

2018 Conference of the Universities Art Association of Canada

Congrès 2018 de l'Association d'art des universités du Canada

October 25–28 octobre, 2018
University of Waterloo

uaac-aauc.com



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The UAAC and the Department of Fine Arts acknowledge that the 2018 UAAC Conference is being held on the traditional territory of the Attawandaron (Neutral), Anishinaabeg and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River.

L'AAUC et le Département des beaux-arts reconnaissent que le congrès 2018 de l'AAUC se tient sur le territoire traditionnel des peuples Attawandaron (Neutres), Anichinabés et Haudenosaunee. L'Université de Waterloo se trouve sur le Traité de Haldimand, le territoire promis aux Six Nations qui comprend dix kilomètres de chaque côté de la rivière Grand.

As someone who started attending UAAC conferences three decades ago, I can say that no two are alike: continuities exist, but there's always something new. This year, for example, along with the customary launch of the Fall RACAR—a “Critical Curating” special issue edited by Marie Fraser and Alice Ming Wai Jim—and the perennial opportunity to renew old relationships and start fresh ones, we'll kick off UAAC's new website. Also, rather than a keynote lecture, we'll have keynote performances by Louise Liliefeldt and Lori Blondeau, an exciting outgrowth of performance's rising importance as a mode of presentation at our conference.

Thanks to the conference organizers, Joan Coutu and Bojana Videkanic, for their insight in suggesting this shift, and for the rest of their hard work on this conference. The programming committee—Joan Coutu, Bojana Videkanic and Annie Gérin—also must be recognized for its great work reviewing session proposals. And, as always, huge applause for Fran Pauzé, UAAC's administrator, who has kept us on track day in and day out for years now.

As you know, our conference's dynamism flows from the continued broadening and revitalization of UAAC's constituency. However, the difficult state of culture and education today makes participation by students and precariously-employed faculty harder and harder. For that reason, we have a fund to support their travel. If you are a full-time faculty who has not donated this year, please consider joining me in doing so—it's never too late.

Thanks for being here; enjoy the conference!

Ayant participé à mes premiers congrès de l'AAUC il y a trois décennies, je peux affirmer qu'il n'y en a pas deux pareils : malgré la continuité, on y trouve toujours quelque chose de nouveau. Cette année, par exemple, parallèlement au traditionnel lancement de l'édition d'automne de RACAR — un numéro spécial intitulé « Commissariat engagé », dirigé par Marie Fraser et Alice Ming Wai Jim — et à l'occasion perpétuelle de renouer avec d'anciennes relations et d'en créer de nouvelles, nous inaugurerons le nouveau site Web de l'AAUC. De plus, nous aurons des performances principales de Louise Liliefeldt et de Lori Blondeau, une retombée enthousiasmante de l'importance croissante de la performance en tant que mode de présentation à notre congrès.

Merci aux organisatrices du congrès, Joan Coutu et Bojana Videkanic, pour la vision qu'elles ont eue en proposant ce changement, ainsi que pour l'excellent travail qu'elles ont fait pour organiser ce congrès. Il faut aussi souligner l'excellent travail du comité de programmation — Joan Coutu, Bojana Videkanic et Annie Gérin — qui a étudié les propositions de séances. Et comme toujours, applaudissons chaleureusement Fran Pauzé, administratrice de l'AAUC, qui nous garde sur la bonne voie jour après jour, et ce, depuis des années.

Comme vous le savez, le dynamisme de notre congrès découle de la croissance et du renouvellement constants des adhésions à l'AAUC. Cependant, la situation difficile dans laquelle se trouvent aujourd'hui la culture et l'éducation complique de plus en plus la participation des étudiants et du personnel enseignant au statut professionnel précaire. Pour cette raison, nous avons mis sur pied un fonds visant à soutenir leur déplacement. Si vous êtes un professeur à temps plein et que vous n'avez pas encore contribué au fonds cette année, j'aimerais vous rappeler qu'il n'est jamais trop tard et vous inviter à le faire avec moi.

Merci pour votre présence. Je vous souhaite un excellent congrès!

Takatáhsawen' akatken'sè:ra ne UAAC Conference áhsen niwáhsen niyohserá:ke tsi náhe, táhnon enwá:ton akì:ron' tsi niya'teyori:wake tewattényes thiya'teyohserá:ke, tyótkon ori:wase ketshénryes. Nón:wa yohserá:te, nè:ne kató:ken nayá:wen'ne' thiya'teyohserá:ke, enyethina'tónhahse' ne Fall RACAR- ne onkwahyatonhserí:yo yonkwahyá:ton nè:ne "Critical Curating" ratina'tónhkwa. Tekeniyáhsen wa'kyátken'se' ne kí:ken kahyatónhsera, Marie Fraser nok Alice Ming Wai Jim. Ne ó:ni, yákwehre akwé:kon taetewatatyentérha'ne', enyakwahténtya'te' ne aséhtsi UAAC Website. Ne ó:ya ori:wase kenh nikahá:wi, yah thayonkyonkwe'tayén:ta'ne' ne yewenníneken's, nek tsi tekeniyáhsen enyonkhiyaterennótha'se', Louise Liliefeldt nok Lori Blondeau. Ákwah í:ken tsi teyonkwahsteríhens tsi enyonkhiyaterennótha'se'.

Wa'tekhenonhwerá:ton ne nirihwahserón:nis, Joan Coutu nok Bojana Videkanic, nè:ne wa'thnirihwaté:ni' ne Conference na'karihò:ten tsi ní:yoht ne tsyóhsera yotohétston. Tsi nihotiyo'tenhserí:yos. Ne ó:ni wa'tekhenonhwerá:ton ne Annie Guerin tsi skáthne wahotiyo'ten' ne Joan nok Bojana ahontó:rehte' ne Session Proposals. Ne ó:ni, wa'tekhenonhwerá:ton ne Fran Pauzé, yeya'takwe'ní:yo ne UAAC, tsi ó:nen kari:we's ohén:ton í:yete táhnon yonkyo'tenhserá:wis.

Ó:nen sewateryèn:tare tsi kentyohtkwí:yo ne UAAC né:'e tsi tyótkon yakwahkwíhsrons ayakwarihwaté:ni' ne káti sénha akentyohkwiyóhake. Nek tsi, ne ón:wa kenh wenhniseratényon, wentó:re ahatiyá:tara'ne' ne ronteweyénhstha nok ratirihonnyén:ni. Ne karihón:ni, yonkwahwíhstayan ahotiya'takénha' tahontawénrye'. Tókat í:se ne serihonnyén:ni nè:ne yah árekho tehskwahwíhstá:wi nón:wa yohserá:te, kwahretsya'rons ahskwaya'takénha' shé:kon sewanáktote.

Wa'tkwanonhwerá:ton tsi kenh ísewe's; tsyon'wehskwaníhak ne Conference!

Welcome

Welcome to the University of Waterloo's Fine Arts Department and the 51st annual UAAC Conference! While the exterior views were stunning at last year's conference in Banff, we are taking a more interior approach. Explore and interrogate the dimensions and disciplines of visual culture in our original (i.e. 1980s) state-of-the-art retrofitted warehouse, proudly showcasing art from our vigorous - and very up-to-date! - undergrad and MFA programs.

We would like to thank many people and offices for their assistance. On behalf of UAAC, we thank Douglas Peers, Dean of the Faculty of Arts at the University of Waterloo and the Arts Research Fund for their financial support. We also thank Annie Gérin who, along with us, formed the panel adjudication committee, as well as Fran Pauzé, UAAC's administrator, and Zana Kozomora, this year's conference co-ordinator, for their fantastic work and organization. Dana Woodward, of Three Legged Dog, once again designed a great program. In UW Fine Arts, Ivan Jurakic (Director of UWAG), Tara Cooper, Sharon Dahmer, Adam Glover, and Jean Stevenson deserve special mention for their assistance, along with the rest of the faculty and staff in Fine Arts. Many UW Fine Arts students deserve particular thanks, for their participation in the preparation and smooth running of the conference. Finally, the success of a conference ultimately depends upon its participants; with nearly 75 sessions and 300 delegates participating in a broad range of session formats this year, it is thanks to you that the UAAC conference continues to be a space for meaningful dialogue.

Bienvenue

Bienvenue au Département des beaux-arts de l'Université de Waterloo, et au 51^e congrès annuel de l'AAUC! Si, au congrès de l'an dernier, les panoramas extérieurs de Banff étaient spectaculaires, nous adoptons cette année une approche plus intérieure. Explorez les dimensions et les disciplines de la culture visuelle dans notre entrepôt ultramoderne original (des années 1980) réaménagé, où nous exposons avec grande fierté des œuvres de nos programmes dynamiques — et très actuels! — de baccalauréat et de maîtrise en beaux-arts.

Nous voulons remercier pour leur soutien un grand nombre de personnes et d'organisations. Au nom de l'AAUC, nous remercions Douglas Peers, doyen de la Faculté des arts de l'Université de Waterloo, et le Fonds de recherche sur les arts pour leur appui financier. Nous remercions également Annie Gérin, qui a formé avec nous le comité décideur, ainsi que Fran Pauzé, administratrice de l'AAUC, et Zana Kozomora, la coordonnatrice du congrès de cette année. Elles ont fait un travail d'organisation remarquable. Dana Woodward, de Three Legged Dog, a encore une fois conçu un très beau programme. Au Département des beaux-arts de l'Université de Waterloo, Ivan Jurakic (directeur d'UWAG), Tara Cooper, Sharon Dahmer, Adam Glover et Jean Stevenson méritent une mention particulière pour leur contribution, de même que tout le corps professoral et le personnel du département. Plusieurs étudiants du département ont eux aussi droit à des remerciements pour leur participation à la préparation et au bon déroulement du congrès. Enfin, le succès d'un congrès dépend au bout du compte de ses participants. Avec près de 75 séances et 300 participants dans une grande diversité de formats cette année, c'est grâce à vous que le congrès de l'AAUC continue d'être un véritable espace de dialogue.

Wa'tkwanonhwerá:ton

Wa'tkwanonhwerá:ton tsi nítsyon nè:ne
sewathsenaráhston ne University of Waterloo's
Fine Arts Department 51st Conference!
Tó:kenhske tsi yonhwentsí:yo ne Banff, tsi nón:we
wetewatkenní:sa' tsyohsera'kénha. Ne nón:wa
yohserá:te, tsi nikanonhsí:yo entewaten'níha'
(nè:ne 1980's wahatinonhsatkétsko') ne
káti ratikwé:kon ayakhina'tónhahse' ne
onkwawenk'shón:a nè:ne wahronnón:ni' ne
onkwyohkwí:yos Undergrad nok MFA.

Yákwehre tayakhinonhwerá:ton' tsi nihá:ti nè:ne yonkhiya'takénhas.
Teyakhinonhwerá:ton (ní:'i nok UAAC) ne Douglas Peers,
raya'takwé'ní:yo ne Faculty of Arts at the University of Waterloo
nok ó:ni ne Arts Research Fund nè:ne yonkhihwihstá:wis. Ne ó:ni,
teyakhinonhwerá:ton ne Annie Gérin, nè:ne skáthne wa'akyón:ni' ne
Panel Adjudication Committee, Fran Pauzé, yeya'takwé'ní:yo UAAC,
táhnnon Zana Kozomora nè:ne orihwakwé:kon wa'erihwaserón:ni'
nón:wa yohserá:te. Ne ó:ni teyakhinonhwerá:tons ne Dana Woodward,
Three Legged Dog nityakawé:non, nè:ne á:re sayerihwaserón:ni'
ne kentyohkwí:yo. Ne UW Fine Arts'hró:non, Ivan Jurakic
(yeya'takwé'ní:yo UWAG), Tara Cooper, Sharon Dahmer, Adam
Glover, nok Jean Stevenson.

Teyotonhwentsyóhon tayakhinonhwerá:ton' ne é:so nihá:ti
ronteweyénhstha UW Fine Arts tsi nihotiyo'tenhserí:yos tsi ní:yoht
tsi ratirihwaserón:nis táhnnon ratiweyennén:ta's ne káti enwá:ton
aetewatkenní:sa'.

Yah tewá:tons kí:ken atkennisà:tshera nayá:wen'ne' tókat í:se
yah tesewathsenaráhstha. 300 nítsyon nè:ne 75 ní:kon sessions
sewayà:tare nón:wa yohserá:te, wa'tkwanonhwerá:ton tsi
takwaya'takénhas ne UAAC.

Programme

Throughout the Conference | Tout au long du Congrès

Registration
Inscription 5:00-8:00 pm Thursday | 17h-20h jeudi
8:30 am-4:00 pm Friday & Saturday
8h30-16h vendredi et samedi
8:30-11:00 am Sunday | 8h30-11h dimanche

8:00 am-4:30 pm
8h-16h30 Coffee and tea | Café et thé
UWAG

9:00 am-5:00 pm
9h-17h Book Display | Exposition de livres
Room | Local 1234

Exhibition
Exposition Lisa Lipton, *THE IMPOSSIBLE BLUE ROSE*
UWAG

Thursday, October 25 | jeudi 25 octobre

10:00 am-3:00 pm
10h-15h UAAC Board of Directors Meeting Réunion du
conseil d'administration de l'AAUC

5:00-8:00 pm
17h-20h Launch of special issue of RACAR | Lancement du
numéro spécial de RACAR : RACAR Vol 43, no.2 (2018)
*What is critical curatorship? Qu'est-ce que le commissariat
engagé?* Guest edited by Marie Fraser & Alice Ming Wai Jim.

Book Launch
ancement de livre *Unsettled*, exhibition catalogue, Bojana Videkanic, ed.
(Toronto: Doris McCarthy Gallery, 2018) digital publication.
Sponsored by SSHRC & the Doris McCarthy Gallery

Friday, October 26 | vendredi 26 octobre

9:00-10:30 am
9h-10h30 Session 1 | Séance 1

10:30-11:00 am
10h30-11h Coffee Break | Pause café

11:00 am-12:30pm
11h-12h30 Session 2 | Séance 2

12:30-2:00 pm
12h30-14h LUNCH | DÉJEUNER
MFA Grad Studios (2nd floor | 2ème étage, ECH)
Graduate students lunch | Dîner des étudiant.e.s des
cycles supérieurs
4th-year Studios | L'atelier des étudiant.e.s de 4ème année
Open House | Portes ouvertes
(look for directional signs near the Registration desk)
(cherchez les panneaux indicatifs près du bureau
d'inscription)

2:00-3:30 pm
14h-15h30 Session 3 | Séance 3

3:30-4:00 pm
15h30-16h Coffee Break | Pause café

4:00-5:30 pm
16h-17h30 Session 4 | Séance 4

5:30-6:30 pm
17h30-18h30 UWAG: Contract Academic Staff Social Event
Chargé de cours, évènement sociale

6:30-8:00 pm
18h30-20h UWAG: KEYNOTE PERFORMANCE | PERFORMANCE
PRINCIPALE: Lori Blondeau: *Reconcile This*

Saturday, October 27 | samedi 27 octobre

9:00-10:30 am
9h-10h30 Session 5 | Séance 5

10:30-10:45 am
10h30-10h45 Coffee Break | Pause café

10:45 am-12:15 pm
10h45-12h15 Session 6 | Séance 6

12:15-1:45 pm
12h15-13h45 Flex Studio: LUNCH and ANNUAL GENERAL MEETING
DÎNER et ASSEMBLÉE GÉNÉRALE

1:45-3:15 pm
13h45-15h15 Session 7 | Séance 7

3:15-3:30 pm
15h15-15h30 Coffee Break | Pause café

3:30-5:00 pm
15h30-17h Session 8 | Séance 8

5:15-6:15 pm
17h15-18h15 Room | Local 1205: BIPOC Caucus | Caucus Personnes
Racisées (Open to all Conference Delegates | Ouvert à
tous les participantes du congrès) Tactical Actions for the
"Mainly White Room" (A Long Table Discussion and
Caucus-Building Exercise)

6:30-8:00 pm
18h30-20h The Artery: KEYNOTE PERFORMANCE
PERFORMANCE PRINCIPALE
Louise Liliefeldt: Untitled

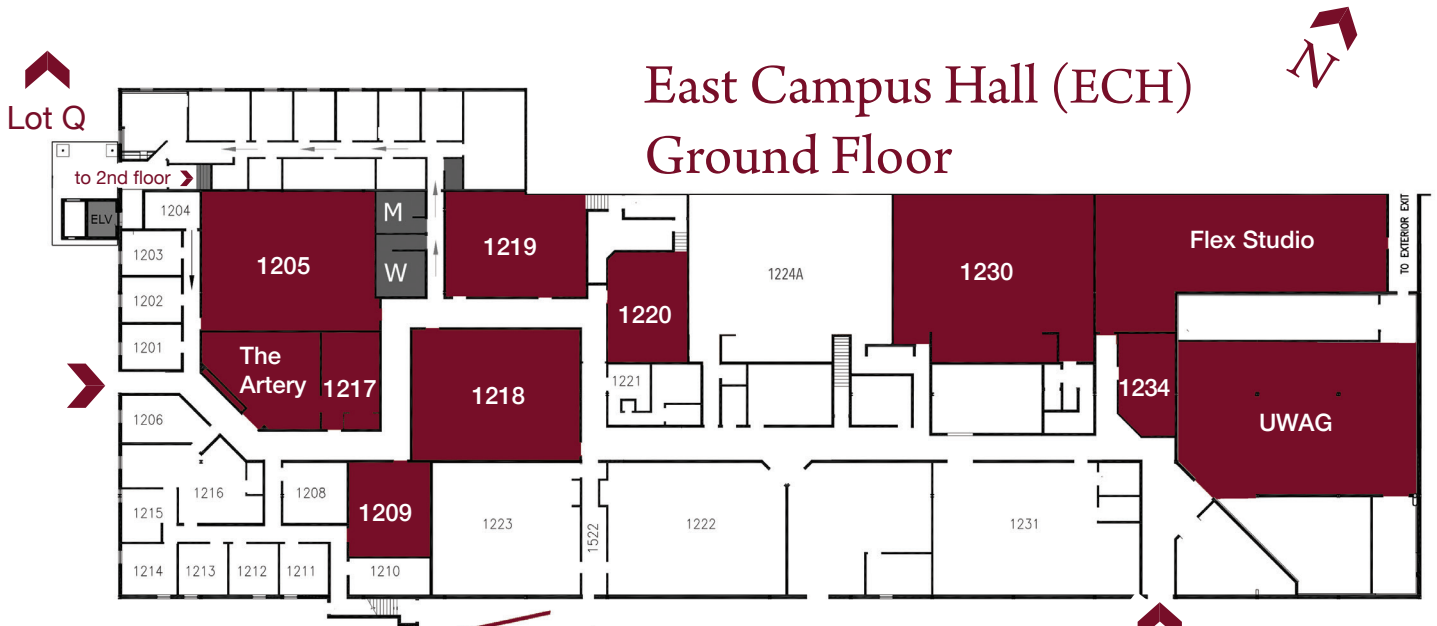
Sunday, October 28 | dimanche 28 octobre

9:00-10:30 am
9h-10h30 Session 9 | Séance 9

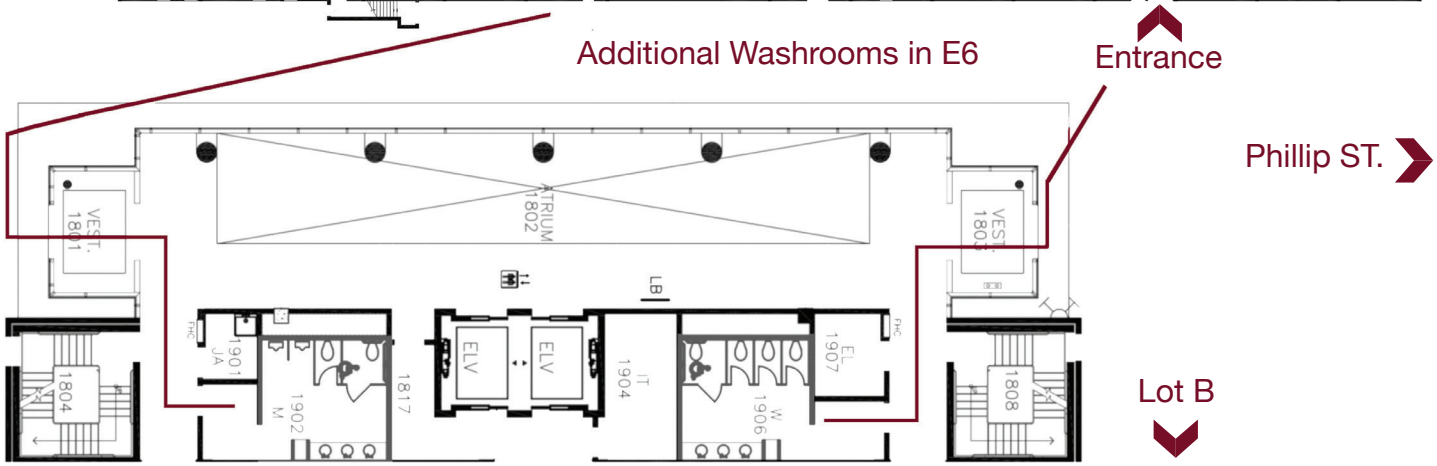
10:30-11:00 am
10h30-11h Coffee Break | Pause café

11:00 am-12:30 pm
11h-12h30 Session 10 | Séance 10

Department of Fine Arts Département des beaux-arts



East Campus Hall (ECH)
Ground Floor



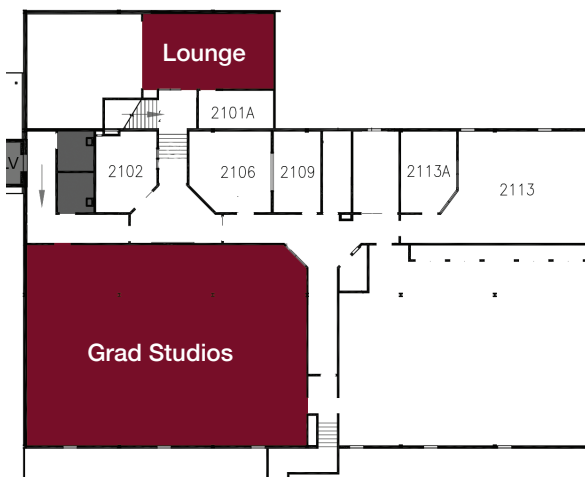
Additional Washrooms in E6

Entrance

Phillip ST.

Lot B

Engineering Building 6 (E6)



East Campus Hall (ECH)
Second Floor

Friday : Session 1 | 9:00-10:30 am Vendredi : Séance 1 | 9h-10h30

- The Artery**
Preserving the Ephemeral? Issues with preservation of Performance & Ephemeral Art
Chair | Présidente : Bojana Videkanic
Johanna Householder, Performing Documentation
Ruth del Fresno-Guillem, Being aware about conservation, making decisions. The interview with the artist as a way of preservation/documentation for ephemeral art.
Shalon T. Webber-Heffernan, Disappearing Acts & Strategic Remembering
Arlan Smallwood, How Asking the Right Questions Will Not Only Preserve New Media Art, But Sell It Too
-
- Room Local 1205**
Unflattering Self-Portraits, PART 1 | PARTIE 1
Chair | Président : Charles Reeve
Melissa Berry, Toulouse-Lautrec's Armour
Devon Smither, Faciality and Unfinish in Pegi Nicol MacLeod's Self-Portraits
Stefanie Snider, The Good, the Bad, and the Ugly: Iiu Susiraja's Strange Self-Portraits
-
- Room Local 1209**
Art History Pedagogy Caucus: Diversity and the Art History Curriculum
Chairs | Présidentes : Anne Dymond | Andrea Korda
Caroline Seck Langill, Decolonizing the Art and Design Curriculum: Navigating backlash
Tracey Eckersley, Diversifying Ancient/Medieval Survey
-
- Room Local 1218**
Artistic Research Revealed
Chair | Présidente : Christine D'Onofrio
Jude Ortiz, Artistic Research: A new interdisciplinary framework for understanding its nature and impact
Alison Shields, An artistic lens to research: Opening up a space for ambiguity, multiplicity and invention
Geoffrey Shea, Media Art: Witnessing the Unknown
-
- Room Local 1219**
EXCESS!
Chairs | Présidentes : Ery Contogouris | Marie-Ève Marchand
Emily Falvey, Kitsch and the Grotesque Work of Art: Damien Hirst's *Treasures from the Wreck of the Unbelievable*
Arianna Richardson, TINSEL: Plastic, Gender, & Class
Sara Christensen Blair, More is More – Excess and Repetition in the artwork of Tara Donovan
Julia Skelly, Touch in Excess: Coping with Violence in Teresa Margolles's Textile Works
-
- Room Local 1220**
The art exhibition as a material-discursive practice: towards a performative understanding of curatorial studies, PART 1 | L'exposition comme pratique matérielle-discursive : vers une compréhension performative des études curatoriales, PARTIE 1
Chairs | Présidentes : Marie Fraser | Renata Azevedo Moreira
Karine Bouchard, Curating Sound Art. Listening to the *White Cube*
Anne-Sophie Miclo, Performativité et rapport au réel : ce que fait le vivant à l'exposition
Anne-Marie Dubois, Cet objet qui n'en est pas un : l'abstraction pour queeriser le visible
-
- Room Local 1230**
Reimagining Land and Place: A Roundtable – A Talking Circle, PART 1 | PARTIE 1
Chairs | Présidentes : Lorraine Albert | Carrie Allison
Renée van der Avoird, The Question of Land in the Art Gallery of Ontario's J.S. McLean Centre for Indigenous and Canadian Art
Leah Decter, Place In Relation: Situating the decolonial potential and limitations of white settler activation
Tricia Toso, Future Infrastructural Imaginaries : the decolonization of infrastructure systems
Gwen MacGregor, Decommodifying Land and Place Based Resistance
Brian Martin, Positioning the Decolonial: Reconfiguring the *Position*
-
- Flex Studio**
Current Research / Open Panel - 1 | Recherche actuelle / Séance libre - 1
Chairs | Président.e.s : Benedict Fullalove | Sally Hickson
M. Curtis Allen, 'Expression' and Aesthetic Thought in Adorno and Deleuze
Mitchell Frank, The Long History of Impressionism in Germany
Emily Rothwell, Blood Beneath the Buttercups: Victorian Childhoods, Gardens, Cemeteries and the Grievable and Ungrievable Dead

Friday : Session 2 | 11:00 am-12:30 pm Vendredi : Séance 2 | 11h-12h30

The Artery
Performing art criticism: new (materialist) research methods for contemporary art
 Chair | Présidente : Shana MacDonald
 Leah Modigliani, Critical Plagiarism and the Politics of Creative Labor: Photographs, History, and Re-enactment
 Kimberley McLeod, When the Researcher Performs: Tackling Art Criticism in the Performance as Research Classroom
 Melanie Wilmink, Viscous knowledge: thinking in paint, cursor, and gesture

Room Local 1205
Unflattering Self-Portraits, PART 2 | PARTIE 2
 Chair | Président : Charles Reeve
 Sarah Brophy, Can Instagram Be Intersectional? Artists Crippling the Insta-feed Beyond Cindy Sherman
 Sarah Ciurysek, Photos of a rioting toddler in a messy home: the rewards and questionable ethics of family photos as extensions of unflattering self-portraits
 Roundtable | Table ronde

Room Local 1209
Collaboration as Pedagogy in Teaching Canadian Art Histories PART 1 | PARTIE 1
 Chair | Présidente : Elizabeth Anne Cavaliere
 Amy Marshall Furness & Glen Lowry, Art Writing as Collaboration: Out of the AGO Library Stacks and onto Wikipedia
 Ingrid Mary Percy, What are the Challenges and Opportunities of Connectivity in the Arts in Canada?
 Thirstan Falconer & Zack MacDonald, Shifting Pedagogy: Injecting Primary Source Examinations into the Canadian History University Classroom
 Laurie Dalton, Critical Collage: University Art Galleries, Collections & Arts Based Inquiry

Room Local 1218
Visualizing Violence, PART 1 | PARTIE 1
 Chair | Présidente : Anuradha Gobin
 Keith Bresnahan, Three ways of looking at a ruin, ca. 1871
 Hadley Howes, The Terror of the Mundane: How Violence Against Culture Sustains a Culture of Violence
 Angelique Szymanek, Bloody Pleasures: Ana Mendieta's Violent Tableaux

Room Local 1219
&yet&yet: Art, Anxiety, Precarity
 Chair | Président.e : Robin Alex McDonald
 Saelan Twerdy, The Precarious Era: Anxious Affects and the Periodization of Post-Contemporary Art
 Carina Magazzeni, It's my art collective and I'll cry if I want to: feeling all the feels as research-creation
 Margherita Papadatos, The Shape of The Future: Prognosis, Preemption, and Film

Room Local 1220
The art exhibition as a material-discursive practice: towards a performative understanding of curatorial studies, PART 2 | L'exposition comme pratique matérielle-discursive : vers une compréhension performative des études curatoriales, PARTIE 2
 Chairs | Présidentes : Marie Fraser | Renata Azevedo Moreira
 Milena Tomic, The Future is Originals with Copies: "The Making of Modern Art" at the Van Abbemuseum
 Julie-Ann Latulippe, L'invention d'un objet d'art. Exposition, discours et trajectoire du *snapshot*

Room Local 1230
Reimagining Land and Place: A Roundtable – A Talking Circle PART 2 | PARTIE 2
 Chairs | Présidentes : Lorraine Albert | Carrie Allison
 Renée van der Avoird, The Question of Land in the Art Gallery of Ontario's J.S. McLean Centre for Indigenous and Canadian Art
 Leah Decter, Place In Relation: Situating the decolonial potential and limitations of white settler activation
 Tricia Toso, Future Infrastructural Imaginaries : the decolonization of infrastructure systems
 Gwen MacGregor, Decommodifying Land and Place Based Resistance
 Brian Martin, Positioning the Decolonial: Reconfiguring the *Position*

Flex Studio
New Directions in Ecocritical Art and History, PART 1 | PARTIE 1
 Chair | Présidente : Karla McManus
 Charlotte Boulch, Monstrous entities in contemporary art, a response to the need to renegotiate natural categories
 Lily Woodruff, Excess and Exhaustion in the Anthropocene

Friday : Session 3 | 2:00-3:30 pm Vendredi : Séance 3 | 14h-15h30

- The Artery**
Surrealism and Photography: New Perspectives
Chair | Présidente : Naomi Stewart
Caitlin E. Ryan, *Between Surrealism and Realism: Eli Lotar and Jacques-André Boiffard aboard the Exir Dallen*
Ji-Yoon Han, *Surrealist photography from a distance*
Elena Dahl, *Vestal Virgins (shut that whole thing down)*
-
- Room Local 1205**
Research Creation Caucus Roundtable PART 1 | Caucus de recherche création table ronde PARTIE 1: Research-Creation Conversations, Questions, and Ideas
Chair | Présidente : Stéphanie McKnight (Stéfy)
Tuija Hansen and Barbara Benwell, *Shifting Perspectives from Northwestern Ontario | Visual Narratives in Thunder Bay Roundtable | Table ronde*
-
- Room Local 1209**
Collaboration as Pedagogy in Teaching Canadian Art Histories PART 2 | PARTIE 2
Chair | Présidente : Elizabeth Anne Cavaliere
Eric Weichel, *Collaborative Pedagogy and Art History: Inclusive Curriculums in the Northern Setting*
Trish Van Katwyk, Amir Al-Azraki & Soheila Esfahani, *Assessing the Learning That Occurs With Arts-Based Pedagogy: Learning About Social Justice Roundtable | Table ronde*
-
- Room Local 1218**
Visualizing Violence, PART 2 | PARTIE 2
Chair | Présidente : Anuradha Gobin
Ersy Contogouris, *Caricature and Rape*
Nurgul Rodriguez, *Visualizing violence through clay*
Aileen Bahmanipour, *A Delay In The Tangle*
Kelsey Perreault, *Framing Precarity: Art, Trauma, and Memory in the Post-9/11 Age*
-
- Room Local 1219**
HECAA Open Session (Historians of Eighteenth-Century Art and Architecture), PART 1 | PARTIE 1
Chair | Présidente : Christina Smylitopoulos
Sarah Carter, *Physiognomies of Genius: Competition and Friendship in Aphorisms on Man*
Andrea Korda, *The Eclipse of Visual Education? Object Lessons from Pestalozzi to Mayo*
Loren Lerner, *The Infant, the Mother, and the Breast in the Paintings of Marguerite Gérard*
-
- Room Local 1220**
Radical Museums? Challenging Museums in the Current Moment
Chair | Présidente : Kirsty Robertson
Alyssa Bralower and Allison Rowe, *Land Grant: Complicating Institutional Legacies*
Scott Marsden, *Museums as spaces of change – Exhibitions as meaning makers*
Annette Loeseke, *Expanding the Field, Mapping Curatorial Contexts: #RhodesMustFall and #MeToo*
Greig de Peuter & Sarah E.K. Smith, *Remuneration as a Radical Act: Examining the Independent Artists' Union*
-
- Room Local 1230**
Memory of Making: Reconciling Indigenous Arts/Artists
Chair | Présidente : Lisa Binkley
Brian Martin, *Indigenist Reconfigurations: Agencies that Matter*
Jennifer Burgess, *Ivalu: Community and Connection through Northern Fibre Arts*
Sheena Gourlay, *The multi-positionality of a contemporary Innu art practice: the work of Sonia Robertson*
-
- Flex Studio**
New Directions in Ecocritical Art and History, PART 2 | PARTIE 2
Chair | Présidente : Karla McManus
Ila N. Sheren, *Putting the "Slow" in Slow Violence: Temporal Ambiguity and the Drone Aesthetic*
Paige Hirschey, *Thinking Ecologically with Nancy Holt's Systems Works*

Friday : Session 4 | 4:00-5:30 pm Vendredi : Séance 4 | 16h-17h30

The Artery	<p>Current Research / Open Panel - 2 Recherche actuelle / Séance libre - 2 Chairs Président.e.s : Benedict Fullalove & Sally Hickson Vanessa Bateman, <i>Woman's Work: Martha Maxwell, Self-Taught "Huntress"</i> Urs Dierker, <i>The Horror of the Past Wears Dirt from Today, The Clothes of a Ghost In Mama (2013) as Symbol of Resistance</i></p>
Room Local 1205	<p>Research Creation Caucus Roundtable PART 2 Caucus de recherche création table ronde PARTIE 2 : Research-Creation Conversations, Questions, and Ideas Chair Présidente : Stéphanie McKnight (Stéfy) Curatorial Practice as Research-Creation The Curatorial Research Creation Collective [CRCC] (Treva Michelle Legassie, Renata Azevedo Moreira, Alejandro A. Barbosa, Karen Wong, Matthew-Robin Nye)</p>
Room Local 1209	<p>Art, Sports and the Making of Imagined National Identities Chair Présidente : Jaclyn Meloche Amber Berson, <i>It's not just for fun: discussions around race, gender, colonialism, immigration, militarism, and nationalism on the soccer field and the art gallery</i> Arièle Dionne-Krosnick & Didier Morelli, <i>High Step, Glide Step: Marching Bands and the Performative Architecture of Collective Identity</i> Liss Platt, <i>Art Jock Plays for Keeps</i></p>
Room Local 1219	<p>HECAA Open Session (Historians of Eighteenth-Century Art and Architecture), PART 2 PARTIE 2 Chair Présidente : Christina Smylitopoulos Caroline Murphy, <i>Sensation and Sacred History: The Museo Sacro in Eighteenth-century Rome</i> Alena Robin, <i>Transatlantic Perspectives of a Passion Series by Mexican Painter José de Ibarra</i> Justina Spencer, <i>Sartorial Alterity and the Cartographic Impulse: Costume Illustrations in French Travel Memoirs of the Ottoman Empire</i></p>
Room Local 1230	<p>The Body in Byzantine Art Chair Présidente : Tracey Eckersley Debra Foran, <i>Non-Representation of the Body in Byzantine Art: Iconoclasm and Figural Images in the Byzantine Mosaics of Jordan</i> Betsy Moss, <i>The Haptic Hand of the Three-Handed Theotokos</i> Jaiya Anka, <i>Interwoven Identities: Portraits of Women between Early Modern Venice and Istanbul</i> Adrian Gor, <i>Reimagining the Iconic: a Byzantine Perspective on Contemporary Art Making</i></p>
Flex Studio	<p>Making (Eco)logical: Locating Cultural Production in the Environmental Humanities Chairs Présidentes : Amanda White & Elysia French Natalie Doonan, <i>Montreal's Coney Island in 360°: More-than-Human Presence in the Greatest Show on Earth</i> Maria Michails, <i>Mapping Narratives: A Cross-border Interlude</i> Mark Lipton, <i>CRISPR/Cas9 Genetic Engineering & the Ethics of BioArt</i></p>

➤ Saturday : Session 5 | 9:00-10:30 am Samedi : Séance 5 | 9h-10h30

The Artery	Let's Talk about Religion and Contemporary Art Chair Présidente : Sally McKay Joel Warkentin, The Halo as a Universal Concept Anthony Easton, My Body Given to You: Notes on Catholicism and Abjection in the work of Peter Hujar and Robert Mapplethorpe Radiodress (Orev Reena Katz), MKV: re-visioning Jewish ritual immersion for queer and trans people healing our wounded world
Room Local 1205	Histoires de l'art et humanités numériques, PARTIE 1 Art Histories and Digital Humanities, PART 1 : Développement des savoirs et technologies numériques Knowledge Development and Digital Technologies Chairs Président.e.s : Dominic Hardy & Edith-Anne Pageot Emmanuel Château-Dutier, Vers des modèles d'analyse computationnels en histoire de l'art Christophe Leclercq & Paul Girard, <i>L'E.A.T. datascape</i> ou comment renouveler l'histoire sociale de l'art par le numérique. Felicity Taylor, Using Digital Methods to Map the Print Culture of Artistic Communities: A case study of Fireweed, Fuse, and Border/Lines
Room Local 1218	Making a Spectacle: Art, Objects and Activism Chairs Président.e.s : Dylan Dammermann, Martina Meyer, Susan Douglas & Samantha Purvis-Johnston Ella Tetrault, Monica Lewinsky: An exploration of latent cyber-shame fears in female-identified cultural producers Kate Dempsey Martineau, Museums after #MeToo Orvis Starkweather, Crunching the Numbers: Leveraging Statistics about Representation at Walter Phillips Gallery
Room Local 1219	Meaning Making from a Materialist Position: Metaphor and Cultural Production Chair Présidente : Katie Lawson Renata Azevedo Moreira, Not projects or results, but processes: the trajectory of a becoming-artwork Aden Solway, Ecologies of Power: Historical Specificities of Art, Inequity and Production Laura Demers, Mirrors and Ever Rippling Surfaces
Room Local 1220	The Global Work of the Prestige Exhibition Chairs Présidentes : Lynda Jessup & Sarah E.K. Smith Ana Ruiz Aguirre, Cuban Cultural Diplomacy by Proxy: Three Examples Anne Dymond, Going Global: Traveling Exhibitions from the VAG and the MMFA Elizabeth Diggon, Curating Diplomacy: Cultural Relations and Visual Art at Canadian Cultural Centres in the 1970s and 1980s Jeffrey Brison, Art and the Anglosphere: The Carnegie Corporation of New York and Exhibitions of the 'English-Speaking Peoples'
Room Local 1230	Current Research / Open Panel - 3 Recherche actuelle / Séance libre - 3 Chairs Président.e.s : Benedict Fullalove & Sally Hickson St Marie φ Walker, The Re-examined Life / published the fall of 2017 Matthew-Robin Nye, Reading The Artist's Way Megan Bylsma, Critical Roles: Immersion Histories

➤ Saturday : Session 6 | 10:45 am-12:15 pm Samedi : Séance 6 | 10h45-12h15

The Artery	<p>Performing Posture: Spatial Disruption in the Arts Chairs Présidentes : Melissa Berry & Magdalyn Asimakis Anna Khimasia, The Radical Art of Trespassing Zhou Yan, Censorship on representations of bodies in China in both local and cross-cultural contexts Heather Rigg, Amorphous Gestures in the work of Annie MacDonell and Camille Rojas Alexandra Symons Sutcliffe, Grace: Poise and Politics</p>
Room Local 1205	<p>Histoires de l'art et humanités numériques, PARTIE 2 Art Histories and Digital Humanities, PART 2 : Collections numériques et corpus très étendus Digital collections and large corpuses Chair Président : Samuel Gaudreau-Lalande Rachel Harris, Book Illustrations and their Contextual Difficulties in the Era of Mass digitization Jaleen Grove, Old Texts/New Data: The Canon According to Illustration Experts, 1830-1970 Susan Douglas, Digitized Collections in Repatriation Efforts</p>
Room Local 1209	<p>Against Prototyping: Prefigurative Foundations in Graphic Design Pedagogy Chair Président : Patricio Davila Christopher Lee, The Banality of Excel Ali S. Qadeer, Upsetting Design's Amorphous Archive Kelly Walters, Open Dialogue: Artists + Designers of Afro-Caribbean Descent Ramon Tejada, Decolonizing (graphic) Design v. 2.0: "Puncturing"</p>
Room Local 1218	<p>Narratives on Walls, Borders, and Boundaries: a creative practice Chair Présidente : Nurgul Rodriguez Soheila Kolahdouz Esfahani, Cultured Pallets: Objects of Translation Elmira Sarrestehdari, Preservation</p>
Room Local 1219	<p>Paragon of Democracy or Agent Provocateur? Public Art Controversies in Canada Chair Présidente : Analays Alvarez Hernandez Kate Whiteway, To Report on Art's Missing Publics Joan Coutu & Laura Brandon, Monumental Controversies: The Cape Breton Mother Canada Project (roundtable)</p>
Room Local 1220	<p>Archive Fever, PART 1 PARTIE 1 Chair Présidente : Anne Koval Shane McCord & Mary Margaret Johnston-Miller, From "Pictures" to "Specialized Media": Art Archives at Library and Archives Canada Jamie Jelinski, "Glad I Don't Have Any on Me": The Canadian Tattoo Scene and its Archives, 1892-1979 Coco Guzman, We also go to the beach: celebrating the failure of the archive in Spanish tourism discourse</p>
Room Local 1230	<p>Living Things: Considering the Organic Materialism of Art and Culture, PART 1 PARTIE 1 Chairs Présidentes : Siobhan Angus & Vanessa Nicholas Amanda White, Talking Plant: Considering Vegetal Life Nicole Clouston, Mud, Microbes and Me Jovana Randjelovic, Microbial Cellulose: Towards A Cybertectual Material Approach Ophélie Queffurus, Phys[art]um</p>

➤ Saturday : Session 7 | 1:45-3:15 pm Samedi : Séance 7 | 13h45-15h15

The Artery

Fashioning Resistance

Chair | Présidente : Johanna Amos

Matthew Teti, I Became a Secret Hippy: Chris Burden's Militant Self-Fashioning

Laura Petican, Vanessa Beecroft and Francesco Vezzoli: The Collusion of Fashion and Art

Roundtable | Table ronde

Room Local 1205

Data-driven Issues of Representation

Chairs | Présidentes : Felicity Tayler & Corina MacDonald

Julia Polyck-O'Neill, Reimagining Representational Codes in Visual Studies, Art History, and Data Visualization

Samuel Gaudreau-Lalande, The Mirage of Total Representation and the Irredeemable Ambiguities of Data. A Study on

the Uses and Limits of Visualisation and Data-Driven Analysis of Large Image Collections

Carl Knappett, What's in a model? Network visualisations in archaeology and art history

Room Local 1209

Expanding Canadian Design Studies

Chairs | Président.e.s : Christopher Moore & Isabel Prochner

Bonne Zabolotney, Not the Same Old Story: Building New Paradigms for Canadian Design

Brian Donnelly, With and Against Design: Some Thoughts on Undergraduate Design Studies

Rachel Gotlieb, *Design for Living in Canada* (1958): An Anatomy of Failure

Angela Henderson, Learning from the Arts: Reimagining Locality through material, fabrication and form

Room Local 1218

Enemy at the Gates: Decolonizing and Inscribing Culturally Diverse Communities' Perspectives in "Mainstream" Artistic Discourses, PART 1 | PARTIE 1

Chairs | Président.e.s : Harnoor Bhangu, Soheila K. Esfahani & Yang Lim

Victoria Nolte, Constituting Asian Canadian Art and Publics: An Analysis of the *Desh Pardesh Project* (1987-2001) and

Yellow Peril: Reconsidered (1990-91)

Henry Heng Lu, From Gold Mountain to Model Minority, How Far Have We Come?

Andrew Gayed, Diaspora and Cultural Transformation: Performing Queer Arabness

Room Local 1219

Art Epistemology, PART 1 | PARTIE 1

Chair | Président : Ido Govrin

Stephane Gaulin-Brown, Visual Handling of Being in the World

Jessica Veevers, The Materialization of Molinari's Haredge Painting: What Do These Paintings Know and Tell?

Angela Jooose, Knowing in Accord with Art

Room Local 1220

Archive Fever, PART 2 | PARTIE 2

Chair | Présidente : Anne Koval

Anthony Abiragi, Allan Sekula's Throw of the Dice: On the *Dockers' Museum*

Kristie MacDonald, Pole Station Antarctica

Room Local 1230

Living Things: Considering the Organic Materialism of Art and Culture, PART 2 | PARTIE 2

Chairs | Présidentes : Siobhan Angus & Vanessa Nicholais

Gwen MacGregor, Troubling OOO

Julie Boivin, Organic Material Agency in Rococo Ornament, Body Horror Films & the Work of Cynthia Dinan-Mitchell

Rebecca Diederichs, Addressing the living energy of objects that artists leave behind

Nicolas Holt, What do Brainwaves and Video Cameras have in Common: Articulating the Electromagnetic Ecology of

Juan Downey's Plato Now

➤ Saturday : Session 8 | 3:30-5:00 pm Samedi : Séance 8 | 15h30-17h

The Artery	<p>Mass Mobilisation: Gesture and Embodiment in Movement-based Practices Chair Présidente : Erin Silver Irene Choi, "The Phenomenology of Roundness": Gesture, Space, and the Sphere Sydney Hart, Between Security and Spectatorship: Regimes of Visuality in Canadian Airports Zoë De Luca, "You can go now": Richard Bell's <i>Embassy</i> project and producing anticolonial publics through the global art world Gabriel Levine, Mas' Mobilisations: Production and Power in Recent Processional Art</p>
Room Local 1205	<p>Art as Information: Diagrams, Maps, and Charts Chair Président : Jakub Zdebik Karenina Morales Olvera, On the aesthetic of logic Miles Rufelds, Experience Past the Red Line Stéphanie McKnight (Stéfy), Colder Now: art as function creep</p>
Room Local 1209	<p>Roundtable: Transformation of the Artist's Studio Chair Présidente : Barbara Rauch Zach Pearl, Roving, Mining, Extracting: The Artist Studio in the Post-Internet Imaginary Curt Cloninger, Studio </> Internet: A Relay Machine for Material Modulation Leigh-Ann Pahapill, Site--specificity (again) Respondent Répondante : Jessica Thompson</p>
Room Local 1218	<p>Enemy at the Gates: Decolonizing and Inscribing Culturally Diverse Communities' Perspectives in "Mainstream" Artistic Discourses, Roundtable, PART 2 PARTIE 2 Chairs Président.e.s : Harnoor Bhangu, Soheila K. Esfahani & Yang Lim Hassaan Ashraf, Reaching decolonization through inter-cultural art-making between Indigenous and immigrant artists Ashok Mathur, Complicating Non-Indigeneities</p>
Room Local 1219	<p>Art Epistemology, PART 2 PARTIE 2 Chair Président : Ido Govrin Laura Aguilera, Art and Knowledge Ido Govrin, Summary Presentation of Michael Schwab's Radical Epistemology</p>
Room Local 1220	<p>Archive Fever, PART 3 PARTIE 3 Chair Présidente : Anne Koval Misty-Dawn MacMillan, Auto-Archiving Underground Conceptual Art in the Soviet Union: The MANA Folders Nathaniel Brunt, Unearthing Kashmir's War Archive: The SB Photographic Collection Dot Tuer, <i>Apparición con vida</i>/To appear alive: Missing Bodies, State Violence, and the Animate Archive</p>
Room Local 1230	<p>CARFAC: Copyright for Visual Artists Rose Ekins, Licensing Officer, Copyright Visual Arts</p>

➤ Sunday : Session 9 | 9:00-10:30 am Dimanche : Séance 9 | 9h-10h30

The Artery	<p>The Conceptual Body: Representation, Presence and Absence in Contemporary Painting, PART 1 PARTIE 1 Chair Présidente : Lisa Wood Marc James Léger, There Is No Ideological Relationship: The Vel and the Obama Portraits Gurpreet Sehra, Gender, Identity, and Otherness in the Sikh-Punjabi Diaspora</p> <hr/>
Room Local 1205	<p>Troubling Data: interrogating the politics of data through artistic practice and research Chairs Président.e.s : Jessica Thompson & Ryan Stec Dialogue 1: Alex Curci, Reverse Engineering Machine Bias: The Flaws within Algorithmic Decision Making Pegah Vaezi, Misfits of the Neo-Liberal Knowledge Regime: Reading in the Era of Corporatized Knowledge Dialogue 2: Barbara Rauch & Michelle Gay, What is it like to draw? Rebecca Noone, Counter-cartographies and alternative legibilities: reinscribing experiences beyond the smart city</p> <hr/>
Room Local 1209	<p>Artifice's Disclosure: Optical Illusions and the History of Vision, PART 1 PARTIE 1 Chair Présidente : Justina Spencer Marsha Libina, The Illusion of Vision: Artistic Fictions and Religious Experience Marjolaine Poirier, À la redécouverte du graphoscope. L'illusion d'optique et ces dispositifs au 19e siècle Stephen Mandravelis, Seeing "Something More": Puzzle Pictures and Perceptual Education in Victorian American Farming Journals</p> <hr/>
Room Local 1218	<p>Crossing the Line: Drawing across Borders and Discourses, PART 1 PARTIE 1 Chairs Président.e.s : Dan Adler & Jessica Wyman Marina Kassianidou, Following the Surface: Practices of Responsive Marking David Griffin, The Relations Between Paper and Music</p> <hr/>
Room Local 1219	<p>Latin American Art: New Perspectives, PART 1 PARTIE 1 Chairs Présidentes : Alena Robin & Dot Tuer Daniel Santiago Sáenz, "The common tongue of all nations": (Re)Reading Gabriele Paleotti's <i>Discourse on Sacred and Profane Images</i> (1582) in the Context of Colonial Expansion Pamela Mackenzie, Passiflora Incarnata: Early Modern Botany and the Colonial Project Maria Laura Flores Barba, Global Art History and its influence in art historiography of Colonial Mexico</p> <hr/>
Room Local 1220	<p>Transgressive Geographies: Radical Spatial Strategies in Aesthetics Chair Président : Greg Blair Jessica Thalmann, Losing Site: Folded Morphologies of Photography and Brutalist Architecture Simonetta Moro, Mapping as Aesthetic Practice Matt Donovan, Textual landscapes Dorothy Barenscott, "Learning From Las Vegas": Steve Wynn and the New Business of Art</p> <hr/>
Room Local 1230	<p>Interrogations on the "Intimate" in Settler-Colonial Art Histories Chairs Présidentes : Manon Gaudet & Danielle Siemens Samantha Burton, Insubordinate intimacies in Emily Carr's "funny books" Aditi Ohri, Crafting a Politics of Recognition at the Canadian Handicrafts Guild Heather Caverhill, Gerald Tailfeathers and Clare Sheridan: Two Portraits of an 'Interlude'</p> <hr/>
Flex Studio	<p>Ambivalence, Affect, Autonomy, In Action: Art in Negotiation of Mixed Feelings Chair Présidente : Alexandria Inkster Brian Rusted, Ambivalence, Complicity and Art of the Cowboy West Laura Taler, Performing El Adios/The Goodbye Hallie Siegel, Many Solitudes: A platform for participatory dialogue on national identity Rébecca Bourgault, Unexpected Teachings: Considerations of criticality and purpose in community art projects The Conceptual Body: Representation, Presence and Absence in Contemporary Painting,</p>

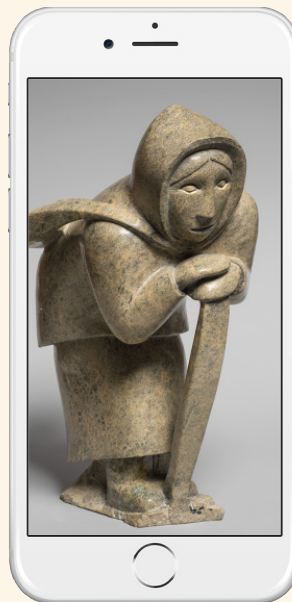
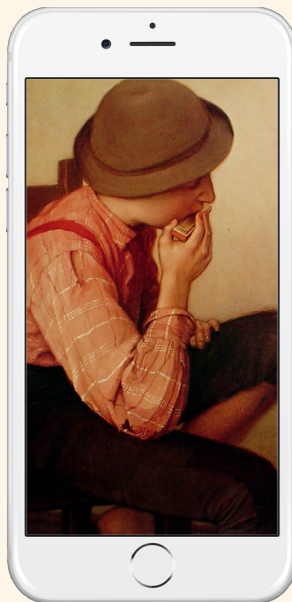
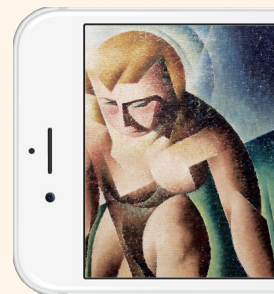
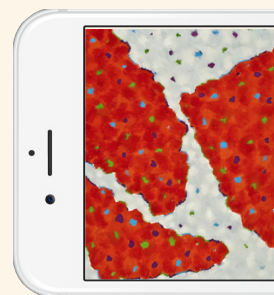
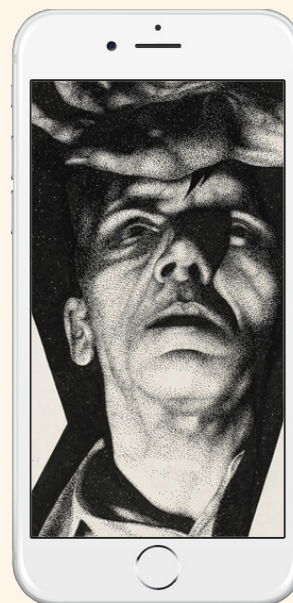
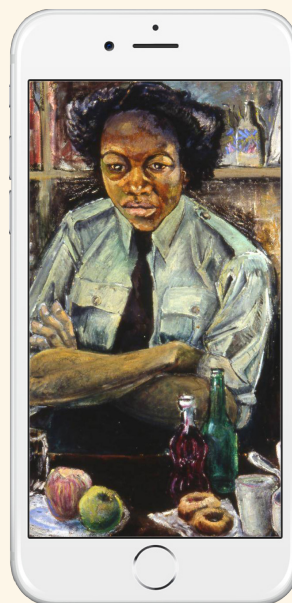
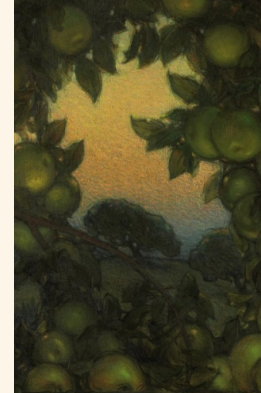
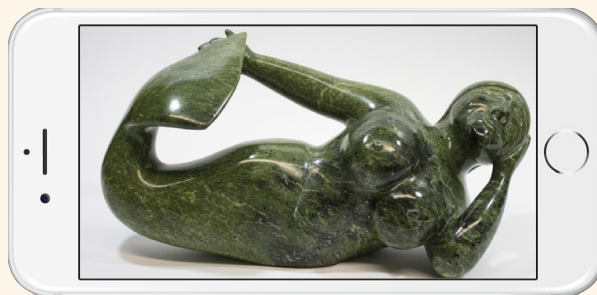
➤ Sunday : Session 10 | 11:00 am-12:30 pm Dimanche : Séance 10 | 11h-12h30

The Artery	<p>PART 2 PARTIE 2 Chair Présidente : Lisa Wood Mark Neufeld, Painting, painter and subject; beside themselves Cameron Forbes, Observation Survey Drawings: Locating socio-spatial presence Derek Brueckner, The Improvising Human Body, Protean Embodiment and Technology</p>
Room Local 1205	<p>Canadian Computer Art: The Early Years, 1965-1980 Chairs Présidents : Adam Lauder & Mark Hayward Jakub Zdebik, Grid, Lines and Information: Diagrammatic Aesthetics in Early Canadian Computer Art Ashley Scarlett, Artist Residency Programming and the Early Histories of Computer Art in Canada Henry Adam Svec, Processing Experience in Greg Curnoe's Computer Journals</p>
Room Local 1209	<p>Artifice's Disclosure: Optical Illusions and the History of Vision, PART 2 PARTIE 2 Chair Présidente : Justina Spencer Yue Zhao, The Architectural Roots of Theodor Lipps' Theory of Seeing Robin Lynch, Nude Illusions: From Pornography to Humanizing Vision in Early Computer Scanning Technologies Rebecca Hackemann, The Double Lensed Camera Eye - Stereoscopic Space as Conceptual tool?</p>
Room Local 1218	<p>Crossing the Line: Drawing across Borders and Discourses, PART 2 PARTIE 2 Chairs Président.e.s : Dan Adler & Jessica Wyman Nicole Collins, Engaging the Open Circle: Artist, Student, Teacher and Collaborator Barbara Louder, Plumbago Sandra Rechico, Mapping a Drawing/Drawing a Map</p>
Room Local 1219	<p>Latin American Art: New Perspectives, PART 2 PARTIE 2 Chairs Présidentes : Alena Robin & Dot Tuer Gabriela Aceves Sepúlveda, Painting with sound: Recovering the work of Carmen Barradas, 1888-1963 Georgina G. Gluzman, Annemarie Heinrich's modern women: photography, glamour, and women's visibility in modern Buenos Aires Analays Alvarez Hernandez & Daymi Coll Padilla, The Recipe: What Makes Art Latin American in Canada?</p>
Room Local 1220	<p>Displacement and the Arts Chair Président : Noa Bronstein Morris Lum, Tong Yan Gaai Noni Brynjolson, Mapping Evictions: Urban Displacement and the Myths of the Sharing Economy Greg Blair, Fake Estates: Matta-Clark's Displacements as Political Resistance</p>
Room Local 1230	<p>Regional Histories of Photography: Filling in the Blanks Chair Présidente : Michelle Macleod Siobhan Angus, El Dorado in the white pines: Photography and mining on the Canadian Shield Kyler Zeleny, Digging in: The Lost Archive of the Canadian Prairies Tal-Or K. Ben-Choreen, 'Ryerson: A Community of Photographers' Explored</p>
Flex Studio	<p>Writing Visual Culture: poetic, performative, sensory and autoethnographic approaches Chair Président : Brian Rusted Alexandria Inkster, Text as Conversationalist: A Reflexive Case Study in Research Creation Taien Ng-Chan, The More-Than-Representational Poetics of Autocartography Charles Reeve, Autotheory at the Margins: Marie Bashkirtseff, Paul Gauguin and the Irony of the Self Andrew Testa, A Walk Repeated</p>

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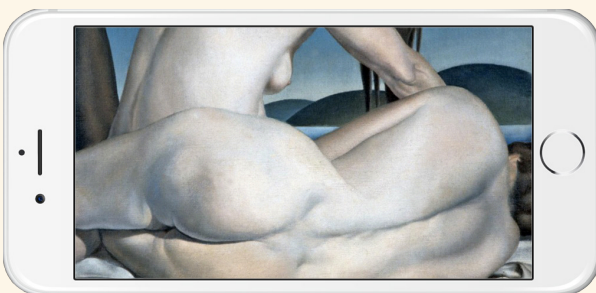
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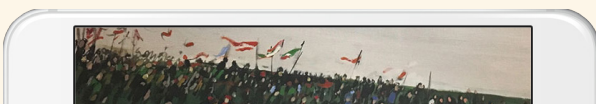
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REVUE du Musée des beaux-arts du Canada



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2018

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The *National Gallery of Canada Review*, the annual bilingual scholarly journal of the National Gallery of Canada, features the investigations and scholarly engagements of prominent curators and art historians with the Gallery's world class collections. The 2017 issue focused on the unpublished archives of Robert Stacey and includes a chronology of his life and career, a bibliography of his publications and exhibitions, and nine previously unpublished works from the archives. **Free-to-read at ngcr.utpjournals.press.**

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National Gallery of Canada Review 9, 2018

"Islands of Memory" and Places to Land: Haudenosaunee Beadwork in the Schreiber Collection

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« Îles mémorielles » et repaires: le perlage haudenosaunee dans la collection Schreiber par Alexandra Kahsenni:io Nahwegahbow

Photography as Gesture: How Photographs Make Things Happen by Andrea Kunard

Le pouvoir créateur du geste photographique par Andrea Kunard

Applying Nanoscience to Daguerreotypes: Understanding and Preserving the First Form of the Photograph

by Madalena S. Kozachuk and John P. McElhone

Appliquer la nanoscience aux daguerréotypes : comprendre et préserver la première forme de photographie

par Madalena S. Kozachuk et John P. McElhone

R. Mutt's *Fountain*: Art Literally Turned Pear-Shaped; Duchamp's Word Play by Antonia Gatward Cevizli

Fontaine de R. Mutt : l'art sens dessus dessous, ou quand Duchamp joue avec les mots

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