

UAAC 2012 CONFERENCE – CONGRÈS AAUC 2012
Concordia University, Montréal
November 1-3 novembre

Preliminary schedule – Horaire préliminaire (August/août 2012)

THURSDAY NOVEMBER 1 / JEUDI 1 NOVEMBRE

17:00 – 19:30

Cocktail reception and registration / Réception, cocktail et inscription

Vernissage: *Archives and the City* – FOFA Gallery

FRIDAY NOVEMBER 2 / VENDREDI 2 NOVEMBRE

8:00 Registration / Inscription

9:00 – 10:30

1. Dialogue: Working with Canadian Historical Art / Dialogue : Travailler avec l'art ancien canadien

Session chairs / Présidentes de séance: Cassandra Getty, Museum London and Catherine Sinclair, Ottawa Art Gallery

Christopher Régimbal, Justina M. Barnicke Gallery, University of Toronto, *Curating the Art of the 1960s and 1970s Through the Frame of Canadian Exhibitionary Practices*

Laurie Dalton, Acadia University, *Thinking Through University Historical Art Collections: An Exhibition Case Study*

Anik Glaude, Varley Art Gallery, *Where are the Varleys?: Programming Historical Canadian Art in Markham*

2. Writing Canadian Interior Design Histories / Écrire les histoires du design d'intérieur canadien

Session chairs / Président(e)s de séance: Dorothy Stern, Algonquin College and Michael Windover, Carleton University

Rhodri Windsor-Liscombe, University of British Columbia, *Auto-modernism: The Mechanical Bride of Modern Movement Interior Design Aesthetic*

Marie-Josée Therrien, OCAD University, *Yorkdale Shopping Centre: "A New Phase in the Country's Shopping Revolution"*

Margaret Emily Hodges, Concordia University, *Interior Design in Open Plan Educational Architecture*

Francie Winograd, Independent Scholar, *Furnishing an Identity*

3. Collaborative Research in Art History / La recherche collaborative en histoire de l'art

Session chair / Présidente de séance: Karla McManus, Concordia University

Carolyn Butler Palmer, University of Victoria, *Art History as Social Knowledge*

Sarah Parsons, York University and Linda Steer, Brock University, *A Decade of Experiments in Interdisciplinary Photo Research*

Susan Cahill, Nipissing University, *Art, Collaboration, and "the Chorus of the Multitude"*

Karla McManus, Concordia University, *Thinking as a Group, Acting as an Art Historian*

4. Fantasizing Animals / Affabulation animale

Session chairs / Présidentes de séance: Marielle Ayles, University of Western Ontario and Kathleen Vaughan, Concordia University

Erin McLeod, University of Western Ontario, *By a Wing and a Tale: Authenticating the Archive in Mohamad-Said Baalbaki's Al Buraq I: The Prophet's Human-headed Mount*

Johanne Lamoureux, Université de Montréal, *Honoré Daumier et l'émergence fantasmatique d'un point de vue animal*

Keri Cronin, Brock University, *"Can't You Talk?": Imaging and Imagining Animal Voice*

Kathleen Vaughan, University of Western Ontario and Marielle Ayles, Concordia University, *"Indisciplined" Animals: Fieldnotes for Art History from Cosmopolitanism and Hospitality*

5. Medieval Art and Architecture / L'art et l'architecture médiéval

Session Chairs / Présidents de séance: Malcolm Thurlby, York University and Dominic Marnier, University of Guelph

Dominic Boulerice, York University, *Volumétrie des voûtes d'arêtes normandes: l'exemple de Notre Dame de Jumièges*

Danijela Zutic, McGill University, *Lacking in Pain but Abundant in The(ir) Humour(s): Vézelay's Temptation of Saint Anthony and the Beard Pulling Affair*

Mailan S. Doquang, McGill University, *Sacred Thresholds in Later Medieval France*

6. La figure de l'artiste-théoricien / The Case of the Artist-Theorist

Président de séance / Session chair: Serge Trottein, Centre National de la Recherche Scientifique

Gwendolyn Trottein, Bishop's University, *Sketchy Theory: Cellini's Proposals for the Seal of the Accademia del Disegno*

Serge Trottein, Centre National de la Recherche Scientifique, *Federico Zuccaro entre théorie et pratique*

Audrey Adamczak, Université Paris Ouest Nanterre La Défense, *Robert Nanteuil à l'épreuve de ses Réflexions ou Maximes sur la peinture et la gravure, ou les préceptes d'un portraitiste du Grand Siècle*

Leanne Carroll, University of Toronto, *Donald Judd's Gallery Conclusions: Operative Conceptions of Writing-as-an-Artist-Subject in the 1960s*

(Friday November 2 / vendredi 2 novembre)
11:00 – 12:30

1. Art History Beyond the Subject? Cross-cultural Perspectives / L'histoire de l'art au-delà du sujet ? Perspectives interculturelles

Session chair / Présidente de séance: Kristina Huneault, Concordia University

Rachelle Dickenson, York University, *Indigenous Art Criticism: Mobilizing Subjectivities*

Ruth Phillips, Carleton University, *"Object" and "Animism": New Dialogues between Indigenous and Western Ontologies of Materiality*

Kristina Huneault, Concordia University, *"Every Animate and Inanimate Thing": Art and Ontology Across Cultures*

2. Interiors and Identities: Investigating Spaces in Context I / Intérieurs et identités: L'étude contextuelle des espaces I

Session chairs / Présidentes de séance: Johanna Amos and Alena Buis, Queen's University

Caitlin Bass, Beloit College, *"Earthy Paradise": Convent Refectories in Context*

Lisa Andersen, University of British Columbia, *Beyond the Body of the King: The Dissemination of the Decorative Scheme of Fontainebleau*

Samantha Burton, McGill University, *Home, Harem, and Hybridity: Eastern Objects, Western Interiors*

Maria D'Anniballe, Ohio University, *Museum Space in Fascist Verona and the Display of Social Identity: A Case Study*

3. Exchanges: Art and Neuroscience / Échanges : L'art et la neuroscience

Session chair / Présidente de séance: Heather Dawkins, Simon Fraser University

Radha Chaddah, University of Toronto, *The Liberated Cell*

Landon Mackenzie, Emily Carr University of Art and Design, *Colour Patch / Neurocity*

Sally McKay, York University, *Nature in the Network: Critical Neuroaesthetics of FASTWÜRMS' Installation Art*

Jessica Santone, Columbia College Chicago, *Mapping Neuronal Connections: The "Mindscapes" of Nayda Collazo-Llorens*

4. Social Masks, Lyrical Selves, Alter-Egos: Artists and Personae / Les masques sociaux, le soi lyrique et l'alter ego : Artistes et personnages

Session chairs / Présidentes de séance: Taryn Sirove, Carleton University and Debra Antoncic, RiverBrink Art Museum

Francisco Gerardo Toledo Ramírez, University of Western Ontario, *An Avatar's Artist Might Become an Artist's Avatar: The Matte's Heuristics of Digital Art*
Joanna Matuszak, Indiana University, *Appropriation and Artistic Identity in Post-Soviet Performance Art*
John G. Hatch, University of Western Ontario, *The Curious Case of Monsieur Klein*
Kristy A. Holmes, Lakehead University, *Vanessa Beecroft: Celebrity, Narcissism and Being an "Art Star"*

5. Cross-pollinations: Botany and the Visual Arts, 1700 to the Present / Pollinisation croisée : La botanique et les arts visuels, 1700 jusqu'à ce jour

Session chair / Présidente de séance: Nina Amstutz, University of Toronto

Keith Bresnahan, OCAD University, *Architecture's Vegetal Soul: Plants and Buildings in Enlightenment France*
Nina Amstutz, University of Toronto, *Caspar David Friedrich and the Science of Vegetable Anthropology*
Robert Belton, UBC Okanagan, *A Botanical Allusion in Man Ray's L'Étoile de mer*

6. Medieval Revival Art and Architecture / La renaissance de l'art et de l'architecture médiévale

Session Chairs / Présidents de séance: Malcolm Thurlby, York University and Dominic Marnier, University of Guelph

Candace Iron, York University, *Gothic Revival Architectural Theory in the Canadian Context*
Peter Coffman, Carleton University, *The Clergyman/Architect in Nineteenth-century Atlantic Canada*
Jessica Mace, York University, *Early Gothic Revival Houses in Upper Canada*

7. Design for Sustainability by Design / Le design pour la durabilité par le design

Session chair / Présidente de séance: Carmela Cucuzzella, Concordia University

Jean-Pierre Chupin, Université de Montréal, *Are Biological Analogies Sustainable in Architecture and Urban Design Competitions?*
Camille Crossman, Université de Montréal, *Jugement de la qualité architecturale et durabilité en situation de jury de concours : technique, éthique, ou esthétique ?*
Nicolas Lozier, UQAM, *L'imaginaire à l'épreuve du développement durable*
Cheryl Gladu, Concordia University, *Eco-feedback: If the Walls Could Talk, They'd Tell You to Unplug Your Idle Phone Charger*

[LUNCH: Graduate student luncheon 12:30 – 2:00; Dinner pour étudiants au 2e cycle](#)

(Friday November 2 / vendredi 2 novembre)
14:00 – 15:30

1. Memory Holders: Recollection and Performance in Contemporary Indigenous Art / Boîte à souvenirs : La remémoration et la performance dans l'art autochtone

Session chairs / Présidentes de séance: Lori Beavis, Concordia University and Lori Blondeau, University of Saskatchewan

Carla Taunton, NSCAD University, *Indigenizing the Archive / Performing Decolonization*
Erin Sutherland, Queen's University, *Indigenous Performance Art in Kingston: Terrance Houle and Adrian Stimson*

Wanda Nanibush, University of Toronto, *Sovereign Acts*

2. Interiors and Identities: Investigating Spaces in Context II / Intérieurs et identités: L'étude contextuelle des espaces II

Session chairs / Présidentes de séance: Johanna Amos and Alena Buis, Queen's University

Johanna Amos, Queen's University, *Drawing upon Design: Jane Morris at Red House and Kelmscott*

Sally-Anne Huxtable, Northumbria University, *Intellectual Epicures: Aestheticism and the Interior World of George du Maurier*

John Potvin, Concordia University, *Queer Thresholds: The Modern Art of the Decadent Interior*

Lindsay Harris, National Gallery of Art (Washington, DC), *Photography and the Private World of the Public Realm: Lewis Hine and Augustus Saint-Gaudens' Shaw Memorial*

3. Is there a Queer Feminist Art History? / Y-a-t-il une histoire de l'art féministe queer ?

Session chairs / Présidentes de séance: Amelia Jones and Erin Silver, McGill University

Dore Bowen, San José State University, *On the Site of Her Own Exclusion: Strategizing Queer Feminist Art History from Yael Bartana's "...and Europe Will Be Stunned"*

Jonathan D. Katz, SUNY Buffalo, *Reviving the Queerness of Feminist Art in the 1980s*

Jennie Klein, Ohio University, and Kris Grey/Justin Credible, artist, *Transfeminism*

Nizan Shaked, California State University Long Beach, *Alliances*

4. Travel, Trade, and Historic Works of Art, 1000-1600 / Le voyage, le commerce et les œuvres d'art anciennes, 1000-1600

Session chairs / Présidentes de séance: Catherine Harding, University of Victoria and Cathleen Hoeniger, Queen's University

Pippa Saloni, Independent Scholar, *Patronage and Papal Legates: Ecclesiastic Travel in the Later Middle Ages and Patronage of the Arts in Orvieto*

Alexandra Gorjeltchan, University of Toronto, *Seeing is Believing: Discourses of Authenticity and Vision in the Production of Reliquaries in the Thirteenth Century*

Valérie Behiery, Université de Montréal, *Almerian Silk on Christian Saints: Crusader Booty, Ultimate Refinement or Stuffs of Wonder?*

Brian A. Pollick, University of Victoria, *Home Away from Home: The Late-Medieval Venetian Illuminated Zibaldone as an Object of Protection and Social Agency*

5. Situating Design within the Academy: Dialogue on Contemporary Design Education / La place du design dans l'académie : Un dialogue sur l'enseignement du design contemporain

Session chair / Président de séance: Christopher Moore, Concordia University

Sarah McLean Knapp, OCAD University, *The History of Teaching Design History to Practice-based Students: Why are Design Students Taking Art History?*

Bechara Helal, Université de Montréal, *Researching Architectural Sustainability by Design: Practice-based Research and the New Production of Knowledge*

Joshua Singer, San Francisco State University, *Counter-design and Counter-consciousness: Alternative Design Methods*

6. UAAC Professional Development Round-table / Table ronde de développement professionnel de l'AAUC

From Dissertation to Book: How to Plan Ahead and How to Get Started (Again) / De la thèse au livre: Comment planifier et se (re)mettre en marche

Session chairs / Présidentes de séance: Erin Morton, University of New Brunswick and Allison Sherman, Queen's University

Mark A. Cheetham, University of Toronto

Sally Hickson, University of Guelph

Annie Gérin, UQAM

Julia Skelly, Concordia University

Stephen Stowell, Concordia University

(Friday November 2 / vendredi 2 novembre)

16:00 – 17:30

1. Rebound, Remix, Reconsideration / Reprise, remix, remise en cause

Session chair / Présidente de séance: Martha Langford, Concordia University

Sheena Ellison, Carleton University, *Reappropriation or Remix in Kent Monkman's The Academy? Towards a Critical Distinction*

Eugenio Filice, Independent Scholar, *Three Artists, Their Signature, Our Certainty*

Steve Lyons, University of Western Ontario, *Projectors and the Projections of Rodney Graham*

Alice Ming Wai Jim, Concordia University, *Between Urban Renewal and Historical Conservation: Virtual Cultural Heritage and Yam Lau's Hutong House*

2. Making the Personal Public and the Public, Personal: New Approaches to Material Culture Histories / Rendre le personnel public et le public, personnel : Nouvelles approches aux histoires de la culture matérielle

Session chairs / Présidentes de séance: Andrea Terry, Mount Allison University and Catherine Hale, University of Iowa Museum of Art

Erin Morton, University of New Brunswick, *Commemorative Expectations: The Community-Corporate Model of the Maud Lewis Project*

Julie-Ann Latulippe, UQAM, *Recontextualisation d'archives personnelles au musée: le cas de la photo amateur trouvée*

Carol Payne, Carleton University, *Inuit Memory and the Photographic Archive: Community Consolidation Through Visual Repatriation*

3. The Unrealized Extravagance of the Avant Garde / L'extravagance non-réalisée de l'avant-garde

Session chairs / Présidents de séance: Claude Lacroix, Université Bishop's University and Marc James Léger, Independent Scholar

Marc James Léger, Independent Scholar, *Pasolini's Contribution to La Rabbia as an Instance of Fantasmatic Realism*

Rachel Silveri, Columbia University, *The Art of Living in the Historical Avant-Garde*

Jennifer Gradecki and Derek Curry, SUNY Buffalo, *The Function of the "Avant-Garde" Artist in Capitalist Society*

Bruce Barber, NSCAD University, *The Visible/Invisible Avant-Garde*

4. Performativity Under Fire: Embodiment in Contemporary Middle Eastern Art / La performativité sous les feux de la rampe : La personnification dans l'art contemporain du Moyen-Orient

Session chairs / Présidentes de séance: Alma Mikulinsky, University of Hong Kong and Andrea Fitzpatrick, University of Ottawa

Youssef Cherem, Federal University of São Paulo, *The Absent Subversion, the Silent Transgression: The Voice and the Silence of the Body in Contemporary Iranian Art*

Rehab Nazzal, Independent Scholar, *Reclaiming Memory and History*

Walid El-Khachab, York University and University of Ottawa, *Performing Transcendence and Flattening the Divine in Contemporary Middle Eastern Art*

Elia Eliev, University of Ottawa, *Reverberating Post-Queer Cultural Tunisian Productions: An Analysis of The String*

5. New Light on the Workshop: Display, Self-Fashioning, and Self-Promotion in the Early Modern Period / Nouveau regard sur l'atelier : L'exposition, l'autofaçonnage et l'autopromotion au début de l'époque moderne

Session chairs / Président(e)s de séance: Francesco Freddolini, Luther College, University of Regina and Cinzia M. Sicca Bursill-Hall, Università di Pisa

Paul Anderson, California State University at Los Angeles, *Self-promotion, the Building Industry, and New Light on the Artisan Workshop in Early Modern Rome*

Devin Therien, Independent Scholar, *Staging the Artist's Studio in Early Modern Italy*

Cinzia M. Sicca Bursill-Hall, Università di Pisa, *Placido Costanzi's Studio in Via del Babuino: Working and Teaching Spaces in Rome During the First Half of the Eighteenth Century*

Sylvain Cordier, Independent Scholar, *L'atelier de peinture du Citoyen Isabey by Percier and Fontaine (1801): The Workshop as a Revolutionary Temple*

6. Design as a Critical (Non-Productive) Practice / Le design en tant que pratique (non productive)

Session chair / Président de séance: Andrew Forster, Concordia University

Gregory Caicco, Art Institute of Pittsburgh, *"And I Worked With My Hands": Critical Design as Poetics*

Andre Jodoin, Independent Scholar, *Criticality or a Theory of Practice?*

Brian Donnelly, York University and Sheridan College, *Design, Materiality and Use Value*

Alessandra Mariani, UQAM, *La pratique spatiale critique de Diller Scofidio + Renfro*

7. UAAC Professional Development Round-table / Table ronde de développement professionnel de l'AAUC

From Defence to Interview: How to Plan for Your First Job / De la soutenance à l'intervue: Comment se préparer pour le premier emploi

Roundtable Chairs / Présidentes de séance: Alena Buis and Sarah E.K. Smith, Queen's University

Susan Cahill, Nipissing University

Peter Coffman, Carleton University

Mireille Eagan, The Rooms Provincial Art Gallery (*to be confirmed*)

WhiteFeather Hunter, Charlotte Street Arts Centre

Heather Igloliorte, Concordia University

Jacinthe Soulliere, Canada Council for the Arts (*to be confirmed*)

SATURDAY NOVEMBER 3 / SAMEDI 3 NOVEMBRE

8:30 Registration / Inscription

9:00 – 10:30

1. Black Canada: Culture, Memory and Resistance I / Le Canada Noir : La culture, le souvenir et la résistance I

Session chair / Présidente de séance: Charmaine Nelson, McGill University

Christiana Abraham, McGill University, *Visualities of "Difference": De-constructing Gendered "Third World" Subjects in Representations of Canadian International Aid*

Cheryl Thompson, McGill University, *"Down in Dixie" in "Old Kentucky": Blackface Minstrelsy and Southern Nostalgia in Nineteenth-century Montreal*

Emilie Boone, Northwestern University, *The Likeness of Fugitivity: John Anderson in Photographic Form*

Charmaine Nelson, McGill University, *"...the Canadian inhabitants are remarkably fond of dancing": Reading the African Musicians in George Heriot's Minuets of the Canadians (1807)*

2. Craft Narratives: Using Historical Context as a Reflective/Critical Tool / Les récits artisanaux : L'utilisation du contexte historique comme outil de réflexion ou de critique

Session chairs / Présidentes de séance: Janice Helland, Queen's University and Mireille Perron, ACAD

Elizabeth Kalbfleisch, McGill University, *Dancing Deer and Frisky Elk: Coast Salish Knitting and the Limits of Interculturalism*

Julie Hollenbach, Queen's University, *Fractures: Breaking with History in Shary Boyle's Porcelain Sculpture*

Catherine M. Soussloff, University of British Columbia, *Craft and Ornament in Klimt's Portraits and Vienna School Art History*

Lisa Blinkley, Queen's University, *Traditions + 1: Quilted Stories, (Re)defining Tradition*

3. La culture comme vecteur d'inclusion sociale / Culture as Agent of Social Inclusion

Présidentes de séance / Session chairs: Eve Lamoureux UQAM et Nadia Duguay, Exeko

Marcelle Dubé, Jean-Marc Fontan, Nadia Duguay et Ève Lamoureux, Groupe de recherche sur la médiation culturelle, *Médiation culturelle et inclusion sociale: définitions, expressions et enjeux*

Jennifer Carter, UQAM, *Les musées des droits de la personne et la vie démocratique : institutions culturelles, initiatives interventionnistes*

Anithe de Carvalho, UQAM, *L'utopie de la démocratie culturelle et l'environnement-labyrinthe Vive la rue Saint-Denis ! (1971) ou l'apparition d'un public ludique et créateur conscientisé socialement*

Julia Roberge Van Der Donckt, Université de Montréal, *David Wojnarowicz et l'écriture du moi collectif : un activisme testimonial*

4. The Artist's House I / La maison de l'artiste I

Session chairs / Présidentes de séance: Erin Campbell and Catherine Nutting, University of Victoria

Olivier Vallerand, McGill University, *"We've Broken Down More Walls Than We've Built": Elmgreen and Dragset's Pumpwerk*

Annette de Stecher, Carleton University, *A House that is more than a House: The Home of Marguerite Vincent La8inonkie: Huron-Wendat Artist, Teacher and Entrepreneur*

Karen Zukowski, Independent Scholar, *Donald Judd's 101 Spring Street and the Concept of Permanent Installation*

5. Community Art (at) Work / L'art communautaire à l'œuvre

Session chairs / Président(e)s de séance: Denis Longchamps, The Rooms Provincial Art Gallery and Mary Reid, University of Manitoba

Eduardo Ralickas, Independent scholar, *The Politics of Creativity*

Katherine Jackson, University of British Columbia, *Immaterial Ethics: Process and Production in Jeremy Deller's The Battle of Orgreave*

Scott Marsden, University of Victoria, *The Art Practice of Carole Conde and Karl Beveridge and Dialogical Aesthetics*

Bianca Freire-Medeiros, Getúlio Vargas Foundation, *Mobile Art in a Rio de Janeiro Favela: The Project Morrinho's Case*

6. The Imagery of Everyday Life in the Arts of Early Modern Europe (ca 1500-1750) I / L'imagerie de la vie quotidienne dans les arts de l'Europe moderne (v. 1500-1750) I

Session chairs / Présidentes de séance: Stephanie Dickey, Queen's University and Angela Vanhaelen, McGill University

Angela D. Glover, University of Toronto, *Trading Places: Depictions of Everyday Life on Early Modern Choirstalls*

Lisa Rosenthal, University of Illinois, *David Teniers the Younger's Peasants: Genre as Art History*

Hannelore Magnus, University of Louvain, *A Man's Breeches as the Object of Women's Affections: Research on Two Seventeenth-century Paintings by the Antwerp Genre Painter Hiëronymus Janssens (1624-1693)*

Anuradha Gobin, McGill University, *A Visit to the Theatre: Medical Knowledge, Entertainment, and Interaction in the Dutch Republic*

7. Approaching Multi-disciplinary Studio Education / Une approche à l'éducation multidisciplinaire en atelier

Session chairs / Président(e)s de séance: Derek Liddington and Jennie Suddick, OCAD University

Barbara Balfour, York University, *The Multiple Choice of Disciplines: This, and/or That, or, All of the Above*

Dianne Pearce, (affiliation) *Tusovkian Meetings: Conviviality and Lifelong Learning (Manifesto of the Tactics of an Artist, Art Instructor and Museum Educator)*

Andrew Morrow, University of Ottawa, *Shakespeare's Atoms and the Intersection of Painting and Digital Technology*

(Saturday 3 November / samedi 3 novembre)

11:00 – 12:30

1. Black Canada: Culture, Memory and Resistance II / Le Canada Noir : La culture, le souvenir et la résistance II

Session chair / Présidente de séance: Charmaine Nelson, McGill University

Andrea Fatona, OCAD University, *Claiming Space: The Development of Black Canadian Cultural Activism of the 1980s and 1990s*

Krys Verrall, York University, *Beyond Parochialism: Telling Tales about Black Activism and Conceptual Art*

Carol Duncan, Wilfrid Laurier University, *"In My Mind Right Now, I am Back at Church": Religion and African-Canadian Visual Culture*

Deanna Bowen, Independent artist, *Invisible Empires*

2. Illustrating the Illustrated Book / L'illustration du livre illustré

Session chair / Présidente de séance: Christina Smylitopoulos, Yale University

Olenka Horbatsch, University of Toronto, *Books Aboard the Ship of Fools: Sebastian Brant and the Early Printed Book*

Kristin Campbell, OCAD University, *"The Proprietor Exerts his Utmost Care...": The Commercial and Commemorative Fates and Fortunes of John Boydell's Houghton Gallery*

Andrea Korda, University of Alberta, *Word and Image in Walter Crane's Picture Books*

Rodney Swan, University of New South Wales, *Defending Culture, Reclaiming Heritage: The Artist's Book in Occupied France*

3. Us and It: Sculpture and the Critique of Display Cultures / Nous et ça: la sculpture et la critique de la culture de présentation

Session chair / Président de séance: Dan Adler, York University

Jonathan Shaughnessy, National Gallery of Canada, *“Big in LA”: Jason Rhoades’ Black Pussy and Other Material Events*

Stacy Ernst, Carleton University, *Edward Poitras at Venice: Discovery and Recovery*

Meghan Bissonnette, York University, *“The Art of Architecture for Art”: Frederick Kiesler’s Galaxy*

4. The Artist’s House II / La maison de l’artiste II

Session Chairs / Présidentes de séance: Erin Campbell and Catherine Nutting, University of Victoria

Emma Lind, Carleton University, *Of Artists and Colonies: Exploring Toronto’s Wychwood Park*

Dot Tuer, OCAD University, *Frida Kahlo and the Casa Azul: Artifact, Archive and Shrine*

Catherine Nutting, University of Victoria, *The Plantin Moretus House and Rubens’ Community*

5. Postcards and Other Visual Ephemera / Cartes postales et autres documents visuels éphémères

Session chair / Présidente de séance: Johanne Sloan, Concordia University

Johnny El-Alam, Carleton University, *Ruined “Golden Age” Postcards of War*

Zoë Tousignant, Concordia University, *Comment se fabrique Le Samedi: The Ephemeral Photographic at Work*

Suzanne Paquet, Université de Montréal, *Paysage(s) numérique(s) et communautés d’amateurs*

Leslie Korrick, York University, *Constructing the Consummate Italian City: Postcard and Other Views*

6. The Imagery of Everyday Life in the Arts of Early Modern Europe (ca 1500-1750) II L’imagerie de la vie quotidienne dans les arts de l’Europe moderne (v. 1500-1750) II

Session chairs / Présidentes de séance: Stephanie Dickey and Angela Vanhaelen

Amy Golahny, Lycoming College, *Rembrandt’s Imaginative Approach to People on the Street*

Justina Spencer, Oxford University, *Interiority and Illusionism: Seventeenth-century Dutch Perspective Boxes and Scenes of Domesticity*

Judith F. J. Noorman, New York University, *(Too) Close to Home: Issues of Topicality in the Realistic Depiction of Urban Life in the Dutch Republic*

7. Studio Pedagogy: Defining Quality Education in the 21st Century / La pédagogie du studio : Définir une éducation de qualité au XXIe siècle

Session chairs / Président(e)s de séance: Leesa Streifler and Sean Whalley, University of Regina

Mike Binzer, Independent Scholar, *Out With the Old and In With the New Aesthetic*
Rory MacDonald, NSCAD University, *Studio Pedagogy: Defining Quality Education in the 21st Century*
Amy Swartz, OCAD University, *One Definition of Quality Education in the 21st Century*

(Saturday 3 November / samedi 3 novembre)
14:00 – 15:30

1. Feminism in Practice in Canada / Le féminisme dans la pratique au Canada

Session chairs / Présidentes de séance: Trista Mallory, University of Western Ontario and Jennifer Kennedy, University of Binghamton

Michelle Meagher, University of Alberta and Roewan Crowe, University of Winnipeg, *Feminism as Encounter: New Feminist Practices in the Arts*

Anne Dymond, University of Lethbridge, *Out of Wack! Or, Why We Can't Talk about Gender Equity in the Art World Today*

Ania Wroblewski, Université de Montréal, *After Elles: Avoiding Feminism in France*

2. Formulating Histories in the Nineteenth Century I / La formulation d'histoires au XIX^e siècle I

Session chairs / Président(e)s de séance: Ana-Joel Falcón-Wiebe, Queen's University and David Mitchell, McGill University

Andrew Eschelbacher, University of Maryland, *Dalou's Bomb: Temporal Antagonism and the Triumph of the Republic*

Érika Wicky, UQAM, *"Résoudre l'Antiquité en tableau de genre": Gérôme et le grand "bazar" de l'histoire*

Marie-Stephanie Delamaire, Columbia University, *Thomas Nast: Visual History as Political Cartoon*

David Mitchell, McGill University, *Louis XIV and Boredom: The Nineteenth-century Reception of Antoine Benoist*

3. The Persistence of Myth in Art Historical Discourses I / La persistance du mythe dans les discours de l'histoire de l'art I

Session chairs / Président(e)s de séance: Benedict Fullalove, ACAD and Susan Jarosi, University of Louisville

Luisa Valle, City College of New York, *The Ministry of Education and Health Building, Rio de Janeiro: Utopia or Agenda?*

Susan Waller, University of Missouri-Saint Louis, *Myths of the Artist's Model and Artistic Production*

James J. Bloom, Centre College, *Myth's Masquerades, or, The Origins of Modern Painting*

4. Portraiture and Interpretation I / Le portrait et l'interprétation I

Session chairs / Présidentes de séance: Heather Muckart, University of British Columbia and Bronwen Wilson, University of East Anglia

Ivana Vranic, University of British Columbia, *Albrecht Dürer's Self-portraits: Negotiating Between the Myth of the Artist and his Image*

Heidi Kellett, University of Western Ontario, *"Skin Portraiture": Embodied Representations in Contemporary Art*

Isabelle Masse, McGill University, *Entre vie et mort: les portraits What Remains de Sally Mann (2000-2004)*

Heather Muckart, University of British Columbia, *Affectivity and Repetition in English Early Modern Portrait Books*

5. Remembering the Modern City of the Future I / Se souvenir de la ville moderne de demain I

Session chairs / Présidentes de séance: Lora Senechal Carney, University of Toronto and Joan Coutu, University of Waterloo

Joan Coutu, University of Waterloo, *Building Utopias in the Bush: The Company Town and Corporate Paternalism in Canada's Mid-north, 1900-1939*

Lora Senechal Carney, University of Toronto, *Humphrey Carver's Compassionate City*

Bojana Videkanic, University of Waterloo, *Sinturbanism: Vjenceslav Richter's Utopian Plan for the Socialist City of the Future*

6. Art in Spain, Portugal and Iberian America (c. 1600-1810) / L'art en Espagne, au Portugal et dans l'Amérique ibérique (ca 1600-1810)

Session chair / Présidente de séance: Alena Robin, University of Western Ontario

Sebastián Ferrero, Université de Montréal, *Le programme décoratif à San Pedro de Andahuaylillas. L'agriculture et la spiritualité dans la vallée sud de Quispicanchi (Pérou)*

Chantelle Lepine-Cercone, Queen's University, *In Search of Noble Recognition: Luca Giordano and the Spanish Court*

Joaquim Eusébio, Université de Montréal, *L'iconographie de saint Antoine de Padoue: un bon exemple de la circulation de l'image pendant l'époque moderne*

Mickaël Bouffard, Université de Montréal, *"Qui votre grâce cherche-t-elle?": La figura de convite et le savoir-vivre français au Portugal*

7. Disciplining Art Practice: Getting a Feel for the Game / Discipliner la pratique de l'art : Acquérir le sens du jeu

Session chair / Présidente de séance: Risa Horowitz, University of Regina

Cliff Eyland, University of Manitoba, *Academics As If We Mean It*

Tanya Mars, University of Toronto, *Neither Fish nor Fowl: The Calculated Assassination of the Artist/Professor?*

Christof Migone, University of Toronto, *Unteachable: Provisos for a Para-pedagogy*

Donna Szoke, Brock University, *Reasonable & Senseless: Articulating and Emergent Process*

(Saturday 3 November / samedi 3 novembre)

16:00 – 17:30

1. Strange Bedfellows: Decadence and Canadian Art / Un drôle de couple : La décadence et l'art canadien

Session chair / Présidente de séance: Julia Skelly, Concordia University

Karen Stanworth, York University, *Picturing Nude Women: John Russell and the Painting of Toronto Islands as a Scene of Shame and Disrepute, 1935*

Reilley Bishop-Stall, McGill University, *Arctic Exposure: LOVELAND's Sublime Simulation of an Endless Apocalypse*

Sarah E.K. Smith, Queen's University, *Excess, Decay and the Body: Exploring Decadence in the Work of Jana Sterbak*

2. Formulating Histories in the Nineteenth Century II / La formulation d'histoires au XIXe siècle II

Session chairs / Président(e)s de séance: Ana-Joel Falcón-Wiebe, Queen's University and David Mitchell, McGill University

Anne Koval, Mount Allison University, *Rediscovering Velasquez in the Late Nineteenth Century*

Ana-Joel Falcón-Wiebe, Queen's University, *Contact and Consequence: A Case Study of Louis-Philippe's Galerie espagnole and its Impact on the Work of Théodule August Ribot*

Madeline Lennon, University of Western Ontario, *Politics at Work: No Neutral Zones for Museums or Art History*

3. The Persistence of Myth in Art Historical Discourses II / La persistance du mythe dans les discours de l'histoire de l'art

Session chairs / Président(e)s de séance: Benedict Fullalove, ACAD and Susan Jarosi, University of Louisville

Ronald Hawker, ACAD, *Myth and the Conflicting Definitions of Narrative in the Presentation and Reception of Kwakwak'wakw Graphic Art, 1900-1951*

Julie Anne Godin Laverdière, UQAM, *Le mythe "Roussil": regard croisé entre le destin de deux sculptures et les théories de Gérard Bouchard*

Amy C. Wallace, University of Toronto, *Jon Sasaki's Pine: Landscape and Longing in Algonquin Park*

4. Portraiture and Interpretation II / Le portrait et l'interprétation II

Session chairs / Présidentes de séance: Heather Muckart, University of British Columbia and Bronwen Wilson, University of East Anglia

Jessica Poon, University of British Columbia, *Portrait of a Sick Woman: Medical Reality and Artistic Fiction in Nineteenth-century Images of Anorexia Nervosa*

Steph Rogerson, York/Ryerson University, *In Search of Queer Visual History: Feeling and Early Photography*

Kalli Paakspuu, York University, *Dialogue Without Words: George Catlin and American Indian Voice in Portraits*

5. Remembering the Modern City of the Future II / Se souvenir de la ville moderne de demain II

Session chairs / Présidentes de séance: Lora Senechal Carney, University of Toronto and Joan Coutu, University of Waterloo

Gwendolyn Owens, McGill University, *Gordon Matta-Clark's Critique of the Modernist Ideal City*

Alison McQueen, McMaster University, *Visual Dystopias and a Capital in Transition: Charles Méryon's Eaux-fortes*

Susan Ingram, York University, *I Love Vienna: Past, Present, Future Perfect*

6. Early Modern Art History in Quebec Universities: New Appointees, New Approaches / L'Histoire de l'art de la première modernité dans les universités du Québec : nouvelles recrues, nouvelles approches

Session chair / Président de séance: Denis Ribouillault, Université de Montréal

Eva Struhal, Université Laval, *Don Tarsia, pittor bestiale: Antonio Malatesti's Poetic Art Criticism in Seventeenth-century Florence*

Itay Sapir, UQAM, *Jusepe de Ribera et la dissimulation de la vision*

Steven Stowell, Concordia University, *Fertility from Chastity: How Early Modern Images Responded to Contradictory Devotional Needs*

Chriscinda Henry, McGill University, *Painting "Alla bulesca": Visual Satire and Dialect Theatre in Renaissance Venice*

Denis Ribouillault, Université de Montréal, *La vue du Capitole de Hieronymus Cock (1562): un regard flamand sur Rome*

7. Artiste chercheur et critique institutionnelle / Artistic Research and Institutional Critique

Président(e)s de séance / Session chairs: Patrice Loubier et Barbara Clausen, UQAM

Felicity Tayler, Concordia University, *Image Bank, Image Request Lists and FILE Magazine: Is Institutional Critique a Well-kept Archive?*

Esther Choi, Princeton University, *Atmospheres of Institutional Critique: Haus-Rucker-Co's Pneumatic Temporality*
Saul Anton, The New School/Pratt Institute, *Publication Art and the limits of Institutional Critique*

18:00 – Closing Reception / Réception de fermeture