

Networked Art Histories, 1960s to the present day (in Canada and elsewhere)/Réseautage de l'histoire de l'art de l'art, des années soixante à nos jours (au Canada et ailleurs)

SPEAKERS + ABSTRACTS CONFÉRENCIERS, CONFÉRENCIÈRES + RÉSUMÉS

ALAIN AYOTTE. *Épopée, un réseau historiographique et autopornographique de l'art : architecture(s), archive(s) et site(s) d'un projet*

Depuis le 19^e siècle, la pornographie forme un «complexe de visualité» des désirs et des plaisirs du corps sexué, explicite ou prostitutionnel, et se déploie dans trois champs sémio/soma/tiques : le domaine muséal et la discipline de l'histoire de l'art (archive), la ville et son urbanisme (architecture), puis l'image et sa reproduction technique (photographie ; cinéma ; culture numérique). À Montréal, dans le «Quadrilatère», le projet *Épopée* redéfinit les espaces/temps du corps de la prostitution masculine à travers le documentaire, la fiction et l'installation. Au prisme d'une analyse archéo-généalogique inspirée des travaux de Michel Foucault, d'Aby Warburg et de Paul Beatriz Preciado, cette communication démontrera que le projet *Épopée* permet à des masculinités «pathétiques» (migrantes ; survivantes) de se mouvoir et de se raconter sous la forme d'un «atlas» de gestes et de paroles «autopornographiques», tout en cartographiant un réseau intermédiaire défiant l'historiographie normative de l'art.

Alain Ayotte est candidat au doctorat en histoire de l'art de l'Université du Québec à Montréal et détenteur d'une bourse du CRSH Joseph-Armand-Bombardier. Il a co-organisé le colloque *FIGURA Imaginaires des pornographies contemporaines : de la sexualité dans l'art, la théorie et les médias* ayant eu lieu le 19 et 20 février 2015. Son sujet de thèse porte sur la problématique entre pornographie et historiographie dans l'art, l'amateurisme et la recherche.

TAL-OR BEN-CHOREEN. *Constructing Photographic Education in the Visual Studies Workshop Family*

During the 1970s photography was still establishing itself as an art medium. For the emerging generation of students who approached photography for its potential uses in art, the academic institution was key in acting as a support network for the artists to carefully formulate their understanding of the medium. Using Visual Studies Workshop (VSW) as a case study, this paper delves into the active creative period of the 1970s and '80s to demonstrate the importance of the university setting to the conceptualization of photographic practices. Established in Rochester, NY, in 1969, VSW quickly formed an artist-in-residency program, an on-site publication press, a commercial gallery, and a bi-annual journal *Afterimage*. These venues allowed students to enter into a pre-formed active community which fostered creativity. This paper examines the impact of these family-like communities born from the academicization of photography.

Tal-Or Ben-Choreen is an artist and a PhD student at Concordia University in the department of Art History specializing in photography. Her doctoral studies are supported by SSHRC and focus on the institutionalization of photography education in North American universities during the 1970s and '80s. Ben-Choreen has conducted research on behalf of the George Eastman House International Museum of Photography and Film, the New York Public Library, Visual Studies Workshop, and the National Gallery of Canada. Her work has been published in *Function Magazine*, *Third Floor*, *Matsart Auction Catalogue*, and *Afterimage Online*.

AMBER BERSON. Possible Futures, Desire, and Artist-run Centres

This presentation will assess the historicization of artist-run centres (ARCs) in Canada and will demonstrate how feminist and diversity conversations have impacted the network. In moving towards a feminist future, we have to, as Ruth Levitas suggests, *educate our desire* and develop a future for these spaces in line with contemporary intersectional feminist theory. I use the example of *articule*, a Montréal-based ARC formed in 1979, to anchor the conversation, focusing on two key moments that informed the centre's commitment to implementing an overarching anti-oppression policy. At *articule*, specific events have heralded an unprecedented level of change in the organization, and the results of their work are beginning to have a ripple effect in the larger network.

Amber Berson is a PhD Candidate at Queen's University focusing on the subject of artist-run culture and feminist, utopian thinking. She most recently curated *The Let Down Reflex* (2016, with Juliana Driever); *TrailMix* (2014, with Eliane Ellbogen); **~.~.:*JENNIFER X JENNIFER*::~~* (2013, with Eliane Ellbogen); *The Wild Bush Residency* (2012–14); and is the 2016 curator-in-residence as part of the France-Quebec Cross-Residencies at Astérides in Marseille, France. She is the Canadian ambassador for the Art+Feminism Wikipedia project. Her writing has been published in *Breach Magazine*, *Canadian Art*, *C Magazine*, *Revue .dpi*, *Esse*, *FUSE Magazine*, and the *St Andrews Journal of Art History and Museum Studies*.

SABINE BITTER. Picturing the Spaces of Migrancy

This past year, migrants and refugees from Syria, Afghanistan, Iran and other Middle Eastern nations as well as North African states were forced to accumulate at the borders of the Schengen nations: once these borders “opened” abruptly in September 2015, these people moved through NGO, state, and private networks to Germany, Sweden, and other northern European countries. In this talk, I will discuss several artistic projects that I made from photographs of the spaces that refugees and migrants moved through – the temporary camps and processing sites set in the countryside, as well as the more fortified camps themselves clustered at borders, such as the Slovenia and Austrian border. The camp at Spielfeld, tucked in between the wine-growing region in Styria and Slovenia and sitting in the old (pre-Schengen) border space, was expected to hold and process thousands of refugees and migrants; yet these people never arrived as borders further South were closed. What photographic interventions, and aesthetic decisions, can work to represent the complex of state, body, border, and movement?

Vancouver-based artist **Sabine Bitter** collaborates with Vienna-based artist Helmut Weber on projects addressing cities, architecture, and the politics of representation and of space since 1993. Mainly working in the media of photography and spatial installations, their research-oriented practice engages with specific moments and logics of global-urban changes as they take shape in neighborhoods, architecture, and everyday life. Dealing with architecture as a frame for spatial meaning, their ongoing research includes projects like “Educational Modernism” and “Housing the Social.”

MARK CLINTBERG. Affective Networks: Joyce Wieland, Maryse Larivière, and the Ladies Invitational Deadbeat Society

This paper investigates an intergenerational affective network with Joyce Wieland at its hub. Maryse Larivière's *Something has to change for everything to stay as it is. Something had to change for everything to stay as it was* (2012) was a performance, publication, and installation that replied to Wieland's quilted textile work *Reason Over Passion* (1968). The now defunct collaborative group Ladies Deadbeat Invitational Society's performance *Joyce Wieland Day* (July 1, 2012) included a three-person bed-in where the artists slept and cavorted under a hand-made substitute for this same quilt made by Wieland, upon which they left lipstick traces. Although a form of homage and a revisitation of core themes in Wieland's practice, these artworks suggest a restless approach to her canonical status. This study uses Sara Ahmed's theories to demonstrate the contours of this emotive network – and the uses of passion.

Mark Clintberg is an artist who works in the field of art history. He is an Assistant Professor in the School of Critical and Creative Studies at the Alberta College of Art + Design. He earned his Ph.D. in Art History at Concordia University in 2013. His recent publications include “Haunted by Queer Affect: Geoffrey Farmer’s the Intellection of Lady Spider House and Allyson Mitchell’s Killjoy’s Kastle,” co-authored with Jon Davies (*The Journal of Curatorial Studies*, 2016), and “Fugitives and Bad Guests: Character Studies of Disappearing, Dispersed, and Divided Multiples,” in *Multiple Elementary*, edited by Hannah Jickling and Helen Reed (2016).

JON DAVIES. Sex, Gossip and Video Art

In the 1970s and 80s, groups of artists in urban enclaves were engaged in a radical reconsideration of kinship and artistic production. Friends and lovers, they performed in and helped produce each other’s work in video, a still-nascent medium that seemed to embody their yearning for self-creation, self-exposure, and access to the tools of moving-image production and distribution. Video allowed them to collapse boundaries between art and life as they created works that both reflected their off-screen scenes and generated new forms of stylized self-and subcultural representation. As scholar Gavin Butt notes in *Between You and Me: Queer Disclosures in the New York Art World, 1948–1963*, “gossiping is a form of social activity which produces and maintains the filiations of artistic community.” My presentation will examine how certain video art from this period can be interpreted as a form of gossip creating a discourse around artists’ sexual and social experimentation.

Jon Davies is a Montreal-born curator and writer who received a BFA and an MA in film and video studies. He has written for many catalogues and anthologies as well as publications such as *Frieze*, *Canadian Art*, *C Magazine*, *Cinema Scope*, *Criticism*, and *Fillip*, and he recently co-edited (with Sam Ashby) issue 5 of *Little Joe* magazine. He has curated numerous exhibitions and screenings, and was Assistant Curator at The Power Plant Contemporary Art Gallery, Toronto, and Associate Curator at Oakville Galleries. He is currently pursuing a PhD in Art History at Stanford University.

ALISON DEAN. Looking and Linger: Time, Duration, and the Photography of Displacement

This paper considers how different modes of time can open up new avenues for engaging with and historicizing the photography of forced migration and displacement. As Ranajit Guha argues, the migrant’s problem of belonging is a “temporal maladjustment” marked by a disjunction between past, present, and future (“The Migrant’s Time” 7). The geopolitical, social, and residential status of migrants and refugees calls attention to instances of discursive, spatial, and temporal, disjuncture. Considering contemporary photographs of migrancy in the media, art, and documentary portraiture, this paper compares the “decisive moment” of documentary and news imagery with representations of durational, suspended, and interrupted time – specifically, periods of asylum, and time spent waiting.

Alison Dean is a Postdoctoral Research Fellow with the *Lake District Online Research Project*. An interdisciplinary scholar with a focus on photography, she has published on the work of Nan Goldin, Rineke Dijkstra, and Sally Mann. Alison received her PhD in English from Simon Fraser University. She is an alumna of the School of Criticism and Theory at Cornell University and a former Helena Rubinstein Critical Studies Fellow with the Whitney ISP.

JEFF DERKSEN. The Politics and the Poetics of the Migrant Image and the Encounter

The current acceleration of migrancy – due to war, climate change, as well as precarious economic conditions – has been met with more and more images of migrants and the migrant condition (as TJ Demos identifies it), circulating across global media networks, social media platforms, and into documentary and artistic practices. My inquiry here is to try and imagine a nexus in which images of migrancy intervene in a social political context and disrupt the neoliberal enclosure of the body or its political use value. Beyond an affective economy (and beyond theories of banalization), I want to turn to the structure of the encounter to locate possible political and cultural effects for photography (in media, in documentary practices, and in artistic contexts) in our contemporary moment. Can photographs, as

elements within a possible encounter, intervene into a mode of the production of meaning in relation to migrancy? At what point can a network alter into an encounter?

Jeff Derksen is a cultural critic and a poet who works at Simon Fraser University in Vancouver. His research resides at the intersection of geography and cultural practices with a focus on neoliberalism, urbanism, and aesthetics. His critical books include *After Euphoria*, *Annihilated Time: Poetry and other Politics*, and *How High Is the City, How Deep Is Our Love*. With the artists Sabine Bitter and Helmut Weber, he works in the research collective Urban Subjects on curatorial and editing projects: their bookworks include *Autogestion, or Henri Lefebvre in New Belgrade*, *Momentarily: Learning from Mega-events*, and most recently *The Militant Image Reader*.

ELOI DESJARDINS. L'affaire André Desjardins: La critique sur plateformes Web collaboratives

« L'affaire André Desjardins » désigne une série d'évènements médiatiques qui se sont déroulé à l'été 2012 autour du don d'une œuvre, intitulée *Recevoir*, par l'artiste André Desjardins au Parc olympique de Montréal. Cette acquisition, qui ne s'est pas concrétisée, a suscité une suite de déclarations contradictoires dans les médias de masse, les blogues spécialisés et les médias sociaux. Sur une période de dix jours seulement, beaucoup d'activités ont pu être observées. De plus, la controverse a réuni sur la place publique l'opinion des spécialistes du milieu culturel et ceux des non spécialistes de l'art contemporain.

Cette communication propose de revisiter « L'affaire André Desjardins » en faisant appel à la théorie de l'acteur-réseau (*actor-network theory* ou ANT) tel que décrit par Bruno Latour. Ce modèle permet de rendre tangibles les différents réseaux et anti-réseaux de la scène artistique montréalaise dans l'étude de cas; en plus d'analyser comment ceux-ci interagissent.

Journaliste culturel et critique d'art pendant plus de dix ans, **Eloi Desjardins** a terminé sa scolarité du doctorat interuniversitaire en histoire de l'art. Sous la direction de Marie Fraser, professeur à l'Université du Québec à Montréal (UQAM), et sous la codirection d'Éric George, de l'école des médias de l'UQAM, sa thèse de doctorat porte sur la critique d'art sur les plateformes Web collaboratives et les réseaux sociaux numériques. Ayant une approche critique du « virage numérique » dans le domaine des technologies de l'information et de la communication (TIC), il observe les commentaires sur l'actualité artistique montréalaise dans les médias dits traditionnels et les médias Web. À cet effet, son analyse de ce corpus est inspirée des études sociologiques, dont la théorie de l'acteur-réseau (*actor-network theory* ou ANT).

SHERRY FARRELL RACETTE in conversation with Amy Malbeuf, Debra Piapot and Steve Loft. When the Periphery is the Centre: A Conversation About Indigenous Arts Networks on/from the Prairies (1990-2016)

Networks and pathways are both ancient and current. From transcontinental trade routes to artist collectives and international collaborations, Indigenous networks transcend borders. thriving on the prairies and beyond.

Sherry Farrell Racette is cross-appointed to the Departments of Native Studies and Women and Gender Studies at the University of Manitoba, teaching for both departments and developing courses of interest to students in both disciplines. Farrell Racette is an interdisciplinary scholar with an active arts practice. Recent essays have appeared in *Sources and Methods in Indigenous Studies* (2016), *Rethinking Canada: the Promise of Women's History* (2016), *The Cultural Work of Photography in Canada* (2012), and *Manifestations: New Native Art Criticism* (2011). Her arts practice includes beadwork, painting and multi-media textile works. Curatorial and artistic projects include *Resistance/ Resilience: Métis Art, 1860-2011* (Batoche Heritage Centre, Saskatchewan, 2011), *We Are Not Birds* (Canadian Museum for Human Rights, Winnipeg, 2014) and *From Here: Story Gatherings from the Qu'Appelle Valley* (2015), a public installation of paintings based on memories of Métis elders. She has also illustrated children's books by noted authors Maria Campbell, Freda Ahenakew and Ruby Slipperjack. Farrell Racette is the 2016-2017 Distinguished Indigenous Faculty Fellow at the Jackman Humanities Institute and Kierans-Janigan Visiting Scholar at Massey College.

MARTHA FLEMING. Interdisciplinarity and Intersectionality: Aesthetics and Activism in Art and Architecture in the 1980s and 1990s

The place where conceptualism meets activism in the 1980s and 1990s is related to the emergence of institutional critique; the blending of sculpture, architecture and urban interventions; and increasingly sophisticated appropriation techniques. The social and political contexts in North America in which artists are working during this period include organised rights movements and self-organised artists' organisations, against a backdrop of emergencies such as the AIDS crisis and the interventions of the USA in Latin America, as well as the slow-dawning realisation that social liberalism is being eclipsed by economic liberalism in a globalised economy.

The large-scale installations of Martha Fleming and Lyne Lapointe took place in Montréal, New York, London, Madrid and Sao Paulo in the 1980s and 1990s, and their networks of the time reveal some of the ways that the above-mentioned practices were cross-pollinated across both fields of research and action, and geo-political locations. Martha Fleming will discuss in particular the Montréal/New York axis of the networks in which she and Lapointe were involved, from Storefront for Art and Architecture to Group Material, from the Public Art Fund to the lesbian communities of Montréal. Analysing personal experience and past networks, she will identify some of the ways in which intersectionality – both as a way of understanding complexity and as a way of positing transformational strengths and coalitions – relates to interdisciplinary art practices and aesthetic strategies of the period.

Martha Fleming has practiced as a museum professional, as an academic, and as an artist and an art critic. She was born in Toronto and lived in Montreal from 1981 to 1996, during which time she lived and worked with the artist Lyne Lapointe. Together the pair produced a number of ground-breaking site specific projects internationally. Those which took place in Montréal were: *Project Building/Caserne 14* (1983); *Le Musée des Sciences* (1984) and *La Donna Delinquenta* (1987). These projects are explored in full in *Studiolo: The Collaborative Work of Martha Fleming and Lyne Lapointe* (Artexes, 1997). Fleming has lived in the UK for the past 20 years. More information about her work can be found at www.marthafleming.net.

D.J. FRASER. Establishing Queer Connectivity in New York Art Histories: Networked Indiscretions, the Electronic Media and Film Memory Archive

The New York State Council on the Arts Electronic Media and Film Memory Archive is an archive-in-development that chronicles the unique environment of the New York art scene from 1968 until the digital shift around 2000. This archive has unmeasured queer potential as an archive of artistic activities in New York during a revolutionary era in which queer art praxis was fostered by state support. But the material of the EMFMA defies a basic principle of the archive: that the collections maintained in an archive must remain discrete, or contained within its repository (Proctor and Cook, 2001). The queer materials in the EMFMA are anything but discrete. This paper will explore the complicated relationships of queer archival treasures (and trash) in the NYSCA EMFMA against the decidedly indiscrete constellations of relationships, archival practices and performances of care concerning this archive of queer proportions.

D.J. Fraser is a writer, poet, and graduate of the University of British Columbia (B.A.), and the University of Victoria (M.A.), D.J. Fraser [they] are a third-year doctoral student at Concordia University's Interuniversity Doctoral Program in Art History. Past publications include academic, poetic, non- and fictional work that engages with activism and queer ideas at the intersections of artistic and gender non-conforming communities. Anti-oppressive scholarship and an invigoration of liminal queer sensibilities and marginalized voices is paramount in their work. Currently investigating spectres in the queer archive and its performance capabilities, and believing that queer possibilities in artistic expression and art history are endless, D.J. Fraser will pursue such trajectories in this paper.

ANDREW FORSTER. Art & Design / Research & Creation: Theaster Gates's Subtractive Practices

This paper uses the urban practice of Theaster Gates as an example a subtractive practice which straddles the art/design boundary in public and social space. By unbinding matter and meaning Gates's practice, is resistant to the design dynamic of sedimented informational culture. A potential definition of subtractive art & design practices (as opposed to 'additive' practices of institutional knowledge-making) is that they seek to undo sedimented meanings by reorganizing a matter/meaning binding. To this end I explore a naming of the encounter of art & design as a relationship between 'subtractive' and 'additive' knowledge-making where certain art practices un-make meaning sedimented in a designed or planned world (the manipulation of sedimented meaning being the syntax of instrumental practices of design). This paper suggests that this difficult but fruitful collision zone between art and design is analogous to that of 'research-creation' as institutionalized in the fine arts university.

Andrew Forster is a working artist and writer who teaches in the area between art and design. His practice includes collaborative and cross-disciplinary installation, performance / choreographic projects, video as well as work in public space. Current practice has two primary directions: firstly, installation, video-installation, and movement-based performance shown in visual art and dance venues and, secondly, design for public space (in collaboration with design and architecture professionals). Current collaborations include an outdoor urban typographic project with poet Erin Moure (FOFA Gallery, 2017). He has been P-T faculty in the departments of Design and Computation Arts, Sculpture and Art History at Concordia University and is a PhD candidate in Humanities at Concordia.

PHILIPPE GUILLAUME. Richard Long and Hamish Fulton at the NGC: Intriguing Networks

Walking is an art form whose discrete material traces are now part of prominent museum collections. But walking's historical link to art is paradoxically one of resistance to established orders. British artists Richard Long and Hamish Fulton each played important roles in turning footsteps into art. The National Gallery of Canada presented an exhibition of selected works by Long in 1983 and another with Fulton's work in 1990. The Long and Hamish shows at the NGC contributed to the validation of walking as art and its acceptance as a genuine art practice within the established art network in Canada. My paper will examine how the Long and Fulton shows contributed to these artists' positions of authority within art networks while exhibiting their work in a setting associated with the hegemonic structure that walking as art is meant to resist.

Philippe Guillaume is a peripatetic artist, photographer and PhD student in Art History at Concordia University. His research involves the relationship between walking and photography in modern, postmodern and contemporary art. His essays have been published in the art magazine *Ciel variable* and the *Journal of Canadian Studies*. He is also a member of the *Atelier mobilité* research group at Université Laval. He is the 2015-16 Fellow at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art.

ALICE MING WAI JIM. Afro-Asian Canadian Connections in the Arts: The Legacy of Multiculturalism and the Promise of Afro-Asian and Indigenous Futurism

This paper embraces three synchronous movements: the upcoming celebration in 2017 of *CANADA 150—Canadian Confederation since 1867*; the collaborative efforts at organizing POC events, conferences, and cultural or political activity in the last decade; and the momentum of Afro-Asian and Indigenous Futurism in recent cultural production. Unlike the US context where composer, theatre artist, and activist Fred Ho (1957–2014) embarked on his Afro Asia jazz martial arts journey, Canada had no Black Arts Movement, no "Yellow Peril Supports Black Power", and to date no stand-alone African Canadian or Asian Canadian Studies university program. In a 2006 essay, Asian Canadian literature scholar Eleanor Ty argued the Multiculturalism Act and the use of the term "visible minority" in Canadian cultural policies to distinguish between racial minorities (visible "others"—non-Caucasian, non-aboriginal) and ethnic minorities ("invisible" minorities—non-British or French, European nationals) delayed the development of specifically

African Canadian and Asian Canadian collectives or movements and in fact incapacitated a strong political coalition between POC in Canada. What major movements, events, and actions by POC in the arts over the last decade would suggest the times are a-changin'?

Alice Ming Wai Jim is Associate Professor of Contemporary Art at Concordia University in Montreal, Canada where she teaches on contemporary art, media arts, ethnocultural and global art histories, international art exhibitions and curatorial studies. She is founding co-editor of the scholarly journal, *Asian Diasporic Visual Cultures and the Americas* (Brill, NL) and is the 2015 recipient of the *Centre de documentation d'Artex* Award for Research in Contemporary Art. Recent publications include contributions to *Third Text*, *Journal of Curatorial Studies*, *Yishu Journal of Contemporary Chinese Art*, *Triennial City: Localising Asian Art* (Asia Triennial Manchester, 2014), *Negotiations in a Vacant Lot: Studying the Visual in Canada* (2014), *Human Rights and the Arts: Perspectives from Global Asia* (2014), and *Mass Effect: Art and the Internet in the 21st Century* (2015).

JEE-HAE KIM. "Collaborations don't work!" Instances of Failure and Disturbance in Slow-scan TV projects

From the late 1970s until the mid-1980s a dispersed group of artists located, amongst others, in Amsterdam, New York, Pittsburgh, San Francisco, Sidney, Tokyo, Toronto, Vancouver and Vienna, was involved in experimentation with Slow-Scan TV (SSTV). SSTV projects could be realized only through the relational interplay of physical objects, like-minded artists, new allies from the field of engineering or the corporate world, leftist activists, and the participating public. However, in these projects, numerous obstacles often hindered its partners from working together. Yet if attempts to establish collaborations fail, are disturbed and troubled, one particularly becomes aware of the multiple networked activities invested in the making of these temporal phenomena. Hence this presentation focusses on instances when "it's worse than ever" (Bill Bartlett in *3 Artist On-Line On Slow-Scan-TV*, 1980).

Jee-Hae Kim is a PhD candidate and research assistant of Modern and Contemporary Art and Aesthetic Theory in the Department of Art History at the University of Cologne. Before joining the faculty, she was a research associate of the *Radio Art Project* funded by the VolkswagenStiftung. Her areas of interest are cooperative practices and analysis of media infrastructures. In her master's thesis, she discussed Bruce Conner's found footage films. Currently, she is working on her doctoral thesis dealing with telecommunication projects in Victoria, Pender Island, and between Vienna and Vancouver from the late 1970s until the mid 1980s.

MARTHA LANGFORD. "We made a mistake:" Networks and their Negations in the Imagining of a Canadian Photographic Community, c. 1979

"Canadian Perspectives: A National Conference on Canadian Photography," hosted by the Photographic Arts Department of Ryerson Polytechnical Institute (Ryerson University) in March 1979 is widely acknowledged as a foundational moment of Canadian photographic studies. The event's generation of a nearly complete transcript has solidified this impression, preserving national narratives, regional overviews, institutional missions, and educational models, as well as the sometimes contentious debates – who said what. These transactions bring a burgeoning network to life, including both its aspirations and doubts. "Canadian Perspectives" is not listed in AA Bronson et. al.'s chronology of artist-initiated activity in Canada, *Sea to Shining Sea* (1987) – this neglect may be indicative of the state-of-things that prompted the conference in the first place and effectively remained unchanged in its wake. Photography built and, for a time, maintained its own network, a character-forming process of inclusion and exclusion. Gauging from "Canadian Perspectives," who were the leading actors – the elect, the petitioners, and the shunned? This paper revisits those three days in March within a broader examination of Canadian photographic culture's *momentous indecision*.

Martha Langford is Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art and a professor of Art History at Concordia University in Montreal, Quebec. Her publications include *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (2001);

Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art (2007); *A Cold War Tourist and His Camera*, co-written with John Langford (2011); and an edited collection, *Image & Imagination* (2005), all from McGill-Queen's University Press. Her edited collection, *Narratives Unfolding: National Art Histories in an Unfinished World*, will appear in spring 2017, also from MQUP. Langford is a co-applicant on the Networked Art Histories project.

MARC JAMES LÉGER. We're All Networked Now: Contradictions of Contemporary Art Activism

In April of 2016, Gregory Sholette convened an *eflux conversation* on the subject of Yates McKee's recent publication, *Strike Art: Contemporary Art and the Post-Occupy Condition*. The contributors were asked to consider McKee's claim that *Occupy Wall Street* as well as post-Occupy offshoots, such as *Strike Debt*, *Sandy Relief* and *Black Lives Matter*, embody the most contemporary instance of the avant-garde sublation of art into life. This paper will examine the claims made by McKee as well as the respondents to the conversation in relation to the value of the network model in comparison to that of theories on the (post-)avant-garde. Is the network model best suited to leaderless, horizontalist grassroots movements, and does it enable creative direct action? On the other hand, does the network model undermine militant organizing, reducing action to biopolitical feedback and to the determinism of post-Fordism's real subsumption of labour?

Marc James Léger is the author and editor of a dozen books on contemporary art and politics, including *Brave New Avant Garde* (2012), *The Idea of the Avant Garde – And What It Means Today* (2014) and *Drive in Cinema: Essays on Film, Theory and Politics* (2015). His most recent publications include *CMOK to You To*, a correspondence with Nina Živančević, and *Zapantera Negra: An Artistic Encounter Between the Black Panthers and the Zapatistas*, co-edited with David Tomas. His forthcoming book, *Don't Network: The Avant Garde After Networks*, is part of a Canada Council-funded research project.

LOREN LERNER. Lessons from the Library: Web Publishing as a Forum for Student Empowerment and Engagement

In my former professional life as an art librarian and bibliographer, the concept of a network meant the interconnection of a group of individuals or organizations to facilitate communication and share resources. Indeed, the purpose of bibliographic tools, such as *Art and Architecture in Canada: A Bibliography and Guide to the Literature* (University of Toronto Press, 1991) that I co-edited with Mary Williamson, was to make known the existing literature on Canadian art to communities of researchers with similar interests and objectives. Since becoming an art historian my bibliographic platform has been the website, in a network of varying and changing scenarios wherein the study of contemporary Canadian art is always a top priority. This presentation, with a focus on web publishing as a forum for student empowerment and engagement, will candidly discuss the lessons I have learned about websites, networks and contemporary Canadian art.

Loren Lerner has a cross-disciplinary formation in art history, library science and communication studies. A pedagogical commitment to student web publishing has guided Lerner's teaching and the development of websites and e-publications such *Public Art as Social Intervention: But Now I Have to Speak - Testimonies of Trauma and Resilience*, *Canadian Artists of Eastern European Origin*, *Canada's Got Treasures*, *Metro Borduas*, *Canadian Portraits*, *Picturing Children and Youth: A Canadian Perspective*, *Global Engagements in Contemporary Canadian Art: Thirty-Nine Exhibition Essays and Fifty-Five Artists*, *Envisioning Virtual Exhibitions*, *Jerusalem Art History Journal: An Undergraduate eJournal* and *Family Works: A Multiplicity of Meanings and Contexts*.

JONI LOW. The Anecdote, the Analogic and the Trace: Hank Bull's Transmission Table

Hank Bull's collaborations span performance, communication-as-art, and social sculpture through emerging telecommunications technologies of the 1970s-1990s. As a connector figure, rooted in Fluxus and the theories of McLuhan, he operated as one of many nodes establishing pre-Internet global artist-run networks. Bull's collection of traces, featured in the exhibition *Connexion*, illustrates the idea of the Eternal

Network. This presentation will focus on Bull's *Transmission Table* (2015) – a jumble of art documentation and equipment from projects of this era. It will examine *The World Tour* (1980), a research trip by Bull and Kate Craig; *Wiencouver IV* (1983), a project linking Vancouver and Vienna through Slow-scan television; and *La Plissure du Texte* (1983), an experimentation in collective authorship through ARTEX networks. Each project activated alternative collectivities through conduits now common in everyday life. Considering this, I will explore the utopian desires, political potential, and limitations of communications mediums in our networked present.

Joni Low is a curator and writer from Vancouver committed to building conversations around interdisciplinary and cross-cultural perspectives. Recent exhibitions include Chloë Lum & Yannick Desranleau's *5 Tableaux: (It Bounces Back)* (2017, Or Gallery); *Hank Bull: Connexion* (2015-2017, national tour), and *Fountain: the source or origin of anything*, a public artwork by Laiwan (2014, CBC Building). Low has written essays for exhibition catalogues and publications including *Canadian Art*, *C Magazine*, *Fillip*, *The Capilano Review* and *Yishu*. Presently curator-in-residence at the Or Gallery, she has held positions at the Vancouver Art Gallery, Long March Space Beijing, and Centre A.

ROBIN LYNCH. Biased Architecture: The Effects of Internet Design on Artistic Practices and Networking

Much has been said about the effects of communications technology on contemporary art practices, particularly the accelerated integration of web 2.0 and personal devices into everyday life, and studio methodology. However, what is often left out – despite its vital importance – are the effects of the architecture of the internet, its inherent biases, and its frequently unseen stakeholders and barriers. As movements such as Post Internet Art become even more widespread, it is crucial that this infrastructure be examined. This paper uses case studies of artists whose practices have taken into account the formal structure of internet networks, and have molded their process to best take advantage of its design. Through the investigation of these artists, issues of representation, hyper-adaptivity, artistic subjectivity, privilege, and power are brought to the fore.

Robin Lynch is an independent writer, and curator from Canada. She is an Art History PhD student at McGill University, and she recently graduated with her MA from the Center for Curatorial Studies, Bard College, NY. Robin was a Pendaflex Research Fellow at Henie Onstad Kunstsenter, Norway, where she researched the early electronic arts and internet art show, *Electra* 1996. Lynch was selected to be a Curatorial Fellow for 221A Vancouver, Canada for 2015-2016. Kathleen Ditzig and Robin Lynch are the co-founders of offshoreart.co, a research platform investigating the role of finance, creative cities, and mobility in art.

STEVE LYONS. The Overlap of Two Downtowns: Art in Toronto and New York, 1977-1979

In *Is Toronto Burning?* (2016), Philip Monk excavates an underground history of downtown Toronto art during the late 1970s. He claims that this scene “operated not in a vacuum but [...] in a vacancy,” where it defined itself “outside the imperialist tyranny of New York’s dominance.” Restricting his field of study to a few city blocks, Monk gains the clarity to represent strong antagonisms within the Toronto art scene. However, there are limits to his localist methodology. His study clears out externalities that threaten Toronto’s imagined autonomy, constitutively excluding significant aesthetic affinities and collaborations between some of the discussed artists and artists in New York’s developing downtown scene (particularly those surrounding the artist/designer/club manager Diego Cortez). This paper will provide scope on how downtown scenes in Toronto and New York overlapped and catalyzed each other at the end of the 1970s, while making a broader case for the networked study of urban art histories.

Steve Lyons is a PhD Candidate in Art History at Concordia University. His research centers on the convergence of art, politics, and theory in the United States after 1960. He has authored and co-authored articles in *The Guardian*, *esse arts + opinions*, and *C Magazine*. Forthcoming publications include a chapter in *Narratives Unfolding: National Art Histories in an Unfinished World* (McGill-Queens University Press, 2017) and an essay in *Manhattan Marxism* (Sternberg Press), a book on the work of artist Rainer Ganahl.

VICTORIA NOLTE. *Writing Asian Canadian Art Histories: A Minor Transnational Network*

This paper takes up aims to write the histories of Asian Canadian art by examining *Yellow Peril: Reconsidered*, one of the first major exhibitions devoted entirely to the works of Asian Canadian artists. Throughout 1990 and 1991 the exhibition toured artist-run centres in Halifax, Montreal, Ottawa, Toronto, Winnipeg, and Vancouver, restaging historical and contemporary depictions of Asian Canadians by highlighting the works of twenty-five artists of Chinese, Japanese, Korean, Vietnamese, and Filipino descent. I will argue that the exhibition constitutes a minor transnational network (Lionnet and Shih 2005), a formulation that looks through and beyond the centre to the production of lateral networks and critical counterpublics. Focusing on key works in the exhibition, the places it travelled to, and the histories it retells, I aim to complicate current models of writing art history from a vertical perspective, instead focusing on how the exhibition nuances the relations between artists and art works historically marginalized from dominant discourses.

Victoria Nolte is an art historian currently pursuing her PhD in Carleton University's Cultural Mediations program. She completed her MA in Art History at Concordia University in 2015 and her BA in History and Theory of Art at the University of Ottawa in 2012. A recipient of a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship (2015-2018), her doctoral research examines issues of performativity and diasporic identity in performance and installation works by Asian Canadian artists. She recently curated *Tracing Asian Canadian Art Histories and Aesthetic Alliances (2015)* at Artexte and Concordia University, and *Aberrations (2014)* at Z Art Space in Montreal.

NICOLA PEZOLET. *Paul Damaz's Transatlantic Network and the Historiography of Midcentury Modernism*

This paper focuses on two survey books by architect and art critic Paul F. Damaz: *Art in European Architecture/Synthèse des Arts (1956)* and *Art in Latin American Architecture (1963)*. The aim is to use these books as a starting point to investigate Damaz's active participation in various professional and academic networks, and to consider his role in popularizing the synthesis of the arts discourse for a transatlantic public. How did Damaz take advantage of the existing networks – such as journals and international exhibitions – which already connected postwar Western Europe, the United States and Latin America? What were the historical and cultural circumstances surrounding writing on the place of art in architecture? Were Damaz's publications merely a form of “soft power” propaganda in favor of Western-style modernization and developmentalism? Or do they continue to offer readers fresh opportunities to rethink art's relationship to architecture, the built environment and the public sphere?

Nicola Pezolet is Assistant Professor of Architecture and Art History at Concordia University. His recent research is focused on the renewal of Catholic sacred art and architecture in Canada at midcentury. His essay on Manitoban architect Etienne Gaboury was published in the latest issue of *Manifest: A Journal of American Architecture and Urbanism*. He also contributed to the recent exhibition on Asger Jorn and Le Corbusier, held at Museum Jorn in Silkeborg, Denmark. His first book, *Reconstruction and the Synthesis of the Arts in Postwar France, 1944-1962*, is forthcoming from Routledge in 2017.

CHRISTELLE PROULX. *Rhizomes, Nervures et sphères. Réflexions sur des figures du « réseau des réseaux »*

À partir d'œuvres qui abordent la connexion aux gens et aux choses que permet internet, cette présentation cherchera à faire dialoguer différentes figurations du réseau en tant que technologie et que concept. En nous attardant d'abord au dialogue entre *Rhizomes (1999)*, une œuvre hypermédiate de Reynald Drouhin, et *Nervures (2000)*, une réponse de Gregory Chatonsky, nous explorerons le réseau rhizomatique. Puis, l'exposition *After Faceb00k: Okanagan Valley (2014)* permettra d'observer comment le « réseau social » peut également se présenter en sphère(s), notamment avec le phénomène des « bulles de filtre » (Pariser 2012) qui illustre certains paradoxes de l'accès à l'information en ligne. Les chemins que tracent ces projets artistiques ainsi que les assemblages sociotechniques qui s'y animent seront le

moteur de cette réflexion exploratoire sur le « réseau des réseaux », ses tendances utopiques, ses variantes et ses modes d'existence.

Christelle Proulx est candidate au doctorat interuniversitaire en histoire de l'art à l'Université de Montréal. Son projet de thèse tente de cerner diverses dynamiques du Web et de ses plateformes, de même que les discours cyberutopiques qui les animent, à travers des projets qui rassemblent de grands nombres d'images prises en ligne. Ses recherches sont soutenues par le Conseil de recherches en sciences humaines du Canada et dirigées par Suzanne Paquet. Elle est également membre de l'équipe de recherche du projet « Art urbain, art public et cultures numériques : des publics, des sites, des trajets ».

SAELAN TWERDY. net.art and relational aesthetics, 1996-2004

This presentation concerns under-examined parallels between two important tendencies in the art of the 1990s that are typically held to be unrelated: the practices that Nicolas Bourriaud grouped under the heading of relational aesthetics and the internet artists and hacktivists associated with the “net.art” tag. Both groups were instrumental in reviving interest in the dematerialized art forms of the 1960s and 70s. Moreover, early net artists and those associated with relational aesthetics tended to conceive of their works as platforms for participatory interactions to occur, whether in physical or virtual space. Artists became social networkers. However, both groups preceded the commodification of sociability itself that would soon be engineered by the rise of Web 2.0 technologies. Today's Post Internet Art, which takes social media as its native territory, can be seen as a synthesis of Relational Aesthetics and earlier net art, adapted to new conditions and largely shorn of its antecedents' utopian currents.

Saelan Twerdy is a freelance writer based in Montreal and a PhD candidate in Art History at McGill University. He is a contributing editor at Momus.ca and his writing has appeared in venues such as *Canadian Art*, *C magazine*, *Border Crossings*, *Magenta*, *Blackflash*, and *The New Inquiry*. He has also contributed to books and exhibition catalogues published by Black Dog Publishing, Concordia University's FOFA Gallery, Fogo Island Arts/Sternberg Press, and the Museum of Contemporary Canadian Art.

JAYNE WARK. Conceptual Art and the Back-to-the-Land Movement in Nova Scotia

In the early 1970s, two seemingly disparate cultural phenomena took hold in Nova Scotia: Conceptual art and the back-to-the-land movement. The former aimed to be rigorously intellectual and strip sentiment and expressiveness out of art, while the latter was driven by a deeply sentimental urge to establish an alternative and utopian way of life. And yet there are unexpected links between these two movements in that place and time. Both were part of larger international developments and yet geographically isolated, which led them to depend upon networked connections to the wider world. Both took shape under the shadow of the Vietnam War and were largely populated by Americans drawn to Canada as a form of both resistance and escape. This paper examines how these two communities, despite their very different means and strategies, ultimately shared the goal of making critiques – both implicit and explicit – of the cultural status quo.

Jayne Wark is Professor in Art History and Critical Studies at the Nova Scotia College of Art and Design University. She is the author of *Radical Gestures: Feminism and Performance in North America* (2006) and co-curator of *Traffic: Conceptual Art in Canada 1965-1980*. Her most recent publication is “Queering Abjection: A Lesbian, Feminist and Canadian Perspective” in *Object Visions: Powers of Horror in Art and Visual Culture* (Manchester UP, 2016).