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

UAAC/AAUC Call for Papers for 2013 Conference

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

Banff Centre, Banff, Alberta

October 17-20, 2013

Deadline for Submissions, June 4, 2013/ Date limite le 4 juin, 2013

Le français suit

Sessions

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

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

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

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

Proposal Abstracts

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

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

Who may submit proposals

Proposals for papers may be submitted by current members OR non-members of UAAC. However non-members MUST become members of UAAC in order to present a paper at the conference, and all members must renew their memberships in UAAC/AAUC by 1 September 2013.

The Call for Papers is open to post-secondary faculty in all fields of the visual arts; i.e. art history, visual culture, material cultures and their histories, museum studies, art conservation, visual artists, practitioner/researchers, etc. as well as qualified independent scholars in such disciplines. Student members of UAAC/AAUC who are pursuing a terminal degree in related disciplines (i.e. the PhD in Art History or Visual/Material Cultures, MFA, Masters of Design etc.) may submit paper proposals. MA students in Art History or Visual Culture are not permitted to give papers at the annual conference.

Those individuals who have not secured their membership or membership renewal by 15 September 2013 will be removed from the conference program.

Rules for Chairs and Presenters

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

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

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

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

General regulations

1. Individuals, collaborators or research partners may submit single papers, and they may submit only one such proposal.
2. Each proposed paper must include: name of individual submitting the paper and their email contact, paper title; abstract (150-word maximum); keywords; and a brief curriculum vitae (300-word maximum) that specifies their rank and institutional affiliation (if applicable).
3. An individual may not Chair a panel in which they are presenting a paper, however an individual may Chair MORE than one session.
4. Conveners of individual sessions are responsible for the selection of the papers to be included in that session, and must inform all applicants to that session as to whether or not their paper has been accepted.
5. Only members of UAAC may act as conveners, chairs or presenters at the annual conference. Individuals who fail to secure membership or to renew their memberships, by 15 September 2013 will be dropped from the conference program.

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

Séances

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

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

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

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

Proposer une intervention

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

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

Critères d'admissibilité

Les membres comme les non-membres de l'AAUC peuvent proposer une intervention. Ceux qui ne sont pas membres DOIVENT néanmoins le devenir avant d'intervenir au congrès, et tous les membres doivent renouveler leur adhésion à l'AAUC avant le 1^{er} septembre 2013.

Cette invitation à soumettre des propositions vaut pour les lieux d'études postsecondaires dans tous les champs des arts visuels. L'histoire de l'art, la culture visuelle, les cultures matérielles et leurs histoires, la conservation et la muséologie, la création en studio, la recherche et la théorie,

UAAC/ AAUC

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

sont autant d'exemples de sujets envisageables. L'invitation s'adresse aussi aux chercheurs et érudits indépendants.

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

Ceux qui n'auront pas adhéré ou renouvelé leur adhésion à l'AAUC le 15 septembre 2013 seront retirés de la programmation.

Règles pour les intervenants et les présidents

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

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

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

Règlements généraux

1. Les particuliers, les collaborateurs et les partenaires de recherches ne peuvent proposer qu'une seule intervention.
 2. Les propositions doivent inclure le nom de l'intervenant et une adresse courriel valide, un titre pour l'intervention, un résumé de moins de 150 mots, des mots-clés et un aperçu du curriculum vitae (moins de 300 mots) qui spécifie le niveau d'études et l'institution affiliée, s'il y a lieu.
 3. Une personne ne peut présider une séance dans laquelle elle agit à titre d'intervenant; elle peut néanmoins présider plus d'une séance.
 4. Les organisateurs des séances individuelles sont responsables du choix des interventions et doivent répondre à tous les candidats, qu'ils refusent ou qu'ils acceptent leurs propositions.
 5. Seuls les membres de l'AAUC peuvent agir à titre d'organisateur, de président ou de présentateur au congrès annuel. Ceux qui n'auront pas adhéré ou renouvelé leur adhésion d'ici le 15 septembre 2013 seront retirés de la programmation.
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1) Referential Meaning in Abstraction

Sidestepping an optical formalist interpretation of abstraction, this session will consider the allusive qualities of abstraction. These may be related to: identifiable subject matter and models; indications of philosophical, spiritual, or religious prototypes or worldviews; traces of actions; the illustrative suppression of referents; literary allusions; the diagrammatic; etc.

Papers may consider modern abstraction from the early twentieth century to the present, but also non-Western, pre-modern European, craft, and architectural ornamentation.

Session Chair: Kenneth R. Allan

Affiliation: University of Lethbridge

Email address: kenneth.allan@uleth.ca

2) The Writing on the Wall: Write Now

Artists' writing – and artists writing – are not new phenomena; but what does it mean to engage with writing now, as artists? In this age of increasing digitization, when the death of print is constantly invoked and the spectre of cursive writing no longer being taught is far from far-fetched, how do artists make choices in terms of the material (or immaterial) form and formats their text-based work takes? From the use of a single word to novella-length projects, and all that exists in-between, which strategies of quotation, translation, and composition are employed? Which approaches to typography, hand-lettering, and handwriting are in put into practice? Rather than seeing the writing on the wall as a sign of imminent doom, could we see it for what it is, both writing in the present and a sign of things to come?

Session Chair: Barbara Balfour

Affiliation : Associate Professor, York University

Email address: bbalfour@yorku.ca

3) Global Encounters: Exchanges and Transfers of Knowledge in the Early Modern World

This panel considers the exchange and transference of artistic and architectural knowledge in the early modern global world. Specifically, it reflects upon how such encounters instigated new and transformed prevailing perceptions about early modern visual artistic culture. Thus, this panel invites papers that consider these concepts not only from intercontinental perspectives (Spain, England, Italy, Hungary, and so on), but also among transoceanic environments (Americas, Europe, Asia, etc.). The panel seeks to break traditional perceptions about the flow of information among disparate territories and peoples. Topics could include, but are not limited to: 1) the ways the colonial encounters altered European art and architectural forms; 2) how the many European courts engaged with the Renaissance and Baroque styles; 3) how indigenous and colonial peoples crafted new artistic forms that challenged or unsettled European perceptions of the colonies; 4) the interconnections between colonial territories or various royal courts are encouraged.

Session Chair: C. Cody Barteet

Affiliation : UWO

Email address: cbarteet@uwo.ca (or cbarteet@gmail.com)

4) The Cognitive Turn

The cognitive turn in the social sciences and humanities is not new, and yet the conjunction of art, art history, and cognitive studies has emerged with a particular acuity in the past ten years. This panel invites submissions from artists, theorists and historians who will consider the relationship between the scientific framing of cognition and the production and reception of art. Presentations might consider, among other topics: the possibilities of neuroaesthetics and neuroarthistory; how cognition has become the site at which the ontological distinctions between human and animal are made; the bodily sites of cognition (do our models of cognition reaffirm the centrality of the brain, or do they raise the possibilities of redistributing consciousness to bodily surfaces, genetic development, the neurological system?); and how visual images and art more broadly are required to imagine cognitive activity. This call is also open to presentations that seek to consider the historicity of cognitive studies and to weigh its merits within the discipline of art history and the domain of artistic production.

UAAC/ AAUC

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

Session Chair: Amanda Boetzkes

Affiliation: Assistant Professor, School of Fine Arts and Music, University of Guelph

Email address: aboetzke@uoguelph.ca

5) Transcending Time and Space: Medieval Gothic Architecture and its Revivals

This session welcomes all papers discussing current research on any aspect of medieval Gothic and Gothic Revival architectural history. This session is intended to provide a broad spectrum of academic approaches to medieval and revivalist architectural history, emphasizing recent developments in the scholarly research of UAAC/AAUC members. As such, the overall session will encompass a unique cross-section of research on Gothic architecture, from its 12th century inception to its continued developments and adaptations into the 21st century.

Speakers may discuss but are not limited to the following broad themes in order to frame the overall session: patronage, geographical networks, chronological reassessments, iconography/iconology, interdisciplinary relationships between architectural history and other disciplines.

Session Chair: Candice Bogdanski, PhD Candidate

Affiliation: York University, Toronto

Email address: bogdansk@yorku.ca

6) The Current Climate of Studio Critiques: A Round Table Discussion

Critiques have played an essential and longstanding role within studio-based education and pedagogy. Critiques have been valued in studio-based learning because they provide an adaptable forum for feedback that creates opportunities for learning and growth, but as we know, not all critiques are created equal and not all students are alike. So what is the impact of the evolving climate of studio-based education on studio critiques? What are the variables currently in play? Are there considerations that might lead to more effective critiques for our current generation of students?

This round table will discuss the issues related to critiquing within today's studio environment, as well as explore various strategies, formats and approaches to leading effective critiques.

Session Chair: Amanda Burk

Affiliation: Nipissing University

Email address: amandab@nipissingu.ca

Participants: Lucie Chan, Assistant Professor, Emily Carr University of Art and Design

Natalie Waldburger, Assistant Professor, OCAD University

7) Art in the Time of Treaties

With recognition that our conference will convene on Treaty Seven land, we seek papers that explore the ways that treaties, understood to be enduring and sacred relationships between Peoples, are set forth, solemnized, commemorated, or commented on, in order to better understand the true spirit and intent of these covenants, which are often mistakenly seen as limited to the written word. For example, papers may examine artistic representation or records of treaties in such material or creative expressions as button blankets, wampum belts, Tlingit robes, graffiti, street art, film, dance, song, Banff Indian Days, and canoe races. We welcome submissions from artists and scholars that explore material manifestations of treaties and

UAAC/ AAUC

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

consider the relationship between the Crown or State and Indigenous Peoples in any geographic region or time period.

Session Co-chairs: Carolyn Butler Palmer, University of Victoria, and Andie Palmer, University of Alberta

Email address: cbpalmer@uvic.ca or andie.palmer@ualberta.ca

8) The Image Between Future and Finitude

From medieval iconography to the cinema of science fiction, humans have used images as a way to mediate between expected or unexpected futures and the awareness of their individual and collective finitude. In the 20th century, avant-garde modernism proposed new aesthetic and social constructs, such as De Stijl, as a way to embrace a future horizon; while the grim art of Kathe Köllwitz depicted only a few of the millions of victims the same century would leave in its wake. This panel seeks not only to ask questions about how future and finitude is represented, but also how and whether the work of images may contribute to the activity of creating future or may accommodate ourselves to the lack of it. Proposals are sought that address this topic as theory, practice or history and from the perspective of art, design or media.

Session Chair : John Calvelli

Affiliation : Alberta College of Art and Design

Email address Courriel : john.calvelli@acad.ca

9) Miniature Worlds

The miniature, Susan Stewart tells us in *On Longing* : does not exist in nature. It « is a cultural product, the product of an eye performing certain operations, manipulating, and attending in certain ways to, the physical world. » Viewed as revealing the secret life of things, of multiplying meanings within meanings, of existing outside of time, the miniature operates as « both an experience of interiority and the process by which that interior is constructed. » Transformative and transcendent, miniatures test relationships between materiality and meaning, time and space, the place of origin and the place of ending. This session invites papers that interrogate the cultural work of miniatures and miniature worlds in visual culture. The session will aim to include a range of perspectives, time periods, cultures, and media.

Session Chair : Erin Campbell, Associate Professor, History in Art

Affiliation : University of Victoria

Email address erinjc@uvic.ca

10) Elisions: Mad dogs and Englishmen go out in the mid day sun

What elisions might occur when people make new worlds? This visual culture session is about the collapsing of time and space in ways that make sense only to those desiring a previous or another world, or wishing to impose that other world's values and systems on a "new world." Such elisions occur across recorded history, for instance, in the Britishness of the outposts of the Empire, among refugees longing for a home to which they can never return, and in digital alternate realities. Papers can address broad or highly specific elisions of any place and time.

Session Chair: Joan Coutu

Affiliation : University of Waterloo

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

Email address: joan.coutu@uwaterloo.ca

Session Chair: Lora Senechal Carney

Affiliation : University of Toronto, Scarborough

Email address: carney@utsc.utoronto.ca

11) Contradictions of Sustainable Design Practice

In the contemporary era of sustainability, the design discipline is being transformed in a variety of ways. The dichotomy between extensive performance measurements and the complexity of architectural design projects is becoming a disciplinary problematic, specifically with regards to the way buildings are conceptualized and judged today. Some of the main strategies for dealing with the degrading environmental and social conditions are (1) *ecological-efficiency* – producing more with less - less energy, less water, etc.; (2) *substitutability of natural capital* – recreating nature through biomimetics or genetic engineering; and (3) *immateriality* – adopting an economy of services. All are approaches related to environmental performance improvements. Each of these has obvious benefits, but they are not without their flaws or paradoxes for design practice. This session is dedicated to the reflection, theorization and study of specific cases of these emerging contradictions related to design for sustainability. Specifically of interest, are the paradoxes related to the ways in which sustainability is reduced in design practice and how these conceptual reductions present contradictions, whether they may be in the environment, in society, in the drastically changing aesthetic of the built environment, or in any combinations of these. Are sustainability requirements re-enforcing the definition of architectural quality as a whole or are they rather distancing from and fragmenting this definition?

Session Chair Carmela Cucuzzella, PhD

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

Email address: carmela.cucuzzella@concordia.ca

12) Feminism within a globalizing art historical practice: Where are we now?

Our panel's twofold contributions will intersect the deconstruction of the binary couple male/ female, which has negotiated women artists' presence with terms imposed by masculinist art history, with the importance of alterity in a globalizing art context. We propose to revisit feminist art historical practice within the context of globalization.

Drawing upon an international and interdisciplinary approach and drawing from art historiographies, gender studies, anthropology and literary theory, we aim to connect art historians from diverse cultural backgrounds, generations and academic research centers. Our theoretical frameworks range from, but are not restricted to, cultural and literary critique by Graciela Batticuore, post-structuralist feminism by Judith Butler, gender relations and developmental politics in the Middle East by Deniz Kandiyoti, and social-cultural anthropology by Arjun Appadurai. We will thus consider women and men's relations from a dialectical standpoint as well as Western and non-Western artists and their histories from an interactive and dynamic approach.

Session Chairs : Özlem Gülin Dagoglu and Georgina Gluzman

Affiliation : Department of Art History and Film Studies, Université de Montréal, Montréal, Québec and Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín, Buenos Aires, Argentina

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

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13) Les stratégies esthétiques de l'action politique

La sélection, l'appropriation, la transformation, la substitution, l'effacement et la destruction sont autant de gestes posés sur les images par des groupes en position d'autorité pour asseoir leur pouvoir. Quelle est la portée de ces actions? Qui les pose, dans quelles circonstances, et quels sont les liens entre les différents acteurs (musées, médias, entreprises, gouvernements)? Enfin, quels sont les mécanismes visuels à l'œuvre dans ces transformations? Si l'impact du geste est clairement visible, comme la substitution d'œuvres d'art par des portraits de la reine dans des édifices gouvernementaux, le discours qui en est à l'origine demande à être analysé. Ce colloque propose d'observer dans tous les médiums les stratégies esthétiques mises en place par les autorités dans leurs actions sur les images.

Présidente de séance: Josée Desforges,
Étudiante au doctorat en histoire de l'art à l'Université du Québec à Montréal, Montréal
Adresse courriel : josee.desforges@gmail.com

Président de séance : Samuel Gaudreau-Lalande,
Étudiant au doctorat en histoire de l'art à l'Université Concordia, Montréal
Adresse courriel : samuel.gaudreau.lalande@gmail.com

14) The Pictured Past and the Future Perfect: In Search of a new Photographic Discourse

Although the advent of new photographic technologies has changed the way pictures are made, it has not yet substantially changed the way we think and talk about them. Small digital cameras and camera phones have become ubiquitous. Photographs are routinely manipulated and disseminated globally over the Internet at the touch of a button. Paradoxically, photographs still serve as proof of identity, legal evidence, and *aides memoires*. This session will examine how photographers and photo-based artists are negotiating this complex territory. Papers may address specific art practices, as well as the medium's relationship to its own history; its relationship to time-based mediapainting, sculpture, and cinema; its materiality; and its varied forms of circulation

Session Chair: Susan Dobson
Affiliation: University of Guelph
Email address: sdobson.uog@gmail.com

15) Materiality before Modernity

In Book 2 of *Metamorphoses*, the Roman poet Ovid emphatically proclaimed, "the workmanship surpassed the material" (*materiam superabat opus*), an adage repeated over a millennium later by abbot Suger of Saint-Denis in his well-known *de Administratione*. These passages have sparked fruitful art historical discussions about the complex relationships between craft and substance. This session seeks papers that build on this body of scholarship by engaging issues related to the value, effects, significance, and agency of materials in architecture and art from antiquity to the Middle Ages. We welcome proposals that address the sensory qualities of materials, the treatment of matter as sign, the technical potential and limitations of materials, the inventive uses of materials, notions of material honesty, spolia, the combination of media in single artworks, and/or the relation between

UAAC/ AAUC

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

crafted things, speech and texts. Proposals with interdisciplinary approaches are especially welcome, as well as those with innovative theoretical perspectives on the interrelation of facture and matter.

Session Chair: Mailan S. Doquang
Affiliation : McGill University
Email address: mailan.doquang@mcgill.ca

Session Chair: Anne Hrychuk Kontokosta
Affiliation : Institute for the Study of the Ancient World, New York University
Email address: anne.hrychuk@nyu.edu

16) Laws and Orders: Crimes against Art

The relationship between art and the law has a lengthy and turbulent history. In Padua and other urban communities of northern Italy in the 14th century lawyers and notaries imitated ancient Latin legal procedures in establishing their claims to the antiquities being unearthed at formerly unprecedented rates. Issues of ownership and custodial prerogative are no less crucial today, as the attempted sell-off of public owned art at discounted rates by Canada's Department of Foreign Affairs (2012) halted by legislation has made clear. Today, the practice of art law includes advising and assisting private individuals and iconic public institutions on such varied issues as the repatriation of antiquities, forensic repatriation and the complexities surrounding the display of human remains, the recovery of stolen art; the import and export of art; artist, gallery, museum and foundation rights; sale and loan of collections; issues of authenticity; collectors' and artists' estates and due diligence for collectors and museums. The purpose of this panel is to explore the legal, ethical and practical issues concerning the sharing, mobility and protection of art and cultural heritage. Topics might include the history of art law, the return of works of art and antiquities to claimants such as Holocaust survivors and foreign nations, artists rights such as copyright and moral rights, the international movement of art and antiquities, fakes and forgeries in the art market, and the plundering and destruction of art in times of war and conflict.

Session Chair: Susan Douglas - Co-chair: Martina Meyer
Affiliation: University of Guelph
Email address: sdouglas@uoguelph.ca / meyerm@uoguelph.ca

17) Square Pegs and Round Holes: Exploring Digital Art Curricula in Canadian Post-Secondary Education

UAAC/ AAUC

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

Canadian universities and art colleges bring scientists and artists together in research surrounding digital art and design. Further, interdisciplinary undergraduate and graduate programs are housed in Engineering, Science or Fine Arts faculties. Research into curriculum and instruction in digital art is thin. A literature search of ERIC and EPSCO databases resulted in 5 studies that specifically investigate the pedagogy of digital art and design (versus the use of educational technology in arts instruction). The proposed session invites university and college educators to share current practice and research into digital art education. Case studies, surveys of current curricula, critique of current commercial software-based instruction, theoretical curriculum models, for example, will allow participants in this session to problematize the issues surrounding instruction in digital art, including issues involved in the merging the different research and pedagogic cultures of art and science, to identify further research questions and to develop a preliminary research agenda for this evolving field in post-secondary art education.

Session Chairs: Jennifer Eiserman, Gerald Hushlak, Rob Furr

Affiliation: University of Calgary

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18) Le récit à la limite du temps (Storytelling at the edge of time)

Depuis les années 1990, l'art contemporain produit des nouvelles formes narratives qui repoussent les conditions de possibilité du récit et l'expérience du temps. On peut d'or et déjà identifier certains phénomènes : l'appropriation ou la reconstitution d'événements et de représentations historiques, l'archive, le montage, l'usage très varié de sources historiques. Ces gestes artistiques bouleversent l'articulation des temps entre le passé, le présent et le futur, en produisant des télescopages, des anachronismes, de la discontinuité, de la fragmentation et de la simultanéité. Qu'en est-il des rapports temporels complexes qui semblent s'y redéfinir ? Ces mouvements du temps s'inscrivent-ils dans un questionnement beaucoup plus général sur l'histoire et apportent-ils des réponses à ce que certains philosophes et historiens ont récemment appelé une « crise du temps » ? Cette séance est l'occasion de poser des questions fondamentales, d'explorer le phénomène dans son ensemble autant que de proposer des cas de figure où les conditions du récit atteignent une limite qu'elles ne peuvent franchir sans prendre en considération cette transformation du temps.

Présiden(e) de séance: Marie Fraser

Affiliation : Département d'histoire de l'art, Université du Québec à Montréal

Adresse Courriel : marie.fraser@macm.org ou fraser.marie@uqam.ca

19) Rendering Visible: Interdisciplinary Approaches to Media Art and Design Research

This panel proposes to look at interdisciplinary media arts and design practices and to provide a reflection on how these processes translate into design thinking and doing. With the intention of exposing process, this panel brings together disparate methods for rendering visible the traces of collaboration and the trajectory between concept and production. .The panel opens a conversation about the limitations of data--what it can communicate and at the same time, how it can function as productive restraint. Presentations might frame critical interventions into the field of media arts, design, and communication, and focus particularly on the user experience, central to this work.

Session Chair: Dr. Paula Gardner,

UAAC/ AAUC

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

Affiliation : Associate Professor, Faculty of Liberal Arts and Sciences, OCAD University, Toronto,
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20) Dynamic Interaction and Affective Movement: Text – Image

In today's world we are faced with a dizzying array of text/ image relationships that compel analysis. So often, the textual element and the pictorial element do not simply relate in a particular artwork, illustrated book, or other visual form, but they *interact*. This interaction is a dynamic force: text and image act on each other in such a way that they leave a strong impression on the viewer, one that could not be produced by a text or image on its own. In this session, papers are invited that examine how text/image create 'dynamic patterns of feelings and responses' (Giselle de Nie and Thomas Noble, 2012). Their recent edited volume builds on Gaston Bachelard's work, asserting that verbalized images in a text 'reverberate' in the reader's mind, generating further images that induce complex emotional experiences and potentially extend the work of the creative imagination. Papers are welcomed across media, from different time periods and geographies: the purpose of the session will be to examine text/image in dynamic interaction, as exhibiting patterns of affective movement in the reader or viewer.

Session Chair: Dr. Catherine Harding
Affiliation : University of Victoria
Email address: charding@uvic.ca

21) Narratives of Continuity and Resistance in Aboriginal Art

The first implementation of the Canadian Indian Act in 1876 set off profoundly violent shock waves across all Aboriginal nations, including a systemic hostility towards Aboriginal worldviews and a consolidated effort to eradicate Aboriginal cultures through reservations and residential schools. Another was the discursive belief that these governmental efforts were successful. Aboriginal artists, activists and individuals have continuously rejected the putative collapse of Aboriginal worldviews and their material manifestation. The definition of Aboriginal material culture as art after 1876 was an avenue through which resistance was publicly enacted and continuity asserted. This session seeks artists and scholars exploring narratives of continuity in Aboriginal art in Canada, including not only the production of art, but also its reception, representation, and exhibition.

Session Chairs:
Dr. Leslie Dawn
Department of Art,
University of Lethbridge
dawn@uleth.ca

Dr. Ronald Hawker
School of Critical and Creative Studies
Alberta College of Art and Design
Affiliation :
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22) 'Other' Renaissance Patrons

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Renaissance patronage studies have largely been devoted to examining the activities of aristocratic individuals and their families, and to corporations such as religious orders, monastic communities, hospitals, convents, and confraternities. This panel seeks papers that focus on 'other' patrons; poets, physicians, surgeons, merchants, procurators, etc.; and on the whole range of material and consumer goods commissioned - from paintings, sculpture and architecture to textiles, jewels and other luxury or practical items - from artists and artisans. The idea is to broaden definitions of patronage consistent with the multivalent cultural and monetary economies that are often obscured by the emphasis on 'major' patrons.

Session Co-Chairs – Dr. Sally Hickson (University of Guelph), Dr. Allison Morgan Sherman (Queen's University)

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23) Forming New Identities : Canadian Photography Since 1945

Canadian photographers since 1945 have worked in diverse formats, including portraiture, landscape, "street" photography, industry, death, "border" issues, etc. Some, such as Yousuf Karsh, Michel Lambeth, Lynne Cohen, Charles Gagnon, Gabor Szilasi, Janet Cardiff, Jeff Wall, and Edward Burtynsky have become internationally known. Also significant since 1945, has been the organization of a national collection of photography at the National Gallery of Canada, and special photography collections at various Canadian museums. This session seeks papers discussing specific aspects of the significance of Canadian photography since 1945. Papers may deal with individual photographers, exhibitions, and/or collections, considering issues such as: individual and collective memories and histories; local, provincial, national, and international concepts of identity; explorations of technical innovations that have led to new understandings of the role of photography in society; the role of post 1945 Canadian photography on a global stage; interdisciplinary studies of photographers' use of other media ,etc.

Session Chair: Dr. Katherine Hoffman

Affiliation : Professor and Chair, Fine Arts Dept., Saint Anselm College, Manchester, NH 03102 USA

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24) Art Practice, Practice-Based Research, Research-Creation....What's the Difference?

This session is follow-up to last year's panel, *Disciplining Art Practice: Getting a Feel for the Game*. The slow shift from visual arts practice to practice-based-scholarship impacts the way artists conduct their professional work within the university. This session is designed to discuss whether or not that's a good thing (for artists, researchers, students, audiences and so on), and to illuminate practice-based research and research-creation methodologically.

Presenters are asked to explore the following, or other related questions: What exactly is a practice-based research? What do artists working in the university think about the current definition of research-creation provided by the Social Sciences and Humanities Research Council of Canada? How do these methodologies and definitions diverge from or coincide with studio art practice? How are such definitions activated in university visual art departments across Canada? What is the paradigmatic impact upon artists' practices in adopting or retaining such terminology?

Session Chair: Risa Horowitz

Affiliation : Department of Visual Arts, University of Regina

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25) Skinterfaces and Skinscapes: Bodies and Embodiment in Contemporary Art

In recent years, the arts and humanities have fostered a study of skin in an effort to better understand bodies and the experiences of embodiment in the twenty-first century. Notably, scholar Steven Connor suggests that “[t]he skin’s capacity to bear and retain marks is also a capacity to transfer affect from body to body” (*Book of Skin*, 2004: 84). What Connor asserts, echoing philosopher Michel Serres, is that the skin is affective, bringing bodies in contact with one another because it is a *meta* organ that houses the five senses (sight, touch, taste, smell and hearing). This panel considers the appearance of skin as a metaphor, medium and milieu in contemporary art, positioning the epidermis as an organ that engenders alternative, affective studies of bodies and their experiences. Anatomically, skin is a paradoxical organ that resides at the margins of bodies, acting *both* as a protective or boundary landscape *and* a porous, mediating interface. This paradoxical positioning has been illustrated by recent exhibitions such as *Skin* at the Wellcome Collection (2010) and *Skin: The Seduction of Surface* at the Art Gallery of Nova Scotia (2012), challenging historical understandings skin by illuminating that it cannot be reduced to one thing or activity because it is spatio-temporal. While the primary focus of this panel is human skin, the skins of things such as: architecture, film, photography, bio art, fashion, craft and ‘soft sculpture’ will also be considered as they also impact, foster and disrupt experiences of bodies and embodiment. This session would invite art historical as well interdisciplinary projects that explore artworks and institutional discourses framing or exploring skin in visual culture.

Session Chair: Heidi Kellett
Affiliation : Western University
Email address: hkellett@uwo.ca

26) Immediate Histories, or Tell me, how did the construction of Canadian art history really sound?

Canadian art history has not simply been written. It has been spoken into the microphones of interviewers, edited for broadcast, transcribed into print. This session wants to harvest these versions of the history and to understand better how they have shaped the understandings of art historians, theorists, critics, practitioners, and lovers of Canadian art. We are calling for papers that aim to recreate and estimate the significance of radio arts reporting and promotion as vehicles of knowledge mobilization and network creation. We are interested in the oral histories of key figures and institutions, as they have been remembered, recorded, distributed, and archived. Knowing that many memorable radio moments have not been preserved, we are interested in the oral histories of Canadian art history’s orality and aural communities. Finally, we hope to hear from scholars and artists who have grappled with the challenges of using this material. Is this reliable witnessing? Are we nostalgic for the visual arts as they entered our consciousness through our ears, and made us feel part of *something*?

Session Co-chairs: Robert Enright, University Research Professor in Art Criticism, University of Guelph
Martha Langford, Research Chair and Director, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University
Email: marthalangford@sympatico.ca

27) Reconsidering the Object’s Fate at the Threshold of Art and Science

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In recent years, artists and art historians have become increasingly engaged with scientists through interdisciplinary exhibitions and scholarly investigations. How does this myriad of outcomes begin to reconfigure classifications of the object? What are the implications of art/science interdisciplinarity for the boundaries of practice? What kinds of subjectivities emerge in the convergence of contrasting methodologies and epistemological systems? And how do these hybrid formulations manifest through new strategies of dissemination and display? Philosophers of science such as Bruno Latour, Donna Haraway and Karen Barad posit post-humanist formulations for considering the contingent and relational agency of objects as a material mode of engagement. At the same time, philosopher Graham Harman and political theorist Jane Bennett respectively propose the object as distinct in its ontology, but also vibrant in its effects..

For this panel we are welcoming submissions of papers that raise questions at the boundaries of art and science from the perspectives of artistic practice, public and private collaboration, theoretical inquiry, and/or curatorial practices of display.

Session Co-Chairs : Caroline Langill and Sally McKay

Affiliation : Caroline Langill, PhD. Associate Dean, Faculty of Art, OCAD University

Sally McKay, PhD Candidate, Art History and Visual Culture, York University. Full-Time Lecturer Art and Art History, McMaster University

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28) Askance Perspectives: Reassessing the Aberrant in Art and Architecture (1500-1900)

According to early-modern formulations, the aberrant was not a category defined by binaries of holistic normativity and its flawed, monstrous opposite. Rather, it alluded to a variety of phenomena, from the illusory displacements of celestial bodies, to optical distortions, and to chromatic irregularities. In the eighteenth century, the ab- (away) errare (wander) connotations of the term were internalized to describe the sporadic meanderings of the rational mind into whimsy and caprice. This session seeks papers that explore early-modern conceptions of the aberrant as illustrated by unexpected anomalies or irregularities in media, techniques, and representational practices. By recuperating aberration as a productive conceptual category, how can we alter current understandings of art and architectural practice between 1500-1900? Topics to consider include: the extra-rational, accidents, shifts in scale or media, oblique perspectives, transient spaces, Saturnalia, and chromatic distortion.

Session Chairs: Tara Bissett; Rose Logie

Affiliation : University of Toronto; School of the Art Institute of Chicago

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29) Feminism in Practice in Canada

This panel seeks to take up and resume the discussion that began at UAAC last year in response to our call for papers on “Feminism in Practice in Canada.” Despite receiving only a handful of submissions, the overwhelming attendance at the panel and the lively discussion and debate implied that this is an issue that artists, art historians, and critics want to talk about. This year, we are circulating the same call with the hope of continuing and expanding the conversation.

“Feminism in Practice in Canada” will explore what feminism means in recent art

UAAC/ AAUC

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

historical, curatorial, critical, and artistic practices in Canada. And, what (if anything) is the difference between *doing feminist work* and *working on feminist subjects*? Exhibitions, symposia, special issues, and publications on feminism seem to have proliferated in the art world since 2007 (the seminal exhibition *WACK! Art and the Feminist Revolution*, *The Feminist Future* symposium at MoMA, The Canadian Women Artists History Initiative at Concordia, and the international platform *If I Can't Dance I don't Want to Be Part of Your Revolution*, to name just a few.) Yet, for some, the signifier "feminism" has become a semantic stumbling block. We invite papers from scholars, artists, and curators on any aspect of the relationship between feminism and art. These may range from feminist subjects, to methodologies, to the histories of feminism, to new horizons for feminist practices in the art and scholarship.

Session Chairs: Trista Mallory and Jennifer Kennedy

Affiliation : University of Western Ontario, University of Binghamton, SUNY

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30) Promoting Modern Furniture in Canada, 1945 to 1976 / La promotion du mobilier moderne au Canada, de 1945 à 1976

The last two decades have seen the publication of several major studies and the presentation of numerous exhibitions on modern design in Canada. Building on this work, this session seeks papers that further examine the vehicles that specifically encouraged furniture design in Canada between 1945 and 1976.

Topics might include the roles of Canadian shelter magazines as "tastemakers"; "good design" exhibitions in department stores, museums and galleries, and propaganda produced by the National Industrial Design Council and National Film Board; competitions; the presentation of Canadian furniture in diplomatic facilities and international exhibitions; and patronage by industry. We are also interested in papers that explore the productive tension between Canadian and foreign design cultures, confrontations between "local" conceptions and emerging globalism, and the dynamic exchange/conflict between craft and industrial design. Studies focused on individual contributions are welcome provided that they engage such issues.

Les deux dernières décennies ont vu la publication de plusieurs études importantes et la présentation de nombreuses expositions sur le design moderne au Canada. S'appuyant sur ces travaux précurseurs, cette séance propose de se pencher sur les diverses stratégies mises en place pour faire la promotion du mobilier moderne conçu au Canada entre 1945 et 1976.

Les sujets traités pourraient inclure le rôle des magazines canadiens en tant que « créateurs de tendances »; les expositions de « good design » dans les grands magasins, les musées et les galeries, et la propagande produite par le Conseil national de l'esthétique industrielle et l'Office national du film ; les concours ; la présentation de mobilier canadien dans les établissements diplomatiques et les expositions internationales ; le mécénat de l'industrie. Nous sommes également intéressés par des contributions qui explorent la tension productive entre les cultures du design canadiennes et étrangères, la confrontation entre les conceptions « locales » et la mondialisation émergente, et le conflit dynamique entre artisanat et design industriel. L'examen de ces questions à la lumière du rôle de figures individuelles sont aussi les bienvenues.

Session Chair: Cammie McAtee

Affiliation : Independent scholar

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Session Chair: Fredie Floré
Affiliation : VU University Amsterdam/Ghent University
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31) Imagination and Nineteenth-Century Art

This session seeks to examine how artists imagined – that is, represented, framed, mapped, or pictured – their world and also created counter-realms as fantastical and magical spheres. Papers could evaluate the roles of imagination or strategies of representation within theoretical discourses or artistic practices of the long nineteenth century. Proposals that address artists working in varied media including photography, printmaking, interior design, architecture, painting, sculpture and the decorative arts are encouraged.

Session Chairs, affiliation and email addresses:

Alison McQueen	Mitchell Frank
Professor of Art History	Director
Department of History	Institute for Comparative Studies in Literature, Art and Culture
McMaster University	Carleton University
ajmcq@mcmaster.ca	mitchell_frank@carleton.ca

32) Social Responsibility and Design Education

In 1964, Ken Garland published his First Things First manifesto in London throwing down a challenge to graphic designers and other visual communicators to become more socially responsible. In 2000 this was reiterated in the First Things First Manifesto 2000, signed by 33 prominent designers and design educators. The concept or value of socially responsible design is not a new concept but is not always well articulated in contemporary design education, which still tends to be largely commercially focused. In educating the visual communicators of the future it is important to look at alternative ways of operating in design. This panel will examine the benefits and challenges of community engagement in the context of design education.

Session Chair: Alison Miyauchi
Affiliation : Alberta College of Art and Design
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33) Surveillance, Voyeurism and Photography

To say that we are a society of voyeurs is a commonplace, and to observe that we are fixated on technologies of surveillance is likewise a cliché. Since 9/11, a large literature has developed on the surveillant eye of the state and related issues that range from the growing reach of the Internet to the brave new world of biometrics. Surveillance and voyeurism are deeply entwined with the camera. Since the invention of photography, the first mass technology for looking, we have all become practiced voyeurs. We have also become objects of surveillance. This session hopes to complicate the usual assumptions about surveillance and voyeurism by soliciting papers about the desires, fantasies and demands that photographs have produced since the advent of the camera. The ethical dimensions of spectatorship are implicated in the topic.

Session Chair: John O'Brian
Affiliation: University of British Columbia

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34) Repenser le lien entre culture et territoire au Canada / Rethinking the relationship between culture and territory in Canada

Par-delà des déterminants idéologiques, politiques et des idéaux nationalistes, les cultures nord-américaines ont été forgées en grande partie par l'espace et son expérience humanisée, le territoire. Suivant cette dynamique, les actions d'échanges, d'adaptation, d'enracinement, de transformation de la nature en culture, de prospection de l'environnement, ont eu pour effet de repousser et de refaçonner les zones frontalières, entraînant des actes de rupture, mais aussi de création de nouveaux schèmes mentaux, de constructions culturelles et de mythologies fondatrices (ANDRES, BOUCHARD, CHASSAY, MORENCY, SHUSTERMAN, etc.). Dans ce contexte où les expériences de confrontation à l'espace ont d'abord suppléé les projets collectifs fédérateurs, et où les réalités géographique et historique ont eu tendance à se confondre, les oeuvres de paysage ont bien souvent tenu le rôle de peinture d'histoire (LACROIX, PRIOUL), pour ensuite ébranler les représentations hégémoniques et présenter une subjectivation croissante de l'espace (ATWOOD). Pour autant que l'histoire de l'art ait considéré ces représentations et leurs codages selon ses propres méthodologies comment celles-ci ont-elles tenu compte de ces mutations ? L'objectif de cette session thématique consiste ainsi à réfléchir sur ces parcours, transformations et transgressions artistiques qui ont marqué les relations que les populations autochtones, allochtones ou migrantes ont entretenues avec le territoire canadien.

Les propositions portant sur des corpus contemporains et modernes sont souhaitées, toutefois les réflexions touchant des corpus historiques sont également

As determinants of ideological, political and nationalist ideals, North American cultures have been forged largely by the notions of space and the human territorial experience. This reality has led to dynamic change, adaptation, settling and an exploration of the environment which has in essence transformed nature into culture. It has also had the effect of pushing and reshaping the definition of boundaries, resulting in acts of rupture and the creation of new mental schemas, cultural constructions and the development of cultural mythologies (ANDRES, BOUCHARD, CHASSAY, MORENCY, SHUSTERMAN, etc.). Whereas the geographical and historical realities have tended to confuse the works of landscape, within this framework of rupture and creation, the experiences of confrontation with space supported by unifying collective landscape projects have often played the role of painting history (LACROIX, PRIOUL), thus undermining hegemonic representations and present a growing subjectivation of space (ATWOOD). Despite the fact that Art History has always considered these representations and encodings using its own methodologies, how does it take into account this fundamental evolution? The objective of this thematic session is to reflect on this journey, of artistic transformation and transgressions that marked the relationship indigenous peoples, immigrants or migrants have had with the Canadian territory. Proposals with a focus on contemporary and modern art are desired. However, reflections involving a more historical body of work are also welcome insofar as they reflect current theoretical perspectives.

Président(es) de séance: Édith-Anne Pageot et Louise Vigneault

Affiliation - Adresse Courriel :

Édith-Anne Pageot, Department of Visual Arts, University of Ottawa; epageot@uottawa.ca

Louise Vigneault, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal; louise.vigneault@umontreal.ca.

35) The Question of Making

In her influential book entitled *Six Years: The Dematerialization of the Art Object*, Lucy Lippard characterizes pertinently the period from 1966 to 1972 as one in which the art object was dematerialized through the new artistic practices of conceptual art. I propose that what characterizes our period is the (re)materialization of ideas through craft disciplines/media. Craft Media have long embraced questions of labour, facture, sustainability, materiality, time investment, tacit knowledge or know-how, skill, and technique. Similar interrogations have recently re-emerged as well in artistic and design discourses under such terms as "reskilling" or "requalification of savoir-faire." ¹ Moreover many art, design, and craft practitioners see no conflict between embracing the readymade or found object, conceptual and /or procedural art as well as taking on craft media skills. This current hybridity poses hermeneutic challenges. New means for making sense of this inclusivity need to be developed. This session seeks proposals that generate, agitate, posit, make a case, and/or unpack the question of making in craft, art, and design.

1. see John Roberts, *The Intangibilities of Form: Skill and Deskilling of Art After the Readymade* (London and New York: Verso, 2007); the special thematic issue of *Esse: Reskilling* (no. 78, Winter 2012) and the recent catalogues: Valérie Blass, *Musée d'art contemporain de Montréal*, 2012; Greg Payce: *Illusion*, Gardiner Museum, 2012.

Session Chair: Mireille Perron

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36) Looking at the Looking of Looking: the Uses of Phenomenology Across Disciplines

It is one of Michael Fried's chief accomplishments to have introduced phenomenology into English-language art criticism and art history as of the mid-1960s. In the French-speaking world, which was dominated by structuralist and psychoanalytical models, it was not until the 1970s and early 80s that phenomenology was productively embraced by art history, most notably in the work Hubert Damisch, a one-time student of Merleau-Ponty whose texts on perspective remain paradigmatic of how art history and philosophy can fruitfully interact. In the 1990s, the renewal of interest in phenomenology is mostly due to feminist art historians such as Amelia Jones, who proposed a new model of interpretation based on Merleau-Ponty's theory of embodied intersubjectivity, revisited by poststructuralism.

This panel seeks to open the floor to discussion on the contemporary relevance and lasting importance of phenomenology for the *practice* of art history. How does phenomenology better allow art historians to grasp the discipline's principal object of investigation, i.e., images? Conversely: what can phenomenology learn from art history? This methodological session is projected in a wholly pragmatic spirit. Case studies are welcome. Papers that foreground the analysis of works of art will be given priority.

Session Chair: Eduardo Ralickas

Affiliation: Postdoctoral Fellow, University of Ottawa

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Session Chair / Président(e) de séance: Katrie Chagnon

Affiliation : Doctoral candidate, Université de Montréal and Université Paris I Panthéon-Sorbonne

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37) Artists' Autobiographies

From Renaissance precursors like Benvenuto Cellini, to William Hogarth in the eighteenth century, to Andy Warhol and Tracey Emin in the 20th and 21st centuries, visual artists have been prolific autobiographers. Unfortunately, this literature tends to be considered as distinct from the writers' artistic production, rather than the art and writing being positioned as either mutually informing facets of one person's creative output, or a component of a larger cultural moment, or (most powerfully) both. By introducing artists' autobiographies into the conversation, this session seeks to cross art history, intellectual history, and literary history, thus reconnecting the artist's head and hand.

Considerations of autobiographies by artists of any period, culture, or discipline are welcome. Possible conceptual armatures include, without being limited to: the sociology of culture; the centrality of self-presentation in contemporary and historical cultural production; and artists' autobiographies as a form of self-positioning in the sociology of value.

Session Chair: Charles Reeve
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38) Perfect Imperfections

Contemporary art practices have witnessed a renewed interest in the grotesque aspects of the human body. This perspective positions the grotesque body no longer in opposition to but now as equal partner to the beautiful. Through a wide range of creative mediums a critical lens focuses in on the foibles and flaws which make the body vulnerable, fragile, but also striking and remarkable. The results expose the inadequacies in trying to obtain a perfect persona and leads to inventions such as the hyper-grotesque self-portrait. Dichotomies are teased out in work which challenges understandings around identity reconsidering misconceptions and societal stigma of issues such as "fat" or "disabled".

This session is looking for papers that focus on artistic practices which peel away at societal veneers that dictate acceptable body types to present alternative images that transgress boundaries and concepts of beauty, behaviour and the grotesque.

Session Chair: Mary Reid, Director/ Curator, School of Art Gallery
Affiliation: School of Art, University of Manitoba
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39) Becoming-image: contemporary performance and its formalization

Studies of performance art have long been mired in questions of documentation, repetition, and reification. Scholars such as Sven Lütticken, Rebecca Schneider and Judith Butler have addressed a "repeat performance" that pervades all social relations under capitalism. In response, recent works by a number of artists show a changed approach in which live performance art is already an *image* or *object* designed for display or reproduction. This panel sets out to discuss the becoming-image or becoming-object of ephemeral, body-based work through such topics as: artistic engagements with repertoires of gesture drawn from high culture and popular media or with historical systems of formal notation; the commodification of performance art within an "experience economy"; the institutional development of specific vocabularies and formal aesthetic criteria; and attempts to codify durational works for re-enactment by other bodies in other contexts. We welcome papers

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

and artistic contributions that engage with new thinking on contemporary performance and its formalization in a broadly geographic, political and interdisciplinary sense

Session Chair: Jessica Santone

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Session Chair: Milena Tomic

Affiliation : Independent Scholar

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40) The Future Perfect and the Perfect Future: Performing Art's Recent Histories

The temporal distance between the present and the recent past is closing in on us. Recent exhibitions such as *This Will Have Been: Art, Love & Politics in the 1980s* and *NYC 1993: Experimental Jet Set, Trash and No Star* explore how the current social and political moment is informed by the recent past, propelling artists working in these recent decades into dialogue with artists working in the present. How is the writing of contemporary art history evolving in response to this abbreviated historical remove?

With an eye to art history's recent past informing its future—building the art historical bridge as we walk it—this session calls on art historians, artists, and curators to propose papers that employ experimental and performative approaches to contemporary art writing. Papers exploring and performing the methodologies of an increasingly inter- and cross-disciplinary art history will form a conversation that works to answer a central question: how might we both mediate and take advantage of the affective influence of our participation in the very historical moments onto which we currently turn our art historical lens?

Session Chair: Erin Silver

Affiliation: PhD candidate, Department of Art History and Communication Studies, McGill University

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41) Engaging Everyday: Contemporary Social Art Practice in Canada

Social art practice continues to grow and what was once a marginal concern is now a global phenomenon. A slew of fresh publications have investigated the international manifestations of the practice but relatively little consideration has been given to how social art practices are developing across Canada. *Engaging Everyday* proposes to take the current temperature of social, situational, dialogical and relational works and explore the ways that the practice has been replicated and renovated within a Canadian context. The panel invites artists, critics and scholars to present recent examples of the art practice and enter a dialogue on how Canada's geographic, regional and economic factors may be contributing to (or perhaps inhibiting) the practice's impact upon contemporary art discourse.

Session Chair: Richard Smolinski

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42) HECOA Open Session (Historians of Eighteenth-Century Art and Architecture)

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In the first UAAC panel sponsored by the Historians of Eighteenth-Century Art and Architecture, this open session welcomes papers that consider any aspect of art and visual culture of the eighteenth-century

Session Chair: Dr. Christina Smylitopoulos
Affiliation : University of Guelph
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43) Latin American and Caribbean Made in Canada: Surveying Art and Visual Culture in Canadian Research and Teaching Agendas

The study of Latin America and the Caribbean is part of research, curricula, and programs across Canadian colleges, universities, and research centers. This panel seeks to explore the place art and visual culture from Latin America and the Caribbean occupy in the research and teaching agendas of scholars and practitioners working in Canadian institutions. What evidence is there of past and present practices? How researching and/or teaching this field does vary depending on the specifics of Canadian geography? What impact does migration from the two regions have on research and teaching? Our aim is to map out the different ways in which art and visual culture from Latin America and the Caribbean is featured with insights into the wide array of audiences and challenges. We wish to contribute to this important field by presenting recommendations for strengthening and/or help further develop this field in Canadian institutions of research and learning.

Session Co-Chairs: Maria del Carmen Suescun Pozas; Alena Robin
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44) Mining the Museum

This session borrows its title from Fred Wilson's 1992 installation at the Maryland Historical Society where he strategically juxtaposed artifacts from the museum to disrupt traditional narratives and to allow the "memory" of objects to raise questions around class, gender, ethnicity, and identity.

This session invites papers that approach the museum as a site of interaction, between personal and collective identities, between memory and history. We encourage papers that critically examine ways in which artists, curators and museums deploy archival practices, strategies, and objects and to what end(s). Papers might also address how artists and curators "mine" the collections/archives in their practice, collecting processes, strategies, and education, and the development of digital museums as online archives, or, more broadly, the cultural production of meaning in the museum.

Session Chair: Anne Koval
Affiliation : Mount Allison University
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Session Co-chair: Andrea Terry
Affiliation: Mount Allison University (at present, until May 2013)
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45) The Place of Memory

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"*Lieux de mémoire* originate with the sense that there is no spontaneous memory, that we must deliberately create archives [, for example,] because such activities no longer occur naturally. [...] We buttress our identities upon such bastions, but if what they defended were not threatened, there would be no need to build them." (Pierre Nora, "Between Memory and History: Les Lieux De Mémoire" 1989, 12)

Presuming that memory and place conjoin to produce meanings for most identities, this session gathers historical and contemporary papers exploring memory's role in memorials, monuments, rituals, and symbols. Andreas Huyssen's 2003 book argues: "historical memory is not what it used to be. [...] The boundary between past and present used to be stronger and more stable than it appears to be today" (1). How do memories alter comprehensions of physical or mental spaces? Conversely, how does place convey memories, be they personal, collective, or both?

Session Chair / Présidents de séance: Frederika Eilers, Julia Tischer, Olivier Vallerand

Affiliation: School of Architecture, McGill University (PhD students)

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46) Interventional Practices and Transgressive Spaces

This session examines and interrogates art and architecture that disrupts social, political and economic spaces on conceptual, perceptual and ideological levels. Papers should address modern and contemporary examples that provide counter readings or counter narratives to institutional built environments. Examples can include cultural, artistic and architectural practices in consumer/tourist, civic/institutional, community and urban/suburban contexts. Presenters are welcome to explore the topic through a range of media including sculpture, installations, exhibitions, monuments and architecture. Discussions may focus on intentional interventions or projects historically embedded in the existing urban/suburban fabrics in disruptive ways. Papers can examine spaces geographically and/or conceptually from centres to peripheries and the liminal or interstitial zones in between. Presenters may reflect upon the conflicts and tensions arising from counter hegemonic projects that challenge, critique or undermine the heterogeneity of spaces. What are the meanings generated through such artistic and architectural subversions and what are the necessary or implied outcomes of reshaping urban/suburban sites? Finally what are the agendas, objectives and interests engendered through the creation of transgressive practices, processes and politics in the built environment?

Session Chairs: Dr. Michelle Veitch and Dr. Rob Surdu

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47) The Moving Image: Artists Making Films

Since the dawn of cinema artists have been producing films. From Melies, the Futurists, to Richter, Duchamp, Warhol, Snow, Weiland, and more recently McQueen, Thauberger, Leckey, or Marclay artists have been engaged with the moving image, experimenting with the medium, and pushing its boundaries. This panel proposes a historical/thematic investigation of the past and the possible futures of the moving image within the field of fine art. More importantly, now that the cinema in general is in the midst of a transformation under the weight of the digital age, artists perhaps can offer some interesting insights into its future, and speak to the ways in which it can be used in alternative ways. Papers addressing both the

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'art history' of art cinema, and its current state/future are welcome. Issues of the digital vs. analog, theories of the screen, spectatorship, projection and experimentation are all possible themes of this panel, as well as, documentation, politics, distribution, and exhibition of films by artists.

Session Chair: Bojana Videkanic

Affiliation : Assistant Professor in the Dept. of Fine Arts at the University of Waterloo, Waterloo ON

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48) Forging Connections: How do we facilitate cross-institutional research?

As institutions struggle with issues of funding and physical space for collections and research, how do we promote access and knowledge of museum artifacts? One avenue lies in the area of cross-institutional research, bringing partners together to utilize specialized expertise. But significant challenges in differences of funding structures, professional/institutional culture and lack of precedence can inhibit such research. We invite papers that explore some of these issues, such as:

- Local, provincial, national, international projects and support/funding structures, including models from other disciplines
- Approaches to practice: how do museums and universities meet?
- Raising awareness of need for co-operation between institutions and funding bodies
- Examples might include: working with artists, curators, scientists; digital humanities; corporate and professional partnerships; issues with existing funding structures; publication opportunities and authorship etiquette; intellectual property and 'ownership' of research information; encouraging access to museum and gallery collections; experiential education

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