Brazilian art is commonly described as possessing an inevitable hybrid character because of the country’s multiple histories of settlement, colonisation and immigration. The consequence of this attributed hybridity is a problematic, albeit implicit, ambivalence in relation to canonical genealogies of art. By equating the ambivalence that hybridity purports with the notions of contamination and quarantine, it is possible to trace how the critical discourse that accompanies the art from that region has evolved. Over time, it has shifted from one that stresses identitarian strategies of definition to one that underlines distinction from the canon. If hybridity used to simply describe conditions of production marked by multiple influences, the term now carries an ethical and aesthetic value: it has become the signifier of authenticity.

A lecture by Dr. Michael Asbury, deputy director of the Research Centre for Transnational Art Identity, and Nation (TrAIN) at the University of the Arts, London, will be commented by Dr. Alice Ming Wai Jim, Concordia University, Department of Art History, associate professor. This second event questions the identity of art that is located at the crossroads of tendencies and influences.

Conversations are free and open to the public.


Bringing established and emerging scholars together, the series focuses on pressing questions and current issues in the research and writing of art histories. The Institute is part of the global debate on the very question of national art histories.

Monday, November 11, 2013 at 4:00 p.m.

This event is co-sponsored by the Interuniversity Doctoral Program in Art History, jointly administered by Concordia University, Université de Montréal, Université du Québec à Montréal and Université Laval, with the kind collaboration of Drs Monia Abdallah and Dominic Hardy.

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