

UAAC/ AAUC Call for Papers- Appel à Communications 2017

UAAC-AAUC Conference 2017 Congrès

October 12-15 octobre, 2017 Banff Centre, Banff, Alberta

CALL FOR PAPERS / APPEL À COMMUNICATIONS

Submission deadline / date limite de soumission: May 12, 2017 - le 12 mai, 2017

Conference regulations:

1. Applicants may only submit **one** proposal.
2. Proposals for papers should be sent directly to the session chair(s).
3. Submissions must include: the name and email address of the applicant; the applicant's institutional affiliation and rank; the paper title; an abstract (**300 words maximum**); and a brief bio (**150 words maximum**). Submissions must be provided as an editable document, preferably in MS word.
4. 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 15, 2017.
5. The conference is open to post-secondary faculty in all fields of the visual arts (art history, visual culture, material culture, museum studies, art conservation, etc.), visual artists, practitioner/researchers, as well as independent scholars in such fields.
6. Student members of UAAC who are pursuing a terminal degree (examples: a PhD in art history or related disciplines, an MFA, a Masters of Design) may submit proposals. MA students are not permitted to give papers at the conference.
7. Session chairs **may not** present a paper in their own session. However, **they may** submit a proposal to another session.
8. Session chairs are responsible for the selection of the papers to be included in their session, and must inform all applicants to that session whether or not their paper has been accepted.

Règles de participation :

1. Tout individu ne peut soumettre **qu'une seule** proposition de communication.
2. Les propositions de communications doivent être envoyées directement aux président(e)s de séance.
3. Les soumissions doivent inclure le nom et l'adresse courriel de l'intervenant(e) ; l'affiliation institutionnelle et le titre de l'intervenant(e) ; le titre de la communication ; une proposition de communication (**maximum de 300 mots**) ; et une courte biographie (**maximum de 150 mots**).
Les soumissions doivent être fournies en tant que document éditable, de préférence en MS Word.
4. Les membres comme les non-membres de l'AAUC peuvent soumettre une proposition. Ceux qui ne sont pas membres **DOIVENT** 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 1er 15 septembre, 2017.
5. Le congrès est ouvert aux enseignants postsecondaires dans tous les champs des arts visuels, tels que l'histoire de l'art, la culture visuelle, la culture matérielle, la conservation et la muséologie, la recherche/création, etc., ainsi qu'aux chercheurs indépendants œuvrant dans ces champs.

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6. Seuls les membres étudiants de l'AAUC qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) peuvent soumettre une proposition. Les étudiants à la maîtrise en histoire de l'art (ou disciplines connexes) ne sont pas admissibles.

7. Les président(e)s de séance **ne peuvent présenter** une communication dans leur propre séance. Les président(e)s peuvent néanmoins **soumettre une proposition** à une autre séance.

8. Les président(e)s de séances sont responsables de la sélection des propositions de communications et doivent répondre à tous les candidats.

1. Why Public Art? Practices, Strategies, and Rivalry in Post-Digital Societies

Montreal's 375th anniversary celebration in 2017 has involved an unprecedented number and variety of public art patrons, who have commissioned high caliber, expensive projects relying on a vast range of expertise, techniques, and mediums. This public art "hysteria" appears to be a worldwide phenomenon. In *Out of Time, Out of Place: Public Art Now* (2015), Claire Doherty argues that, in commissioners' eyes, the work of public art might act as a symbol of a city's progressive, contemporary credentials to rival other megalopolis. Indeed, never before has public art attracted the attention of political and economical elites as it does today in major post-digital societies. This session invites artists and scholars to reflect upon why, and under which forms and approaches, is public art at the centre of most post-digital cities' urban planning and development. Within this session, "public art" is understood as publicly situated art, whether temporary or permanent.

Session Chairs / Président(e) de séance :

Analays Alvarez Hernandez
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Marie-Josée Therrien
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2. Provenance, Cultural Ownership, and Art History

In contemporary art-historical research provenance research seldom plays an important role. One could argue that the subject has lost its standing. Yet provenance is vital to jurisdiction concerning cultural property law and ownership. It is also topical because of the on-going debate over looted art in the 1930s and 1940s and over the illicit trade in antiquities conducted from Iraq and Syria. Finally, museums need to confirm the status of every object in their collections as an original artwork and validate its creator's identity: information that relies on provenance research.

The objective of this session is to highlight the enduring significance of provenance and its implications for art historians and researchers. It also offers an opportunity to demonstrate the relevance of provenance to other fields of expertise, such as conservation, visual culture studies, aesthetics, authentication, and connoisseurship. Proposals on any aspect of provenance are welcome, specifically: collections and sources; the art trade; looted art and its restitution; forgery; methods of provenance research; connoisseurship versus technology; law and ownership.

Session Chair / Président(e) de séance :

Sara Angel
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3. Student Collaborations *With* Community

Preparing students as practitioners in communities of their choosing is central to teaching; but how is meaningful community collaboration structured within graded curricula? Many classes include field trips, art writing, practicums, or creating exhibitions: yet how do we go beyond representation of topical themes? What about involving students in collaboration *with* specific communities to inform and shape the content of creative output? This panel aims to present challenging, perhaps under-represented, yet critical fields of

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enquiry through collaborative art pedagogy in studio, art history, theory, or art education. Approaches may engage communities not regularly allied with the artworld, and could include methodologies such as community mapping, action research, auto- or performance-ethnography, and community-based participatory research. Outcomes could address immigration, truth and reconciliation, mental health, disability, crime, or broader social practices. We invite case studies, exemplars or similar approaches involving students in experiential learning *with* communities, where knowledge transfer occurs through art.

Session Chairs / Président(e)s de séance :

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4. Bibliophile/Homophile Queer and Transgender Publishing Cultures

Throughout the 20th century, pulp novels, periodicals, pamphlets, posters, bulletins, newsletters, printed ephemera, chapbooks, comics, zines, and artist books and multiples called vast homophile, lesbian- and third world lesbian-feminist, transgender, and queer publics into being. Self-publishing is intimately tied to liberation movements, and remains an act of political autonomy and personal survival. Against the threat of state censorship and destruction, even ideological differences between movements, publishing and collecting printed matter is also a fiercely defended labour of love. Many personal and activist collections borne of desire and identification have grown into spaces for preserving queer and trans knowledge like the Lesbian Herstory Archives and the Canadian Lesbian and Gay Archives; themselves ripe, fraught, idiosyncratic and engaging sites for artist interventions and research. What are the possibilities for queer and trans publishing to create and sustain intimacy, artistic innovation, new self-representation, and critique in the contemporary media landscape? Papers that consider the rich history of homophile, transgender, and queer-feminist publishing are welcome, as are presentations on contemporary publications by artists, curators, historians, archivists, and publishers alike.

Session Chairs / Président(e)s de séance :

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5. Horsepower: Livestock, Natural Resources, Machinery... and Fine Art at the International World's Fairs

What aesthetics are involved in the display of a Redwood Tree or a wheat thresher? Those who study the world's fairs know that including painting and sculpture at these international competitions was actually an afterthought. Livestock, natural resources, machinery, and manufactured products provided the economic horsepower for the fairs, meriting increased attention by those of us dedicated to the study of art and visual culture. Animals appeared in painting and sculpture, but they also appeared live. Rugged mountains, pastoral fields, and urban landscapes were hung in the gallery of fine arts, but they also manifested their importance in other parts of the fair. How were the farm, factory, forests, and mountains imagined in the differing types of exhibitions mounted at the fairs? What is the relationship between these various exhibitions and what do their differences suggest in light of current theoretical trends such as ecocriticism and post-humanism? Do visual renderings of these subjects conform to or disrupt the models promoted by these displays?

Session Chair / Président(e) de séance :

M. Elizabeth (Betsy) Boone
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6. Educational Practices: Art, Education and Research Mash-Up

In this session, scholars and art practitioners working in education are invited to share the pedagogical strategies they have designed, and perhaps also implemented, to cultivate a productive correspondence between teaching and their research practice. As instructional endeavors become an important part of one's working life, how does one weave together research and creative models of inquiry with pedagogical goals? How is education as a process-based experience relevant to our current approaches? Finally, is the territory extending within and beyond the ambitions of participatory and relational art a viable orientation for collegiate education?

From Pablo Helguera's transpedagogical propositions to teaching as a social project, storytelling or performing endurance, panelists are invited to contribute their narratives of integration or resistance to the reciprocal influence of their multiple practices. Philosophical musings, critical investigations as well as accounts of experimentation are welcome.

Session Chair / Président(e) de séance :

Rébecca Bourgault
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7. Strange Weather: Atmospheric Conditions in Art and Design

There's a change in the air – or at least, in how we think about it. A spate of recent texts from John Durham Peters' *The Marvelous Clouds* to Peter Sloterdijk's work on (atmo)spheres and air terror, to Gernot Böhme's writings on architectural atmospheres, have highlighted the constructed and mediated nature of our climatological environments. Climate change has made us aware of the atmosphere as an object shaped by human intervention; but in addition to pollutants, since the dawn of the Industrial Age we've been throwing all kinds of things into the air: balloons, airplanes, rockets, satellites, media-rich waves. At the same time, making sense of atmospheric phenomena (clouds, wind, weather patterns) constitutes some of our oldest meaning-making activity. This session encourages meditations on these themes, and on the ways in which atmospheric and air-borne phenomena have been considered in works of art, architecture, and design – from celestial spheres to weather-stations to visualizations of climate change, cloud-paintings and photographs, condensation cubes, artificial suns, and ambient architectures: the sky's the limit.

Session Chair / Président(e) de séance :

Keith Bresnahan
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8. On Compassion

Where are the spaces of compassion within academic life? How can we implement forms and structures of care within the institution? In what ways can we find time for empathy—for our students, our colleagues, our work, and ourselves—within an increasingly neoliberal and corporatized academic culture? What are the possibilities of coming together in kindness, although such acts do not often register within the progressively quantified measures of scholarly performance? This session will critically think through the possibilities and promises of compassion as a manner of doing politics within scholarly life, a way of renegotiating and resisting the hyper-individualism and hyper-productivity of academic culture. As such, it seeks participants at various career stages to come together and question the politics of care as a mode or approach to academic life that can help us to think otherwise about the responsibilities and structures of being within scholarly institutions.

Session Chair / Président(e) de séance :

Susan Cahill
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9. New Approaches to the Interior

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This panel invites presentations from artists, art historians, architectural historians, and design historians that interrogate and unsettle assumptions about the home across time and around the world. Possible topics include: house museums and period rooms; artists' houses; domestic objects and agency; furnishings and social performance; the layering of meaning within and across interior spaces; relationships of the interior to the exterior; relationships between the private and public; matter, materials, and materiality in the home; memory/senses/the body/time, and the home; mobile homes; the production of domestic space; queering the interior; art and rituals in the home; the home and the life stages; phenomenology of the interior; specific rooms in the home: the study, bedroom, living room, etc.; collecting and the home.

Session Chair / Président(e) de séance :

Erin J. Campbell
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10. Art and Student Revolt: Classrooms in Times of Crisis

Amid the global uproar of protests in the late-1960s the college campus served as an especially contested site, with the nature of education becoming a key issue in the demands for change in a wider socio-political arena. But by 1970 a number of arrests and deaths, as well as police suppression and public disapproval forced many students to return to school and accept some form of engagement with existing institutions, moving from what historian Julian Bourq called, "outsider street politics to insider participation and reform." In heeding Bourq's claim, this panel seeks to explore the classroom and the histories therein, as a space through which pedagogical, artistic, and socio-political shifts can be traced. How might re-thinking the classroom today provide us with a capacious framework to consider new forms of artistic, political, and theoretical radicalism since the 1960s, especially as they intersect(ed) with perceived crises in art, politics, and education?

Session Chairs / Président(e)s de séance :

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11. Performative Craft

This session will examine the role of performance in socially engaged craft, specifically as a companion to material performativity. Definitions of "performativity" in disciplines such as: craft, performance, and mobility studies; the philosophy of language; and gender and queer theory, have emphasized tensions between discursivity and materiality, and language and corporeality. In recent years we see artists conflating those polarities in practices that innovatively expand the boundaries of craft through incorporating performance. International examples include the well known; Anne Wilson's *Wind-Up: Walking the Warp, or Labours, Lost and Re-imagined*, and Ai Wei Wei's *Dropping a Han Dynasty Urn*. In addition Canadian examples of performative craft based works include those of Mi'kmaq artist Ursula Johnson who uses basketry, Monica Mercedes Martinez who uses raw clay, Marie Côté who uses pottery, and Wednesday Lupyciw who uses weaving, all in support of social matters needing attention.¹ Collectively, through performative craft, these works enact the unconventional, within their respective fields, to suggest new embodied interpretations of presentation, representation, and being in the world. All historical, methodological and material approaches are welcome.

Session Chairs / Président(e)s de séance :

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Mireille Perron,
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12. The Art of Time

Depictions of Time from Ancient Greece to the Modern and Contemporary have largely been informed by studies in anthropology, narratology, phenomenology, and philosophy. The writings of Plato, Aristotle, Augustine, Bergson, Heidegger, Merleau-Ponty, and Gell have shaped the images of time from its portrayal on art objects to its representation in new media. This panel seeks to explore the relationship between Art and Time and encourage an interdisciplinary dialogue on the meaning and function of Time in Art.

Session Chair / Président(e) de séance :

Samantha Chang
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13. Reimagining the Iconic: Adapting and Adaptations of the Pictorial Image

The ubiquity of adaptations in popular culture and the fine arts attests to the appeal in revisiting prior works across various media and genres. Concomitantly, post-Romantic ideals of originality and the practice of fidelity criticism have demoted adaptations to the status of inferior incarnations. However, by recognizing the adaptation as a product of an innately interpretative process of "appropriating or salvaging" (Linda Hutcheon: *A Theory of Adaptation*, 2006, 20), the subsequent embodiment can be perceived as an autonomous formal entity.

This interdisciplinary session looks beyond the primacy of the literary text by positioning "iconic" works of art as the points of departure for *pictorial adaptations*. Examples include Max von Schilling's 1915 opera *Mona Lisa*, Stephen Sondheim's 1984 musical *Sunday in the Park with George*, and Tracy Chevalier's 1999 historical novel *Girl with a Pearl Earring*. Papers may address the impact of media-specific modes of engagement on the identity of the source image, the challenges of overcoming the axiomatic authority of the canonical work of art, or the dynamics of inter-semiotic shifts. The linking of art history and visual culture to intermedial studies, translation theories, and the performing arts are particularly welcome.

Session Chair / Président(e) de séance :

Corrinne Chong
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14. Diaspora, Trauma, Memory

The intent of this panel session is to focus on the inter-relationship of diaspora, trauma, and memory as each is evoked via visual culture (images/objects/places, etc.). The contemporary moment, rife with antagonisms and trauma with respect to migration, seems like the opportune time to discuss issues of how ideas, images, and objects related to diasporic experience find their way into the public consciousness. The proposed session will be organized as a panel discussion in which each participant will present a 5-minute synopsis of their research after which the remainder of the session will be devoted to discussion. The aim is to bring together scholars whose chronological or cultural research areas may be disparate yet they share a common interest in the ramifications of displacement, and its ongoing cultural, political, and social relevance.

Session Chairs / Président(e)s de séance :

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15. Raw and Uncooked: Defining Sources and their Use in Design Studies

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As design studies emerge in Canada, there is no shortage of material to study. Indeed, one of the challenges to disciplinary formation and work in visual culture is the way by which design opens up the possibility that anything human-made could fit inside. However, museums and collections and archives and, of course, undergraduate and graduate studio programs in design work on the basis of rigorous exclusion, *i.e.* “what works.” As Jacques Derrida suggested, the basis of taste is the elimination of waste. (He played out that thought further into a memorable scatological metaphor, in fact.)

But not everything can be enclosed and equally represented within the structures of meaning and value of design studies; that would be a map where one inch equals one inch. How do we choose? What sources do design historians in Canada have at their disposal, and what is simply being disposed of? Can we summarize what is available, in whatever raw form; analyze how the distinctions are made, and by whom; and work to understand the basis on which design studies might prescribe what is needed and proscribe what is not?

This session welcomes case studies in design studies, the record of how objects and events have been found, identified, collected, documented, exhibited, and written about, or simply brought into class rooms for the show and tell that is Canada’s still-largely oral design history tradition. It would also be useful, in the study of design study’s method in Canada, and especially its critical potential, to consider the role that studio programs play when they position historical research and teaching as merely adjunct to the formation of new and professional designers.

Session Chair / Président(e) de séance :

Brian Donnelly
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16. Creating Cultural Connections: Engaged Learning in Art Education

*“The museum is a school.
The artist learns to communicate
the public learns to make connections”
-Luis Camnitzer*

Future learning ecosystem forecasts an expansion of the definition of “school”; where learning can happen and the forms it can take. From theory to praxis, classroom to community, this panel will focus on arts education that incorporates engaged and/or experiential learning. Experiential learning as a pedagogical model activates links between academic theory and application, informing how students self-define or customize their own future professional role, and investigate power, privilege and difference. New modes of assessment and assignment formats incorporate reflection as a constructivist learning outcome, and are known to develop habits of life-long learning. Much like the topic, this panel invites contributors of various perspectives, from curators and programmers, to educators and scholars. Submissions can take on experimental delivery formats, including auto-ethnographic narratives, curriculum examples or incorporating activities, all to contribute to a conversation that reveals what happens to student learning when conventional teaching boundaries are expanded.

Session Chair / Président(e) de séance :

Christine D’Onofrio
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17. Art History Pedagogy Caucus: Surveying the Survey

Twenty years ago, the art history survey seemed to be heading toward radical reconfiguration yet today, at many institutions, it is as entrenched as ever. How has it changed? How does it need to change? How do you balance coverage versus depth? What is included and what is omitted? What effects does this have? And how does the survey relate to the larger curriculum? We invite submissions that consider the traditional art historical survey, that fight against the traditional survey, that offer alternatives to the survey, or that consider both its potentials and its pitfalls.

Session Chairs / Président(e)s de séance :

Andrea Korda
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Anne Dymond
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18. Confronting Controversy: Discussions of Social Reform in Art History

Art-making has long been seen as a tool to comment on and engage with social change. The focus on cultural contexts in art history also provides opportunities to generate critical dialogue about contemporary racial and religious tensions, gender disparity, LGBTQ+ discrimination, economic injustice, and global conflicts. This session encourages art history instructors, curators, and museum educators to share their experiences. How have you tackled this difficult subject matter in your classroom or gallery? What assignments or activities have you created to encourage students/audiences to make connections between art historical material and modern controversies in Canada and abroad? This panel fosters the exploration of emerging art history and museum pedagogies through presentations of specific challenges and successes that participants have experienced in creating relevant assignments, exhibits, and educational materials.

Session Chair / Président(e) de séance :

Tracey Eckersley
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Joey Yates
Curator, Kentucky Museum of Art and Craft
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19. Women and the Urban Field

In her creative atlas of New York, *Nonstop Metropolis* (2016), writer, historian, and activist Rebecca Solnit created “City of Women”: a re-imagining of the city’s subway map built on the names of significant women and the places where they lived, worked, performed, and made art. Solnit’s map to a feminist city counters the logic of everyday urban experience where, moving through city streets, women often are reminded that “this is not their world, their city, their street; that their freedom of movement and association is liable to be undermined at any time.” Exposing the gendered social fabrics of the city, this panel invites papers and presentations that consider urban encounters through feminist art practices: cartographic interventions, installations, performance art in public spaces, photography and video work of urban sprawl and post-industrial sites. How have women seen the urban field? How have they pictured themselves—and their aesthetic practices—shaped by the city? Where have they seen women missing? Papers considering intersectional positions are encouraged.

Session Chair / Président(e) de séance :

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20. Vernacular Photography meets Sellers, Collectors and Search Engines

The abundance of vernacular photography available for purchase via the Internet and the methods used to source images for purchase offer ways of thinking about a significant genre in the history of photography. Sellers provide descriptions regarding content, process, provenance, quality and price, and buyers use intricate linguistic variances through search engines to find imagery. This panel, open to artists and historians, will address these new mediations of photographic meaning that are influenced by multiple and fluctuating factors including: the seller, the collector, the competition, the photograph’s origins and value, and the afterlife these images have when culled from the Internet and reframed in other spaces. Participants may respond to the end result of this “reframing” or to the online processes to consider how these factors combine to generate value(s) and thought for photographs that once held an overwhelmingly private currency in the form of memory and sentiment.

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Session Chair / Président(e) de séance :

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21. Not in, but not out: Negotiating spaces of queer practices in visual arts.

Unable to create and exhibit their work within traditional artistic circulation, queer artists often find themselves negotiating and re-appropriating spaces they occupy. Their practices challenge the binaries of private/public, inside/outside, gay/straight, which, as Eve Kosofsky Sedgwick argued, limit the possibilities of freedom and inclusiveness. From reconsidering notions of conventional domesticity to large-scale HIV/AIDS cultural activism, from elusive ephemera to high-profile exhibitions, practices of queer art offer the opportunity to explore the performativity of the private and the public, as well as reflect on their futurities.

This panel welcomes papers re-imagining spaces of queerness in visual arts practices. Possible themes include, but are not limited to: performativity of the private sphere; disruption of the public sphere through private queer spaces; queering of the archive and archival practices; silence and censorship of the queer art in the public sphere; strategies of HIV/AIDS activism; practices of queer domesticity; queer spaces in non-democratic states.

Session Chair / Président(e) de séance :

Aleksandra Gajowy
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22. The Banff Centre and Photographic Practice (*The importance and influence of The Banff Centre on creative photographic practice in Canada and Internationally*)

Since its inception in 1933, the Banff Centre has been a space of nurturing, experimentation, and enquiry for art practice. The photography facilities are a source of support and inspiration, and a critical site in the development of a strong fabric of photographic practice for numerous artists and photographers nationally and internationally. This panel focuses on the Banff Centre as a community of photographic practices, concentrating on a particularly fruitful period in the late seventies and its legacy into the present. We invite proposals for papers reflecting on philosophies, modes of artistic practice, and models of learning that developed between teachers, curators, students, and artists on photography at the school at this time, and the influences these had on successive generations of photographers.

Session Chair / Président(e) de séance :

Lorraine Gilbert
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23. Representations of 'Nature' in Nineteenth-century Art: the Ecological Paradigm

The word "oecology", coined by the German zoologist and artist Ernst Haeckel in 1866, brought together the study of living organisms with their environments. As discussed by Greg Thomas in his chapter "The Ecological Paradigm" in *Art and Ecology in Nineteenth Century France* (2000), the term 'nature' was coming to be recognized as "an abstract concept defined by its difference from the human". Recently, nineteenth-century representations of the natural world and its inhabitants have been the subject of renewed interest, with a range of art historical and cross-disciplinary theoretical writings including those dealing with the Anthropocene, Animal Studies, and the History of Science, informing these studies and exhibitions. This session welcomes papers that contribute to this discussion, including those that consider representations of natural environments, of non-human species within their environment (including in scientific imagery), and the relationship between the two.

Session Chair / Président(e) de séance :

Joan E. Greer,
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24. The Portrait Reframed: The Impact of Selfie Culture on Art, Art History and Art Education

With the advent of the mobile digital age, selfie culture has gained notable popularity amongst North American youth. Taking and sharing selfies is a primary mode of embodying, interacting and communication for many undergraduate students-reflecting the prominence and influence of photographic images on our day-to-day online experience.

Selfie culture has become a hot topic within the fields of sociology and communication studies, yet multidisciplinary scholarship on the topic is yet to gain prominence. Selfies may be new, but the representation of the body as field of rich theoretical discourse is deeply embedded within studio practice, art history, criticism and education. Scholarship in visual arts has a lot to offer in regards to unpacking the complexities of this contemporary phenomenon.

To better meet the needs of the 21st century cohort of post-secondary learners, this conference session invites scholars, researchers and educators to consider how selfie culture sits at the nexus of visual culture, communication, art history, art education, contemporary life and contemporary artistic practice.

Session Chair / Président(e) de séance :

Tia Halliday
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25. A Tribute to John Berger and His Legacy

In January 2017, the influential critic, the British born, John Berger, died in France where he had lived for many years. It seems fitting that the 50th UAAC anniversary conference help celebrate the legacy of Berger whose critical works such as "Ways of Seeing," and "About Looking," have been used in many university courses. As he wrote, "Seeing comes before the words. The child looks and recognizes before it can speak. But there is another sense in which seeing comes before words. It is seeing which establishes our places in the surrounding world." This session invites papers that explore the influence of Berger's work, not only as a critic, but also as a poet, novelist, painter, collaborator with photographers, and screenwriter. Papers are invited that explore diverse perspectives relating to Berger's legacy from various areas of the visual arts including studio, art history, theory, criticism, pedagogy, and museum/gallery practices.

Session Chair / Président(e) de séance :

Dr. Katherine Hoffman
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26. Inside from the Outside: choreographic turns in the relationship between performance art and the museum.

Through the last four decades, moving and still bodies have occupied museum space as artworks. Though performance has occurred throughout the public spaces of museums and cultural spaces, it has often been relegated to the liminal spaces of atriums and lobbies, sometimes exhibited in relation to sculpture -- but only on rare occasions presented as part of the curatorial mandate of the institution. More often performance has made its way into cultural institutions as part of the educational function. What frames the particularities of Canadian art history in this context?

This panel invites proposals for papers that examine performance works within the physical, cultural and political contexts of Canadian institutional sites. What forces have instigated the inclusion of performance art and what has been the overall effect? What have been the challenges, successes and failures of presenting live art in the museum? What effect does the presence of live art have on the reading of the museum itself?

Session Chairs / Président(e)s de séance :

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Sarah Watson

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27. Being with: Intimacy + Empathy in Creative Practice

This session solicits abstracts from visual and performing artists whose practices seek to engage with experiences of intimacy or empathic connection. These themes may manifest in one or all elements of an artist's research creation: conceptualization of a work's form and content; methods or processes deployed in its development and dissemination, and/or; the affective experience of its final synthesis. The session invites questions such as: In what ways are contemporary practitioners exploring notions of intimacy or empathy in their work? How might the experience of such work influence a viewer's perception of *being in the world* as one of *being-with-others*? Could this notion, experienced through art, stimulate a sense of personal agency or ethical engagement as *part of* a collectivity? Taken together, this session aims to generate dialogue about the relevance of such contemporary creative practices, and to invite consideration of their generative possibilities within, and beyond, the art institution.

Session Chair/Présidente de séance:

Alexandria Inkster
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28. "Stolen Land, Stolen Lives and Stolen Liberty": Black and Indigenous Solidarity and Resistance

This year, Canada celebrates the 150th anniversary of the confederation. Across the country festivities memorialize its history, by and large turning a blind eye to the settler colonial histories which continue to mark this land. Indeed, histories of Indigenous genocide and the enslavement of Black people in Canada are often erased. As Amadahy and Lawrence note, "[p]erhaps most important, however, is the fact that these unique experiences *still* shape the lives of Native and Black peoples today in particular ways" ("Indigenous Peoples and Black People in Canada: Settlers or Allies?" 2009, 106). For centuries, Black and Indigenous folks have resisted independently and collaboratively against domination and erasure. These complex relationships are crucial to collective liberation (Amadahy and Lawrence, 2009, 106; Hayes, "Our Histories, Our Dreams" 2015). This panel invites papers discussing lateral solidarities between Black and Indigenous peoples through art and activism from postcolonial, anti-racist and intersectional feminist standpoints.

Session Chair / Présidente de séance:

Joana Joachim
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29. Art and the Uncanny

This panel looks at Sigmund Freud's concept of the "uncanny" as a creative strategy. It takes as its starting point Plato's ideas about the illusory nature of reality through an exploration or manipulation of the concealed, unseen, and unheard. Freud's original description of the uncanny was the feeling of something appearing to have an inexplicable basis beyond the ordinary, something that is uncomfortably familiar. Because the uncanny is paradoxical in nature, that is, strangely familiar, yet incongruous, it creates cognitive dissonance, producing unsettled emotional and psychological states of anxiety. Work that grapples with these thematic and theoretical undercurrents, obeys the unconscious logic of the associations of contiguity that give rise to a sense of the uncanny at the very moment that such concealment or withholding is revealed. Moments of recognition, of presence rather than absence, pattern rather than randomness, produce feelings that are synonymous with the uncanny.

Session Chair / Président(e) de séance :

Gerry Kisil
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30. At the Boundaries: Art and Science Collaborations

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In recent years, artists and scientists have become increasingly engaged with each other's practices whether through interdisciplinary residencies, collaborative projects or scholarly investigations. In what ways can transformative methodologies of collaboration work to engage with the diverse languages employed by artists and scientists? What are possible models for interdisciplinary learning in the studio and science lab that are creative and effective generators of new knowledge and its visualization? Philosopher Elizabeth Grosz posits: "Science, like art, plunges itself into the materiality of the universe though with very different aims in mind. ...This is not to say that art does not draw on science or that science does not draw on art, but in drawing on the other's resources each must transform the work of the other into its own language and its own purpose." For this panel we welcome submissions of papers that offer models of hybrid research at the boundaries of art and science from the perspectives of art history, artistic practice, theoretical inquiry, and curatorial practices.

Session Chair / Président(e) de séance :

Ingrid Koenig
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31. "Take your broken heart and turn it into art": Art of the Aftermath

In the wake of the 2016 US Presidential election, the left appears exhausted. The brief years of this century have already witnessed a host of international catastrophes that seem to allow no form of solution or resistance. Yet there has been a recent turn in scholarship (Barad, Berardi, Braidotti) towards the capacity for creativity and politics to emerge from this dystopically marked period. In 2006, Paul Chan staged versions of Beckett's *Waiting for Godot* across post- Katrina New Orleans because he found that in the stillness after a disaster there was a compelling potential within the act of waiting – to be on the other side of disaster. As Beckett's character cries, "Let us not waste our time in idle discourse! Let us do something while we have the chance!" This session examines the capacity for art to mobilize after the event, a state of waiting pierced by longing for renewal. What, as "Bifo" Berardi asks, "can artists do when the majority of society seems stunned, depressed and unable to act?" How do emerging models of social engagement and activism enable art to face the aftermath?

Session Chairs / Président(e)s de séance :

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32. Virtual Material: Teaching Artistic Practice During Rapid Technological Change

"If students get a sound education in the history, social effects and psychological biases of technology, they may grow to be adults who use technology rather than be used by it." **Neil Postman**

This session will investigate the challenges and opportunities in teaching contemporary artistic practice within an era of rapid technological change to consider the following questions:

1. With novel image and object production technologies, how does one engage students in understanding historical context and depth of content?
2. What studio models and modes of student engagement are required?
3. How to balance teaching software versus conventional material skills against theoretical conceptualization? We welcome proposals for papers that consider two and three dimensional practices, most specifically a) the teaching of painting within the expanding digital realm, animation, and virtual reality; and b) sculpture/installation within computer-aided output and rapid prototyping.

Session Chairs / Président(e)s de séance :

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Jennie Suddick
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33. A Duet with the Camera: Dance and the Still and Moving Image / Un duo avec la caméra : la danse, la photographie et l'image en mouvement

I feel strongly that film is related more closely to dance than to any other form because, like dance, it is conveyed in time. –Maya Deren

Filming and photographing moving bodies has altered how dance is choreographed, rehearsed, and staged for the camera. Critical debates surrounding the relation between dance and film have tended to revolve around notions of presence and liveness, and on the camera's capacity to capture and express the ephemeral and visceral experience of live dance. This panel aims to investigate the ways in which artists, dancers, and filmmakers invite us to re-conceptualize the camera not as a recording device but as a stage which permits new articulations of the relationships between bodies in motion and technologies of representation through the use of various filmic and editing techniques. We are interested in proposals that examine collaborations between dancers, photographers and filmmakers, from early experiments during the silent film era and the collaborative initiatives of the historical avant-garde to the experimental film works of the Judson Dance Theatre, contemporary music videos and dance films. We also welcome papers that examine the theoretical underpinnings of dancing with the camera and the role of the spectator's body in filmic performances.

L'acte de filmer et de photographier des corps en mouvement a modifié la manière dont la danse est chorégraphiée, répétée, et mise en scène pour la caméra. Les débats critiques qui considèrent le lien entre la danse et le cinéma ont tendance à se situer autour des notions de présence et du vivant de la représentation ; soit le « liveness » et la capacité qu'a la caméra à saisir et exprimer l'expérience éphémère et viscérale de la danse en direct. Cette séance vise à examiner les manières dont les artistes, danseurs et cinéastes nous invitent à reconceptualiser la caméra non pas comme un dispositif d'enregistrement mais comme un canevas scénique qui permet de nouvelles façons d'articuler les liens entre les corps en mouvement et les technologies de la représentation par l'utilisation de diverses techniques filmiques et d'édition. Nous invitons des réflexions qui examinent des collaborations entre danseurs, photographes et cinéastes, des premières expériences au cours de l'époque du cinéma muet et des collaborations de l'avant-garde historique aux œuvres cinématographiques expérimentales du Judson Dance Theater, vidéoclips contemporains et films de danse. Nous invitons également les propositions qui examinent les enjeux théoriques liés à la danse avec la caméra et au rôle du corps du spectateur dans la performance filmique.

Session Chairs / Président(e)s de séance :

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Sophie Lynch
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34. Museums and Art Galleries-Spaces for Reconciliation

2017 is an opportunity to investigate endeavors made between First Nations and museums and art galleries on the issues of reconciliation and how First Nations are significant contributors to not only to the history and future of First Nations, but as they relate to the history and future of Canada. This session invites papers that explore how First Nations narratives have evolved within museum and art gallery practices, and explore how museums and art galleries tell richer and more complete stories by integrating/reconciling indigenous voices to traditional/pioneer/euro-centric voices. This session will also explore how museums and art galleries present multiple ways of knowing that empower once nearly silenced voices, challenge dominant narratives, welcomed First Nations, community-based scholarly voices into museums and art galleries practices as a way to facilitate participatory, collaborative and diverse ways of knowing to begin to re-define Canada as an evolving concept.

Session Chair / Président(e) de séance :

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35. Creative Research, Research-Creation as Methodology

Creative research as a methodology has been at the root of many recent conversations that aim to recognize and validate art and cultural objects as a productive and effective approach to producing and disseminating knowledge in institutional research and scholarly projects. The scholarly recognition of this model of research is highlighted through defining research-creation by funding agents such as the Social Sciences and Humanities Research Council of Canada (SSHRC). Furthermore, this is evident by the added option to complete a creative project, part of a thesis or postdoctoral term, in fields of study such as Cultural Studies, Fine Arts and Art History.

As such, this session seeks to bring together academics, artists and cultural practitioners who use creative research as the central methodology in their practices. Participants are invited to discuss and share the abilities, possibilities, and challenges of using creative methods to produce and interpret information. We will work through common questions such as how to define research-creation now that it has become more thoroughly used? How is it shaping scholarly research and funding? What are the future potentials of using art and creative practices as a methodology?

Session Chair / Président(e) de séance :

Stéphanie McKnight
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36. A Muscle the Size of My Fist: Negative Affect & Social Justice in Contemporary Art

To what sociopolitical ends do contemporary visual artists strategically deploy personal affect, including anxiety, sadness, and disappointment? How and under what circumstances might 'affecting' contemporary visual art move us toward social and economic justice? Recently, the affective turn in the humanities has invited new modes of thinking about the ways affect circulates among art objects, artists, and audiences. Scholars including Massumi and Clough have theorized affect as a visceral experience of intensity and potential that resides just outside the boundary of conscious thought. In *The Cultural Politics of Emotion*, Sarah Ahmed locates emotion not *inside* the feeling subject, but *outside*, as a mediating relation between embodied humans and our external worlds. How does art use abjection to bridge the imaginative gap between the somatic and the sociopolitical? This session invites proposals from artists and scholars with diverse theoretical perspectives on political affects in contemporary art. Both traditional papers and alternative presentation formats are welcome.

Session Chair / Président (e) de séance:

Megan Morman
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37. Mediating Indigenous Modernisms

Recent exhibitions of the work of Alex Janvier (2016) and Professional Indian Artists Inc (2014) revealed the critical mediations at work historically in the creation, critical evaluation, and current affirmation of modernist 20th century Indigenous arts. Ranging from the mentoring of teachers to dynamic friendships with other Indigenous artists to the patronage of individuals and institutions, such mediations have produced both histories of marginalization and mis-classification and more recent celebrations of originality and authenticity.

This panel invites case studies which document and analyze specific episodes of mediation critical to the development of individual Indigenous artists in North America and globally. Questions to be considered include how participants have negotiated colonial and neo-colonial asymmetries of social and economic power; the transformative impacts of interactions for both artists and mediators; how artists negotiated the negative and positive valences of modernist primitivism; and how transnational networks have informed processes of mediation.

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Session Chairs / Président(e)s de séance :

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38. Academic Freedom, Artistic Freedom and Academic Unions in Canada.

Beneath Canadian academe's placid surface lies a cauldron of controversy that occasionally boils over. And, while these eruptions affect all disciplines, they attract exceptional publicity when they concern visual art.

Sometimes—Capilano University destroying George Rammell's *Blathering on in Krisendom*—the suppression affects artistic practice. Other times—OCAD suspending instructors after a student planted a fake bomb at the Royal Ontario Museum—the chill affects teaching. But two things persist: administrators assume that, because art can attract more publicity than other endeavours, it deserves less academic freedom; and the above incidents occurred in the last 15 years, as academic unionization exploded. This convergence prompts many questions: does the growth of academic unions link causally to the stifling of artist freedom on campus? What is this relationship's history? What is its future? This panel welcomes discussions of these issues pertaining to all forms of art and design practice in the academic context.

Session Chair / Président(e) de séance :

Charles Reeve
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39. Latin American Art in the Canadian Context / L'art Latino-Américain dans le contexte Canadien

This session invites presentations addressing the researching, collecting, exhibiting and teaching of Latin American Art in Canada. As a follow-up to last year's double session on taking stock of current scholarship in the field, this year's session is similarly focused on creating dialogue amongst scholars, curators, and artists that is interdisciplinary and inclusive of both contemporary and historical perspectives. In the context of Canada's celebration of its 150-year existence as a nation-state, we particularly encourage proposals that address the relationship of Latin American art to Canada within hemispheric and comparative frameworks. Topics can include, but are not limited to, art and politics, patronage, gender and identity, spirituality and art, nationalism and regionalism, modernism and modernity, curatorial initiatives and exhibition reception, methodology, and historiographical reflections.

Cette session invite des présentations qui adresse la recherche, le collectionnisme, l'exposition et l'enseignement de l'art Latino-Américain au Canada. En poursuivant la réflexion qui débuta lors de la double session de l'année dernière sur l'état de la question sur la recherche actuelle dans ce champ, la session de cette année propose ouvrir un dialogue interdisciplinaire et inclusif de perspectives contemporaines et historiques, entre chercheurs, conservateurs et artistes. Dans le contexte de la célébration du 150^e anniversaire du Canada comme état-nation, nous encourageons particulièrement les propositions qui adressent la relation de l'art Latino-Américain avec le Canada dans un cadre comparatif et hémisphérique. Les thèmes peuvent inclure, sans se limiter à, l'art et la politique, mécénat, genre et identité, spiritualité et art, nationalisme et régionalisme, modernisme et modernité, initiative et réception d'expositions, méthodologie, et réflexions historiographiques.

Session Chairs / Président(e)s de séance:

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40. Forming Collaborative Partnerships: Interdisciplinary Narratives

Artists are increasingly being called upon to be collaborative partners on interdisciplinary projects within post-secondary institutions. Partnerships may be in the context of SSHRC-funded research grants and involve working with community members, training and teaching graduate and undergraduate students as well as producing artistic research. The role of the artist becomes more than that of a single practitioner. What models can artists draw on to describe and categorize art practices that cross conventional institutional categories of research/teaching/community engagement and administration? Can relational aesthetics, socially-engaged art and the “collaborative turn” (Lind) provide alternative ways for thinking about art that might inform institutional narratives? In this session, we will consider how complex projects with multiple participants across departments and disciplines are valued and rewarded. We invite submissions for a roundtable panel and discussion (10 minute presentations) that provide case studies and theoretical and/or practical contributions to a discussion of these issues.

Session Chairs / Président(e)s de séance :

Susan Shantz
University of Saskatchewan
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Basia Irland
University of New Mexico

41. (Stuck) In the Middle With You: 21st Century Post-Secondary Museums and Galleries in Canada

Galleries and museums associated with post-secondary institutions are increasingly finding themselves stretched between research communities, art communities, and the general public. Perhaps founded to care for and exhibit university-held collections, many university and college galleries are now “More than just a nice-to-have asset...[and are] reinventing themselves as vital cultural and research hubs, in tune with the needs of local communities and connected to the broader art world.”ⁱ–

Now, many post-secondary museums and galleries find themselves scrambling to make sense of an altered landscape – setting new directions amid growing expectations and ambitions, and always working as *both* a public and a campus entity. This panel seeks to examine our ‘in-between-ness’ in order to better understand the role of 21st century university museums and galleries in Canada. Is this liminality a strength or vulnerability? Does it foster agency and opportunity or undermine traditional strengths? How can we leverage our challenges in order to effect more meaningful discourse? Furthermore, the panel seeks to build solidarity among curators and other museum professionals and discuss strategies for effectively bridging our different audiences and growing demands.

Session Chairs / Président(e)s de séance :

Lindsey Sharman
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Christine Sowiak
Nickle Galleries/ University of Calgary
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42. The Lure of the Archive/Writing New Histories

Visual materials preserved in archives have long been employed by researchers as illustrative – as windows on a vanished past. Increasingly, since the visual turn in the humanities and social sciences, such images have been examined as primary sources as a way to illuminate and complicate studies of human activity, relationships, and complex or changing attitudes. But oil paintings, watercolours, maps, and photographs also pose questions, some that can only be answered by recourse to other media.

Whether considered art, fact, or artifact, visual images furnish answers and pose questions that enrich our understanding not only of the work itself, but also of the broader contexts in which they were originally created and circulated and are now viewed and preserved. Papers are invited that pose imaginative questions about archives and images – especially photographs but also other media – or respond imaginatively to questions posed by archival images themselves.

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Session Chairs / Président(e) de séance :

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Joan Schwartz
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43. Fashion, Capital, Time

A temporal paradox—of volatility and stability—underpins the concept and history of fashion. As Gilles Lipovetsky argues in *The Empire of Fashion*, fashion's emergence in 15th-century Europe was linked to the new value placed on "novelty" over tradition. The "instability of personal appearance" constituted an investment in "accelerated temporality." Yet, as the 19th century would reveal, "fashion's mutability could only...come into being against a background of order"—a fashion system. Hence, by 1902, economist Werner Sombart would observe: "Fashion is the favourite child of capitalism: fashion arose from its inner essence and expresses its character as do few other phenomena of our contemporary social life." The temporal "epiphenomena" of fluctuation and standardization, Sombart noted, bound fashion and capital together. Now, in an era of "fast fashion," the acceleration of production has hit fevered pitch, while designers and labels (mal)adapt to the logic of automation.

This panel aims to explore the economies and temporalities of fashion as concept and material culture. We seek papers that consider, i.e.: the fashion of art; global networks of production and trade; the temporality of social media; discussions of capital, time, or automation in art, design, or fashion history.

Session Chairs / Président(e) de séance

T'ai Smith
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44. "HECAA Open Session" (Historians of Eighteenth-Century Art and Architecture)

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

Session Chair / Président(e) de séance

Christina Smylitopoulos
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45. Abstract Painting Today

The session will focus on the re-emergence of contemporary abstraction. Crossovers between art history, theory and painterly practice will be at the crux of the session. We are especially interested in having a mix of art historians, painters and theorists on the panel. Close readers of painterly practice and meta-theoretical accounts of the medium will be central. Lectures may touch upon the legacies of minimalism and conceptualism, and should tackle painting as a medium that has assimilated the neo-avant-garde gambit. Contributions highlighting the logic and *poietics* of unique practices are especially encouraged, but strong general accounts of contemporary painting tackling the market, the aftermath of modernism, the post-modern, photography, identity or other issues involving the art field will certainly be considered.

Session Chair / Président(e) de séance :

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46. Research-creation and precarity: art, activism, and alt-ac

Debates surrounding research-creation in Canada often gravitate toward definitions and identities, particularly when funding is at stake. This panel seeks to explore where research-creation can take us next? Could research-creation PhDs provide a model for doctoral work that considers non text-based research outcomes as valuable contributions to knowledge and understanding? Should the additional work of students engaged in activism, social justice or other extra-curricular labour be valued beyond the mere personal enrichment it may provide? As graduates increasingly must take their PhDs into careers outside the professoriate, how can transdisciplinary, creative, critical and polyvalent research-creation degrees become exemplary models for successful doctoral work? Conversely, what are the pitfalls of asking newcomers to become trailblazers? What are the ethical questions to consider in this climate of precarity and change? How can those with more privilege and stability play a supportive role? Submissions in French or English that provide theoretical and/or practical contributions to this discussion are welcome.

Session Chair / Président(e) de séance:

Emilie St. Hilaire
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47. “A Big Dull Axe Looms Large”: Interrogating the Disciplinary Relevance of Art & Art History in Canada

In October of 2016, registered British charity, AQA, announced its intention to cancel Art History A-Level in 2017, heeding British Secretary of State for Education Michael Gove’s call for curriculum cuts in favour of “more challenging, more ambitious and more rigorous” subjects (*Independent*, October 13, 2016).

Significantly, the vocal outcry by international arts advocacy groups, artists, cultural administrators and historians helped overturn the AQA’s decision. The initial decision underscored for a global audience (once again) the politically tenuous nature of art education. The Chairs of this panel propose approaching this event in the context of UAAC’s 50th anniversary conference as motivation to engage in serious disciplinary soul-searching – particularly in light of the current American administration’s wholesale cut to the National Endowment for the Arts. As such, we welcome papers, and discussion on a variety of issues including, but not limited to, the following:

- Methods of reinvigorating the relevance of teaching and studying the full range of scholarship in the arts, including art history, visual and material culture, studio art, design practices and research, theory and criticism, and pedagogy
- A re-evaluation of past & present lobbying strategies in Canada at all levels of government by art historians, artists, and arts professionals
- The growing need for post-secondary based art historians to (continue and) engage more directly with organizations such as the Canadian Museums Association, CARFAC, ARCCO, etc. in a politically active, sustainable, and engaging way
- Critical reviews of the recent restructuring of the Canada Council for the Arts grant program
- An assessment of visual arts literacy in Canada
- The continued (and growing) employment of contract academic staff – particularly in arts-based disciplines by university administrations across Canada, in favour of tenure-track, tenured, or permanent arts faculty

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48. Non-human Animals in Media Art

This panel explores non-human animals in media art. How do interactive, generative, aleatoric, improvisational or other types of media art methodologies engage nonhuman animals and promote an ethics of compassion? How do the creation and dissemination practices of media arts engage issues specific to nonhuman animals such as interspecies collaboration, protected or degraded ecological spaces, urban and rural space, war, experimentation, and ethical thematics? How might media art uniquely move the discourse of nonhuman animals beyond the visual or object-centric worldview into notions of agency, voice, relational ontologies, immanence, encounter, haptic perception, and nonvisual knowledge? This session panel encourages submissions from faculty, graduate students and independent researchers in art history, visual and material culture, creative practices, design, theory and criticism, pedagogy and museum/gallery practices.

Session Chair / Président(e) de séance :

Donna Szoke
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49. Un bestiaire post-écocide / A post-ecocidal bestiary

Des dragons celtiques aux licornes du Moyen-Âge ; du *Jardin des délices* aux chimères de Thomas Grünfeld, chaque période historique génère ses images d'animaux merveilleux et monstrueux qui incarnent l'imaginaire d'une société et les transformations qui l'affecte. À l'aune de la « Sixième extinction », la plus rapide et dévastatrice, quels seraient ces monstres animaliers aujourd'hui ? Le lien entre identité et altérité se reflète-t-il dans les hybrides qu'inventent et fantasment les artistes ? Comment composer avec cette généalogie du futur ? Quel serait le bestiaire de l'Anthropocène dont l'identité visuelle est à constituer ? Depuis l'empathie interspécifique, le culte de la « cuteness » animale jusqu'à la vision catastrophiste d'insectes ravageurs, voire de supers espèces génétiquement modifiées, quels imaginaires repère-t-on dans les représentations actuelles et que nous disent-ils de la société qui vient ? Entre études de cas et propositions de lectures transversales, ce panel cherche à spéculer autant qu'à analyser des ensembles symptomatiques.

From celtic dragons to mediaeval unicorns; from *Jardin des délices* to Grünfeld's chimeras, each historical period generates its images of wonderful and monstrous animals that embody the imagination of a society and the transformations that affects it. On the edge of the « Sixth extinction », the most rapid and devastating one, what would these animal monsters be today? Is the relationship between identity and otherness reflected in the hybrids invented and fantasized by artists? How should we deal with this genealogy of the future? What would be the bestiary of the Anthropocene whose visual identity is to be constituted? Since interspecific empathy, the cult of animal « cuteness » up to the catastrophic vision of insect pests, or even super genetically modified species, what imaginations are found in current representations, and what do they tell us about the society that is to come? Between case studies and proposals of transversal readings, this panel seeks to speculate as well as to analyze symptomatic sets.

Session Chairs / Président(e)s de séance :

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50. Improvise Everything

In the fall of 2016, co-chairs Justin Waddell and Jacqueline Bell organized an exhibition at Banff Centre for Arts and Creativity titled *Improvise Everything*. The exhibition included a selection of works that took up ideas of improvisation, and aimed to explore “the terms of engagement that inform the fluid structures of performance and propose these terms as potential strategies for generating mutual responsibility within our everyday relations.” Drawing on exhibition research that understood the core of improvisation as a practice of listening, this panel aims to open up a conversation on how ideas of improvisation may be applied beyond the realm of music, with the potential to inform relations with individuals, collectives and non-human

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entities within daily life. In considering how an ethics of improvisation might be interpreted and acted upon, we are interested in prompting questions about how we might think more critically about the politics of listening.

Session Chairs / Président(e)s de séance :

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Jacqueline Bell
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51. Photographs and Decolonizing Strategies

Photography, arguably the most popular form of visual media in the early twenty-first century, has long been a vehicle for critique and social intervention. Increasingly it is emerging as a key form for decolonizing strategies by Indigenous and settler artists, community groups, museums and other cultural institutions. Ranging from Indigenous communities' re-animation of historic photographs to settler colonial critiques and contemporary Indigenous photo-based art, photography has become a multivalent site for unsettling settler privilege.

This session explores how photography—in photo-based art, community-based projects, and other initiatives—actively engages in decolonization. We welcome papers from art historians, archivists, photographers, artists, and those involved with community engagement.

Session Chairs / Président(e)s de séance :

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52. Horizons of Landscape

This session addresses the shifting horizons of landscape in any artistic medium, period, and place. In the context of art-historical debates over globalization and the post-global, and art histories not structured by the Western hierarchy of genres, what can be learned from landscape? The collapse of the biosphere, resurgent nationalisms, the ubiquity of surveillance, migration and statelessness reflect the political dimensions of landscape in the 21st century just as they prompt the rethinking of past landscapes. How have evolving epistemologies and disciplinary frameworks for understanding landscape shaped its artistic manifestations? What challenges do concepts of the anthropocene or the posthuman pose for understanding landscape? What are the afterlives of landscape-concepts such as the sublime, the picturesque, the pastoral? Papers exploring methodologically innovative approaches to landscape are particularly welcome.

Session Chair / Président(e) de séance :

Ryan Whyte
OCAD University
rwhyte@faculty.ocadu.ca

53. Feelings of Structure

This panel is based on Raymond Williams' influential essay, "Structures of Feeling", and our deliberate inversion. As much as we embrace Williams' brilliant phrasing of structures of feeling to evoke the tangible and intangible, and capture the felt experiences shaped by the social structures around us, we aim to reverse it and take "feelings of structure" as a way of grasping the material around us. We ask how and in what way we address the mixed experiences to which 'the fixed forms do not speak at all'. We want to

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address built environments as spatial attunements and consider negotiations towards an affective consciousness of spatial form/s that is at once social and personal – emergent and emerging, in process – in an ‘interrelating continuity’. How do we *feel* these spaces and *world* them – taking *worlding* as a way of apprehension and comprehension – giving them a structure that we make (non)sense of?

Session Chair / Président(e) de séance :

Dr Yoke-Sum Wong
Lancaster University (UK) & Alberta College of Art and Design
yokesumwong2@gmail.com

54. Open Session: Canadian Art, Design and Visual Culture prior to 1980

In this year of many anniversaries (Canada 150, Treaty Seven 140 and UAAC 50) this open session invites submissions from art historians, historians of design, curators, artists, and other researchers engaged in critical approaches to the study of historical art, design, and visual culture in Canada prior to 1980. Papers that address gender, sexuality, critical race theories, indigenous art and representation, and/or LGBTQ issues are particularly welcome.

Session Chair / Président(e) de séance :

Devon Smithers
University of Lethbridge
devon.smithers@uleth.ca

55. Open Session: Art Historical Subjects and Themes before 1700

This open session invites papers focusing on art historical research on any subject or theme prior to 1700.

Session Chair / Président(e) de séance :

Benedict Fullalove
Alberta College of Art and Design
benedict.fullalove@acad.ca

56. Open Session: Visual Arts

This open session invites papers and presentations by practising visual artists.

Session Chair / Président(e) de séance

Risa Horowitz,
University of Regina
risa.horowitz@uregina.ca

57. Open Session: Professional Development and Pedagogy

This open session invites papers that focus on any aspect of professional development and/or pedagogy.

Session Chairs / Président(e)s de séance :

Kristy A. Holmes
Lakehead University
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Andrea Terry
Lakehead University
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