

Innovation & Its Contestants

Friday April 14, 2014

A ONE-DAY GRADUATE CONFERENCE OF THE DEPT. OF ART HISTORY AND
COMMUNICATIONS STUDIES AT MCGILL UNIVERSITY

Keynote Address by Dr. Keith Moxey, Barbara Novak Professor of Art History and Department
Chair at Barnard College

“Imagining Time: The Temporality of Art’s History”

In the context of renewed attention to the phenomenological presence of the image and its ability to determine the nature of its reception, this talk focuses on its time. What is the time of the work of art? How does it make time? We will discuss the consequences for the history of art of an approach that acknowledges the anachrony of our relation to the past in the face of a continuing need for chronology.

Keith Moxey is Barbara Novak Professor of Art History at Barnard College (Columbia University). He is the author of books on the historiography and philosophy of art history, as well as on sixteenth century painting and prints in Northern Europe. His publications include: *Visual Time: The Image in History* (2013); *The Practice of Persuasion: Paradox and Power in Art History* (2001); *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History* (1994); *Peasants, Warriors, and Wives: Popular Imagery in the Reformation* (1989). He is also the co-editor of several anthologies: *Art History, Aesthetics, Visual Culture* (2002); *The Subjects of Art History: Historical Objects in Contemporary Perspective* (1998); *Visual Culture: Images and Interpretations* (1994); and *Visual Theory: Painting and Interpretation* (1991).

Conference site: MAI (Montréal, arts interculturels)

9 – 930 am — Coffee and Refreshments

930 – 940 am — Welcome and Opening Remarks

940 – 11 am — **Panel One: INNOVATION AND RESISTIVE TECHNOLOGIES** (Chair:
Molly Sauter)

Joshua A. Braun (Quinnipiac University), “‘Bypassing the Web:’ Shell Users and Alternative Experiences of the Internet”

Daniel Browne (York and Ryerson Universities), “‘The Singularity is Near,’ Or Is It? Techno-Gnosticism and the Politics of Eschatology”

Lee Vinsel (Stevens Institute of Technology), “Dropping the I-Word: Business Historians and the History of a Concept”

1120 – 1240 pm — **Panel Two: WHAT’S NEW? ART AND PRINT IN THE TWENTIETH CENTURY**(Chair: Frances Cullen)

Jessica Poon (University of British Columbia), “Provincial Imitation or Canadian Innovation? Confronting New York’s ‘Influence’ on Toronto Abstract Painting and the Painters Eleven in the 1950s”

Hugh Govan (University of Essex), “Anachronism and Environment: Towards a Concept of the Baroque in Post-Minimal Art”

Cheryl Thompson (McGill University), “From the Barbershop to the Front Page: Canada’s Black Beauty Innovators and the Community Newspapers that Made Them”

1240 – 130 pm — Lunch

130 – 250 pm — **Panel Three: CONDITIONS OF INNOVATIVENESS** (Chair: Samine Tabatabaei)

Marina Merlo (Université de Montréal), “CNN iReport and the Problems with the Rhetoric of Innovation for Citizen Journalism”

Etienne Turpin (University of Wollongong), “Open Source City Project (Jakarta Pilot Study): Innovations for Urban Resilience from a GeoSocial Intelligence Perspective”

Basak Durgun and Keil Eggers (George Mason University), “Colonizing Curriculum: The Aesthetic of Innovation in Higher Education”

310 – 430 pm — **Panel Four: SPACES OF CHANGE?** (Chair: Danijela Zutic)

Frederika Eilers (McGill University), “Modernism in Miniature: Modern Vernacular Architecture (1915 – 1937) and Kitchen Technologies (1928 – 1937) of Schoenhut Dollhouses”

Eva-Maria Troelenberg (Max Planck Institute), “Medievalism as Progress? The Case of 19th Century Cairo”

Noelle Belanger (University of Illinois), “American Moon: Picturing Imperialism in Outer Space in the Nineteenth Century”

500 – 630 — Keynote Address: Keith Moxey, “Imagining Time: The Temporality of Art’s History”
Closing Remarks

630 – 830 — Reception

The Tangible

Friday, April 26th 2013

A ONE-DAY GRADUATE CONFERENCE OF THE DEPT. OF ART HISTORY AND COMMUNICATION STUDIES AT
MCGILL UNIVERSITY

The graduate students of McGill University's Department of Art History and Communication Studies are pleased to invite you for a one-day graduate student conference. Speakers from a diverse range of fields will gather to share their research and debate the affective, material and phenomenological stakes of tangibility. From the sensory to the technological and the scientific to the emotive, this discussion will span many histories, methods, and meanings of the tangible. Please join us for this exciting interdisciplinary encounter between varied modes of touching, perceiving and understanding.

Keynote Lecture by
Constance Classen

"The Medium is the Massage: Digital Media, Virtual Tactilities and Sensorial Ideologies" 5:30 pm (Arts W-215)

Constance Classen has a Ph.D. from McGill University and has held fellowships at Harvard University, the University of Toronto, and the Canadian Centre for Architecture. She is the author of numerous essays and books on the cultural history of the senses, including *The Deepest Sense: A Cultural History of Touch* (2012), *Worlds of Sense: Exploring the Senses in History and Across Cultures* (1993), and *Aroma: The Cultural History of Smell* (1994, co-authored with David Howes and Anthony Synnott). Dr. Classen is also a founding member of the interdisciplinary Centre for Sensory Studies at Concordia University, which is dedicated to promoting research on the social and aesthetic life of the senses.

Please also join us Thursday, April 25th, 2013 from 12:00 pm to 3:45 pm for the Annual Art History and Communication Studies Departmental Symposium, featuring members of the AHCS faculty.

Presentations begin at 9:00 am in Arts W-215 Reception to follow 7:00 pm to 9:00 pm in Arts 160

Thursday, April 25, 2013

12:00pm – 3:45pm - 4th Annual Faculty Symposium (Arts W-215, 855 Sherbrooke St West)

Friday, April 26, 2013

8:30–9:00 — Coffee and Refreshments (Arts W-220)

9:00–9:10 — Welcome and Opening Remarks (Arts W-215)

9:10–10:30 — Session A: Tangible Immaterialities: Discourse and Praxis in Early Modernity (Arts W-215)

Chair: Tomasz Grusiecki

"Absence of Wonders: Description and Observation of Objects in Early Modern English Catalogues," Emma Hughes, MA, University of Victoria

"The 'Royal Touch': Objects, Tactility and the King's two persons in Louis XV's apartments at Versailles," Edward Houle, Ph.D,
McGill University

"Eyes 'Stubbornly Glazed Over': Seeing Absence," David Mitchell, Ph.D, McGill University

10:30–10:45 Break (Arts W-220)

10:45–12:30 — Session B: Killing Me Softly: Empire, Occupy, and the Body (Arts W-215)

Chair: Li Cornfeld

"The Souvenir and the Collection: Taxidermy and Hunting Photography in nanoq: flat out and bluesome," Helen Gregory, Ph.D,
University of Western Ontario

"'We are all Scott Olsen': Occupy Oakland, YouTube, and Possibilities for Political Action in Activist Documentary," Alice Royer,
Ph.D, University of California

"Now You've Got the Shiveries: Touch and the Autonomous Sensory Meridian Response," Joceline Andersen, Ph.D, McGill
University

"Moving Pictures: imagining race, nation and empire in *fin-de-siècle* picture postcards," Elizabeth Wolfson, Ph.D, Brown University

12:30–1:30 Lunch (Arts W-220)

1:30–3:20 — Session C: Retrieving the Intangible: Memory and Experience in Art and Artifacts (Arts W-215)

Chair: Maryse Ouellet

"'We Never Did Return': Migration, Memory and Haptic Visuality Penny Siopis' post-Apartheid Works," Allison Young, Ph.D,
Institute of Fine Arts, New York University

"The Ephemerality of Aboriginal Performance Art: Interrupting a Colonial Art System," Erin Sutherland, Ph.D, Queen's University

"The Tangibility of Placelessness: A Portrait of Barren Island's Forgotten Past," Sophia Sunseri, MA, University of Toronto

"The Materiality of Trauma: Theory and Function at the USHMM," Amy Freier, MA, Queen's University

3:20–3:40 — Break (Arts W-220)

3:40–5:00 — Session D: I See What You Mean: Language and Representation (Arts W-215)

Chair: Paul Fontaine

"Between Precarity and Power: Embodied Communication and the Tangibility of Language in Ann Hamilton's *Stylus* (2010)," Megan
Toye, MA, McGill University

"Here and Now: On the possibility of Presence-based analyses in Visual Culture," Lotfi Gouigah, MA, McGill University

"Surface, Depth, and the Logic of Instability: Tracing Cycles of Meaning in the Concrete Poetry of Christopher Knowles," Lauren DiGiulio, MA (Completed), Kings College, London

5:00–5:15 — Break (Arts W-220)

5:15–7:00 — Keynote Address: Dr. Constance Classen (Concordia), “The Medium is the Massage: Digital Media, Virtual Tactilities and Sensorial Ideologies” (Arts W-215)

Closing Remarks

7:00–9:00 — Reception (Arts 160 – Arts Council Room)

THE PARASITIC

3rd Annual Art History and Communication Studies Graduate Conference, McGill University

Wednesday, April 25 2012

Registration and Meet & Greet at Thompson House 5:00 – 7:00

3650 McTavish Street, McGill University

Thursday, April 26, 2012

Coffee 9:00 – 9:20 (ARTS W 220)

Welcome and Opening Remarks 9:20 – 9:30 (ARTS W 215) – Natalie Bussey, PhD Art History, McGill University

Session ONE 9:30 – 10:50 (ARTS W 215) – Parasitic Strategies in Contemporary Art and Its Institutions
Moderator: Reilley Bishop-Stall, PhD Art History, McGill University

“Homebodies and Housewives: Considering the Advent of Feminist Installation Art,” Abi Shapiro, PhD Art History, McGill University

“The Route of the Parasite in the BLK Art Group’s Pan-Afrikan Connection (1981-1983),” Julia Abraham, MA Visual Studies (Curatorial), University of Toronto

“Hans Haacke’s Textual Parasitism,” John A. Tyson, PhD Art History, Emory University

Break 10:50 – 11:10 (ARTS W 220)

Session TWO 11:10 – 12:30 (ARTS W 215) – Political Parasitism
Moderator: Lotfi Gouigah, MA Communication Studies, McGill University

“Swarms of Electronic Devices: Between Parasitic and Control Apparatus,” François Leblanc, MA Architecture, McGill University

“The Army and the People Are Not One Hand: Neoliberal Hegemony and the Armed Forces in the Arab Spring,” Ben Lorber, Independent Scholar

“Decolonizing Benjamin’s Aura: Umrao Singh Sher-Gil’s Family Photographs,” Natasha Bissonauth, History of Art and Visual Studies, Cornell University

Lunch 12:30 – 1:30 (ARTS W 220)

Session THREE 1:30 – 3:20 (ARTS W 215) – Medical Histories and Bodily Parasites: from the Nineteenth Century to the Present
Moderator: Sara Kowalski, PhD Art History, McGill University

“Taking Care of a Nation: Charles Maurin’s Vision of Institutionalized Regeneration,” Sylvie Boisjoli, MA Art History, McGill University

“Parasitic Networks, the Victorians, and Novel Theory,” Jeanette Samyn, PhD English, Indiana University

“All That Remains: Discarded Hair as Corporeal Archive in Mona Hatoum’s Recollection,” Daniella Sanader, MA Art History, McGill University

“Illness as Metaphor in the Art of Rosana Paulino and Wangechi Mutu,” Kanitra Fletcher, PhD History of Art and Visual Studies, Cornell University

Break 3:20 – 3:40 (ARTS W 220)

Session Four 3:40 – 5:00 (ARTS W 215) – Para-Siting the Text: Imitation, Inversion and Adaptation in Semiotic Spaces

Moderator: Natalie Bussey, PhD Art History, McGill University

“Modernism’s Worm: Parasitic Speech and Critique in Peter Eisenman’s Houses,” Aaron Tacinelli, PhD History of Art and Architecture, University of Pittsburgh

“Parasite or Paratext? : Strategies of Adaptation and Appropriation in Parasite Eve,” Ryan Cadrette, MA Media Studies, Concordia University

“Parasites in Parallel: Troubling Boundaries between Cities and Festivals,” Amy Macdonald, MA Communication Studies, McGill University

Break 5:00 – 5:30 (ARTS W 220)

Keynote Address 5:30 – 7:00 (ARTS W 215)

“Befriending the Parasite: Love and Anger in Queer & Indigenous Performance,” Dr. Margot Francis, Assistant Professor of Women’s Studies/Sociology at Brock University

Rather than attempting to rehabilitate the ‘parasitic’ as a productive metaphor for creative and systemic change, this presentation takes as its starting point the contention that in the west, we are all, already, deeply enmeshed in parasitic relations. I argue that in settler colonial states, most citizens are positioned as both host and parasite – by systems that feed off our energy, at the same time as we attempt to unsettle them. How then to proceed? Drawing on material from my book, *Creative Subversions: Whiteness, Indigeneity, and the National Imaginary* (UBC Press, 2011) I develop an analysis of these relations through highlighting the creative and theoretical contributions of artists who comment on the public secrets of Canadianness, while also exploring Walter Benjamin’s reflection that the “truth is not a matter of exposure which destroys the secret, but a revelation which does justice to it.” (Quoted in Taussig, 1999, 2)

Closing Remarks – Sara Kowalski, PhD Art History, McGill University

Reception 7:00 – 9:00 (ARTS 160 – Arts Council Room)

Friday, April 27, 2012

3rd Annual Faculty Symposium 1:00 – 5:00 (ARTS W 215)

1:00 – Dr. Matthew Hunter
Joshua Reynolds's “Nice Chymistry”

2:00 – Dr. Jonathan Sterne
Who Tunes Whom?: Auto-Tune, Oil Exploration and the Politics of Frequency

3:00 – Dr. Cecily Hilsdale
Hierarchies and the Biographies of Culture

4:00 – Dr. Gabriella Coleman
Profiling Anonymous

The Indiscernible

Thursday, April 28th 2011

A ONE-DAY GRADUATE STUDENT CONFERENCE OF THE DEPT. OF ART HISTORY AND COMMUNICATION STUDIES AT MCGILL UNIVERSITY

"The Indiscernible" is a one-day interdisciplinary conference organized by the Art History and Communication Studies Graduate Student Association. This conference seeks to enhance collegial and scholarly exchange by bringing together a range of graduate students, professors and academics from Canada and abroad.

This year's symposium will seek to interrogate the value and status of what is indiscernible to direct experience. From the rise of nanotechnologies on the one hand to the overwhelming size and complexity of global systems and networks on the other, artistic, theoretical and daily practices are confronted with realities that lie beyond immediate perception. Placed at the centre of artistic practice -- or even used as an interpretative prism for the tracing of lineages through the history of art -- the indiscernible offers a valuable way of entry into discussions of the invisible, the blinding, or that which lies beyond the realm of the sensible at large. Similarly, from the perspective of theoretical practice, opacity, murkiness, ambiguity, and grey areas may be thought of as obstacles to knowledge, yet we can also understand the indiscernible as a necessary aspect of knowledge production. Thus, we may ask whether revelation requires mystery, or whether a will to action requires a poetic yearning in the face of unfathomable constraints.

The 2011 keynote lecture will be presented by Dr. Brian Massumi, "Sight Unseen: Perception's Self-Abstracting."

Brian Massumi specializes in the philosophy of experience, art and media theory, and political philosophy. His research is two-fold: the experience of movement and the interrelations between the senses, in particular in the context of new media art and technology; and emergent modes of power associated with the globalization of capitalism and the rise of preemptive politics. He is the author of *Semblance and Event: Arts of Experience, Politics of Expression* (MIT Press, forthcoming 2011), *Parables for the Virtual: Movement, Affect, Sensation* (Duke University Press, 2002), *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari* (MIT Press, 1992), and *First and Last Emperors: The Absolute State and the Body of the Despot* (with Kenneth Dean; Autonomedia, 1993). He is a professor in the Communication Department of the Université de Montréal.

Please join us on Friday, April 29th, 2011 for the Art History and Communication Studies Faculty Symposium, a special session featuring members of the AHCS faculty, organized by Dr. Amelia Jones and Dr. Will Straw.

Wednesday, April 27, 2011

5.00-7.00 – Registration and Meet & Greet at Thompson House (3650 McTavish Street)

Thursday, April 28, 2011

9.15 – 9.30: Welcome, Paulina Mickiewicz, PhD Candidate, Communication Studies

9.30 – 11.00: Session 1: Histories - Sites - Sounds: Mediating Past and Present

Moderator: Cayley Sorochan, PhD Communication Studies, McGill University

"Our stories live on: The Digitization of Memory at the National Film Board of Canada," Morgan Charles, PhD Communication Studies, McGill University.

"Feeling 'out of joint' in the Haunted Colonial Archive," Aaron Gordon, PhD Social and Political Thought, York University.

“Perception and Interactivity in Rafael Lozano-Hemmer's Loud Voice,” Erandy Vergara-Vargas, PhD Art History, McGill University.

11.00 – 11.15: BREAK (ARTS W 220)

11.15 – 12.45: Session 2: Seeing/Knowing: Imaging Technologies and Embodied Spectatorship
Moderator: Sara Kowalski, PhD Art History, McGill University

“Visibility Before Birth: The Domestication of “4D” Fetal Imaging Technology,” Victoria Millious, MA Cultural Studies, Queens University.

“Virtual Polyphonics of the Unheard: Affect, Sonic Culture, and Wireless Technology,” Eldritch Priest, PhD Comparative Studies in Literature, Art and Culture, Carleton University.

“Knocking on Duration: Remote Embodied Spectatorship and Displaced Tactility in the Work of Tehching Hsieh,” Lotfi Gouigah, MA Communication Studies, McGill University.

12.45 – 1.45: LUNCH (ARTS W 220)

1.45 – 3.15: Session 3: Vision and its Discontents
Moderator: Caroline Bem, PhD Communication Studies, McGill University

“Anti-Visions: Nocturnes and the Redefinition of the Invisible, 1890-1915,” H el ene Valance, PhD American Visual Arts, University of Paris VII-Diderot.

“Exceptional Failings: The Promise of Indiscernible, Undecipherable and Just Plain Bad Photographs,” Ashley Scarlett, PhD Information, University of Toronto.

“The Unbearable Light—Blindness, Doubt and Knowledge in Two Recent Works,” Natalie Bussey, PhD Art History, McGill University.

3.15 – 3.30: BREAK (ARTS W 220)

3.30 – 5.00: Session 4: Institutional Perspectives
Moderator: Elizabeth Lista, MA Communication Studies, McGill University

“Discerning the Author: From Renaissance ‘Commonplace Books’ to Contemporary Musical Mash-Ups, Changes in Conceptions of Ownership and Authorship,” Cyrus Lewis MA Media Studies, Concordia University.

“The Physical and Narrative Confinement of Ashley Smith: The White Female Victim in Prison and on the News,” Cee Strauss, MA Communication Studies, McGill University.

“Education Interminable and Intransigent: Emotion and Affect in Teaching and Learning,” David Lewkowich, PhD Education, McGill University.

5.00 – 5.30: BREAK (ARTS W 220)

5.30 – 7.00: Keynote Address – Dr. Brian Massumi: "Sight Unseen: Perception's Self-Abstracting." (ARTS W 215)

7:00 - 7.15: Closing remarks

7.15 – 9.00: RECEPTION (ARTS 160)

Friday, April 29, 2011

1.00 – 5.00: 2nd Annual AHCS Faculty Symposium (ARTS W 215)

Special session featuring members of McGill's Department of Art History and Communication Studies Faculty, organized by Dr. Amelia Jones and Dr. Darin Barney.

1.00: Dr. Marc Raboy

Marconi and Our Time: Innovation, Communication, Technology, and Globalization

2.00: Dr. Christine Ross

The Temporal Turn in Contemporary Art: When Contingency meets Historical Time in Mark Lewis' Filmworks

3.00: Dr. Will Straw

Film Extras and the Sharp Corners of Character

4.00: Dr. Amelia Jones

Seeing Differently: Relationality, Precarity , and Identification in Contemporary Art

8.00: GSA/Conference PARTY (Café Romolo, 272 Bernard St. Ouest) [Click here](#)

AHCS Conference Organizing Committee:

Caroline Bem (Communication Studies)

Sara Kowalski (Art History)

Elizabeth Lista (Communication Studies)

Paulina Mickiewicz (Communication Studies)

Cayley Sorochan (Communication Studies)

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