

Editing (out) the Image (Toronto, Nov 2003)

Mark Cheetham

Editing (out) the Image

Toronto, 7 and 8 November 2003

"Editing (out) the Image", the thirty-ninth conference in the series, convened by Elizabeth Legge and Mark A. Cheetham (Department of Fine Art), will take place at University College on 7 and 8 November 2003.

The convenors of the conference gratefully acknowledge generous support from the Department of Fine Art, the Humanities Centre, and the Faculty of Arts & Science in the University of Toronto, as well as the Social Sciences and Humanities Research Council of Canada.

An Overview

The notion of editing, if it is conceived broadly, touches on concerns crucial to those fields that make up the history of art as a practice today; its effects work across the spectrum from the most traditional to the most controversial aspects of the discipline. The aim of this conference is to address issues of editing the image by bringing together a range of practitioners from different constituencies: academic art history, museums, artists. We plan to focus on both practical, localized concerns and more general theoretical matters.

Art historians in the academic context are increasingly self-conscious about their roles as editors of the canon. The rhetorical and philosophical issues of writing about the visual, and of whether this sort of translation is ever unproblematic, while enjoying an ancient lineage, have been compressed into David Carrier's neologism "artwriting". The numerous "identity" issues topical now in art history (who writes about whom, and from what perspectives) can also be seen to connect with a spoken or unspoken editorial policy about the visual. Another dimension where art history and questions of editing intertwine is that of academic publishing, particularly of journals in the field.

At issue in these brief examples, we believe, is the applicability of a primarily textual term in the context of the visual arts. Art historians and art producers debate endlessly the differences and unions between the realms of image and text. Do we elide the

specificity of the visual by thinking textually, or is the conjunction both accurate and productive? And why might it be that we can effortlessly discuss "editing" with reference to some visual forms (photography, film, video) but not others (painting, sculpture, architecture)?

Tentative Programme

Please note: all sessions will be held in University College, Room 179, with the exception of the afternoon forum on Saturday. The registration desk opens at 1:00 pm, Friday, 7 November 2003 in Croft Chapter House.

FRIDAY, 7 NOVEMBER 2003

3:30 4:00 pm

Opening Remarks

4:00 5:30 pm

Inaugural Session: Public and Private Editing: Museums and Other Collections

DAVID CARRIER (Cleveland): "Editing in Museums"

JOHN O'BRIAN (Vancouver): "Rectified Smiles: Signs of Distress in the Postwar Postcard"

6 7:30 pm

Opening Reception: Sable-Castelli Gallery, Yorkville

SATURDAY, 8 NOVEMBER 2003

9:30 11:30 am

Session 2: Editing (out?) the Image: Visual Practices

LISA STEELE / KIM TOMCZAK (Toronto): "Edit In ... Edit Out: Collaboration in Video Production"

REESA GREENBERG (Montr(c)al): "Editing the Image: Museums and the Web"

JOHN GREYSON (Toronto): "Mr Blank Edits History"

12:00 2:00 pm

Lunch: Croft Chapter House

2:00 4:00 pm

Session 3: Editing Art's History

JOHN ONIANS (Norwich, UK): "Editing In: World Art Studies and the Constraints of Academic Disciplines"

MARC GOTLIEB (Toronto): "Disciplinary Journals in an Interdisciplinary Age: The Art Bulletin and Art History"

CATHERINE SOUSSLOFF (Santa Cruz): "Image (less) Text: Visual and Verbal Rhetoric in Early Modern Art History"

4:00 4:30 pm

Coffee

4:30 5:30 pm

Session 4: Graduate Student Forum: Croft Chapter House

6:00 pm

Closing Reception: Croft Chapter House

Information

For further information about the conference, please contact Mark Cheetham. Visitors may also wish to consult information provided on <http://www.chass.utoronto.ca/cep/cep2003.html>.

Mark A. Cheetham, Professor (On Leave, 2003-04)

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