



**CALL FOR PAPERS / APPEL À COMMUNICATIONS**

**OCTOBER 15-17 OCTOBRE 2020**

**Co-organized by SFU, UBC and the UAAC Board of Directors**

Submission deadline / *Date limite de soumission*: **July 31, 2020 / le 31 juillet 2020**

We are pleased to announce that the 2020 UAAC-AAUC Conference will be held online. While we regret that we won't have the opportunity to welcome you in Vancouver, we hope you will join us for what promises to be a stimulating weekend of panels, roundtables, workshops and plenaries, including two live keynote addresses featuring artist Stan Douglas and art historian Charmaine Nelson.

Nous sommes heureux d'annoncer que le Congrès UAAC-AAUC 2020 se tiendra en ligne. Bien que nous regrettions de ne pas avoir l'occasion de vous accueillir à Vancouver, nous espérons que vous vous joindrez à nous pour ce qui promet d'être une fin de semaine stimulante de panneaux, de tables rondes, d'ateliers et de plenaries, dont deux discours d'ouverture en direct mettant en vedette l'artiste Stan Douglas et l'historienne de l'art Charmaine Nelson.

**Conference regulations / Règles de participation :**

1. Applicants may present in only one session, round table, or panel. / *Il n'est possible de présenter que dans une séance, table ronde ou atelier.*
2. Applicants may not submit proposals to more than two sessions, round tables, or panels. If submitting two proposals **they must advise** the chairs of both sessions. / *Vous ne pouvez proposer de communication dans plus de deux séances, tables rondes ou ateliers. Si vous soumettez deux propositions, **veuillez en avertir** les président-e-s des séances, tables rondes ou ateliers en question.*
3. Proposals must be sent directly to the chair(s) of the session, round table, or panel. / *Les propositions de communications doivent être envoyées directement aux président-e-s de séance, table ronde ou atelier.*
4. Submissions **must** include / *Les soumissions **doivent** inclure :*
  - the name of the applicant / *le nom de l'intervenant-e*
  - the applicant's email address / *l'adresse courriel de l'intervenant-e*
  - the applicant's institutional affiliation and rank / *l'affiliation institutionnelle et le titre de l'intervenant-e*
  - title of proposal / *le titre de la communication*
  - a proposal (300 words maximum) / *une proposition de communication (maximum de 300 mots)*
  - a brief biography (150 words maximum) / *une courte biographie (maximum 150 mots)*
5. Submissions must be submitted via the Call for Papers form attached. / *Les propositions doivent être soumises utilisant le formulaire ci-inclus < Appel à communications >.*
6. Proposals may be submitted by current members or non-members of UAAC. Non-members **MUST** become members of UAAC and pay registration fees in order to present a paper at the conference. Membership dues and registration fees must be received by September 11, 2020. / *Les personnes membres et non-membres de l'AAUC peuvent soumettre une proposition. Celles qui ne sont pas membres **DEVRONT** néanmoins le devenir et payer les frais d'inscription afin de participer au congrès. Tous les membres doivent renouveler leur adhésion et s'inscrire*

*au congrès avant le 11 septembre 2020.*

7. Proposals are invited from permanent and contractual faculty, independent scholars and artists, and graduate students in terminal degree programs (examples: PhD, MFA, MDes, etc.) who are engaged in the visual arts (studio practice, art history, visual culture, material culture, museum studies, art conservation, etc.). MA students are not permitted to give papers at the conference. / *Les enseignant-e-s universitaires, les chercheur-e-s indépendant-e-s, et les étudiant-e-s qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) sont invité-e-s à proposer des communications. Les propositions d'étudiant-e-s à la maîtrise en histoire de l'art ne sont pas admissibles.*
8. Session chairs may not make a presentation in their own session, round table, or panel. However, they may submit a proposal to another session, round table, or panel. / *Les président-e-s de séance ne peuvent pas présenter une communication dans leur propre séance, table ronde ou atelier. Les président-e-s peuvent néanmoins soumettre une proposition à une autre séance, table ronde ou atelier.*

# Conference / Congrès 2020

## Sessions / Séances

### 1. Nouvelles perspectives en histoire de l'art à l'heure de la décolonisation des savoirs

Monia Abdallah / Hend Ben Salah

*l'Université du Québec à Montréal*

[abdallah.moniam@uqam.ca](mailto:abdallah.moniam@uqam.ca) / [ben\\_salah.hend@courrier.uqam.ca](mailto:ben_salah.hend@courrier.uqam.ca)

L'écriture de l'histoire de l'art connaît aujourd'hui plusieurs bouleversements épistémologiques qui requièrent l'introduction de nouvelles méthodologies, inspirées notamment par les études postcoloniales. La remise en question des discours normatifs ainsi que les problématiques liées aux questions d'invisibilisation des artistes racisés, touchent à la fois la discipline de l'histoire de l'art ainsi que les pratiques artistiques, la muséologie et la muséographie.

Comment s'articulent, dans un contexte de sociétés multiculturelles, ces nouvelles préoccupations qui impliquent un changement dans l'écriture de l'histoire de l'art ? Quelles formes prennent les nouvelles représentations identitaires à l'heure de la décolonisation des savoirs ?

Ce panel invite les professionnels du monde de l'art ainsi que les chercheurs à proposer des communications sur les thématiques suivantes: question d'inclusivité ; identité et représentation ; appropriation culturelle ; recartographie (remapping) de l'histoire de l'art ; histoire de l'art locale ; néo-orientalisme ; nouveaux exotismes ; décolonisation des savoirs ; décolonisation des musées ; analyse en réseaux dans les pays du sud.

### 2. Site, Setting, Structure: Architectural Identities in the Local-Global Landscape

Angela Andersen

*University of Victoria Centre for Studies in Religion and Society*

[angela.andersen.53@gmail.com](mailto:angela.andersen.53@gmail.com)

Site, setting, and structure are architectural factors that can be examined as social documents of self-identification and community praxis. Whether a house is a machine for living or a setting where one's ancestors dwell, or a structure sits in a considered way upon traditional territories or disregards local terrain and people, approaches to architecture in shifting contexts speak to dominant attitudes, self-presentation, and adaptive tactics.

This panel calls for papers from all fields and backgrounds that examine matters of the local-global landscape through architectural case studies. Questions to address might include: How have colonial architectures included and excluded communities from the social, economic and political lives of Canadian urban centres? How do families recently arrived in new states seek a sense of belonging through architectural sites and settings? How have heritage architecture designations cultivated specific historical settings and narratives? How are architects combining global technologies and local design approaches?

### 3. When Worlds Collide: Portraits in the Spaces of Cultural Encounter

Jaiya Anka  
*University of Victoria*  
[janka@uvic.ca](mailto:janka@uvic.ca)

By focusing on portraits and portrait-making across time and around the world, this panel seeks to understand how the representations of transcultural bodies that defy or blur geographical, aesthetic, and material boundaries may catalyze new modes of enquiry. To examine portraiture that exists in such “grey zones,” we invite research proposals and descriptions of practice from art historians, artists, and curators. We ask: How do such portraits traverse ambiguous terrain, to negotiate and translate the spaces of cultural encounter (while acknowledging their incommensurability), and challenge traditional methodological categorization? How do they reconfigure our geographical imagination? How do we interpret portraits of figures that move between worlds? What is the role of materials, materiality, and media in these processes? And, what new analytical frameworks and vocabularies of art criticism are required to explore the affect of such images?

## 4. The Price of Everything: Commerce, Aesthetics, and the “Value” of Contemporary Art

Dorothy Barenscott / Lara Tomaszewska

*Kwantlen Polytechnic University / Openwork Art Advisory*

[dorothy.barenscott@kpu.ca](mailto:dorothy.barenscott@kpu.ca) / [lara@openworkart.com](mailto:lara@openworkart.com)

In recent years, the conversation around contemporary art, and how it is “valued,” has been set against the backdrop of public scandal and spectacle. Media coverage of record prices attained at art auctions, the global expansion of branded art fairs, and protests surrounding museum trustees and donors connected to conflicting interests, co-mingle with viral art world news stories that spark great public debate, such as the shredded Banksy performance at Sotheby’s London in 2018; the Maurizio Cattelan banana piece and aftermath at Art Basel last year; or closer to home, the controversies surrounding Rodney Graham’s public art work *Spinning Chandelier* funded by a luxury condo developer in Vancouver. This panel seeks to examine the broader and critical dimensions of this issue and calls for presentations that explore, whether through specific case study or theory-based examination, the contours and stakes around how contemporary art is “valued,” collected, and given meaning in the current climate.

## 5. Interrogating “Public” in Public Art: Evaluating Efficacy, True Intentions and Meaning in Art for All?

MR Barnadas / Lara Bullock

*Artist, Independent Scholar and Research Fellow, Urban Initiatives UCSD Center on Global Justice / Independent Curator*

[MRBarnadas@collectivemagpie.org](mailto:MRBarnadas@collectivemagpie.org) / [larakbullock@gmail.com](mailto:larakbullock@gmail.com)

Who is the public in “public art” and what does it mean to create work for and about art in the public domain?

This panel invites papers that address the problematics of art in the public sphere from the vantage point of its relationship to the publics whom it is meant to address, represent, serve, and with which it shares space. We invite artists, academics, critics, and administrators to submit papers that consider public art through the lens of critical consciousness, ethical responsibility, efficacy of representation and/or the delegatory function of public art, as well as class-consciousness and the socio-

economic implications of public art. Additionally, papers might address the act of making and siting art within the public realm and public art under the aegis of egalitarianism/government collections or other public art collections and the complex relationship with the audience they are meant “for”.

## 6. The Illustrated Slide Lecture is History: Reflections on Shifting Technology and Modes of Presentation in Art

Tal-Or K. Ben-Choreen / Karla McManus  
*Concordia University / University of Regina*  
[tbenchoreen@gmail.com](mailto:tbenchoreen@gmail.com) / [karla@karlamcmanus.com](mailto:karla@karlamcmanus.com)

This last decade has seen the dismantling of slide collections throughout different institutions. Treatment of these once costly and time-consuming assemblies has varied greatly, as scholars have argued (Langford, 2015; Hackett, 2015; Boulouch, Lugon, Lacoste, Sandrine, 2017). Some institutions have chosen to digitize and catalogue the pictorial data in virtual systems; some have shuffled the filing cabinets into archives, treating the slides as historically significant objects; others have discarded these collections completely as facsimiles no longer useful. In almost all cases, the narratives which once accompanied these illustrations have been lost. This panel aims to probe the role of these objects used in illustrated lectures by exploring questions such as what can we gain from studying the history of these objects and the means in which they were produced, sold, and utilised? What role do they hold in shaping our understanding of art history and culture? And how have artists responded and used the illustrated lecture?

## 7. Decolonized Art Colonies and Uncooperative Art Cooperatives: Expanding our Understanding of the Modern and Contemporary Art Collective

M. Elizabeth Boone / Heather Caverhill  
*University of Alberta / University of British Columbia*  
[mboone@ualberta.ca](mailto:mboone@ualberta.ca) / [caverhil@ualberta.ca](mailto:caverhil@ualberta.ca)

The term “art colony” typically conjures turn-of-the-twentieth-century rural enclaves where close-knit groups of genteel white male artists assembled to escape the

challenges of modern Europe and North America. Art historians Karal Ann Marling (1977) and Margaret Werth (2007) have used the phrase “art colonizing” to align such phenomena – groups of artists who extract value from the land and people, converting them into cultural capital for export elsewhere – with colonial processes. This session seeks to bring together scholars who explore historic and/or contemporary art colonies, cooperatives, and collectives that exist outside of this characterisation. Papers might pose questions about intercultural, Indigenous, ethnic, immigrant, religious, regional, or international groups of artists; practices that recover and decolonize the land; collaborative art, design, and craft production; shared political ideas and activism; common financial systems, patronage, and academic or other institutional ties; mobility; or even unproductive art colonies. We welcome papers about different materials, geographies, and theoretical approaches. As the 2020 UAAC conference will be virtual, opportunities for alternative formats abound.

## 8. Workshop | Learning to Use Meaningful Action Research and Community Engagement to Produce Canadian Art and Histories

Sylvia Grace Borda

*Artist*

[sylvia@climatearts.ca](mailto:sylvia@climatearts.ca)

This Workshop explores two interactive arts projects focusing on an approach to urban mapping and the relationship to identity, sustainability, well-being and community connections.

The case studies are based in two multicultural cities in British Columbia, Canada - the City of Richmond and the City of Nelson. Each city was the site of a public artist-in-residency by presenter, Sylvia Grace Borda, to capture the essence of diversity, community and embracing spirit among those who call each city their home, and a collective response to the changing urban and rural landscape.

Sylvia will walk through with participants some of the challenges and successes of the projects, and a portion of the workshop webinar will encourage participants to exchange ideas on using action research to help inform art history +/- creation of contemporary art responding to issues of meaning to them. The workshop will conclude with combined learnings on building mindful approaches reflecting shared lived experiences and identity.

## 9. Arts, Social Action, and Quiet Resistance: What Counts as Activism?

Rébecca Bourgault  
*Boston University*  
[rbourgo@bu.edu](mailto:rbourgo@bu.edu)

In a discussion on protest art, art historian Tunali (2017) points to the persistent tension between political activism and artistic representation, where the “aestheticization of politics leads to the spectacularization of art to make political ideologies attractive, [and] the politicization of aesthetics strips art of its autonomy, thus its power to operate as a creative process” (67).

The panel invites submissions of artistic and scholarly works that interrogate the activist goals and approaches of protest art, socially-engaged practices, absence as gesture of dissent, quiet activism, and/or DIY as creative resistance, welcoming a wide range of theoretical and artistic perspectives. Debates could include the controversial responses to the term BIPOC by those it seeks to collectively identify, as well as insights from art/environmental activism often negotiated by groups that use grassroots and place-specific methods of resistance. All formats of presentations are welcome.

## 10. Art, Social Class, Cultural Taste

Noni Brynjolson  
*University of Indianapolis*  
[brynjolsonn@uindy.edu](mailto:brynjolsonn@uindy.edu)

How is the production and consumption of art connected to social class? How do artists, critics, curators and historians negotiate differences in cultural taste through their work? How do differences in taste reflect conflicting political ideologies, expressions of identity, and/or social inequalities? This panel takes its name from Pierre Bourdieu’s influential 1979 book *Distinction: A Social Critique of the Judgement of Taste*, a sociological study of French culture that explored its connections to social class, cultural capital and identity. The panel invites broader reflections on these themes – for example, many contemporary artists have engaged with issues related to class through approaches that consider its intersections with gender, race, sexuality, ability, age, and other aspects of identity. The theme of the panel also invites discussion on topics such as elitism, populism, and the democratization of culture;



conflicts between indigenous and settler cultural values; and the global circulation of cultural tastes. The panel references Bourdieu's text to investigate these and other themes, and to examine the ways in which art, cultural capital and social mobility are connected today.

## 11. Pedagogy Caucus | Risky Business: The Stakes for Visual Culture in the 21<sup>st</sup> Century

Alena Buis / Sarah E.K. Smith  
*Langara College / Carleton University*  
[abuis@langara.ca](mailto:abuis@langara.ca) / [sarahek.smith@carleton.ca](mailto:sarahek.smith@carleton.ca)

This year's pedagogy caucus explores what is at stake in teaching art history and visual culture in 2020. As educators grapple with calls for Indigenization and internationalization, they also strive to foster inclusive and accessible learning environments. Simultaneously, there is increasing demand for experiential learning, high-impact teaching and transformational learning. Within art history, meanwhile, the place of the traditional chronological survey continues to be questioned as an effective instructional format. Amidst this environment, this session aims to spark a candid conversation addressing these, and other significant issues, which lie at the heart of teaching in our field. In so doing, we hope to provide a space for educators to raise difficult questions and share constructive strategies and approaches. Topics may include: equity, diversity and inclusion in the classroom; reconciliation in and through pedagogy; difficult images and censorship; teaching across cultural competencies; grappling with the survey; and more. We also welcome contributions that address the labour of pedagogy, acknowledging that new approaches and transformational learning is difficult work, for both learners and instructors (Halonen and Dunn, 2018). Given this, how do we care for our students while fostering resiliency? How do we care for ourselves when our teaching hinges on being vulnerable? We are particularly interested in participants who might share practices and strategies that support diverse perspectives and foster inclusion. To emphasize engagement and discussion, the session format will prioritize audience involvement.

## 12. Artists' Archives: Ephemera, Evidence, Decoys

Brayden Nicholas Burrard / Martha Langford  
*Concordia University*

[bnburrard@icloud.com](mailto:bnburrard@icloud.com) / [marthalangford@sympatico.ca](mailto:marthalangford@sympatico.ca)

Since Dada, artists have been fascinated with ephemera, self-consciously accumulating stuff as the raw material of their work in photography, collage, mail art, cinema, video, installation, and performance. Pop, Fluxus, Conceptual Art have reflected, fetishized, and critiqued the flood of print and consumer culture in technological societies. Their own collections come to light when artists reach a certain age and begin to think of this amassment as an archive.

What happens when these collections enter the public sphere? Or more precisely, what has happened, since there are numerous examples of artist's or artist-collectives' archives become fonds and housed in special collections, museum archives, and other institutions. Vincent Bonin has examined this shift, as has *Artex* in its artists' and curatorial residencies. Where else has this been going on? We are interested in the stories that such archives have been allowed to tell, and well as the counter-narratives that the translation from private to public has disallowed.

## 13. Placemaking and Materiality in the Domestic Interior

Erin J. Campbell / Olivier Vallerand  
*University of Victoria / Arizona State University*  
[erinjc@uvic.ca](mailto:erinjc@uvic.ca) / [olivier.vallerand@asu.edu](mailto:olivier.vallerand@asu.edu)

Places, as sites of identity and memory, are felt, perceived, understood, interpreted, narrated, and imagined. They are embodied experiences, created through the intertwining of the material and the social. Placemaking refers to the people and things, practices and representations, meanings and values that transform space into place. While placemaking strives to create a collective understanding of place, the meaning of place is malleable, may change over time, can vary according to age, gender, race, and social status, and is subject to contestation. We welcome proposals examining how art, craft, objects, and materiality contribute to the processes of – and resistances to – placemaking in the domestic interior, including ‘home-like’ spaces such as residential schools, seniors’ care-homes, college dorms, and makeshift homes resulting from homelessness, migration, and refuge. How can research focused on the relation between materiality and social space deepen our understanding of the ‘spatial turn’ in the social sciences and humanities?

## 14. Making Assertions through Craft Practice

Ruth Chambers / Mireille Perron

*University of Regina / Alberta University of the Arts*

[Ruth.Chambers@uregina.ca](mailto:Ruth.Chambers@uregina.ca) / [Mireille.Perron@acad.ca](mailto:Mireille.Perron@acad.ca)

This panel considers how artists, curators, teachers, and historians articulate and activate various material traditions associated with craft practices to address complex subject matter such as indigeneity, immigration, identity, hybridity, labour, gender, and various sociopolitical and geopolitical content. For example, we see indigenous and immigrant knowledge asserting, through material skill and technique, across a range of contemporary craft practices, resistance and transformation in both exhibitions and educational programs.

Case in point, The Slate Gallery's recent *Bead Speak 2.0*, exhibited contemporary indigenous artists using beading to make assertions ranging from the denunciation of diseases, Ruth Cuthand, to the inscription of Métis selfhood, Katherine Boyer. Similarly, *Playing with Fire: Ceramics of the Extraordinary*, Museum of Anthropology, UBC, curated by Carol E. Mayer, presented a series of ceramic installations addressing the dire state of the world.

This session seeks proposals that generate, agitate, posit, make a case, and/or unpack how craft practices are used to make transformative claims. All historical, methodological and material approaches are welcome.

## 15. Roundtable | Accessing Art in the Virtual World: A Conversation about Access, Equity, and Diversity in 2020 [\*Pre-constituted Session\*] – Call for Questions

Samantha Chang / Brittany Myburgh / Lauryn Smith

*University of Toronto / University of Toronto / Case Western Reserve University / Cleveland Museum of Art*

[samantha.chang@mail.utoronto.ca](mailto:samantha.chang@mail.utoronto.ca) / [brittany.myburgh@mail.utoronto.ca](mailto:brittany.myburgh@mail.utoronto.ca) / [lauryn.smith@case.edu](mailto:lauryn.smith@case.edu)

By April 2020, a third of the world population was on lockdown. As schools, businesses, and cultural institutions shut their physical doors to the world, organizations turned to digital technology to provide and enhance virtual cultural spaces online. While numerous digital initiatives, such as Google Arts & Culture,

began to preserve and provide access to cultural heritage objects online long before the global pandemic, the current situation has expanded the number of digital initiatives. Art history educators worked collaboratively in compiling lists of online resources to assist students and colleagues worldwide. Although the internet has helped many, the lockdown highlights significant connectivity and access inequality. In this roundtable, we will be addressing issues of access, equity, and diversity in online art resources, such as the digitization of collections and archives. What voices have overtaken digital spaces? How can we ensure that art is truly accessible to anyone, anywhere in 2020?

Panellists:

- Elizabeth Guffey, Professor of Art and Design History, State University of New York, Purchase College
- Kanika Gupta, Visual Artist and Graphic Storyteller
- Adrienne Huard, Graduate Student in Criticism and Curatorial Practice, OCAD University
- Key Jo Lee, Assistant Director of Academic Affairs, The Cleveland Museum of Art
- Sequoia Miller, Chief Curator, Gardiner Museum of Ceramic Art
- Isabel Pedersen, Associate Professor of Communication Studies, UOIT : Director, Decimal Lab; Canada Research Chair in Digital Life, Media and Culture

## 16. Analogy in Art History and Museum Practice

Mark Cheetham

*University of Toronto*

[mark.cheetham@utoronto.ca](mailto:mark.cheetham@utoronto.ca)

This session interrogates the widespread practice of constructing global art histories through analogy. For example, Ai Weiwei is purportedly the “Warhol of China”; Ousmane Sow is called “the Rodin of Senegal.” Such comparisons orient art-historical and museological thinking along many crucial axes, including place and time, national groupings, gender, art media, race and cultural identification. Artworld “likenings” occur with such frequency as to be largely invisible and inaudible, yet they structure not only what many typically say about art and how institutions display it, but literally how we see it. The results are often dubious.

Such analogies remain instrumental in the accelerating discourses of globalism in visual culture by generating offhand and often anachronistic comparisons between ‘East and West’ and perpetuating colonialist hierarchies between Indigenous and European artists (Norval Morrisseau was “the Picasso of the North”). Presentations might examine analogy in exhibitions, permanent displays, art histories, and other forms of art discourse.

## 17. The Imperial Built Environment in Canada: Lives and After-lives

Joan Coutu  
*University of Waterloo*  
[joan.coutu@uwaterloo.ca](mailto:joan.coutu@uwaterloo.ca)

Proposals are invited that explore the phenomenological relationship between intention and actual experience in 19<sup>th</sup>- and 20<sup>th</sup>-century institutional built environments in Canada. Topics might focus on the original intent and function of the sites and/or, as importantly, their subsequent “lives.” Many sites ostensibly serve the same function but how they are used has changed. Others, such as the Mohawk Institute Residential School cum Woodland Cultural Centre, have been poignantly self-referentially re-purposed while still others, such as the conversion of the Vancouver court house into the VAG or an old post office into a wellness centre, lack the same referential import yet address other socio-cultural concerns. Many more have been demolished but continue to have an evanescent presence. The emphasis is on the complicated and persistent legacy of imperialism. Proposals in varied formats (presentations, dialogues, storytelling) and that embrace theoretical paradigms (imperial, colonial, Commonwealth, post-colonial, de-colonial, anti-imperial) are especially welcome.

## 18. Roundtable | Towards Sovereign Territorialities: Unperforming the Colonial in Institutions, the Land and the Settler Imaginary

Leah Decter / Rachelle Dickenson / Peter Morin  
*York University / Carleton University / OCAD University*  
[leahdecter@gmail.com](mailto:leahdecter@gmail.com) / [tibbily@gmail.com](mailto:tibbily@gmail.com) / [humblewarrior42@hotmail.com](mailto:humblewarrior42@hotmail.com)

This roundtable invites BIPOC and white settler scholars, artists and curators into dialogue concerning the ways artistic production interjects disturbance into contemporary colonial landscapes transnationally. A geography of colonial ideology overlays all aspects of contemporary life in nations and bodies impacted by settler colonialism. This extends from normative conceptions of place and identity within the settler society to the calcified institutional administrative cultures that shape engagement with, and the production of, knowledge. The arts and cultural sector has been complicit in establishing and maintaining dominant imaginaries and structures that sustain these sometimes painful ideological landscapes. Simultaneously, cultural workers are often instrumental in subverting them. Through a discussion of specific artworks, the roundtable participants will consider how artistic interventions mobilize “radical defamiliarization” (States 2010, 35) as a strategy for disturbing colonial whiteness and asserting unremitting Indigenous sovereignties in the land, the gallery and iconic national sites.

## 19. Global Photography: Critical Histories

Heather Diack / Terri Weissman

*University of Miami / University of Illinois at Urbana Champaign*

[h.diack@miami.edu](mailto:h.diack@miami.edu) / [tweissma@illinois.edu](mailto:tweissma@illinois.edu)

As knowledge about the geographic scope of photography’s past expands and as an increasing number of disciplines begin to incorporate aspects of photography’s histories into their own methods of understanding the world, how photography’s history should be written becomes a complex and political question. This panel seeks to bring together art historians, curators, and artists committed to deepening the discourse of photography studies and expanding its points of reference. Potential questions include, how do local practices and histories of photography acknowledge and/or challenge our interconnected “globality”? How do they complicate dominant narratives? How can a critical history of global photography be imagined? In what ways can art history, visual culture, museum studies, and image making work to decolonize and move away from monolithic timelines and canons? Case studies and artist projects welcome.

## 20. Art and Activism in Latin America

Tatiane de Oliveira Elias

*Universidades Federal de Santa Maria*

[tatianeelias@hotmail.com](mailto:tatianeelias@hotmail.com)

The theme of this session is art and activism in Latin America. Art and activism are two distinct academic disciplines, but ones which can dialogue and merge into action, which ranges from cultural production to a mutual understanding of contemporary political and social changes. We will therefore look at Latin America contemporary artists whose work blends art and activism. Artists in different contexts and Latin America countries have increasingly positioned themselves in situations of political and social change, from climate change to human rights. The current political crises, the coronavirus crises and the consequences to the global economy, as well as the social struggles that lead to large influxes of Latin America migrants into the United States, have already inspired many. Further examples to be deepened in this research are the works that focus on refugees fleeing political persecution, Latin America protest art, social injustices, resistance, art and politics.

## 21. Non-Aesthetics

Jonathan Fardy  
*Idaho State University*  
[fardjona@isu.edu](mailto:fardjona@isu.edu)

The work of theorist François Laruelle has in recent years inspired a wealth of scholarship and served as a stimulus for a diverse array of art practices. This panel session invites proposals from scholars and artists that examines Laruelle's concept of "non-aesthetics" in light of contemporary theoretical debates and artistic practices. Non-aesthetics is a call to rethink the standard relation between art and philosophical (or theoretical) aesthetics by treating aesthetic philosophy and art theory as creative and aesthetic practices in their own right, while also taking art and aesthetic practices seriously as modes of theoretical thinking. We are specifically interested in proposals that engage the concept of "technique" in innovative ways as a mode of making and thinking that opens spaces beyond the limits of established philosophies of art and aesthetics.

## 22. Roundtable | Creative Practice in the Age of Coronavirus

Holly Fay / Sean Whalley  
*University of Regina*

[holly.fay@uregina.ca](mailto:holly.fay@uregina.ca)

COVID-19 had us pivot and adapt to new working conditions. Artists are not exempt. Psychically distancing and stay at home directives left some artists without studio or community access. In addition, cultural organizations cancelled events and exhibitions are postponed or moved to a digital format. This roundtable session welcomes submissions from artistic practitioners (including grad students, faculty, sessional instructors and independent artists) with diverse voices and perspectives to discuss ways visual creative practices are and have evolved within this period of uncertainty and change.

This panel is open to any relevant topic, potential discussion topics may include (but is not limited to): How is isolation and limited access to materials or equipment reflected within creative processes? How has the shift to digital programming been received by artists? What strategies have been adopted in making and disseminating art? How have social based practices or creative processes based in collaboration or kinship adapted?

## 23. Outreach and Outrage Revisited [ \*Pre-constituted Session\* ]

Alyssa Fearon  
*Art Gallery of Southwestern Manitoba*  
[alyssafearon@gmail.com](mailto:alyssafearon@gmail.com)

In recent years, there has been increased mainstream attention toward Black art and artists in Canada; however, racial equity in Canadian cultural policy has yet to be fully realized. Equity-seeking groups under the category Visible Minorities remain disproportionately underfunded given their overall percentage of the population, with only moderate increases over the past five years.

How might policy-makers, curators, art historians, and cultural workers take an anti-racist and intersectional approach to engaging Black artists? What shifts in power dynamics are needed to foster solidarity with and within BIPOC communities? What are the deeper structural issues related to fostering meaningful and sustainable engagement of Black artists and arts workers?

This dialogue will envision a future for institutions and cultural policy in Canada and consider transformative possibilities for the ongoing production of Black Canadian cultural work.



The title of this panel takes its cue from Andrea Fatona’s 2011 PhD dissertation.

Panelists:

- Andrea Fatona, Associate Professor, OCAD University
- Alyssa Fearon, Curator, Art Gallery of Southwestern Manitoba
- Denise Ryner, Director/Curator, Or Gallery

## 24. The White Cube is an Echo Chamber.

Sandra Fraser

*Remai Modern*

[sfraser@remainmodern.org](mailto:sfraser@remainmodern.org)

This panel will present curatorial case studies and propositions that address issues of relevance and access to art museums, their collections and programs, and re-imagine institutional models that result in real structural change. Most often, the onus of risk-taking is borne by artists and presented as products to be consumed by visitors within the frame of the white cube. Rather than a neutral territory, this white cube rests within organizations informed by neo-liberal values masking hierarchies and aversion to change. Yet the museum, and other cultural organizations, are ideally positioned to embody the aspirations of society, to promote curiosity, diversity and self-expression, honouring traditional modes while making space for experimentation and multiple voices. Art museums are not only repositories of archives and material culture, but can model equity, criticality, research methods, and modes of address for their communities. Proposals from BIPOC curators and scholars are especially welcome.

## 25. North American Interiors at the Turn of the Twentieth Century: Beyond Historicism and the Arts and Crafts

Aniel Guxholli / Matt Litvack

*McGill University*

[aniel.guxholli@mail.mcgill.ca](mailto:aniel.guxholli@mail.mcgill.ca) / [mjlitvack@gmail.com](mailto:mjlitvack@gmail.com)

In a series of articles from the early 1900s, *American Architect and Buildings News*, *Architectural Record*, and *The Artist* introduced their readers to a recent development in Europe: the emergence of a “so-called ‘new art’” – Art Nouveau – in design, its products ranging from buildings to decorative objects. Though the origins, formal

characteristics, and future direction of the "new art" were ambiguous, it represented a deliberate effort to break with historicist conventions in design.

The periodicals described developments overseas which did not generally affect North American practice. Historicism, whether in the form of the Beaux-Arts, the Colonial Revival or other revivals, and the Arts and Crafts remained dominant in upper-class interiors. The purpose of this session is to examine exceptions to these general trends – commissions, clients, decorators, artists, architects, networks and exchanges with the contemporary European developments or traditions outside Europe, with areas of influence outside the prevalent sources of design.

## 26. Contemporary Curatorial Practices in a Globalized World

Alexandra Hartstone  
*Latcham Art Centre*  
[a.hartstone42@gmail.com](mailto:a.hartstone42@gmail.com)

Within the landscape of contemporary art in Canada, museums and galleries stand at a critical juncture. As spaces that position new ideas and thinking, preserve culture, and share knowledge, how can we interrogate these trusted spaces of public authority and hold them accountable for breaking down traditional Eurocentric barriers of marginalization and othering? Today, there is a heightened focus on relevance, on equity and diversity, and on reviving and interrogating historical and contemporary narratives. This panel invites scholars, curators, and artists to contemplate how mechanisms of curating, rhetoric, and the role of the curator as mediator between audience and artist affect cultural political discourse. Through theory, criticism, pedagogy, and practices of decolonization, this panel looks at how contemporary curatorial practice affects change in a globalized world. We invite contributors to consider a range of curatorial practices and/or experiments that explore the impacts of decentralizing the landscape of Canada's museum and gallery culture.

## 27. Roundtable | Reciprocal Ecologies in Materials Research

Angela Henderson  
*NSCAD University*

[henderson.angela4@gmail.com](mailto:henderson.angela4@gmail.com)

This roundtable discussion seeks to draw together diverse practices to collectively imagine art and design research as a reciprocal engagement with materials. This may include an emphasis on ecologies of extraction and application, or exploratory processes that recognize material agency within creative practice. In the development and application of material palettes, innovative methodologies emerge through an interrogation of process. How can the “materialist turn” in art and design inform an integrated and ecologically sound perspective within the methodologies of creation and application? In the shift to ecologically sound materials, can we avoid the pitfalls of exploitation and extraction that are the driving forces of our current capitalist economy? This roundtable will be composed of interdisciplinary conversations that seek to transgress the silos between art and design by foregrounding notions of reciprocity in material ecologies of research and creation.

## 28. Confronting the “Origin”: The Appropriation and Resilience of Indigenous and Afro Forms in the Americas

Carla Hermann / Jacqueline Witkowski

*Universidade do Estado do Rio de Janeiro / State University of Rio de Janeiro / University of British Columbia*

[carla.hermann@gmail.com](mailto:carla.hermann@gmail.com) / [jrwitkowski@gmail.com](mailto:jrwitkowski@gmail.com)

Modernism has held a complicated position towards Indigenous and African forms. In Canada and the United States, cultural products were copied for their aesthetically ‘primitive’ inspirations or stood in for ‘disappearing’ populations. Throughout Latin America, artists turned to such forms to establish the legitimacy of ‘genuine’ identities or to forge ideals in newly industrializing nations.

What lies at the center of these tactics is the employment of marginalized bodies, propped up by the integration of cultural forms and techniques of Indigenous/First Nations/African nations. This panel aims to recuperate histories that went ignored or were erased under the twentieth-century modernist and vanguard movements. We invite contributions that consider how Afro and Indigenous artists re-appropriated or altered ‘modern’ forms to counter colonial narratives, as well as papers analyzing artists and/or movements in the Americas that were overlooked within a hegemonic legacy of modernism.

## 29. New Research in Renaissance Art

Sally Hickson  
*University of Guelph*  
[shickson@uoguelph.ca](mailto:shickson@uoguelph.ca)

Proposals are invited from scholars undertaking new research in any aspect of Renaissance art. Global perspectives are especially welcome, as are topics related to collecting, restoration, conservation, repatriation etc. of Renaissance art from historical or contemporary perspectives.

## 30. Transportation and Travel in Art and Design

Menno Hubregtse  
*University of Victoria*  
[menno@uvic.ca](mailto:menno@uvic.ca)

This session seeks to explore a wide range of artworks and designs that pertain to travel and transportation systems. Papers can examine artists and designers that address the experiential aspects of travel or critically reflect upon the social and environmental implications of transportation networks. They can also consider pieces that illustrate how travellers' practices differ among genders and cultural groups or how modes of transport can both narrow and widen class differences. In addition, contributions can discuss artworks and designs installed in metro stations, railway concourses, bus terminals, and airports as well as pieces deliberately placed beside roadways and rail lines for travellers to view as they pass by. This panel welcomes analyses of art and design from all cultures and time periods. Papers that address sustainability, diversity, cross-border migration, and global health crises such as the COVID-19 and the 1918 influenza pandemics are especially welcome.

## 31. Not a One-Liner: Humour in |as|for Criticality in Creative Practice

Alexandria Inkster  
*Independent scholar*  
[alexandria.inkster@ucalgary.ca](mailto:alexandria.inkster@ucalgary.ca)

Inspired by Jacques Lecoq’s conception of the bouffon, or “subversive clown,” in the theatrical/dramatic arts, this session explores creative practices that employ humour, absurdity, and/or play to critically examine (or subvert) contemporary cultural norms or sociopolitical discourse. As Lecoq (2000) describes them, bouffons are a people not of this world, motivated solely by pleasure, “who believe in nothing and make fun of everything.” They are fascinated by humanity in general and derive great satisfaction from games of mimicry; through their modes of play and (inverted) systems of power, the bouffon serves to highlight universal human behaviours, actions, and patterns to simultaneously mock and mirror the absurdities of their (human) audience. And so, with the incisive, outward-looking yet self-reflexive nature of the bouffon as a starting point, this session seeks to investigate the means and forms critically-deployed strategies of humour, play, or the absurd may take in the visual arts. “Not a one-liner” invites perspectives from artists, historians, and theorists in order to consider such questions as: To what ends are these strategies used by creative practitioners? In what contexts do these strategies succeed or fail? And what subject matter or content – if any – is off-limits?

## 32. darc Experiments in Digital Islamic Art Histories

Hussein Keshani

*University of British Columbia, Okanagan campus*

[hussein.keshani@ubc.ca](mailto:hussein.keshani@ubc.ca)

The digital turn in the Humanities and Art History runs the risk of accentuating the marginal position of Islamic art history in the academy, particularly in Canada. This session presents a series of experiments by members of the digital art history research collective (darc) in approaches that can be used to practice art history of the pre-modern Persianate Islamic world and beyond. Ahlam Bavi will present on scholarly remediations of miniature paintings using 3D printing. Sepideh Saffari will present on how interactive animation can be used to critically narrate and interrogate UNESCO’s construction of Iranian architectural heritage. Yasman Loftfizadeh will present on how data visualizations can be used to provide alternative perspectives on artistic collaboration and choices. Hussein Keshani will present geolocational approaches to interpreting cultural sites. Together these experiments explore what digital art history can be while illuminating what Digital Islamic art history cannot be due to entrenched inequities.

## 33. Roundtable | A Current and Critical Evaluation of an “Ethical [re]Turn”

Lois Klassen

*Emily Carr University of Art + Design*

[lois@loisklassen.com](mailto:lois@loisklassen.com)

With a multitude of voices decrying ethics in computational research (for internet of things, big data, smart city, robotics, machine learning, AI), and in hearing the critique of procedural ethics for ineffectiveness in addressing inherent racial and gender biases in all manner of research methods, this session will focus on arts-based research (including research-creation) and its current challenges. This session invites papers and presentations that reflect on how arts-based or research-creation methodologies are facing sites of ethical demand. Case studies or critical reflections might describe: artists’ work inside multi-disciplinary tech projects; art interventions in sites of human rights violations; intersections of Indigenous ethics and protocols with institutional procedures; alternate consent in arts-based research; deception in activist or interventional research-creation; or, pedagogy on research conduct or research ethics for artists. The aim of this roundtable is to gather current practices as a way to inform and challenge researchers and research ethics reviewers in a current revival of ethical demand, and ethical critique.

## 34. Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Canadian Decorative Arts

Chinatsu Kobayashi

*Independent scholar*

[chinatsu.kobayashi@icloud.com](mailto:chinatsu.kobayashi@icloud.com)

A recent exhibition of William van Horne’s collection of Asian ceramics (Obsession, Gardiner Museum, Toronto & Musée des Beaux Arts de Montréal) shed light on one particular magnate’s artistic interests, that provokes Art historical questions. This bilingual session thus wishes to explore further aspects of the role of elites, as patrons, in the shaping of Canadian Decorative Arts in late 19<sup>th</sup> century, ranging from the incorporation of specific European trends such as Japonisme and the Arts and Crafts, to the relation to Indigenous Art. For example, it speaks volumes that the American-born van Horne helped building the Canadian Pacific Railway over Indigenous land, but his personal taste was shaped instead by European taste, such as Japonisme. The

panel also wishes to explore the role of these patrons, from building collections to displaying them, and it seeks to understand the complex ramifications of the North American industrial and colonial context, that forms their background.

## 35. Enchantment, Disenchantment, Reenchantment: Rethinking Practices of Interconnection in a Century of Crisis

Yani Kong  
*Simon Fraser University*  
[yani\\_kong@sfu.ca](mailto:yani_kong@sfu.ca)

Since Max Weber described the state of the world as disenchanted in 1919, twentieth century critics from the Frankfurt School to the Postmodern philosophers shared the opinion that modern acceleration brings human suffering. Contemporary scholarship (Foster 2015; Berardi 2017; Steyerl 2017) periodizes our current century as one of crisis, evermore evidenced by the ongoing systemic violence against BIPOC; the COVID-19 viral pandemic; Western neo-fascisms; migratory emergencies; and a willful ignorance among governments and corporations of the sure peril of our climate. Our present culture of emergency indicates the long-term effects of disenchantment have intensified. Careful not to position enchanted cosmologies against disenchanted materialisms, this session turns to the fine arts to ask if the world is disenchanted, how may we propel the human out of isolated primacy? Developing a definition of contemporary enchantment that highlights human participation among the cosmos as opposed to an isolated observer (Bennett 2001, 2010; Barad 2007; Puig de la Bellacasa 2015), this session welcomes case-studies of artworks, documentation of completed artworks, and scholarly inquiry that explores practices of care, philosophies of interconnection, entanglement, or subject/object assemblages.

## 36. Art History Goes Digital

Shelley Kopp  
*University of Western Ontario*  
[skopp2@uwo.ca](mailto:skopp2@uwo.ca)

Art historians across Canada are involved in many different ways in both the digitization and the digitalization of art information. We invite scholars who are

investigating a wide range of topics in this field. Possible areas of discussion could include: What are the effects of copyright on online imagery? What are the concerns and costs when publishing images? Does digital archiving currently present greater possibilities for preserving the work of artists that have been marginalized in the past, or do problems of control continue? Social media and the dissemination of art information: does this bypass traditional power structures? The use of computers as an interface between art and viewer: how does viewing art online, art not born digitally, change perceptions of art? The credibility of online art information and imagery: how do we ensure the continuation of scholarly, rigorous information?

## **37. RAA19 Open Session (Research on Art and Architecture of the Nineteenth Century) / RAA19 Séance Ouverte (Réseau art et architecture du 19<sup>e</sup> siècle)**

Marie-Charlotte Lamy / Ersy Contogouris

*Université de Montréal et Université de Lausanne / Université de Montréal*

[marie-charlotte.lamy@unil.ch](mailto:marie-charlotte.lamy@unil.ch) / [ersy.contogouris@umontreal.ca](mailto:ersy.contogouris@umontreal.ca)

The aim of the RAA19 (Research on Art and Architecture of the Nineteenth Century; [www.raa19.com](http://www.raa19.com)) is to encourage innovative studies of nineteenth-century art and architecture. This open session welcomes papers that examine theoretical issues or case studies that focus on any aspect of the art and architecture of the long nineteenth century, from 1789 to 1914. Special consideration will be given to papers that propose innovative issues or methodologies.

\*\*\*

L'objectif du Réseau art et architecture du 19<sup>e</sup> siècle ([www.raa19.com](http://www.raa19.com)) consiste à promouvoir le renouveau des recherches globales et interdisciplinaires sur le 19<sup>e</sup> siècle en histoire de l'art et de l'architecture. Cette session ouverte invite des propositions théoriques ou des études de cas qui couvrent des corpus issus du long 19<sup>e</sup> siècle, de 1789 à 1914. Une attention particulière sera donnée aux propositions qui font ressortir de nouvelles problématiques ou des méthodologies novatrices.



## 38. Roundtable | Hidden Within Moments and Places, Memories as Trauma, Silence, and Trust: #MeToo

Heather Leier / Nurgul Rodriguez

*University of Calgary / Artist*

[heather.leier@ucalgary.ca](mailto:heather.leier@ucalgary.ca) / [nurgulrb@gmail.com](mailto:nurgulrb@gmail.com)

How are artists and cultural labourers embodying experiences of trauma within their creative endeavours? How can artists who are working from within various forms of academic and non-academic institutions prioritize the re-thinking and re-imagining of these spaces through gesture, performance, and care?

Centred within the institutional framework of the conference, the intention of this roundtable is to make space for these kinds of re-thinkings. Focusing on the interconnectedness of patriarchal systems, institutional spaces and hierarchies, and feminist movements as related to traumatic experience, we invite proposals for presentations/performances that engage with objects, visual culture, and intervention.

Each participant will have 5 to 20 minutes to engage with this site and audience in a way that embodies the physical and material potential of creative labour. This will be followed by an open discussion.

## 39. Perspectives from the History of Science in Modern Art and Architectural Historiography

Skender Luarasi / Adil Mansure

*Polis University / OCAD University*

[skender\\_luarasi@universitetipolis.edu.al](mailto:skender_luarasi@universitetipolis.edu.al) / [adilmansure@gmail.com](mailto:adilmansure@gmail.com)

In 1946, Le Corbusier met with Albert Einstein in Princeton, NJ, seeking ‘scientific’ validation for his Modulor. His pursuit represents Architecture’s eternal desire to be bound to Science, seen in both its employing science for assembling material realities, as well as in the rhetoric of a scientific design process.

The history of architecture is not void of architecture-science relations: Anaximander’s cartographies, Descartes tri-axial spatial matrix, Newton’s static and relative spaces, the cosmic Baroque geometry of Galileo and Kepler, Giedion’s histories of architectural technology, and Hannes Meyer’s call for the ‘scientization of architecture’ are some cases in point. Nor is the history of architecture void of

monuments to scientists, for example, Boullée’s Cenotaph for Newton and Erich Mendelsohn’s Einstein Tower. In ‘digital artists’ such as Nicolas Schoffer, Iannis Xenakis, Harold Bloom, Patricia Piccinini among others, both addressing and employing scientific perspectives from quantum physics, nanotechnologies, biotechnologies and so on, Modern Art and Architecture and their histories evince multiple liaisons with the History of Science.

In this session, we ask for inquiries exploring the various intersections between the Modern History of Art and Architecture with the History of Science.

## 40. Roundtable | Beyond the “Great White North”

Scott Marsden

*Curator, Museums Collection, Prince of Wales Northern Heritage Centre*

[scottmarsden316@gmail.com](mailto:scottmarsden316@gmail.com)

This roundtable will present diverse cultural perspectives, ideas, experiences, and inscriptions of the North beyond the stereotypical conceptions of (the Great “White” North) utopian myths about northern life, explorers heroic legends and the race to exploit the (“untapped resources”). The panelists will navigate contested cultural spaces (discursive, physical, and human) that are of the North. The roundtable will investigate historical and contemporary art practices that juxtapose southern mythologies of the North as a “wilderness” and “empty landscape” verses northern realities of the land as home, the experience of the North as a whole, and investigate diverse conceptual lens that analyze multiple imaginations, experiences, embodiments, and inscriptions of place. It is the intension of the panel to bring together a broad range of diverse voices and experiences that highlight the fundamentally plural and heterotopic nature of the North.

## 41. Research-Creation Caucus Roundtable | Ethics in Creative Scholarly Making

Stéphanie McKnight

*Carleton University*

[Stefy.mcknight@queensu.ca](mailto:Stefy.mcknight@queensu.ca)

Since 2017, creative practitioners across Canada have come together at UAAC to discuss research-creation as a growing trend across Universities and institutions. This

year, the Research-Creation Caucus will meet to engage with themes of ethics while creating in and outside of academia. The Caucus invites curators, scholars, critics, industry partners, artists, and producers to share their experiences on creating ethically. As usual, the Caucus invites critical engagements and pieces that question academia; the structures of traditional knowledge production; and complexities of creating scholarly artwork within bureaucratic systems. Dialogues may include (though not limited to): University Research Ethics Boards and research-creation; creating ethical work outside of academia; the ethics of research funding for creative projects; artists and vulnerability; CARFAC; dissemination of artworks to communities outside of academia; and community-based research curatorial and artistic projects.

## 42. Our Future is Now: Re-envisioning New Methodologies for Curatorial Practice

Elham Puriya Mehr / Marisa C. Sánchez

*Independent curator / Emily Carr University of Art + Design*

[elham.puriamehr@gmail.com](mailto:elham.puriamehr@gmail.com) / [marisacsanchez@gmail.com](mailto:marisacsanchez@gmail.com)

In April 2020, artist Paul Chan presented a talk to MFA students at Hunter College, New York City in which, informed by the context of our global pandemic, he proposed three questions: “Is it worth returning to the way things were? Is there a direction home that doesn’t point backward? Does the concept and experience of art play a role in any of this?” Engaging these questions as a way forward, this panel explores discourses and desires that offer progressive and radical new methodologies for curatorial practices today.

Conceiving curatorial as a constellation of activities for knowledge production and exchange with society, this session welcomes papers from all cultural workers who perceive “uncertainty” as a threshold, emergent from the pandemic. We encourage topics on curatorial thinking fostering new forms of community; concentrating on bureaucraticization and collaboration; and realizing platforms for potential methods of engagement. Recognizing that our tomorrow is today, what strategies and perspectives are being envisioned?

## 43. Indigenous Peoples and Immigrants Re-claim the Land: Histories of Gentrified Neighbourhoods

Banafsheh Mohammadi  
*University of Alberta*  
[banafshe@ualberta.ca](mailto:banafshe@ualberta.ca)

Gentrification is the gradual process whereby an urban neighborhood which is assumed to be in a state of deterioration is gradually transformed by private investors into one dominated by a wealthier population.

Gentrification, a palpable offspring of Neo-liberal Capitalism, results in large scale displacement of peoples and is both an indicator and an outcome of social injustice. Architectural ruins of gentrified neighborhoods, however, hold traces of lives displaced and social structures lost. Historical explorations of these ruins frame this session. This session explores architectural histories of gentrified neighborhoods from the viewpoint of the Indigenous peoples and the immigrants. Ultimately, the aim of the session is to hear the voices of those in whose cognitive structures, gentrification has been inscribed.

## 44. The Art of Camouflage, Part 2: Unmasking Race

Oluwasayo Taiwo Olowo-Ake / T'ai Smith  
*University of British Columbia*  
[oluwasayoolowoake@gmail.com](mailto:oluwasayoolowoake@gmail.com) / [tai.smith@ubc.ca](mailto:tai.smith@ubc.ca)

Redressing a blind spot in last year's panel "The Art of Camouflage," we aim to tackle this theme again through the lens of race. Nearly 60 years after the publication of Frantz Fanon's *Black Skin, White Masks* (1961), the experience of racial profiling that Fanon described is increasingly visible to a global audience, through videos published on the news and social media platforms. Following the brutal murder of George Floyd by a police officer in Minneapolis in late May 2020, and the subsequent eruption of mass protests, the world is finally bearing witness to the contradictory everyday experience of race for people of colour – realities that are both immediately perceptible and too frequently overlooked. This panel seeks papers that examine the visibilities and invisibilities of racial violence from a global perspective. How can art and design practices address a world governed by both overt and masked racial biases? Is the ability to camouflage an artifact of white privilege? Can camouflage be used strategically to counter racial violence, or could it be part of the problem?

## 45. Roundtable | Close to Home: Strategies and Case Studies for Local Research in Art and Architecture

Jenni Pace

*Vancouver Heritage Commission/University of British Columbia*

[Jennipace@gmail.com](mailto:Jennipace@gmail.com)

As habits and routines have radically scaled down, many have turned a critical eye toward their immediate environs. Perhaps this has meant pausing to examine a building usually passed in haste, scrutinizing the allocation of pedestrian space, or deeply engaging a public art installation. Amidst the struggle to reimagine academic terms without travel, and stretching to engage students returned to their own towns, let us share strategies for projects close to home.

This roundtable invites proposals from artists, researchers, instructors and arts programmers who are rooted in community-based research, or are interested in adding local case studies to outward-facing projects. We will source best practices for identifying close at-hand topics, utilizing small archives, and collecting oral narratives, as well as modelling new media strategies for broader engagement. Case studies that fill a gap in the existing record, or contextualize local variations on broader movements, are strongly encouraged.

## 46. What is Meant by Global Surrealism and How Does it Change Across Geographic Location?

Sarah Palermo

*Independent curator*

[sarahpalermomail@gmail.com](mailto:sarahpalermomail@gmail.com)

“It is through a cosmopolitan prism that the global success story of surrealism can be sufficiently explained.”

For the art world, globalization is an issue that manifests itself in the discourse about access to local and global and the necessity of social engagement.

From its first appearance, surrealism established itself as an international movement in respect of which no group could claim to exercise a higher ascendancy than others did. While its origins, the French art movement was decidedly an international phenomenon, evidenced by Surrealist art emerging from places as disparate as Mexico and North America.

By exploring the origins of Surrealism and its manifestations in Europe, looking at its tendencies in the Caribbean, Latin America, the Middle East, Asia, and North America and, in order to map the international networks of the global art: what does relates as an ethical interpretation and relation to something called now global surrealism?

What is meant by global surrealism and how does this art movement change across geographic location?

## **47. On Borders' Cartographical Representations: Problematics of the Past and the Present**

Anna Perreault

*Université de Montréal*

[anna.perreault@umontreal.ca](mailto:anna.perreault@umontreal.ca)

The idea of borders has been linked to military concepts ever since it was first mentioned in the 11th century on the Iberian Peninsula and is constantly interwoven within power relationships. Globalized by colonialism and imperialism, it takes nowadays the institutionalized cartographic form of a line separating different political entities. It implies the idea of an opposition, a “front” necessary to protect an interior space from an external threat. Borders can take physical forms and sometimes follow natural geographic lines, but often do not take into account the topographic and geopolitical realities of the territory in question, rather serving an external power. There is also the question of maritime spaces: does water belong to all individuals, or can it be territorialized the same way terrestrial spaces are? The semantic field of the word border is wide, therefore we invite all papers, in French and English, on the topics of representations of borders over time, as well as the past and current problematics resulting from these representations.

## **48. Historical and Contemporary Perspectives on Research-Creation / Perspectives historiques et actuelles sur la recherche-cr ation**

Isabelle Pichet / Isabelle Masse

*UQTR / UCLA*

[isabelle.pichet@uqtr.ca](mailto:isabelle.pichet@uqtr.ca) / [imasse@humnet.ucla.edu](mailto:imasse@humnet.ucla.edu)

Since early modernity, proponents of the liberalization of the arts have sought to elevate the status of artists and their profession by associating artistic practice with intellectual ingenuity. In keeping with these efforts, the foundation of the French Royal Academy of Painting and Sculpture in 1648 aimed to train artists in both practical and theoretical instruction, thereby distinguishing them from master painters who were affiliated with trade guilds. The place given to the intellect in art served a function of social legitimation, a still tenacious legacy today. This session takes up this enduring theme by interrogating “research-creation,” a so-called emerging approach that combines practical activity and theoretical reflection. We welcome papers from artists, curators, and researchers exploring research-creation in its many forms, from a critical perspective, particularly those interested in its historical development.

\*\*\*

Dès la première modernité, les partisans d'une libéralisation des arts valorisèrent l'artiste et sa profession sur la base d'une association de la pratique artistique à l'exercice intellectuel. Dans le prolongement de ces efforts, la fondation en 1648 de l'Académie royale de peinture et de sculpture de Paris visait, grâce à un enseignement doublement pratique et théorique, à former un nouveau type d'artiste se distinguant du maître-peintre affilié aux corporations de métiers. La place accordée à l'intellect dans l'art servait, entre autres, une fonction de légitimation sociale dont la postérité survit jusqu'à aujourd'hui. C'est dans cette perspective historique que la séance aborde la « recherche-création », une approche dite émergente qui allie activité pratique et réflexion théorique. Nous accueillons les propositions d'artistes, de commissaires et de chercheurs qui explorent la recherche-création sous toutes ses formes, d'un point de vue critique, en particulier celles qui s'intéressent à son développement historique.

## **49. Le double du corps : entre arts, sciences et musées / The Double of the Body: Between Arts, Sciences and Museums**

Jessica Ragazzini / Mélanie Boucher

*Université du Québec en Outaouais*

[Jessica.ragazzinicastello@gmail.com](mailto:Jessica.ragazzinicastello@gmail.com)

De tout temps, l'être humain a aspiré à créer son double. Il s'agit tant de la quête du scientifique que celle du créateur qui, comme Pygmalion, souhaite donner « vie » à son œuvre. De la fiction artistique à la science-fiction, la frontière est parfois mince. Les buts poursuivis sont-ils les mêmes ? Le double ne se limite pas au corps imaginé dans

la littérature, ou produit en laboratoire, il est notamment présent dans les arts visuels, au cinéma et même en milieu muséal, où le public d'hier et surtout d'aujourd'hui cherche dans les œuvres diverses formes de correspondances. Comment aborder ces simulacres variés, issus des vis-à-vis entre le soi et l'autre ? Imprégnés d'une valeur esthétique, théologique, scientifique, même politique, que nous disent-ils de notre rapport à la corporéité ? À la lumière de l'actualité, cette séance souhaite contribuer à la réflexion sur l'humain et son double.

\*\*\*

Human beings have always aspired to create their double. It is both the quest of the scientist and that of the creator who, like Pygmalion, wishes to give "life" to his creation. From artistic fiction to science fiction, the border is sometimes thin. Are the pursued goals the same? The double is not limited to the body imagined in literature, or produced in a laboratory, it is notably present in visual arts, in cinema and even in museum environment, where the public of yesterday, and today especially, seeks in works various forms of correspondence. How to approach these various simulacrum, from the vis-à-vis between the self and the other? Steeped in aesthetic, theological, scientific, even political value, what do they tell us about our relationship to corporeality? In today's light, this session wishes to contribute to reflections on the human and his double.

## 50. The Semantics of Scale in Design and Art: History and Practice

Annalisa Raho

*Luther College, University of Regina*

[annalisa.raho@uregina.ca](mailto:annalisa.raho@uregina.ca)

Since visual learning is driven primarily by embodied perceptions, scale is a crucial element in the design practice. Based on this premise, scale can be a focal point in the analysis of design processes and practices. This session explores how scale can be crucial in constructing the meaning of a piece of design and can shape the relationships between objects and viewers.

How do spatial relations change an object perception? How can scale be manipulated to strengthen communication? How does scale influence the choice of materials and/or compositional patterns? How does scale work in virtual environments? How is scale per se used as a rhetorical device? What is the relationship between scale and modes of display?



This session is open to papers, artists talks, reports of practice, theoretical approaches or case studies that critically address the issue of scale and its semantic agency within the design field, across media.

## 51. Roundtable | «Inappropriate» Design: Objects, Buildings, Systems and the Maternal Experience

Charles Reeve / Rachel Epp Buller  
*OCAD University / Bethel College*  
[writingbyartists@gmail.com](mailto:writingbyartists@gmail.com) / [rachel@ddtr.net](mailto:rachel@ddtr.net)

A key starting point for our co-edited book *Inappropriate Bodies: Art, Design, and Maternity* (Demeter, 2019) is the idea that “women’s work” is undervalued (for example, every dollar put into early childhood education returns six dollars downstream – yet generally no value is attached to the billions of hours worldwide that women disproportionately put into this activity each year). Thus, *Inappropriate Bodies* focuses in part on analyses and proposals of objects, environments and systems aimed at improving the design of environments, social systems and objects to better support mothers generally and creative mothers specifically. This roundtable continues that inquiry by inviting brief propositions, hypotheses or designs as prompts for a conversation that analyzes further the implications for maternity of present or past environments, systems or objects, and considers the integration of the maternal experience into design practice broadly considered (e.g. architecture, object design, systems design).

## 52. Mother Where Art Thou: Contemporary Representations of Motherhood in Photography

Dominique Rey / Sarah Ciurysek  
*University of Manitoba*  
[dominique.rey@umanitoba.ca](mailto:dominique.rey@umanitoba.ca) / [sarah.ciurysek@umanitoba.ca](mailto:sarah.ciurysek@umanitoba.ca)

This panel will explore the diverse and complex ways motherhood is represented within visual culture and contemporary art. Whereas historical representations have typically defined the role of the mother through an idealized lens, depictions of motherhood today are not easily classifiable. From the myriad forms of self-

representation that abound in social media, to provocative and critically informed photographic images produced by artists, the parameters defining motherhood are being blown apart. In these disparate images what is revealed ranges from the celebratory to the traumatic, the messy to the revelatory. In *Home Truths: Photography and Motherhood*, Susan Bright writes: “Like photography itself, the expectations of motherhood are in flux; both subject and medium grapple for new meaning in a changing world.” What is consistent is the refusal of an essentialist perspective, that previously relegated the subject of motherhood to a fringe and peripheral discourse, thereby reclaiming narratives of motherhood that are relatable, ambiguous, and generative.

## 53. Interdisciplinary Pedagogies for Writing Visual Practices

Brian Rusted

*Independent scholar*

[anchor2bar@gmail.com](mailto:anchor2bar@gmail.com)

Whether an MFA or Honours thesis support paper, a reflective journal, or an exhibition review, writing is integral to studio art programs that have learning objectives to enhance fluency in contemporary critical discourses. If formal writing instruction is a program requirement, it is often met by art history, or discursive applications of Gestalt or formalist readings of visual texts (see for instance, Hallie Scott 2016, or Bill Haust 1998).

Books such as Graziella Tonfoni’s *Writing as a Visual Art* (2000), Orly Orbach’s *Drawing as Performance* (2019), Andrew Causey’s *Drawn to See: Drawing as an Ethnographic Method* (2017), or Anne Harris and Stacy Holman Jones’ *Writing for Performance* (2016) mix writing practices with methods of inquiry from other disciplines. Whether studio practices from theatre, performance, or visual art, these approaches to writing apply material and embodied thinking to writing creative research.

Papers submitted for this session may offer practice in and reflection on writing assignments in studio art classes, particularly those that adopt and adapt forms of inquiry from other disciplines.

## 54. Care and Mutual Aid in Community Art Practices since 1980

Jessica Santone

*Cal State East Bay*

[Jessica.Santone@csueastbay.edu](mailto:Jessica.Santone@csueastbay.edu)

This session solicits papers that consider how artists and cultural producers develop art projects that facilitate mutual aid networks or temporarily perform care work in communities. Specifically, how have artists and cultural producers addressed these issues in their own communities beyond the art world and artist-specific networks? Operating at an intersection of social justice activism and community arts, such practices expand access to art and mobilize the resources, operations, and skillsets of art to respond to specific community needs for food, housing, or healing, often in the context of larger efforts to combat structural racism and other forms of systemic injustice. To what extent have these projects also pushed art institutions and their guardians to see art on a continuum with public health? The session aims to shine a spotlight on histories of these practices over the past forty years, as well as initiate dialogue about recent examples.

## 55. Ancient Egyptian Style Across the Arts

Braden Scott

*McGill University*

[braden.scott@mail.mcgill.ca](mailto:braden.scott@mail.mcgill.ca)

Shortly after chains of replicated prehistoric motifs coalesced the ancient Egyptian canon, an ordered system of iconography standardized styles for over three thousand years. This was an effort across workshops that synthesized architecture, sculpture, painting and drawing. After the decline of dynastic Egypt in the first century BCE, Pharaonic styles continued to live in the fragments that circulated the Mediterranean and in works that were created to look Egyptian. Temple precincts in Egypt were appropriated by monotheistic medieval religions, and dispersed Egyptian artefacts bore symbolic meanings. The careful study of ancient Egyptian styles, visual programmes, and materials was a part of the European Renaissance in the fifteenth and sixteenth centuries, and these advances opened the door to early Egyptology and Neoclassicism's so-called "mania." Cinema, fashion, music videos, and visual culture of Black activism are some of the modern arts that continue to appropriate the styles

of ancient Egypt in specific manners. Considering Ian Hodder’s definition of style as “the referral of an individual event to a general way of doing,” this panel serves as a platform to employ Egyptian and Egyptianised artworks as case studies within an expansive history, while also engaging with the loaded concept of style and its polyvalence within the discipline. This panel asks the question: why at a given point in history was a work of art modelled after an ancient Egyptian style? Papers from scholars of all historical periods are welcome with emphasis given to those that assess Egyptian style, stylistic change, or new methods of stylistic analysis through case studies from across the millennia.

## 56. Thinking “Latin American Art/Artists” through Flows and Diasporas

Gabriela Aceves Sepúlveda / Analays Alvarez Hernandez  
*Simon Fraser University / Université de Montréal*  
[gacevess@sfu.ca](mailto:gacevess@sfu.ca) / [analays.alvarez@umontreal.ca](mailto:analays.alvarez@umontreal.ca)

Despite its short existence, the International Biennial of Contemporary Art in South America (BIENALSUR) is redefining the traditional model of biennial exhibitions. With an interest in decentralization, inclusivity, and connections, BIENALSUR takes place simultaneously in various cities across the world. Other than connecting people, ideas and works from five continents, this event represents a unique occasion for Latin American artists, and also for those from the diaspora, to come together. Taking inspiration from BIENALSUR, we seek to “think together” Latin America and Latin American diasporas across periods and geographies. We invite papers that address the historical and contemporary presence of Latin American art/artists outside their geopolitical borders; or question the concept of Latin American art/artist through a focus on flows and interactions of humans, capital, things, data, or natural resources; and are related to any topic on art and artists in Latin America, from pre-Columbian to contemporary times.

## 57. Exploring Intersections and Cross-cultural Solidarities among Women Artists in Canada

Sameena Siddiqui / Alison Ariss  
*University of British Columbia*  
[sameena42@hotmail.com](mailto:sameena42@hotmail.com) / [alison.ariss@alumni.ubc.ca](mailto:alison.ariss@alumni.ubc.ca)

Women’s art associations and feminist art galleries such as the Women Artist’s Association of Canada (WAAC), Women in Focus (Vancouver), or La Centrale galerie Powerhouse (Montreal) are complex sites of Second-wave feminist movements in Canada that relied on conceptual frameworks of transnationalism and intersectionality. These frameworks emerged with phenomena of globalization and identity politics of the late 1980s, which became a source of strength for intellectual and community-building activities of marginalized groups such as women of color, queer people, and Indigenous women. This panel will explore how these institutions brought together immigrant, indigenous, black, queer, and other women-identifying artists of color to collaborate in feminist projects. How did they disrupt conventional ideas of art “spaces,” “location,” essentialist definitions of “women,” and the “multiculturalism” discourse of the nation-state? For the first time, these collaborations attempted to form transnational, intersectional, and coalitional politics within Canadian art institutions. However, there is evidence of lacuna despite the existence of transnational perspectives and cross-cultural solidarities in these art spaces. This panel invites a critical dialogue about the complex histories of feminisms in Canada, especially work that addresses methodological and epistemological challenges faced in hosting exhibitions that pushed further the above-mentioned frameworks. Questions to be probed include: What challenges did collaborators face across differing multi-ethnic, national, and socio-economic realities? Whose lived experiences were shared in discourses of solidarity, autonomy, decolonization, and land that spoke to issues of culture and gender? How did feminist artists represent the ideas of homeland, diaspora, hybridity, indigeneity, and multiple identities? And how did such conceptual and structural renegotiations resonate with audiences?

## 58. HECAA Open Session (Historians of Eighteenth-Century Art and Architecture)

Christina Smylitopoulos  
*University of Guelph*  
[csmylito@uoguelph.ca](mailto:csmylito@uoguelph.ca)

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

## 59. Unearthing the Imaginary in a Post-COVID World

Prophecy Sun / Freya Zinovieff

*Simon Fraser University*

[prophecy\\_sun@sfu.ca](mailto:prophecy_sun@sfu.ca) / [fzinovieff@sfu.ca](mailto:fzinovieff@sfu.ca)

The impact of the COVID-19 pandemic on the cultural and social landscape has changed how we interact with, care for, witness, communicate, codify, and collaborate with one another. Decades of cultural ways of being are dismantled and evolving, placing artists in unique positions to navigate this new paradigm. However, as the pandemic highlights systemic inequalities, issues of race, gender, and privilege are definitive. This session invites papers, creative and unconventional approaches that reimagine the current state of online production, representation, and exhibition asking: What is the tension between dystopian pre-COVID Capitalism and potential new futures and can these existing hierarchies be broken down to transform and unsettle the arts and humanities? How are technologies being employed to track and surveil, and how can we mitigate and care for one another in this new paradigm? How have online residencies, exhibitions, and performances challenged or co-opted research-creation formats, and how can privilege be addressed?

## 60. Quebec and Surrealism: New Perspectives / Québec et Surréalisme : Nouvelles Perspectives

Émilie (Jacob) von Garan / Julian Jason Haladyn

*University of Toronto / OCAD University*

[evongaran@gmail.com](mailto:evongaran@gmail.com) / [julianhaladyn@faculty.ocadu.ca](mailto:julianhaladyn@faculty.ocadu.ca)

This panel seeks to explore the topic of surrealism in and of Quebec, on which there exists little research. We invite papers that explore how surrealism uniquely took place in Quebec, how Quebec responded to surrealism, as well as the influence of surrealism on the history of Quebec artists up to the present. Looking to the history and rhetoric of Québécois surrealism, we hope to highlight the unique relationship between Québec and surrealism, from fine arts to literature.

Specific themes and/or issues might include key female artists and the contribution of women to surrealism, the place of the French language within surrealism, and more. We encourage papers in both official languages, French and English.

\*\*\*

Cette séance cherche à explorer le sujet du surréalisme au Québec sur lequel il existe peu de recherches. Nous invitons des textes qui explorent comment le surréalisme s'est déroulé de façon unique au Québec, comment le Québec a réagi au surréalisme, ainsi que l'influence du surréalisme sur l'histoire des artistes québécois jusqu'à nos jours. En plaçant l'emphase sur l'histoire et la rhétorique du surréalisme québécois, nous espérons mettre en évidence la relation unique entre le Québec et le surréalisme, des arts plastiques à la littérature.

Des thèmes et / ou problèmes spécifiques recherchés incluent les artistes féminines clés ainsi que la contribution des femmes au surréalisme, la place de la langue française dans le surréalisme, etc. Nous encourageons les articles dans les deux langues officielles, soit le français et anglais.

## 61. Updating the Account: Women Artists in Museums and Beyond

Amy Wallace  
*University of Ottawa*  
[awallac5@uottawa.ca](mailto:awallac5@uottawa.ca)

Recent headlines suggest an increase in institutional initiatives to support the work of women and underrepresented artists. The Baltimore Museum of Art, for instance, announced that in 2020 it would only acquire work made by women artists. In Canada, the Art Gallery of Ontario deaccessioned 20 works by A. Y. Jackson in 2019 to diversify its collection of Indigenous and Canadian art. Despite such recent initiatives, a 2019 study by artnet News and In Other Words found that work by women artists accounted for only 11 percent of acquisitions and 14 percent of exhibitions in a survey of the top American museums over the last decade. This session seeks quantitative or qualitative analyses of the current status of women-identified artists in Canada and abroad. Papers that address representation and diversity within any of the interrelated spheres of museums, governmental funding, art prizes, and the art market are welcome. Intersectional approaches that examine joint factors such as gender identity, race, and socioeconomic status are particularly encouraged.