UAAC/AAUC
UNIVERSITIES ART ASSOCIATION OF CANADA
L'ASSOCIATION D'ART DES UNIVERSITÉS DU CANADA

Proposal Form | Formulaire de proposition

Conference 2023 Congrès (October 19–21 octobre 2023, Banff, Alberta)

Call for Papers | Appel à contributions

Submission deadline | Date limite de soumission: **May 31, 2023 | 31 mai 2023**

Conference Regulations

1. Proposals must be sent directly to the chair(s) of the session, roundtable, or workshop.

2. Applicants may not submit proposals to more than two sessions, roundtables, or workshops. If submitting two proposals **they must advise** the chairs of both sessions.

4. Submissions **must** include:
   - □ the applicant's email address
   - □ the name of the applicant
   - □ the applicant's institutional affiliation
   - □ a brief biography (150 words maximum)
   - □ title of proposal
   - □ a proposal (300 words maximum)
   - □ up to 3 images

5. Submissions must be submitted via the "Call for Papers" form.

6. There are no hybrid options.

7. 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 18, 2023.

8. Proposals are invited from permanent and contractual faculty, independent scholars and artists, and graduate students (examples: PhD, MFA, MDes, etc.) who are engaged in the visual arts (studio practice, art history, visual culture, material culture, museum studies, art conservation, etc.).

9. Session chairs may not make a presentation in their own session. However, they may submit a proposal to another session, roundtable, or workshop.

Règles de participation

1. Les propositions de communications doivent être envoyées directement aux président·e·s de séance, table ronde, ou atelier.

2. Vous ne pouvez proposer de communication dans plus de deux séances, tables rondes, ou ateliers. Si vous soumettez deux propositions**, veuillez en avertir** les président·e·s des séances, tables rondes, ou ateliers en question.

4. Les soumissions **doivent** inclure:
   - □ l'adresse courriel de l'intervenant·e
   - □ le nom de l'intervenant·e
   - □ l'affiliation institutionnelle de l'intervenant·e
   - □ une courte biographie (maximum 150 mots)
   - □ le titre de la communication
   - □ une proposition de contribution (maximum 300 mots)
   - □ jusqu'au 3 images

5. Les propositions doivent être soumises utilisant le formulaire « Appel à contributions ».

6. Il n'y a pas d'options hybrides.

7. Les personnes membres et non-membres de l'AAUC peuvent soumettre une proposition. Celles qui ne sont pas membres **devront** néanmoins le devenir et payer les frais d'inscription afin de participer au congrès. Tous les membres doivent renouveler leur adhésion et s'inscrire au congrès avant le 18 septembre 2023.

8. Les enseignant·e·s universitaires, les chercheur·e·s indépendant·e·s, et les étudiant·e·s qui poursuivent un diplôme (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) sont invité·e·s à proposer des communications.

9. Les président·e·s de séance ne peuvent pas présenter une communication dans leur propre séance. Les président·e·s peuvent néanmoins soumettre une proposition à une autre séance, table ronde, ou atelier

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Sessions | Séances

1. "Mirror, Mirror on the Wall, Who's the Fairest of Them All?"

Dijana O. Apostolski, McGill University, dijana.omeragikjapostolski@mail.mcgill.ca
Session type: Panel session

Inside the Palazzo Colonna in Rome are four large, tilted, magnificently painted mirrors. The mirrors bear flowers, insects, and mischievous putti from a realm other than the Palazzo's. This is not unprecedented. Mirrors proliferated early modern Europe and insidiously shaped interiors, spaces, habits, and bodies. According to thinkers, such as Marsilio Ficino (1433–1499), mirrors, as delicate matter, faithfully emulated the spiritual realm and the soul. As such, they were often used as silent organizers of societal, gendered, and racialized norms that framed embodiment as a representation and the body as an image. This session seeks to probe our historical understanding of the relationship between mirrors, bodies, art, and architectural practices in the early modern context. It aims to examine how early modern European art and architectural theories and practices, expressed through writing, collecting, drawing, painting, modelling, and building, shaped and were shaped by the presence and design of mirrors.

Mots clés | Keywords: early modern mirrors, the humoral body, matter, materiality, representation

2. Activating Animals in the Visual Archive

Vanessa Bateman, Maastricht University, batemanvanessa@gmail.com
Maia Nichols, University of California San Diego, minichol@ucsd.edu
Session type: Panel session

New approaches to researching and activating animal histories ask scholars to cross disciplinary boundaries or critically reflect on methods that have been used to document human-animal relations, notably, "Traces of the Animal Past" (Bonnell and Kheraj, 2022) and the exhibition "Animalia: Animals in the Archive" (2022). From wild to domestic, rodents to larvae, this panel invites scholars and artists who are finding, seeking, and telling animal histories through the visual archive. We hope to offer a global perspective from any period to illustrate how art and visual culture can inform a unique understanding of environments or species, human-animal relations, or social and political contexts often invisible in these representations. What can the visual archive and its methods of interpretation offer to the histories of human-animal relations and the environment?

Mots clés | Keywords: animal studies, archive, environment, multispecies

3. Afrofuturism, Black Geographies, and Storytelling in Black Artistic Scholarship

Myrtle Sodhi, York University, info@myrtlehenrysodhi.ca
Session type: Panel session

This panel invites submissions that explore Afrofuturism, "endarkened storywork" (Toliver, 2022), and "Black geographies" (McKittrick, 2006) as ways of speaking to displacement and reclamation, revisiting and re-envisioning, and survival and flourishing through artistic scholarship. How might we explore the places, times, and approaches where Blackness speaks from, speaks to, and speaks back in ways that creates or acts as a "homeplace" (hooks, 1990) for Black scholarship and artist scholars? Submissions

that explore Black epistemologies and ontologies by utilizing written, sonic, visual, embodied, and integrative art practices are welcome.

Mots clés | Keywords: Afrofuturism, Black geographies, endarkened storywork, Black studies, Black life

4. Art 2.0: Platforms and Visual Art

Sarah E.K. Smith, Western University, sarah.smith@uwo.ca
Bethany Berard, Carleton University, bethanyberard@cmail.carleton.ca
Session type: Panel session

Platforms are increasingly noticeable in the art world, where they facilitate engagement with artworks, artists, galleries, museums, and art fairs, building individual and institutional brands, enabling sales and networking. As Alison Hearn and Sarah Banet-Weiser (2020) argue, platforms "mediate our cultural lives, setting the terms of valuable visibility and influence." While scholars are addressing how culture is facilitated by platforms (Poell et. al 2021), studies to date focus on user-generated content, where materials are created exclusively on and for digital platforms. How does art created offline figure into the discussion? While social media platforms Instagram and TikTok are image-intensive, others like Artsy, Etsy, Google Arts and Culture, and the European Media Art Platform, are tailored to visual art created offline and experienced through the platform. Exploring these dynamics, this session invites contributions on how artists and institutions utilize platforms and how platforms shape the terrain in which artists produce and circulate work.

Mots clés | Keywords: platforms, visual art, social media, branding

5. Art Publishing Now and Forever

Jayne Wilkinson, wilkinson.jayne@gmail.com
Session type: Table ronde | Roundtable

Art writing has recently become a favoured term for those less comfortable with the established disciplinary roles of historian or critic. But despite an ever-expanding public interest in contemporary art, the last decade has seen several art publications fold or merge. At the same time, many new publishing models, academic and non-, are emerging; how can these models continue to support critical writing about art, artists, theory, and cultural histories? How can digital spaces be venues for rigorous debate and also disseminate real-time critiques? Can social media tools intersect with established forms of art publishing? And how can this field sustain critical writing practices without replicating the colonial structures inherent in so many publications? This roundtable invites wide-ranging proposals for short statements, papers, or presentations from artists, scholars, cultural workers, art writers or critics—early career and established—to discuss the possibilities of art publishing now, and in the future.

Mots clés | Keywords: publishing, art writing, criticism, publics, artist-run culture

6. Art Under the Big Sky: Prairie Art Network Open Session

Andrea Korda, University of Alberta, korda@ualberta.ca
Karla McManus, University of Regina, Karla.McManus@uregina.ca

Session type: Panel session

The Prairie Art Network (PAN) aims to build a network of art historians, art educators, curators, and arts workers in the Canadian Prairies in order to create a stronger presence for the visual arts in the region. To that end, we invite Prairie-based art historians, artists, curators, and other arts professionals to join us for PAN's first session at UAAC. We invite proposals for presentations on any aspect of teaching, research, curation, or artistic practice that is shaped by the Prairie context. We are particularly interested in hearing about projects and practices that engage with the places, histories, and communities of the Canadian Prairies.

Topics might include:

- Challenges and opportunities in teaching art and art history in the Prairies
- Researching, curating, and teaching with art and museum collections in the Prairies
- Researching, curating, and teaching Indigenous art histories in the Prairies
- Prairie art histories, especially counterhegemonic and marginalized Prairie histories

Mots clés | Keywords: Prairies, teaching, curating, collections, institutions

7. Artificial Intelligence: Art Historical and Contemporary Perspectives

T'ai Smith, University of British Columbia, tai.smith@ubc.ca
Amber Frid-Jimenez, Emily Carr University of Art and Design, amberfj@gmail.com
Session type: Panel session

As Artificial Intelligence develops exponentially with each passing month, machines are increasingly in the business of generating images and novels. Such developments, some argue, could fundamentally challenge humanity's relationship to the creative process. And yet, we've heard this claim before: Aristotle decried the invention of writing for making human memory obsolete; Walter Benjamin argued that photography precipitated the destruction of the work of art's aura; the readymade upended modern notions of originality and aesthetic value. This panel seeks to launch a conversation about the anxieties and realities surrounding past and present "intelligent" machines. In particular, we seek proposals by historians that, for example, consider the ways in which pre-modern, early-modern, or modern artists engaged automata or various "mnemotechniques" (Stiegler); ponder the uses of artificial neural networks for contemporary art practice; or reckon with the extraction of (human) labour that underpins machine-learning algorithms and data sets.

Mots clés | Keywords: artificial intelligence, AI, technology, automata

8. Beauty and the Beasts: New Perspectives on the Human-Animal Hybrid in Renaissance Art

Émilie von Garan, University of Toronto, evongaran@gmail.com
Session type: Panel session

The art of the Renaissance saw a flourish of human-animal hybrids; creatures such as sphinxes, harpies, sirens, griffins, and centaurs. This panel invites reflections on representations of the human-animal hybrid, or "humanized animals and animalized humans" (to borrow Martin Kemp's formulation in *The*

Human Animal in Western Art and Science), during this period and the ways in which the rise of critical posthumanisms has offered a renewed entry point into these discussions through an expanded understanding of history, human, and form. This panel seeks to move beyond discussions on animal imagery in Renaissance art to instead think through hybridity not as monstrosity, but as potential.

Mots clés | Keywords: Renaissance, posthumanisms, hybridity, monstrosity

9. Bringing the University to the People: Innovative Curriculum Design and Community Engagement in Fine Arts Education

Ingrid Mary Percy, Banff Centre for Arts and Creativity, ingrid_percy@banffcentre.ca
Session type: Panel session

The Banff Centre was started in 1933 by the Department of Extension at the University of Alberta as "a modest experiment in providing a training centre to community leaders in theatre" (Cameron, 1956). The creation of a four-week summer program called the Banff Summer School fulfilled the goal of "bringing the university to the people" (U of A) and was one of "the most imaginative and far-ranging educational outreach programs of its time" (Leighton & Leighton, 1982).
Given that the Banff Centre for Arts and Creativity began as the result of a "close liaison between University (of Alberta) and community" (Cameron, 1956) and responded to demands of the public for "the University to do something to develop an appreciation of art, music, and drama" (Cameron, 1956), how are fine arts departments in Canadian universities responding to similar needs of individuals and communities in Canada today?

Panelists will discuss successful strategies for design and delivery of fine arts education in community settings.

Mots clés | Keywords: public engagement, visual arts, experiential learning, studio courses, remote and rural communities

10. Burnout and Recovery: Academic life, lately

Susan Cahill, University of Calgary, susan.cahill@ucalgary.ca
Erin Morton, University of New Brunswick, emorton@unb.ca
Session type: Table ronde | Roundtable

This session seeks to explore the personal side of professional academic life over the past three years, under the weight of the latest global pandemic still impacting our work and ourselves constantly yet unevenly. So much of academic work is bound up in the pressure to participate in professional hustle culture, at all levels from graduate school to academic and alt-academic career paths. We often discount the personal toll that such consistent and often non-boundaried academic work takes, particularly in a moment with increased health risks and caretaking responsibilities. And while these tolls are felt by many within the academic context, they have certainly put additional strains on those whose positions were already precarious and who have long carried inequitable burdens within the labour spaces of the university, including women, and gender non-conforming people, Indigenous, Black, racialized diasporic, queer, trans, and disabled scholars. This session invites participants in a roundtable discussion who want

to critically reflect and think through their own experiences of academic life within the pandemic, and want to envision other ways possible grounded in compassion and acknowledging the personal side of the professional.

Mots clés | Keywords: burnout, pandemic, critical academia, compassionate professionalization

11. Community-based Art in Research and Pedagogy

Jennifer Eiserman, University of Calgary, jreiserm@ucalgary.ca
Session type: Table ronde | Roundtable

Within Bishop's understanding of art's potential to be a "de-alientating endeavour" bringing participants into relationship with each other (2006, 2012, 2013), art museums' become participatory sites for social engagement, creating dialogue within the communities they serve. According to Simon (2010, 2016) they become a "platform" connecting different users as "content creators, distributors, consumers, critics, and collaborators" (p.173). Silverman (2010) elaborates on this, characterizing museums as institutions engaged in "social work," describing the ongoing impetus of museums to address social problems, social conditions and pursue social change. Black (2021) foresees that a "participative" identity catalyzes museums to proactively partner with local communities. This roundtable invites participants exploring contemporary art museums' roles in community engagement and social change to share their practices with the goal of forming a research network to pursue common goals. Work of the resulting network will be shared with UAAC in 2024.

Mots clés | Keywords: museum studies, social engagement, community engagement

12. Countering Narratives of Resource Extraction | Contrer les récits d'extraction des ressources

Laure Bourgault, Université du Québec à Montréal, laure.bourgault@gmail.com
Frédéric Bigras-Burrogano, Concordia University, frederic.b.burrogano@gmail.com
Session type: Panel session

This panel aims to look critically at the culture of resource extraction, and its ties with settler colonial projects. We are interested in approaches that engage with the energy imaginary through art, interdisciplinary, collaborative and embodied practices (performance, sound art, tours) or with a visual focus. What tools can offer these practices to counter extractive industries; what can we learn by looking at the visual culture associated with them?
We seek contributions that critically reflect on—but are not limited to—the nationalist fetishization of infrastructures, the in/visibility of environmental toxicity, and the legacy of the industrial sublime; contributions that foster Indigenous and non-Western perspectives on energy, and/or work towards increased settler accountability.

Ce panel a pour objectif d'interroger de façon critique la culture liée à l'extraction des ressources et ses liens avec les projets du colonialisme de peuplement. Nous sommes intéressé·es par les approches qui abordent l'imaginaire de l'énergie par l'art, par des pratiques interdisciplinaires, collaboratives et incarnées (performance, art sonore, marches) ou dans une perspective visuelle. Quels outils ces

pratiques peuvent-elles offrir pour contrer les industries extractives; que pouvons-nous apprendre de la culture visuelle qui leur est associée?

Nous sollicitons des contributions qui posent un regard critique sur la fétichisation nationaliste des infrastructures, sur l'in/visibilité de la toxicité environnementale ou sur l'héritage du sublime industriel, sans s'y limiter; des contributions qui valorisent des perspectives autochtones et non occidentales sur l'énergie, et/ou qui prônent une plus grande responsabilisation des colon·isatrices.

Mots clés | Keywords: resource extraction, energy humanities, anti-colonial methodologies, extraction des ressources, humanités énergétiques, méthodologies anti-coloniales

13. Crossing Capital: Intersections of Movement and Labour

Julia Trojanowski, University of British Columbia, jtroja@student.ubc.ca
Session type: Panel session

This session centers on relationships between labour history and cross-border movement, migration, and displacement. In the United States, such landmark actions as the Passaic Textile Strike (1926), the Santa Clara cannery strike (1931), and the Memphis Sanitation Workers' Strike (1968) - the latter treated by Glenn Ligon's evocative text piece, *Untitled (I Am A Man)*, 1988 - were led by immigrants and people of colour. Looking toward thirteenth-century France, Silvia Federici offers an account of brassiers, itinerant workers who were newly landless as a result of enclosure of the commons. In her book *Immigrant Acts* (1996), Lisa Lowe examines the experiences of Asian immigrants to the United States, who have been readily included in the workforce but systematically excluded from citizenship. Recent incidents of violence against the AAPI community throw this contradiction into high relief. Gu Xiong's 2015 piece on the emotional impact of migration, *A Migrant Worker's Crate*, tells the story of a community of Mexican seasonal agricultural workers in Niagara, ON, who harvest the peaches labeled "made in Canada" in grocery stores. Neoliberalism ensures that capital can flow freely across borders to benefit the massively wealthy, while those same beneficiaries erect border walls and detention camps to keep people out. Migration can be a deeply alienating experience, rendering workers vulnerable to exploitation, while at the same time operating as a powerful driver of community-building, resistance, and transformation. This session seeks to investigate intersections of movement and labour in their various permutations across five centuries of capitalism.

Mots clés | Keywords: migration, displacement, labour history, capitalism, neoliberalism

14. Current Research in Chinese Art in Canada

Julia Orell, University of British Columbia, Julia.orell@ubc.ca
Session type: Panel session

This session seeks to bring together scholars and graduate students working on a variety of topics and subfields in Chinese art at Canadian institutions, ranging from pre-modern to contemporary art. The aim of this session is to build connections beyond individual networks that are mostly outside of Canada, to share current research, provide mentoring for graduate students, and to make this field more visible UAAC.

Mots clés | Keywords: Chinese art

15. « Dépasser le modèle de musée irénique."

Laura Delfino, Université de Montréal / Musée des beaux-arts de Montréal, laura.delfino@umontreal.ca
Session type: Panel session

Depuis l'affirmation de son rôle social, le musée a été encouragé à se considérer comme un agent d'inclusion et a mis en place une série de stratégies participatives afin de servir un public de plus en plus large (Anderson 2014, Eidelman 2017, Mairesse 2017, Watson 2007). Toutefois, lorsque le public est invité à collaborer avec le musée, le processus de cocréation se déroule généralement, selon les codes établis par l'institution (Kassim 2017, Lynch 2017). Cette prédisposition institutionnelle à adopter une position charitable envers l'Autre est ce que nous appelons « le musée irénique » (du grec εἰρήνη [eirḗnê] signifiant « la paix »). En se focalisant sur ce qui rapproche et en minimisant ce qui sépare, l'approche irénique éloigne les conflits et favorise la coexistence des uns et des autres. Toutefois, afin de créer un véritable espace de prise de parole et assurer une négociation constante du pouvoir, il faut d'abord reconnaître les conflits comme « constitutifs et indépassables » de tout ordre social (Laclau et Mouffe 2009). Cette recherche emprunte aux théories de la démocratie radicale et plurielle de Ernesto Laclau et de Chantal Mouffe (2009), afin de mieux comprendre les dynamiques de pouvoir inscrites dans les processus participatifs. Si les musées d'art continuent d'échouer dans leurs tentatives de se décoloniser, la cause première, nous pensons, réside dans la négation même du conflit. Selon cette hypothèse, le musée ne reconnaît pas, chez le public, des sujets d'une valeur égale, dont les contributions sont d'une importance équivalente à celles de l'institution.

Mots clés | Keywords: inclusion, participation, numérique, pouvoir, diversité

16. Design Histories in a Post-colonial/Decolonial Frame

Sarita Srivastava, OCAD University, ssrivastava@ocadu.ca
Charles Reeve, OCAD University, writingbyartists@gmail.com
Session type: Panel session

From the spinning wheel on India's flag, to Cape Town's Zeitz Museum of Contemporary African Art, to Victoria Kakuktinniq's adaptations of traditional Inuit gloves and parkas—for many decades, design's myriad forms have intersected globally with post-coloniality in the registers of the everyday, the aspirational and the institutional. Yet these vibrant cultural trajectories still struggle for inclusion in design's historiographies. Responding to this challenge, this panel invites contributions to a conversation on why and how design histories matter in a colonial/post-colonial/decolonial frame. Can we reconsider familiar structures, systems and objects to foreground new or different relationships between things, spaces and nations? Can we anticipate how anti-colonial efforts and post-colonial conditions will inspire, enable and require new design imaginaries—new objects, structures and systems? All epochs, cultures and design practices interest us (especially if underrepresented), as do methodological interventions and discussions by practitioners of how their work confronts these problematics.

Mots clés | Keywords: design, post-coloniality, decoloniality, history, global

17. Diasporic Art Practices Inside/Outside the White Cube

Casey Wei, Simon Fraser University, cxwei@sfu.ca
Session type: Panel session

This panel is interested in conversations about how Art functions as a site for representations of diaspora. While the social sciences offer plenty in terms of historical and theoretical frameworks, how are work in these disciplines interpreted and manifested in artworks by artists who identify from diasporic communities; and vice versa, how do artworks by artists who identify from diasporic communities contribute to the discourses of diaspora studies? This panel is particularly interested in intersectionality of artworks and art practices that operate and live both within and beyond traditional modes of art presentation (i.e., a gallery/museum/institution/cinema).

Mots clés | Keywords: diaspora, ethnography, cross-cultural, inter-cultural

18. Early Modern Landscape and Eco-Critical Perspectives

Joseph Monteyne, University of British Columbia, joseph.monteyne@ubc.ca
Session type: Panel session

Stephen Eisenman has recently suggested that the essential question for art history today is whether the challenge of the Anthropocene—the epoch when earth systems have become so degraded that human survival itself is in doubt—demands a re-evaluation of the art and culture of the past, and even a reconsideration of current methods of scholarship. This session hopes to query what effect this pressing crisis has on our connections to historical objects and events from the early modern period (1400–1800) by focusing on the genre of landscape from an eco-critical perspective. We encourage proposals that take up this theme from a global perspective, with the hope of placing panoramic vistas or close studies of natural objects from Europe, Asia, Africa, or the Americas during this time period in dialogue. We also encourage proposals that take up aspects of the suggested themes articulated below from an interdisciplinary perspective, and through diverse media, from paintings to print, from works of art to works of natural history.

- Early modern art and long environmentalism
- Implications of thinking about ecology in relation to early modern art
- Themes that explore visual components of earth, sea, and sky
- Images that focus on materiality of elemental aspects of nature (trees, stones, ice, clouds, the sky, etc.)
- Approaches to landscape and natural objects that destabilize binaries between nature and culture, and/or challenge the limits between humans and the natural world
- Images of land that suggest or efface colonial relationships of inequality

Mots clés | Keywords: early modern landscape, eco-criticism, material aspects of nature, naturecultures

19. East European Art Between the Periphery and the Core: Narratives of the Local, National, and the Global

Bojana Videkanic, University of Waterloo, bojana.videkanic@uwaterloo.ca
Session type: Panel session

In 2015 Warwick Research Collective proposed a reconceptualization of terms modernity and modernism not as a series of different, albeit lesser, copies of some original "Modernism" and "Modernity" originating in the West, but as a unified world literary system. Employing the theory of uneven and combined development (UCD), modernity, they argued, represented a singular phenomenon; however, its singularity did not imply sameness, on the contrary it was "everywhere irreducibly specific." It follows from this, that modernism took different forms in its lived social, economic, and cultural relations, and is "understood as governed always by unevenness," in temporal, spatial, economic, and other terms. Starting from this premise, we wish to think through the history and place of East European modern art within the system of global modernism, not just by adding it to the growing chorus of various "isms," but by showing how it developed in relationship to tensions between the core and periphery, imperialisms, and in the light of materialist approaches to art history.

Mots clés | Keywords: uneven and combined development, Marxist art history, Eastern European art, modernism

20. Emotional Wrecks: Ruins and Disasters as Sites of Feeling

Keith Bresnahan, OCAD University, kbresnahan@ocadu.ca
Session type: Panel session

This session solicits reflections on the links between emotion and disaster or ruins in the histories of art, design, urbanism, and visual culture more broadly. From Romantic meditations on ancient fragments of sculpture or architecture, to dramatic evocations of disaster (natural or human-made) in art, to debates on the fate of ruined buildings, to acts of intentional destruction and their reception, to fears of impending climate disaster: how have feelings—anger, fear, ecstasy, sadness, outrage, despair, love, admiration, hope, and more—been mobilized, represented, or otherwise engaged by artists, architects, and audiences in response to disaster and ruins? Presentations dealing with any aspect of this topic are encouraged, from any historical period, medium, or theoretical perspective.

Mots clés | Keywords: emotion, feeling, disaster, ruins

21. En présence d'un cas | In the Event of a Case

Justin Leduc-Frenette, Université de Montréal, justinleducfrenette@hotmail.com
Rouzbeh Shadpey, rouzbeh.shadpey@gmail.com
Session type: Panel session

Dans le roman inachevé Franza de Ingeborg Bachmann, la protagoniste éponyme vit un effondrement psychique lorsqu'elle découvre son cas dans les dossiers de son mari psychiatre. En s'inspirant de Bachmann, nous aimerions réfléchir aux relations possibles de l'art avec l'étude de cas, en tant que genre et méthodologie. Le « cas » nous servira de noyau sémantique, historique, médical et psychique pour déplier la relation subjective que les singularités entretiennent avec le milieu dans lequel elles évoluent. En outre, nous réfléchirons aux artistes et aux oeuvres qui, comme Bachmann, produisent des méta-cas exemplaires dans leur saisissement de l'intervalle entre l'anomalie socio-historique du cas et sa normalisation médico-institutionnelle et juridique—entre le moment où son opacité fondamentale glisse vers le syndrome, la pathologie, la taxonomie. Nous poserons ainsi la question du rôle critique de l'art

dans ce glissement idiomatique, parfois violent, qui mène de l'événement au soin, de l'individu à l'histoire.

In Ingeborg Bachmann's unfinished novel, *The Book of Franza*, the eponymous protagonist suffers a psychic breakdown upon encountering herself rendered as a case study in the documents of her husband, who is a psychiatrist. Following Bachmann, this panel is interested in the relations between art and the case study, as both a genre and methodology. The case will be explored in its semantic, historical, medical, and psychical valences in order to reflect on the relationship between tender singularities and the violences and virtues of generalization. Notably, we seek to reflect on artists and artworks which, like Bachmann's, provide exemplary metacases of the fleeting interval between the socio-historical contingency of the case and its subsequent medical, institutional, or legal normalization—that decisive moment when opacity cedes to the pull of syndromes, pathologies, and taxonomies. In so doing, we will question the critical role of art in this—at times violent—idiomatic slippage between the event of a case and its search for care.

Mots clés | Keywords: cas, méta-cas, pathologie, syndrome, milieu, case, metacase, pathology, syndrome, generalization

22. Entangled Relations: Art Crimes and Art Histories

Carolyn Butler-Palmer, University of Victoria, cbpalmer@uvic.ca
Dawn Cunningham, Queen's University, dc144@queensu.ca
Session type: Panel session

Art crime is fodder for sensational movies, novels, and games avidly consumed by the public. However, this entertainment aspect of crime disguises its impact on art history, shaping the contours of our knowledge of objects and the past. Forgeries, for example, call into question the primary evidence art historians rely on and theft complicates our understanding of an artist's oeuvre. Similarly, theft reduces our archive of primary evidence about artists and their work while forgeries falsify that record. Despite the effects of art crimes on art historical research and teaching, the subject has only a tenuous relationship with academic inquiries in our discipline and we wonder why that is the case. We solicit papers exploring crime and its relationship to the discipline of art history in terms for research, teaching, and the challenges we experience in so doing.

Mots clés | Keywords: crime, theft, forgery, art history

23. Excavating Indexes: Questioning Reflexive Myth-making and Its Invisible Architectures

jake moore, University of Saskatchewan, jake.moore@usask.ca
Cole Thompson, University of Saskatchewan, cole.thompson@usask.ca
Session type: Panel session

"Excavating the Index" considers exhibition-making practices that neither uphold nor dispel Modernist legacies, but instead propose modes of engagement that ruminate within the complexity of Modernist histories in the present. In a recent exhibition related to *The Structurist*—an art journal published out of the University of Saskatchewan since 1960—the journal's cumulative index emerged as a site of inquiry

into the persistence of regional Modernisms. Printed large scale and displayed as art object, viewers grasped the volume and breadth of the journal's output while also recognizing omissions, limitations, and circularities within its discursive frameworks. We are seeking panelists to discuss similar models that centre complexity over the opposing urges of either mythologization or complete refusal. These methodologies are particularly urgent for art spaces nested within institutions, where the critique of historical legacy occurs in arenas of diverse discourse and layered agendas. This is not a move to innocence but a refusal of binarization as a colonial strategy.

Mots clés | Keywords: publication, journals, prairie modern, Structurist

24. Expanded Practices: Composition in the Postsecondary Fine Arts Classroom

Molly-Claire Gillett, Concordia University, molly-claire.gillett@concordia.ca
Sandra Huber, Concordia University, sandra.j.huber@gmail.com
Session type: Panel session

Writing has always been one step in the future. From emojis to slang to song, writing has momentum, and it is up to educators to find ways of moving with it. In the light of current concerns about natural language processing algorithms, how can writing assignments, as well as our pedagogical investment in them, change and adapt, especially in the Fine Arts university classroom? How does the protean nature of writing influence our conception of originality and our methods of teaching core techniques, such as citing, composition, and researching? How (and why) do we engage students in practice-based streams in developing writing skills? Finally, how would a focus on composition, instead of writing, change the way we teach core skills in the classroom? In this panel, we will explore expanded practices of research and writing in postsecondary Fine Arts, with an emphasis on foundational, interdisciplinary, and practice-based courses. Writing has always been a changeable medium with an ambiguous role in arts practice—how can we as educators work and adapt with it in a classroom context while inviting students to do the same?

Mots clés | Keywords: pedagogy, writing, research, postsecondary, practice-based

25. Expanding the Frame: Uncovering and Reweaving Late Modern and Early Postmodern Canadian Fibre Arts, Wall Hangings, and Architectural Textiles

Michele Hardy, Nickle Galleries, University of Calgary, mhardy297@gmail.com
Julia Krueger, godmother_fry@yahoo.ca
Session type: Panel session

Elissa Auther asserts fibre was central to artistic practice in the 1960s and 1970s, and Glenn Adamson contends fibre is "an articulation of its own boundedness." In co-curating *Prairie Interlace: Weaving, Modernisms and the Expanded Frame*, we explored notions of centrality, boundedness and framing while studying this period of fibre-related energy and collective creativity on the Canadian Prairies. This session seeks to further this work by inviting submissions that uncover; centralize or decentralize; weave, reweave and/or expand the frame of late modern and early postmodern Canadian fibre arts. Topics of interest include fibre arts histories; textile archives and collections; architectural textiles; domestic textile practices; textile-related theories and discourses; and challenges surrounding exhibiting, collecting, and textile care.

Mots clés | Keywords: craft, fibre arts, textiles, weaving

26. Exploring the Impact of Generative AI on Craft Practices and Pedagogies

Julie Hollenbach, NSCAD University, jhollenbach@nscad.ca
Session type: Table ronde | Roundtable

With the recent advances in generative artificial intelligence technologies, many craftspeople and material-based makers are interrogating what generative AI means for creative practices, and studio and classroom-based learning today and into the future. Harkening back to 19th century Arts & Crafts debates about the threat of the industrial revolution to handcrafting traditions, what is the impact of this new technological revolution in machine learning on craft and material-based practices and pedagogies? This roundtable will facilitate broad conversation on the impact of Generative AI on traditional craft practices; ethical issues of use (including the violation of copyright); the troubling implications of bias in programming and algorithms; the potential creative uses of AI to expand creative material practice; and the use of AI as a tool to support accessibility. This session invites short presentations that can include theoretical investigations, practical considerations, case studies, experiments, applications, and speculations.

Mots clés | Keywords: craft, generative AI, ethics, accessibility, pedagogy

27. From Avant-Garde to Pernicious: The Duplicity of Plastics and Contemporary Art Practices

Jessica Veevers, Alberta University of the Arts, jessica.veevers@auarts.ca
Session type: Panel session

In the early twentieth century, many modernist artists experimented with new synthetic media, such as car enamel, and house paint to break free from aesthetic conventions and the stifling academy. Now, increased commodification, packaging and consumption of plastics have led to environmental and health concerns. CFCs in Styrofoam are responsible for ozone layer destruction, and styrene is a known carcinogen (ACS, 2017). Contemporary artists such as N.E. Thing Co., and General Idea utilized plastics as a form of innovation, but also as a form of critique. With bans on single-use plastic and an increasing legislation supporting sustainable energy resources, our politico-cultural relationship with the petrochemical industry has significantly transformed. This panel invites artists and scholars who are working with and/or studying plastics in art making. To what extent has the commercialization and commodification of plastics influenced artistic usage? And how have plastics in art making affected viewership, collection practices, and art historical methods?

Mots clés | Keywords: materiality, petrochemical industry, commodification, capitalism, contemporary art making practices

28. Hubris

Joan Coutu, University of Waterloo, joan.coutu@uwaterloo.ca
Session type: combined format

Banff: a town. Banff: named after another town in Scotland. Banff: founded as a pre-eminent Euro-American tourist destination, located in Canada's first national park, land that is the territories of many Indigenous groups. Canada, a settler construct…. Banff is an interesting place to explore the idea of hubris. As defined by the OED (another inherently hubris enterprise), "hubris" means presumption; pride, excessive self-confidence. Proposals are invited to consider hubris in the context of visual culture in societies and cultures around the world. While the description above speaks to hubris in imperial-settler built environments, hubris comes in many guises—through content, types of media, etc.—and often aligns with utopia, exceptionalism, habitus, gender, and more. By foregrounding hubris, the aim of this session is to register and unpick its insidious and persistent presence. Proposals for participation in various formats are encouraged. The session will end with a roundtable discussion.

Mots clés | Keywords: hubris, media, utopia, exceptionalism, presence

29. Ici et maintenant : nouveaux modes de présence et d'absence | Here and Now: New Modes of Presence and Absence

Barbara Clausen, Université du Québec à Montréal, clausen.barbara@uqam.ca
Felicia F. Leu, Université du Québec à Montréal, leu.felicia_franca@courrier.uqam.ca
Session type: Panel session

Que signifie l'absence au cœur du désir pour le direct en art ? Comment les modes hybrides de présence ont modifié nos relations avec l'art actuel à l'intérieur et au-delà de l'espace d'exposition en tant que site de production, d'expérience et de réception ? Trois ans après la rupture soudaine causée par la pandémie de COVID-19, nous ne pouvons que commencer à réfléchir à la manière dont la perception de l'espace et du temps a été modifiée par de nouveaux modes de présence. En invitant de perspectives artistiques et théoriques, cette session bilingue propose d'étudier et d'analyser la corrélation entre la performativité et le curatorial en tant que modes critiques d'opération entre l'agentivité et l'in-situ. Nous invitons des propositions et d'interventions artistiques et théoriques qui examinent le potentiel du performatif à travers un large éventail de pratiques créatives et qui abordent l'impact culturel et social des dernières années sur la politique de l'espace et du temps.

What does it mean to be absent in the heart of art's desire for liveness? How have hybrid modes of presence changed our encounters with contemporary art within and beyond the exhibition space as a site of production, experience, and reception? Three years after the sudden rupture caused by the COVID-19 pandemic, we can only begin to reflect on how the perception and use of space and time continues to be altered by new modes and ideas of digital and bodily presence and movement. Bringing together a range of artistic and theoretical perspectives, this bilingual session hopes to investigate and discuss the interplay of the performative and the curatorial as critical modes of operation between agency and site specificity. We invite papers and alternative presentation formats that look at the potential of the performative across a wide spectrum of creative practices, addressing the cultural and social impact of the last years on the politics of space and time.

Mots clés | Keywords: space, time, performance, exhibitions, post-digital/espace, temps, performance, expositions, post-numérique

30. Imagination and Collage

Elyse Longair, Queen's University, 21ell4@queensu.ca
Session type: Panel session

Collage relies upon profound understandings of the images and materials being used, with the ability to see beyond the realities and meanings of the "original." It also invites us to recognize relationships made possible through (re)imagining already existing images in the world. The "cutup" is a powerful medium to enact change and ignite imaginations, as is apparent in the history of modern collage from Cubism and Dadaism to contemporary exploration of collage that contends with the overwhelming abundance of readily accessible visual information. In General Ideas words, "Cut up or Shut up." A statement that has become increasing valid with the rise of the internet and digital media, pushing the limits of how we think and approach the idea of collage. This panel invites artists, scholars, and curators to collectively value collage and collage aesthetics. With a specific focus on the important qualities of this medium, which are tied to social and cultural critique. As well as a way to (re)think and (re)imagine ideas of the present and the future.

Mots clés | Keywords: collage, images, fragments, imagination, future

31. Individual vs. Collective Work

Sheena Hoszko, Queen's University, 21sh25@queensu.ca
Session type: Panel session

This panel intends to bring together artists working within professional art systems in so-called Canada and simultaneously participating in social movement organizing. Speakers will elaborate on the tensions between individual-focused art practices and collective mobilizing for racial, economic, gender, and disability justice. Artists will discuss key political struggles and organizing methods, past or present, that have informed their work. In doing so, the panel will interrogate the question, "What can artists learn from social movements?"

Mots clés | Keywords: art organizing, social movements

32. L'histoire du design et de la culture matérielle : une question d'archives

Marie-Maxime de Andrade, Université du Québec à Montréal et Paris 1 Panthéon-Sorbonne, mariemaxime.d@gmail.com
Dominic Hardy, Université du Québec à Montréal, hardy.dominic@uqam.ca
Session type: Table ronde | Roundtable

Le design, les arts décoratifs, la décoration et les arts commerciaux appartiennent à deux champs de production tridimensionnelle, soit des objets et des espaces. Or, les traces de ces types de productions sont avant tout bidimensionnelles. C'est-à-dire qu'elles sont principalement conservées dans des fonds d'archives sous forme d'images (dessins et photographies) ou de textes (critiques, publicités, etc.). Ces objets et espaces pour la plupart sont temporaires et modifiables. Difficiles à retracer, ils ont souvent été produits en série et surtout étaient intégrés à la sphère privée. Ainsi, comment faire l'histoire du design et de la culture matérielle du point de vue des archives ? Comment raconter l'histoire culturelle sans ces objets et espaces ? Dans le cadre de cette séance, nous invitons des approches diversifiées, créatives et

interdisciplinaires qui interrogent l'écriture de l'histoire de ces productions esthétiques et leur apport à l'histoire culturelle et artistique.

Mots clés | Keywords: design, histoire matérielle, culture matérielle, archives, décoration, arts décoratifs

33. Labour of Our Bodies

Blessy Augustine, Western University, baugusti@uwo.ca
Session type: Panel session

Perhaps we can think of our time as characterized by precarity. From ecosystems to economic systems, everything that once appeared solid is now exposed as delicately balanced, on thin ice. Within this situation, we find our own individual lives overtaken, threatened by that which has come to define us—our labour. At one end of the spectrum is the precarity caused by the constant pressure to perform and at the other end is "poorly paid, unprotected, insecure work." From Santiago Sierra's "Twelve Workers Paid to Remain Inside Cardboard Boxes" to Mika Rottenberg's "Dough," artists have looked at different systems that exploit the labouring body, while others have emphasized the right to be unproductive. This session invites papers from researchers and artists who look at the issues related to labour and work, especially how precarity is created through movement (economic migration), work permits, productivity, exhaustion—of both human and natural resources.

Mots clés | Keywords: labour, work, precarity, productivity, exhaustion

34. Mad Play: Towards a Neurodivergent Ludology

Torien Cafferata, Simon Fraser University / It's Not A Box Theatre, torien_cafferata@sfu.ca
Session type: Workshop | Atelier

There is something mad about every play space. Ludology teaches us that play itself can often look "mad" out of context, but within the social construct of any given play-world there are delicate systems and norms guiding our behaviour. It is within these magic circles where new subversive ideas and relationalities can be explored among players—we see these in everything from performance art to improv to clown to the design of games and playgrounds. Understanding how our play spaces can not only benefit from a neurodiversity paradigm but in fact rely on it for radical creation is critical in an age of increased interactivity and interpassivity. The methods and tools in this workshop are suited to performers, directors, performance designers, game designers, and any artist yearning to create (or critique) participatory art.

Mots clés | Keywords: performance, interactive, ludology, neurodivergent, Mad Arts

35. Materiality, Meaning, and the Senses: Art and Placemaking

Erin J. Campbell, University of Victoria, erinjc@uvic.ca
Session type: Panel session

Scholars and practitioners across a range of disciplines have shown that place matters for social life. Places have a distinct geographical location and material form. They are invested with meaning and value. Places are felt, perceived, understood, interpreted, narrated and imagined. Placemaking can

solidify and perpetuate social hierarchies and differences, shape gendered, raced, and classed interactions, and reproduce power and privilege. Placemaking can be used to dominate people and nature, colonize, and exercise political power. It can also bring people together to create community, break down barriers, and create positive change. Focusing in particular on the intertwining of materiality, meaning, and the senses in making place, this panel invites academics and artists to examine how art and architecture across time and around the world transform space into place through processes that make space both meaningful and purposeful.

Mots clés | Keywords: place, placemaking, space, materiality, senses

36. Modern and Contemporary Art in the Diasporas of the MENA (Middle East, North Africa), Turkey and Iran

Tammer El-Sheikh, York University, tammer75@yorku.ca
Session type: Panel session

In the past several iterations of UAAC panels have been convened on teaching and research in the area of Islamic Art and Architecture. This reflects a wider engagement in our discipline with that area. Less common in our field, and sorely needed in teaching and research on Canadian art are studies of the Modern and Contemporary Middle East, North Africa, Turkey and Iran and their diasporas. As a result of successive waves of immigration from these regions and countries, after the Arab-Israeli wars of ’48 and ‘67, the Iranian Revolution of ’79, and closer to our time the Gulf Wars, the Syrian refugee crisis and what's often called the "Arab Spring," Canada has become home to a growing number of artists of Middle Eastern, North African, Turkish and Iranian descent, many of whom are engaged in their work with questions of identity and citizenship in colonial, post-colonial and settler colonial situations. This panel will include presentations on visions of citizenship and belonging advanced by such artists.

Mots clés | Keywords: diaspora, Middle East and North Africa, modern and contemporary art, citizenship, postcolonial

37. More Slow Burn Than Triumph: Considerations of Media Art

Steve Daniels, Toronto Metropolitan University, steve.daniels@torontomu.ca
Caroline Seck Langill, OCAD University, clangill@ocadu.ca
Session type: Panel session

With the digital no longer an adequate term for describing the specificities of media art, this session seeks to question its histories and various nomenclatures since the 1960s—computer art, art and technology, electronic art, new media, contemporary media forms such as social media, games, and apps. Taking exhibitions like *9 Evenings* (1966), *Cybernetic Serendipity* (1968), and *Software* (1970) as points of departure we believe systems art was synonymous with the then emerging field of cybernetics and the new technology of the computer. The dominant narrative of this history celebrates an explosion of interest in the 60s and early 70s, a disappearance through the remainder of the 20th C, and a recent return that is more slow burn than triumph. This session will pay particular attention to systems in the broadest sense including systems art. Given this framing, papers that embrace a more expansive approach to media art are welcome.

Mots clés | Keywords: media art, systems theory, systems art, nomenclature

38. New Anticipatory Spatial Aesthetics

Andrew Rabyniuk, Concordia University, andrew.rabyniuk@concordia.ca
Session type: Panel session

This session seeks to elaborate a mode of artistic and spatial practice predicated on the concept of anticipation. As yet to be defined, new anticipatory spatial aesthetics suggests an array of diverse techniques mutually concerned with the production, inhabitation, and representation of space. The historical dimensions of anticipation look at relations of influence and potentiality between past precedents and subsequent forms of spatial expression. There are also affective dimensions associated with imagining possible futures. For Ernst Bloch, these are speculative feelings with a critical function because they take shape in conditions of deprivation or injustice and plot a course of action toward different forms of material and social organization. What aesthetic techniques are involved in working out new forms of spatial organization? How are artists and architects feeling-toward and representing possible futures? This is an invitation for interdisciplinary and intersectional contributions from artists and academics considering the anticipatory and spatial aspects of visual, performative, and constructional media.

Mots clés | Keywords: anticipation, aesthetics, spatial practice, utopia, the everyday

39. New Ways of Knowing in Feminist Art Histories

Béatrice Cloutier-Trépanier, Queen's University, 19bct@queensu.ca
Laura Ryan, Queen's University, 19lkr@queensu.ca
Session type: Panel session + Roundtable

This session examines feminist ways of knowing, such as anecdotes (Gallop), autotheory (Fournier), creative writing (Grant and Rubin), omitted footnotes (Dimitrakaki), gossip (Butt, Chave, Rogoff), imagination (Latimer), intuition (de Mille) and queer formalism (Simmons) as answers to incomplete or inexistent archives and sparse or biased literature. What are the implications of working with/on non-traditional forms of writing, and/or anachronistic methodologies? How have Indigenous, Black, queer, and trans critiques of and collaborations with feminisms developed new forms of intersectional art historical narratives? How does this destabilize institutional(ized) feminist art history? We welcome contributions that address such questions and discuss how these experimental processes probe the unknowability/instability of art historical research as a subject, alongside the pedagogical need for such ways of knowing and ways of working. 10-minute presentations will be followed by a roundtable during which we hope to exchange and reflect on our experiences and experiments of/in feminist art histories.

Mots clés | Keywords: feminism, methodologies, ways of knowing, intersectionality

40. Nonlinear Dynamics in the Research-Creation Methodology

David Biddle, Simon Fraser University, dantebids@gmail.com
Session type: Panel session

In this panel I would like to bring together artists and scholars from various disciplines for a dialogue on epistemology, with the aim of developing a richer understanding of the relationship between art practice and academic research. Within this broad context, the panel would be oriented more specifically toward understanding the irreducible nature of the truths which artworks can communicate. As such, the practical outcome of the panel would be to further develop the language around the integration of creative practice into academic research, while explicitly resisting the expectation that the fruits of creative practice are always, if ever, reducible to academic language. Ultimately, I hope that this panel might serve to articulate new ways for "interdisciplinary' and "research-creation' models to be implemented in the university in an effort to ensure that the production of aesthetic truth is not subordinated by institutional default to the production of linguistic truth.

Mots clés | Keywords: research-creation, interdisciplinary, epistemology, aesthetics, institutional critique

41. Parallel: A Roundtable on the History and Archiving of Artist Run Centres in Canada

Devon Smither, University of Lethbridge, devon.smither@uleth.ca
Amber Berson, The Visual Arts Centre, Montreal, amber.berson@gmail.com
Session type: Table ronde | Roundtable

Artist-run centres (ARCs) have undoubtedly helped to shape Canadian culture, yet their histories have been understudied in both art history and museum studies. This roundtable invites participants to dialogue about how we can better account for ARCs in Canadian art history and why–against a backdrop of increasing equity, diversity, inclusion and accessibility throughout the art world–the history of ARCs is so pressing right now. If ARCs truly were, and continue to be, parallel institutions, how have they challenged hegemonic discourses of authority, artistic agency, equity, and accessibility and how do these challenges contribute to a richer understanding of cultural history in Canada? We invite participants to apply to this roundtable whose professional experience and/or research takes up these concerns at both a practical and theoretical level.

Mots clés | Keywords: artist-run-centre, Canadian art, art institutions, gallery, art history

42. Pedagogy Caucus: Reimagining Assessment and Learning Outcomes

Jillian Lerner, University of British Columbia, jillian.lerner@ubc.ca
Anne Dymond, University of Lethbridge, anne.dymond@uleth.ca
Session type: Panel session

Assessment is a critical component of teaching and learning; however, it is often unexamined or left to individual course instructors. Queries about what constitutes meaningful, inclusive, or transformative assessment can support our innovative teaching practices and approaches to curriculum renewal. Such reconsiderations are integral to overall program development, to envisioning and meeting learning outcomes, and to diversifying the discipline in meaningful ways. Topics that consider specific learning activities and assessments would be of interest, such as ungrading, contract grading, labour-based grading, peer assessment, or teaching writing in the era of ChatGPT. We are particularly interested in papers that move from specifics of assignments to broader considerations of the role of assessment in efforts to decolonize and diversify the discipline; or of the relation of discipline-specific skills to desired

outcomes framed in terms of marketable skills and careers, the holistic development of the learner, or educating for social and ecological responsibility.
Mots clés | Keywords: pedagogy, assessment, learning outcomes

43. Photography, Activism and the Visual Culture of Resistance

Reilley Bishop-Stall, McGill University, reilley.bishop-stall@concordia.ca
Session type: Panel session

This session would investigate the relationship between photography and activism, considering the camera's role in both recording and facilitating resistance movements. Photography and activism have been linked since, at least, the emergence of photojournalism, with media representation of direct action, demonstrations and confrontations between protestors and authorities contributing to public perception of activist causes and responses. In recent years, the camera has become even more embedded in social justice movements with the capacity to record moving from the professional to the participant and footage instantaneously uploaded. Activists have long recognized the power of photography, redeploying graphic imagery to expose atrocity and/or harnessing the camera to counter oppressive representation. This session invites papers that consider photography's employment as an activist tool and/or means of recording resistance. Papers focusing on changing media representation over time, or case studies from any time or place since photography's development are welcomed.

Mots clés | Keywords: photography, activism

44. Plastic Reasoning: Teaching Art in the Age of Artificial Intelligence

Heather Muckart, University of British Columbia, heather.muckart@ubc.ca
Jessica Pool Nielsen, Columbia College, jnielsen@columbiacollege.ca
Session type: Table ronde | Roundtable

When widescale access to the Artificial Intelligence (AI) tool ChatGPT was made publicly available in late 2022—months later to be replaced by the even more powerful GPT4—humanities instructors around the world grappled with their instructional design and assessment. For instructors in art history and studio art, this impact has been compounded by the development of AI tools like Dall·E2, which can in a few moments develop a visual image based on a few lines of directing text. This sudden and profound impact on art pedagogy, based on the radical recalibration of tools of the trade, has been compared in some quarters to the effect that the invention of the mass-produced calculator had on the teaching of mathematics. As some nations, such as Italy, rush to ban the technology full-cloth, this roundtable examines the various strategies and needs to prohibit, limit, track, and embrace this new mode of writing about and producing imagery. Organizers of this session invite teachers of art history and studio art to propose presentations that interrogate these recent events and their impact on teaching art, from both philosophical and practical points of view.

Mots clés | Keywords: pedagogy, art history, AI

45. Preceding and Gradually Unfolding: Curatorial Methodologies and Strategic Innovations

Toby Lawrence, Open Space Arts Society, toby@openspace.ca

Session type: Panel session

As art museums and galleries across North America slowly undergo long-awaited changes addressing systemic racism, discrimination, and heteropatriarchy, there is a need for clearly documented curatorial and "curatorial-like" (Gilchrist 2018) methodologies and strategic innovations preceding and paralleling current dominant conventions, that challenge the legacies of colonialism. Exhibitions and initiatives such as ʻAi Pōhaku, Stone Eaters (University of Hawaii Mānoa, multi-site, 2023), Ayumi Goto and Peter Morin: How Do You Carry the Land? (Vancouver Art Gallery, 2018), lippunga: The Brousseau Inuit Art Collection (Musée des beaux-arts nationale du Québec, 2016), and BUSH Gallery (Secwepemcúłecw, 2013–) demonstrate deep and considered employment of such emergent and establish methodologies. This panel invites papers and presentations that explore practices redefining curation and expand the accessible record of such curatorial methodologies occurring within academic, museum and gallery, artist-run, land-based, independent, and other contexts.

Mots clés | Keywords: curation, decoloniality, strategic innovation, new museology

46. Queer and Horny: Making, Writing, Theorizing and Exhibiting Queer Art

Christopher Lacroix, Simon Fraser University, christopher_lacroix@sfu.ca
Session type: Panel session

This panel takes its departure point from bell hooks' understanding of queerness as "not being about who you're having sex with…but queer as being about the self that is at odds with everything around it and has to invent and create and find a place to speak and to thrive and to live." hooks—who identified as queer-pas-gay—positions queerness and queer identity as an intellectual conclusion, disregarding the fact that queer people are at odds with the world around them precisely because of who they are having sex with. While the teleological function of queerness highlighted by hooks is politically tempting, it is necessary to acknowledge that the desexualisation of queerness is an imperative step to becoming an embraced subject of the colonial nation-state. This panel looks to contemporary art and writing to imagine how foregrounding practices of embodied queer desire produce opportunities to "invent and create and find [places] to speak and to thrive and to live." In other words, what does it mean to be a horny queer and make, write, canonize, theorize, and/or exhibit queer art? Embracing the nebulous definition of queerness, this panel is interested in a variety of responses: presentations of artists' research-creation, proposals for queer methodologies and heuristics, (and their unexpected applications), institutional critique, belligerent manifestos, and auto-ethnographic responses.

Mots clés | Keywords: queer art, research-creation, contemporary art

47. Queer Sensorium AND Landback: Spirituality, Liberation, and Revolution in a Time of Global Climate Crisis

Banafsheh Mohammadi, University of Alberta, banafshe@ualberta.ca
Sajad Soleymani Yazdi, University of Alberta, ssoleyma@ualberta.ca
Session type: Panel session

Queer Sensorium AND Landback is a session dedicated to queer, intersectional, and abolitionist-feminist theoretical and performative apparatuses that focalize collective liberation and revolution in a time of

global climate crisis that demands immediate organization and action. The session's goal is to deepen our knowledge of the ways in which spiritual mobilization can be formative in Black, Indigenous, and POC liberatory movements that existentially depend on the land. We particularly welcome submissions from scholars and artists who identify as Black, Indigenous or POC. Papers can address a variety of topics and art forms that challenge established power structures, disrupt the status quo, and expose social injustices or inequalities. Examples include, but are not limited to, life narratives, storytelling, disruptive art, architectural installations, performance, and portrait and landscape photography.

Mots clés | Keywords: queer, Landback, liberation movements, disruptive art, land

48. Race, Art History, and Pedagogy

Farrukh Rafiq, Concordia University, farrukh.rafiq@concordia.ca
May Chew, Concordia University, may.chew@concordia.ca
Session type: Panel session

Many Canadian art history departments have been taking steps to better integrate discussions of race across curricula through the inclusion of artists and writers of colour, as well as the critical expansion of the geographic, temporal, and theoretical premise of art historical contexts. However, structural impediments including the university's dependence on precarious labour and lack of institutional support has meant that student experience on this front has been inconsistent. Additionally, our current socio-political climate has increased the risks that BIPOC educators face when discussing race, especially when such discussions challenge established canons, or even confront the role of racial discourses in the construction and maintenance of art historical narratives in the first place. In this light, this panel seeks 15-minute presentations proposing sustainable strategies to integrate race in art history classrooms, and to support racialized students and faculty. Pedagogical strategies related to any aspect of art history are welcome.

Mots clés | Keywords: race, pedagogy, canons

49. Reproducing the Dialogue: Art History and Social Reproduction Theory

Tatiana Mellema, University of British Columbia, tmellema@gmail.com
Connor Crable, University of British Columbia, connorcrable@gmail.com
Session type: Panel session

In the late 2010's "Social Reproduction Theory" (SRT) appeared to offer an elaboration of an intersectional feminist critique capable of generating a critical position on the naturalization of class and social oppression. By SRT, we mean a variety of debates and positions around (often gendered, racialized, sexualized or otherwise devalued) "socially reproductive" labour and its systematic position within our current mode of production. This conversation was especially active within Art History in Western Europe and North America, opening perspectives onto art's intersections with an "expanded field" of labour and identity. Since COVID-19 we have heard more than ever about a "crisis of care," while attention to SRT has seemingly diminished. However, we argue that a growing cohort of Art Historians, and those who have stayed with SRT, are continuing this dialogue. We ask: Where does the SRT conversation stand today both in Canada and internationally? We invite papers which directly or

indirectly consider questions of social reproduction at the level of artistic labour or its appearance in artistic form, queer social reproduction and Indigenous, decolonial, and Black radical critiques.

Mots clés | Keywords: social reproduction, intersectionality, queer social reproduction

50. Research-Creation and the Visual Culture of Difference

Natasha Bissonauth, York University , npb@yorku.ca
Yasmine Espert, York University, dr.yasmine.espert@gmail.com
Session type: Table ronde | Roundtable

To frame research-creation as new and innovative risks crucial institutional amnesia. For historically marginalized folks, research-creation is, and has been, a political tactic and a push for creative freedom. If white supremacist and heteronormative policies create structural barriers for multidisciplinary artists, then the visual culture of difference across Black and Brown diasporas challenges the status quo. For example, in the 1980s, the UK Black Arts Movement witnessed artists like Eddie Chambers and Sunil Gupta curating and writing on art and difference—which they did out of necessity. This roundtable is inspired by under-recognized histories of research-creation like these. We understand the legacy of research-creation as open and embodied. By centering practitioners of colour, this roundtable emphasizes an approach to research-creation that disrupts institutional conventions. We invite artists, curators, and scholars of colour to discuss their current practice and their relationship to the visual culture of difference.

Mots clés | Keywords: research creation, artists of colour, institutional critique, 20th and 21st century, modern art, contemporary art

51. Research-Creation Caucus Roundtable: Research-(care)ation

Stéfy McKnight, Carleton University, stefy.mcknight@carleton.ca
Session type: Table ronde | Roundtable

Since 2017, the UAAC Research-Creation Caucus has been hosting a series of roundtables that explore the needs of research-creationists across so called Canada. This year the topic of discussion is "research-(care)ation." Research-(care)ation thinks about the generative ways that research-creation thinks, engages, and understands the world through methods of care, reciprocity and social justice. Perhaps most notable is its ability to care-fully interrogate and challenge institutions and western ways of knowing, through feminist, anti-colonial, and queer interventions of knowledge production. We are inviting proposals from research-creationists to share their work during a 7–10-minute presentation, that highlight how artistic research may act as an antidote for our current world. After the presentations, the floor will be open for more discussion about how we are engaging with this theme in our work and research.

Mots clés | Keywords: research-creation, healing, care, art research, decolonization, disruption

52. Revisiting the Early Modern Green Spaces

Iraboty Kazi, Western University, arial1088@gmail.com
Session type: Panel session

Early modern (1400–1700) interest in nature is made evident by the revival of villa gardens, the popularity of the pastoral in painting, theatre, music, and music, the fascination with the scientific properties and aesthetic qualities of plants, and creation of botanical gardens. While the complexities of early modern green spaces have been well-documented by scholars (such as Jodi Cranston, Karen Hope Goodchild, Natsumi Nonaka, and Paul Barolsky), their connections to the twentieth- and twenty-first century works deserve more attention. This panel will centre around art, film, and literature that perpetuate, remediate, and/or challenge ideas and practices surrounding early modern representations of nature. Contributions to this panel may address (but are by no means limited to) the following topics and themes: colonization or decolonization, LGBTQIA+ perspectives, ecofeminism, sustainability, transnationalism, migration, heterotopias and other theories of space, and posthumanism.

Mots clés | Keywords: Renaissance, nature, art, green, pastoral

53. Room for Everyone: Opening Doors for Artist-parents and Their Families

Sarah Cullen, MOTHRA: Artist-Parent Project, sarahvbcullen@gmail.com
Kerri-Lynn Reeves, MacEwan University, reevesk8@macewan.ca
Session type: Table ronde | Roundtable

Over the last ten years a discussion has developed around how artist/academic-parents can achieve parity with artists/academics who are neither parents nor caregivers. For the most part this has been happening online, but it has been slowly making its way into exhibitions, into print, and into artist residencies. To be taken seriously in most fields you are expected to sever links with personal relationships—such as family—in order to achieve success. This roundtable discussion features participants who interrogate why we persist with this patriarchal mode of working. Why do we still demand "a room of one's own" even when this is either unattainable or undesirable to many? Is there no value and inspiration in messy, vulnerable, interrupted, shared spaces, and the collective life that takes place there? How does art change when we admit to these conditions, and to our lives as carers?

Mots clés | Keywords: Artist-Parent, collective, intersectional-feminism

54. Sizing up the Local: Situating the Subject of Micro-art-history

Martha Langford, Concordia University, martha.langford@concordia.ca
Session type: Panel session

I once asked an abstract painter how he determined the size of the canvas that he would be acting upon: "It's the limit of my reach," he answered, "I need to be able to get my hands around it." It seemed to me the perfect encapsulation of the phenomenological attitude (further research revealed it as a trope). Conceptual art similarly explored the physical limits and mindfulness of bounded space—walking, mapping, drawing parentheses around. More current examples include the performing body as an archive; oral histories of craft or craftivist circles; or writing object-lives from the holdings of a diasporic historical society. Global and local are entangled. Studying the local—writing from within one's ideational village—remains crucial, but defining a micro-art-historical project is increasingly daunting. This call for papers appeals to art historians, theorists, and practitioners who have braved the anecdote and excavated the footnote to situate their work.

Mots clés | Keywords: local, global, historiography, methodology

55. Speculative Methods and Alternative Archives in Art Historical Practice

Nikki Georgopulos, University of British Columbia, nikki.georgopulos@ubc.ca
Paula Burleigh, Allegheny College, pburleigh@allegheny.edu
Session type: Panel session

As the discipline and practice of art history continues to be upended and amended, this panel investigates the ways in which research methods beyond the normative scholarly apparatus and evidentiary hierarchies can be brought to bear in our field. Taking cues from the work of Saidiya Hartman, we invite presentations on the application of critical fabulation, counter-archives, and other forms of speculative play to art historical materials. Moreover, we invite contributions that make explicit the necessarily personal (and, by extension, political) nature of scholarship; how might our understanding of art history and its methodologies change when we remove the imaginary boundary between our subjects and our subjectivities? Following a lively panel that engaged such themes within the realm of contemporary art and art historical practice at CAA 2023, we are specifically looking for papers that apply such methods to global, non-contemporary topics from any historical period.

Mots clés | Keywords: critical fabulation, archives, speculation, new methodologies

56. Strategies for Impermanent Mark-Making in Public Space

Kari Cwynar, Concordia University, kari.cwynar@gmail.com
Session type: combined format

In Banff in 1991, artist Rebecca Belmore performed the first of many iterations of her sculptural performance, Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother, in which she invited Indigenous peers and community members to speak directly to the land through a giant megaphone, in response to the colonial violence perpetuated by the recent Kahnesatà:ke resistance. With Belmore's work as the starting point, this session traces the impact of ephemeral forms of artmaking in public spaces. How have artists used voice, gesture, temporary intervention outside of gallery walls? What factors have contributed to the resonance and longevity of temporary projects like Belmore's, decades later? This session seeks to build new vocabularies for art in public space in Canada, inviting deep dives into individual artworks, programs and sites, as well as considerations of temporality, presence, documentation and audience, and methodologies for impermanent mark-making in urban and rural environments.

Mots clés | Keywords: public space, temporality, land, performance, site

57. Teaching Queerly: A discussion about Queer and Trans pedagogy in the arts

Adrien Crossman, McMaster University, crossmaa@mcmaster.ca
Session type: Panel session

Teaching Queerly will comprise of a panel of Queer and Trans artists and academics whose practices exist both within and outside of professional institutions. This panel will explore how Queer and Trans

practitioners work against institutional structures – like those of the museum or university – by queering spaces such as the classroom, the gallery, and the archive.
Additionally, this panel explores how these pedagogical approaches extend beyond academia and into public and community learning spaces. As Queer practitioners we inhabit a shared social space not only with our peers but with our elders and students, allowing for alternative forms of mentorship and horizontal knowledge sharing instead of staying within the vertical structure of academia. Thinking with Jon Davies' 2012 exhibition "Coming After" and Heather Love's idea of "feeling backwards", this panel asks what does it mean to teach Queerly now?

Mots clés | Keywords: queer, trans, pedagogy, community, art

58. The Critical Image Forum, ca. 2023: Archival Practices and the Networked Image

Erin Silver, University of British Columbia, erin.silver@ubc.ca
Althea Thauberger, University of British Columbia, athauber@mail.ubc.ca
Session type: Panel session

The Critical Image Forum (CIF) is an interdisciplinary research cluster and public humanities project at The University of British Columbia that focuses on issues related to photography and expanded documentary practice. In 2023–2024, CIF will initiate a SSHRC-funded public program, "Archival Practices and the Networked Image," to develop, through an examination of the dynamics of image repositories, an understanding of how the temporality of images enables relationships to emerge between our current moment and its histories and possible futures. In her 2020 book *Photographic Returns: Racial Justice and the Time of Photography*, Shawn Michelle Smith proposes that there is a "temporal recursivity" that is "intrinsic to photography, a backward and forward movement inherent to the medium that invites such returns." A recursive approach to photography engages the medium as bound to its representational outputs but displaces where truth value lies: the repetition, representation, or reenactment of the image (and redeployment of its techniques) over time. As such, the material and conceptual repositories in which photography resides—the "historical" archive and the "contemporary" network—must also be rethought; CIF's 2023–2024 program offers an expansion and application of "recursivity" toward archival practices and networked images. Rather than assuming archives are the exclusive purview of the past, and networks of the future, the program is structured around the following questions: What tools can we deploy to critique networked culture and the mass image proliferation of the present through questioning the power structures embedded in technologies of image collecting? Can we build archives of the future through conscientious networked habits in the present? How can we understand historical migration networks as pathways for the distribution of images? How can connections between images telegraph meaning across time periods, helping to articulate relationships across past, present, and future spaces? The 2023 UAAC conference will offer a platform to present the CIF's past, current, and future research and introduce (and generate) the local, national, and international projects that will be mobilized through the "Archival Practices and the Networked Image" program.

Mots clés | Keywords: archives, activism, image networks

59. Thinking Environmentally in Practice: Sustainability and Studio Pedagogy

Amanda White, Western University, amanda.white@uwo.ca
Robert Hengeveld, Memorial University of Newfoundland, rhengeveld@grenfell.mun.ca
Session type: Table ronde | Roundtable

Marked by our time of global environmental crisis, students in studio art disciplines are increasingly focused on themes of ecological degradation and the toxicity of the world around them. Meanwhile, studio pedagogy is increasingly focused on non-toxic and alternative methods and materials (expedited by remote instruction during the pandemic). In this roundtable format, we will share resources, ideas and experiences around topics such as pedagogical tools, processes, challenges and successes in developing, refining or improving sustainable materials and practices. We invite artists, teachers, scholars and students who are interested in asking; how can instructors provide essential learning for the next generation of students, while also helping to achieve a lower carbon footprint and a less toxic classroom environment? What kinds of studio tools and processes must we re-visit, re-evaluate or re-invent toward our changing environmental reality? How might teaching in the studio contribute to a sustainable future in the arts?

Mots clés | Keywords: environment, pedagogy, studio, materials

60. Thinking Materially About Photography

Daniela Montelongo, daniela.perezmontelongo@gmail.com
Session type: Panel session

Elizabeth Edwards and Janice Hart argued that "photographs are both images and physical objects." Their approach critically examined "the physical attributes of the photograph that influence content in the arrangement and projection of visual information." Geoffrey Batchen similarly called upon scholars to acknowledge that "photographs have multiple manifestations and are objects as well as images," adding "I want a history [of photography] that takes account of all my senses." This session proposes to "think materially about photography," with an eye to complicate the perceived dematerialization of the medium in the digital age of AI-generated imagery. We welcome papers focusing on contemporary practices utilizing analog technologies, considering the tactile and sonic dimensions of photographs, and/or investigating photo-albums, archives, and photobooks. Recent studies have moved away from essentializing ontological discussions of photography, to reveal the potential of thinking about its materiality through political, social and cultural concerns pertaining to the contemporary moment.

Mots clés | Keywords: photography, materiality

61. Trans people are under attack. What do we do? Stand up, fight back!

Anthea Black, California College of the Arts, anthea.black@gmail.com
Session type: double session (a closed roundtable for trans/queer people + a workshop)

Amidst a powerful wave of transgender cultural production and visibility, anti-trans rhetoric and legislation has also reached threatening new levels. We and our trans students, colleagues, and families are under attack. How do we ensure that trans kids actually make it to our colleges/universities? How do

we defend academic freedom to include trans scholarship and art in our curricula? How do we—as trans and queer faculty, academics, and artists—survive in this deeply hostile political climate? Session one will invite our transgender and queer academic and artistic communities at UAAC to gather for a closed roundtable. A second session, open to all, will offer practical steps and resources for building solidarity with trans people across art, craft, and design education. This session builds on "HANDBOOK: Supporting Queer and Trans Students in Art and Design Education" and borrows its title from an ACT UP rallying cry central to the AIDS activist movement. We resonate across decades of queer, trans and BIPOC liberation and solidarity work, to arm academics to take concrete practical ACTION in our classrooms and beyond.

Mots clés | Keywords: trans studies, queer theory, pedagogy, activism, rage

62. Unlearning the Nation: Transnational Possibility and Canadian Art Histories in the World

Elizabeth Cavaliere, OCAD University, lizcavaliere@gmail.com
Jen Kennedy, Queen's University, jen.kennedy@queensu.ca
Session type: Panel session

The history of Canadian art is a transnational history. Canadian art historiography, however, is strongly rooted in national narratives. Taken one way, the prefix trans in transnational—which signals a myriad of relationships across, between, and beyond geopolitical national boundaries—describes the material and epistemic violence of Canada's formation. As a settler-colonial nation, this country cuts across territories of First Nations, Métis, and Inuit peoples. Taken another way, it offers a methodology for unsettling colony-to-nation narratives of Canadian art history and for rethinking about the relationships between art, nation, and nationhood, and between local, regional, and global cultures. Reframing Canadian art history in light of global networks focuses on the exchange and flow of ideas, peoples, artistic connections, and institutions beyond political borders. Building on the foundational work of Monika Kin Gagnon, Charmaine Nelson, and Alice Ming Wai Jim, among others, this panel invites papers on any period that consider Canadian art as a site of cultural encounter and transnational connections. We were particularly interested in transnational approaches to Canadian art that decenter/denaturalize a unified nationalist history which reinforces and reinscribes a narrative of white, male, heterosexual, colonial settlement, and the near exclusion of Indigenous, Black, people of colour, immigrants, women, queer and trans people.

Mots clés | Keywords: Canada, transnational, un-learning, encounter, global

63. What's the Use of Biofiction about Visual Artists?

Julia Dabbs, University of Minnesota, Morris, dabbsj@morris.umn.edu
Session type: Panel session

Historical visual artists have been popular protagonists of biographical fiction dating back to Irving Stone's 1934 novel *Lust for Life* (on Vincent Van Gogh), and Anna Banti's 1947 *Artemisia* (on Artemisia Gentileschi). Recent decades have seen a virtual explosion of biographical novels about artists such as Michelangelo, Artemisia Gentileschi, Emily Carr, Frida Kahlo, Gustav Klimt, Edmonia Lewis, and so many more. The key questions this session will explore are: what accounts for this explosion of interest; who is being written about, and how are they characterized; and, can biographical fiction inform our

understanding of historical artists, or should it be considered solely as a popular form of entertaining literature? Papers examining gender, race, social class, and non-canonical subjects are especially welcomed.

Mots clés | Keywords: biofiction, lifewriting, literature, artists' lives, women artists

64. Wild Combination

Yani Kong, Simon Fraser University, yani_kong@sfu.ca
Session type: Panel session

A theory in mycology suggests that the psilocybin mushroom, when consumed in large doses, can speak through their host via their brain and senses. The fungi, without hands to "manipulate the world," partner with their host, wearing their mind like a hat, allowing for richer combinations and possibilities than can be afforded by either entity alone (Sheldrake 2020). The mushrooms are a natural demonstration of Spinoza's ethics, a philosophy of combination between entities where bodies increase or diminish in strength as they assemble, come apart, and assemble differently with other bodies in the world. In art, practices of creation, research, and in situ involvement provoke these ranging combinations when artworks speak by engaging the brain and senses of their maker/thinker/visitor (Deleuze 1981/2003; Marks 2002; Hoogland 2014). Like the mushroom and the host, our encounters with art can be a benefit as much as they can be vexatious, nonetheless opening possibilities that could not be explored without collaboration. This session invites case studies, creative presentations, artist talks, or philosophical investigations that explore the effects of good combinations, bad combinations, queer, natural, or wild combinations with/in art.

Mots clés | Keywords: Spinoza, affect, embodied analysis, interconnection, enchantment, disenchantment

65. In Dark Rooms: The Cave and the Photographic Imaginary

Sophie Lynch, University of Chicago, sophielynch@uchicago.edu
Session type: Panel session (in a cave)

This panel investigates the space of the cave as site, subject, material, and metaphor for the making and viewing of works of photography, film, and media. Bringing together papers, presentations, and performances by scholars and artists working across geographies, mediums, and time periods, the panel interrogates the enclosed and underground space of the cavern as a site of speculative world making. Several scholars and artists have analogized the cave's obscurity to spaces of cinematic viewing, mined their acoustics for musical performances, or excavated their potential as spaces of revelation or portals to the past or other worlds. Caves have also served as important storage facilities for art, media, and data. How does the secluded space of the cave allow for the re-thinking of questions concerning historical conceptions of the deep time of the earth, the history and present of resource extraction and colonial expansion, and the industrialization of the underground to support life and infrastructure on earth? This panel will be hosted in the Banff Cave and Basin National Historic site, a short walk from the Banff Center for the Arts.

Mots clés | Keywords: Underground, Caves, Photography, Media, Geology

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

Kathryn Desplanque, UNC Chapel Hill, desplanq@ad.unc.edu

Session type: Panel session

HECAA works to stimulate, foster, and disseminate knowledge of all aspects of eighteenth-century visual culture. This open session welcomes papers that examine any aspect of art and visual culture from the 1680s to the 1830s. Special consideration will be given to proposals that employ innovative methodological approaches, study marginalized communities, and challenge Eurocentrism.

Mots clés | Keywords: eighteenth-century, art history, visual culture, methods, global majority