

UAAC Annual Conference/ Congrès Annuel de l'AAUC

York University
November 6-8 novembre, 2008

FRIDAY, 9:00-10:30

1. What is (or was) Glamour?

Session Chair: Michael Windover, Ph.D candidate, University of British Columbia

Location: South Salon, University Women's Club, 162 St. George St.

Rhodri Windsor-Liscombe, University of British Columbia

'The Repository of Glamour': Ackerman, Nash and Visual Enticement in Regency design

Alla Myzelev, SSHRC Post-Doctoral Fellow, University of Western Ontario

Local Glamour, Private Show: Exploring Art and Life of Frederic and Louise Coates

Michael Windover, Ph.D candidate, University of British Columbia

Page Miss Glory: A Consideration of Glamour as Public Culture in Interwar L.A.

2. Envisioning Animal Subjects

Session Chair: Matthew Brower, York University

Location: Dining Room, University Women's Club, 162 St. George St.

Corinna Ghaznavi, Ph.D candidate, University of Western Ontario

Looking Back: The Animal Subject in Contemporary Art

Bill Burns, Artist

Dogs and Boats and Airplane

Matthew Brower, University of Victoria

Why Look at Beavers?

Marielle Aylen, University of Western Ontario

Animal Love: the Place of the Animal in Aesthetics and Artistic Practice

3. Neuroaesthetics

Session Co-chairs: Jennifer Fisher, York University, and Sally McKay, York University

Location: Grand Salon, University Women's Club, 162 St. George St.

Robin Curtis, Freie Universität Berlin, Collaborative Research Centre

Expanded Empathy, Theodor Lips and "Einführung"

Tabitha Minns, The Banff Centre Curatorial Institute

Embodied Perceptions: Neuroaesthetics and Dynamic Systems in the Work of David Rokeby

Sally McKay, York University

The Loveable Brain: Neuroaesthetics in the Art of Rebecca Diederichs and Angela Leach

Jennifer Fisher, York University

The Volitional Breath: Haptic Aesthetics in the Navigation of Char Davies Immersive Art

4. Rogue Photographs

Session Co-chairs: Sharon Murray and Zoë Tousignant, Ph.D candidates, Concordia University

Location: University of Toronto Art Centre, University College, 15 King's College Circle

Johanne Sloan, Concordia University
 Writing On Photographs: The Case of Early Picture Postcards

Aurèle Parisien, Ph.D candidate, Concordia University
 Mrs. Barnett's Dead Child: The Post-Mortem Photograph as Dangerous Supplement to Portraiture and Still Life

Rachel Hurst, Ph.D candidate, York University
 Before, After, and the Interstices: Photography in Cosmetic Surgery and Orlan's Surgical Performances

5. The Face in the Image

Chair: Krystel Chéhab, University of British Columbia

Location: 208N Munk Centre, 1 Devonshire Place

Carla Benzan, University of British Columbia
 An Object with a Face: Private faces, social bodies, and the early modern portrait medal

Karine Tsoumis, University of Toronto
 Marital Bliss on a Maiolica Dish? Problems with the Genre of the Lovers' Portrait in Early Modern Italy

Bronwen Wilson, University of British Columbia
 'The Trouble of Faces': the politics of physiognomy, concealed hearts and public visibility

6. Medieval Art and Architecture

Session Chair: Malcolm Thurlby, York University

Location: Boardroom, University Women's Club, 162 St. George St.

Laura Marchiori, Independent Scholar
Rogatrice atque donatrice: the silver cover of the Berta Evangeliary (Vat. Lat. Ms. I 45) and the patronage of art by women in tenth-century Rome

Anna Bücheler, Ph.D candidate, University of Toronto
 Sacred Design: Ornament as Theological Argument

Dominic Marner, University of Guelph
 The Decoration of the Puset Bible

7. Still Moving / Moving Still: Painting, film and video

Session Chair: Monica Tap, University of Guelph

Location: Room 179, University College, 15 King's College Circle

Anda Kubis, Ontario College of Art and Design
 Slow Blur: Painting and the Accelerated Image

Elizabeth Stuart, M.F.A candidate, University of Guelph
 The Moving Spectator: Cinematic space and time in contemporary painting

Sky Glabush, University of Western Ontario
 Imaging the real: cinema, photography and painting's struggle with depiction



FRIDAY, 10:45-12:15

1. About Canadian Faces

Session Chair: Loren Lerner, Concordia University
Location: South Salon, University Women's Club, 162 St. George St.

Johanna Mizgala, Portrait Gallery of Canada
 Undressing Amélie: A Modest Restoration

Loren Lerner, Concordia University
 The Relation of Word to Image in William Notman's Portrait Photographs of the Montreal Victorian Girl

Debra Antoncic, Queen's University
 "Snakes and Eskimos:" Richard Harrington in the *Star Weekly*

2. Room 2 booked for lunch set-up

3. Art, Memory and Re-memory

Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo
Location: Grand Salon, University Women's Club, 162 St. George St.

Nancy Cuthbert, Ph.D candidate, University of Victoria
 Marker of Change: Vancouver's Women's Monument and the work of mourning

Yasmine Nachabe, Ph.D candidate, McGill University
 Akram Zaatar: An artist's response to the Lebanese war

Carla Taunton, Ph.D candidate, Queen's University
 Remembering Wounded Knee: performing indigenous memory

4. Rogue Photographs (continued)

Session Co-chairs: Sharon Murray and Zoë Tousignant, Ph.D candidates, Concordia University
Location: University of Toronto Art Centre, University College, 15 King's College Circle

Carol Payne, Carleton University
 Guns, Gams & Glamour: Governmental Photographs of WWII Women Munitions Workers and Historical Discourse

Martha Langford, Concordia University
 Rogue Photographies and Primitivist Fantasies: A Note of Caution on the New Photographic Vernacular

Round-table discussion

5. The Face in the Image (continued)

Chair: Bronwen Wilson, University of British Columbia
Location: 208N Munk Centre, 1 Devonshire Place

Heather Muckart, University of British Columbia
 The Face of Death: Prints, Personifications and the Great Plague of London

Krystel Chéhab, University of British Columbia
 Dressed Statues, Painted Portraits: Representations of the Virgin in Viceregal Peru

Sharla Sava, York University
 I Shot Myself: User-Generated Portraiture

6. Dynamic Encounters

Session Co-chairs: Yam Lau, York University, and Adi Louria-Hayon, Ph.D candidate, University of Toronto

Location: Boardroom, University Women's Club, 162 St. George St.

Jackie Ford, Ph.D candidate, University of Toronto

"I'd rather break my arm falling off a platform than spend an hour in detached contemplation of a Matisse":
Robert Morris and the spirit of catastrophe

Horea Avram, Ph.D candidate, McGill University

When the Shadow Falls: Real, Virtual and the Dynamics of Presence in Mixed Reality Art

Krys Verrall, York University

Small Fry Artists: Encounters Through Collaborative Projects with Children

7. Expatriot Modernists

**Session Co-chairs: Mark A. Cheetham, University of Toronto; Patricia Leighton, Duke University;
Mark Antliff, Duke University**

Location: Room 179, University College, 15 King's College Circle

Patricia Leighton, Duke University

Introduction: Exiles and Expatriates

Anna Gruetzner Robins, University of Reading

James Wilson Morrice - Nomad and Exile

Samantha Burton, Ph.D candidate, McGill University

"Not a London lady": Canadian women artists in London at the turn of the twentieth century

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LUNCH 12:15-1:30

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FRIDAY, 1:30-3:00

1. About Canadian Faces (continued)

Session Chair: Loren Lerner, Concordia University

Location: South Salon, University Women's Club, 162 St. George St.

Susan Surette, Concordia University

The Old Working Class and *The New Working Class*: Victor Cicansky's Ceramic Portraits of the People of Saskatchewan, Sturdy-Stone Centre, Saskatoon

Carmen Robertson, University of Regina

Finding Morrisseau

Eva Major-Marothy, Portrait Gallery of Canada

The Portrait Gallery of Canada

2. Room 2 booked for lunch take-down

3. Art, Memory and Re-memory (continued)

**Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu,
University of Waterloo**

Location: Grand Salon, University Women's Club, 162 St. George St.

Susan Cahill, Ph.D candidate, Queen's University
 Crafting Cultures of War: virtual cultural experience and war carpets from
 Afghanistan

Marie Leduc, Ph.D candidate, University of Alberta
 Memory - Parody - Counter-memory: Judy Freya Sibayan's Museum of Mental
 Objects

Andrea Terry, Ph.D candidate, Queen's University
 Connecting the Dots: rebellion, memorialisation, and domestication

4. Creative Labour and Creative Industries

**Session Co-chairs: Marc James Léger, Independent Scholar, and Aras Ozgun, Media Studies, New
 School for Social Research, New York**

Location: University of Toronto Art Centre, University College, 15 King's College Circle

Yahya M. Madra, Gettysburg College, University of Massachusetts
 Critical Art Practices in the Society of Spectacle: Venice and Istanbul

Kirsty Robertson, University of Western Ontario
 Changing Climates: Lumbering Through the Creative Industries

Aras Ozgun, Ph.D candidate, New School for Social Research, New York
 Creative Industries: Neo-Liberalism as Mass Deception

Erin Morton, Queen's University
 From Identity to Difference: 'Brandscaping' Atlantic Canada in Global Culture Industry

5. The optical outskirts of Abstraction 2

Session Chair: Michel Daigneault, York University

Location: Room 140, University College, 15 King's College Circle

David Scott Armstrong, York University
 An Unlikely Image: or; a face becoming unlike itself

Robert Linsley, independent scholar
 Unfinished Eighties

Janet Jones, York University
 Through the Looking Glass: The Experience of Space in Contemporary Painting

6. Dynamic Encounters (continued)

**Session Co-chairs: Yam Lau, York University, and Adi Louria-Hayon, Ph.D candidate, University of
 Toronto**

Location: Boardroom, University Women's Club, 162 St. George St.

David Court, University of Toronto,
 Towards Infinity but not Infinite

Adi Louria-Hayon, Ph.D candidate, University of Toronto
 Folding Landscapes

Round Table Discussion

7. Expatriot Modernists (continued)

**Session Co-chairs: Mark A. Cheetham, University of Toronto; Patricia Leighton, Duke University;
 Mark Antliff, Duke University**

Location: Room 179, University College, 15 King's College Circle

Mark Antliff, Duke University

'Their Country': Anti-Patriotism and the Vorticist Aesthetic of Henri Gaudier

Miriam Jordan & Julian Jason Haladyn, Ph.D candidates, University Of Western Ontario

The Posthumous Exile of Marcel Duchamp

Kristy A. Holmes, Mount Allison University

"Death to U.S. Technological Imperialism:" Canadian Expatriate Artists in 1960s New York

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FRIDAY 3:15-4:45

1. Navigating the Self: the autobiographical impulse in art

Session Chair: Yvonne Singer, York University

Location: South Salon, University Women's Club, 162 St. George St.

Sara Angelucci, Ryerson University and OCAD

Everything in My Father's Wallet/Everything in My Wallet: the truth and lies of an archive

Roewan Crowe, University of Winnipeg

Traveling the Autobiographical Terrain: An Artist's Exploration into the Productive use of the Self

David Garneau, University of Regina

Contemporary First Nations Self-Portraiture: Tanya Harnett's Glazing Gazes

2. 'Generational anxieties' and media art: writing and overwriting participant histories

Session Co-chairs: Taryn Sirove, Ph. D candidate, Queen's University, and Clive Robertson, Queen's University

Location: Dining Room, University Women's Club, 162 St. George St.

Caroline Seck Langill, Ontario College of Art and Design

Heuristic Approaches to Writing a Canadian New Media Art History

Kim Sawchuk, Concordia University

Telidon: Inside (new) media; outside art (history)

Clive Robertson, Queen's University

"Just what is it that makes today's tensions between lived histories and scholarship so different, so appealing?"

3. Art, Memory and Re-memory (continued)

Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo

Location: Grand Salon, University Women's Club, 162 St. George St.

Benedict Fullalove, Alberta College of Art and Design

Memorial to an Absent History: the puzzling case of an equestrian statue of Robert the Bruce in Calgary

Bojana Videkanic, Ph.D candidate, York University

Embodying Politics: analyzing a socialist visual spectacle

Round Table Discussion

4. Art and the Sacred

1. Regarding Pain: Questions of Representation

Session Co-chairs: Tamar Tembeck, Ph.D candidate, McGill University, and Claudette Lauzon, Ph.D candidate, McGill University

Location: Rm 544, OCAD, 100 McCaul St.

Geoffrey Carr, University of British Columbia

Representing Regret: Settler Contrition and the Indian Residential School System

Alberto Guevara, York University, and Elysée Nouvet, York University

The Experiential, the Visual, the Rhetorical: On the Animal Body

Laura Brandon, Canadian War Museum

Making the Invisible Visible: Post-Traumatic Stress Disorder in 20th Century Military Art

2. – 4. No sessions booked in rooms**5. Open Session A**

Session Chair: Catherine Harding, University of Victoria

Location: Rm 558, OCAD, 100 McCaul St.

Allan Fletcher

Who Serves the Survey?

Allister Neher, Dawson College

Visual Truth in William Cheselden's *Osteographia*

Catherine Harding, University of Victoria

Channels of Grace: the Image of the Madonna of Mercy in Late Medieval and Early Modern Italy

6.&7. No sessions booked in rooms.**8. Visual Art in Popular Culture**

Session Chair: Emily E. Auger, Lakehead University

Location: Auditorium, OCAD, 100 McCaul St.

Tania Anne Woloshyn, Ph.D, University of Nottingham, Independent Scholar

The Visual Culture of the Côte d'Azur: Fin-de-Siècle Networks of Artists, Tourists, and Invalids in the Midi

Jaleen Grove, Ph.D candidate, SUNY Stony Brook

Illustrative Fine Art and Artists in Victoria, B.C.

Riva Symko, Ph.D candidate, Queen's University

Walking With a Ghost: Pastiche & The White Stripes

SATURDAY, 10:30-12:00**1. Regarding Pain: Questions of Representation (continued)**

Session Co-chairs: Tamar Tembeck, Ph.D candidate, McGill University, and Claudette Lauzon, Ph.D candidate, McGill University

Location: Rm 544, OCAD, 100 McCaul St.

Claire Laville, Emory University

'Watch me': Self-Mutilation, Desire, and the Ethics of Spectatorship

Ayesha Hameed, York University, and Kirsty Robertson, University of Western Ontario

What is Missing and What is There: Passages From War to Art

Pam Patterson, OISE/University of Toronto
A Flash of the Real: Situating Pain for a Performative Practice

2. Medieval Monuments to Canadian Life
Session Chair: Candace Iron, Ph.D candidate, York University
Location: Rm 530, OCAD, 100 McCaul St.

Jean Rosenfeld, York University
Princely Palaces: The Style and Symbolism of Elite homes in Late Nineteenth-Century Hamilton, Ontario

Jessica Mace, York University
Domestic Gothic

Laurie McBride, York University
Three Churches by Marshall B. Aylesworth

3. Early Modern Visual Culture
Session Chair: Angela Vanhaelen, McGill University
Session One: The Representation of Space
Location: Rm 542, OCAD, 100 McCaul St.

Luke Nicholson, Concordia University
Queer Terrain: Nicolas Poussin and Alternative Space

Justina Spencer, McGill University
Baroque Perspective: Looking into Samuel Van Hoogstraten's Perspective Box

Catherine Heard, Brock University
Interior Sublime: Forbidden Spaces of the Body in the Age of the Enlightenment

4. L'art en Espagne, au Portugal et dans l'Amérique ibérique (ca. 1600-1810) / Art in Spain, Portugal and the Iberian America (ca. 1600-1810)
Session Chair: Aléna Robin, Postdoctoral Fellow in Art History, Université de Montréal
Location: Rm 554, OCAD, 100 McCaul St.

Sebastián Ferrero, Université de Montréal
La peinture du mariage entre Martin de Loyola et Beatriz Ñusta et l'appropriation du *Qoricancha*

Catherine Turgeon, Université de Montréal
The study of the ceiling in the Sala de Medusa at the palace ducal in Vila Viçosa: Iconography, visual sources and humanism

Anne-Louise G. Fonseca, Université de Montréal
Introducing Pedro Alexandrino de Carvalho (1729-1810): Late Baroque Painting in the Enlightenment

5. Open Session (continued)
Session Chair: Alison McQueen
Location: Rm 558, OCAD, 100 McCaul St.

Alison McQueen, McMaster University
Narrating Gender, Ethnicity and Power in the Portraits of Empress Eugénie

André Jodoin, Independent scholar
The originality of photography: comparing the critical projects of Hartmann and Crimp

Christopher Stolarski, Johns Hopkins University

Representing the Wounded Nation: Russian Photojournalism and the Aesthetics of Suffering during the First World War

Ross Kilpatrick, Queen's University
Gustav Klimt and the Stars: A Dionysian Reading of *The Kiss*

6. The Anxiety and Ecstasy of Influence; or, Copycat! Copycat!

Session Chair: Barbara Balfour, York University

Location: Rm 556, OCAD, 100 McCaul St.

Nicole Collins, Masters candidate, Visual Studies, University of Toronto
Stroke For Stroke: Re:Paint

Christopher Moore, Concordia University
Piracy & Intellectual Property in the Age of Distributed Computing

Jessica Wyman, Ontario College of Art and Design University
Copy, Paste, Perform: Faith and Falsity in Eva and Franco Mattes's Synthetic Performances

7. Conflict and Collaboration: Artistic Exchanges Between Artists, Writers, and Patrons

Session Co-chairs: Devin Therien and Chantelle Lepine-Cercone, Ph.D candidates, Queen's University

Location: Rm 543, OCAD, 100 McCaul St.

Alexandra Hoare, Ph.D candidate, University of Toronto
'I Get By with a Little Help from My Friends': Salvator Rosa and the Experience of Academic Sodality and Rural Retreat in *seicento* Florence

Claire L. Kovacs, Ph.D candidate, University of Iowa
Degas and Manzi's *Vingt Dessins*: Discourses of Exchange

Linda Steer, Brock University
Rub Out the Word: Collaboration Between Brion Gysin and William S. Burroughs

8. Visual Art in Popular Culture (continued)

Session Chair: Emily E. Auger, Lakehead University

Location: Auditorium, OCAD, 100 McCaul St.

Monolina B. Bhattacharyya, Ph.D, Independent Scholar
Intuitive Imagery: Understanding Patachitras of Bengal

Emily E. Auger, M.A., M.A., Ph.D., Independent Scholar
Tenniel Transforms into Tarot in Another Adventure for Alice

Round Table Discussion



LUNCH & Annual General Meeting



SATURDAY, 1:45-3:15

1. Re-performing Performance Art's Histories

Session Chair: Richard Smolinski, Ph. D candidate, University of Calgary

Location: Rm 544, OCAD, 100 McCaul St.

Irene Loughlin, University of Toronto
Copier! The Processes and Politics of Derivative Acts Referential to Past Moments in Performance Art

Fei Shi, University of California, Davis
Cultural Continuity and Betrayal in Contemporary Chinese Body Arts: Reconfigurations of Visual Art and Performance Events

Richard Smolinski, University of Calgary
Re-doing '18 Happenings in 6 Parts' and the Claims Upon the Canonical Avant-garde

2. Medieval Monuments to Canadian Life (continued)
Session Chair: Candace Iron, Ph.D candidate, York University
Location: Rm 530, OCAD, 100 McCaul St.

Cameron Macdonell, McGill University
Gifts of the Magi: Medievalism & the Canadian Patronymic Town

Emma Jenkin, York University
Ecclesiastical Architecture in 20th Century Canada

Barry Magrill, University of British Columbia
A Rather un-Dramatic Demise: A Phase of Neo-Gothic West of Ontario

3. Early Modern Visual Culture
Session Chair: Angela Vanhaelen, McGill University
Session Two: Forms of Association
Location: Rm 542, OCAD, 100 McCaul St.

Eric J. Weichel, Queen's University
'Fixed by so much better a fire': Wigs, Masculinity, and early Georgian Portrait Miniatures

Catherine M. Tite, University of Regina / Luther College
Courtly Patronage and Mythological Themes in mid-eighteenth-century Cassel

Joan Coutu, University of Waterloo
An 'Old Whig': the second Marquis of Rockingham and his sculpture collection

4. Graduate Students in Studio Art: Open Session / Round Table
Session Co-chairs: Monica Tap, University of Guelph, and Yvonne Singer, York University
Location: Rm 554, OCAD, 100 McCaul St.

5. Open Session C
Session Chair: TBA
Location: Rm 558, OCAD, 100 McCaul St.

Barbara Weiser, Concordia University
Synagogue Art in British Columbia: Beyond the Wilderness

Brianne Howard, Queen's University
The Dynamics of Resistance in Vodou Aesthetics

Anne de Stecher, Ph.D candidate, Carleton University
Wendat Historical Visual Arts Tradition: Symbol of Cultural Continuity and Autonomy in the Past, Source of Inspiration in the Present

6. Materiality and the Image; the multiple nature of the photographic archive

Session Chair: Susan McEachern, Nova Scotia College of Art and Design
Location: Rm 556, OCAD, 100 McCaul St.

Aldona Dziedzicko, M.A, Art History, University of British Columbia
 Fracture and Resistance: Looking Through the Archive at the Anti-Asiatic Riot of 1907

Ashley Belanger, M.A, Art History, University of British Columbia
 Whose Deception? Reflections on the Photograph Album of an SS Officer

Don Gill, University of Lethbridge
 A Walking Archive

7. Conflict and Collaboration: Artistic Exchanges Between Artists, Writers, and Patrons (continued)
Session Co-chairs: Devin Therien and Chantelle Lepine-Cercone, Ph.D candidates, Queen's University
Location: Rm 543, OCAD, 100 McCaul St.

Devin Therien, Ph.D Candidate, Queen's University
 A Conflict of Pictorial Ideas: Mattia Preti at San Pietro a Maiella

Lora Senechal Carney, Ph.D Candidate, University of Toronto
 The Play of Opposition and Agreement: David Milne Recovers Ontario

Katie Cholette, Carleton University
 Playing the Art World: Greg Curnoe's Rise to Fame

8. Cultures of Display
Session Co-chair: Jennifer Fisher, York University, and Laurie Dalton, Acadia University
Location: Auditorium, OCAD, 100 McCaul St.

Deepali Dewan, Royal Ontario Museum and University of Toronto,
 Traversing Empire: Cultures of Display from India to Canada

Lianne McTavish, University of Alberta
 Female Curators in New Brunswick Museums, 1862-1940

Claudette Lauzon, Ph.D candidate, McGill University
 Biennial Culture's Phantom Scenes

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SATURDAY, 3:30-5:00

1. Design History Studies: image, object, text
Session Co-chairs: Dominic Hardy, Université de Montréal, Brian Donnelly, York University / Sheridan College, and Jaleen Grove, SUNY Stony Brook
Location: Rm 544, OCAD, 100 McCaul St.

Keith Bresnahan, SSHRC postdoctoral fellow, University of Toronto.
 What's Left? Notes toward a critical design history pedagogy

Brian Donnelly, York University/Sheridan College, Joint Program in Design
 Style, production, and authorship in graphic design

Dominic Hardy, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal
 Caricature, colonial Canada and the culture of visual communication

2. Medieval Monuments to Canadian Life (continued)**Session Chair: Candace Iron, Ph.D candidate, York University****Location: Rm 530, OCAD, 100 McCaul St.**

Peter Coffman, Dalhousie University

Simon Gibbons: 'Missionary' of Gothic in Nova Scotia

Candace Iron, York University

A Heritage in Wood: Wooden Churches of Ontario

Round Table Discussion

3. Early Modern Visual Culture (continued)**Session Chair: Angela Vanhaelen, McGill University****Session Three: Artistic Self-Definition****Location: Rm 542, OCAD, 100 McCaul St.**

Michael Coughlin, University of Victoria

The Rhetoric of Truth: The Poetic Function of 'acutezza' in Venetian Early Modern Art

Chantelle Lepine-Cercone, Queen's University

Jan Lievens Steps into the Light: Reassessing the Artist's Early Career in Relation to Rembrandt

Sonia del Re, McGill University, National Gallery of Canada,

The Copy and its Declensions: Towards an Epistemology of Caravaggism

4. Graduate Students in Studio Art: Open Session / Round Table (continued)**Session Co-chairs: Monica Tap, University of Guelph, and Yvonne Singer, York University****Location: Rm 554, OCAD, 100 McCaul St.****5. Open Session D****Session Chair: Adriana Dragomir****Location: Rm 558, OCAD, 100 McCaul St.**

Saara Liinamaa, York University

Complaining Communities

Andrea D. Fitzpatrick, University of Ottawa

AA Bronson's "Hanged Man": A Portrait of Ambivalence, Immanence, and Suspended Life

Adriana Dragomir, Ph.D candidate, University of Toronto

Difficult Critical Discourses: Word/Image Intersections in Cristian Mungiu's "4, 3, 2"

6. Materiality and the Image; the multiple nature of the photographic archive (continued)**Session Chair: Susan McEachern, Nova Scotia College of Art and Design****Location: Rm 556, OCAD, 100 McCaul St.**

Sarah Bassnett, University of Western Ontario

Archive and Affect in Contemporary Photography

Siona O'Connell, Ph.D candidate, University of Cape Town

Apertures and Abstracts

Susan McEachern

(response to papers)

7. The Artist as Producer-Consumer

Session Chair: Susan J. Douglas, University of Guelph
Location: Rm 543, OCAD, 100 McCaul St.

Mireille Perron, University of Alberta
 Radical crafting practices: a different model for production/reception

Kalli Paakspuu, artist, York University
 A Case of New Media Performativity: "World Without Water"

Marc James Léger, independent scholar, Montreal
 The Subject Supposed to Over-Identify: BAVO and the Fundamental Fantasy of a Cultural Avant Garde

8. Cultures of Display (continued)

Session Co-chair: Jennifer Fisher, York University, and Laurie Dalton, Acadia University
Location: Auditorium, OCAD, 100 McCaul St.

Jim Drobnick, Ontario College of Art and Design
 Curating at the Odour Limits

Elitza Dulgerova, Stanford University
 The Lasting Futurist Show 0,10 or, How to Think about 'Landmark' Exhibitions?

Laurie Dalton, Acadia University Art Gallery
 Art in (S)paces: Musings on an Intervention

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