



# UAAC/AAUC

UNIVERSITIES ART ASSOCIATION OF CANADA  
L'ASSOCIATION D'ART DES UNIVERSITÉS DU CANADA

Conference 2021 Congrès (October 20–23 octobre 2021, online | en ligne)

## Call for Papers | Appel à communications

Submission deadline | Date limite de soumission: **May 16, 2021 | 16 mai 2021**

### Conference Regulations

1. Applicants may present in only one session, roundtable, or panel.
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.
3. Proposals must be sent directly to the chair(s) of the session, roundtable, or workshop.
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)
5. Submissions must be submitted via the ["Call for Papers" form](#).
6. Proposals may be submitted by current members or non-members of UAAC. Non-members **must** become members of UAAC and pay registration fees in order to present a paper at the conference. Membership dues and registration fees must be received by September 20, 2021.
7. Proposals are invited from permanent and contractual faculty, independent scholars and artists, and graduate students in terminal degree programs (examples: PhD, MFA, MDes, etc.) who are engaged in the visual arts (studio practice, art history, visual culture, material culture, museum studies, art conservation, etc.). MA students are not permitted to give papers at the conference. Graduate students are invited to participate in the "Graduate Student Lightning Talks."
8. 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. Il n'est possible de présenter que dans une 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.
3. Les propositions de communications doivent être envoyées directement aux président·e·s de séance, table ronde, ou atelier.
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 communication (maximum 300 mots)
5. Les propositions doivent être soumises utilisant le [formulaire « Appel à communications »](#).
6. 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 20 septembre 2021.
7. Les enseignant·e·s universitaires, les chercheur·e·s indépendant·e·s, et les étudiant·e·s qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) sont invité·e·s à proposer des communications. Les propositions d'étudiant·e·s à la maîtrise en histoire de l'art ne sont pas admissibles. Les étudiants diplômés sont invités à participer aux « Exposés éclairés des étudiants diplômés ».
8. 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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## 1. “Affective Responsibilities”: Feminism, Care, and the Creative Transformation of the Archive

**Julia Polyck-O’Neill**, York University, [juliapolyckoneill@gmail.com](mailto:juliapolyckoneill@gmail.com)

**Leah Modigliani**, Temple University, [lmodigliani@temple.edu](mailto:lmodigliani@temple.edu)

Michelle Caswell and Marika Cifor destabilize and denaturalize the idea of the neutrality of the archive when they position the archivist as caregiver, with “affective responsibilities” (36–38). Once understood to be objective, resolute, and determinative, archives have long been central to art historical methodologies. That is, until all those excluded from the historical record started to speak up loudly from the dustbin of history, not quite swept away after all. Today, standing at the edge of a multitude of 21stC disasters, art history has turned to interrogating its own methodologies in an effort to do things differently; to enact new ways of being. This panel invites participants to consider how feminist methodological, epistemological, and political changes have transformed “the archive” and how archival studies are understood and/or used in visual arts-based research. The organizers also welcome submissions from artists engaged in archival research and practices, papers on relevant case studies, and/or proposals from scholars or artists that discuss emerging or alternate archival forms or collections. Works Cited: Caswell, Michelle and Marika Cifor. “From Human Rights to Feminist Ethics: Radical Empathy in the Archives.” *Archivaria* no. 81, Spring 2016, pp. 23–43.

**Keywords:** archives, art historical methodologies, feminism, care, affect

## 2. Arts of Living on a Damaged Planet

**Kristie MacDonald**, University of Guelph, [kristie.macdonald@uoguelph.ca](mailto:kristie.macdonald@uoguelph.ca)

**Ella Tetrault**, York University, [ellatetrault@gmail.com](mailto:ellatetrault@gmail.com)

In the introduction to the anthology *Arts of Living on a Damaged Planet* its editors Anna Lowenhaupt Tsing et al. suggest that, “living in a time of planetary catastrophe begins with a practice at once humble and difficult: noticing the worlds around us” (2017, P M7). The practice of noticing assists us in ameliorating what biologist and indigenous scholar Robin Wall Kimmerer refers to as Species Loneliness, a human-made estrangement resulting from lost or limited relationship with the natural world, which renders us “visitors” in nature (Kimmerer, 2013, 406). Today, there is a growing body of scholarship prioritizing practice-based, embodied, and situated ecological knowledge. These burgeoning cross-disciplinary endeavours cast a wide net across the fields of visual art, art history, performance theory, sociology, philosophy, environmental studies, and gender studies, among others. This panel calls for artwork presentations, performance-lectures, autotheoretical reflections, and alternative approaches to scholarly inquiry that explore climate change, land, relationships to place, species loss, species loneliness, land-based practices, and related subjects.

**Keywords:** ecology, visual art, practice-based, emergent strategies, climate change

### 3. Asian Collections in Canadian Museums and Galleries from the Nineteenth Century to Today

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**Karla McManus**, University of Regina, [karla@karlamcmanus.com](mailto:karla@karlamcmanus.com)

Starting in the 19th century, Canadian museums and art galleries began collecting Asian art and artifacts. Early collections came from the donations of collectors (mostly merchants and scholars), while later sources were more diverse. By considering the history and evolution of these collections, including their collectors and acquisition histories, it is possible to analyze how Canadian Asian collections follow the evolution of ideas in art history, influenced by imperialism, colonialism and Orientalism. We invite papers on topics related to the history of collecting Asian art in Canada including: how has the interpretation of Asian collections in Canadian museums changed in order to demonstrate awareness of diverse communities? How can we understand the unique position of Asian art in Canada and the significance of Canadian Asian collections in the global context? How to study the broader issues of matter, agency, and identity between Canada and Asia through the Canadian Asian collection?

**Keywords:** Canadian museums and art galleries, Asian collections, from the nineteenth century to today

### 4. Borders and Migrations in Latin American Art and Culture

**Martín Ruiz-Mendoza**, University of Michigan, [martirui@umich.edu](mailto:martirui@umich.edu)

The simultaneous occurrence of a migration crisis and a global health emergency in many Latin American countries has bluntly revealed the ongoing validity of a fact that Antonio Negri and Michael Hardt already identified two decades ago as central to the globalized human experience, namely, that “the dark side of the consciousness of globalization is the fear of contagion” (Empire 136). Drawing from that insight, this panel explores how Latin American art of different historic periods and geographic origins has responded to that “dark side” of globalization while offering alternative approaches to borders and transnational migrations. The theme of the panel also invites discussion on topics such as nationality, belonging, cultural identity, assimilation, and cultural syncretism in Latin American art and culture.

**Keywords:** borders, transnational migrations, globalization, cultural identity, cultural syncretism

## 5. Byung-Chul Han and Contemporary Art

**Maxwell Hyet**, Western University, [mhyett@uwo.ca](mailto:mhyett@uwo.ca)

**Julian Jason Haladyn**, OCAD University, [julianhaladyn@faculty.ocadu.ca](mailto:julianhaladyn@faculty.ocadu.ca)

“The smooth is the signature of the present time. It connects the sculptures of Jeff Koons, iPhones and Brazilian waxing” (Byung-Chul Han, *Saving Beauty*). Contemporary cultural theorist Byung-Chul Han is known for his concise and accessible books. Through the relatively recent influx of English translations, his ideas have become a significant part of recent inquiries about ideas and practices that define life in the digital world. Looking at the consequences of social and technological changes, Han questions basic assumptions about the choices we make and the type of world we believe we are living in. This panel invites papers that use Han’s ideas to interrogate and explore aspects of contemporary art, understood globally. Possible topics include, but are not limited to, papers that take up his core concepts: the smooth, transparency, excess positivity, the achievement-subject, good entertainment.

**Keywords:** contemporary art, cultural theory, neoliberalism, subjectivity, media

## 6. Carcerality and Contemporary Art

**Stephanie Grace Anderson**, McGill University, [stephanie.anderson@mail.mcgill.ca](mailto:stephanie.anderson@mail.mcgill.ca)

This panel explores the relationship between art and the expanded terrains of contemporary carcerality, through consideration of artistic practices that directly or indirectly engage with the politics of incarceration and/or confinement. It invites papers focusing on concrete sites of incarceration as well as their porosity, attending to the ways in which “techniques and technologies of confinement seep out of ‘carceral’ spaces into everyday, domestic, public, and digital realms” (Carceral Geography Working Group) through distributed modes of (self)discipline, surveillance, and control. Given that rates of incarceration have risen dramatically for vulnerable sections of the population over the past 40 years, this panel asks how contemporary art can help make legible the systemic inequalities that characterize the justice system—especially the disproportionate impact of carceral logics, institutions, and technologies on BIPOC communities across North America—while casting a critical eye on the pervasive yet highly unequal “contemporary continuum of incarceration” (Jackie Wang).

**Keywords:** carcerality, contemporary art, surveillance, control, confinement

## 7. Caresses and Catharsis: On Art and Touch

**Kristen Carter**, Florida Southern College, [kcarter@flsouthern.edu](mailto:kcarter@flsouthern.edu)

**Jessica Santone**, California State University-East Bay, [jessica.santone@csueastbay.edu](mailto:jessica.santone@csueastbay.edu)

Lygia Clark's 1967 "The I and the You" invited two participants to touch each other while wearing conjoined suits that covered their eyes, noses, and ears. For Clark, touch constituted a cathartic and sometimes antagonistic process that interrogated boundaries between self and other. Three decades later, Diane Borsato's "Touching 1000 People" was a month-long performance of surreptitiously grazing strangers on Montreal streets and buses. Thwarting the gentility of North American personal space, Borsato aimed to improve the city's wellbeing through intimate contact, in the process recasting touch as curative and creative form. With these projects in mind, we invite papers that explore the cathartic, phenomenological, social, and/or political capacities of touch as creative form in 20th-century body art, performance, and related practices. At a moment when touch has become a source of global anxiety, we turn to these histories for what comfort and instruction they might offer us now.

**Keywords:** body art, performance, twentieth-century art, interdisciplinary practices, art history

## 8. Complicated Politics in Contexts: Participation in Art in Asia

**Ji Eun (Camille) Sung**, University of British Columbia, [camille.j.sung@gmail.com](mailto:camille.j.sung@gmail.com)

Art historians and performance art scholars have discussed participation as a radical method generating political power in art, particularly against capitalism, the institutionalization of art, and patriarchy. While this discourse grew primarily from Euro-North American contexts, artworks in Asia, from the East to the South, show different conceptions and materializations of participation within the experiences of colonialism and decolonization and the disparate temporalities of contemporaneity, modernization, and economic development. Participation in these examples, thus, takes various subjects—artist, audience, or art—, diverse forms—painting, theatre, popular culture, and theory—and contrasting ends—art's social engagement, the advanced avant-garde art, and the material and intellectual development of the nation. As such, they complicate and sometimes object to the presumed politics of participation. Focusing on the variegated kinds of participation in art in Asia, this session welcomes presentations from art historians, artists, and scholars, whose investigation and practices would expand the geographical, historical, and political topography of participation.

**Keywords:** participation, Asian art, modern and contemporary art, politics of art

## 9. Creative Methods for Disrupting Institutional Protocols [Roundtable]

**Angela Henderson**, Nova Scotia College of Art and Design University, [ahenderson@nscad.ca](mailto:ahenderson@nscad.ca)

This round table invites artists, arts administrators, arts workers, students and scholars whose work examines stasis within institutional protocols of cultural spaces such as universities, museums and art galleries. Reflecting on a recent workshop that used counter-mapping as part of a public consultation process in a phased redesign project for the Confederation Centre for the Arts in Prince Edward Island, this round-table will foreground collaborative methodologies that invite embodied, dissonant, and multivocal accounts of public arts spaces. Participants will be encouraged to share their strategies of intervention within institutions and to discuss the challenges and limitations of facilitating these conversations. What does it mean to participate in the renewal and renovation process of such institutions? What are the ethical parameters and obligations of participation?

**Keywords:** protocols, counter-mapping, disruption, institution, cultural spaces

## 10. Documentary Photography and Film in Cold War Latin America

**Florencia San Martín**, California State University, San Bernardino, [florencia.sanmartin@csusb.edu](mailto:florencia.sanmartin@csusb.edu)

“Cold War terror in Latin America fortified illiberal forces, militarized societies, and broke the link between freedom and equality,” wrote historian Greg Grandin in his 2004 book, *The Last Colonial Massacre: Latin America in the Cold War*. In an era where U.S.-backed military dictatorships and civil wars resulted in the exile, torture, death, and disappearance of millions, many democracies in Latin America began the process of turning themselves into neoliberal states, promoting individual and private values supported by multinational corporations. As a response, many photographers and filmmakers took to the streets, protesting through the camera neoliberal repression, U.S. imperialism, human massacre, and a new idea of global freedom. This panel invites contributions on the ways in which documentary photography and film critically addressed the idea of Latin America in the Cold War, engaging in discussions including neoliberalism, human violence, imperialism, and media.

**Keywords:** photography, film, Latin America, Cold War, neoliberalism

## 11. Domestic Pluralities

**Erin J. Campbell**, University of Victoria, [erinjc@uvic.ca](mailto:erinjc@uvic.ca)

**Olivier Vallerand**, The Design School, Arizona State University, [olivier.vallerand@asu.edu](mailto:olivier.vallerand@asu.edu)

A recent special issue of the journal Home Cultures devoted to alternative domesticities concluded by asking for more research on domestic pluralities. In answering that call to action, we seek papers and accounts of artistic or curatorial practice that rethink the domestic normative by considering the intersectional, the transitional, and the in-between. Deploying such lenses as sexuality, race, ethnicity, and colonialism, this panel seeks to destabilize dominant views and narrow perspectives by exploring multiple experiences of the home. We ask: how does the design and materiality of the home mediate power relationships, kinship, friendship, intimacy, sexuality, and identity formation? Topics to explore could include: the LGBTQ home; the home and colonization; homelessness and housing insecurity; migration, displacement, and temporary homes such as tent cities and refugee camps; nature cultures such as pets, pests, and gardens; placemaking.

**Keywords:** domestic interior, domesticities, sexuality, homelessness, colonialism

## 12. Dominican Art Studies

**Diego Renart González**, Independent Scholar, [diego.renart@gmail.com](mailto:diego.renart@gmail.com)

Perhaps due to coexisting in the main Cuba's shadow or because during lustrums some of its most renowned artists resided abroad, perhaps because there has normally been a lack of tradition on its art studies or because of a lack of unity to make its productions known overcoming the prejudices and the distortion on the Dominican Republic, it is true that western and even Ibero-American historiographies have reserved during decades a nominal place to the underestimated and unknown art history of this country. For this reason, the present session invites proposals considering a new research from a historical or a contemporary point of view in any aspect of the Dominican art: from Taino's creations until nowadays conceptions and from any artistic influence received in to the impact of its artists and works in any part of the world.

**Keywords:** Dominican art, the Dominican Republic, unknown art history, influence, impact

### 13. Envisioning First Year [Roundtable]

**Linda Steer**, Brock University, [linda.steer@brocku.ca](mailto:linda.steer@brocku.ca)

**Catherine Heard**, University of Windsor, [Catherine.Heard@uwindsor.ca](mailto:Catherine.Heard@uwindsor.ca)

**Karen Engle**, University of Windsor, [kengle@uwindsor.ca](mailto:kengle@uwindsor.ca)

As we reckon with the imperialist/colonialist legacies of traditional art history, visual culture and studio instruction, new issues in teaching are emerging both in content and in pedagogical approaches. Art history and studio classes are taught with certain assumptions. Can we imagine an environment where first-year art history/visual culture harmonize with studio classes in deliberate and conceptually aligned ways? Can we rethink sequencing in both studio and art history/visual culture classes? (For example, what would happen if we upended the convention of studio classes teaching representational drawing skills before experimental skills, or art history classes teaching the Western canon before teaching Contemporary and Indigenous artists). What are some of the strategies and solutions first-year instructors can adopt as we move away from traditional methods of instruction? What do we want students to get from first-year classes? This roundtable invites participants to submit proposals for brief papers (5–10 minutes) on innovative approaches to first-year courses in art history or studio.

**Keywords:** pedagogy, decolonization, first year, art history, visual culture, studio

### 14. Fast Ponies and War Bonnets: Indigenous Ledger Drawings

**Dana Claxton**, University of British Columbia, [dana.claxton@ubc.ca](mailto:dana.claxton@ubc.ca)

This panel will address Indigenous ledger drawings by artists from Canada and the United States. There is something about the line. The artists line, and in the case of ledger drawings the Indigenous artist line and the lines on the ledger paper itself. These cool renderings of the Indigenous self, culture, life and warfare seem to exist between art, documentation, cultural aesthetics and storytelling. This panel will approach drawing, first nations art. and war art historians to discuss these 19th Century drawings.

**Keywords:** Indigenous drawing, war drawing, cultural aesthetics

## 15. Feeding the Fish: Covid, Surveillance Capitalism, Creative Practice, and the Digital Encounter

**prOphecy sun**, Simon Fraser University, [prophecy\\_sun@sfu.ca](mailto:prophecy_sun@sfu.ca)

**Freya Zinovieff**, Simon Fraser University, [fzinovie@sfu.ca](mailto:fzinovie@sfu.ca)

Fish depend on each other to survive. Indeed, they swim in schools, hide in crevasses, change colour and mingle to generate one large fish-body upon encounter. Thinking like fish, Haraway suggests that we learn how to become “beings-in-encounter” (Harway, 2008). Building on these notions, pandemic measures have reshaped our cultural and social landscape to form singular geographies created through digital devices and the complexities of surveillance capitalism. This session asks: does our increased use of mobile and digital forms come at a cost? How can we unsettle the utopia dystopia dichotomy, and define what it means to be authentic within the digital-encounter? We invite papers, creative and unconventional approaches that problematize how surveillance capitalism impacts our decisions, routines, sleep, imagination, and sense of ourselves as social beings. Together we want to imagine how in the midst of this global crisis we can generate opportunities to mitigate this new terrain.

**Keywords:** digital encounter, surveillance, research-creation, creative practice

## 16. Fire and Ice: Elemental Art and Its Histories

**Siobhan Angus**, Yale University, [siobhan.angus@gmail.com](mailto:siobhan.angus@gmail.com)

**Ivana Dizdar**, University of Toronto, [ivana.dizdar@mail.utoronto.ca](mailto:ivana.dizdar@mail.utoronto.ca)

At once sources of survival and destruction, of sustenance and danger, elements—broadly defined—have always been a point of fascination for artists and thinkers. This panel investigates how artists have represented, repurposed, and responded to elements, foregrounding their potential as materials, metaphors, mediums, archives, and frameworks. How, we ask, have aesthetic engagements with the elemental figured in our understanding of the world and our role in its transformation, especially in the context of settler colonialism, climate crisis, and geo/bio/neco-politics? What does elemental art tell us about temporality, endurance, disappearance, emergency, and disaster? How might we reimagine approaches to art history by thinking elementally and repositioning—or decentering—the human? We invite papers from scholars working at the convergence of art, politics, and environment and across mediums, geographies, and time periods, though we are particularly interested in historical topics.

**Keywords:** elements, environment, geopolitics

## 17. Graphic Satire across the Americas in the Nineteenth Century | La satire graphique à travers les Amériques : un panorama du XIXe siècle

**Dominic Hardy**, Université du Québec à Montréal, [hardy.dominic@uqam.ca](mailto:hardy.dominic@uqam.ca)

**Aline Dell'Orto**, Independent Scholar, [aline-dellorto@live.com](mailto:aline-dellorto@live.com)

Why—and how—did graphic satire come to be so prevalent in the Americas across the nineteenth century? In the continents' diverse societies, the circulation and consumption of satiric images is attested by a growing body of graduate studies, independent research and work in universities and museums. This panel welcomes papers on (without being limited to): sites (public and private) of graphic satire's visibility ; gendering of satiric practices ; linguistic affiliation; transamerican transfers (artists/cartoonists traveling, quoting each other, appropriations, collaborations); economics of publication and circulation; media (print, drawing, collage, scrapbook, photography, painting, sculpture, intermedial practices); relationships to the staging of power (colonial, post-colonial, federal, provincial, state, municipal) articulating indigenous, diasporic and racialized and settler identities.

**Keywords:** graphic satire, Americas, nineteenth century

## 18. Hidden in Plain Sight/Site: Objects, Architectures, Narratives of the Interstices

**Amalya Feldman**, University of Toronto, [amalya.feldman@mail.utoronto.ca](mailto:amalya.feldman@mail.utoronto.ca)

**Christy Anderson**, University of Toronto, [christy.anderson@utoronto.ca](mailto:christy.anderson@utoronto.ca)

History has almost always favoured the large centres of production, influential works of art and architecture, and star artists and architects. As scholarship continues to move towards a more 'global history', objects, artisans, and narratives that existed outside the bounds of traditional historiographical interests have begun to play a more important role in our understanding of the matrix of ideas that existed in different periods and geographies. This session looks to re-examine these matrices of ideas through the objects, artisans, and narratives that have been hiding in plain sight, overshadowed by the traditional canon of cities, people, and objects, in order to address the emerging historical variations of interconnectivity that support and complicate the global history movement. Proposals can address specific case studies, like the interstitial nature of late medieval Iberian visual cultures, or broader theoretical approaches such as the concepts of matrix, porosity, or portability.

**Keywords:** architecture, art, interstitial narratives, methodology

## 19. Historians of Eighteenth-Century Art and Architecture (HECAA) Open Panel

**Ersy Contogouris**, Université de Montréal, [ersy.contogouris@umontreal.ca](mailto:ersy.contogouris@umontreal.ca)

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

Le but de HECAA est de stimuler, favoriser et diffuser la connaissance de tous les aspects de la culture visuelle du long XVIII<sup>e</sup> siècle. Cette séance ouverte accueille des présentations qui examinent tous les aspects de l'art et de la culture visuelle des années 1680 aux années 1830. Une attention particulière sera accordée aux propositions qui démontrent une innovation dans les approches théoriques et / ou méthodologiques.

**Keywords:** 18th century, 18<sup>e</sup> siècle

## 20. Historical and Muticultural Perspectives on Research-Creation | Perspectives historique et muticulturelle de la recherche-cr ation

**Isabelle Pichet**, Universit  du Qu bec   Trois-Rivi res, [isabelle.pichet@uqtr.ca](mailto:isabelle.pichet@uqtr.ca)

**Cynthia I. Hammond**, Concordia University, [Cynthia.Hammond@concordia.ca](mailto:Cynthia.Hammond@concordia.ca)

Whether we look to the humanist figures of the Italian Renaissance, the academicians of the Grand Si cle, conceptual artists of the second half of the twentieth century, or the cultural output of diverse Indigenous peoples worldwide, artists have long united creative undertakings with research, broadly defined. This approach, lately, has been named “research-creation.” Although research-creation is generally viewed as an emerging field of practice, we would suggest that its characteristics position it within a discontinuous historical lineage, marked by interruptions and re-emergences rather than novelty, as much in traditional as in western societies. Throughout history, clues, fragments, and witnesses to this approach arise here and there; it is possible to find these traces in the artists’ biographies, various literary sources, and of course in works of art themselves. We welcome papers from researchers, artists and curators exploring research-creation in its historical multicultural perspectives.

Sous les figures de l’humaniste de la Renaissance italienne, de l’acad micien du Grand Si cle ou encore des productions des diverses cultures des peuples autochtones   travers le monde, l’artiste a depuis longtemps uni sa pratique cr atrice   une recherche r flexive dans le but de communiquer le sens de son travail. Cette d marche trouve sa forme pr sente sous l’expression relativement r cente de « recherche-cr ation ». Bien que pens e comme une approche  mergente, les fondements de la recherche-cr ation poss dent des constantes qui l’inscrivent dans un lignage historique discontinu, fait d’interruptions et de r emergences, tant dans les soci t s traditionnelles qu’Occidentales. Tout au long de l’histoire, des indices, des fragments ou des t moins de cette approche surgissent ici et l  ; les artistes, les sources litt raires et les  uvres les ayant sem s   travers leur parcours. Nous accueillons les propositions de chercheurs, d’artistes et de commissaires qui explorent la question de la recherche-cr ation sous une perspective historique ou multiculturelle.

**Keywords:** recherche-cr ation, perspective, historique, multiculturelle, research-creation, perspectives, historical, multicultural

## 21. Ibero-American Art, Identity and Resistance

**Tatiane de Oliveira Elias**, UFSM, Brazil, [tatianeeliasufsm@gmail.com](mailto:tatianeeliasufsm@gmail.com)

**Patricia Branco Cornish**, Concordia University, [patricia.cornish@mail.concordia.ca](mailto:patricia.cornish@mail.concordia.ca)

This panel aims to examine works by Ibero-American artists from the colonial period to contemporary times that debate migration and people's movements across geographies. We seek to debate how artists interpret a new reality with constrained people movement in a pandemic. We seek contributions from a wide range of disciplines that engage with artistic practices in an Ibero-American context, including painting, performance, multimedia, art installation, and virtual reality (VR). We encourage submissions that debate how Ibero-American artists portray in their work the political and social aspects of cultural transfers resulting from people's migration. We seek to discuss issues affecting minority populations and cultural transfers discourses in the context of immigration. We seek to debate how these works by Ibero-American artists demand from their makers a reconfiguration of thought and practices in current realities. We explore the importance of maintaining the Latin American historical memory and raising questions about preserving Latinxs identity and diversity. How politics influenced the Latin America art scene? How does the cultural flow happen in a new geographical location? How can arts promote cultural identity? How do artists negotiate their migrant identity in new geographies? How can artistic practices be reimaged in a new context in which we have limited physical interactions with others?

**Keywords:** Ibero American, immigration, art, identity, resistance

## 22. In Relation: Conversations on Indigenous Performance Art [Roundtable]

**Erin Sutherland**, University of Calgary, [erin.sutherland@ucalgary.ca](mailto:erin.sutherland@ucalgary.ca)

**Carla Taunton**, Nova Scotia College of Art and Design University, [ctaunton@nscad.ca](mailto:ctaunton@nscad.ca)

This roundtable explores Indigenous performance art and its longstanding role in asserting Indigenous sovereignties, embodying epistemologies, and activating methodologies. Centralizing Indigenous ways of knowing and being, here, performance is considered in relation to land, languages, and materialities as well as to human and non-human kinships and treaty-based relationships. Currently, resurgences of Indigenous cultural knowledges are affirming further connections between performance and making, materialities and storytelling, embodied practice and mapping for instance. The curation of Indigenous performance art highlights its role to histories of resistance, institutional critique, and collaboration while also providing opportunities to curators to work independently outside of institutions in public spaces. Grounded in practices of visiting, this roundtable welcomes and encourages a range of approaches and methods to sharing knowledges including critical engagements and responses in the form of short papers and performances to performative actions and poetic/sound gestures

**Keywords:** Indigenous, performance art, embodied practice, sovereignty

## 23. Latin American and Caribbean Art (s): From Where? From Whom?

**Analays Alvarez Hernandez**, Université de Montréal, [analays.alvarez@umontreal.ca](mailto:analays.alvarez@umontreal.ca)

**Alena Robin**, Western University, [arobin82@uwo.ca](mailto:arobin82@uwo.ca)

This open session invites scholars, curators, and artists to share their current research on Latin American and Caribbean art (s). The goal is to create dialogue and exchange on the state of those fields. We welcome both contemporary and historical perspectives (from the pre-Columbian period to the present day) and the exploration of a variety of media (painting, sculpture, installation, photography, performance, socially engaged practices, new media, architecture, etc.). We are interested in examining the historical and contemporary presence of Latin American and Caribbean art(s)/artists beyond their traditional geopolitical borders; the inherent intersectionality of those concepts, and also their transmutation in light of past and current migratory and activist movements, technological advances, and sanitary crises; any other topic on art and artists in Latin America and the Caribbean delving into, for instance, the Caribbean's complex relationship to Latin American. We accept proposals in French and English | Nous acceptons les propositions en français et en anglais.

**Keywords:** Latin America, Caribbean, intersectionality, transmutation

## 24. Le réinvestissement des collections par l'artiste à l'ère des crises environnementale, identitaire et sanitaire | Artists' Reinvestment in Collections in an Era of Environmental, Identity, and Health Crises

**Geneviève Chevalier**, Université Laval, [genevieve.chevalier@art.ulaval.ca](mailto:genevieve.chevalier@art.ulaval.ca)

**Mélanie Boucher**, Université du Québec en Outaouais, [melanie.boucher@uqo.ca](mailto:melanie.boucher@uqo.ca)

Cette séance s'intéresse à l'utilisation que font les artistes des collections. Par collection, nous entendons « [...] un ensemble d'objets matériels ou immatériels [...] qu'un établissement a pris soin de rassembler, de sélectionner, de classer, de conserver dans un contexte sécurisé [...] » (Desvallées, & al., 2011). La place tenue par ces collections dans l'œuvre à une époque où les musées les réinvestissent en diversifiant leurs usages est appelée à changer. À l'ère des crises environnementale, identitaire et sanitaire, pourquoi les artistes se tournent-ils vers ces ressources pérennisées et de proximité ? Ces collections pourraient-elles tenir un rôle inédit dans le processus de création ? Et pourquoi même les inclure dans une démarche artistique ? L'aspect extra-artistique de certaines collections, comme celles d'histoire naturelle ou d'ethnologie, exerce-t-il un attrait particulier ? Les arts médiatiques, numériques et performatifs constituent-ils des champs de pratique privilégiés par les artistes pour mener leur exploration ? Desvallées, A., Y. Bergeron, F. Mairesse (2011). Dictionnaire encyclopédique de muséologie. A. Colin.

This session focuses on the use that artists make of collections in contemporary art. By collection, we mean “[...] a set of material or immaterial objects [...] that an institution has taken care to collect, select, classify, conserve in a secure context [...]” (Desvallées & al., 2011). At a time when museums are reinvesting in collections by diversifying their uses, the space they occupy in works of art is undoubtedly set to change. In an era of environmental, identity and health crises, why are artists turning to these long-term, local resources? Could collections play a new role in the creative process? And why even include them in an artistic approach? Is the extra-artistic aspect of certain collections, such as those pertaining to natural history or ethnology, particularly attractive? Are media, digital and performance arts propitious fields of practice for artists to pursue their exploration? Desvallées A., Y. Bergeron, F. Mairesse (2011). Dictionnaire encyclopédique de muséologie. A. Colin.

**Keywords:** collections, musées, crise environnementale, arts médiatiques, arts performatifs

## 25. Mining the Connection(s) between Industry and the Arts

**Jessica Mace**, University of Toronto, [jessica.mace@utoronto.ca](mailto:jessica.mace@utoronto.ca)

While industry and the arts may initially seem poles apart, the two fields are in fact closely entwined. Over time, visual and material culture has served to drive industrial development, for example through survey photography or the construction of company towns), and has responded to industrial production in myriad ways, from documentation to artistic interpretation. In recent years, the arts have also dealt with the effects and material legacies of deindustrialization, for instance through heritage, urban exploration, and adaptive reuse. This session, then, seeks to explore these varied connections and to bring to light these often-overlooked topics. We invite scholars at all stages of their careers to discuss their work in any medium or period of time as it relates to industry and/or industrial production.

**Keywords:** visual culture, material culture, industry, deindustrialization

## 26. Pedagogy Caucus: Post-Pandemic Pedagogies

**Devon Smither**, University of Lethbridge, [devon.smither@uleth.ca](mailto:devon.smither@uleth.ca)

**Anne Dymond**, University of Lethbridge, [anne.dymond@uleth.ca](mailto:anne.dymond@uleth.ca)

What will your teaching look like as we slowly shift back to the classroom? Most art and art history classes were drastically altered when the pandemic hit as we moved our teaching online. This change led many of us to reconsider and reconceptualize our pedagogical approaches, including new technologies and techniques for remote teaching and learning. Awareness of racial and social injustices, exacerbated by the COVID pandemic, has also required new approaches to anti-racist and social justice-informed pedagogy. This session invites short papers that address what has been gained from the pivot to online teaching as we now look to the future of our “classrooms” in the post-pandemic world. We are particularly interested in exploring pedagogical practices, assignments, and course design created in response to the pandemic that will be carried forward to the in-person classroom or into a newly conceived hybrid environment.

**Keywords:** pedagogy, teaching, learning, assignments

## 27. RAA19 Séance Ouverte (Réseau Art et Architecture du 19e siècle) | RAA19 Open Session (Research on Art and Architecture of the 19th century)

**Peggy Davis**, Université du Québec à Montréal, [davis.peggy@uqam.ca](mailto:davis.peggy@uqam.ca)

**Marie-Lise Poirier**, Université du Québec à Montréal, [poirier.marie-lise@courrier.uqam.ca](mailto:poirier.marie-lise@courrier.uqam.ca)

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

The aim of the RAA19 (Research on Art and Architecture of the 19th century; [www.raa19.com](http://www.raa19.com)) is to encourage innovative studies of nineteenth-century art and architecture. This open session welcomes papers that examine theoretical issues or case studies that focus on any aspect of the art and architecture of the long nineteenth century, from 1789 to 1914. Special consideration will be given to papers that propose innovative issues or methodologies.

**Keywords:** XIXe 19th Art Architecture

## 28. Research-Creation Caucus: How to be Artist-Scholars In and Outside of the Academy [Roundtable]

**Stéfy McKnight**, Carleton University, [stefy.mcknight@carleton.ca](mailto:stefy.mcknight@carleton.ca)

Can research-creation happen outside of academic institutions? This year, the Research-Creation Caucus will address current questions related to the methodology of research-creation and its connection to academic institutions. More specifically, how these institutions define research-creationists, and who may practice research-creation. There are opposing positions from artist-scholars that see research-creation as primarily an academic and institutional practice, while others argue that creative knowledges can happen outside of academia, and perhaps have done this before the formalization of research-creation in Canada. We as a collective will speak to the following questions: can research-creation disrupt traditional academic knowledge mobilizations, if research-creation being produced and defined by academic institutions? What happens to artist-scholars who change their career trajectories to work outside of academia? How does research-creation in institutions uphold and participate in colonial structures of knowledge production and dissemination? This session invites artist-scholars, curators, independent artists and producers to share their work, and give perspective on these competing debates.

**Keywords:** research-creation, arts-based research, academia, artists, collaboration, methodologies

## 29. Sacred to Death: On Horror, Art, and Colonialism | Sacré Peur: Horreur, Art et Colonialisme

**Émilie von Garan**, University of Toronto, [evongaran@gmail.com](mailto:evongaran@gmail.com)

Taking the relationship between horror cinema and contemporary art as a point of departure, this panel explores the porous interstice at the intersection of horror theory, art theory, and art criticism. Specifically looking to the ways in which horror tropes such as the return of the repressed, the uncanny, misrecognition, spectralisation, possession, and dispossession, as well as the transgression of borders and boundaries resonate with the post- and the de-colonial, this panel invites reflections on the shared aesthetic, structural, and conceptual strategies between art and horror. It asks: What can be said of the profound influence of horror cinema on contemporary art and artistic practices? Can horror be conceived of as a theoretical perspective? Can horror aid in reassessing how museums, galleries, and universities research, collect, exhibit, and teach? This panel encourages submissions on curatorial practices, film and exhibition, art in cinema, as well as other relevant areas of research.

**Keywords:** horror theory, art theory, art criticism, aesthetics, post/de-colonial

## 30. Sites of Photographic Knowledge: Studios and Networks/Ateliers et réseaux

**Martha Langford**, Concordia University, [martha.langford@concordia.ca](mailto:martha.langford@concordia.ca)

**Eduardo Ralickas**, Université du Québec à Montréal, [ralickas.eduardo@uqam.ca](mailto:ralickas.eduardo@uqam.ca)

This session aims to foster interdisciplinary dialogue between scholars in all fields working on the historical and contemporary problem of photographic knowledge. We welcome proposals stemming from the history of photography, art history, the visual arts, sociology, aesthetics, anthropology, visual studies, cultural studies, and communications, or somewhere in between. We are particularly interested in two sites of photographic knowledge, namely, studios and networks. Spaces of creation, the studio and researcher's cabinet/study, are increasingly present in exhibitions and publications, as both scholars and publics become curious about the life of the mind and the material culture behind the scenes. The studio is a space of situated and socializing knowledge, offering both intimacy and exposure to works-in-progress. In the vein of "exploding cinema" we are interested in the "atelier éclaté," but we are also looking at the photographic historian's spaces of communication—the book, the slide lecture, the conference, etc.—as "epistemological studios." Network thinking has been reshaping art and photography history through biographical methods ("object-lives") and institutional recasting in terms of national and global circulation. Under current conditions of impactful social networking, we are particularly interested in relational studies of reality effects and photographic truth claims. We also welcome artist-curatorial projects that bring studios and/or networks to life, or proposals that complicate current methodologies or ways of thinking about photography's epistemic privilege.

**Keywords:** photography, knowledge, studios, networks

## 31. Systems of Value: Creating a Market for Photography 1950–1990

**Molly Kalkstein**, University of Arizona, [mollykalkstein@gmail.com](mailto:mollykalkstein@gmail.com)

**Tal-Or K. Ben-Choreen**, Concordia University, [tbenchoreen@gmail.com](mailto:tbenchoreen@gmail.com)

Until the 1950s, very few spaces existed in the United States or Canada for exhibiting and, in particular, selling photographs. Throughout that decade, however, dedicated photography galleries began to open in New York, San Francisco, Boston, and elsewhere. Over the next thirty years, photography gradually emerged as a dynamic and eventually lucrative force in the market, culminating in the so-called Photo Boom of the 1970s. At the same time, photography became increasingly pervasive in often divergent ways within the contemporary art market at large. Key to these developments was an array of institutions, individuals, strategies, and systems dedicated to cultivating new audiences and promoting photography as a medium worthy of collection. These included museum and university departments, auctions, galleries, publications, and symposia; and the activities of collectors, curators, dealers, critics, educators, and photographers. This panel invites papers that explore the evolution of the market for photographs, including its impact on establishing systems of power and prestige that continue to operate to this day.

**Keywords:** photography, art market, art education, galleries, collections

## 32. The Aesthetics and Politics of Walking Research-Creation

**Stephanie Springgay**, McMaster University, [springgs@mcmaster.ca](mailto:springgs@mcmaster.ca)

Walking has an extensive history as an artistic research practice. Recently artists and scholars have argued that we need practices that break with ableist, racist, extractive and settler colonial logics, and instead focus on ones that are situated, relational, and ethical. This has led to question about who gets to walk where, how we walk, where we walk, and what kind of publics we can make. Further there is a move from individual walking to collective group walking practices that consider the radical relatedness of walking together. Walking research-creation becomes accountable to Indigenous knowledges and sovereignty to Land, considers the geosocial formations of the more-than-human, prioritizes affective subjectivities, and emphasizes movement as a way of knowing. The panel features presentations on anti-racist, anti-colonial, and anti-ableist walking research-creation practices including the ways walking artist-scholars respond to gathering restrictions during the pandemic.

**Keywords:** walking, research-creation, ethics, place-based, anti-oppressive

### 33. Where is Class in Contemporary Culture?

**Scott Marsden**, Prince of Wales Northern Heritage Centre, [scottmarsden316@gmail.com](mailto:scottmarsden316@gmail.com)

Class as a critical category has fallen out of favour in the academy and cultural institutions while the real impact of class continues to affect the lives of the working people who are strategically excluded from contemporary culture. Many mainstream cultural institutions continue to lie outside of most working people's lived experiences and reflect the massive inequalities in society at large and issues have led to economic and cultural inequalities. This session will examine ways of seeing and the voices of those working-class communities that have been left outside of identity driven narratives in contemporary visual culture. This project will explore creative forms of critical inquiry, artistic co-creation with communities, models of collaboration and participatory meaning-making processes. In this session, the investigations will investigate specific dialogue-based art practices that focus on engagement with local arts community and specific communities that including community activism, labour, and cultural activism.

**Keywords:** class, dialogue, visual art, collaboration community

### 34. Women Artists and Medievalism in the Long Nineteenth Century

**Emily Cadger**, University of British Columbia, [e.cadger@alumni.ubc.ca](mailto:e.cadger@alumni.ubc.ca)

The medieval era became a well of inspiration for artistic, social and political movements throughout the nineteenth century. The tale of the heroic knight and the damsel in distress became the rallying point for a number of artists and authors—but not all the knights were male and not all the damsels needed saving. This panel seeks papers that explore how female artists were using medievalist ideas or inspiration in their work of any medium to address personal, current events, interests, or representations of women at a local or global level. How were women creators responding to this interest in medieval revival in their work? How were these same archetypes being used by female artists and scholars to comment on or advance their concerns about their contemporary moment? What types of arts and crafts mediums were being used to create these objects? Historicized perspectives on contemporary events, such as the Suffrage movement, class or labour issues, women in empire, education acts and more, along with explorations of craft and design are encouraged.

**Keywords:** medievalism, women artists, nineteenth century

## 35. Graduate Student Lightning Talks | Exposés éclairs des étudiants diplômés

[Proposal Form \(Graduate Student Lightning Talks\) | Formulaire de proposition \(Exposés éclairs des étudiants diplômés\)](#)

For the first time UAAC/AAUC is proud to feature Graduate Student Lightning Talks. This full session is composed of 5-minute presentations that provide graduate students the opportunity to present their current research or other area of interest. Participants may choose to present their work in the form of a focused summation, a case study, or a methodological approach. This is a great opportunity for graduate students to talk about topics that they are studying, practice presenting these topics and to engage with the broader academic community.

Pour la première fois, l'UAAC/AAUC est fière de présenter des exposés éclair d'étudiants diplômés. Cette session est composée de présentations de 5 minutes et donne aux étudiants diplômés l'occasion de présenter leurs recherches actuelles ou autres domaines d'intérêt. Les participants peuvent choisir de présenter leurs travaux sous la forme d'un résumé focalisé, d'une étude de cas, ou d'une approche méthodologique. Il s'agit d'une excellente occasion pour les étudiants diplômés de parler des sujets qu'ils étudient, de s'entraîner à les présenter, et de s'engager auprès de la communauté universitaire au sens large.

**Keywords:** graduate students, étudiants diplômés

## 36. [Pre-Constituted Session\*] Immaterial Material: The Carbon Footprint of Streaming Media in Online Teaching and Learning [Roundtable]

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

As students and instructors began their year of working from home, the demands of remote learning coupled with already voracious appetites for home streaming. But online media are not virtual. The electricity demanded by the production and use of data centres, networks, and devices mainly powered by fossil fuels, have a real material impact on our Earth. Streaming media is calculated to account for over 1% of global greenhouse gas emissions. This rapidly rising figure is expanding the footprint of information and communication technology. In online learning, the average student streams their lecture material, watches video demonstrations of their objects of study, and participates in class video conferences. The reliance on streaming media for distance learning entrenches students and instructors only further in this massive environmental consumption. Our roundtable session will critique the 'outsourcing' of streaming's environmental damage to the future, explore sustainable models for course delivery, provide best practices for streaming and video conferences in remote learning environments, and share our research in developing small-file, sustainable media arts.

**Laura U. Marks**, Film Philosopher, Simon Fraser University

**Radek Przedpełski**, Media Scholar, Trinity College Dublin

**Stefan Smulovitz**, IT Engineer and Artist, Simon Fraser University

**Keywords:** streaming media, carbon footprint, climate change, remote learning, digital media, sustainability, small file media art

\* Pre-constituted sessions are not soliciting papers; however, you may contact the session organizer(s) to see if there are other ways to be involved with the sessions.

## **37. [Pre-Constituted Session\*] Radical Pedagogy: Strategies for Teaching Through Curation [Roundtable]**

**Sarah E.K. Smith**, Carleton University, [sarahek.smith@carleton.ca](mailto:sarahek.smith@carleton.ca)

**Kirsty Robertson**, Western University, [kirsty.robertson@uwo.ca](mailto:kirsty.robertson@uwo.ca)

In 2010, scholar Andrea Phillips argued for the connections between pedagogy and curating. In her assessment: “pedagogy and curating [have] both become practices, uncoupled from their institutional heritages. Pedagogy is installed in the armoury of contemporary curating as an alternative methodological possibility in which people can come together to learn and discuss things in galleries rather than seminar rooms.” Phillips underscores the possibilities of curatorial forms of teaching and learning, which can be mobilized outside of the disciplinary spaces of the university. This pre-constituted panel brings together scholars, curators, and artists, to reflect on Phillips’ assessment of pedagogy and curating, and to consider the ways that learning or co-learning can occur through curation. In so doing, it connects to more recent scholarship addressing museums, curatorial practice, and critical heritage studies (Whitelaw 2006; Brady 2011; Aronczyk and Brady 2015; Chew 2016). Through a wide-ranging exploration of historic and recent curatorial projects, the panel aims to convey new knowledge about case studies, contribute to theoretical analysis, and critically reflect on personal experiences.

### **A Museum for Future Fossils**

**Kirsty Robertson**, Associate Professor, Western University

**Eugenia Kisin**, Assistant Professor, New York University

### **Alongside but at a Distance: Feminist Approaches to Curating, Mentorship and Expertise**

**Gabrielle Moser**, Assistant Professor, York University

### **Critical, Decolonial Curating: Protest and Pedagogy and the “Sir George Williams Affair”**

**Christiana Abraham**, Assistant Professor, Concordia University

### **Practicing the Future Together**

**Christina Battle**, Artist/Independent Scholar

**Keywords:** curating, pedagogy, exhibitions

\* Pre-constituted sessions are not soliciting papers; however, you may contact the session organizer(s) to see if there are other ways to be involved with the sessions.