FRIDAY, 9:00-10:30

1. What is (or was) Glamour?
Session Chair: Michael Windover, Ph.D candidate, University of British Columbia
Location: South Salon, University Women's Club, 162 St. George St.

Rhodri Windsor-Liscombe, University of British Columbia
‘The Repository of Glamour’: Ackerman, Nash and Visual Enticement in Regency design

Alla Myzelev, SSHRC Post-Doctoral Fellow, University of Western Ontario
Local Glamour, Private Show: Exploring Art and Life of Frederic and Louise Coates

Michael Windover, Ph.D candidate, University of British Columbia
Page Miss Glory: A Consideration of Glamour as Public Culture in Interwar L.A.

2. Envisioning Animal Subjects
Session Chair: Matthew Brower, York University
Location: Dining Room, University Women’s Club, 162 St. George St.

Corinna Ghaznavi, Ph.D candidate, University of Western Ontario
Looking Back: The Animal Subject in Contemporary Art

Bill Burns, Artist
Dogs and Boats and Airplane

Matthew Brower, University of Victoria
Why Look at Beavers?

Marielle Aylen, University of Western Ontario
Animal Love: the Place of the Animal in Aesthetics and Artistic Practice

3. Neuroaesthetics
Session Co-chairs: Jennifer Fisher, York University, and Sally McKay, York University
Location: Grand Salon, University Women’s Club, 162 St. George St.

Robin Curtis, Freie Universität Berlin, Collaborative Research Centre
Expanded Empathy, Theodor Lips and ”Einfühlung”

Tabitha Minns, The Banff Centre Curatorial Institute
Embodied Perceptions: Neuroaesthetics and Dynamic Systems in the Work of David Rokeby

Sally McKay, York University
The Loveable Brain: Neuroaesthetics in the Art of Rebecca Diederichs and Angela Leach

Jennifer Fisher, York University
The Volitional Breath: Haptic Aesthetics in the Navigation of Char Davies Immersive Art

4. Rogue Photographs
Session Co-chairs: Sharon Murray and Zoë Tousignant, Ph.D candidates, Concordia University
Location: University of Toronto Art Centre, University College, 15 King’s College Circle
Johanne Sloan, Concordia University
Writing On Photographs: The Case of Early Picture Postcards

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

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

5. The Face in the Image
Chair: Krystel Chéhab, University of British Columbia
Location: 208N Munk Centre, 1 Devonshire Place

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

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

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

6. Medieval Art and Architecture
Session Chair: Malcolm Thurlby, York University
Location: Boardroom, University Women’s Club, 162 St. George St.

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

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

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

7. Still Moving / Moving Still: Painting, film and video
Session Chair: Monica Tap, University of Guelph
Location: Room 179, University College, 15 King’s College Circle

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

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

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

FRIDAY, 10:45-12:15

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

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

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

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

2. Room 2 booked for lunch set-up

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

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

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

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

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

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

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

Round-table discussion

5. The Face in the Image (continued)
Chair: Bronwen Wilson, University of British Columbia
Location: 208N Munk Centre, 1 Devonshire Place

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

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

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

6. Dynamic Encounters
Session Co-chairs: Yam Lau, York University, and Adi Louria-Hayon, Ph.D candidate, University of Toronto
Location: Boardroom, University Women’s Club, 162 St. George St.

Jackie Ford, Ph.D candidate, University of Toronto
“I’d rather break my arm falling off a platform than spend an hour in detached contemplation of a Matisse”
Robert Morris and the spirit of catastrophe

Horea Avram, Ph.D candidate, McGill University
When the Shadow Falls: Real, Virtual and the Dynamics of Presence in Mixed Reality Art

Krys Verrall, York University
Small Fry Artists: Encounters Through Collaborative Projects with Children

7. Expatriot Modernists
Session Co-chairs: Mark A. Cheetham, University of Toronto; Patricia Leighten, Duke University; Mark Antliff, Duke University
Location: Room 179, University College, 15 King’s College Circle

Patricia Leighten, Duke University
Introduction: Exiles and Expatriates

Anna Gruetzner Robins, University of Reading
James Wilson Morrice - Nomad and Exile

Samantha Burton, Ph.D candidate, McGill University
“Not a London lady”: Canadian women artists in London at the turn of the twentieth century

LUNCH 12:15-1:30

FRIDAY, 1:30-3:00

1. About Canadian Faces  (continued)
Session Chair: Loren Lerner, Concordia University
Location: South Salon, University Women’s Club, 162 St. George St.

Susan Surette, Concordia University
The Old Working Class and The New Working Class: Victor Cicansky’s Ceramic Portraits of the People of Saskatchewan, Sturdy-Stone Centre, Saskatoon

Carmen Robertson, University of Regina
Finding Morrisseau

Eva Major-Marothy, Portrait Gallery of Canada
The Portrait Gallery of Canada

2. Room 2 booked for lunch take-down

3. Art, Memory and Re-memory (continued)
Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo
Location: Grand Salon, University Women’s Club, 162 St. George St.
Susan Cahill, Ph.D candidate, Queen's University
Crafting Cultures of War: virtual cultural experience and war carpets from Afghanistan

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

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

4. Creative Labour and Creative Industries
Location: University of Toronto Art Centre, University College, 15 King's College Circle

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

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

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

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

5. The optical outskirts of Abstraction 2
Session Chair: Michel Daigneault, York University
Location: Room 140, University College, 15 King's College Circle

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

Robert Linsley, independent scholar
Unfinished Eighties

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

6. Dynamic Encounters (continued)
Session Co-chairs: Yam Lau, York University, and Adi Louria-Hayon, Ph.D candidate, University of Toronto
Location: Boardroom, University Women's Club, 162 St. George St.

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

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

Round Table Discussion

7. Expatriot Modernists (continued)
Session Co-chairs: Mark A. Cheetham, University of Toronto; Patricia Leighten, Duke University; Mark Antliff, Duke University
Location: Room 179, University College, 15 King's College Circle

Mark Antliff, Duke University
'Their Country': Anti-Patriotism and the Vorticist Aesthetic of Henri Gaudier

Miriam Jordan & Julian Jason Haladyn, Ph.D candidates, University Of Western Ontario
The Posthumous Exile of Marcel Duchamp

Kristy A. Holmes, Mount Allison University

FRIDAY 3:15-4:45

1. Navigating the Self: the autobiographical impulse in art
Session Chair: Yvonne Singer, York University
Location: South Salon, University Women's Club, 162 St. George St.

Sara Angelucci, Ryerson University and OCAD
Everything in My Father's Wallet/Everything in My Wallet: the truth and lies of an archive

Roewan Crowe, University of Winnipeg
Traveling the Autobiographical Terrain: An Artist’s Exploration into the Productive use of the Self

David Garneau, University of Regina
Contemporary First Nations Self-Portraiture: Tanya Harnett's Glazing Gazes

2. ‘Generational anxieties’ and media art: writing and overwriting participant histories
Session Co-chairs: Taryn Sirove, Ph. D candidate, Queen’s University, and Clive Robertson, Queen’s University
Location: Dining Room, University Women’s Club, 162 St. George St.

Caroline Seck Langill, Ontario College of Art and Design
Heuristic Approaches to Writing a Canadian New Media Art History

Kim Sawchuk, Concordia University
Telidon: Inside (new) media; outside art (history)

Clive Robertson, Queen’s University
“Just what is it that makes today's tensions between lived histories and scholarship so different, so appealing?”

3. Art, Memory and Re-memory (continued)
Session Co-chairs: Lora Senechal Carney, University of Toronto at Scarborough, and Joan Coutu, University of Waterloo
Location: Grand Salon, University Women’s Club, 162 St. George St.

Benedict Fullalove, Alberta College of Art and Design
Memorial to an Absent History: the puzzling case of an equestrian statue of Robert the Bruce in Calgary

Bojana Videkanic, Ph.D candidate, York University
Embodying Politics: analyzing a socialist visual spectacle

Round Table Discussion

4. Art and the Sacred
Session Chair: Adele M. Ernstrom, Emerita, Bishop's University  
Location: University of Toronto Art Centre, University College, 15 King's College Circle

Angela Vanhaelen, McGill University  
Calvinism and Dutch Art

Adele M. Ernstrom, Emerita, Bishop's University  
Elizabeth Eastlake's The History of Our Lord as Exemplified in Works of Art: The Antinomy of Art and Faith

Hanna Chuchvaha, Ph.D candidate, University of Alberta,  
Modernist Demonism and Russian Visual Art of the Early Twentieth Century: the "Diabolic Issue" of The Golden Fleece

5. Exporting Israel: Art, Identity and Diaspora  
Session Co-chairs: Reesa Greenberg, York University, and Shelley Hornstein, York University  
Location: Room 140, University College, 15 King's College Circle

Shelley Hornstein, York University  
Branding Israel in Picture Postcards

Rhoda Rosen, Spertus Institute of Jewish Studies  
Imaginary Coordinates

Reesa Greenberg, Carleton University  
Perimeters and Parameters of Identity Politics

6. Medieval Art and Architecture (continued)  
Session Chair: Malcolm Thurlby, York University  
Location: Boardroom, University Women’s Club, 162 St. George St.

Candice Bogdanski, Ph.D candidate, York University  
Norway’s Medieval Patrons: Spiritual and Temporal Support for the Construction of Nidaros Cathedral

Malcolm Thurlby, York University  
Inter-relationships between wood and stone in medieval architecture

Ivana Horacek, PhD candidate, University of British Columbia  
Social Performativity, Gift-Giving and Exchange in the Reign of Charles IV (c.1346-78)

7. The Implosion of Empire  
Session Chair: Andrea Fitzpatrick, University of Ottawa  
Location: Room 179, University College, 15 King’s College Circle

Sarah E.K. Smith, Queen’s University  
The Decline of the Nation-State: Robert Jelinek's Artistic Approach to Empire

Celina Jeffery, University of Ottawa  
Black Bodies in Exile: Images of Hurricane Katrina in New Orleans

Charmaine Nelson, McGill University  
Sugar Cane, Slaves and Ships: Imperial Desire, Geography and Nineteenth-Century Landscapes of Montreal and Jamaica

 SATURDAY, 9:00-10:30
1. Regarding Pain: Questions of Representation
Session Co-chairs: Tamar Tembeck, Ph.D candidate, McGill University, and Claudette Lauzon, Ph.D candidate, McGill University
Location: Rm 544, OCAD, 100 McCaul St.

Geoffrey Carr, University of British Columbia
Representing Regret: Settler Contrition and the Indian Residential School System

Alberto Guevara, York University, and Elysée Nouvet, York University
The Experiential, the Visual, the Rhetorical: On the Animal Body

Laura Brandon, Canadian War Museum
Making the Invisible Visible: Post-Traumatic Stress Disorder in 20th Century Military Art

2. – 4. No sessions booked in rooms

5. Open Session A
Session Chair: Catherine Harding, University of Victoria
Location: Rm 558, OCAD, 100 McCaul St.

Allan Fletcher
Who Serves the Survey?

Allister Neher, Dawson College
Visual Truth in William Cheselden’s Osteographia

Catherine Harding, University of Victoria
Channels of Grace: the Image of the Madonna of Mercy in Late Medieval and Early Modern Italy

6.&7. No sessions booked in rooms.

8. Visual Art in Popular Culture
Session Chair: Emily E. Auger, Lakehead University
Location: Auditorium, OCAD, 100 McCaul St.

Tania Anne Woloshyn, Ph.D, University of Nottingham, Independent Scholar
The Visual Culture of the Côte d’Azur: Fin-de-Siècle Networks of Artists, Tourists, and Invalids in the Midi

Jaleen Grove, Ph.D candidate, SUNY Stony Brook
Illustrative Fine Art and Artists in Victoria, B.C.

Riva Symko, Ph.D candidate, Queen's University
Walking With a Ghost: Pastiche & The White Stripes

SATURDAY, 10:30-12:00

1. Regarding Pain: Questions of Representation (continued)
Session Co-chairs: Tamar Tembeck, Ph.D candidate, McGill University, and Claudette Lauzon, Ph.D candidate, McGill University
Location: Rm 544, OCAD, 100 McCaul St.

Claire Laville, Emory University
‘Watch me’: Self-Mutilation, Desire, and the Ethics of Spectatorship

Ayesha Hameed, York University, and Kirsty Robertson, University of Western Ontario
What is Missing and What is There: Passages From War to Art
2. Medieval Monuments to Canadian Life  
Session Chair: Candace Iron, Ph.D candidate, York University  
Location: Rm 530, OCAD, 100 McCaul St.

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

Jessica Mace, York University  
Domestic Gothic

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

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

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

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

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

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

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

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

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

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

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

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

Christopher Stolarski, Johns Hopkins University
Representing the Wounded Nation: Russian Photojournalism and the Aesthetics of Suffering during the First World War

Ross Kilpatrick, Queen’s University

Gustav Klimt and the Stars: A Dionysian Reading of The Kiss

6. The Anxiety and Ecstasy of Influence; or, Copycat! Copycat!
Session Chair: Barbara Balfour, York University
Location: Rm 556, OCAD, 100 McCaul St.

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

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

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

Session Co-chairs: Devin Therien and Chantelle Lepine-Cercone, Ph.D candidates, Queen’s University
Location: Rm 543, OCAD, 100 McCaul St.

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

Claire L. Kovacs, Ph.D canadidate, University of Iowa
Degas and Manzi’s Vingt Dessins: Discourses of Exchange

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

8. Visual Art in Popular Culture (continued)
Session Chair: Emily E. Auger, Lakehead University
Location: Auditorium, OCAD, 100 McCaul St.

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

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

Round Table Discussion

LUNCH & Annual General Meeting

SATURDAY, 1:45-3:15

1. Re-performing Performance Art’s Histories
Session Chair: Richard Smolinski, Ph. D candidate, University of Calgary
Location: Rm 544, OCAD, 100 McCaul St.
Irene Loughlin, University of Toronto
Copier! The Processes and Politics of Derivative Acts Referential to Past Moments in Performance Art

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Don Gill, University of Lethbridge  
A Walking Archive

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

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

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

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

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

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

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

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

SATURDAY, 3:30-5:00

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

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

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

Dominic Hardy, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal  
Caricature, colonial Canada and the culture of visual communication
2. Medieval Monuments to Canadian Life (continued)
Session Chair: Candace Iron, Ph.D candidate, York University
Location: Rm 530, OCAD, 100 McCaul St.

Peter Coffman, Dalhousie University
Simon Gibbons: ‘Missionary’ of Gothic in Nova Scotia

Candace Iron, York University
A Heritage in Wood: Wooden Churches of Ontario

Round Table Discussion

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

Michael Coughlin, University of Victoria
The Rhetoric of Truth: The Poetic Function of ‘acutezza’ in Venetian Early Modern Art

Chantelle Lepine-Cercone, Queen’s University
Jan Lievens Steps into the Light: Reassessing the Artist’s Early Career in Relation to Rembrandt

Sonia del Re, McGill University, National Gallery of Canada,
The Copy and its Declensions: Towards an Epistemology of Caravaggism

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

5. Open Session D
Session Chair: Adriana Dragomir
Location: Rm 558, OCAD, 100 McCaul St.

Saara Liinamaa, York University
Complaining Communities

Andrea D. Fitzpatrick, University of Ottawa
AA Bronson’s “Hanged Man”: A Portrait of Ambivalence, Immanence, and Suspended Life

Adriana Dragomir, Ph.D candidate, University of Toronto
Difficult Critical Discourses: Word/Image Intersections in Cristian Mungiu’s “4, 3, 2”

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

Sarah Bassnett, University of Western Ontario
Archive and Affect in Contemporary Photography

Siona O’Connell, Ph.D candidate, University of Cape Town
Apertures and Abstracts

Susan McEachern
(response to papers)

7. The Artist as Producer-Consumer
Session Chair: Susan J. Douglas, University of Guelph
Location: Rm 543, OCAD, 100 McCaul St.

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

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

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

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

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

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

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

-FINIS-