

## Sessions at UAAC/AAUC (Montréal, 27–30 Oct 16)

2016 Conference of the Universities Art Association of Canada (UAAC) / Congrès  
2016 de l'Association d'art des universités du Canada (AAUC), Université du Québec  
à Montréal (UQAM), Canada, 27.–30.10.2016

Eingabeschluss : 24.06.2016

[www.uaac-aauc.org/montreal-2016](http://www.uaac-aauc.org/montreal-2016)

H-ArtHist Redaktion

Call for Papers for the following sessions:

[1] Resurgence of Our Pasts in Our Present: Forms and Strategies of Commemoration in Canadian Public Space

[2] Slowness and Sleep in Modern and Contemporary Art

[3] Nourishment of the Soul and Body

[4] Curating the New

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[1]

From: Analays Alvarez Hernandez <a.alvarezhernandez@utoronto.ca>

Date: May 21, 2016

Subject: CFP: Resurgence of Our Pasts in Our Present

Resurgence of Our Pasts in Our Present: Forms and Strategies of Commemoration in Canadian Public Space

Deadline: Jun 24, 2016

The diversification of populations and the intensification of immigration in Canada are having an impact on public commemoration practices. Today, the range of identity affiliations displayed in this country challenge, among other things, standards and codes traditionally associated with public art, as well as the ways in which it can be managed. Historically established and funded by political and economical elites, the commemoration of people, events and values on Canadian soil is nowadays increasingly subject to debates and negotiations involving different communities. However, the diversity of collective pasts in Canada is such that their representation in public space can become a source of conflict, and even exacerbate historical antagonisms. For this session, we invite researchers and artists to reflect, through case studies, on forms and strategies of remembrance developed or preferred by different groups, including ethnic, cultural, religious, and sexual minorities, to register their presence in public space.

Submissions are welcome for papers to be given in either French or

English; they have to be sent to the session chairs Analays Alvarez [a.alvarezhernandez@utoronto.ca] and Annie Gérin [gerin.annie@uqam.ca] by June 24, 2016, at the latest.

Submissions must include: the name and email address of the applicant; the applicant's institutional affiliation and rank; the paper title; an abstract (150 words maximum); and a brief bio (150 words).

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 October 1, 2016. Please see complete information on the UAAC website at [www.uaac-auc.com](http://www.uaac-auc.com).

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[2]

From: Jessica Wyman <[jw@jessicawyman.com](mailto:jw@jessicawyman.com)>

Date: May 21, 2016

Subject: CFP: Slowness and Sleep in Modern and Contemporary Art

Slowness and Sleep in Modern and Contemporary Art

Deadline: Jun 24, 2016

Slowness and Sleep in Modern and Contemporary Art

This session will explore how slowness and sleep may be interpreted in modern and contemporary art. It will focus on case studies of artistic projects that manage to critically carve out spaces—or strive to stake a claim—within hegemonic environments of acceleration. Focusing on specific works will allow for reflection on how artists create singular or alternate temporalities and durations which—partly due to their slowness—are resistant to the systems and economies of control that depend on accelerated speeds of processing. Increasingly, we live in a world engaged in the ongoing management of individual attentiveness and the impairment of perception within the compulsory routines of contemporary technological culture. Against this backdrop, slowness and sleep may be envisioned as a restorative withdrawal that is intrinsically incompatible with the capitalist marketplace—which is pushing us into constant activity, eroding forms of community and political expression, and damaging the fabric of everyday life.

Proposals for papers shall not exceed 150 words and are to be submitted to:

Dan Adler, York University [dadler@yorku.ca](mailto:dadler@yorku.ca)

and

Jessica Wyman, OCAD University [jwyman@faculty.ocadu.ca](mailto:jwyman@faculty.ocadu.ca)

Submissions must include: the name and email address of the applicant; the applicant's institutional affiliation and rank; the paper title; an abstract (150 words maximum); and a brief bio (150 words).

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 October 1, 2016.

The conference is open to post-secondary faculty in all fields of the visual arts (art history, fine arts, visual culture, material culture, museum studies, art conservation, etc.), visual artists, curators,

practitioner/researchers, as well as independent scholars in such fields.

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[3]

From: Allison Fisher <allison.nadine.fisher@gmail.com>

Date: May 21, 2016

Subject: CFP: Nourishment of the Soul and Body

Nourishment of the Soul and Body

Deadline: Jun 24, 2016

In Early Modern Europe, rituals of consumption—banqueting, drinking, and court spectacle—became important tools of political interaction and social affiliation. How did the dual representation of gardens and food become inextricably intertwined in the iconography of Early Modern visual art? To what extent were the rich mythological programmes of painting and sculpture indebted to contemporary dining habits, and how might the modern viewer explore the broader colonial, sexual, and political dimensions of the period through an art historical analysis of the visual uses of food? This session invites papers that deal with the interconnected worlds of nourishment, pleasure, and politics in Renaissance and Baroque visual art and material culture.

Topics might include ornamentation of the Renaissance villa, still-life paintings of food and flowers from the Dutch Golden Age, garden design and landscape architecture in aristocratic France, opulence and splendour in banqueting scenes by Rubens, or any related theme.

Allison Fisher: allison.nadine.fisher@gmail.com

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[4]

From: Michelle S. Gewurtz <mgewurtz@ottawaartgallery.ca>

Date: May 20, 2016

Subject: CFP: Curating the New

Curating the New

Deadline: Jun 24, 2016

Session Chairs: Megan L. Smith, University of Regina & Michelle Gewurtz, Ottawa Art Gallery

This panel interrogates the idea of the exhibition as a primary site of cultural exchange. Part spectacle, part socio-historic event, and part organizing device, exhibitions have been used as a tool to establish what constitutes art and cultural heritage. As exhibitions, creative research-based practices, and site-specific participatory models evolve, so do curatorial strategies, and thus, new research and definitions are called for: What sort of knowledge is produced through curatorial strategies? How do curatorial strategies impact contemporary culture and what critical and transformative potentials can be traced through exhibition cultures that enable innovation for future models of curating? With the above questions in mind, we seek to narrow the field of enquiry to discuss current curatorial strategies and exhibition techniques within and outside gallery spaces. We invite papers that reference participation-based public art, with an emphasis on new media art processes. We especially welcome proposals that demonstrate

the effect of large-scale public narrative and/or investigate new curatorial processes that aim to activate social engagement, notions of place, and social justice.

#### How to Submit a Proposal:

Proposals for papers shall not exceed 150 words and are to be submitted to the individual Session Conveners for consideration. Please send proposals electronically to:

megan.smith@uregina.ca

mgewurtz@ottawaartgallery.ca

Most sessions at UAAC are composed of three or four 20-minute papers. This leaves time in the 90-minute slot for formal responses or questions from the audience. The session chairs intend to act as moderators / respondents only during the 90-minute slot. Proposals in either English or French are welcomed.

#### Conference Regulations

1. Applicants may only submit one proposal.
2. Proposals should be sent directly to the session chair(s).
3. Submissions must include: the name and email address of the applicant; the applicant's institutional affiliation and rank; the paper title; an abstract (150 words maximum); and a brief bio (150 words).
4. 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 October 1, 2016.
5. The conference is open to post-secondary faculty in all fields of the visual arts (art history, fine arts, visual culture, material culture, museum studies, art conservation, etc.), visual artists, curators, practitioner/researchers, as well as independent scholars in such fields.
6. Student members of UAAC who are pursuing a terminal degree (examples: a PhD in art history or related disciplines, an MFA, a Masters of Design) may submit proposals. MA students are not permitted to give papers at the conference.
7. Session chairs may not present a paper in their own session. However, they may submit a proposal to another session.
8. Session chairs are responsible for the selection of the papers to be included in their session, and must inform all applicants to that session whether or not their paper has been accepted.

#### Proposer une communication

Veuillez envoyer votre proposition de communication directement aux responsables de la séance:

Professeur Megan L. Smith, University of Regina [megan.smith@uregina.ca](mailto:megan.smith@uregina.ca)

Michelle Gewurtz, Commissaire principale par intérim

Galerie d'art d'Ottawa

mgewurtz@ottawaartgallery.ca

Merci de vous référer aux « Règles de participation » (ci-dessous). Si votre proposition est retenue, le résumé de votre communication pour publication dans le programme final ne devra pas dépasser 150 mots.

La plupart des séances sont composées de trois à quatre interventions d'une durée de 15 à 20 minutes ; la plage horaire allouée est de 90 minutes et se termine habituellement par une période de questions. Chaque séance est présidée par une ou deux personnes. Si un.e responsable de séance souhaite y prononcer une communication, il/elle doit désigner une personne qui agira comme président.e de séance. Les tables rondes sont également présidées par une personne qui ne participe pas à la discussion.

#### Règles de participation

1. Vous ne pouvez soumettre qu'une seule proposition de communication.
2. Merci d'envoyer votre propositions de communication directement aux président.e.s de séance.
3. Votre soumission doit inclure votre nom, adresse courriel, affiliation institutionnelle et fonction, ainsi que le titre et le résumé de la communication proposée (maximum 150 mots) et une courte notice biographique (environ 150 mots).
4. Toute personne intéressée qui remplit les conditions énoncées aux points 5 et 6 peut soumettre une proposition. Par contre, si vous n'êtes pas membre de l'AAUC vous devrez payer les frais d'adhésion ainsi que les frais d'inscription afin de participer au congrès et ce avant le 1er octobre 2016. Les membres actuels devront renouveler leur adhésion et s'inscrire au congrès avant la même date.
5. Le congrès est ouvert aux enseignant(e)s post secondaires dans tous les champs des arts visuels, tels que l'histoire de l'art, les arts visuels et médiatiques, la culture visuelle, la culture matérielle, la conservation et la muséologie, la recherche-crédation, etc., ainsi qu'aux commissaires et aux chercheur.e.s indépendant(e)s œuvrant dans ces champs.
6. Seul.e.s les membres étudiants de l'AAUC qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en arts visuels ou en design) peuvent soumettre une proposition. Les étudiant.e.s à la maîtrise en histoire de l'art (ou disciplines connexes) ne sont pas admissibles.
7. Les président.e.s de séance ne peuvent pas présenter une communication dans leur propre séance. Les président.e.s peuvent néanmoins soumettre un proposition à une autre séance.
8. Les président.e.s de séances sont responsables de la sélection des propositions de communications et doivent faire le suivi avec tous les candidat(e)s

#### Quellennachweis:

CFP: Sessions at UAAC/AAUC (Montréal, 27-30 Oct 16). In: ArtHist.net, 23.05.2016. Letzter Zugriff 02.05.2024. <<https://arthist.net/archive/13055>>.