

## Sessions at UAAC (Waterloo, 25–27 Oct 18)

University of Waterloo, Waterloo, Ontario, Canada, Oct 25–27, 2018

Deadline: May 1, 2018

Analays Alvarez Hernandez; Justina Spencer, Université de Montréal

2018 Conference of the Universities Art Association of Canada (UAAC)

[\[1\]](#) Artifice and Mimesis: Optical Illusions and the History of Vision

[\[2\]](#) Paragon of Democracy or Agent Provocateur? Public Art Controversies in Canada, Session 27

[\[1\]](#) Artifice and Mimesis: Optical Illusions and the History of Vision

This session to be held at the Universities Art Association of Canada 2018 Conference seeks to explore the production, collection, and circulation of material objects and technologies that deceive the eye.

Whether mirrored, computer-generated, or anamorphically skewed, what do optical illusions reveal about perception and cognition? What role did art play in the evolution of such diverse fields as mathematics, psychology, or video game development (and vice versa)? How do optical illusions challenge, disturb, or delight their viewers? Topics may include (but are not limited to): embodied perception, illusion as political or religious allegory, trompe l'oeil, virtual reality displays, technologies of vision, illusion as play or method of instruction.

Proposals addressing any historical or geographical area are welcome, and may include a discussion of an individual work of art or artist, or can consist of more theoretical discussions on illusionism, mimesis, and vision.

Submissions should include:

Name of the applicant

Title of proposal

A proposal (300 words maximum)

A brief biography (150 words maximum)

Applicant's email address

The applicant's institutional affiliation and rank

Submissions may be sent to:

Justina Spencer, Carleton University: justinahspencer@gmail.com

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[\[2\]](#) Paragon of Democracy or Agent Provocateur? Public Art Controversies in Canada, Session 27

For scholars Harriet F. Senie and Sally Webster (1992), "public art and controversy seem to have been joined at birth." Public art has historically been surrounded by, but not limited to, aesthetic, form, memory, morality, gender, race, placement, and funding issues. Public art controversies are a global phenomenon

and they have also been observed in Canada for decades: from the “Cartier vs Caboto” controversy sparked by the Monument à Giovanni Caboto (1935, Montreal), through the recent scandal surrounding Del Geist’s Bowfort Towers (2017, Calgary) – a controversy prompted by the work’s budget (half a million dollars) and resemblance to First Nation’s traditional burial structures – to the yet-unbuilt, but highly contentious Ottawa’s Memorial to the Victims of Communism. We encourage submissions that through case studies from various time periods provide a better understanding of both the many factors that ignite controversy and the (negative) public responses to public art in Canada.

Submissions are welcome for papers to be given in either French, English or an Indigenous language; they have to be sent to the session chair Analays Alvarez Hernandez [analays.alvarez@gmail.com] by May 1, 2018, 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 (300 words maximum); and a brief bio (150 words maximum).

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.

Please see complete information on the UAAC website at <http://www.uaac-aac.com/en/conference>

Reference:

CFP: Sessions at UAAC (Waterloo, 25-27 Oct 18). In: ArtHist.net, Apr 2, 2018 (accessed Mar 26, 2026), <<https://arthist.net/archive/17757>>.