolar North, Arctic, Visual Culture, Indigenous Arts, Ecocriticism

Virtual Sessions | Séances virtuelles
Held online on Friday, November 4 | En ligne vendredi le 4 novembre

51. Cripping Visual Cultures / Les cultures visuelles crip (Virtual)
Jessica Cooley (Ford Foundation Gallery), Stefanie Snider (Kendall College of Art and Design of Ferris State University), Lucienne Auz (University of Memphis), Sarah Heusaff (Université du Québec à Montréal), Patricia Bérubé (Carleton University)
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Session type: Paper session

To "crip" visual cultures begins with not only how disability has already and will continue to subvert normative aesthetics and institutional ableism, but also conceives of disability as a force that destabilizes what Robert McRuer termed "compulsory able-bodiedness." To crip visual culture also requires questioning the ocularcentric terminologies and expectations of visual culture. This panel extends the work of crip theory as an analytic mode that broadens the critical relevance of disability studies' inquiry beyond the limiting frame of what is or is not

traditionally defined as the "proper subject" of disability. We seek a wide range of projects, especially those that take up women of color feminism, indigeneity, queer of color critique, transnational/postcolonial theory, and/or anti-racism, to collectively reimagine how art objects, art practices, and art institutions produce, challenge, perform, and promote the critical and activist work of cripping visual cultures.

Le thème des « cultures visuelles crip » commence non seulement par la manière dont le handicap a déjà subverti et continuera de subvertir l'esthétique normative et le capacitisme institutionnel, mais aussi par la conception du handicap comme une force qui déstabilise ce que Robert McRuer a appelé « capacité obligatoire » ("compulsory able-bodiedness"). Pour subvertir (crip) la culture visuelle, il faut également remettre en question les terminologies et les attentes oculocentriques de la culture visuelle. Ce panel se veut un prolongement du travail de la théorie crip en tant que mode analytique qui élargit la pertinence critique de l'enquête des études sur le handicap au-delà du cadre limitatif de ce qui est ou n'est pas traditionnellement défini comme le « sujet propre » du handicap. Nous recherchons un large éventail de projets, en particulier ceux qui se basent sur le féminisme des femmes de couleur, l'autochtonie, la critique queer de couleur, la théorie transnationale/postcoloniale et/ou l'antiracisme, afin de réimaginer collectivement la manière dont les objets d'art, les pratiques artistiques et les institutions artistiques produisent, remettent en question, exécutent et promeuvent le travail critique et militant des cultures visuelles crip.

Key words: Cripping Visual Cultures; COVID-19; Eco-Criticism / Crip Ecologies; Curatorial Activism; Institutional critique
Mots clés : cultures visuelles crip; La COVID-19; Éco-critique/ Écologies crip; L'activisme curatorial; La critique institutionnelle

52. Dialogue entre corps genrés et corps dégenrés (Séance virtuelle)
Jessica Ragazzini (Université du Québec en Outaouais / Université Paris Nanterre)
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Session type: Table ronde

Depuis au moins l'Antiquité, la représentation du corps cisgenre est traitée différemment qu'il s'agisse d'un corps masculin ou d'un corps féminin. La pratique contemporaine tente de redéfinir ces stéréotypes à l'image d'une société et d'un art moins stéréotypé, en réinvestissant les images du passé pour en déjouer les conventions.

En promouvant les approches transdisciplinaires et transhistoriques, cette table-ronde propose d'analyser à la fois sur les images genrées, celle de la femme agissant comme être de fantasme (ex : les artistes surréalistes) ; celle de l'homme généralement appréciée pour l'impression de force qu'elle dégage (ex : les artistes futuristes) et les œuvres qui produisent des réflexions au-delà des conventions, pour la promotion de représentations fluides entre les genres et les sexes (ex : Yasumasa Morimura). L'objectif de cette table-ronde sera ainsi de mettre en lumière les similarités et les divergences que produit la représentation du genre et du non-genré.

Mots clés : Genre ; non-genré ; figuration ; corps ; stéréotype

53. Early Modern Visual Culture: New Perspectives (1450-1800) (Virtual)

Justina Spencer (University of King's College)
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Session type: Paper session

This session aims to showcase emerging scholarship on art and visual culture produced in the early modern period (1450-1800). The panel is open to analyses from any geographical locale, with special consideration given to submissions that examine non-Western traditions and/or transnational perspectives.

Key words: early modern, open panel, global, renaissance

54. Graduate Student Lightning Talks | Exposés éclairs des étudiant·es de cycles supérieurs

UAAC-AAUC
Proposal form (Graduate Student Lightning Talks) | Formulaire de proposition (exposés éclairs des étudiant.es de cycles supérieurs)

UAAC/AAUC is proud to feature Graduate Student Lightning Talks. This session is composed of 5-minute presentations that provide graduate students the opportunity to present their current research or other area of interest. Participants may choose to present their work in the form of a focused summation, a case study, or a methodological approach. This is a great opportunity for graduate students to talk about topics that they are studying, practice presenting these topics and to engage with the broader academic community.

L'UAAC/AAUC est fière de présenter des exposés éclairs des étudiant·es de cycles supérieurs. Cette session est composée de présentations de 5 minutes et donne aux étudiant·es de cycles supérieurs l'occasion de présenter leurs recherches actuelles ou autres domaines d'intérêt. Les participants peuvent choisir de présenter leurs travaux sous la forme d'un résumé focalisé, d'une étude de cas, ou d'une approche méthodologique. Il s'agit d'une excellente occasion pour les étudiant·es de cycles supérieurs de parler des sujets qu'ils étudient, de s'entraîner à les présenter, et de s'engager auprès de la communauté universitaire au sens large.

Keywords: graduate students, étudiant·es de cycles supérieurs

55. HECAA Open Session (Historians of Eighteenth-Century Art and Architecture) (Virtual)

Christina Smylitopoulos (University of Guelph)
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Session type: Paper Session

HECAA works to stimulate, foster, and disseminate knowledge of all aspects of eighteenth-century visual culture. This 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.

Key words: eighteenth-century art, architecture, visual culture

56. In Camera/Ex Camera: Devices, Tools, and Equipment in the History of Photography (Virtual)

Frances Cullen (McGill University) and Sameena Siddiqui (University of British Columbia)
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Session type: Paper Session

Photographs are made with cameras, of course, but also with a panoply of other equipment and devices. The camera itself is meanwhile an iterative object in its own right, and one that works through the assembly of multiple different components and accessories. This panel puts that roster of photographic tools and techniques in the critical spotlight, asking: how have such individual devices been designed, manufactured, and sold? What do the world-wide distribution and usage histories of such technologies have to tell us about the regional and local dynamics of the photography industry? And what do these histories reveal, not just about how photography has been made, circulated, and used, but about what there is to be gained by considering them as technical, cultural, and even aesthetic objects in their own right? In doing so, it aims to illuminate the material culture of photographic making, while also bringing a critical global perspective to the theoretical discourse that would treat the photographic apparatus as, for example, a 'seeing machine' made possible by the assemblage of diverse technologies and techniques (Kittler, 1999).

Key words: camera; photography; industry studies; material culture; media archaeology

57. Investigating the Relationship between Image and Text in Illustrated Books (Virtual)

Larissa Vilhena (Trinity College Dublin, Ireland)
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Session type: Paper session

The inherently interdisciplinary character of research into illustrated books, which comprises the fields of visual culture, literary criticism and illustration studies, permeates any attempt to study nineteenth-century illustrated editions of prose and verse. From the 1850s to the 1870s the Victorian 'gift book' proved extremely popular among the British middle-class readership. As a remarkable legacy of the Victorian era, the illustrated book influenced a wide range of artists, engravers and writers far beyond Britain and well into the twentieth century.
This session seeks to study the relationship between image and text in illustrated books. The main questions addressed are to what extent the visual is informed by the verbal and, conversely, how far the text is influenced by the image on the page. We welcome submissions from scholars at all stages of their careers to discuss illustrated volumes from any cultures from either the nineteenth or the twentieth century.

Key words: illustration, image, text, illustrated, book

58. Land, Capital and Power (Virtual)

Marc James Léger (Independent scholar) and Guillermo Trejo (Ottawa School of Art and Universidad Nacional Autónoma de México, Canada)
leger.mj@gmail.com and trejoguillermo02@gmail.com
Session type: Paper session

Land acknowledgements have become a common feature of conference presentations. For a few consecutive years, UAAC-AAUC presenters have been encouraged to give presentations on Indigenous studies and practices. What are the contradictions of race, identity and class in a global era of "progressive neoliberalism," where the politics of recognition contrast with the realities of Indigenous life? Beyond the needs of the creative industry's professional-managerial class, how does the decolonial turn in contemporary art and activism serve the interests of Indigenous peoples themselves? In what ways are "necropolitics" embedded in postmodern claims that history has ended? How does the state and corporate embrace of diversity and Indigeneity compromise those radical movements whose goal it is to protect our shared commons and attend to the demands of social reproduction as well as emancipation? This panel is particularly interested in but not limited to papers that deal with contemporary issues and practices.

Key words: First Nations, decolonization, recognition, neoliberalism, creative industry

59. Mobilization of Art in the Early Modern Hispanic World: The Intersections of Race, Religion, Gender, and Objects (Virtual)
Iraboty Kazi (Western University)
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Session type: Paper session

Inspired by my upcoming special issue of Religions (which I am co-editing with Dr. Cody Barteet and Dr. Alena Robin), I propose leading a panel exploring the movement of peoples, objects, and ideas in the early modern Hispanic World.
Recent scholarship leads us to reconsider knowledge, art, spatial, religious, and historical formations, prior to, during, and after the colonial era, as we recognize that colonialism was formalized and transgressed by virtually all peoples involved. By considering the mobility of peoples, objects, themes, and social constructs throughout the global Spanish territories, the panel will explore the intersection of disparate religious traditions to consider the formation of new cultural knowledges and practices through the appropriation, assimilation, commodification, fetishization, marginalization, and hybridization of objects and practices. I look to examine the intersections of Hispanic cultural traditions with European, Indigenous/First Nations, Afro-Latin American/Afro-Caribbean, and Asian-Latin American in a developing global world.

Key words: Objects; Transcontinental; Race; Gender; Religions

60. Narrative-Image Relationships: The Classical Illustration Tradition in Iranian Art History (Virtual)
Elham Etemadi (Hunan Normal University)
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Session type: Paper session

In the classical Iranian tradition, in the relationship between narrative and image the story is actually narrated by the verbal/written text and the image visualizes only parts of it. In this tradition, the text is considered to be the original and the image is its partial representation, an adaptation that has been received in Iranian art history as a secondary.
But images convey the artist's reading of the verbal/written narration and what they considered important in it, too. As a result, contrary to the received art historical idea, visualized narratives involve rivalry between the narrative and image. From this perspective, it is possible to approach the illustrations of narratives as subversive appropriations that do not essentially confirm or reiterate the story with images. Such an approach also transforms the way notions like "originality," "copying," and "appropriation" can be conceptualized in the classical tradition of Iranian illustration.

This session is organized to encourage interdisciplinary dialogues concerning the relationship between verbal/written narratives and their visual adaptations and appropriations in the classical Iranian tradition of illustration. Abstracts that explore the text-image relationship in all forms of theoretical, visual, material culture are invited to problematize the current views on the art of illustration, and to develop more sophisticated approaches to the study of text and image in the classical Iranian tradition.

Key words: Narrative, Image, Iranian classical illustration,

61. Poison (Virtual)

Ivana Dizdar (University of Toronto) and Siobhan Angus (Yale University / Carleton University)
ivana.dizdar@mail.utoronto.ca and siobhan.angus@yale.edu
Session type: Paper Session

This panel examines the production of visual culture through toxic and potentially fatal materials. Toxicity poses significant problems: medical, social, and environmental—but also artistic. We invite scholars working on topics across periods, from dangerous pigments in historical painting to toxic waste in contemporary art. What does it mean to construct with the destructive? How do artistic engagements with toxicity reframe our understanding of purity and contamination? Should we—and if so how—reconcile personal and environmental dangers with pursuits to create images and objects of beauty (i.e. the toxic sublime)? We encourage submissions from scholars working on intersections among visual culture, material history, science, environment, and the medical humanities.

Key words: Toxicity, contamination, danger

62. Sustainability: Teaching, Making and Long Visioning (Virtual)

Holly Fay (University of Regina) and Sean Whalley (University of Regina)
holly.fay@uregina.ca and Sean.Whalley@uregina.ca
Session type: Roundtable

This roundtable session will consider possible ways university art pedagogy and art practices can move towards sustainability in this time of urgent environmental crisis. Presentations will focus on directions for long-term viability within visual arts. Submissions are welcomed by studio and studies practitioners, including grad students, faculty, sessional instructors, curators and independent artists.
Topics for presentation and discussion include: What methods can assist to gauge the balance of environmental and social impacts of art making and its public reception? How do we address dilemmas concerning the materials in art creation? What approaches to curriculum and course development can address sustainability in institutions such as universities? Can virtual

platforms and online conferencing be better integrated into a more sustainable academic environment?

Key words: Sustainability, environmental, pedagogy, impacts, stability

63. Women and the Arts in the Early Modern Period (Virtual)

Andrea Morgan (Independent scholar)

14acm5@queensu.ca

Session type: Paper Session

Women have long faced challenges in pursuit of their engagement with the visual arts. While upper-class and aristocratic early modern women were often encouraged to dabble in or have some familiarity with the arts to make them amiable and polite companions, they were rarely afforded the same opportunities as their male counterparts. Yet, women such as Artemisia Gentileschi and Angelica Kauffmann excelled in their professional practice; still others persisted but remain relegated to the realm of the 'amateur'. This panel seeks papers that highlight the life and work of both professional female artists as well as those lesser known, including women who worked in media other than painting. This session also encourages explorations of alternative ways women engaged with the art world in the early modern period, whether that be through art collecting or curating, broadly defined, and women in the commercial world who worked as art dealers or suppliers.

Key words: women; seventeenth century; eighteenth century

Pre-constituted panels and workshops | Séances et ateliers préconstitués

These sessions are not accepting submissions | Ces sessions n'acceptent pas les soumissions

64. Art as Work/Work as Art (Artists, Working People and Cultural Institutions) (In Person)
Scott Marsden (OCAD University)
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Session Type: Pre-constituted roundtable

This session will explore the role of class in the field of artmaking and how the work of museum staff, studio assistants, gallery workers and artists is seen not as work but as a transcendental act of passion and creativity. Art's exceptionality is used as a justification for exploitative labor under the toxic sign of "" you're lucky to have a creative job and should be grateful."" Cultural workers install exhibitions, create exhibition didactics, and conduct museum tours live on salaries that link them to working class people and are working artists themselves. This session will examine relationship between working class people, artists and the cultural institutions and the cultural inequalities in many cultural institutions. The session will also investigate how creativity is critical to social change and how cultural spaces can be reimagined as public spaces to build a "living culture" for everyone in our communities.

Key words: Artist, Cultural workers, living culture & class

65. Challenges of teaching/studying/curating Islamic art and architecture in Canada (In Person)
Gül Kale (Carleton University)
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Session type: Pre-constituted paper session

This panel will examine the teaching/studying/curating Islamic art and architecture in Canada. Panelists will examine the reception of artwork, images, and news of the Islamic world and societies by students, scholars, and the public. One of the themes concerns the relation between museums and universities for learning. Teaching surveys of 'Islamic art' through museum websites is an example of these efforts. Another topic will be on the polemics of dealing with online sources, affordances, and the complex issues raised during in-class experiences. Some issues include the naming, spelling, and the flattening of content and context. For example, there is a significant focus on planned destruction of art and monuments across the Islamic world. Other topics will explore the challenges of teaching Islamic art and

architecture within a global context and the impact of spatial features of museums on the display of Islamic art. This panel will also be a chance to discuss how art and architectural history taught and studied in the Canadian academic world can be more inclusive and critical regarding world cultures.

Key words: Islamic art and architecture, teaching, curating, online resources, museums

66. Ecosex: Queer(y)ing the Body, Intimacy, and Representation (In Person)
Jennifer O'Connor (York University)
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Session type: Pre-constituted paper session

"We are the ecosexuals" write Annie Sprinkle and Beth Stephens to begin their Ecosex Manifesto. "The Earth is our lover. We are madly, passionately, and fiercely in love and we are grateful for this relationship each and every day." Ecosexuals challenge hierarchies of culture and nature, learn through our senses, see associations everywhere, take action, and open ourselves to new ideas and possibilities—with fierceness, care, and humour ("We are polymorphous" write Sprinkle and Stephens, "and pollen-amorous"). Ecosexuality is represented across media—in performance, writing, lens-based work, visual art, textiles, and more—by creators and critics such as Cindy Baker, adrienne maree brown, Jack Halberstam, Robin Wall Kimmerer, and Kim TallBear. Guided by the Ecosex Manifesto, this panel will present work that critiques the theory and practice of ecosexuality as it relates to activism, identity, and art.

Key words: Feminism, Sexuality, Ecology, Embodiment, Activism

67. Open Art Histories presents: CanadARThistories, a new Canadian and Indigenous Art OER text and course (In Person)
Open Art Histories
openarthistories@gmail.com
Session type: Pre-constituted Workshop

From drastically reducing the cost burden of course materials to directly involving students in the production of knowledge as active participants, Open Educational Resources (OERs) offer numerous pedagogical possibilities. This workshop will introduce participants to CanadARThistories, a free online course shell and contributor-based collection of object essays, and explore the potential of OERs to transform the ways that histories of Canadian and Indigenous art are taught.

Beginning with a discussion of "open" education, participants will explore how to remix and revise open resources to generate course content and assessments that better suit instructor

and student needs. By the end of this workshop, participants will be able to: identify OER materials, adopt and/or adapt them into their own teaching practices, and gain familiarity with Pressbooks. This workshop is particularly useful for new instructors and contract academic staff interested in using open materials in course design, as well as for university departments that are considering including Canadian art courses in their curriculum.

Key words: pedagogy; open; OER; CanadARThistories; Pressbooks

68. Resituating economic renewal through participatory design in marginalized communities: a case study in experiential learning (In Person)

Ranee Lee (OCAD University) and Mary Chauvin (OCAD University)
raneeleedesign@gmail.com and chauvin.me@gmail.com
Session type: Workshop

This workshop starts from an offsite industrial design course that brought an immigrant women's sewing studio together with students from OCAD University. The result offers a case study in experiential studio learning, participatory codesign and community-based collaboration. Among some key findings: (1) this collaboration with a community organization used design thinking to impact Toronto's poverty reduction strategy by using innovative pedagogy to produce alternative ways of prosperity; (2) this offsite experience gave students immersive experience with designing with our community, using local skillsets and talents for new economic opportunities. The purpose of this workshop is to share key take aways from this experience and invite others to share similar learnings and experiences for community-based practices and pedagogy. This workshop is open to all, and we are particularly interested in hearing from participants who have experiences working in communities using art, design or craft to generate economic opportunities.

Key words: experiential learning, participatory design, community-based collaboration, innovative pedagogy, alternative economy

69. The Technical Study of Art (In Person)

Evonne Levy (University of Toronto)
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Session type: Pre-constituted paper session

With the material turn and the interest in recapturing artisanal knowledge, technical studies are of growing interest to art historians, diminishing the distance between museum and academy in place since the theoretical turn of the 1980s. Although technical studies are largely initiated by museum conservators, art history has made a claim on this burgeoning area of research with the term "Technical Art History." This session invites methodological reflection on the

understanding of "Technical Art History" - or the Technical Study of Art - by the different disciplines involved (art history, conservation, material science). Papers are sought (especially from direct participants in technical studies) that address the nature of the multi-disciplinary collaborations, how technical evidence and art historical notions shape research questions, and the institutional investments that make technical studies possible. Case studies, preferably of large technical studies rather than single works, are welcome insofar as the address the methodological questions.

Key words: technical studies of art

70. Unsettling Site: Public Art Towards Settler Colonial Accountability (In Person)

Livia Alexander (Montclair State University)
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Session type: Pre-constituted paper session

In the past two decades, much of the discussion about site-specific public art embraces or critiques the concepts of "creative placemaking," "creative cities," and urban development. Critics account for the ways artists have contributed -- sometimes against their own interest -- to the gentrification of the very neighborhoods in which they live and work. But such discussions -- mostly urban-centric-- often occur outside of a concern for Place in the context of settler colonialism, globalization, and environmental degradation. These, much like the "creative cities" model are both factors in, and byproduct of, neoliberal policies and the neo-capitalist system that govern contemporary democracies.

In this panel, we explore public site-specific artistic interventions that attempt to unpack, resist, and offer alternatives to the extractive approach that uses Place as a passive backdrop to a commodified artwork/cultural experience. Instead, these practices unsettle the relationship to place, encouraging critical engagement with complex histories and potential futures.

Key words: Public art, Settler-colonialism, creative placemaking, creative cities

We look forward to welcoming you in Toronto!

Au plaisir de vous accueillir à Toronto !