

Symposium on Transnational and Transcultural Studies (Ottawa, 6–7 Apr 18)

Ottawa, Canada, Apr 6–07, 2018

Birgit Hopfener

The Transnational and Transcultural Studies Symposium investigates different discourses, terminologies, and research projects being pursued by scholars in transnational and transcultural studies from universities in Canada, England, Germany, and the United States.

Schedule of Events

Friday April 6, 2017

Korean Cultural Centre (150 Elgin Street, Unit 101, Ottawa)

9:00am-9:10am: Introduction & Welcome

9:10am-10:25am: PANEL/Q&A: Rethinking Disciplines,

Rethinking the Global

Victoria Nolte (Carleton University), Where Is the Place for Diaspora in Global Art History?

Paul Goodwin (University of Arts London), Activating the 'Trans:' Rethinking Transnationalism in Contemporary Art

Monica Juneja (Heidelberg University), Art History and Travelling Concepts: A Transcultural View

Birgit Hopfener (Carleton University), What is and isn't Contemporary Art? An Analysis of the Dispute Triggered by The Chinese National Pavilion in 2017

Aboubakar Sanogo (Carleton University), Is Transnationalism a Generative Methodology for Film Archival Research?

10:25am-10:35am: Coffee break

10:35am-11:30am: PANEL/Q&A: Korean Art in a Transcultural Context

Euijung McGillis (Carleton University), Quac In Sik and Lee Ungno: Transnational/Transcultural Art Practices in Global Art History

Okyang Chae-Duporge (Paris INALCO University), Bang Hai Ja's Transcultural World and her Vertical Approach

Franziska Koch (Heidelberg University), Transcultural Explorations of the Archive: Examining Documents of Nam June Paik and the Question of Collaboration

11:30am-11:40am: Coffee break

11:40am-1:00pm: PANEL/Q&A: Translations and Negotiations

Stephen Inglis (Carleton University), "Date with a Dream": Popular Art in 20th Century India

R. Siva Kumar (Visva-Bharati University, Santiniketan), Indo-Japanese Artistic Production Under Pan-Asianism: What They Discovered in Each Other

Toshio Watanabe (University of Arts London), Japanese and Anti-Japanese Gardens in Asia

Jill Carrick (Carleton University), François Dufrêne's Critical Toponymies

Carol Payne (Carleton University), Transcultural Encounters in the Eastern Arctic: Photography, Settler Colonialism and Inuit Community

1:00pm-2:30pm: Lunch (Provided by the Korean Cultural Centre)

2:30pm-3:30pm: PANEL/Q&A: Critiquing Global Capitalism

Amy Bruce (Carleton University), Critiquing the Globalizing Structures of Biennales

Malini Guha (Carleton University), Adventure Cinema in the Age of Austerity: The case of Miguel Gomes' Arabian Nights (2015) Trilogy

Lale Eskicioglu (Carleton University), Postcolonial Mega Cities as Depicted in Global Literatures

3:30pm-3:40pm: Coffee break

3:40pm-4:40pm: PANEL/Q&A: Diaspora and Minor Transnationalism

Ming Tiampo (Carleton University), The City as Scale of Analysis: Paris From the Outside In

Michelle Gewurtz (Ottawa Art Gallery), Transcultural/historical Resonances in Howie Tsui's Retainers of Anarchy

Catherine Khordoc (Carleton University), When Nation Becomes Transnational: Écriture migrante, Transnationalism and Transcultural Writing in Québec

Christine Duff (Carleton University), Gratuitous Overkill or Astute Commentary? Exploring Intertextuality in the Novels of Stanley Péan

4:40pm-4:50pm: Coffee break

4:50pm-6:10pm: PANEL/Q&A: Memory

Sarah Phillips Casteel (Carleton University), Reading History for Clues: Black Holocaust Literature and Art

Rebecca Clare Dolgoy (ICI Berlin/CTCA) & Jerzy Elzanowski (Carleton University), *Terra Nullius, Tabula Rasa, Stunde Null: Moral Geographies of Conflict*

6:10pm-6:20pm: Coffee break

6:20pm-7:00pm: PANEL/Q&A: World-Making

Amara Antilla (Solomon R. Guggenheim Museum), *Inventing Internationalism: The Guggenheim International Exhibitions and New York's Postwar Cosmopolitanism, 1956-71*

Philip Kaisary (Carleton University), *Literature, Law and Film in The Black Atlantic: Radical Horizons and Worldliness*

Alice Ming Wai Jim (Concordia University), *Ethnocultural Futurisms*

Saturday April 7, 2018

National Gallery of Canada (380 Sussex Drive, Ottawa)

6:00pm-8:00pm:

KEYNOTE LECTURE, presented by The Centre for Transnational Cultural Analysis and the National Gallery of Canada.

When Art Embraces the Planet. The Contemporary Exhibition Form and the Challenge of Multiple Archives

by Monica Juneja (Chair of Global Art History, Heidelberg Centre for Transcultural Studies, Heidelberg University)

The global and curatorial turns marking contemporary art worlds are frequently celebrated for reinscribing the excluded in cultural institutions and aesthetic practices through narratives that aspire to be more complete and just. Does incorporating art form beyond the West within contemporary exhibition circuits, the smooth transition from “xenophobia to xenophilia” (Irit Rogoff) that marks modern multiculturalism, engender a discursive space to remap cultural geographies and theorize the dystopian/disjunctive condition of contemporaneity, or does it merely answer global capitalism’s need for new commodities? Do new boundaries come into being in the wake of the connectivity that dissolves older ones? My discussion of these issues will revisit the famous – also controversial – exhibition of 1989, *Magiciens de la Terre*, conceptualized as the first planetary show of contemporary art that, at the same time, sought to challenge the conventions of exhibition-making within the narrow confines of the art world and its modernist taxonomic frames. Curated by a team headed by Jean-Hubert Martin, at the time Director of the Musée d’Art Moderne, Centre Pompidou in Paris, the show aspired to create a display in which cultural differences could coexist without a homogenizing agenda. My investigation will follow its bold topography across continents to those sites where the works had travelled to Paris were produced and anchored, to examine their post-*Magiciens* lives: my urge to read objects, their producers and curators coevally, while restoring to different sites their own historicity. The example of South Asia and its multiple archives will be used to draw out the complex histories of cultures that live in a permanent and fluctuating relationality with one another and whose dynamics get lost when we exclusively attend to dismantling the centrality of the so-called “West.” These multi-scalar stories sensitize us

to new fault lines and the transcultural complexity of inclusion as a curatorial strategy.

Reference:

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