installation + new thought

May

June

P5

A12
painting

A11
drawing

Not a Quark

P6

S6
philosophy
of science

A13
social
practise

A14
installation

P7

S7
art history

S8 cultural
studies

A15
drawing

A16
photography

A18
analogue film

A17
dance

JCAH
vol. 43 : 1 / 2
AHAC

Detail, Ingrid Koenig, *Process Design: Antimatter*, 2017, drawing. (Photo: Courtesy of the artist)

LEANING
OUT OF
WINDOWS
2017

STREAMS

Blind
O

A1 _Drawing_   8 weeks   A2 _printed media_

Due
Mar. 17
Start
Mar. 24

Dialogical
O

A5 _sculpture_   11 weeks   A6 _media_

Due
Apr. 7
Start
Apr.

P Interaction: story, diagram...?
Feb. 10

A8 _sculpt/video_   A9 _paint/_

Due
Apr. 7
Start
Apr.

O

A11 _Drawing_   A12 _sound_

Due
Apr. 7
Start
Apr.

P Interaction...
Feb. 10

A15 _sound/music_   A16 _paint_

O

Due
Apr. 7
Start
Apr.

P Interaction...
Feb. 10

A18 _mixed media_   A19 _ceramic_

O

Due
Apr. 7
Start
Apr.

January 20
Seminar
Launch

science

art

Tandem
O

A21 _Drawing_   6 weeks   A22 _Text_

Due
Mar. 3
Start
Mar. 10

Due
Apr. 2

O

A23 _play_   A24 _painting_

Due
Mar. 3
Start
Mar. 10

Due
Apr.

O

A25 _painting/installation_   A26 _sculpture_

Due
Mar. 3
Start
Mar. 10

Due
Apr.

A wonderfully hazy line. . .

The acknowledgments of scholarly monographs – essential reading, from my point of view – frequently include some variation on the following: I wish to thank my students in Seminar X for their contributions to this project. A collaborative note is sounded, often with respect and affection, though somewhere below the level of methodology to which it rightfully belongs. This special issue asks that we take collective investigation, classroom discussion, and other relational modes in teaching into the zone of research practice.

Two very different, very dedicated teachers have co-edited this issue. Elizabeth Cavaliere and Erin Silver introduce themselves, situating this editorial project in a net of intersection with like-minded and experienced research/creators, including those *creators* of creative research capability in the classroom. Certain suppositions underpin these new pedagogies, and some are not very new, drawing on insights and reorientations discussed by Raymond Williams and Jacques Rancière, and taken on board as the productive humbling of the professor. There is much more to their thinking, of course, as was demonstrated recently by a brilliant unpacking of Rancière's work by political philosopher Sophie Bourgault: "Jacques Rancière and Care Ethics: Four Lessons in (Feminist) Emancipation" (2022) in which the rich potential of Rancière's "blurred boundaries" are a leitmotif.[1] Bourgault herself is humble. At the end of her subtly nuanced examination of underexamined, transferable ideas, she adds: "My list of affinities between Rancière's work and care ethics is obviously not exhaustive: much could have been said, for example, about their shared conviction that *attention* is crucial for ethical life, or about the rejection of the theory/practice split."[2] Attending to each other in a learning environment of more than two people is an ongoing challenge that many explicators of *their* knowledge fail to see.

This special issue on collaborative pedagogy takes up that challenge, recognizing new pedagogy's wilding of the classroom. It is especially inspiring in its recognition of flash insights that have occurred in practice situations – moments that teachers (I use this term broadly) have learned from and generously offered to share. Anecdotes without benefit of marriage to theory rarely make their way into scholarly journals, which could do with a little wilding of their own. We need a new three Rs: relationality, resourcefulness, and resilience, each of which is here recognized as basic to caring for our communities of students and caring for ourselves. Here I get the chance to thank my

Une frontière merveilleusement floue. . .

Les remerciements qui figurent dans les monographies savantes – une lecture essentielle à mon avis – consistent fréquemment en une variante de la formule suivante : Je tiens à remercier mes étudiantes et étudiants du séminaire X pour leur contribution à ce projet. On y souligne l'importance de la collaboration, souvent avec respect et affection, mais sans qu'elle soit cependant placée au niveau méthodologique auquel elle devrait légitimement appartenir. Dans le présent numéro spécial, nous demandons que l'exploration collective, les discussions en classe et divers autres modes relationnels soient intégrés à la pratique de la recherche.

Deux très différentes et très dévouées professeures ont dirigé conjointement la publication de ce numéro. Elizabeth Cavaliere et Erin Silver se présentent et expliquent le contexte de cette publication faisant appel à un réseau interrelié de chercheurs et de créateurs expérimentés partageant les mêmes champs d'intérêt, notamment des *créateurs* capables de générer des capacités de recherche créative en contexte pédagogique. Diverses hypothèses sous-tendent ces méthodes d'enseignement novatrices, dont certaines ne sont pas très nouvelles, et s'appuient sur certaines idées et réorientations proposées par Raymond Williams et Jacques Rancière et reprises par le corps professoral, pour qui elles constituent une fructueuse leçon d'humilité. La pensée de ces deux intellectuels va beaucoup plus loin, bien sûr, comme en témoigne une brillante analyse de la pensée de Rancière récemment formulée par la chercheuse en philosophie politique Sophie Bourgault dans un article intitulé « Jacques Rancière and Care Ethics: Four Lessons in (Feminist) Émancipation » (2022), dont le riche potentiel associé à la notion de « frontières poreuses » élaborée par Jacques Rancière constitue le fil conducteur[1]. Sophie Bourgault fait elle-même preuve d'humilité. À la fin de son analyse subtilement nuancée d'un corpus d'idées transférables et insuffisamment explorées, elle ajoute : « Ma liste d'affinités entre les travaux de Rancière et l'éthique du souci de l'autre (*care ethics*) n'est évidemment pas exhaustive : bien des choses auraient pu être ajoutées, par exemple, au sujet de leur conviction commune selon laquelle l'attention est essentielle à la vie éthique, ou sur leur rejet de la division entre théorie et pratique[2] ». Le fait de porter attention les uns aux autres dans un contexte d'apprentissage comprenant plus de deux personnes est un défi constant qui semble avoir échappé à bien des exégètes de *leur* pensée.

Ce numéro spécial sur la pédagogie collaborative se propose de relever ce défi, en tenant compte du fait que les nouvelles méthodes pédagogiques donnent lieu à un enseignement moins classique et structuré. Particulièrement inspirants sont les comptes rendus des apprentissages réalisés inopinément en contexte pratique – des moments dont les personnes enseignantes (j'utilise ce terme au sens large) ont tiré des leçons et qu'elles ont généreusement offert de relater. Les anecdotes qui n'ont pas l'avantage d'être arrimées à des repères théoriques

former students, now colleagues, Elizabeth Cavaliere and Erin Silver, for the additional level of care that they are bringing to the field.

Martha Langford

NOTES

1 Sophie Bourgault, "Jacques Rancière and Care Ethics: Four Lessons in (Feminist) Emancipation," *Philosophies* 7:62 (2022), https://doi.org/10.3390/philosophies7030062.
2 Ibid., 14.

se retrouvent rarement dans les revues savantes, à qui un peu de nouveauté ne ferait assurément pas de tort. Nous avons besoin à la fois de relationalité, de débrouillardise et de résilience, chacune de ces qualités étant considérée dans ces pages comme essentielle pour prendre soin de nos communautés étudiantes ainsi que de nous-mêmes. Je souhaite ici profiter de l'occasion pour remercier mes anciennes étudiantes Elizabeth Cavaliere et Erin Silver, désormais des collègues, pour la dose supplémentaire de souci de l'autre qu'elles viennent injecter au domaine.

Martha Langford

NOTES

1 Sophie Bourgault, « Jacques Rancière and Care Ethics: Four Lessons in (Feminist) Emancipation », *Philosophies*, vol. 7, nᵒ 62, 2022. https://doi.org/10.3390/philosophies7030062.
2 *Ibid*., p. 14.

"Collaboration isn't simple"

ELIZABETH ANNE CAVALIERE AND ERIN SILVER

The preface to the June 2016 issue of *Canadian Art* dedicated to the idea of collaboration ends with the apt words "collaboration isn't simple."[1] The issue considers collaboration as a driving and recuperative force in a growing art ecology of artists, art writers, and institutions within Canada. Seven years on, collaboration not only continues to play a vital role in art practices, studies, and learning in Canada, but the complexities found in developing and enacting collaborations encourage new ways, channels, and directions of communication, particularly in the wake of the 2020 global pandemic that brought with it a centering of social justice action. In these complexities sits extraordinary potential to create new forms of knowledge as well as to subvert, resist, and break down existing structures of knowledge. In short, collaboration isn't simple, and that is precisely what makes it fruitful and exciting.

The forms that collaboration takes are wildly varied – and increasingly wild in the era of COVID-19, whereby collaboration extends beyond putting heads together to get the job done, toward innovating new strategies for communicating and connecting in the face of mandated solitude. Within art practice, research, and teaching in Canada, collaborative acts and efforts are challenging the ways we create, understand, and share. Within the arts, collaboration facilitates not only interdisciplinary, but also intersectoral exchanges between artists, researchers, students, writers, curators, archivists, and librarians. The horizontal nature of the collaborative process places value on divergent perspectives, drawing them together to find new inspiration, unexpected outcomes, and novel forms of knowledge. It is important to state here that crucial to collaboration is the idea of *participation* – perhaps also, hand in hand, a realization that we truly do not operate in solitude. Even the most isolated research or artistic practice leans on the work and facilitation of others in places like the library, archive, or studio. The importance of participation is highly visible in the classroom, where learning takes place in the engagements between

« La collaboration n'est pas simple »

ELIZABETH ANNE CAVALIERE ET ERIN SILVER

La préface du numéro de juin 2016 du magazine *Canadian Art*, consacré à la collaboration, se termine par cette phrase pertinente : « la collaboration n'est pas simple »[1]. Ce numéro se penche sur la collaboration en tant que force motrice et récupératrice au sein d'une écologie artistique croissante d'artistes, d'écrivains et d'écrivaines du domaine artistique et d'institutions au Canada. Sept ans plus tard, la collaboration continue de jouer un rôle essentiel dans les pratiques artistiques, les études et l'apprentissage au Canada. Au lendemain de la pandémie mondiale de 2020, qui a entraîné un renforcement de l'action en faveur de la justice sociale, nous constatons que les complexités rencontrées pendant l'élaboration et la mise en œuvre de collaborations peuvent stimuler la découverte de nouveaux moyens et canaux de communication ainsi que de nouvelles orientations. En effet, ces complexités renferment un potentiel extraordinaire qui pourrait donner lieu à la création de nouvelles formes de savoir susceptibles de bouleverser, de contredire et de faire tomber les structures existantes. Bref, la collaboration n'est pas simple et c'est précisément ce qui la rend fructueuse et passionnante.

La collaboration peut prendre plusieurs formes et a su prendre des formes encore plus extravagantes pendant la pandémie de COVID-19. Elle implique donc bien plus que de se réunir pour accomplir un travail ou élaborer de nouvelles stratégies de communication et de connexion en dépit de l'isolement imposé. Dans la pratique artistique, la recherche et l'enseignement au Canada, les activités et les efforts de collaboration remettent en cause nos façons de créer, de comprendre et de partager. Dans le domaine des arts, la collaboration facilite les échanges interdisciplinaires et intersectoriels ainsi que ceux entre les artistes, les chercheurs et chercheuses, les étudiants et étudiantes, les écrivains et écrivaines, les commissaires, les archivistes et les bibliothécaires. La nature horizontale du processus collaboratif fait en sorte que les perspectives divergentes sont valorisées et réunies pour ainsi susciter de nouvelles inspirations, des résultats inattendus et de nouvelles formes de savoir. Il faut également souligner que la *participation* est au cœur de la collaboration et qu'elle implique de prendre conscience que nous ne travaillons pas en solitaire. Même lorsque les pratiques

students, instructors, and content. In participation we find willingness – desire, even – to come together.

The conception of this special issue came out of what M. Kathryn Shields and Sunny Spillane have called "cooperative productivity," a term that resonates with the interconnectedness of collaboration, participation, and knowledge creation.[2] Before collaborating on this special issue, both of us, Silver and Cavaliere, were each exploring collaboration as it shaped new possibilities in teaching and research practices. Ironically, even though we had shared our work with one another before and had even worked on research projects together, it wasn't until a colleague suggested that our respective projects might benefit from a collaborative approach that we really came together. This seems to be common in collaboration. We are often cognizant of the networks we flow in and out of, in which things so simple as conversations and the act of looking at art in a public space can shape our internal thinking. Collaboration, for the most part, is active and participatory, with dashes of serendipity and tenacity mixed in.

The essays in this special issue draw from two distinct events: the first was a workshop session convened at the Universities Art Association of Canada conference in 2017, organized by Cavaliere, which brought together teachers, educators, curators, and archivists who utilize collaborative approaches in researching, developing, and delivering courses on Canadian art histories at the university level. The aim of the workshop session was itself a form of collaboration through the sharing of pedagogical strategies and the starting point for future collaborative partnerships. The second was a session convened in 2018 by Silver (at which Cavaliere was a presenter) on collaboration as methodology, focusing on curatorial and learning practices that connect diverse communities through their actualization and mobilization, at Knowledge & Networks II: Connecting the Circles of Canadian Art History, a collaborative endeavour and a national forum for the analysis and advancement of the study of the visual arts in Canada. The hope is that this special issue functions in a similar way as a vehicle to share strategies, perspectives, successes, failures, and questions; and as an opportunity to network our networks by demonstrating collaborative pedagogies in action.

Just as in these early conversations and meetings, we hope the writing in this issue prompts us to think about the ways we have already been collaborative and the ways we can more actively participate in collaborations as we move forward with our teaching and research

artistiques et les travaux de recherche sont réalisés de manière très isolée, ils s'appuient sur le travail et l'aide de personnes qui sont présentes dans des lieux comme les bibliothèques, les archives ou les ateliers. L'importance de la participation se constate dans les salles de classe, car l'apprentissage se fait lorsque les étudiants et étudiantes et le personnel enseignant interagissent entre eux et avec le contenu. La participation implique une volonté, voire un désir de se réunir.

Ce numéro spécial a été conçu à partir d'un concept que M. Kathryn Shields et Sunny Spillane ont nommé la « productivité coopérative ». Ce terme évoque l'interconnexion de la collaboration, de la participation et de la création de savoir[2]. Avant de participer à ce numéro spécial, nous (Elizabeth Anne Cavaliere et Erin Silver) étudions les nouvelles possibilités qu'offre la collaboration pour les pratiques d'enseignement et de recherche. Ironiquement, il a fallu qu'un collègue suggère qu'une approche collaborative pourrait être utile pour nos projets pour que nous décidions de travailler ensemble, et ce, malgré le fait que nous avions pris connaissance de nos travaux respectifs et avions travaillé ensemble sur des projets de recherches dans le passé. Cela semble monnaie courante en matière de collaboration. Souvent, nous sommes conscients des réseaux dans lesquels nous évoluons et savons qu'une conversation ou le simple fait de regarder une œuvre d'art dans un espace public peut façonner notre raisonnement. Dans la plupart des cas, la collaboration est active et participative et comporte un soupçon de sérendipité et de ténacité.

Les essais de ce numéro spécial s'inspirent de deux ateliers distincts. Le premier a été organisé pour une conférence de l'Association d'art des universités du Canada en 2017. Il a été organisé par Elizabeth Anne Cavaliere et a réuni des enseignants et enseignantes, des éducateurs et éducatrices, des commissaires et des archivistes qui utilisent des approches collaboratives pour la recherche, la conception de cours et l'enseignement de l'histoire de l'art canadien au niveau universitaire. Cet atelier avait pour objectif de favoriser la collaboration en mettant en commun des stratégies pédagogiques. C'était également le point de départ de partenariats futurs. Le deuxième atelier a été organisé par Erin Silver et a eu lieu en 2018 dans le cadre du Knowledge and Networks II : Connecting the Circles of Canadian Art History. Ce projet de collaboration est un forum national pour l'analyse et l'avancement de l'étude des arts visuels au Canada. Cet atelier, présenté notamment par Elizabeth Anne Cavaliere, portait sur la collaboration en tant que méthodologie et était axé sur les pratiques de conservation et d'apprentissage visant à connecter diverses communautés. Nous espérons que ce numéro spécial puisse exposer des stratégies, des points de vue, des réussites, des échecs et des questions, et qu'il permette de mettre en relation nos réseaux pour faire la démonstration de pédagogies collaboratives.

practices. We also hope to inspire readers to think creatively about the ways that collaboration can unite the various aspects of their work: teaching, researching, making, viewing. That wonderfully hazy line between teaching and research is precisely what drew the two halves of this special issue – collaboration in research and in pedagogy – together. In fact, as the issue took shape, we realized that research and teaching are not two separate halves but often inseparably entangled. Part and parcel of this is the multivalent nature of collaboration as initiatives that not only draw together research and pedagogy, but also reach across inter-departmental, inter-university, and inter-institutional lines; from the classroom to the museum, gallery, library, and broader community; and to efforts that are local, national, physical, or virtual in scope.

Collaboration and/in/as pedagogy

Collaborative pedagogy is well-trodden territory. Scholarship on collaborative pedagogies in the classroom, explored primarily in the fields of English and composition during the mid-1980s, has more recently made ripples outside of these early disciplinary bounds to the humanities, arts, and sciences.[3] Kenneth Bruffee, administrator and professor in the Department of English at Brooklyn College, known for his work in centralizing the role of peer-tutoring within the university context, wrote in 1983 that "most assume that writing, like reading, is an individual activity done in private." He argues that in reality, both are social acts in which "writing is externalized thought, and thought itself is internalized social and public conversation."[4] From this foundational premise, collaborative pedagogy is built on the idea that learning is also a social act. Learning occurs best not in isolation but through, to borrow from Bruffee, "the social context of learning so as both to democratize it and at the same time to maintain, perhaps in some cases even to increase, rigor."[5] Using collaborative exercises to engage students inside and outside of the classroom yields active student engagement with course content and positive learning outcomes.[6] Collaboration breaks down vertical dynamics of teacher and student, while at the same time not only making space for, but also prioritizing a variety of, epistemologies and modes of knowledge creation.

Collaborative pedagogy has a great deal of positive impact on the learning outcomes of students; but might not university teachers also benefit from a similar collaborative approach in teaching practices? Developing and delivering course content often feels like a solitary

Comme ce fut le cas lors de ces premières conversations et réunions, nous souhaitons également que les articles de ce numéro nous incitent à réfléchir à la manière dont nous avons collaboré dans le passé ainsi qu'à la manière dont nous pourrions collaborer plus activement dans nos pratiques d'enseignement et de recherche. Nous espérons également que cela incitera le lectorat à user de créativité pour trouver des façons d'inclure la collaboration pour conjuguer divers aspects de leur travail, soit l'enseignement, la recherche, la fabrication et l'observation. La frontière merveilleusement floue entre l'enseignement et la recherche est précisément ce qui unit les deux volets de ce numéro spécial, à savoir la collaboration dans le domaine de la recherche et de la pédagogie. Plus le numéro se concrétisait, plus nous réalisions que la recherche et l'enseignement ne sont pas deux choses distinctes, et qu'au contraire, elles sont souvent indissociables. Cela s'explique en partie par la nature polyvalente de la collaboration. En effet, certaines initiatives ne se contentent pas de réunir la recherche et la pédagogie; elles transcendent les frontières interdépartementales, interuniversitaires et interinstitutionnelles. La collaboration peut s'étendre de la salle de classe au musée, à la galerie d'art, à la bibliothèque et à l'ensemble de la communauté, et peut faire appel à des efforts locaux, nationaux, physiques ou virtuels.

La collaboration et la pédagogie

La pédagogie collaborative est une approche bien établie. Les travaux de recherche sur la pédagogie collaborative en salle de classe ont principalement été menés dans les domaines de la composition et des études anglaises au milieu des années 1980. Plus récemment, ils ont franchi ces limites disciplinaires pour s'intéresser au domaine des sciences humaines, des arts et des sciences[3]. Kenneth Bruffee est administrateur et professeur au département d'études anglaises du Brooklyn College. Il est reconnu pour avoir centralisé le rôle du tutorat par les pairs dans le contexte universitaire. En 1983, il a écrit : « la plupart des gens croient que l'écriture, comme la lecture, est une activité individuelle qui se fait en privé ». Il affirme qu'en réalité, ces deux activités sont de nature sociale dans la mesure où « l'écriture est une externalisation de la pensée, et en soi, une pensée est une conversation sociale et publique internalisée »[4]. En partant de ce principe, la pédagogie collaborative se fonde sur l'idée que l'apprentissage est également une activité de nature sociale. L'apprentissage est optimal lorsqu'il ne se déroule pas de manière isolée. Pour reprendre les termes de Kenneth Bruffee, « un contexte social peut démocratiser l'apprentissage et peut également maintenir, voire dans certains cas, accroître sa rigueur »[5]. Des exercices collaboratifs pour mobiliser les étudiants et étudiantes tant à l'intérieur qu'à l'extérieur des salles de classe susciteront leur intérêt envers le contenu du cours

task. But again, the reality is that like writing, reading, and learning, teaching is also a social act. The trend towards interdisciplinarity and partnership in scholarly research is a sure sign that research and/ or creation occurs through the many physical (and now also virtual) communications amongst researchers, professionals, and communities, as well as the broader intellectual, social, and contextual dialogues from which that research emerges and subsequently participates in. Within art contexts, research networks often extend outside of the university to artists, curators, preparators, arts administrators, art librarians and archivists, and to the various spaces of art. Through collaborative pedagogy there is opportunity to introduce students to these contexts and often draw on students' own multifaceted backgrounds and interests within these areas. Collaborative pedagogies empower students to be bold and to form their own critical perspectives as they engage with course materials. In asking whether university teachers might also benefit from a similar collaborative approach, we are asking how teachers can engage their own networks, as they do in their research practice, to create multifaceted pedagogical practices centred on multiple levels of collaboration.

This question is particularly resonant for teachers of Canadian art histories, a discipline shaped by complicated histories of regionalism, colonialism, and diaspora, and compounded by the physical distances between people, institutions, and resources. The challenges, conceptual and physical, are ones that Cavaliere has faced as she has been developing and teaching courses in Canadian art histories, and she knows that she is not alone in grappling with them. This was confirmed in 2017 when, as the Foundation Postdoctoral Fellow at the Gail and Stephen A. Jarislowsky Institute for Canadian Art, Cavaliere conducted research on the various ways Canadian art histories were being taught at the undergraduate level in Canada. Coming to terms with the question "What is Canadian art history?" when developing, say, an introductory-level course is complicated in its own right. Is it a history of art produced in the geographical bounds of Canada? Or a global history of art made by Canadian citizens? Or about art that deals with Canada as a subject? Where does visual production and art by Indigenous artists or communities of the diaspora, both historic and contemporary, dovetail in or out of Canadian art histories?[7] And how does the local and regionalism fit into a course premised on national cohesiveness? Even the very simple question "Should I call the course Canadian art history(ies) or art history(ies) in Canada?" is deeply complicated. Frankly,

et produiront des résultats positifs en matière d'apprentissage[6]. La collaboration élimine la dynamique verticale entre le personnel enseignant et les étudiants et étudiantes. Elle permet également de favoriser diverses épistémologies et méthodes de création de savoir.

La pédagogie collaborative a une incidence positive notable sur les résultats d'apprentissage des étudiants et étudiantes. Une approche collaborative ne serait-elle pas également avantageuse pour les pratiques d'enseignement des professeures et professeurs d'université? Plusieurs considèrent que concevoir et diffuser le contenu d'un cours est une tâche solitaire. En réalité, comme l'écriture, la lecture et l'apprentissage, l'enseignement est aussi une activité de nature sociale. La tendance en faveur de l'interdisciplinarité et du partenariat dans la recherche savante démontre que la création ou la recherche se produit grâce aux nombreuses communications (en personne ou virtuelles) qui ont lieu entre les chercheurs et chercheuses, les professionnels et professionnelles, et les communautés. Les dialogues intellectuels, sociaux et contextuels plus généraux à propos de cette recherche y contribuent également par la suite. Dans un contexte artistique, il est fréquent que les réseaux de recherche évoluent en dehors de l'université pour rejoindre des espaces artistiques variés ainsi que des artistes, des commissaires, des préparateurs et préparatrices, des administrateurs et administratrices des arts, des bibliothécaires du domaine artistique et des archivistes. La pédagogie collaborative permet d'initier les étudiants et étudiantes à ces contextes et s'appuie souvent sur leurs expériences et centres d'intérêt multidimensionnels dans ces domaines. La pédagogie collaborative permet aux étudiants et aux étudiantes de faire preuve d'audace et de développer leurs visions critiques à propos du contenu des cours. En examinant les avantages d'une approche collaborative similaire pour les professeurs et professeures d'université, nous nous interrogeons sur la façon dont ils pourraient faire appel à leurs propres réseaux comme c'est le cas pour leurs recherches. En effet, cela pourrait créer des pratiques pédagogiques multidimensionnelles qui comporteraient plusieurs niveaux de collaboration.

Cette interrogation est particulièrement pertinente pour les professeurs d'histoire de l'art canadien. Cette discipline est empreinte d'histoires complexes portant sur le régionalisme, le colonialisme et la diaspora. Qui plus est, la distance physique entre les personnes, les établissements et les ressources est un autre facteur qui entre en ligne de compte. Pendant la conception de ses cours sur l'histoire de l'art canadien et leur enseignement, Elizabeth Anne Cavaliere a été confrontée à des obstacles, tant conceptuels que physiques, et elle sait qu'elle n'est pas la seule dans cette situation. En 2017, cela a été confirmé quand celle-ci a mené des recherches sur les différentes façons dont l'histoire de l'art canadien était enseignée au niveau du premier cycle universitaire au Canada. Pour ses recherches, Elizabeth Anne Cavaliere a reçu une bourse

there are no correct answers here. But these are some of the central conceptual questions teachers of Canadian art histories are challenged to address, and that a collaborative pedagogical approach might work to facilitate and enliven.

If defining the Canadian field for the purpose of course creation weren't complicated enough, it is compounded by physical and practical questions. In efforts to bring students face to face with the art object, location becomes a factor that shapes curriculum. For example, the focus on art of the Pacific Northwest at universities in Vancouver and Victoria is shaped by the institutional collections of the Vancouver Art Gallery, the Museum of Anthropology, the Morris and Helen Belkin Art Gallery, the Legacy Gallery, and the Royal BC Museum, amongst many others. These collections don't exist – at least not with such depth and more importantly not with the community of artists, specialists, and Indigenous educators and elders who are specialists and keepers of knowledge on these collections – for teachers in Prairies, Central, or Eastern Canada. But then again, British Columbia doesn't have the extraordinary collection of French military and religious art that the Musée national des beaux-arts du Québec has, or the extensive Maud Lewis collection at the Art Gallery of Nova Scotia in Halifax. How can collaboration and connectivity be used as a pedagogical strategy to overcome these physical distances?

Collaborative pedagogy is built on the idea that learning is also a social act. It is a social act that breaks down vertical dynamics of learning into one in which students learn through communal and collaborative initiatives. As teachers, there is a need to acknowledge the participatory nature of this act, both for students and ourselves. In a very practical way, the resources and tools that help us to connect – those which we all suggest are much needed for pedagogical enrichment – are built on participation. With the move to online learning environments, Cavaliere has found that her own research and teaching networks have found resilience in trying times.[8]

The ease of interconnectivity has led to a surge in eagerness to participate: to build and share resources and tools with one another, and even to share ourselves. Over the past decade Silver has engaged in collaborative pedagogical methods in an art history course she developed first at Concordia University in 2012, and most recently taught at the University of British Columbia in 2019. The course theme, "Queer Partnerships in Art and Art-Making," can be variously conceived of as influencing the pedagogical exercises the students undertake, or

postdoctorale de la fondation de l'Institut de recherche en art canadien Gail et Stephen A. Jarislowsky. L'élaboration d'un cours d'introduction appelle une série de questions assez complexes : En quoi consiste l'histoire de l'art canadien? Est-il question d'œuvres produites dans les limites géographiques du Canada? S'agit-il d'étudier des œuvres réalisées par des artistes canadiens? Est-ce plutôt d'étudier des œuvres qui portent sur le Canada? Doit-on inclure ou exclure de l'histoire de l'art canadien la production visuelle et les œuvres d'artistes autochtones ou des communautés de la diaspora, qu'elles soient historiques ou contemporaines[7]? Dans un programme d'études, à quel niveau s'intègre l'aspect local et régional fondé sur la cohésion nationale? Il est également très complexe de répondre à une question simple comme : « Dois-je nommer le cours Histoire de l'art canadien ou Histoire de l'art au Canada? » En toute honnêteté, il n'y a pas de bonnes réponses. Ce sont là quelques-unes des principales questions conceptuelles que les professeurs et professeures d'histoire de l'art canadien doivent aborder. Une approche pédagogique collaborative pourrait donc faciliter et dynamiser le processus.

Définir le champ artistique canadien pour la mise en œuvre d'un cours comprend déjà son lot de complexités, mais le fait de devoir également tenir compte de questions d'ordre physique et pratique rajoute un niveau de difficulté au processus. Les efforts déployés pour mettre les étudiants et étudiantes en présence d'œuvres d'art s'accompagnent de la nécessité que les lieux deviennent un facteur déterminant pour le programme d'études. L'accent mis sur l'art du Nord-Ouest du Pacifique par les universités de Vancouver et de Victoria est influencé par les collections institutionnelles de la Vancouver Art Gallery, du musée d'anthropologie, de la Morris and Helen Belkin Art Gallery, de la Legacy Gallery et du Royal BC Museum, pour ne nommer que ces établissements. Ces collections ne sont pas accessibles pour les enseignants et enseignantes des Prairies, du Centre ou de l'Est du Canada. Du moins, sans la même proximité et sans l'accès aux communautés d'artistes, de spécialistes, d'éducateurs et éducatrices autochtones et de personnes aînées spécialistes et gardiennes des savoirs relatifs à ces collections. Par ailleurs, la collection extraordinaire d'art religieux et militaire français du Musée national des beaux-arts du Québec et la vaste collection d'œuvres par Maud Lewis de l'Art Gallery of Nova Scotia à Halifax ne sont pas accessibles aux personnes qui résident en Colombie-Britannique. Comment pouvons-nous utiliser la collaboration et la connectivité en tant que stratégie pédagogique pour surmonter les distances physiques?

La pédagogie collaborative est fondée sur l'idée que l'apprentissage est aussi une activité de nature sociale. Ce type d'activité rompt la dynamique verticale de l'apprentissage et fait en sorte que les étudiants et étudiantes apprennent en prenant part à des initiatives collectives et collaboratives. En tant que personnes enseignantes, nous devons, pour les étudiants et étudiantes et nous-

as influenced by the collaborative, collective, and relational nature of queer art practices. In developing this course ten years ago, Silver was interested in considering the value of mentorship as integral to queer knowledge-building and sharing, reflecting her desire to examine how the generation of research material on contemporary queer artists in a local context also works as a pedagogical and professional exercise. The course combines class lectures on histories of queer partnerships, collaborations, relationships, and collectives with various pedagogical exercises that serve to activate this knowledge via queer collaboration. The main pedagogical exercise engages students in mentorships, partnerships, and collaborations with practicing artists to reflect the theme of the course; to produce situations for the generation and preservation of new knowledges on queer art; to work against a top-down model of education, with professor as "authority" at the front of the class, toward a horizontal mode of knowledge sharing; to underline the classroom as a space of participation; and to encourage broader community and activist participation outside of the classroom. The mentorship component of the course is developed somewhat rhizomatically, and mostly virtually: Silver now lives in Vancouver, her years living in Toronto and Montreal leading to an expansive network of queer artist colleagues for whom collaboration as an intrinsic aspect of queer community has also resulted, as evidenced in the course described above, in the very writing of histories of queer art.

In the last two decades we have seen a turn toward the pedagogical in art as a space of radical productivity and collectivity: the Feminist Art Gallery (FAG)'s satellite project at Access Gallery in Vancouver, which included an iteration of the free school reading course, "Pleasure and Protest, Sometimes Simultaneously," a collaborative and transdisciplinary project organized by Randy Lee Cutler and Magnolia Pauker, which included texts from bell hooks's "Feminism as a Transformational Politics," to readings from the media on Pussy Riot. In 2012, contemporary art and pedagogy scholar Stephanie Springgay developed "The Pedagogical Impulse" in Toronto, a series of artist residencies that took place in a number of educational sites across the city, involving artists working with "collective, participatory and social methods and address[ing] issues of learning, knowing, and relationality in their existing practices."[9] These residencies produced a living archive of interviews about art, pedagogy, and knowing, approaching curricular experimentation as "curating" and the development of research-creation as a qualitative methodology.

mêmes, reconnaître la nature participative de cette activité. D'une manière très pratique, les ressources et les outils qui nous aident à nous connecter sont axés sur la participation. Du moins, c'est le cas pour les outils que nous trouvons indispensables pour l'enrichissement pédagogique. Elizabeth Anne Cavaliere a constaté qu'en passant aux environnements d'apprentissage en ligne, ses propres réseaux de recherche et d'enseignement sont devenus plus résilients dans les moments difficiles[8].

Puisque les gens peuvent entrer en relation facilement, ils sont plus enclins à participer, à créer et à partager des ressources et des outils entre eux, et même à témoigner de leurs propres expériences. En développant ce cours il y a dix ans, Erin Silver a employé des méthodes de pédagogie collaborative dans le cadre d'un cours d'histoire de l'art qu'elle avait mis en œuvre à l'Université Concordia en 2012. Plus récemment, en 2019, elle a donné ce cours à l'Université de la Colombie-Britannique. Ce cours porte sur les partenariats queers dans l'art et la création artistique. Cette thématique peut être envisagée comme une influence sur les exercices pédagogiques entrepris par les étudiants et étudiantes ou comme étant influencée par la nature collaborative, collective et relationnelle des pratiques artistiques queers. En élaborant ce cours il y a dix ans, Erin Silver s'est intéressée à l'apport du mentorat dans l'acquisition et la transmission de connaissances pour les artistes queers. Cela reflète son intention d'examiner la manière dont la production de matériel de recherche portant sur des artistes queers contemporains dans un contexte local constitue également un exercice pédagogique et professionnel. Le cours comprend des exposés à propos de partenariats, de collaborations, de relations et de collectifs queers, ainsi que divers exercices pédagogiques qui visent à mettre en pratique ces connaissances par l'entremise de collaborations queers. Des mentorats, des partenariats et des collaborations entre les étudiants et étudiantes et des artistes actifs sont les principales stratégies pédagogiques employées pour illustrer le thème du cours. Elles favorisent ainsi la création et la préservation de nouvelles connaissances sur l'art queer. De plus, ces approches permettent d'éviter un modèle pédagogique hiérarchisé dans lequel le professeur détient l'autorité et se tient devant la classe, et de mettre de l'avant un modèle pédagogique horizontal de partage des connaissances. Dans ce modèle, la salle de classe devient un espace de participation qui encourage une mobilisation communautaire et militante accrue en dehors de la salle de classe. Le volet de mentorat du cours est établi de manière rhizomatique, et principalement virtuelle. Erin Silver, qui vit actuellement à Vancouver, a vécu à Toronto et à Montréal dans le passé. Cela lui a permis d'établir son vaste réseau de collègues et artistes queers. Pour ces artistes, la collaboration représente un aspect intrinsèque de la communauté queer. Comme le montre le cours décrit précédemment, c'est la collaboration qui a permis à l'histoire de l'art queer de se définir.

Collaboration and/in/as research

A scholarly text, an exhibition, or an artwork stands as an indiex
to multiple forms of collaborative processes – research assistance,
brainstorming sessions, or co-authoring among many other practices
that reflect the relational nature of research and creation. Shifting focus
from the end product to process itself, our increasingly networked
cultural context and the collaborative methodological approaches
embedded within research and funding structures (Social Sciences and
Humanities Research Council, Canada Council for the Arts) reflect
this impetus, as Canadian funding bodies increasingly emphasize
the collaborative process with words such as exchange, partnership,
connection, sharing. Of course, many artists, researchers, and teachers
in Canada are caught in the bind of bending their projects to fit the
requirements of federal and provincial granting criteria. But at the
same time, those criteria are often reflective of broader trends within
knowledge production. It appears that in our current moment, value
is placed not only on the dissemination of knowledge, but also on the
nurturing of research networks as a form of knowledge generation
in and of itself. Interdisciplinarity and mentorship have long been
key words in any application to these types of federal and provincial
granting bodies. With collaboration now at the forefront of scholarship,
these words, which can be understood as too rigidly framing discipline
and too hierarchical in dynamic, take a back seat to ones like synthesis,
exchange, and mobilization – concepts that connote a blurring of
disciplinary bounds and ascribe a multidirectional flow of a variety of
types and levels of knowledge.

Putting heads together extends to pooling resources in the
context of artist-run centres and university galleries – what begins as
financial necessity instigates enduring relationships between not only
collaborating institutions, but also the amalgamated communities they
serve. If we take as a given the implicitly collaborative nature of research
and creation, what does an *explicitly* collaborative research/artistic
practice include? A particularly "Canadian" initiative, begun in the early
1970s (paralleling the formation of alternative spaces in the US), was the
founding of "parallel galleries," now known as artist-run centres, which,
for almost fifty years, have functioned as sites for experimental practices
and contribute to the cultural imaginary of Canada's art ecology.
Attached to these new sites were a plethora of initiatives, including
magazines, collective practices, and cross-country correspondences that

Au cours des deux dernières décennies, nous avons assisté à un virage vers l'aspect pédagogique de l'art en tant qu'espace de productivité radicale et de collectivité. Le projet satellite de la Feminist Art Gallery (FAG) qui a eu lieu au Access Gallery à Vancouver comprenait la lecture d'extraits de deux cours de la série « Pleasure and Protest, Sometimes Simultaneously ». Ce projet collaboratif et transdisciplinaire a été organisé par Randy Lee Cutler et Magnolia Pauker, et comportait la lecture d'extraits de l'essai « Feminism as a Transformational Politics » par bell hook et d'articles médiatiques à propos du groupe Pussy Riot. En 2012, Stephanie Springgay, spécialiste de l'art contemporain et de la pédagogie, a lancé le projet « The Pedagogical Impulse » à Toronto, une série de résidences d'artistes qui se déroulaient dans plusieurs lieux d'enseignement de la ville. Ce projet faisait appel à des artistes qui employaient des méthodes collectives, participatives et sociales et qui abordaient les questions de l'apprentissage, de la connaissance et de la relationnalité dans leurs pratiques existantes[9]. Ces résidences ont produit des « archives vivantes » d'entretiens sur l'art, la pédagogie et la connaissance. Elles ont permis d'aborder l'expérimentation en matière de programmes d'études sous l'angle de la « conservation », ainsi que le développement de la recherche-création en tant que méthodologie qualitative.

La collaboration et la recherche

Des ouvrages savants, des expositions et des œuvres d'art témoignent des nombreuses formes que peut prendre la collaboration. Plusieurs pratiques reflètent la relation qui existe entre la recherche et la création, notamment le recours à des auxiliaires de recherche, à des coauteurs ou à des séances de remue-méninges. Notre contexte culturel de plus en plus interconnecté et les approches méthodologiques collaboratives intégrées dans les structures de recherche et de financement (Conseil de recherches en sciences humaines, Conseil des arts du Canada) reflètent ce dynamisme en mettant l'accent sur le processus en tant que tel plutôt que sur le produit final. Par ailleurs, les organismes de financement canadiens mettent de plus en plus l'accent sur le processus de collaboration en employant des termes comme « échange », « partenariat », « connexion » et « partage ». Bien entendu, de nombreux artistes, chercheurs et chercheuses, et enseignants et enseignantes au Canada doivent adapter leurs projets pour qu'ils répondent aux exigences et aux critères d'attribution des subventions fédérales et provinciales. Cependant, ces critères témoignent souvent de tendances plus générales en matière de production de savoir. À l'heure actuelle, il semble que l'importance soit accordée non seulement à la diffusion du savoir, mais aussi au renforcement des réseaux de recherche en tant que forme de production de savoir en soi. Depuis longtemps, les termes

worked together to create new, institutional frameworks replacing what was increasingly perceived to be a stale and incompatible model for contemporary art production. The utopic sense of possibility, coupled with the abundance, in the 1970s, of space in pre-gentrified cities and smaller towns led to the founding of Canada's artist-run centre network, with many of the earliest centres still in existence today. However, new bureaucratic tendencies abound in the current artist-run centre culture, brought on by the reliance on government funding that is often insufficient to maintain healthy programming and operations, leading to the need for innovations and new modes of working together – and sometimes not together.

Collaboration has been a very fruitful methodology for both of us, in our writerly, editorial, curatorial, and pedagogical pursuits. Across these practices, collaboration offers a challenge to the dominance and loneliness of singular authorship, ceding space to the process and proposing that two heads are often better than one; in many cases, three (or even more) heads are better than two. In the Canadian context, collaboration has been crucial in work that centralizes voices that have been sidelined or exploited. In social justice communities, the practice of "making" and/or "holding" space offers collaboration as a way to facilitate opportunities for others. But more important are the collaborations that are taking place amongst and for those voices themselves. Communities make their own spaces, carving out new forums for knowledge assembly and creation that are not contingent on working within established institutional parameters. This type of work has had a particular blossoming online, an arena that not only has the capability of overcoming physical and geographical barriers to collaboration, but also offers an unstructured space outside of traditional conceptions of research, making, and teaching that can be sculpted to fit the needs of the communities and collaborators that it serves. Projects such as the Art+Feminism Wikipedia Edit-a-thons that seek to address the information gaps on gender and feminism on the internet require carefully organized collaborative efforts spread across the globe, while the work of the Initiative for Indigenous Futures, dedicated to developing multiple futuristic visions of Indigenous peoples through online platforms by drawing together Indigenous youth and artists, is built on the foundation of partnership and collaboration.

There are many facets to collaboration, and it takes a great many forms in process and outcome, as evidenced by the significant and recent published research on collaboration in the arts and humanities.

« interdisciplinarité » et « mentorat » font partie intégrante des formulaires de demande des organismes fédéraux et provinciaux qui accordent des subventions. La collaboration se trouve désormais au premier plan de la recherche, mais ces termes peuvent être perçus comme étant trop rigides au niveau disciplinaire et trop hiérarchiques au niveau de la dynamique. Cependant, ils sont relégués au second plan par rapport à des termes comme « synthèse », « échange » et « mobilisation ». En effet, ces derniers évoquent un effacement des frontières disciplinaires et attribuent un flux multidirectionnel à divers types et niveaux de savoirs.

Pour les centres d'artistes et les galeries universitaires, mettre leurs efforts en commun signifie également de mettre leurs ressources en commun. Des besoins financiers initiaux ont permis aux établissements qui collaborent ainsi qu'aux communautés regroupées qu'ils soutiennent d'établir des relations durables. Si nous tenons pour acquis le caractère implicite de la collaboration dans la recherche et la création, en quoi consisterait donc une pratique artistique et de recherche *expressément* collaborative? Une initiative notamment canadienne, lancée au début des années 1970 (au même moment que la création d'espaces non conventionnels aux États-Unis), a permis de créer les « galeries parallèles » qui sont maintenant des centres d'exposition gérés par des artistes. Depuis près de 50 ans, ces centres servent de lieux d'expérimentation et contribuent à l'imaginaire culturel de l'écologie artistique au Canada. Ces nouveaux espaces ont donné lieu à une multitude d'initiatives, notamment des magazines, des pratiques collectives et des correspondances à travers le pays. Ces initiatives ont permis de créer de nouveaux cadres institutionnels pour remplacer un modèle qui était de plus en plus considéré comme étant stagnant et incompatible avec la production d'œuvres d'art contemporaines. Au Canada, dans les années 1970, un sentiment d'utopie ainsi que l'abondance de locaux dans les petites villes et les villes (avant leur embourgeoisement) ont entraîné la création d'un réseau de centres d'artistes. Plusieurs de ces tout premiers centres existent encore aujourd'hui. Cependant, de nouvelles tendances bureaucratiques abondent au sein de la culture actuelle des centres d'exposition gérés par des artistes. Ces tendances ont été engendrées par la dépendance à l'égard du financement public qui est souvent insuffisant pour maintenir une programmation et des opérations saines. Cette situation entraîne un besoin d'innover et d'employer de nouveaux modes de collaboration, et implique parfois de ne pas collaborer.

Pour nous, la collaboration a été une méthodologie très fructueuse, que ce soit dans le domaine de l'écriture, de l'édition, de la conservation ou de la pédagogie. Dans le cadre de ces pratiques, la collaboration remet en question la prédominance et la solitude de l'auteur qui travaille seul et accorde de l'importance au processus. Elle suggère que souvent, deux têtes valent mieux qu'une, et que dans plusieurs cas, trois têtes (voire plus) valent mieux que deux.

While we would have liked to include a great many more examples of collaboration taking place in the field of art history across Canada, this issue narrows its focus on the ways collaboration is used in pedagogy and research, two areas that have more recently been understood not just to influence one another, but to be fundamentally intertwined. In part, the tight focus comes out of our own work in these areas, which we are keen to share with you here. In addition to demonstrating that collaboration acts as a link between pedagogy and research, the writing assembled in this issue is a demonstration of collaborative networks in action.

The essays in this issue not only demonstrate the varied forms that collaboration can take, including the ways collaboration overlaps teaching, research, and curatorial practices, but also the ways that collaboration is conceptualized and questioned. There is a great deal of benefit to collaborative practices, but also risks, challenges, and failures. In these essays we see the ways that collaboration has facilitated new ideas and knowledge, but also the questions and problems that it presents in conception and practice. One of the foremost challenges is the myriad of interpersonal connections that it necessitates, bringing together people from various positions, communities, and epistemologies.

Two articles, one by Randy Lee Cutler and Ingrid Koenig, and the other by August Klintberg and Jon Davies, test the promises and challenges of collaboration at both the level of authorship and as subject of their pieces. Cutler and Koenig, collaborators on the four-year SSHRC-funded Leaning Out of Windows (LOoW), an interdisciplinary art and science project in four phases that unfolded between 2016 and 2020, describe the nature of their own collaboration as artist-academics. Both are professors at Emily Carr University of Art + Design who explore the intersections of art and science according to LOoW's premise: to bring together artists and scientists to examine the nature of reality, emphasizing cross-disciplinary collaboration toward generating and visualizing new knowledge.

Klintberg (an artist-scholar) and Davies (a curator-scholar) continue their practice of collaborative writing, here adding another node to an extended research engagement focused on the long-term collaborative work of Benny Nemer and Aleesa Cohene and their multi-part video work, *The Same Problem*. Prior to writing this text, Klintberg and Davies had co-presented on and curated screenings of this work at the 2018 symposium *Other Rooms, Other Worlds Previously Unimaginable: Queer*

Dans le contexte canadien, la collaboration a joué un rôle crucial dans les travaux qui visent à faire entendre les voix qui ont été écartées ou exploitées. Les communautés de justice sociale utilisent une pratique qui implique de « faire de la place » ou d'« occuper l'espace » afin de proposer des collaborations qui ouvrent des portes à autrui. Les collaborations qui ont lieu entre ces voix et en leur faveur ont encore plus d'importance. Pour rassembler et produire des savoirs, les communautés définissent leurs propres espaces en créant de nouveaux forums qui ne sont pas soumis aux paramètres institutionnels établis. Ce type d'initiative a connu un grand succès en ligne, car ce type de forum permet de surmonter les barrières physiques et géographiques qui nuisent à la collaboration. Cet espace non structuré permet également d'évoluer en dehors des notions traditionnelles en matière de recherche, de fabrication et d'enseignement. Il peut également être façonné pour répondre aux besoins des communautés et des collaborateurs qu'elles servent. Les ateliers d'édition d'articles Wikipédia d'Art+Féminisme (Art+Feminism Wikipedia Edit-a-thon) visent à remédier aux lacunes des renseignements sur le genre et le féminisme en ligne. Ils comportent des efforts de collaboration judicieux répartis dans le monde entier. Pour sa part, le travail du groupe Initiative for Indigenous Futures est fondée sur le partenariat et la collaboration. Ce groupe se consacre à la mise en œuvre de multiples visions futuristes pour les Autochtones en rassemblant des jeunes et des artistes autochtones grâce à des plateformes en ligne.

Comme en témoignent les travaux de recherche importants et récents publiés sur la collaboration dans le domaine des arts et des sciences humaines, la collaboration comporte de nombreuses facettes. En effet, elle peut employer divers processus et produire des résultats variés. Nous aurions aimé citer davantage d'exemples de collaboration dans le domaine de l'histoire de l'art au Canada, mais ce numéro est consacré aux façons dont la collaboration intervient dans la pédagogie et la recherche. Plus récemment, il a été constaté que ces deux domaines sont non seulement influencés l'un par l'autre, mais également profondément imbriqués. Nous avons décidé de nous concentrer sur cet aspect de notre travail, car nous tenions à vous en faire part. Les textes présentés dans ce numéro démontrent également que la collaboration établit un lien entre la pédagogie et la recherche et que les réseaux de collaboration sont à l'œuvre.

Les essais de ce numéro mettent aussi en lumière les formes que peut prendre la collaboration et les façons dont elle intervient dans les pratiques d'enseignement, de recherche et de conservation. Ces essais illustrent également la manière dont la collaboration est conceptualisée et remise en question. Les pratiques collaboratives comportent de nombreux avantages, mais aussi des risques, des défis et des échecs. Ces essais témoignent de la manière dont la collaboration a permis à de nouvelles idées et connaissances de voir le jour ainsi

Artists' Cinema + Paracinema in Canada, at the Alberta University of the Arts (formerly Alberta College of Art + Design). Simultaneously tugging on the various threads that weave together the artist's – and their own – creative and scholarly practices, Klintberg and Davies expose the affective ties underpinning long-term creative collaboration.

The third article by Kari Cwynar was written following her tenure as curator of the Don River Valley Park Art Program. As an independent curator and scholar, Cwynar was well-positioned to offer a reflection on the current state of the field of public art commissions in Canada and their often paradoxically collaborative nature; as Cwynar observes, public art is a field "in which the single artist is meant to represent the collective." In confronting this problem, Cwynar foregrounds the work of Indigenous, Black, queer, and feminist artists, noting that collaborative and relational practices have long been entrenched within these communities, insisting that the "problem" the soloist faces is one that has already been confronted by artists whose works have at times evaded public and scholarly attention – by virtue of marginalization, or else, due to the more strategically ephemeral forms the work has assumed.

As part of this issue, we include a section titled *Propositions in Pedagogy*. This special section is not only a demonstration of some of the excellent collaborative work being developed in undergraduate education in Canada, but also meant to serve as inspiration, prompt, and template for the readers' own teaching. These essays are a very small (but dynamic!) slice of collaborative pedagogical efforts across the country. While the collection of essays reflects concerns and innovations that come out of teaching at specific institutions, they are ones that many of us have encountered in our own contexts as we think through our teaching practices, content, and curricula. Though all unique contributions, together they signal common themes central to collaboration: the significance of participation; the value of interdisciplinarity and the possibilities that lay in the disintegration of disciplinary bounds all together; the importance of collaboration in social and community engagement, particularly in work that seeks to foreground marginalized voices and press for social justice; and the possibilities for new, alternate, and divergent forms of knowledge that lay in the collaborative process.

Eric Weichel, professor at Nipissing University in North Bay, Ontario – the only art historian in a studio department – writes about the pedagogical advantages of exposing students directly to forms of

que des questions et des problèmes qu'elle pose au niveau de la conception et de la pratique. L'un des principaux défis réside dans la myriade de relations interpersonnelles nécessaires pour réunir des personnes issues de communautés et d'épistémologies diverses qui proposent des points de vue différents.

Un article rédigé par Randy Lee Cutler et Ingrid Koenig et un autre par August Klintberg et Jon Davies examinent la collaboration et ses promesses ainsi que les défis qu'elle pose au niveau de la paternité et du sujet des œuvres. Randy Lee Cutler et Ingrid Koenig décrivent la nature de leur propre collaboration en tant qu'artistes-universitaires. Ils ont pris part au projet sur quatre ans Leaning Out of Windows (LOoW) qui a été financé par le Conseil de recherches en sciences humaines. Ce projet artistique et scientifique interdisciplinaire en quatre phases s'est déroulé entre 2016 et 2020. Ces artistes sont professeurs à l'Université d'art et de design Emily Carr. Ils explorent les croisements de l'art et de la science, selon l'approche du projet LOoW, qui consiste à réunir des artistes et des scientifiques pour examiner la nature de la réalité en mettant l'accent sur la collaboration interdisciplinaire en vue de générer et de visualiser de nouvelles connaissances.

August Klintberg (artiste et chercheur) et Jon Davies (commissaire et chercheur) poursuivent leur pratique de rédaction collaborative. À leur longue liste de travaux de recherche, ils ajoutent ainsi un nouveau segment qui porte sur l'œuvre vidéo en plusieurs parties *The Same Problem* issue de la collaboration à long terme de Benny Nemer et d'Aleesa Cohene. Avant la rédaction de ce texte, August Klintberg et Jon Davies ont présenté l'œuvre et en ont assuré la projection, en 2018, lors du symposium *Other Rooms, Other Worlds Previously Unimaginable: Queer Artists' Cinema + Paracinema in Canada* à l'Université des Arts de l'Alberta (anciennement College of Art and Design de l'Alberta). En mettant en évidence les liens complexes qui unissent un artiste et son travail artistique et de recherche ainsi que les leurs, August Klintberg et Jon Davies étudient les liens affectifs qui sont à la base de partenariat créatif durable.

Le troisième article par Kari Cwynar a été rédigé après son mandat de commissaire pour le programme d'art du parc Don River Valley. En tant que commissaire et chercheuse indépendante, Kari Cwynar était bien placée pour proposer une réflexion sur la situation actuelle dans le domaine des commandes d'art public au Canada et sur leur nature souvent paradoxalement collaborative. Elle souligne que l'art public est un domaine dans lequel un seul artiste doit parfois représenter le collectif. Face à ce problème, Kari Cwynar met en avant le travail d'artistes autochtones, queers et féministes, noirs ou noires. Elle souligne que des pratiques collaboratives et relationnelles sont depuis longtemps enracinées dans ces communautés. De plus, elle insiste sur le fait que le « problème » auquel l'artiste soliste est confronté est un problème que des artistes ont déjà rencontré du fait de leur marginalisation ou de la forme éphémère de

knowledge outside of typical Western-colonial models. Through a series of carefully nurtured horizontal collaborative relationships between students, artist-run centres, community outreach programs, elders, and artists, Weichel actively makes space for models of Indigenous knowledge that not only work to decolonize his Canadian art history syllabus but lead to fully engaged community activism.

Looking beyond our own university department not only offers up interdisciplinary collaboration, but also opportunities for pedagogical enrichment that provides practical, real-world skills that could benefit students as they pursue a diverse array of career paths. Thirstan Falconer, a former Fellow with the Centre on Foreign Policy and Federalism, and Zack MacDonald, Map Librarian for Archives and Special Collections for Western University, share how their own collaborative efforts brought students together in collaboration in the classroom. Seeking to recapture the "Aha!" moment that so many scholars experience in the archive, Falconer and MacDonald demonstrate the ways collaborative learning takes place around in-person encounters with objects.

Alena Buis and Elizabeth Anne Cavaliere write about their work as members of Open Art Histories, a research and teaching collective that is committed to developing free and adaptable resources, also known as Open Educational Resources (OER) for teachers of art history. Through workshops, OER creation, and the founding of the Pedagogy Institute, Buis and Cavaliere consider the importance of collaboration not only in a classroom of diverse learners, but to the networking and sharing of pedagogical approaches amongst colleagues. To the proposed question "How do we network our networks?" their essay suggests that an answer might be found in the practice of Open Pedagogy, the sharing of teaching practices and tools.

Carolyn Butler-Palmer, Associate Professor of Art History and Visual Studies and Legacy Chair at the University of Victoria in British Columbia, examines the ways that collaborative practices are assessed (or not) as part of tenure and promotion processes in the university. She argues that engaged scholarship involving non-written forms of collaborations with students and artists in gallery and community spaces is often documented in the form of a portfolio, a format that art historians are not typically well-equipped to evaluate. Butler-Palmer proposes an experiment for the assessment of collaborative engaged scholarship.

Laurie Dalton, Director/Curator Acadia University Art Gallery and Adjunct Professor in the Department of History and Classics at

leurs œuvres. Pour ces raisons, leurs œuvres sont parfois méconnues du public et des chercheurs.

Nous avons ajouté une section intitulée « *Propositions in Pedagogy* » (Propositions en matière de pédagogie) à ce numéro. Ce numéro spécial ne vise pas seulement à mettre en valeur l'excellent travail de collaboration qui est en cours dans le domaine de l'enseignement de premier cycle au Canada, mais également à servir d'inspiration, d'encouragement et de modèle pour les pratiques d'enseignement du lectorat. Bien qu'ils soient dynamiques, ces essais ne sont que quelques exemples des efforts de collaboration pédagogique déployés dans l'ensemble du pays. Cette série d'essais porte sur les préoccupations et les innovations issues d'activités d'enseignement au sein d'établissements donnés. Cependant, en réfléchissant à nos pratiques d'enseignement, à notre contenu et à nos programmes d'études, nous constatons qu'elle traite également de sujets auxquels bon nombre d'entre nous ont été confrontés. Bien qu'elles soient uniques, ces contributions soulignent les thèmes principaux relatifs à la collaboration, notamment, l'importance de la participation; les avantages de l'interdisciplinarité et les possibilités qui découlent de la désintégration des frontières disciplinaires; les possibilités offertes par le processus de collaboration pour créer des formes de savoir novatrices et divergentes ainsi que l'importance de la collaboration dans l'engagement social et communautaire, surtout lorsque les travaux cherchent à faire entendre des voix marginalisées et à défendre la justice sociale.

Eric Weichel, professeur à l'Université Nipissing (North Bay, Ontario), est le seul historien de l'art d'un Département des arts plastiques. Ses écrits portent sur les avantages d'une pédagogie qui expose directement les étudiants et étudiantes à des formes de savoir qui vont au-delà des modèles occidentaux et coloniaux traditionnels. Eric Weichel fait place aux modèles de savoirs autochtones afin de décoloniser son programme d'histoire de l'art au Canada et de favoriser l'activisme communautaire pleinement engagé. Pour ce faire, il entretient des relations collaboratives horizontales avec les étudiants et étudiantes, les personnes aînées, les artistes, les centres d'exposition gérés par des artistes et les programmes de sensibilisation communautaire.

Regarder au-delà de notre propre département universitaire nous permet de former des collaborations interdisciplinaires et nous donne l'occasion d'enrichir nos pratiques pédagogiques en acquérant des compétences pratiques et concrètes dont les étudiants et étudiantes pourraient tirer profit dans la poursuite de leurs carrières respectives. Tous deux de l'Université St. Jerome's, Thirstan Falconer, chercheur au Centre on Foreign Policy and Federalism, et Zack MacDonald, bibliothécaire adjoint, expliquent comment leurs propres efforts de collaboration permettent aux étudiants et étudiantes de collaborer en classe. En illustrant la manière dont l'apprentissage collaboratif a lieu lors de rencontres en personne

Acadia University, discusses the history and function of the university art gallery. There is something curious about universities that have a university gallery space but no art or art history department. This is not an unusual occurrence, particularly amongst smaller, liberal-arts focused institutions. Dalton also reflects on her unique position and the ways that she uses art objects – particularly the collage, a kind of collaboration of images and things in and of itself – to encourage collaborative thinking amongst an interdisciplinary student body and diverse local community.

Finally, on another curatorial note, we are fortunate to include a French translation of Toby K. Lawrence and Michelle Jacques's "Plant Stories are Love Stories Too: Moss + Curation," originally published in English in Leah Decter and Carla Taunton's special issue of *Public*, "Beyond Unsettling," in December 2021. Taking the form of a conversation between Lawrence and Jacques, the authors not only reflect on, but also forge a new path, through the "collaborative, reflexive, and praxis-based process" of Moss Projects: Curatorial Learning + Research, foregrounding cross-cultural and cross-disciplinary learning, knowledge, and research (importantly, often outside of the colonial institutional parameters of education and pedagogy) in the theory and practice of curating. We are excited to extend the article's readership to a francophone audience.

If we learned one thing through 2020, it is that even in isolation, our ability to not only survive, but also thrive, is at the behest of our networks of exchange, mutual care, and connection – aspects of being human accentuated by our very inability to do so in the face of the pandemic. Although in our work toward this special issue we could not have anticipated the distinct world conditions under which we currently operate, they nevertheless ring loudly through the issue's pages, reminding us of our need for other people – not as nostalgic longing for a time before, but as a show of resilience and innovation for all the modes of working together underway and still to come.

NOTES

1 "The Issue," *Canadian Art* 33:2 (Summer 2016): 14.
2 M. Kathryn Shields and Sunny Spillane, *Creative Collaboration in Art Practice, Research, and Pedagogy* (Newcastle, UK: Cambridge Scholars Publishing, 2018).
3 David Bartholomae, "Inventing the University," *Journal of Basic Writing* 5:1 (1986): 4–23.

avec des objets, Thirstan Falconer et Zack MacDonald tentent de recréer de grands moments révélateurs que tant de chercheurs et chercheuses vivent en consultant les archives.

Les écrits d'Alena Buis, directrice et professeure au Département d'histoire de l'art et d'études religieuses au Collège Langara, et d'Elizabeth Anne Cavaliere portent sur leur travail en tant que membre du groupe Open Art Histories. Ce collectif de recherche et d'enseignement se consacre au développement de ressources gratuites et adaptables, aussi appelées, ressources éducatives libres (REL), pour les enseignants et enseignantes en histoire de l'art. En créant des ateliers et des REL, et en fondant le Pedagogy Institute, Alena Buis et Elizabeth Anne Cavaliere examinent l'importance de la collaboration non seulement dans une classe composée d'étudiantes et d'étudiants diversifiés, mais aussi pour le partage et la mise en commun d'approches pédagogiques entre collègues. Dans leur essai, les auteures abordent la question : « Comment pouvons-nous mettre en relation nos réseaux? » et suggèrent que la pédagogie ouverte, soit le partage de pratiques et d'outils d'enseignement, pourrait y répondre.

Carolyn Butler-Palmer, professeure agrégée et ancienne directrice du Département d'histoire de l'art et d'études visuelles de l'Université de Victoria (Colombie-Britannique), examine la manière dont les pratiques de collaboration sont évaluées (ou non) dans le cadre de processus de promotion et d'octroi de la permanence à l'université. Elle soutient que la recherche engagée fait appel à des types de collaborations sans rédaction avec des étudiants et étudiantes, et des artistes dans des galeries et des espaces communautaires. Souvent, ces collaborations sont documentées à l'aide d'un portfolio, un support que les historiens et historiennes de l'art sont rarement en mesure d'évaluer. Carolyn Butler-Palmer propose une expérience pour évaluer la recherche collaborative engagée.

Laurie Dalton est directrice et commissaire de la galerie d'art de l'Université Acadia et professeure associée au Département d'histoire et d'études anciennes de cette université. Elle parle de l'histoire et du fonctionnement de la galerie d'art de celle-ci. Bien qu'il ne s'agisse pas d'une situation inhabituelle, notamment au sein d'universités de petite taille axées sur les arts libéraux, il y a quelque chose de particulier à propos des universités qui disposent de galeries d'art, mais qui n'ont pas de Département d'art ni de Département d'histoire de l'art. Laurie Dalton se penche également sur sa situation unique et sur sa manière d'utiliser les objets d'art, notamment au moyen du collage, qui est en soi une collaboration d'images et d'objets, pour favoriser la collaboration entre les diverses collectivités locales et la population étudiante interdisciplinaire.

Pour terminer, nous avons la chance d'inclure une traduction française de l'article « Plant Stories are Love Stories Too: Moss + Curation » (Les histoires

4 Kenneth A. Bruffee, "Teaching Writing Through Collaboration," *New Directions for Teaching and Learning* 1983:14 (June 1983): 23–9.

5 Ibid., 28.

6 For one of the foundational texts in the field of active learning see Charles C. Bonwell and James A. Eison, *Active Learning: Creating Excitement in the Classroom* (Washington: School of Education and Human Development, George Washington University, 1991). See also Dan Berrett, "How 'Flipping' the Classroom Can Improve the Traditional Lecture," *The Chronicle of Higher Education* 12 (2012), accessed 10 Nov. 2020, https://www.chronicle.com/article/how-flipping-the-classroom-can-improve-the-traditional-lecture/; Jacob Lowell Bishop and Matthew A. Verleger, "The Flipped Classroom: A Survey of the Research," in *asee National Conference Proceedings*, Atlanta, ga: asee, 2013; Victoria Chen, "Are Active Learning Classrooms Authentic Learning Environments? An Examination of Students' and an Instructor's Lived Experiences in an Active Learning Classroom," ph.d. diss., Queen's University (Kingston, on), 2017; Amy Roehl, Shweta Linga Reddy, and Gayla Jett Shannon, "The Flipped Classroom: An Opportunity to Engage Millennial Students through Active Learning Strategies," *Journal of Family and Consumer Sciences* 105:2 (2013): 44–9; Guglielmo Trentin, *Networked Collaborative Learning: Social Interaction and Active Learning* (Oxford: Chandos, 2010).

7 This is a question not unique to the Canadian context, finding resonance also in the United States and Australia. There is a great deal of scholarship that explores decolonial pedagogical practices and that works to navigate how to include these ideas in survey courses such as a Canadian art histories survey. Interestingly, the sources that come to mind first are all co-authored, indicating the importance of collaboration in these studies and efforts. See: Elizabeth Brulé and Ruth Koleszar-Green, "Cedar, Tea and Stories: Two Indigenous Women Scholars Talk About Indigenizing the Academy," *Cultural and Pedagogical Inquiry* 10:2 (2018): 109–18; Catherine Grant and Dorothy Price, "Decolonizing Art History," *Art History* 43:1 (2020): 8–66; Amber Hickey and Anna Tuazon, *Decolonial Strategies for the Art History Classroom*, http://arthistoryteachingresources.org/wp-content/uploads/2019/05/Decolonial-Strategies-for-the-Art-History-Classroom-Zine.pdf; Peggy Levitt and Markella B. Rutherford, "Beyond the West: Barriers to Globalizing Art History," *Art History Pedagogy and Practice* 4:1 (2019); Eve Tuck and K. Wayne Yang, "Decolonization Is Not a Metaphor," *Decolonization: Indigeneity, Education and Society* 1:1 (2012): 1–40.

8 Cavaliere is so very grateful for the time, candour, and encouragement from all of the extraordinary scholars and educators who were willing to meet with me as part of this project. From east to west: Bruce Sparks, Saint Francis Xavier University; Ingrid Jenkner and Tanja Harrison, Mount Saint Vincent University; Marylin McKay, nscad University; Gemey Kelly and Anne Koval, Mount Allison University; Laurie Dalton, Acadia University; Eric Weichel, Nipissing University; Tom O'Flanagan, Algoma University; Lionel Peyachew, First Nations University of Canada; Geoffrey Carr, University of the Fraser Valley; Dorothy Barenscott, Kwantlen Polytechnic University; Erin Silver, Scott Watson, and Michelle McGeough, University of British Columbia; Patricia

de plantes sont aussi des histoires d'amour : mousse et commissariat) par Toby K. Lawrence et Michelle Jacques. Leur article a d'abord été publié en anglais dans le numéro spécial intitulé *Beyond Unsettling* de la revue *Public*. Leah Decter et Carla Taunton ont dirigé la rédaction de ce numéro publié en décembre 2021. Cet article se présente sous la forme d'une conversation entre Toby K. Lawrence et Michelle Jacques dans laquelle les auteurs, qui ne se contentent pas de réfléchir, tracent également une nouvelle voie. Grâce au processus collaboratif, réfléchi et axé sur la pratique du programme « Moss Projects: Curatorial Learning + Research », ils mettent en avant la recherche, l'apprentissage et le savoir interculturel et interdisciplinaire dans la théorie et la pratique de la conservation. Il importe de souligner que ces éléments se situent souvent en dehors des paramètres institutionnels coloniaux de l'éducation et de la pédagogie. Nous sommes ravies de proposer cet article au lectorat francophone.

Si nous avons appris une chose en 2020, c'est que notre survie et notre épanouissement, même en situation d'isolement, dépendent de nos réseaux d'échange, de soins mutuels et de connexion. Ces aspects de notre vie ont été accentués lorsque nous ne pouvions pas nous connecter en raison de la pandémie. Bien qu'il était impossible de prévoir les conditions mondiales particulières dans lesquelles nous allions réaliser ce numéro spécial, ces conditions se manifestent néanmoins avec force dans les pages de ce numéro et nous rappellent que nous avons besoin des autres. Il ne s'agit pas de penser avec nostalgie à une époque révolue, mais de souligner notre capacité de résilience et d'innovation quant aux modes de travail collaboratif actuels et à venir.

NOTES

1 « The Issue », *Canadian Art* [Magazine], vol. 33, nº 2, été 2016, p. 14.

2 M. Kathryn SHIELDS et Sunny SPILLANE, *Creative Collaboration in Art Practice, Research, and Pedagogy*, Newcastle, UK, Cambridge Scholars Publishing, 2018.

3 David BARTHOLOMAE, « Inventing the University », *Journal of Basic Writing*, vol. 5, nº 1, 1986, p. 4–23.

4 Kenneth A. BRUFFEE, « Teaching Writing Through Collaboration », *New Directions for Teaching and Learning*, vol. 1983, nº 14, juin 1983, p. 23–29.

5 *Ibid.*, p. 28.

6 Pour découvrir l'un des textes fondateurs en matière d'apprentissage actif, consultez le livre de Charles C. BONWELL et James A. EISON, *Active Learning: Creating Excitement in the Classroom*, Washington: School of Education and Human Development, George Washington University, 1991. Consultez également les publications suivantes : Dan BERRETT, « How "Flipping" the Classroom Can Improve the Traditional Lecture », *The Chronicle of Higher Education*, vol. 2012, nº 12; Jacob LOWELL BISHOP et Matthew A. VERLEGER, « The Flipped Classroom: A Survey of the Research », *American*

Singer, Capilano University; Gloria Bell, Langara College; Carolyn Butler-Palmer and Victoria Wyatt, University of Victoria.

9 Stephanie Springgay, "The Pedagogical Impulse: Research-creation at the Intersections between Social Practice and Pedagogy." Accessed 10 Nov. 2020, https://thepedagogicalimpulse.com/about-2/.

Society for Engineering Education (asee) National Conference Proceedings, Atlanta, Georgia, 2013; Victoria Chen, « Are Active Learning Classrooms Authentic Learning Environments? An Examination of Students' and an Instructor's Lived Experiences in an Active Learning Classroom », thèse de doctorat, Université Queen's, Kingston, Ontario, 2017; Amy Roehl, Shweta Linga Reddy, et Gayla Jett Shannon, « The Flipped Classroom: An Opportunity to Engage Millennial Students through Active Learning Strategies », *Journal of Family and Consumer Sciences*, vol. 105, n° 2, 2013, p. 44–49; Guglielmo Trentin, « Networked Collaborative Learning: Social Interaction and Active Learning », Oxford, Chandos, 2010.

7 Ces questions ne s'appliquent pas uniquement au contexte canadien. En effet, elles se posent également aux États-Unis et en Australie. Plusieurs travaux de recherche portent sur les pratiques pédagogiques décoloniales et sur la manière d'inclure ces notions dans les cours d'histoire de l'art, notamment les cours d'histoire de l'art canadien. Il est intéressant de noter que les premières sources qui viennent à l'esprit sont toutes rédigées par plus d'une personne. Cela témoigne de l'importance de la collaboration pour ces études et ces démarches. Voir : Elizabeth Brulé et Ruth Koleszar-Green, « Cedar, Tea and Stories: Two Indigenous Women Scholars Talk About Indigenizing the Academy », *Cultural and Pedagogical Inquiry*, vol. 10, n° 2, 2018, p. 109–118; Catherine Grant et Dorothy Price, « Decolonizing Art History », *Art History*, vol. 43, n° 1, 2020, p. 8–66; Amber Hickey et Anna Tuazon, « Decolonial Strategies for the Art History Classroom », http://arthistoryteachingresources.org/wp-content/uploads/2019/05/Decolonial-Strategies-for-the-Art-History-Classroom-Zine.pdf; Peggy Levitt et Markella B. Rutherford, « Beyond the West: Barriers to Globalizing Art History », *Art History Pedagogy and Practice*, vol. 4, n° 1, 2019; Eve Tuck et K. Wayne Yang, « Decolonization Is Not a Metaphor », *Decolonization: Indigeneity, Education and Society*, vol. 1, n° 1, 2012, p. 1–40.

8 Elizabeth Anne Cavaliere est très reconnaissante envers les chercheurs et chercheuses ainsi que les éducateurs et éducatrices extraordinaires qui ont accepté de me rencontrer pour discuter de ce projet. Elle souhaite les remercier pour leur temps, leur franchise et leurs encouragements. D'est en ouest : Bruce Sparks de l'Université Saint-Francis-Xavier; Ingrid Jenkner et Tanja Harrison de l'Université Mount Saint Vincent; Marylin McKay du Nova Scotia College of Art and Design; Gemey Kelly et Anne Koval de l'Université Mount Allison; Laurie Dalton de l'Université Acadia; Eric Weichel de l'Université Nipissing; Tom O'Flanagan de l'Université Algoma; Lionel Peyachew de l'Université des Premières Nations du Canada; Geoffrey Carr de l'Université Fraser Valley; Dorothy Barenscott de l'Université polytechnique Kwantlen; Erin Silver, Scott Watson, et Michelle McGeough de l'Université de la Colombie-Britannique; Patricia Singer de l'Université Capilano; Gloria Bell du Collège Langara; Carolyn Butler-Palmer et Victoria Wyatt de l'Université de Victoria.

9 Stephanie Springgay, « The Pedagogical Impulse: Research-creation at the Intersections between Social Practice and Pedagogy », consulté le 10 nov. 2020, https://thepedagogicalimpulse.com/about-2/.

"Why can't I be two people?": The Collaborative Queer Self in Aleesa Cohene and Benny Nemer's *The Same Problem*

JON DAVIES AND AUGUST KLINTBERG

Canadian artists Aleesa Cohene and Benny Nemer's[1] ongoing suite of collaborative works entitled *The Same Problem* (*TSP*) (2009–) presents a multimedia environment through scent, sculpture, painting, text, audio, dance, and the moving image. From the year of its inception, these artists have steadily added to, altered, and redacted elements of *TSP*.[2] The sheer quantity of media with which the artists broach, embrace, and experiment in this series attests to the promiscuous erotics at the project's core and the desire to leave the precise shape of the artwork unfixed, ever-evolving, and growing. However, every iteration in the series has a shared focus: a queer protagonist who continually shifts physical appearance and form yet retains a melancholy character. This complex series manifests what we call a "collaborative queer self" by continually questioning the limits of individual identity, making it not only relational but highly porous.

While there are several distinct components created across the span of more than a decade, here we will focus primarily on *TSP* episodes that involve the moving image: *1*, *2*, and *5*. *TSP 1* (2009) (Fig. 1) is a projected video documenting an ocean-side performance in which Nemer sings a series of melodies lifted from pop music, projecting his voice into the crashing waves; key cutaway scenes that establish the locale are drawn from found footage. In *TSP 2* (2012/16) (Fig. 2) a montage of found footage creates a composite character that stands in for and works alongside Nemer's role as one protagonist of the series. *TSP 5* (2016) is a third composite video work that traces the protagonist's failed efforts in creative pursuits.[3] *TSP* manifests some of the key intersections of these two artist's solo practices over the last two decades. Cohene's solo art practice primarily involves creating video assemblages through carefully edited found material from popular cinema and crafting new narratives for composite queer protagonists. This means that a single protagonist in one of their videos will be compiled by joining together multiple mediated figures, whereby, say, Colin Firth as protagonist in one shot

Detail, Aleesa Cohene and Benny Nemer, *The Same Problem 7*, 2016, oil and gouache on canvas and acrylic and gouache on canvas, 31 × 41 cm and 91 × 107 cm. Installation view: Dunlop Art Gallery. (Photo credit: Eagleclaw Thom)

1 | Aleesa Cohene and Benny Nemer, *The Same Problem 1*, 2009, still from video, 4 minutes. (Photo: Courtesy of the artists)

passes the baton to Hugh Grant in the following shot, for example. This artist also edits video professionally for the cinema industry. Nemer's work has taken many shapes, but focuses on epistolary structures, video, performance, archival research, and queer legacies; he completed his PhD in studio art with an artistic study of libraries devoted to homosexuality and to other queer material. *TSP* brings together concerns for queer subjectivity and desire in a dynamic project that can be meaningfully understood as a deliberately and methodologically queer collaboration.

 When encountering this work, the visitor is asked to navigate the varied forms of engagement demanded by its different media and piece together a fragmented story across the different components. Analytically, the leap between interpreting the narrative, affective value of a scented candle (which is part of *TSP 3*) and that of a video work is significant. However, mood and tone across the works remain consistent: melancholy, longing, and confusion predominate. Another constant is the artists' sustained interrogation of the very nature of collaboration itself as they grapple with the (in)ability of artmaking to help humanity work through some of the most caustic problems at work in the world today. We propose that the protagonist of *TSP* wrestles with core questions about being an artist, being a queer artist, and being

2 | Aleesa Cohene and Benny Nemer, *The Same Problem 2*, 2012/2016, two-channel video installation, 7 minutes and 6.5 minutes. Installation view: Dunlop Art Gallery, 2016. (Photo: Courtesy of the artists. Photo credit: Eagleclaw Thom)

a queer artist in collaboration. This character is equally full of uncertainty about how to relate to and communicate with others, and how to know *the self.* Through a multi-sensory installation, *TSP* creates a speculative space in which to fantasize queer kinship and ways of being that connect past, present, and future, as well as to work through the bad feelings that often attend difference, disharmony, and disempowerment.

This artwork has provided important cues for the authors' larger conversations about queer models for collaboration – and helped us fundamentally to ask if such definitions of "queer collaborative models" are tenable. In brief, a core question on this subject is whether the multiplicity and hybridity that we see characterizing queer experience and queer being can brook any single "model" for queer collaboration. Because we frequently write collaboratively as a duo, and each of us has other collaborative endeavours, determining and following an ethics of collaboration is important to us. What is more, the context of the university increasingly praises and even mandates collaboration. It is worthwhile to reflect on the conditions of labour that advocate collaboration, without assuming that these forces are simply encouraging the harmony and sense of togetherness

otherwise often lacking in both universities and the contemporary art world. Under conditions of neoliberal capitalism, overburdened by institutional expectations for workload, research production, service, study, and teaching, our collaboration is in some ways a product of necessity: it is a way to discuss ideas we otherwise would not have time to investigate. We are not entirely convinced that the growing rise of collaborative models – including a certain pressure from universities to pursue interdisciplinary research – are benign symptoms. However, even if these collectively written texts are outcomes of limited time, resources, and energy, the dialogue and forms of thinking they have generated have immediate and vital value of their own. Like the protagonist in *TSP*, we seek connection and conversation; collaborative study, looking, and writing spark and facilitate this.

We as art historians and thinkers identify with this protagonist whose melancholia, we argue, originates in the perceived loss of the artist's power to be a political agent in a dramatically unjust world. However, while the protagonist of *TSP* seems decidedly "stuck," the artists Cohene and Nemer, behind the scenes, are actively wrestling with large, philosophical questions about art's true power and value today. The protagonist arguably figures broader tensions in queer culture between (to oversimplify) the position of a backward-looking decadent aesthete and that of a forward-looking progressive activist, tensions which marked debates in the late 1980s–early 1990s over the role that art should play in the context of the raging HIV/AIDS pandemic. (These debates and the deleterious effects of HIV/AIDS are still very much present today.) In parallel, in its roughly thirty-five-year history as a self-defining set of methodologies, queer theory has similarly come to be animated by a divide between an anti-social "no future" school of queerness-as-negation, and those who argue that queerness is "still to come" and that it is vital that minoritarian subjects have access to a future.[4] These tensions are also animated by questions of racial privilege and disenfranchisement. If the contemporary queer artist is perpetually pulled between these historical demands – which can also be glossed as the conflict between individual desires versus the need for collective organization and action – then the tension can be seen as highly generative rather than a rift to be closed.

While we are not interested in using *TSP* to psychologize the artists, or in using details from this artwork to unlock or rationalize aspects of their biographies (and vice versa), a strain of collaborative autobiographical narrative emerges throughout *TSP* – and even from its title. The question implicitly posed by the project's title is "what *is* the same problem?" The first work in the series includes an expanded phrase that builds on its title: "every time he woke up it was the same problem." We are interested in approaching this problem as one that yokes queerness to artistic identity.[5] Every day, the queer person wakes up as a discordant element, a misfit,

within a heteronormative setting. Every day, it is the same problem. And yet, every day, the artist wakes up as someone who seeks to transfer feelings and ideas to another person in a world where such efforts at connection often feel hopeless. Cohene and Nemer examine "the queer problem" through "the artist's problem" of how to make the internal external: how to turn mercurial affect into sensible form; how to make the distinctive individual voice resonantly communicate beyond the limits of one's body and sphere of experience to unknowable Others. Further, it is the perennial problem of art's capacity to act politically.

Beyond the "queer problem" and "the artist's problem," there are two other problems this artwork poses – particularly to critical analysis – because of the sensorially overlapping environment that is created when brought together, and the ongoing editing and revision of the episodes by the artists. First, the contours of individual works when shown together become challenging to determine, and the variety of media reaches well beyond video (the latter being one of the major intersections joining these individual artist's diverse practices). Second, as there are multiple exhibited versions of some episodes, it is difficult to stabilize a single definitive "finished work" for analysis. These interconnected challenges are fundamental to the queer, collaborative method behind the project (Figs. 3, 4, 5). In *The Same Problem*'s many versions, to "return" is not simply to turn back but to approach from a new time with a new orientation. In our own collaborative writing practice, we value this tactic of ongoing revision; our returns to themes like queer affect across a range of texts is a similar re-working that sees possibility in the very return itself. By the same token, however, the neoliberal context of the university as a site of production could be characterized as contrary to the "return," due to the pressures to publish and produce new material at every given opportunity; there, the "return" can be framed as regressive or even lazy. What does it mean to produce but to do so from a place of return, of a "backwards," melancholic lingering?

Considering these challenges, it is important to reflect on models for collaboration and queer relationship-making. In writing about the relationship between Andy Warhol and Ronald Tavel, the scenarist for a number of the artist's films, Douglas Crimp suggests that their interface is highly confrontational. The tension between them was affectively and aesthetically productive, but certainly miles away from what we could call political solidarity based on a shared identity. Crimp writes, "It is, I think, especially moving and significant that this radical break with normative conditions of relationality should be the result of collaboration."[6] While Cohene and Nemer are close friends, working together is bound to introduce conflicts that push each into uncomfortable, new terrain; in fact, that is why collaboration is a desirable method. In turn, their shared authorial voice is just one of many,
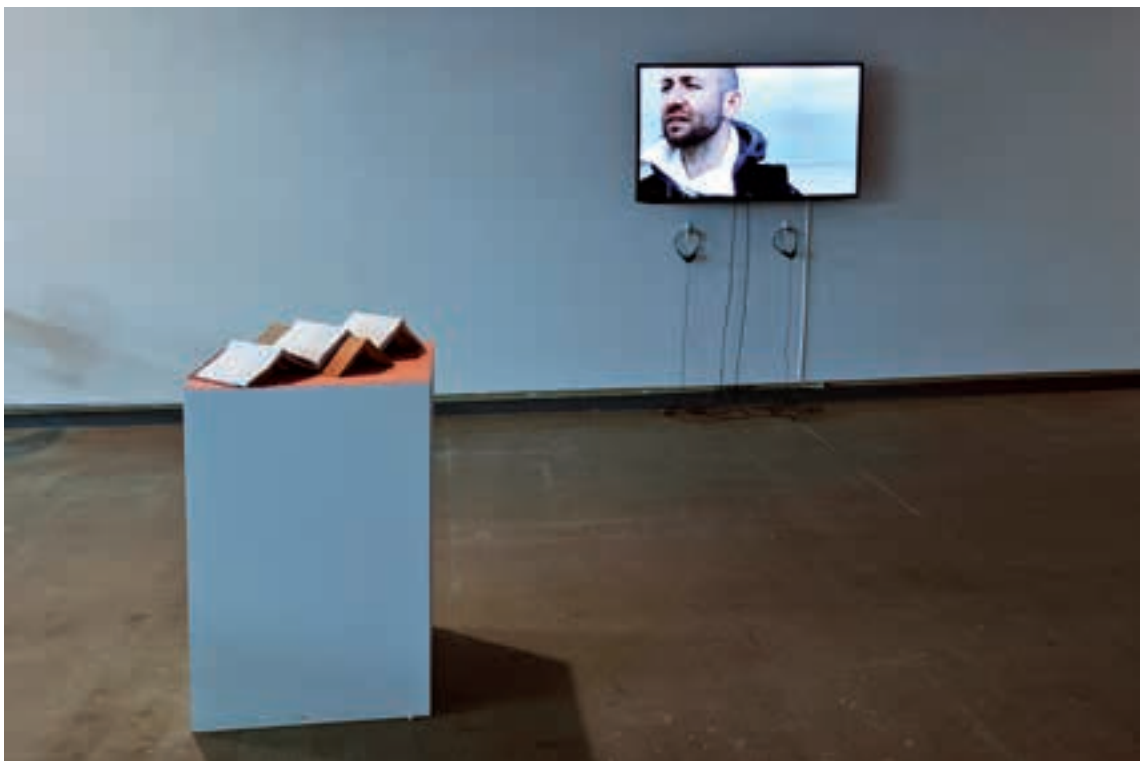
3–5 | Installation views, Aleesa Cohene and Benny Nemer, *So Far, It's The Same Problem*, Dunlop Art Gallery, curated by Blair Fornwald, 2016. (Photo: Courtesy of the artists. Photo credit: Eagleclaw Thom)

all speaking at once: *TSP 4* reads, "No wonder the voice of *The Same Problem* varies its pronouns so often, sometimes speaking for him, sometimes to him, and, more often than not, speaking with mysterious force and urgency for and to each of us, we who are human, intrigued yet bewildered by our existence." Similarly, each installment of *TSP* may "conflict" in its voice with what came before and comes after. As Crimp argues via the Warhol–Tavel films, such disharmony engenders, however, "a radically new scene in which the self finds itself not through its identification or disidentification with others, but in its singularity among all the singular things of the world. [It] is a coming together to stay apart; it maintains both the self and the other in their fundamental distinctiveness, a distinctiveness that is for me the radical meaning of queer."[7]

Experiences of disjuncture reach beyond Crimp's view on queer collaboration, however. In heternormative society, the queer person is, in Sara Ahmed's words, an "affect alien,"[8] whose object of pleasure is out of alignment with the happy objects of others. Ahmed further profiles affect aliens, including queer people, migrants, and feminists. Her ideas help us to understand how neoliberal operations of multiculturalism, patriarchy, and homophobia rely on and reinforce homogeneity as a condition of "good

feeling" and difference as a condition of "bad feeling." Ann Cvetkovich's work seeks to move beyond this binary and "depathologize negative feelings so that they can be seen as a possible resource for political action" not through recuperating despair as positive but through considering how "feelings, moods, and sensibilities become sites of publicity and community formation."[9] She continues, "Depression, for example, can take antisocial forms such as withdrawal or inertia, but it can also create new forms of sociality, whether in public cultures that give it expression or because, as has been suggested about melancholy, it serves as the foundation for new kinds of attachment or affiliation."[10]

Cvetkovich's notes on so-called negative feelings lead us to reflection on the queer person who seeks same-sex erotic and romantic encounter that is out of tempo with the values of compulsory heterosexuality, and therefore this individual is isolated as the source of bad feeling for the entire social order *because* the queer person's object and source of happiness is not in accord with the (heteronormative) majority. We are interested in *TSP*'s artist-protagonist as a prototypical queer person who wakes up every day surrounded by the expectations and restrictions of heteronormativity. And yet, this protagonist (even as he is ever-shifting identities) never meets face to face another character within the universe of *TSP*. This experience of being a queer affect alien is one of utter isolation. For this character, the "problem" of a queer position remains relentlessly present, as something to be rediscovered every day upon awakening. This is not to say that queerness stands outside of normativity and its demands. José Esteban Muñoz contrasts the utopian "we" of 1960s and 1970s Gay Liberation with the "anemic, short-sighted, and retrograde politics of the present"[11] called, after Lisa Duggan, "homonormativity." Muñoz looks back in order to look forward, animating his idea of queerness as always being a future potentiality with radical, intersectional possibilities of "queer" from the past. These stand in sharp contrast to the assimilationist mistaking of "mere inclusion in a corrupt and bankrupt social order"[12] for freedom that he – and we – see as characterizing, for example, the discourse around the rights to same-sex marriage, to serve in the military, and to be addressed as a consumer by particular brands and cultural products. Muñoz refers to this as "the erosion of the gay and lesbian political imagination."[13]

The moving image components of *TSP* give resonant demonstrations of the queer affect alien who is locked inside of "the same problem." The structure of "the same problem" is represented through the settings of the oceanside, a forested landscape, and a dandy's castle. This is to say that "the same problem" is affective in nature, but it is also spatialized – suggesting that to answer the question posed by the same problem, the protagonist must first navigate the problem itself. In *TSP 1*, that struggle is represented through the

protagonist's projection of his voice into the turbulent waves of the ocean. This lone figure's melody seems to be swallowed up by the ocean – or is that his own voice that we hear echoing back to him? In fact, as his voice strains further, a brutal storm arrives. Waves crash and wind howls, until eventually a placid state is reached once more. Does he speak to himself, in a feedback loop, or is there some other self on the horizon? If there is, the protagonist gives no indication of recognizing another presence. In either case, no other character is shown in this piece. The protagonist is alone in a setting that is meteorologically unpredictable, and at times hostile. In his plangent cries, he seems to be calling for "another," even calling out for a collaborator.

Turning to *TSP 2*, Nemer finds himself within a montage of other bodies: mediated men, including many that pre-date his existence. Here, the artist physically enters the narrative as a representation of one aspect of this polyvalent protagonist, suggesting that the fragmentary subjectivity narrated in *TSP* is drawn from Nemer's position as an artist – and by extension, Cohene's as well. While Cohene's solo video work typically does not introduce footage they have shot themself into their sutured cinematic clips, here "the artist" as played by Nemer enters into the community of found characters sourced from various other narratives. This composite character awakens in a cabin in the woods wearing headphones, through which he hears a faint human voice. This voice guides him, gradually, out of the cabin and into the forest. He runs with increasing desperation, attempting to trace the source of this sound, and to clearly hear its message. Near the end of *TSP 2*, Nemer and his doppelgängers draw even closer to the voice of a woman broadcast far and wide through loudspeakers connected to a record player on a boat. She announces: "It is not your intelligence that's in question, nor your motivations. You've come a long way. However, you'll go no further until you throw off the psychological shackles that bound your life." The protagonist has followed the authoritative voice and the boat sails out into the ocean, abandoning him. This vast ocean lingers from *TSP 1*, representing a space of fluid, unconstrained self-actualization and the seeking of the self. Based on tone and content, the woman's voice could be that of Oprah Winfrey or a motivational speaker, promising a more authentic self if one could only change one's attitude; how hard can it be to throw off these psychological shackles and be cured of one's dispiriting "affect alien" status? While such prescriptions for self-actualization may sound like hollow clichés, they have power because they dangle the hopes of an agency that might not actually be available to us. Similarly, in this context, "creativity" becomes a form of therapeutic self-expression – an act of self-care – and a means of making something out of nothing, scrappily problem-solving one's way out of austerity. How can the artist pursuing an ethical course rise above the white noise of mandatory "creativity"?

In *TSP 5*, the protagonist takes on the embodiment of a wealthy white "period" dandy moodily storming around his castle. He is surrounded by plaster and marble busts, antiquities, and many fireplaces. He scowls. He stares blankly into space. He does not, or *cannot*, leave this building composed of many snaking rooms. Here, the castle becomes a claustrophobic environment that can never be escaped, rendering spatial and architectural the feelings of "the same problem" linked to queer discord. At one point, this character gloomily puts on a record, furnishing the piece with a musical soundtrack. A comical, up-tempo song then fills this architecture: the aptly titled "Why Can't I Be Two People?" from the 1976 film musical adaptation of Cinderella, *The Slipper and the Rose*. The lyrics provide a witty reflection on the artists' divided authorship, and the desire that perhaps we all hold for the self to be multiple:

> I wish to know
> I demand to know
> Why can't I be two people?
> Why can't I live two roles?
> Why can't one of me perform all the cloying amenities?
> While the other me, twin brother me
> Be a free and happy soul!
>
> Why can't I be two people?
> Split myself right in half
> Then I could satisfy and mollify and pacify and qualify
> While the other me would have a helluva healthy laugh! Hah!
>
> Why can't I be two people?
> Why can't I play two parts?
> Why can't one of me endure
> The appalling formalities
> While the other me, twin brother me
> Have a free and happy heart!

This song, which resounds through the castle, has a role to play in the work's interpretation: through a gradual quieting of the music playing from the record player, we understand that the character is moving away from the space where the narrative begins, and then as the music surges in volume, the viewer grasps that the protagonist has returned to that same space by navigating a circuitous series of rooms and hallways. In effect, the sound design of this piece tells the viewer that the character has either retraced his steps or walked in a circle. The quest to explore self has ended in the same

6 | Aleesa Cohene and Benny Nemer, *The Same Problem 7*, 2016, oil and gouache on canvas and acrylic and gouache on canvas, 31 × 41 cm and 91 × 107 cm. Installation view: Dunlop Art Gallery. (Photo credit: Eagleclaw Thom)

place it started, even if that self has actually been composed of many Others the whole time. Once again, the soundtrack provides spatial continuity to this work. It sets the tone and also gives cues as to the circular nature of the protagonist's quest as one that confuses interiority and exteriority. Such incentives for collaboration the serpentine innards of the individual queer imagination seem to provide!

While clearly speaking to the twoness of Cohene and Nemer as collaborators, and the plurality of embodiments that make up the protagonist via editing, the song lyrics also refer to the dichotomy of "real" performer and "fictive" role that plays out in all the clips, which densely accumulate layers of affect and artifice. Film critic Jean-Louis Comolli calls the relationship between actor and role an "improbable conjunction of two identities, two bodies which exclude one another while coinciding."[14] The desire to be two people encapsulated in this song can be approached from multiple perspectives via the lenses of lived queer experience. To be two people: to be one person in private space and to be a different person in public, in effect an actor who adopts an inauthentic "role" in public space. To be two people: to encounter the radically different "Other" of the self and to coexist with it.

7 | Aleesa Cohene and Benny Nemer, *The Same Problem 5*, 2016, still from video, 16 minutes. (Photo: Courtesy of the artists)

To be two people: to contain more than one restrictive and conventionally defined identity across codes of gender, sexuality, race, class, and ability. The desire to be two imagines alternative possible identities and life-worlds that perhaps *could have been*. This being-multiple characterizes the collaborative situation itself, whether in artistic, academic, or critical work. Perhaps the two self-portrait paintings that comprise *TSP 7* are an illustration of this being-two (Fig. 6). These images, both painted in forms of *tachisme* that fragment the body, seem to represent respectively Cohene and Nemer and to reveal something further about how they approach collaboration: as *two people,* rather than attempting to *become one*. While similar in their handling of paint on some level, in their vague style the paintings reveal very little of the self they conceive to represent.

The protagonist of *TSP* 5 struggles to utter a brief snippet of dialogue: "I wanted . . . too much . . . And I was nothing: no age, no time, no place. I was on a precipice looking . . . looking down" (Fig. 7). The video very much takes its time to unfold, wallowing in its overwrought emotion. The climax comes as the protagonist looks into a mirror, studies his own reflection – the embodiment of narcissism – and unleashes a manic chuckle as he swoops in to passionately kiss his image, only to quickly catch himself somewhat shamefully and walk off, lighting a cigarette, before the video loops and begins again. Here and elsewhere editing captures the protagonist in halls of mirrors of self-reflection, forming loops of emotional contemplation, interior struggle and (borrowing the vocabulary of queer relationship drama) "processing." This cinematically fragmented characterization has parallels for queer affect, as queer people typically become accustomed to shifting the performance of their identity in order to maintain some degree of legibility in the dominant affective order.

In our collaborative writing we return to Eve Kosofsky Sedgwick's foundational body of thought to support our approach to queer affect and performativity, which we believe are at the heart of *TSP*. For her, queer performativity "is the name of a strategy for the production of meaning and being, in relation to the affect of shame and to the later and related fact of stigma."[15] According to Sedgwick, shame emerges from "the terrifying powerlessness of gender-dissonant or otherwise stigmatized childhood."[16] She argues that the term "queer" has transformative political potential precisely because it returns, in a backwards move, to this youthful foundation of shame as a source for creative and generative ends. *TSP* demonstrates the potential of queer affect through the protagonist of "the artist" who is both alone (as a single figure wandering within an otherwise unpopulated diegetic universe) and part of a dynamic trans-historical collectivity (with other versions of the self culled from past and future, performed through dozens of characters excerpted from different cinematic worlds). This scenario is parallel to that of the disenfranchised queer child, who in an environment of dominant heteronormativity seeks both surrogates for queer affection (so often fictive characters and celebrities), and also tries on varied forms of identities (so often culled from popular culture and cinema) in order to forge a self in an unfriendly setting. The video components in *TSP* rely on the fact that queer spectators have historically been forced to watch mass-media images against the grain, finding places for themselves not in traditional, heteronormative narratives but in the gaps, where meanings do not neatly line up and where perverse desires and identifications can flourish. This queer navigation of the world involves a continual process of coding and decoding. In both Cohene's solo videos and in *TSP*, the queer subject is present in all their instability as the protagonist jumps from one body, *mise-en-scène*, and "problem" to another with each cut.

However, by juxtaposing so many different potential embodiments of a single character, the self is always portrayed as multiple and as Other rather than as a stable and knowable whole. This ongoing fragmentation of self may appear to be a chaotic and corrosive condition, but we are intrigued by the possibilities to consider such fragmentation as a truthful reflection of the nebulous and ever-changing identities carried within human subjectivities. Rosalyn Deutsche, as well as other scholars who have made commitments to the array of methodologies characterized in the 1980s and 1990s as "postmodern," argues that "the social field is structured by relationships among elements that themselves have no essential identities. Negativity is thus part of any social identity, since identity comes into being only through a relationship with an 'other.'"[17] Extending Deutsche's ideas, the self persistently calls out for an Other to help make identity happen. In *TSP*, this happens on several levels – not the least of which being that the protagonist's identity is

created from a series of Others who are all strangers to one another by virtue of occupying separate diegetic universes.

The role of "the archive" in Cohene and Nemer's collaboration is crucial, particularly in the video components, which mine found film and television material for queer feelings. Much as Sedgwick's conceptualization of queer requires turning backwards to the shame of queer or proto-queer childhood, this intimacy with the archive can be seen as a form of turning away from the present and looking or rather "feeling backward" into history. Heather Love's *Feeling Backward: Loss and the Politics of Queer History* argues that any future-oriented conceptualization of "queer" is haunted by its historical ties to ideas of backwardness. Her characterization of this backwardness to include "shyness, ambivalence, failure, melancholia, loneliness, regression, victimhood, heartbreak, antimodernism, immaturity, self-hatred, despair, shame"[18] arguably catalogues the feelings mined in *TSP* and the psychic terrain of the queer artist it imaginatively puts under the microscope. If the intersubjective demands of a highly conflicted present weigh too heavily, the melancholic queer artist (or scholar!) pivots to look backward to the historical archive of texts, objects, images, and figures that can potentially speak their queer feelings today. Additionally, the archive – even if it is full of artifacts that seem to urgently call out to us – is far more open to projections of our desires and fantasies (of community, for example) than our open wound of a present moment is. *TSP*'s moving image works mine the archive for images that can be used to fashion a representation of queer affect in the guise of "the same problem."

Cohene and Nemer are not alone in such pursuits. Another duo of artists who work to render the queer archive disharmonious and *unheimlich*, Pauline Boudry/Renate Lorenz took up the theme of queer backwardness for their *Moving Backwards* exhibition in the Swiss Pavilion at the 2019 Venice Biennale. In response to a global political lurch to the Right intent on chasing imagined past greatness with regressive attacks on human rights and freedom of movement and identity, they ask the Biennale's visitors, "Do you sometimes feel as if you are massively being forced to move backwards?" They continue, "Can we use the tactical ambivalence of this [backwards] movement as a means of coming together, re-organizing our desires, and finding ways of exercising freedoms? Can its feigned backwardness even fight the notion of progress's inevitability?"[19] This question of how we might move backward differently than the state or capitalism does, and towards freedom rather than towards its repeal, is worth asking of our figure of the backward-looking melancholic aesthete in *TSP*.

Collaborative practices like Cohene and Nemer's, and our own, are unfolding against the backdrop of a widespread individualization of politics and the positioning of "the self" as the locus of all politics. Both social

media and the recent "wokening" of the dominant culture have created a situation where all politics seem to belong to the realm of the interpersonal and the symbolic. In this system, it is the individual bad subject who is "cancelled" for their actions through public shaming and sometimes forced apology or renunciation, while there remains a sense of powerlessness over how to change the entrenched structural inequities that perpetuate injustice in the world. In a related development, as the wealth gap becomes more extreme and survival becomes more precarious for vast swaths of the population due to the climate crisis among other factors, individual citizens are encouraged to take time out from our overburdened lives for acts of self-care – a face mask or a meditation break, for example – a term that burlesques Michel Foucault's concept of "the care of the self" that he saw as a cornerstone of ancient ethics. He suggests that knowing oneself and caring for oneself were central to premodern ethics, but that modern thought measures one's moral existence solely based on whether one does or does not fulfill moral obligations. Under this rubric of neoliberalism, where Foucault's ideas have been distorted or simply diluted, "care of the self" is misperceived as either egoism or as melancholia (both key tropes in our current moment). This misapplication of Foucault's ideas, we believe, is dangerous. In reality, however, "The care of the self is the ethical transformation of the self in light of the truth, which is to say the transformation of the self into a truthful existence."[20] Clearly, a face mask on "Self-Care Sundays" can hardly fulfill this call for a truthful existence. Rather than a self-care that is full of erotic potential, neoliberal self-care is one more means by which to encourage the acquisition of commodities that will allow the self to face their burden for another day. In conditions of extreme precarity, competition, and the drive for ever-greater productivity, the pursuit of a "truthful existence" becomes simultaneously all the more urgent and all the more challenging to consciously and earnestly undertake. Cohene and Nemer practice committed questioning of what it means to be an artist in *TSP* by centring collaboration itself. This is a genuine demonstration of "care of the self" that folds the realm of individual introspection into that of collaborative and collective responsibility, where *TSP*'s protagonist stands in for all who seek collaborative connection in a brutal world. The protagonist embodies Cohene and Nemer's labour by uniting the work's dual authorship into one figure. What is more, the multi-sensory, multi-part project can be seen as a laboratory for this endless, ethical quest.

The structure and content of Joris-Karl Huysmans's landmark decadent novel *À Rebours* (*Against Nature*, 1884) offers a striking parallel to Cohene and Nemer's project. In an interview, Nemer explained that Huysmans's protagonist is "surely present in the styling of *The Same Problem*'s weird hero."[21] The book details the life of a neurasthenic *fin-de-siècle* aristocrat by

the name of des Esseintes, but rather than focusing on biography, it details his intense devotion to artifice through describing the minutiae of his domestic environment. Much as *TSP* unfolds as a series of episodes that move fleetly from one medium to another, one chapter of *À Rebours* focuses on des Esseintes's paintings, another on his books, still another on his plants and flowers, and so on. In chapter ten, he is haunted by olfactory hallucinations. Huysmans writes that des Esseintes believed in "each of the senses being capable, by virtue of a natural aptitude supplemented by an erudite education, of perceiving new impressions, magnifying these tenfold, and co-ordinating them to compose the whole that constitutes a work of art."[22] This character is a misanthrope who is out of accord with the bourgeois society that surrounds him, and so he takes refuge inside his home and renovates entire rooms to create virtual environments of the outside world. One room – the bathroom – is outfitted to echo the sensory experience of being at sea. Des Esseintes lives an isolated life and spends his time indoors creating virtual environments of sensory satisfaction; this early example of a virtual domestic environment constructed to mediate alienation is a fruitful ancestor in the development of queer multi-sensory artworks.

We propose that *TSP* similarly stages serial sensory encounters to grapple with queer forms of alienation, through appeals to the eyes, ears, nose, and the sense of touch (through dance and textile). *TSP 3*, a scented candle, brings the key element of smell into the project. Arguably, white-cube art galleries and other institutional environments "feel" authoritative and "neutral" partly due to their odourlessness. Smell invites a pungently subjective experience, as no two visitors interpret a scent or its referents the same way. Like Huysmans's misanthrope, *TSP*'s protagonist is a deeply lonely and melancholic person, but unlike des Esseintes, Cohene and Nemer's protagonist is avidly seeking connection with others.

Huysmans's *Against Nature* was taken up as the title of writer Dennis Cooper and artist Richard Hawkins's exhibition *Against Nature: A Group Show of Work by Homosexual Men* at Los Angeles Contemporary Exhibitions (LACE) in early 1988. While the gallery may have hoped for an "AIDS exhibition," the pandemic certainly informs but is not the overt subject matter of the show, which instead nods to a legacy of gay male artists looking at the male body with both desire and anxiety. The exhibition was a provocation in that the curators sought to align the figure of the artist with the archetype of the decadent, melancholic, and often diseased aesthete at a time when art was increasingly called on to serve the fight against AIDS. The catalogue, which is a "component" rather than a "tracing" of the exhibition (in the curators' words),[23] indexes these debates through texts such as Hawkins's, which contextualizes the show by examining how homosexuality has historically been intertwined with discourses of loss and illness, and how Huysmans's

book speaks urgently to the AIDS crisis *avant la lettre*. For Hawkins, melancholia is not only an identification with loss, but the creation of an identity based in loss: "The new identity . . . is put into practice by forming alliances with the past, particularly with other melancholic figures." The artist is "an appropriative subjectivity that is attempting to construct a self-image out of the past with which it identifies."[24]

Canadian activist, filmmaker, and participating artist John Greyson's "Parma Violets: A Video Script" takes a very different approach to *Against Nature*. The script is narrated by a taxidermied green monkey explaining the habits of the Dandy or White Fag, embodied by Gustav von Aschenbach from Thomas Mann's 1912 novel (and Luchino Visconti's 1971 film) *Death in Venice*. He pens a letter:

> Dear LACE: I am thrilled to be able to participate in your exquisite exhibit <u>Against Nature</u> . . . what a divine concept! An entire show devoted to our languid reveries, our elegiacal ennui, our plaintive sighs of capitulation in the face of mortality! We decorative dandies have been marginalized too long by those puerile politicos, those righteous gay libbers, those dykes and feminists who <u>on principle</u> disdain both souffles and sequins! It's time to reclaim our rightful place as the arbiters of aesthetic transcendence! At last a space of our own, where we may celebrate dilletantism as the penultimate expression of art's true mission! A chance to spill our glorious seed, to let it go forth and multiply, so that we can wallow in our truly bitter harvest! A chance to finally, fully, go camping![25]

Through the figures of the monkey and Aschenbach, as well as Sir Richard Burton, Greyson critiques the exhibition on several fronts, including its marginalization of artists of colour, and argues that its attempted transgression would only be recuperated by the status quo. At one point the monkey pithily declares, "In this moment of turmoil and crisis, the Dandy is threatened with extinction. Like all species, it must adapt or perish."[26] However, for Greyson it is not simply a choice between one or the other approach, and while the manifest political content of his catalogue contribution is very much on the side of the activist, his thoroughly camp approach (in all of his work, we would note) places him on the side of the Dandy. Midway through the text, he writes of how two opposing polemics have been constructed as "prescriptions for cultural practice: the art of the Dandy vs. the art of the activist. Each becomes inflexible, didactic, exclusionary, defensive. Artists making work about AIDS are forced to choose an allegiance to one or the other, perpetuating a false opposition."[27] He leaves the ending of his scenario open to the reader to decide, making

sure to provide four potential conclusions, not a binary of two. (Perhaps the protagonist of *TSP* should have asked to be four people instead of two!)

We argue that the productive politico-aesthetic debates that marked this period in the HIV/AIDS crisis – epitomized by Greyson's caustic yet ultimately generative intervention – are of particular relevance today, and that Cohene and Nemer's working through the role of the artist and of art in our current political moment takes its place in this legacy of aesthetic-ethical inquiry. In such a context, collaboration seems an intuitive recourse for the exhausted and bereft individual artist, trying to work out their ethical stake and lot on a dying planet. And yet, at a time when the atomized individual reigns supreme, and the sphere of political action feels reduced to what brand to buy or what television show to watch, the decadent aesthete initially appears as a bad object, the one who takes the individual to extravagantly narcissistic ends. What better archetype than this to help us navigate and *détourne* the "Age of You"? He allows us to tap into all bad feelings and backward desires that create a productively misfitting relationship to the present, while his languor can serve as inspiration to potentially short-circuit the tyranny of productivity that demands perpetual work.

TSP offers key models and modalities for collaboration. For a pair of artists who have generative, free-standing solo practices to return to a central set of ideas almost ten times strikes us as an important symptom worthy of attention. Clearly, this form of collaboration offers certain opportunities and creative benefits to these two artists. We are intrigued by the possible connections between this lure of collaboration and the other questions highlighted by the question of "the same problem." If the artist endlessly seeks connection and a sense of self through contact with the Other – could that Other not be yet another artist, similarly seeking connection? Finding connection with another human may be the ultimate forum for a queer care of the self by opening up self to another subjectivity. On a related front, *TSP* also wrestles with the question of artistic commitment: is art an autonomous field that has no obligation to engage with political realities; or is the artist ultimately obligated to intervene in and disrupt the very political context in which they find themselves? Of course, this second polarity takes it for granted not only that art should intervene, but that its interventions *will matter*. Reflecting on the ideas proposed by Hal Foster in "The Artist as Ethnographer," when an artist chooses to work with "self," and by extension identity, as a site for artistic work, they seemingly assume the conviction that the realm of material transformation (the crafting and display of art) has effects in political transformation (the changing of regimes and ideologies).[28] Foster's ideas continue to bear on a range of interdisciplinary and collaborative practices, and we, by our own turn, find that *TSP* offers a rare occasion where an artistic duo is challenging the very

facticity and cohesion of such artistic methodologies that attempt to *show the self.* This is one manifestation of Foster's idea that artists can adopt the "artist as ethnographer" mode in order to disrupt and fracture the coherency of "ethnography" as a discipline. *TSP* reveals that attempts to show one self (rather than a multiplicity of selves) are rarely – if ever – successful. In fact, Cohene and Nemer's protagonist *does not want to be one person* and is constructed from a crew of characters. The ongoing message of this work is not "why can't I be one person," but instead "why can't I be *two* people," and by extension *TSP* celebrates the forms of unmoored experience that come along with collaborative work.

In conclusion, in writing our reflections and analyses of Cohene and Nemer's shared practice, we as art historians have again and again encountered this question of working with multiple voices. On the most basic level, we sometimes write simultaneously in a single document and sometimes separately; more expansively, our lines of thought are distinct but also shared by virtue of our decade-long intellectual, social and emotional exchange. Despite this, creating something together is always a fragmentary and disorienting experience, where self and Other become intertwined and ultimately, with each edit and revision, inseparable on the printed page. In an age of continual distraction, this ever-shifting collaboration is an act of perpetual becoming where a truly queer methodology must always remain an aspiration on the horizon, a perpetual work-in-progress.

NOTES

1 Benny Nemer was formerly known as Benny Nemerofsky Ramsay.
2 *TSP 3* (2013–16) is an artist's multiple in the form of a custom-designed candle mimicking the smell of Brut aftershave, tea, and tuberose, among other scents. The revealing text that comprises *TSP 4* (2014–15) describes the life of the protagonist from *TSP 1* and *2*, and the collaborative project itself. *TSP 6* (2016) is a work of choreography performed by Mairi Greig and a curtain made from a commercially produced textile that functions as a prop alongside Greig's dance. *TSP 7* (2016) is a mismatched pair of aesthetically disparate figurative paintings that seem to be self-portraits. While this article was in production, the artists made a series of flower arrangements that were photographed as *TSP 8* (2023), and are now developing a video/scent installation, *TSP 9*.
3 Since the Dunlop Art Gallery exhibition in 2016, the artists have retitled some artworks in the series. In 2016, the choreographic work and the textile curtain were exhibited as *TSP 6* and *TSP 7* respectively, but the artists have since combined these works into the single title of *TSP 6*. This title change has subsequently shifted what was *TSP 8* to be now titled *TSP 7*.
4 The polarities of these debates can range in their extremities, but two key thinkers advocating respectively for these positions are Lee EDELMAN in his book *No Future: Queer Theory and the Death Drive* (Durham, NC: Duke University Press, 2004), and

José Esteban Muñoz in *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009).

5 For Andy Warhol, a "problem" was a euphemism for, in Jonathan Flatley's words, "nonnormative sexual practices and or attractions." Thankfully, as he notes in *The Philosophy of Andy Warhol*, "problems" can be made into good art (in his case audio recordings): "a problem just meant a good tape, and when a problem transforms itself into a good tape it's not a problem any more. An interesting problem was an interesting tape." See Flatley, *Like Andy Warhol* (Chicago: University of Chicago Press, 2017), 69–70.

6 Douglas Crimp, "Coming Together to Stay Apart," *"Our Kind of Movie": The Films of Andy Warhol* (Cambridge, MA: MIT Press, 2012), 63.

7 Ibid., 66.

8 Sara Ahmed, "Multiculturalism and the Promise of Happiness," *New Formations* (Winter 2007/08): 127.

9 Ann Cvetkovich, *Depression: A Public Feeling* (Durham, NC: Duke University Press, 2012), 2.

10 Ibid., 6.

11 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 20.

12 Ibid.

13 Ibid., 21.

14 Jean-Louis Comolli, "Historical Fiction: A Body Too Much," *Screen* 19:2 (1978): 46.

15 Eve Kosofsky Sedgwick, "Queer Performativity: Henry James's 'The Art of the Novel,'" *GLQ* 1:1 (1993): 11.

16 Ibid., 4.

17 Rosalyn Deutsche, "Agoraphobia," *Evictions: Art and Spatial Politics* (Cambridge, MA: MIT Press, 1998), 274.

18 Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge, MA: Harvard University Press, 2007), 146.

19 Pauline Boudry/Renate Lorenz, "Dear Visitor. . ." letter, *Moving Backwards*, 2019, http://movingbackwards.ch/.

20 Bob Robinson, "Michel Foucault: Ethics," *Internet Encyclopedia of Philosophy*, undated. Accessed 26 Oct. 2019, https://www.iep.utm.edu/fouc-eth/.

21 Email with August Klintberg, 9 Nov. 2017.

22 Joris-Karl Huysmans, *Against Nature*, trans. Robert Baldick (London: Penguin Classics, 1959), 119.

23 Dennis Cooper and Richard Hawkins, "About Against Nature," *Against Nature: A Group Show of Work by Homosexual Men* (Los Angeles Contemporary Exhibitions, 1988), 4.

24 Richard Hawkins, "Notations toward Deciphering Elements of Illness and Loss through J.K. Huysmans's "Against Nature," *Against Nature*, 8.

25 John Greyson, "Parma Violets: A Video Script," *Against Nature*, 11.

26 Ibid., 14.

27 Ibid., 12.

28 Hal Foster, "The Artist as Ethnographer," *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, MA: MIT Press, 1996), 171–204.

« Pourquoi ne puis-je pas être deux personnes? » : La collaboration queer dans l'œuvre *The Same Problem* d'Aleesa Cohene et de Benny Nemer

JON DAVIES ET AUGUST KLINTBERG

Les auteurs de cet article examinent la série d'œuvres d'art collaboratives d'Aleesa Cohene et de Benny Nemer intitulée *The Same Problem* (2009–) qui combine des images en mouvement, des sculptures, des peintures, des textes, des sons, des odeurs et des mouvements de danse. Une promiscuité érotique est au cœur de ce projet, dont la forme précise est changeante et évolutive. Chaque itération contribue à la narration de protagonistes queer qui changent continuellement de forme physique tout en conservant un caractère mélancolique. La série d'œuvres *The Same Problem* aborde les thèmes de la subjectivité, de l'affect, du désir et du pouvoir dans une collaboration queer délibérée et méthodologique. Par cette approche multisensorielle, la série *The Same Problem* crée un espace spéculatif dans lequel on peut imaginer une affinité queer et des façons d'être qui lient le passé, le présent et l'avenir. Elle incite également à surmonter les émotions difficiles qui accompagnent souvent la différence, la discorde et l'impuissance. Les auteurs abordent le projet d'Aleesa Cohene et de Benny Nemer sous l'angle de leur propre collaboration intellectuelle de longue date. Tout comme les artistes, ils s'interrogent sur les limites de l'individualité dans un monde considérablement injuste. Les auteurs soutiennent que la problématique soulevée par l'œuvre *The Same Problem* est d'associer le caractère queer à l'identité artistique et de maintenir la tension entre deux artistes qui travaillent ensemble sans pour autant adopter une seule et même voix. La collaboration queer se présente comme un moyen de réinventer les relations entre soi et autrui, entre l'individuel et le collectif; et de s'attaquer aux questions les plus épineuses à propos des relations.

Leaning Out of Windows: Collaborative Research Between Artists and Physicists

RANDY LEE CUTLER AND INGRID KOENIG

It takes a lot of imagination to describe an unfamiliar world. The ways in which our contemporary culture thinks about the universe are, in large part, the result of the scientific narratives generated out of theoretical physics. When the science of physics enters the studio, we encounter the challenge of moving through foreign territory, in turn generating strategic responses in thinking and making that reflect on abstract knowledge. Peter Galison, physics professor and science historian, writes about exchanges across disciplinary boundaries: "When we use metaphor, it's invoking different worlds together at the same time."[1] And early twentieth-century physicist Niels Bohr understood that concepts are material arrangements of the world, but he struggled with words. According to philosopher and theoretical physicist Karen Barad, Bohr felt that quantum physics had the wrong grammar from the start and therefore worked with neologisms in order to think of causality differently. Bohr also considered the impossibility of understanding particle behaviour at the quantum level. He said the only way to consider the behaviour of electrons in a non-mathematical way is through metaphor – through language like poetry and, as an extension, through art. In Karen Barad's discussion of Bohr, she reiterates that little has been done in classical physics to put quantum field theory into words. The only way is to use poetics.[2]

Strategies of embodiment and metaphorical and artistic expressions of languages implied by the nature of matter and energy are key to the collaborative relationship between art and science. Barad introduces the concept of intra-action and the fluidity of materialization through our bodily entanglements – through intra-action, our bodies remain entangled with those around us. "Not only subjects but also objects are permeated through and through with their entangled kin; the other is not just in one's skin,

Detail, Marina Roy, *Dirty Clouds*, 2017, shellac, oil and acrylic paint on wood panel, installation view of *Leaning Out of Windows: Step One*, M. O'Brian Exhibition Commons, Emily Carr University, Antimatter Dialogical Stream 4, 2018. (Photo credit: Scott Mallory)

but in one's bones, in one's belly, in one's heart, in one's nucleus, in one's past and future. This is as true for electrons as it is for brittle stars as it is for the differentially constituted human."[3] As Barad asks herself, "How do I know where my physics begins and ends?"[4] She describes the act of looking at one thing through another: we look for emerging patterns in order to understand the details of what one is reading through something else. The practice in physics is also to observe the patterns through one another. We are made of these interfering patterns. And she reminds us, rather than making analogies between them, we must attend to their differences by working them through one another. What this suggests is that we need to envision and conduct research with new kinship ties, not only through bodily entanglements but also across disciplines. These collaborations might reveal emergent relationships that diffract different kinds of art practice and inform new connections.

Art, metaphor, and poetics are integral to the diverse methodologies required in hybrid thinking and collaborative approaches to complex questions. This way of working informs our project Leaning Out of Windows: Art and Physics Collaborations through Aesthetic Transformations (LOOW),[5] which brings together two areas of knowledge: arts-based research and scientific research, specifically physics. LOOW is a collaborative research project between Emily Carr University and TRIUMF, Canada's particle accelerator centre.[6] After four years of research on a Social Science and Humanities Research Council (SSHRC) Insight grant, we noticed how these collaborations could be envisioned as a form of entanglement, and even kinship. Scientific concepts such as Antimatter and Emergence were metaphorically embodied and performed. In this paper we discuss LOOW's creative research and collaborative projects with TRIUMF, specifically how artists and physicists were brought together to respond to the science topic of antimatter through a series of relays, which we describe as blind, dialogical, tandem, and fieldwork streams.

While there are some commonalities in the way that art and physics disciplines inform the project (e.g., the role of metaphor and analogy, the investigation of scientific phenomena), there are clearly distinct characteristics and perspectives in both fields of knowledge. Through these art and science collaborations, we are exploring what we have called the field of co-thought. We are interested in these assemblages of diverse expertise and interactions between disciplines to see new perspectives on the creative process, while also broadening the potential for emergent forms of communication between disciplines, and new ways of thinking. Collectively, LOOW seeks to build flexible structures that generate co-thought and collaboration in order to apprehend complex and diverse ways of knowing. This entails navigating the unknown, the unrepresentable, enabling the subconscious, conversing

across foreign languages, even allowing misapprehension and seemingly scatterbrained wandering, to approach thinking in a different way. Some questions we pose include:

- How can artistic and scientific exchanges be understood through the field of co-thought, engaging collectively across disciplines?
- How can we mobilize the diverse languages employed by artists and scientists to generate new insights and their visualizations?
- In putting our minds to these questions what must we lose and gain in order to construct a more integrated web of knowledge?

LOOW recognizes the important role that collaborations between art and science play in framing the cultural understanding of the universe. Specifically, we are interested in the constellation of connections, energies, and conceptual engagements that inform the project. How does interdisciplinary collaboration generate what we are calling hybrid research? We see this process as a transformative methodology of collaboration that generates new knowledge and its visualization. Rather than consider how art might interpret science, LOOW develops alternative models for collaboration where we "lean out" of our respective disciplinary worlds in order to see our shared questions from fresh perspectives.

Metaphor, Language and Symmetry

Particle accelerator labs in the world are engaged in the largest collaboration of its kind in history. The impulse amongst a growing number of artists is to join that collaboration to understand and investigate unknown phenomena. There are many examples where artists are working directly with physicists, such as at CERN in Switzerland, Fermilab outside Chicago, and DESY in Hamburg, Germany to name but a few.[7] Physicist Lisa Randall talks about the differences and the common aims between physicists, and we believe this also applies to artists: "You might say we are all searching for the language of the universe."[8] Our project is situated within the evolution of art and science collaborations where discourses, processes, and methodologies with their innovations in art, music, and literature respond to increasingly complex investigations into knowledge production. In the evolution of science and art collaborations, there has been an asymmetrical relationship between art and science, with the question often being asked: what does art do for science, and vice versa? Rather than considering how art might interpret science, our research project develops alternative models for collaboration, in order to trigger and achieve a deeper mode of understanding knowledge as a kind of moving performance. Our project contributes to increased understanding of

how the disciplinary languages of art and science change as they traverse the field of metaphors and analogies to understand abstract phenomena. Art and science collaborations have moved from a focus on illustrating concepts from the physical sciences to a model that addresses shared values and applications such as the creative process and the role of metaphor.[9]

Co-investigators Ingrid Koenig and Randy Lee Cutler, along with two collaborators, Margit Schild and Elvira Hufschmid, initiated the project through meetings with TRIUMF's Director and Deputy Director Jonathan Bagger and Reiner Kruecken. We discussed what we each saw as the benefits from bringing artists, physicists, and students in both disciplines together. For example, the problem in science education is that in chasing research problems, students forget the larger questions and the broader issues at stake. The more creative physics students stay, the better they will be as scientists, and if physicists find it difficult to step back from their process, this collaborative project can help them work in new ways and engage the larger community. Working with our physicist collaborators, we collectively conceived of a four-year project that explores larger questions around metaphor, creativity, and communication. In this way, aesthetic visualizations and material-based practices allow for a poetic entanglement with scientific method where many voices and perspectives can be brought to bear on complex questions.

In this research we are generating and analysing art and physics collaborations through aesthetic transformations. Artists and physicists are brought together to share the quest to understand the nature of reality. Diverse experiences, views, and interactions bring each discipline to see new perspectives on the creative process while also broadening the potential for communication between disciplines. The aim is to transform the grammar of abstract knowledge by addressing the imperceptible and barely discernible phenomena studied by physics through aesthetics, analogy, and other cultural forms. Specifically, we bring artists and physicists together to generate conversations, process drawings, diagrams, field notes, and works of art. Physicist Carlo Rovelli recently said that being wrong isn't the point; being part of the conversation is the point.[10]

Working with our physicist collaborators at TRIUMF, LOOW aims to coordinate, curate, assess, and analyze models of collaborations for art and science. Important for the collaborative spirit, we curated artists specifically interested in physics, who were prepared to participate with an openness to sharing and generosity. Not surprisingly, leaning in and risk-taking became more than they anticipated. The project has several objectives. It explores the role of collaboration and transformative consequences in understanding complex and difficult to visualize scientific phenomena. It offers meaningful environments of inquiry for artists and art students working across media

as well as for physicists and their students. This process of interactions often calls upon the vehicle of metaphor. One of LOoW's collaborators, science and music philosopher Ursula Brandstätter, argues that metaphor and associations become the common ground for a collaboration between art and science during an aesthetic transformation process.[11] In this context, metaphor involves correspondences or conceptual mappings between a scientific problem and its visualization which often possess both a certain intangibility as well as a sense of expansiveness. The strategy of aesthetic transformation facilitates the interaction of different participants across disciplinary boundaries, although as Donna Haraway acknowledges, our shared differences are always articulated through translation where "history can have another shape, articulated through differences that matter."[12]

We understand metaphor as a language that informs but also unites our shared interests and ways of working. Finding a shared language has been essential to productive conversations. In Barad's book *Meeting the Universe Halfway*, she discusses the relevance of bridging scientific and social theories in order to read "insights from these different areas of study through one another."[13] What she understands as a "diffractive methodology" is evident in the art student experience. At Emily Carr University, students build their material-based studio practice while being informed by the humanities and consequently have conversations in art history, social sciences, feminist studies, philosophy, race theory, postcolonial theory, and comparable subjects of study. Barad calls for an approach aimed at building "meaningful conversations between the sciences and other areas of study."[14]

When presenting our research, we are often asked about the role of physicists in the process and what they gain from the collaboration. An important aspect to LOoW's collaboration has been to maintain a certain symmetry between artists and physicists, whether that be through developing together a process design of interactions or maintaining a system of continual feedback loops between artists and physicists during the times of production. This has resulted in a rich exchange of language during design meetings, topical discussions, and conversations. LOoW has allowed us to analyze how one "sees" through cultural constructs, and how that process of seeing is built into the texture of languages.

Navigating Feedback Loops

In Fall 2016, we organized numerous meetings to discuss the process design for the initial production phase. The first event was a Process Design Workshop that included scientists and post-doc researchers from TRIUMF, along with graduate and undergraduate students from Emily Carr University. These first collaborative events set the stage for how we would work with

each other and develop what we understand as collaboration. Through the Process Design Workshop, we learned ideas about problem-solving through diagramming, visualizing data within the discipline of physics, and various approaches to creativity. Importantly, this workshop developed our working relationship with each other. We heard scientists describe the diverse ways that they communicate with each other. We compared creative processes, vocabulary, strategies for problem-solving, and approaches to interpretation, failure, misunderstanding, and sharing insight, such as TRIUMF's physicist Reiner Kruecken's proverbial comment: "discover the hammer and everything you look at looks like a nail."

We discussed what creativity means within our respective realms and how ideas are communicated amongst a group of very diverse thinkers. The underlying question was: How do we learn from each other? And just as in fields of art, there are many subcultures within physics that each use disciplinary-specific modes of communication. Amongst the scientists there are experimentalists (equipment), theorists (equations, process), engineers, and phenomenologists (interpretation, getting meaning). We all found ourselves navigating this rich terrain of languages. One could say we applied Peter Galison's concept of "trading zones,"[15] in order to communicate across our differences.

Sharing and unpacking language brings new perspectives, new ways of naming the phenomena of reality. Through the collaborative form in LOOW, we speculate that the intersection of languages and ideas lead to new insights. Terminology was placed on the table for lively comparisons: visualization, data iteration and interpretation, feedback loops, graphs, mathematics, mental pictures, decision trees, field prediction, thought experiments – just to name a few examples. While artists and scientists might share the term visualization, how this is enacted in a studio, a theory room, or a lab can vary.

To enter a collaboration, we also shared questions about the basis of conversation itself. For example, some physicists were not necessarily ready to give up the language of mathematics. A fruitful bridge was established when one of the physicists shared a stack of Feynman diagrams. The historic and impactful method of diagramming particle interactions was developed by physicist Richard Feynman in the late 1940s and is still used by physicists for problem solving in quantum mechanics. This method of visual thinking is another way to represent mathematical expressions to describe the behaviour of subatomic particles, showing collisions, directional consequences, probability, and time – all in an intuitive form rather than through the abstractions of mathematical language. For the artists in LOOW, these diagrams propelled a shared understanding of phenomena while linking abstract knowledge with intuitive senses. They became a place where we could co-exist, a dynamic landscape to re-imagine our interactions. From

here on, we could build a transformation matrix between scientists and artists upon an existing model of physics processes, resulting in a cascading effect as multiple representations of the same question, artworks, or mediums could fit this model. The physicists themselves asked: when all the facets of the scientific enterprise (the outputs, the question, the techniques) are shown through multiple representations, how does it better refine the question or its various facets? This is where a collaboration with artists becomes challenging, because parameters and constraints are all languages of science which artists may not take into account.

There were two follow-up meetings in November 2016, during which we took ideas raised in the process design workshop and developed them further. We also discussed the role of language in our exchanges and compared our different understanding of terms such as elegance, beauty, and symmetry. Developing this working relationship and trusting each other was foundational for learning how we would communicate with each other over the next four years. After many meetings and working with drafts of potential interactions between artists and physicists, we designed the first phase of artistic exchange and production (Fig. 1).

Responding to Antimatter

Based on numerous discussions we drafted a Process Design using four streams, each with a series of different relays, all inspired by the scientists' diagrams of complex ideas moving through feedback loops. We also took on the suggestion from one of the physicists on our design team to "optimize the entropy," i.e., optimize the complexity of these interactions. An interdisciplinary group of 27 artists from diverse media including painting, sculpture, print, installation, photography, collage, drawing, video, VR, sound composition, dance, and writing were paired with theoretical and experimental physicists, as well as post-doc researchers to discuss the science topic, share their artistic process and learn from each other's working methods. TRIUMF took on the task of assigning a physicist to each artist, based on their speculations of fruitful matchups between physicist's and artist's research and medium.

In January 2017, a science seminar was organized by the physicists at TRIUMF. The physicists chose the science topic of antimatter, to which the artists had to respond with an artwork. Five different physicists discussed a different aspect of the role of antimatter in physics research. Physicists came

1 (*overleaf*) | Ingrid Koenig, *Process Design: Antimatter*, 2017, drawing. (Photo: Courtesy of the artist)
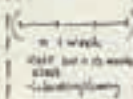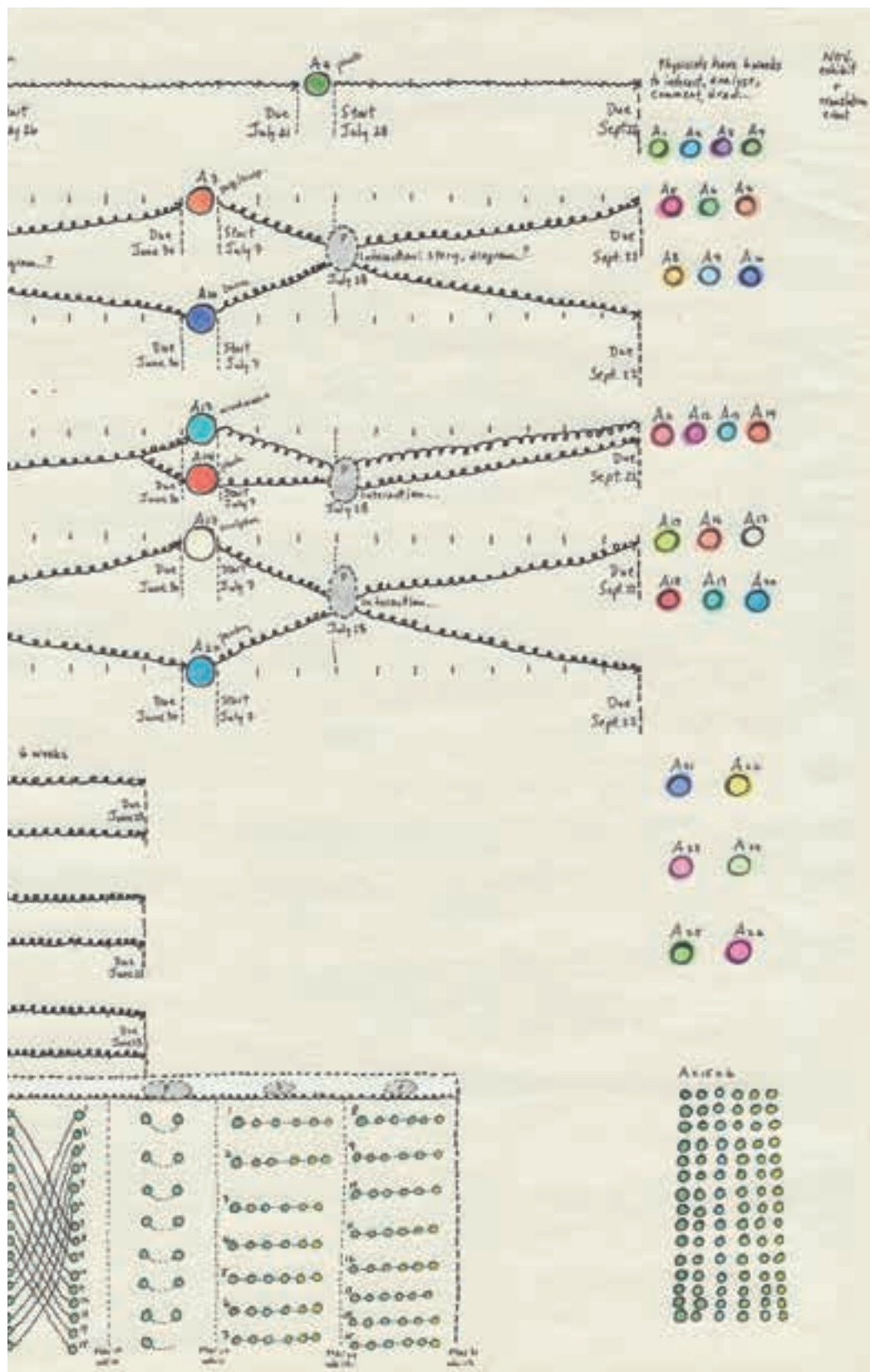
up with ways to explain antimatter without relying on scientific knowledge or mathematical equations. What we learned is that antimatter is exactly like regular matter, except for the fact that the particles that make it up have the opposite charges compared to regular matter. A collision between any particle and antiparticle can lead to their mutual annihilation, giving rise to the release of intense energy. Because of these mutual annihilations after the Big Bang, none of us should exist. Accordingly, physicists ask whether there was more matter than antimatter, which might explain the asymmetry that exists now. There is a symmetry in physics called CPT (charge, parity, and time) that is maintained in all known processes. If you take the universe and everything in it and flip the electrical charge (C), invert everything as though through a mirror (P), and reverse the direction of time (T), then the base laws of physics all continue to work the same. In the case of antimatter, this suggests that time reversal might exist.

Not surprisingly, most of the artists were overwhelmed by the content and challenged by the opportunity. We made it very clear that we didn't want them to illustrate the science concept but to respond to the ideas in relation to their own practices. Each participant had to figure out how they were going to work with each other as everyone had a very different sense of the project.

These artist/scientist interactions can be considered as "procedural metaphors" that enact a thought experiment, but this collaboration also embodies Feynman Diagrams, calculations or mathematical expressions, decision trees, even decays in the chart of nuclides or moving through a diagram vector on an experimental trajectory. The outcome – artistic works or research data as interrelated webs of meaning – emerged through the exhibition, which in itself might be viewed as a scientific instrument for observation.

The result of the first phase was an exhibition at Emily Carr University in January/February 2018 called *Leaning Out of Windows, Step One*. It included different types of production relays within distinct streams, which we called Blind, Dialogical, Tandem, and Fieldwork. In three of the four streams, artists were paired with physicists who shared the quandary of antimatter. Feedback loops during production periods could entail interactions such as phone calls, Skype calls, video messages, lab tours and equipment demos, writing, postcards, "elevator pitches," or other forms of imaging. At the end of the exchange physicists were asked to respond to the artist's work in any form, from dialogue or written comments to drawings and equations. In the process of interaction, artists were always working in relation to each other and in response to their physicist partners' ways of communicating the phenomena and research on antimatter.

The search for antimatter is complex and the concept not easily grasped, especially as it exists in theory and through mathematical

principles, but also in unfathomable fusion processes within the sun. These phenomena, along with mutual annihilations, processes of negation, and time reversal are alien to human cognition beyond the science lab. Yet the results of this collaboration evidence a way to navigate the unknown and the unrepresentable, includes enabling the subconscious, wandering, contextualizing in our sociopolitical lives, conversing across languages and temporalities, even allowing misapprehension, to approach thinking in a different way, while troubling the mind with antimatter.

In the LOOW exhibit, works were installed in clusters that reflected the streams and relays of interactions between artists, including visual and textual responses from their assigned physicists. The following describes select groupings, and how some artists and physicists navigated these streams.

DIALOGICAL Stream

The DIALOGICAL stream brought artists and scientists together for an ongoing conversation over the course of an eleven-week production period. There were five relays comprised of artists who had attended the science seminar. Conversations and feedback loops with designated scientists occurred during a metaphorical fishing trip. Artists and scientists received whatever they might reel in as they swirled around blocks and obstacles to potentially reveal new routes and channels of exploration. Communication could take any form. The artist shared their work in progress to help elaborate on the science topic in any way that benefited the creative process. At the end of their 11-week production period, artists transferred their artwork via a studio visit or a digital file to the next artist in the relay, and the process started over again. With this stream we highlight the relationship between an artist and physicist (Fig. 2).[16]

In 1929 British physicist Paul Dirac developed an equation that predicted the existence of antimatter, the mirror image of matter. Struggling to understand this cryptic proposal and its implications, the artist Elizabeth MacKenzie produced a series of repetitive drawings – a way to consider something unfamiliar in a familiar way. The arcane formula dissolved and reconfigured itself within this "handling." Through discussions with her assigned physicist Beatrice Franke, MacKenzie learned that within experimental physics, as with art making, there is a movement between gaining and losing control.

In general, we found that many artists did multiple iterations in their response work. In MacKenzie's case she explained: "Meaning arises through a material investigation. I also require repetition to allow understanding (or perhaps familiarity) to develop. Doing the same thing over and over again, in many different ways, lets me see what I am thinking." Interestingly, when

2 | Elizabeth MacKenzie, *Equation*, 2017, drawing. (Photo: Courtesy of the artist)

we showed MacKenzie's work to the physicists, they exclaimed that in their work they also use a great deal of repetition to familiarize themselves with difficult ideas.

MacKenzie kept an artist's blog about her process, situating herself in a long dialogical history:

> I can't say that I feel confident in my understanding of antimatter, but the longer I consider it, the more I realize how obscure this concept remains, even for those who spend their entire lives studying it.

> Without intending to be too ridiculous or pretentious, I've reflected a number of times on Dante's 14th century allegorical poem, *Divine Comedy*, and likened my guide to Dante's Beatrice, who was responsible for his artistic, spiritual, and intellectual growth as he traversed the realms beyond physical existence.[17]

With this stream we highlight again the relationship between an artist and physicist.

Artist Natalie Purschwitz generated a phenomenal number of iterative artworks, so much so that she made a website entitled *itsnotnothing* in order to contain them all (itsnotnothing.hotglue.me). Working with her physicist Ewan Hill, Purschwitz learned how honing an equation is often about being able to weed out unnecessary information. Like MacKenzie, Purschwitz wrote about the interaction with her physicist: "We had a challenging time arriving at this meeting place since our communication skills were heavily rooted in our own disciplines, and I found that in the beginning our conversations were a bit like annihilations."[18]

Physicists frequently use metaphor as a strategy to describe concepts that are intangible or imperceptible. In this process, working with metaphor and associative ideas operated as mnemonic devices. The artist Purschwitz used a play-on-words as a starting point for thinking about the topic. Antimatter became anti/matters, or things that are important v. things that are not, rather than trying to fully understand the concept of Antimatter. For a sequence of detritus from TRIUMF recyclable techno-dumpster materials, Purschwitz produced a twenty-five-foot drawing that read like a conveyor belt. Her art studied what matters against what does not matter in relation to matter, antimatter, and annihilation. By making the process relevant to her own practice, she focused on the value and the life span of materials: how do we determine which things are important and when things are ready to be discarded? Interestingly, Purschwitz described how going into a specialized world (and co-thought) was like deep-sea diving or going into space.

As part of the production process physicists were asked to respond to the artwork and these artist/scientist interactions were included in the exhibition. Purschwitz's assigned physicist Ewan Hill also produced multi-iterative works. During this LOOW production phase, Hill was researching antimatter at CERN's ATLAS detector.[19] He translated Purschwitz's art into physics terminology as if recording a physics event. Hill thus interpreted Purschwitz's art as a plot of emerging new particles, as if coming from a physics process that ATLAS would like to discover, and he designed a protocol of analysis to look for these new particles.

Within the DIALOGICAL stream we fostered relationships in the form of a relay between artists (Fig. 3, Fig. 4).[20] The first artist in this particular relay, composer Giorgio Magnanensi, responded to the materiality of the science experiments, such as the physical chirps generated from synthesizing antihydrogen atoms, by producing a *soundscape* of plasma clouds. Marina Roy took this engagement with materiality into paint by riffing on historical ideas about alchemy, but also questioning the degradation of earth's resources in her landscape of dirty clouds. Finally, Mimi Gellman interpreted invisible landscapes by the visualization of archetypal language as well as common
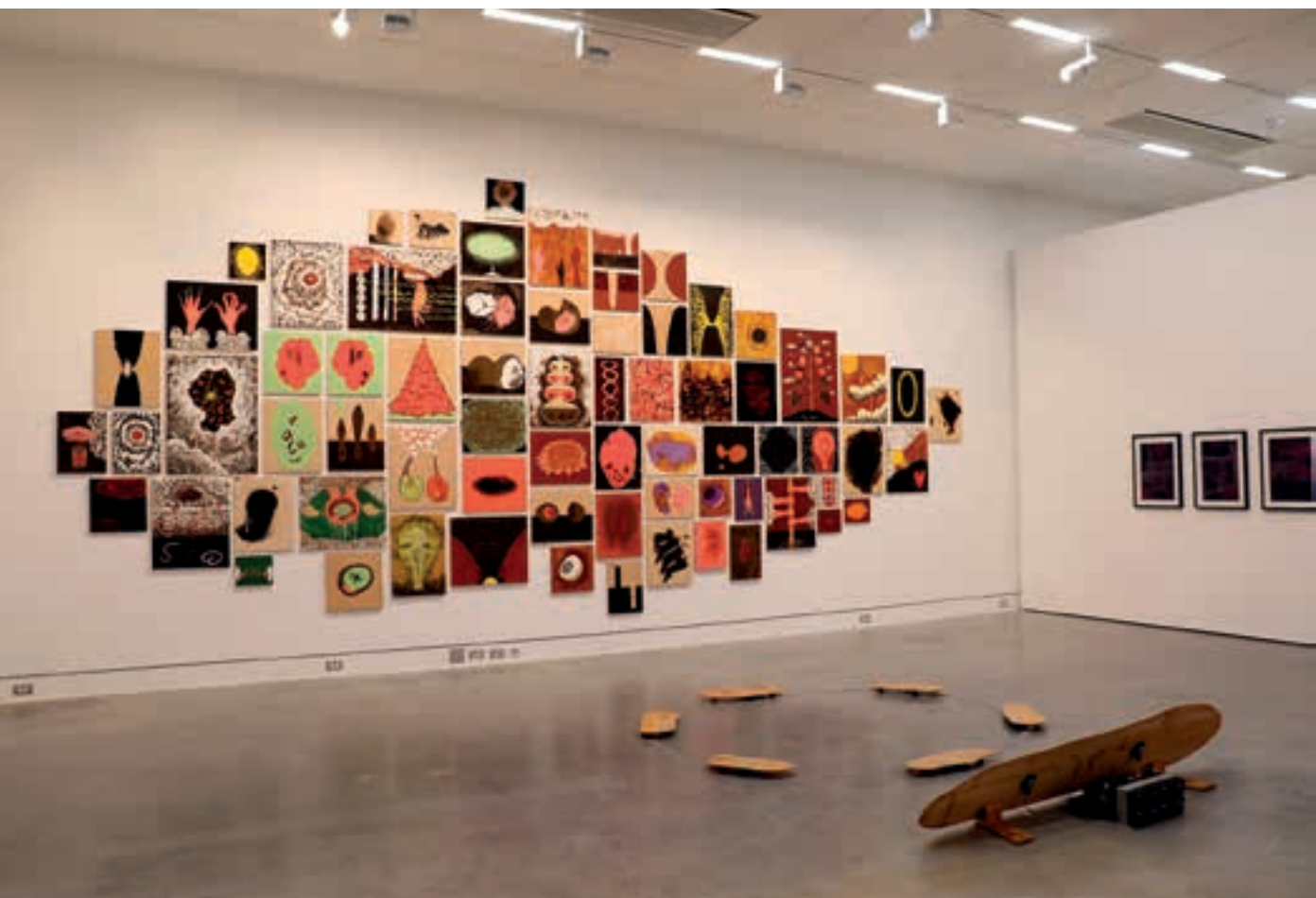
3 | Installation view of *Leaning Out of Windows: Step One*, M. O'Brian Exhibition Commons, Emily Carr University, Antimatter Dialogical Stream 4, 2018 including Giorgio Magnanensi, *Sound Crystals / -H*, 2017, microsonic environment for variable sound clouds and maple flat audio resonators; Marina Roy, *Dirty Clouds*, 2017, shellac, oil and acrylic paint on wood panel; and Mimi Gellman, *Invisible Landscapes*, 2017, Conté on Japanese Obonai paper. (Photo credit: Scott Mallory)

elements of scientific data using Ojibwe patterns and symbols. This integrated web of knowledge is an example of what collaboration between artists might look like. Importantly, each work could not have happened without the conversations between physicists and artists.

Magnanensi's work focuses on sonic imagination. He also explores dialogue and transference between visceral and intellectual knowledge through a process of artistic transformation. His assigned physicist shared with him the research work into antimatter being conducted at CERN, where antihydrogen is synthesized. Magnanensi considered the chirps generated

4 | Mimi Gellman, *Invisible Landscapes* (detail), 2017, Conté on Japanese Obonai paper. (Photo: Courtesy of the artist)

from this process and the vibrations of plasma clouds, and he became conscious of the oscillation between antihydrogen and his own apprehension of its possible, yet impenetrable existence as an in-between space, fluid and shifting. This activated a flow of symbolic and poetic reveries, an ephemeral metaphor for a crystallized resonance that he describes as emerging from the anthropomorphic quality of perception.

As the second artist in her relay, Marina Roy began her work by responding to the material that Magnanensi used and constructed 80 painting panels from wood. Working with these panels, she was interested in reorganizing scientific ideas to aesthetically think through how material disperses and flows. She did this through the matter of paint, mixing oil-based into water-based materials to symbolize a world understood according to material particles and waves of energy; the materials we see are the leftovers of billions of years of annihilation. Driven by unconscious and free association she made the analogy between antimatter and alchemy, bringing centuries-old human history into what is now considered a more exact science, which does its best to do away with esoteric mysteries.

Mimi Gellman was the third and final artist in her relay, receiving and responding to the works of both Magnanensi and Roy. Further to this, Gellman's conversations with her physicist ranged from the Big Bang to matter and antimatter to aesthetics and spirituality. Along the way they shared an interest in lateral thinking, unknowing, and an appreciation for ambiguity. The drawings that Gellman evolved are blueprints of archetypal images from what she calls a collective unconscious. These diagrams gather dialogic memories and scientific data with Ojibwe patterns and symbols of Ojibwe entities to form new narratives. They reflect a coming together of seemingly disparate worldviews that in effect, Gellman says, are mere manifestations of different dialects.

TANDEM Stream

The four TANDEM streams were each comprised of two artists and two scientists, all of whom attended the science seminar. The first artist in each pairing had six weeks to develop their artistic response before transferring their work to the second artist for their own six-week response to the first artist's work. Each artist could communicate with the other to discuss the science topic and their creative process. The two physicists then met with both artists together and re-phrased the original science topic in the form of a conversation, a story, a drawing, etc. The artists then produced a second iteration of their response and continued to communicate with each other (Fig. 5).
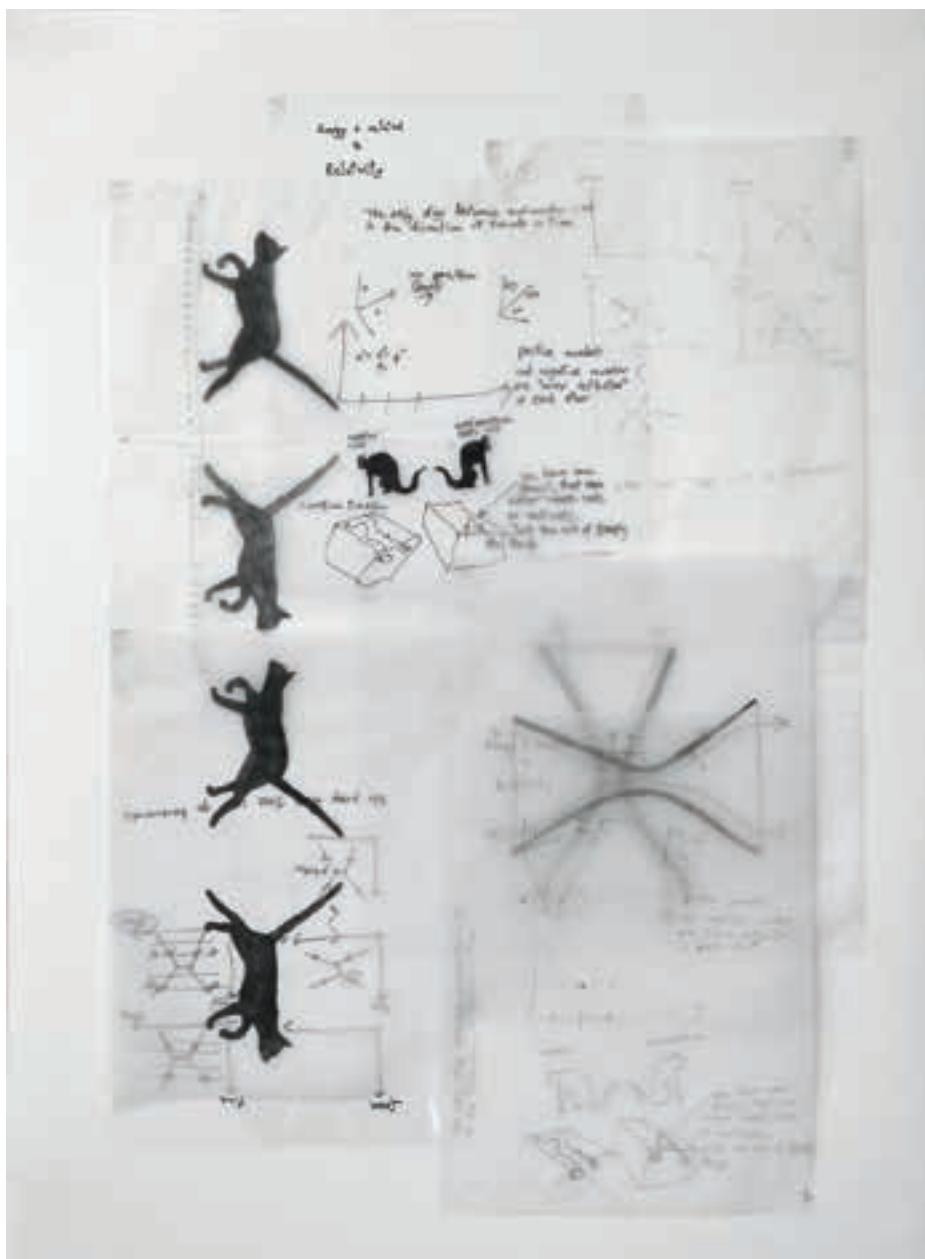
5 | Genevieve Robertson, *Schematics for (Anti-)Understanding*, 2017, pencil and pen on collaged tracing paper and transparency. (Photo credit: Scott Mallory)

With this stream we highlight the relationship between two artists and two physicists.[21] Working with the physicists in her stream to understand antimatter, Robertson brought specific questions into the dialogue. How would antimatter behave in regard to time? What would the border between an antimatter region and a matter region look like? Would antimatter look

different to the human eye? She then asked her partner scientists to draw their answers, and eventually they decided to steer away from using numbers and equations, relying solely on visual representations. The resulting layered images are a combination of both the artists' and scientists' drawings. In a post-production interview with LOOW participants, Robertson recounted: "The felt understanding that to collaborate – and simply communicate – across widely different disciplines – requires mutual respect, openness to difference and a real effort to understand the goals, or questions, of the other person." Metaphor was used as a way of creating humour and bonding in the artist/scientist relationship and became yet another tool toward making the intangible tangible.

Jeff Derksen was part of Robertson's Tandem Stream, but his process took a dialectical approach rather than utilizing analogy or metaphor alone. In his text-based work *From One to Another* Derksen also drew analogies when writing about the scientific discourse of Karl Marx and Frederick Engels, as "the intersection of key terms around matter and antimatter is striking. Marx's famous dictum that 'capitalism annihilates space by time' is echoed in the process of annihilation in the matter-antimatter symmetry problem." By generating this intersection of concepts, Derksen noticed what seemed to be a dialectical movement at the heart of matter-antimatter processes:

> For my contribution to Leaning Out of Windows, I have tried to combine the scientific aspect of dialectical thinking with the poetic aspect of matter-antimatter thought and experimentation. To do this, I have taken the diagrammatic rendering of Carl Anderson's discovery of the antimatter positron experiment which resulted in his 1932 paper, "Apparent Existence of Easily Deflectable Positives" as a model for dialectical thought. Anderson's discovery echoes uncannily a phrase from Adorno, "the sensuousness of unswerving negation."[22]

In their relationship of negation and change, Derksen considered how Anderson and Adorno reflected the dialectical thought at the heart of Marxism and matter-antimatter thought.

FIELDWORK Stream

Ingrid Koenig's Leaning into Quantum Fields studio class at Emily Carr University comprised the FIELDWORK stream, and she also attended the science seminar. Students gained practical experience and knowledge through first-hand observations of a physics topic presented at the TRIUMF physics lab. In her class, students excavated an idea, probed the forces of an

unfamiliar language, conducted research, and produced responsive artworks within a network of exchanges. This class had several physicists assigned on a rotational basis who intermittently rephrased the topic of antimatter for students to "see" it from different perspectives and generously remained on call to take on extensive follow-up questions. Working in diverse media, students were organized into entangled pairings and changing clusters during the term to work together on a cultural understanding of the universe. In multiple processes of give and take, call and response, they had collaborative exchanges, "collisions," and relays, producing fast-paced iterative works on the concept of Antimatter. Based on this call and response strategy, their shifting collaborative groups were asked to enact physics concepts like field theory through their materials, ideas, and processes.

The class also entered a cross-continental collaborative space of exchange and production with art and physics students who were studying at the Berlin Center of Advanced Studies in Arts and Sciences of the Berlin University of the Arts (UdK), and at the Berlin Technical University. The Berlin transdisciplinary class was being taught by LOOW collaborator Margit Schild. Using the internet as a platform to share their work, the Berlin students were seen like meteors intruding into the galaxy of the other participants, causing an impact and then disappearing again. The Vancouver class was asked to generate an artwork in response to the Berlin group's collaborative art production, using any medium. While responding to the notion of Antimatter, students used their art-making process as a tool to produce chance, randomness, and probability as it is used in scientific work, literally or metaphorically. Looking at the entire chain of exchanges between art and physics, all groups were later asked to search for ideas or patterns that run through everyone's work. By looking at the whole interconnected web of artworks, they would arrive at the notion of co-thought.

BLIND Stream

A completely different kind of collaboration is evident here in what we called the BLIND stream, in which only the first artist attended the science seminar and knew the science topic. The rest of the artists had to respond to the previous artwork in their relay, blind so to speak. Here the collaboration was indirect, tacit and perhaps unconscious. There were no physicists assigned to artists in this stream. Artists were not bound to language or even understanding the topic. They began an aesthetic game of not-knowing. The first artist in the process attended the science seminar, then had eight weeks to make an artwork without any indication of the science topic. It was transferred as a digital file to the second artist, who in turn had eight weeks

to respond with their own artwork. This continued with a third and fourth artist, who generated their responses following the same premise.[23]

Post Exhibition Analysis

We mapped the streams and the feedback loops. Later on, we mapped the emerging bigger picture in response to the notion of Antimatter, and the world came rushing in. We discovered that the material response to seemingly abstract knowledge had a tentacular quality, which prompted the question; Where did the many leaps in thinking come from? By considering antimatter and by designing interactive conditions for co-thought between artists and scientists, we could see a path towards what feminist theorist Barad calls a "diffractive methodology,"[24] whereby the "materiality, social practice, nature, and discourse" of the conversation between objects of study coming from a spectrum of phenomena "must change to accommodate their mutual involvement."[25] A full translation of antimatter and a "comprehensive grasp" were not achieved by these cultural responses; instead, the engagement with antimatter required moving outside of one's habitual ways of thinking, thus showing the mind as a process.

During the 2018 exhibition's symposium, music philosopher Ursula Brandstätter observed that the exhibition was designed according to the process of aesthetic transformation: art could transform the ideas of physics into physical materials. A lecture on antimatter from a physics point of view, using discipline-appropriate words and diagrams, encountered an aesthetic media that shifted its meaning as the artists decontextualized, then recontextualized antimatter.

Throughout this process we have been invested in the following questions:

1   How do methodologies of collaboration engage diverse languages of art and physics?
2   What might we learn about possible models of interdisciplinary learning in the studio and the lab?
3   What can we learn as we explore how knowledge is translated across disciplinary communities?

Rather than address individual streams and their outcomes, we have some overall thoughts on what streams contributed to these questions. We see the benefit of multiple iterations in order for artists to "see" better what they are thinking. It is clear that artists use metaphor and materiality to engage with science topics. In order to play and riff with science, artists need the mental space to play; this gives the physicists the licence to play too. Artists pull in

diverse knowledge practices, subjectivity, and disciplinary fields in order to process what they learned in physics. This also made us realize why we need to bring in scholars from other disciplines to increase the complexity of interactions. Bringing in diverse perspectives deepens the ways in which emergent ideas connect with traditional ways of knowing. For example, Indigenous forms of thought can be viewed simultaneously with other world views, revealing dialects of reasoning and the deep history of science.

We also learned that artists speak through the body and movement. They use strategies of improvised substitution to stand in for concepts like matter/antimatter, allowing for overlapping fields of knowing to emerge. Artists make transferences between visceral and intellectual knowledge practices. This includes intuitive responsiveness, lateral thinking, and free association while trusting the spaces of the unknown. We also recognize that it can be difficult for artists to work collaboratively, and we learned we had to redesign the processes of interaction to address this challenge. Another issue we faced in this phase was the need to invite not just the artists, but also the physicists to wander a possibly uncomfortable terrain. In doing so, the physicists were also in a place of unknowing and uncertainty when it came to the topic of leaning out of windows. This could encourage a co-navigation on multiple sides, and collaboration would entail surprising bonds amongst explorers.

Why would scientists want to do this?

At the beginning of the 20th century, science researchers came to realize there are multiple models of reality in relation to one another – models which Barad would argue to be interpretations as well.[26] Physicist Arthur Zajonc writes about this evolving practice of science and its context: "This is as much a picture of me as it is a picture of the world. Let me get a different insight. Then a new model emerges, one which gives complementary insights into that same domain. And so the multiplication of models, even conflicting models, I think, is a great boon to science."[27] In describing the evolving history of scientific observers on the world of phenomena, science historian Lorraine Daston refers to the formation of "thought collectives."[28] Further to the current state of world crisis, philosopher of science Bruno Latour argues,

> In the old paradigm, one would oppose science, art and politics, something that has absolutely no meaning whatsoever, as these are three modes of representation apt to make oneself sensible to . . . There is no history of science without the history of art, and inversely. Political history and art history are equally important. You cannot embark upon ecological questions without all these three.[29]

In the LOOW symposium, Fermilab physicist Tim Meyer addressed this collaborative venture in stating that integrative thinking is required in science. He saw that the science content in the LOOW artists' works is part of social discourse, and that culture is reflected in science. How we communicate changes our brain, he argued, and this in turn changes scientific thinking. The practice of communication connects the scientists to their own thinking processes, and interfacing distinct domains such as science and art lets the physicists see how they think. Furthermore, he expressed concern that science communities are in crisis, since science has distanced itself from artists and needs more diversity. Physicist and LOOW participant Ewan Hill also noted the inspirational impact of art communities, and from that collaborative experience he has started asking himself, "How can I do my physics differently?"

TRIUMF physicist Pietro Giampa recently gave a talk on dark matter to Koenig's art students and described how his fundamental habit in life is to ask questions. A major query for physicists is "How do you study what you can't see?" – besides the other most-often asked question after an experiment, "Why didn't it work?". When elements of science appear in popular culture, Giampa explained, such added perspectives and drawings of parallels help scientists better understand their theories. These perspectives suggest to them new ways of explaining their theories in the simplest manner. Giampa stands amongst physicists who believe it is morally essential that science bears the responsibility to share knowledge.

To be able to view models of reality in relation to one another has continued to be of interest to both artists and scientists. In the case of LOOW the two disciplines share certain critical perspectives that are fundamental to the project. They deal with the role of metaphor and the field of analogies that inform the creative process of both arts-based research and physics. Additionally, they address issues of imagination, creative thinking and communication, how meaning is built upon theoretical research, and process-based investigations. There are also important differences between these perspectives. Art brings an appreciation for abstract or non-representational practices, while physics research addresses complex problems and areas of discovery relevant to understanding the study of matter and motion through space and time. It also continually addresses the problem of how the universe behaves. Together, these achievements allow the possibility of a much richer understanding of the nature of reality than each can individually.

Historian, philosopher of science, and former theoretical physicist Andrew Pickering has addressed the dynamic of scientific practice by considering the evolving understanding of particle physics in relationship to the use of accelerators, experimental set-ups, or specific ways of processing

data: "The history of physics wasn't a kind of continuous process of the accumulation of knowledge. It was this kind of discontinuous shift from one way of understanding the world of doing physics to another . . . We try to do things. The world does things back. We respond to that. The world responds to us in a kind of open-ended, never-ending, emergent process."[30] He calls this the "dance of agency."[31] Pickering has put forward a "performative theory of knowledge,"[32] a theory in which "knowledge doesn't just float ethereally in the brain; it actually bumps up against the world."[33]

Collaboration as Kinship

A powerful element we noticed after the first phase of production was how these collaborations could be envisioned as a form of entanglement, and even kinship. The notion of Antimatter was metaphorically embodied and performed, and artists began to identify with the science topic and their partnered physicist's particular approach and specialization.[34] We continue to speculate on this strategy of embodiment, and how the expression of a vernacular or artistic language can be found in the nature of matter and energy. As noted in the introduction, Barad has introduced the concept of intra-action and the fluidity of materialization through our bodily entanglements with those around us. Subjects and objects are permeated with their entangled kin, whether they be electrons, stars, or humans. We have discovered that while we do not know where physics and art begin and end, we can detect patterns by reading one practice through another.[35] Barad reminds us that by attending to the differences as well as working them through one another, we discover their diffractions. What this suggests is that we need to envision and conduct research in anticipation of new kinship ties, not only through bodily entanglements but also across disciplines. We believe that this will reveal emergent relationships that diffract different kinds of art practices. Importantly, these collaborations inform new connections, new patterns as well as old and new kinships (Fig. 6).

To be continued

Leaning Out of Windows recognizes the important role that collaborations between art and science play in framing the cultural understanding of the universe. The first LOOW process design was operatic in nature, with multiple

6 (*overleaf*) | Ingrid Koenig, *Process Design: Emergence,* 2018, drawing. (Photo: Courtesy of the artist)

Leaning Out of Windows - Phase 3
2018 - 2019
Co - thought

emergence:
- larger entities exhibit properties
smaller entities don't show
- complex collective behaviour of
large numbers of elementary constituents
- formation of structures in time
- recovering of meaning from
chaos, or beyond

September 28, 2018
Seminar Launch
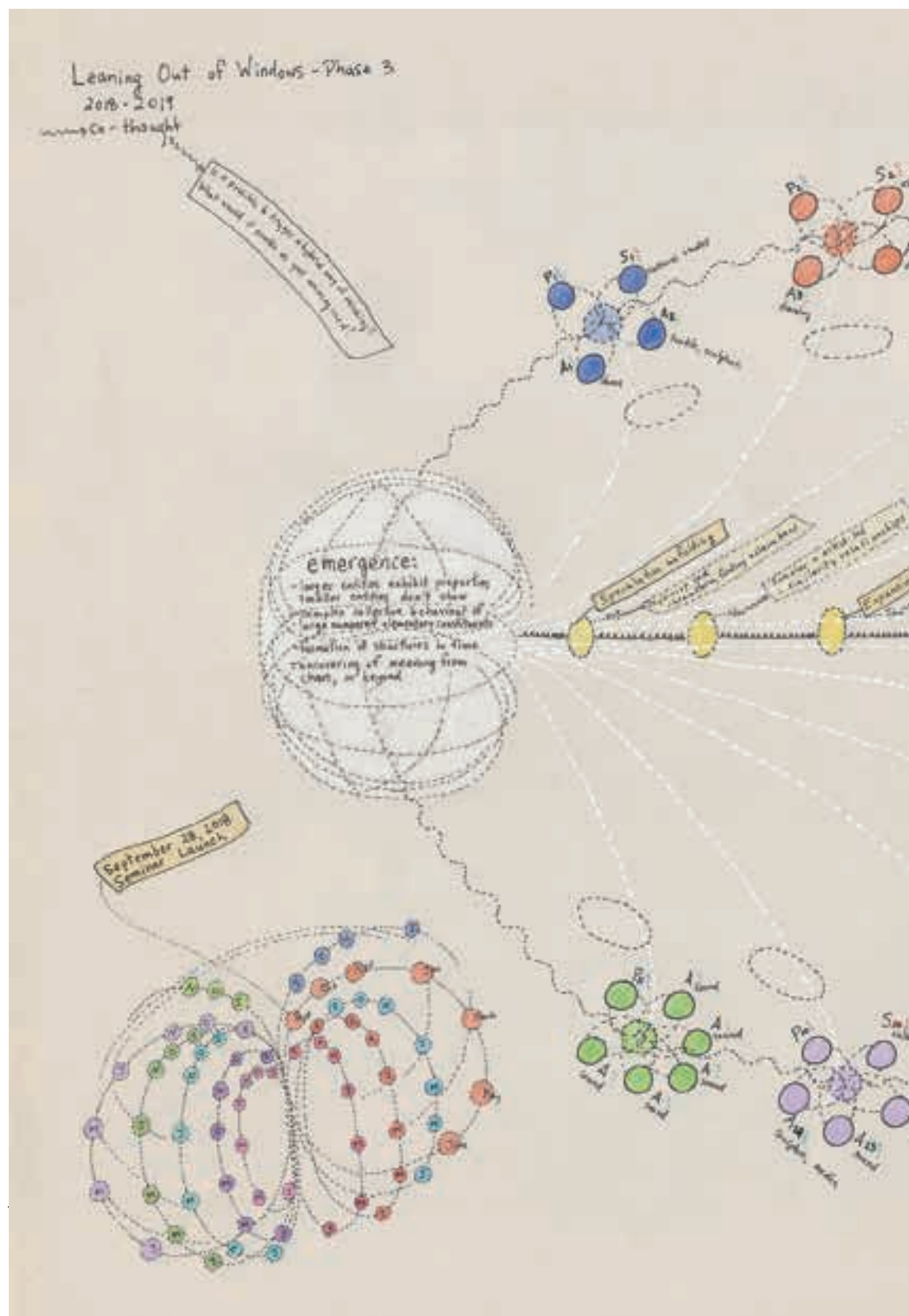
streams that represented both steadfast solo activity and ensemble group discussions. The collaborative teams navigated the epic stage of TRIUMF's particle accelerator centre, including the theatricality of conversations in the Theory Room, the idiosyncratic props of experimental physicists, as well as their cavernous halls and laboratories. Indeed, we witnessed an expressive melding of minds, through which participants learned how to work with each other by sharing specialty knowledge, laughter, and anecdotes. At the same time, we observed that some of the exchanges between artists and physicists were not as robust and fulsome as we had anticipated. After reflecting upon the experiences of artists and physicists, we conceived of a more dynamic process design that we hoped would intensify the collaborative potential of these exchanges. Rather than artists and physicists working in relays, we organized a team model of collaboration. Each team had a physicist, two to three artists, and a scholar from a different discipline – either a neuroscientist, a philosopher of science, a cognitive linguist, an art historian, or a communication designer. Between November 2018 and September 2019, they met regularly every six weeks, this time about the scientific notion of Emergence. A new exhibition of artworks was installed at Emily Carr University in January 2020, whereupon we began to discuss and assess the ways in which the collaborations unfolded. The pandemic unfolded not long after the Emergence exhibition. As a result, we worked behind the scenes analysing the Emergence exchanges and artworks. By April 2021 we began designing the third and final process design collaboration with our core team of TRIUMF physicists. We developed a new team model comprised of a physicist, an artist, and in some cases a scholar, and we tackled with it the scientific concept of In/visible Forces. In/visible Forces refers to those physical properties that produce "exotic" phenomena such as weak and strong nuclear interactions, gravity, magnetism, and the Higgs boson. Some "action-at-a-distance" or "non-contact" forces are thought to be mediated by virtual particles that may exhibit quantum entanglement. Such "hidden" forces used to be "invisible" but are now somewhat better understood. These forces allow remote parts of the environment (and the universe) to exert a force on an object without being in contact with it. What we do know is that such action-at-a-distance forces are very real, and that we experience them every day. Within the context of LOOW, we understand In/visible Forces as fundamental physics properties. But we are also attracted to, and invested in, their metaphorical and social connotations as potential and probable influences on artistic practice. How is climate change an in/visible force on our daily lives? In what ways does herd mentality act as an in/visible force on human decision making? The exhibition explores a network of ideas from physics: social forces, force fields, and fields of

experience. We are still processing these recent events during which we anticipated an ongoing field of co-thought would be revealed. We continue to be interested in these assemblages of diverse expertise, interactions, and kinships between disciplines to see a new perspective on the creative process, while also broadening the potential for emergent forms of communication between disciplines, and new ways of thinking.

NOTES

This article is an earlier version of a chapter in the newly published book *Leaning Out of Windows: An Art and Science Collaboration* edited by Randy Lee Cutler and Ingrid Koenig. https://www.figure1publishing.com/book/leaning-out-of-windows/.

1 Peter GALISON, CBC *Ideas* transcript: *How To Think About Science* (2008), 150.
2 Karen BARAD, "Quantum Field Theory; Philosophical and Critical Issues; Entangled Nuclear Colonialisms." Seminar, Social Justice Institute, University of British Columbia, Vancouver, BC, 7 Mar. 2019.
3 Karen BARAD, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007), 393.
4 BARAD, "Quantum Field Theory."
5 Leaning Out of Windows (LOOW) is funded by a four-year SSHRC Insight grant (2016 to 2020) at Emily Carr University. There is a German expression for interdisciplinarity, "aus dem Fenster lehnen" that roughly translates as "leaning out of the window." We thank our Berlin collaborators Margit Schild and Elvira Hufschmid for this inspiring phrase.
6 TRIUMF, Canada's particle accelerator centre, owned by a consortium of 20 Canadian universities, is located at the University of British Columbia in Vancouver. The cyclotron is a particle accelerator, with a spiral path and magnetic field that accelerates 1,000 trillion particles per second to 75 per cent of the speed of light. Its beams of protons collide with heavy elements, breaking into smaller isotopes that are channelled into experimental chambers to replicate epic events like supernovae, during which new elements are created, helping scientists work to understand the origins of the universe.
7 LOOW is one of the most recent and ambitious examples of an art and physics collaboration in Canada.
8 Lisa RANDALL, *Warped Passages: Unraveling the Mysteries of the Universe's Hidden Dimensions* (New York, NY: Harper Perennial, 2005), 73.
9 Boris GROYS, "Cosmic Anxiety: The Russian Case," *e-flux journal* 65 (May 2015).
10 *The Guardian,* Carlo Rovelli interview with Charlotte Higgins, 14 Apr. 2018.
11 Ursula BRANDSTÄTTER, *Grundfragen der Ästhetik. Bild – Musik Sprache – Körper. Köln, Weimar, Wien 2008.* §183–191. ("Fundamental Questions of Aesthetics: Image, Music, Language").
12 Donna HARAWAY, "Ecce Homo, Ain'y (Ar'n't) I a Woman, and Inappropriate/d Others," in *The Haraway Reader* (Oxfordshire, UK: Routledge, 2003), 98.
13 BARAD, *Meeting the Universe Halfway,* 25.

14 Ibid.

15 Peter GALISON, *Image and Logic: A Material Culture of Microphysics* (Chicago, IL: University of Chicago Press, 1997).

16 DIALOGICAL Stream 3 included the following artists: Chris Jones, Alana McFarlane, Elizabeth MacKenzie, and Laura Piasta as well as the following scientists: Carla Barquest, Jess Brewer, and Beatrice Franke.

17 Elizabeth MacKenzie, "On the Role of Guides." Accessed 15 Mar. 2017, http://blogs.eciad.ca/elizabethmackenzie/?p=7399#comments

18 DIALOGICAL Stream 2 included the following artists: Kate Metten, Natalie Purschwitz, and Evann Siebens as well as the following scientists: Carla Barquest, Ewan Hill, and Mark Scott.

19 ATLAS is one of two detectors at the Large Hadron Collider (LHC) at CERN. CERN, the European Organization for Nuclear Research, is one of the world's largest and most respected centres for scientific research.

20 DIALOGICAL Stream 4 included the artists Giorgio Magnanensi, Marina Roy, Mimi Gellman, and the following scientists: Art Olin, Carla Babcock, and Brian Kootte

21 TANDEM Stream 1 included the artists Genevieve Robertson and Jeff Derksen as well as the scientists Alex Wijangco and Edward Thoeng.

22 Jeff DERKSEN, "From Two to Another: The Anti-Matter Series," unpublished paper as part of Tandem Stream, Leaning Out of Windows – Step One, Vancouver 2017.

23 The BLIND Stream included the artists Heather Smith, Maggie Groat, Andrea Young, and Robert Bean.

24 BARAD, *Meeting the Universe Halfway,* 25.

25 Ibid.

26 BARAD, "Quantum Field Theory."

27 Arthur ZAJONC, CBC *Ideas* transcript: *How To Think About Science* (2008), 59.

28 Lorraine DASTON and Elizabeth LUNBECK, eds., *Histories of Scientific Observation* (Chicago, IL: University of Chicago Press, 2011), 1.

29 Interview by Mylène Ferrand Lointier, "Bruno Latour on the show *Reset Modernity!* at the ZKM." Accessed 15 Mar. 2017, http://www.seismopolite.com/interview-bruno-latour-on-the-show-reset-modernity-at-zkm.

30 Andrew PICKERING, CBC *Ideas* Transcript: *How To Think About Science* (2008), 32–33.

31 Ibid., 33.

32 Andrew PICKERING, *The Mangle in Practice: Science, Society, and Becoming* (Durham, NC: Duke University Press, 2008).

33 PICKERING, *How To Think About Science,* 35.

34 Ibid.

35 BARAD, *Meeting the Universe Halfway*, 393.

Leaning Out of Windows : Recherche collaborative entre artistes et physiciens

RANDY LEE CUTLER ET INGRID KOENIG

Dans cet article, les auteurs décrivent la première phase d'un projet collaboratif dans lequel un groupe d'artistes, de chercheurs et chercheuses, et de physiciens et physiciennes étudient les liens et les différences entre leurs disciplines dans leur quête de compréhension de l'univers. Grâce à une subvention du Conseil de recherches en sciences humaines, des physiciens et physiciennes du consortium TRIUMF, le Centre canadien d'accélération des particules, ont présenté des concepts clés à propos de l'antimatière à des artistes et à des chercheurs et chercheuses réunis par l'Université d'art et de design Emily Carr. Ensuite, les personnes participantes ont discuté, pris des notes de terrain, conçu des processus et des diagrammes et créé des œuvres d'art. Dans le cadre de ce projet de recherche, les chercheurs et chercheuses décrivent les défis que pose le travail collectif qui associe différentes disciplines et qui explore les notions de langage, de grammaire, de métaphore, de matérialité et de représentation. En concevant des modèles expérimentaux de collaboration, Randy Lee Cutler et Ingrid Koenig observent comment la réunion d'expertises diverses et les interactions interdisciplinaires produisent de nouvelles perspectives pour le processus créatif, et favorisent la création de nouvelles formes de communication interdisciplinaire ainsi que de nouvelles réflexions quant à la nature de la réalité. Les résultats créatifs de la phase « Antimatter » (Antimatière) ont incité les artistes chercheurs et artistes chercheuses ainsi que les physiciens et physiciennes à élaborer des concepts interactifs en vue de collaborations ultérieures.

Public Art After Monuments

KARI CWYNAR

In the Western tradition of public art, the cult of the soloist runs deep. Monuments most often honour singular heroes, winners of dominant histories. Public art is often conflated with monuments, and for much of Western history, public art *was* monuments. Even as monuments gave way to modern and contemporary sculpture in public, the near absolute requirement of permanence, of monumental scales and of sole authorship has remained. Since 2020, monuments to ruinous histories, to colonizers, and to slaveholders have been torn down and protested across the world. In Canada, new attention has been paid to inequities of the public realm, to "public realm hatred" experienced across North America,[1] and to urban public space as defined by dispossession and displacement. The effects of COVID-19 and the rise of global movements fighting anti-Black racism have further radicalized the public realm, with public art at the heart of protests across the country and internationally, from toppled statues to collectively painted BLACK LIVES MATTER and DEFUND THE POLICE murals. Public art has long been a contested space, but contestations, protests, and critiques have done little to change a field so firmly rooted in the colonial and patriarchal tradition of "official history." Against the backdrop of 2020, monuments and public art became – perhaps suddenly – among the most pressing areas of study in contemporary art. What comes next? After monuments fall, we need new models. In this essay, I examine issues with current models for "official public art" and look to the rich history of collaborative and relational art practices in public space in North America, which have long offered alternatives for memorializing and convening publics.

One of the well-documented problems of public art is that it is a field in which the single artist is meant to represent the collective. Public art is often considered as, or hoped to be, a unifying act,[2] yet the limits of sanctioned public art have always been far too narrow to unify the impossibly diverse constituents in most major North American cities. There is an exhaustive body of literature that attempts to define the conflictual nature of *art* and *public* when paired. In "Agoraphobia," Rosalyn Deutsche's influential 1996 essay on the politics of space, she cites Texas public art commissioner Jerry Allen who states:

The very notion of a "public art" is something of a contradiction in terms. In it, we join two words whose meanings are, in some ways, antithetical. We recognize "art" [in the twentieth century] as the individual inquiry of the sculptor or painter, the epitome of self-assertion. To that we join "public," a reference to the collective, the social order, self-negation. Hence, we link the private and the public, in a single concept or object, from which we expect both coherence and integrity.[3]

Yet this incongruity only applies when we continue to define *art* and *public art* in the Western tradition, as the pursuit of the individual artist-genius instead of a contingent process in which authorship may be shared. Underlying the division between public art and publics is the still-dominant European settler-colonial value system that privileges single authorship and values objects over people and processes. In the introduction to *Negotiations in a Vacant Lot: Studying the Visual in Canada*, Lynda Jessup, Erin Morton and Kirsty Robertson assert that the "individual artist-genius" is embedded in the liberal nation-building project of defining Canada and Canadian art history, stating:

there remains a difference between those who are considered to be liberal individuals and individual artists-geniuses and those who are not (or less so), between "those who may take advantage of the rights provided by the liberal order and those who may not." That there remain categories of non-individuals indicates that an additive Canadian history does nothing to challenge the modifier "Canadian" in the first place, because it does nothing to challenge the primacy of the self-possessed individual.[4]

This value system is hard at work in the field of public art in Canada and is uplifted and intensified by the public art protocols adopted by many municipalities across the country. The existing processes and requirements of most official public art programs serve only artists working in prescribed ways and leave little room for direct engagement with the city, its residents and its collective histories.

An obsession with capital is entrenched in official public art policies of Canadian cities, which are governed by the accumulation of assets rather than a genuine concern for the myriad ways art manifests in public. In Toronto and Vancouver, as in many North American cities, the majority of public art commissions are the result of the Percent for Public Art Program, in which developers receive easements and perks in exchange for allotting 1 per cent of their budget to community and culture.[5] In these cases, the locations,

budgets, timelines and approvals of each public art project favour too kindly to developers' wishes. Developers are even allowed to select the artists. In city-led municipal public art programs in Canada, outside of developer relationships, public art projects are confined by the government-mandated "procurement process."[6] When any government-affiliated department or organization wants to spend money on "goods" (art) over C$25,000 they are required to select the vendor (artist) through a competitive process. Public artworks can only be commissioned via competition, through the soliciting of Requests for Proposals (RFP) or Requests for Qualifications (RFQ). During the application and shortlist process, applicants must be well-versed to manage the rigorous technical requirements and drawings, to engage with architects and engineers, and to produce sophisticated renderings. The process alienates and eliminates most artists and most forms of artmaking from the start. As juries feel more comfortable selecting artists with prior public art experience, this creates a system in which the same artists are repeatedly awarded commissions.[7] Moreover, it is built into policy that all projects must be "capital projects" – that is, resulting in physical objects to be acquired by either the city or the developers. The neo-colonial language in the procurement plan prioritizes end results over processes and relationships, ultimately embedding into policy the notion of art as capital asset. It's a scenario that continues to advance a monolithic and individualistic concept of public art and often results in hastily planned artworks that overwhelmingly bear little relationship to their sites or to the people who encounter them.

The disjuncture between *art* and *public*, between the soloist and the tangle of history, might be sidestepped by de-emphasizing capital and looking at precedents and methodologies wherein the relationship of art and the collective is inherent, rather than in conflict. For there are many other artistic traditions and value systems that make up North America. Among others are feminist, Indigenous and Black artists, with practices and art histories built on collaboration and relational thinking. These artistic methodologies offer alternative frameworks for culture in public, beyond the monument. Indeed, as there are very few permanent public artworks and monuments by women artists, Indigenous artists, and Black artists in Canadian cities, we may well trace other lineages.

Collaboration and collectivity have been discussed extensively in contemporary art practices since the early 1990s, with the rise of social practice, new genre public art, participatory art, and relational aesthetics – related artistic movements that all placed renewed emphasis on audience and community engagement. With the exception of new genre public art, none of these movements are explicitly concerned with public art, but very often projects associated with these terms take place outside of galleries and institutions, in public space and often within specific communities. Terms

like collective, collaborative, interactive, relational, and dialogic have since been codified as interrelated ways of making and interpreting contemporary art, pointing to works that may be produced with others, or designed with particular interactions in mind.

In 1991 artist Suzanne Lacy officially coined the term "new genre public art" to refer to "socially engaged, interactive art for diverse audiences." From 1992 through 1993, curator Mary Jane Jacob's watershed public art program *Culture in Action* unfolded in Chicago, pairing eight artists with community members around timely urban issues such the environment, youth gang violence, HIV/AIDS caregiving, public housing, and women's labour. The resulting projects took shape as "a storefront hydroponic garden, a new line of candy, and an ecological field station."[8] A year later, in 1994, Lacy published *Mapping the Terrain: New Genre Public Art.* Covering the practices and perspectives of feminist, activist and politically-minded artists such as Judith Baca, Mierle Laderman Ukeles, Mel Chin, Adrian Piper and Guillermo Gómez-Peña, *Mapping the Terrain* defines the burgeoning area of public art practice by artists who sought to engage more directly with audiences,[9] often developing projects with and for specific communities and related to current social and political issues. Tracing public art's relationship with collaboration often starts with Jacob's program and Lacy's book, although Lacy and many others had been undertaking community-centered projects in public space since the 1970s. As Lacy writes in the book's preface, many of the artists featured in her book and under the umbrella of "new genre public art" had been practicing for decades but "had not been linked together in the critical discourse [of public art]."[10] In her chapter "An Unfashionable Audience" in *Mapping the Terrain*, Mary Jane Jacob similarly confirms that "new genre public art" was not in fact new, but that such collaborative and activist practices had not yet been considered as public art:

> The "new public art" that has come into the spotlight in the nineties is not actually new; rather the application of the genre of public art has made digestible some art known under more specific political labels (such as feminist performance or Chicano installations).[11]

Jacob further outlines this strand of public art as "not art for public spaces but art addressing public issues." She continues, "this art is dependent upon a real and substantive interaction with members of the public, usually representing a particular constituency." Jacob makes the critical distinction that this work "deals with audience first":

> This work departs from the position of authority over and remove from the audience that has become a hallmark of twentieth-century

Western art. It reconnects culture and society, and recognizes that art is made for audiences, not for institutions of art.[12]

It is important to emphasize that community-oriented and socially engaged public art of the 1990s is preceded by the early collective methods of feminist and Black women artists from the 1970s and 1980s. In 1991, Lacy wrote an article that began to outline the principles of feminist public art. According to Lacy, the public realm has always been the domain of feminist artists, who bypassed the elitist gallery systems that they knew would overlook them and took to the streets.[13] Along with bypassing exclusive institutions, this shift to public space by early feminist artists was prompted as well by a desire to engage directly with people and communities. Collaboration was fundamental. "Art is a potential link across differences" was one of the commandments through which feminist artists were working at the time. Lacy expands: "As a result of seeing art as a bridge, collaboration became a highly valued attribute of the work process."[14] As Lacy writes, "This impulse to consider the nature of public response and incorporate it into the structure of the work paved the way for feminist public art."[15]

Feminist artists and collectives like Lacy, Eleanor Antin, Judith Baca, Rebecca Belmore, Adrian Piper, Jenny Holzer, and the Guerrilla Girls all turned to public space early in their careers. These early feminist projects in public were often unsanctioned, interventionist and community oriented. Between 1974 and 1983, Baca completed her monumental 2,700-foot mural *The Great Wall of Los Angeles* along the banks of a drainage canal that flows into the Los Angeles River. A collaborative undertaking, the project "employed over 400 youth and their families from diverse social and economic backgrounds working with artists, oral historians, ethnologists, scholars and hundreds of community members."[16] Baca's mural was prescient in many ways: countering dominant white and colonial narratives, it introduced dozens of untold histories of Los Angeles, such as "the displacement of Latinos at Chavez Ravine to clear the way for Dodgers Stadium" and "the deportation of half a million Mexican people in the 1930s."[17] With the project, Baca also upended expectations of what "monumental" should look like and what should be memorialized – a conversation that is gaining new traction today. And most importantly in the context of this essay, the weight of the project lay in Baca's ongoing mentorship of inner-city youth. In 1976, alongside her work on *The Great Wall*, Baca co-founded the Social and Public Art Resource Center – a still-active non-profit dedicated to art and social justice, providing access to resources and training for local youth and communities facing marginalization. In the 1970s, Lacy began creating and collaborating on

ambitious community-engaged projects in the public realm, such as *Three Weeks in May* (1977), in which the artist and her collaborators hosted private conversations and executed public performances and actions throughout San Francisco in response to widespread sexual violence against women in the city. And in the 1980s in New York, the collective Guerrilla Girls used billboards and posters – typical outlets of mass media – to launch very public campaigns against misogyny in the artworld and in contemporary culture. Maintaining anonymity, the group privileged the issues at stake over individual acknowledgement.

More recently, in defining a contemporary model of Black public art, scholar Mary Pena also emphasizes the field's roots in collective methods. Pena names "a fluid model of practice that seeks to redress the overwhelming terrain of anti-blackness inflecting social environments . . . This artistic lineage [of Black public art], galvanized by feminist, leftist, and racial-ethnic politics, combines diverse artistic media with collaborative methodologies and a nuanced sense of audience concerning issues pertinent to social life."[18] This tracing of collaboration in Black artmaking extends even decades before the coining of "new genre public art" to "the community-based practices of Black women-led collectives [that] involved extensive interaction and socioeconomic investment in marginalized neighbourhoods, laying foundational tenets of socially engaged practices."[19] Pena cites the work of artist-activist collectives in New York such as Where We At and the Black feminist performance collective Rodeo Caldonia High Fidelity Performance Theater as precedents. In Pena's scope of Black public art, it's not the final form, but the process and the enactment of care that defines it. Pena's proposal brings to mind other relational acts of care in public artworks by Black artists, such as David Hammons repeatedly dressing a statue of a freed slave in protective winter gear during a snowstorm, in a yearly, unnamed performance in New York City from around 2007;[20] or Camille Turner's practice of leading group walking tours and performances in Toronto and across Ontario, unearthing, sharing, and asserting Canada's erased Black histories, year after year.[21] The model of the walking tour as public art is the antithesis of the monument – a shifting, decentralized and uncommodifiable experience based on sharing knowledge. In her public performance practice, Turner is doing the painstaking work of documenting Black histories in Toronto that the city has as yet failed to do with its official public art and monuments program.[22]

It is, however, unsurprising that the established history of public art is so narrow when considering how the North American public sphere has been built on exclusions and erasures. In Canada and the United States, the public realm has long been shaped by the myth of emptiness – of *terra nullius* –

which has supported the historic and contemporary erasure of Indigenous culture.[23] Canadian nationhood, and modern Canadian art history, has indeed been built on the myth of empty and available landscapes, to the detriment of Indigenous peoples and cultures.[24] Katherine McKittrick and others have written too on the persistent erasure of Black lives and histories from a public realm presented as empty or neutral. In Canada, Black histories and narratives of resistance are erased from notions of geography and place, from the landscape, our surroundings and everyday life. These erasures, combined with the myth of space as "just is,"[25] allows Canada to uphold the notion of public space as a naturally white, settler space.[26]

During the introduction for an October 2020 panel discussion addressing Indigenous-led protocols for public art – which I co-organized with xwélmexw (Stó:lō/Skwah) scholar, artist and curator Dylan Robinson and curator Candice Hopkins of Carcross/Tagish First Nation – Métis artist and scholar David Garneau took aim at the assumptions most Canadians hold about the shape memorializing in public takes. Garneau asked why we would acknowledge Indigenous histories using the forms and tropes of colonial memorialization – that is, permanent, bronze, and monumental. For, paraphrasing Garneau, by following the tropes of settler-colonial public art – permanent memorials – even public artworks by Indigenous artists are read as trophies of conquest. Indigenous public art, he says, should be designed to die, prioritizing temporary, rather than permanent acts. Speaking on the same panel, artist Bonnie Devine, from Serpent River First Nation, continues this line of inquiry, going on to state that Indigenous art "defies the colonial boundaries" that stipulate that the end result is "a large, durable asset that will go into somebody's collection." Indigenous practice, she says, "is more speculative" and "not so securely attached to objects."[27] Elsewhere Garneau has written of non-colonial art and curatorial practice, the goal of which is "to make room for the production and expression of Indigenous experience and expression apart from the dominant discourse." If de-, anti- and post-colonial practices are reactive, still in dialogue with colonial models, "non-colonial practices seek to recover and perpetuate pre-contact culture."[28]

What would a non-colonial model for public art look like, one that did not respond to or perpetuate the patriarchal-colonial tradition of the monument, but set its own terms? Such a protocol for public art would, perhaps, following Devine and Garneau's words in the panel discussion, de-emphasize objects and instead emphasize relationships. This proposal is entirely appropriate for a country that is meant to be forging Indigenous and settler collaborations and partnerships in pursuit of reconciliation.[29] The 2015 edited anthology *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation* rebukes government-led notions of reconciliation and instead proposes models led

by Indigenous artists, writers, and scholars. The book grounds collaboration as a way forward. In the chapter "unreconciling public art," by The New BC Indian Act and Welfare Society Collective, the collective writes, discussing their 2014 Vancouver public art commission, *Underlying States*: "Challenging Western ideas of the individual artist as stand-alone genius or master, we, the New BC Indian Art and Welfare Society collective, work collectively. We are beginning to unlearn Western art traditions through this visual reconciliation."[30]

There is a growing body of literature on Indigenous public art in Canada, running parallel to the rise in commissioning Indigenous monuments, memorials, and placemaking initiatives across Canada, beginning around the rise of Idle No More and in response to Canada 150. However, as scholars Dylan Robinson and Keren Zaiontz remind – citing similar concerns by Glen Coulthard, Elizabeth Povinelli, and Eva Mackey – these projects are at times at risk of co-optation by the state, and in some cases, "the recognition of First Peoples within the integrationist frameworks of late capitalist democratic nation-states constitutes the erosion of First People's sovereignty."[31] Beyond the number of Indigenous artworks commissioned by municipal and developer public art programs, there are powerful examples, going back decades, of collaborative and relational interventions in public space by Indigenous artists. For example, early performance works by Rebecca Belmore, such as *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* (1991, 1992 and 1996), in which the artist travelled with a two-metre-wide wooden megaphone to sites across Canada where land claims issues were being disputed and invited local community members to speak to the land. And in 2001, Métis/Cree artist Cheryl L'Hirondelle performed *Cistemaw iniyiniw.* The artist ran twenty-five kilometres through the Makwa Sahgaiehcan Indian Reserve in northern Saskatchewan, recalling the history of Cistemaw inyiniw, "a Cree man who delivered tobacco from community to community to ask for their attendance and support at ceremonies."[32] L'Hirondelle collaborated with fellow performers who "were encouraged to ask the people they visited if they would still be willing to honor the age-old tradition of never turning a stranger from your door but, rather, inviting that person in and giving them food and drink."[33] As Candice Hopkins emphasizes, in preparing the work, L'Hirondelle created "a new set of rules" specifically with the community in mind – rather than following a pre-conceived notion of what a public performance might entail:

> Engaging this other audience, as it is with all art that seeks to resonate with a particular community, required [L'Hirondelle] to negotiate a new set of rules and develop a different set of cultural strategies.

In some pre-performance musings, she remarked that "the activity has to somehow engage people instead of alienate them . . . it has to occur where people live and where performance has survived for many years—in people's camps, homes and at the kitchen table" . . . Her strategy was to stage the performance in the local, engaging the community by performing a part of their history.[34]

In June 2020, artist and curator Lisa Myers replanted the late Mi'kmaq artist Mike MacDonald's original butterfly garden at the Woodland Cultural Centre in Brantford, Ontario – "a project with care and coexistence at its core."[35] Myers draws contemporary attention to MacDonald's groundbreaking project, in which he planted more than two dozen butterfly gardens across Canada. Few still remain, such as outside the Walter Phillips Gallery in Banff. The gardens are living public artworks, and they must be actively cared for and tended, drawing others into contractual agreements to keep the gardens alive. MacDonald has been called, by artist Dana Claxton, the "grandfather of Aboriginal media art,"[36] producing early video work around the relationship of Indigenous people to the land, particularly with regard to land claims. From the late 1980s into the early 1990s, MacDonald worked with Gitxsan and Wet'suwet'en tribal council to document oral histories from Elders as part of their prolonged fight in provincial courts, and later the Supreme Court of Canada, to establish title to their land.[37] His conversations with Elders and his encounters with butterflies while on location for video shoots in British Columbia inspired his understanding of their connection to medicinal plants and healing.[38] This was the seed of the more than twenty butterfly gardens he planted across the country from 1995 to 2003, from the Presentation House in North Vancouver, the Art Gallery of Alberta in Edmonton, the Ottawa Art Gallery, OBORO artist-run centre in Montreal, to Mount Saint Vincent Gallery in Halifax, Nova Scotia. MacDonald's butterfly gardens were monumental in scale and duration, as well as prescient to contemporary emphasis on Indigenous placemaking and to rapidly deteriorating climate conditions. Initiated at the same time as new genre public art was gaining traction in the United States in the 1990s, MacDonald's butterfly gardens importantly incorporated Indigenous traditional knowledge specific to sites across Canada.

Projects like Belmore's, L'Hirondelle's, and MacDonald's are influential and meaningful works of Indigenous public art in Canada, but – unlike monuments – they are ephemeral, living and initiated outside of public art programs. They enact monumentality on a different scale, in terms of the length and depth of relationships with people, histories and places, rather than the permanence of an object. Significantly, these projects, which engage directly with communities and with the land, are not usually considered under the umbrella of public art.[39]

A more recent example is the work of the collective Ogimaa Mikana – a collaboration between artist Susan Blight and scholar Hayden King – who, since 2013, have "intervened into public space with Anishinaabe language, philosophies and epistemologies."[40] They have installed Anishinaabemowin-language billboards, plaques, street signs and vinyl murals throughout Toronto and Ontario. Their work is, in their words, "an effort to restore Anishinaabemowin placenames to the streets, avenues, roads, paths and trails of Gichi Kiiwenging (Toronto) – transforming a landscape that often obscures or makes invisible the presence of Indigenous peoples." Significantly, the majority of Ogimaa Mikana's work takes place outside of official state commissions, circumventing settler-colonial bureaucracy, and public art policy. For Blight, the collective nature of their work is also a way of countering colonial ideas of authorship: "Within Western education systems, we're primed to privilege the individual. There's something to be said for allowing your name to be erased from something, allowing yourself to not take sole credit for something. In Anishinaabe philosophy, you carry your ancestors and your land with you. Ultimately, that creative thing was created by you and your ancestors and the history of Indigenous art and the land you were raised on."[41]

Another significant recent Indigenous public art project is that of Edmonton's ᐃᓂᐤ (înîw) River Lot 11∞ – notable as Canada's first Indigenous sculpture park. This is the only example in Canada of a major city-led public art initiative that allowed Indigenous-led processes to override codified public art procurement processes. The project demonstrates the possibility of following Indigenous-led processes and prioritizing ethical relationships with the city, the land and its histories while still working towards permanent, even monumental, sculpture. ᐃᓂᐤ (înîw) River Lot 11∞ came of the collaboration between the municipal government and local arts council in Edmonton, with the process led by Candice Hopkins in conversation with local Knowledge Keepers, including Elder Jerry Saddleback. Rather than reproducing the competitive and alienating jury process of municipal public art calls, ᐃᓂᐤ (înîw) River Lot 11∞ introduced a slowed-down process, that "immersed the artists and community participants in ceremony and cultural protocols, alongside site visits and brainstorming."[42] In 2013, the city and the arts council hosted a "visioning session," inviting local Indigenous community members and Indigenous artists from Edmonton and across Canada to gather, learn about the concept for the park and participate in developing the concept. At a later stage, sixteen Indigenous artists who were shortlisted after an open call were again invited to Edmonton for a two-day workshop, which included site visits and knowledge sharing sessions with local Elders and Knowledge Keepers, ensuring that each artist was well-supported in developing their proposal.

In 2020 and after, the most widely shared stories of public art have been collective: the dumping of Colston into the River Avon in Bristol, England by Black Lives Matter supporters; the transformation of Robert E. Lee in Richmond, Virginia into a community space, covered in graffiti, draped pride flags and projections; the collaborative painting of the BLACK LIVES MATTER mural, in fifty-foot letters, leading to the White House, which then prompted similar collectively-drawn murals in cities across Canada and the United States. Columbus in Miami was covered in red paint, and in Montreal, Sir John A. Macdonald was toppled and decapitated. At this moment, public art is no longer relegated to academic and aesthetic discussion; it has become a very public issue of survival and of human rights.[43] How might the value systems of public art shift? What characteristics might define a new order of public art after monuments? How can "official" public art support multi-vocal narratives of the city, as a deeply stratified and contingent space? What would a public art policy built on relational thinking and relationship-building look like? Maybe it wouldn't even be called public art. For, as Rosalyn Deutsche reminds, most proponents of "public" things (public art, public space) are believers in a kind of impossible unifying democracy.[44] In W.J.T. Mitchell's 1990 essay, "The Violence of Public Art," he proposes Spike Lee's iconic film *Do the Right Thing* (1989) as a work of public art, for its frank examination of the complexities of public space in America. In the essay, Mitchell laments the strictures of public art. Meanwhile, the film, he writes, tells "the story of multiple public spheres"[45] in ways that public art ought to do. Could a film be more successful as a work of public art than a monument?

New pathways forward may emerge in looking at the many art histories and practices in North America that are not based around patriarchal-colonial notions of easy authorship and capital acquisition, and in re-writing protocols and processes to support them. It is not my intention here to attempt new definitions of feminist, Indigenous or Black public art, but, as we re-examine the genre at this moment, to point instead to the rupture between the limited scope of Western definitions of public art, and the multiplicity of existing conversations, approaches, and alternatives.

NOTES

1   From a tweet by Toronto-based author and place-maker Jay Pitter (@Jay_Pitter, 6 Nov. 2020): "Isn't it ironic that Black folks (still reeling from #COVID and public realm hatred) are back on the #streets of #Detroit, #Georgia, #Philly etc. trying to save #America from itself? The very same streets that have taken & threatened Black lives."

2 See Rosalyn Deutsche, "Agoraphobia," in *Evictions: Art and Spatial Practice* (Cambridge, MA: MIT Press, 1996) and W.J.T. Mitchell, "The Violence of Public Art: *Do the Right Thing*," *Critical Inquiry* 16 (Summer 1990).

3 Jerry Allen, "How Art Becomes Public," 1985, reprinted in *Going Public: A Field Guide to Development in Art in Public Places* (London: Arts Extension Service in association with the Visual Arts Programme of National Endowment for Arts, 1988).

4 Lynda Jessup, Erin Morton, and Kirsty Robertson, eds., "Introduction: Rethinking Relevance: Studying the Visual in Canada," in *Negotiations in a Vacant Lot: Studying the Visual in Canada* (Montreal and Kingston: McGill-Queen's University Press, 2014). Jessup, Morton, and Robertson similarly remind here that the foundations of Canadian art history as an institution in the late nineteenth century correspond with both increased European settler expansion and with the exclusion of Indigenous and women's artistic production, deemed "inferior" as craft.

5 I'm specifically looking at North America where public art is overwhelmingly considered through the lens of percent-for-art programs, as opposed to other countries and contexts – for example in the UK, where community-oriented and site-specific public artworks have had more support via federal funding programs and commissioning agencies such as Situations and Artangel. See the "Introduction" to Claire Bishop's book *Artificial Hells* for an articulation of the differences in European and North American art histories regarding support for this kind of artmaking.

6 "The Procurement Process," Public Works and Government Services Canada, Government of Canada. Accessed 15 Jan. 2021, https://buyandsell.gc.ca/for-businesses/selling-to-the-government-of-canada/the-procurement-process.

7 Douglas Coupland, for example, recently unveiled a new public artwork in Vancouver – his seventh in the city since 2009. See Dorothy Woodend, "A Charm Bracelet, a Chandelier and Where Public Art Turns Dark," in *The Tyee*, 22 July 2022. https://thetyee.ca/Culture/2022/07/22/Charm-Bracelet-Chandelier-Public-Art-Dark/.

8 Mary Jane Jacob, excerpt from cover copy, *Culture in Action*, exhibition catalogue (Seattle: Bay Press, 1995).

9 See Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1995).

10 Ibid.

11 Mary Jane Jacob, "An Unfashionable Audience," in *Mapping the Terrain*, 53.

12 Ibid., 54.

13 Suzanne Lacy, "The Name of the Game," *Art Journal* 50:2 (Summer, 1991): 65. In Lacy's article, she doesn't call it "feminist public art" as such but outlines feminist artists' work in communities and public spaces that provide important precedents for later socially engaged public art projects.

14 Ibid., 64.

15 Ibid., 66.

16 Judy Baca, "The Great Wall of Los Angeles." http://www.judybaca.com/artist/portfolio/the-great-wall/.

17 https://www.kcrw.com/news/shows/greater-la/judy-baca-firefighters-coronavirus-oc/great-wall-of-los-angeles-mural-expand.

18 Mary Pena, "Black Public Art: On the Socially Engaged Work of Black Women Artist-Activists," *Open Cultural Studies* 3 (February 2019): 605.

19 Ibid., 607.

20 See Daniel S. Palmer, "A Poignant Take on the Controversy Surrounding Public Monuments," *The New York Times*, 9 Oct. 2020, https://www.nytimes.com/2020/10/09/t-magazine/david-hammons-monuments.html.

21 Over the past decade, Turner has presented numerous site-specific walking performances, sonic walks, walking tours and transmedia walks. See *Miss Canadiana's Heritage and Culture Walking Tour* (2011); *hush harbour* (2012); *timewarp* (2013); *The Landscape of Forgetting* (2013); *The Resistance of Peggy Pompadour* (2013); and *BlackGrange* (2018), among others.

22 Until 2020, there were no permanent monuments or statues memorializing Black history in Toronto. See Jacqueline Scott, "Black Statues in Canada," *Black Outdoors*, 27 Nov. 2020, https://blackoutdoors.wordpress.com/2020/11/27/black-statues-in-canada/.

23 See Assembly of First Nations, "Dismantling the Doctrine of Discovery," Report. January 2018. https://www.afn.ca/wp-content/uploads/2018/02/18-01-22-Dismantling-the-Doctrine-of-Discovery-EN.pdf.

24 See Jonathan Bordo, "Jack Pine – Wilderness Sublime or the Erasure of Aboriginal Presence from the Landscape," *Journal of Canadian Studies* 27:4 (Winter 1992–1993): 98–28.

25 Katherine McKittrick, "Introduction," *Demonic Grounds: Black Women and the Cartographies of Struggle* (Minneapolis: University of Minnesota Press, 2006), xi.

26 To cite historian Afua Cooper's often-quoted line from *The Hanging of Angelique*: "Canadian history, insofar as its Black history is concerned, is a drama punctuated with disappearing acts." Afua Cooper, *The Hanging of Angelique: The Untold Story of Canadian Slavery and the Burning of Old Montreal* (New York: HarperCollins, 2006), 7. See also: Sherene Razack, *Race, Space, and the Law: Unmapping a White Settler Society* (Toronto: Between the Lines, 2002).

27 Bonnie Devine and David Garneau, "Learning from the Land: A Conversation on Protocols and Indigenous Public Art" (virtual panel discussion, Evergreen Brick Works, Toronto, 29 Oct. 2020).

28 David Garneau, "Imaginary Spaces of Conciliation and Reconciliation: Art, Curation, and Healing," in *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada*, ed. Keavy Martin and Dylan Robinson (Waterloo, ON: Wilfrid Laurier University Press, 2016), 22–23.

29 The Truth and Reconciliation Commission of Canada's 2015 Calls to Action specifically call for the integration of Indigenous ways of memorializing within official heritage and commemoration policies; and for funding "for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process." See Truth and Reconciliation Commission of Canada: Calls to Action (2015): 9.

30 The New BC Indian Act and Welfare Society Collective, "unreconciling public art," in *The Land We Are: Arts and Writers Unsettle the Politics of Reconciliation*, ed. Gabrielle L'Hirondelle Hill and Sophie McCall (Winnipeg: ARP Books, 2015), 54.

31 Dylan Robinson and Keren Zaiontz, "Public Art in Vancouver and the Civic Infrastructure of Redress," in *The Land We Are: Arts and Writers Unsettle the Politics of Reconciliation*, ed. Gabrielle L'Hirondelle Hill and Sophie McCall (Winnipeg: ARP Books, 2015), 22.

32 Candice HOPKINS, "Interventions in Traditional Territories: 'Cistemaw iniyiniw,' A Performance by Cheryl L'Hirondelle," Hemispheric Institute at New York University. https://hemisphericinstitute.org/en/emisferica-21-2-1-essays/cistemaw-iyiniw-ohci.html.

33 Ibid.

34 Ibid.

35 Myers is currently continuing the project of re-planting MacDonald's gardens across Canada. See *Mike MacDonald: Planting One Another*, Kitchener-Waterloo Art Gallery, 1 June – 9 Oct. 2022. https://kwag.ca/content/mike-macdonald-planting-one-another.

36 "Aboriginal media artist Mike MacDonald dies at 65," *CBC News*, Arts, 18 July 2006.

37 Sheila COLLA, Lisa MYERS, and Dana PRIETO, "How Wet'suwet'en butterflies offer lessons in resilience and resistance," *The Conversation*. Updated 26 Feb. 2020. https://theconversation.com/how-wetsuweten-butterflies-offer-lessons-in-resilience-and-resistance-132418.

38 Mike MacDonald, in conversation with John Grande. "Mike MacDonald: Healing Garden," *LANDviews*, http://www.landviews.org/articles/mikemacdonald-jg.html.

39 As Candice Hopkins has written about L'Hirondelle's project: "The term 'public art' doesn't resonate with most Native people. After all, they do not make up a large percentage of the museum audience. They certainly aren't viewed as constituting the public or even one of the more carefully defined 'publics'. Rather, they are part of a community. Will the community of Makwa Sahgaiehcan remember L'Hirondelle's performance as a great moment of contemporary Native public art? Probably not. However, it *will* resonate in the minds of those who witnessed it as an honorable act." See HOPKINS, "Interventions in Traditional Territories."

40 Susan BLIGHT, "Forum: Native Art Department International/COUSIN/Ogimaa Mikana Project" (lecture-performance, Mercer Union, Toronto, 12 Sept. 2020).

41 Ibid.

42 "2018 Annual Report," Edmonton Arts Council. Accessed 31 Jan. 2021, https://www.edmontonarts.ca/static_media/pdfs/files/eac_misc/EAC%202018%20ANNUAL%20REPORT%20WEB.pdf.

43 In 2017 in Charlottesville, Virginia and again in 2020, monuments have been at the centre of violence and arrests. In Albuquerque, New Mexico, in June 2020, an artist was shot by a member of the right-wing New Mexico Civil Guard, during a protest against the monument to the Spanish conquistador Juan de Oñate. In Toronto, in July 2020, three Black Lives Matter members were arrested and charged after a collective art-based action against several colonial monuments in the city.

44 Rosalyn DEUTSCHE, "The Question of Public Space," American Photography Institute National Graduate Seminar. Proceedings New York: The Institute, 1999.

45 W.J.T. MITCHELL, "The Violence of Public Art: *Do the Right Thing*," in *Critical Inquiry* 16 (Summer 1990): 880.

RÉSUMÉ

L'art public après les monuments

KARI CWYNAR

Depuis 2020, les monuments et l'art public sont parmi les sujets d'étude les plus pressants de l'art contemporain. L'un des problèmes bien connus de l'art public est qu'il s'agit d'un domaine dans lequel un seul artiste ou une seule artiste doit parfois représenter le collectif. La plupart du temps, un monument rend hommage au héros ou à l'héroïne d'un récit historique dominant. Même si les sculptures modernes et contemporaines ont remplacé les monuments publics, les exigences quasi absolues de permanence, d'échelle monumentale et de paternité unique des monuments perdurent. Dans cet essai, l'auteure souligne la rupture entre la portée restreinte des définitions occidentales de l'art public et la pluralité des conversations, des approches et des solutions de rechange existantes. L'auteure examine les problèmes liés aux politiques publiques actuelles et aux modèles d'« art public officiel » qui accordent la priorité à la propriété. Elle se penche également sur la richesse de l'histoire des pratiques artistiques collaboratives et relationnelles dans les espaces publics nord-américains qui, depuis longtemps, proposent d'autres manières de faire œuvre de mémoire et de rassembler le public. Elle observe les œuvres récentes d'artistes féministes, autochtones et noires ou noirs au Canada et aux États-Unis, dont les pratiques reposent sur la collaboration et l'établissement de relations. Elle suggère ensuite qu'il serait possible de réduire l'écart qui existe entre l'*art* et le *public* en diminuant l'importance du capital et en examinant les cas précédents et les méthodologies où la relation entre l'art et le collectif est inhérente, plutôt que conflictuelle.

Les histoires de plantes sont aussi des histoires d'amour : mousse et commissariat

TOBY KATRINE LAWRENCE EN DIALOGUE AVEC MICHELLE JACQUES

Tout au long de son ouvrage intitulé *Gathering Moss: A Natural and Cultural History of Mosses* (2004), la scientifique et professeure Robin Wall Kimmerer, de la Citizen Potawatomi Nation, nous rappelle qu'il y a toujours une autre voie, même pour les parcours – et les pratiques – que nous connaissons le mieux[1]. En conséquence, dans ses essais, Kimmerer offre simultanément deux approches épistémiques : « Afin de raconter l'histoire des mousses, j'ai besoin des deux méthodes, l'objective et la subjective[2] ». Les modes de connaissances scientifique et autochtone. Elle poursuit : « en ouvrant délibérément la voie aux deux façons de connaître, en laissant la matière et l'esprit marcher sympathiquement côte à côte. Et parfois même en les laissant danser[3] ». Guidé par les enseignements des histoires de mousses, comment le commissariat peut-il donc être compris et transmis au-delà des constructions artistiques qui découlent de l'occupation coloniale ? Et comment ces approches dansent-elles ?

En 2020, après une année à y rêver, nous avons officiellement amorcé le développement du programme Moss Projects: Curatorial Learning + Research, un espace éducatif et philosophique itinérant qui vise à créer des occasions de connaissance et d'établissement de relations pour celles et ceux qui réfléchissent au commissariat et qui se sont donné comme objectif de retirer les strates coloniales de l'institution musée des beaux-arts, dans le contexte de l'Île de la Tortue (maintenant l'Amérique du Nord). En tant qu'alternative ou programme parallèle à la formation académique en commissariat, Moss Projects explore et soutient l'investigation et l'apprentissage par et avec des personnes s'identifiant comme Autochtones, Noires et Gens de couleur en compagnie de personnes practiciennes alliées, et ce par l'apprentissage d'égal à égal, le mentorat et des programmes individualisés répondant aux besoins des personnes en résidence de commissariat. Au cœur de ce programme se trouvent la valorisation de divers systèmes de connaissances et de modes d'organisation allant au-delà (et en dialogue avec) des paramètres de commissariat dominants, ainsi que la reconnaissance de l'urgence avec laquelle nous devons apprendre à travailler autrement dans le domaine muséal.

À titre de commissaires, l'une issue du colonialisme de peuplement blanc et l'autre une Noire du Canada, nous fondons Moss Projects en tant que processus collaboratif, réfléchi et axé sur la pratique, en utilisant nos ressources professionnelles pour établir des espaces et des mécanismes afin de partager des méthodologies transculturelles et transdisciplinaires⁴. Au sein d'une équipe, nous nous engageons dans nos propres récits ancestraux et en respectant les connaissances culturelles qui sont partagées avec nous, nous apprenons de quelle manière nos récits correspondent aux lieux où nous vivons et travaillons, pour mieux soutenir et défendre ensemble les méthodologies autochtones et non dominantes. Alors que les fondements coloniaux des musées grand public se voient ébranlés en signe de protestation, comment nous préparons-nous à construire quelque chose de nouveau ? Pendant que nous changeons nous-mêmes nos pratiques, nous réfléchissons constamment à l'éthique requise et nous posons la question : quelle personne devrait être impliquée et comment ?

Dans le contexte canadien, les commissaires continuent à recevoir une formation qui est dominée par l'art, l'histoire de l'art et les paradigmes de commissariat d'exposition issus de l'occupation coloniale et du monde académique, ce qui façonne et influence le récit historique. Un obstacle important dans ce système de l'art, c'est le bastion que constitue la notion d'expertise qui place en position d'autorité exclusive les personnes avec un poste professoral ou une tâche de commissariat. Les méthodes horizontales ou de co-apprentissage accordent une valeur égale aux connaissances de l'ensemble des personnes qui participent à un projet, indépendamment de leur poste, titre ou discipline. En invitant et en rémunérant des personnes provenant d'une grande variété d'expériences, d'idées et de visions du monde à collaborer à Moss Projects, nous visons à créer une plateforme faisant la promotion de lectures multidimensionnelles du potentiel du musée, contrecarrant son héritage en tant qu'espace dédié à un seul canon. De la même manière, Moss Projects n'est pas lié à l'institution comme telle, mais opère présentement grâce à des relations et du soutien institutionnels maintenus et favorisés activement par nous. Notre premier hôte, l'Art Gallery of Greater Victoria, où Michelle était auparavant conservatrice en chef, représente un important point de départ : un musée d'art public qui s'ouvre de plus en plus à l'examen de sa propre structure et, en même temps, un exemple des héritages résiduels et dominants du système colonial dans les arts au Canada. En faisant pression, Moss Projects alimente des pratiques qui requièrent du système de l'art qu'il s'assouplisse afin de répondre aux besoins des pratiques et des communautés historiquement sous-représentés, plutôt qu'il leur soit nécessaire de s'assouplir dans un système qui ne convient pas et peut parfois être dangereux. Nous apprenons ensemble dans ce processus.

TOBY KATRINE LAWRENCE : D'emblée, le livre de Kimmerer nous propose des modes d'apprentissage entrecroisés. La référence thématique a de l'importance pour nous dans notre développement de Moss Projects non seulement en raison de la corrélation du nom du programme et du nom de la rue (Moss) où se trouve présentement l'Art Gallery of Greater Victoria, mais aussi de l'articulation par Kimmerer des nuances de l'apprentissage et de l'emmêlement de modalités épistémologiques par sa relation pédagogique aux mousses.

Un des avantages à travailler à partir de ma cabane sur l'île Gabriola, c'est que je suis, très littéralement, entourée de mousse[5]. Je suis témoin des nombreuses façons dont la mousse se transforme, au rythme des saisons et dépendant de son emplacement. La mousse pousse bien, comme je peux le voir de toutes les fenêtres autour de ma cabane ; elle couvre la base des arbres, parfois les branches, les roches, le sol, dans ce que Kimmerer appelle une « couche limite[6] ». Elle l'explique ainsi : « Le climat à ras le sol est différent de celui six pieds (1,80 m) plus haut. [. . .] La chaleur du soleil se fait prendre dans la mince couche d'air immobile. Puisque l'air est presque arrêté, elle agit comme une couche isolante, à la manière du volume mort dans une contre-fenêtre, qui forme un obstacle à l'échange de chaleur[7] ». La mousse réagit à la condition qui se trouve dans cette couche unique où l'humidité est protégée du vent. Pourtant, même immobile, la croissance peut s'étirer parfois sur des décennies, souvent suspendue jusqu'à ce que le climat soit bon pour la photosynthèse, puisque la croissance est non seulement intrinsèquement liée au cycle des saisons, mais aussi aux circonstances environnementales dans lesquelles est située la mousse[8]. Il y a tellement de choses ici qui parlent de la pertinence du lieu et de la spécificité provisoire, deux éléments importants que nous espérons nourrir et explorer dans le programme. De plus, en lien avec le commissariat, les récits sur la mousse de Kimmerer modélisent des modes d'apprentissage par l'observation et la connexion, et par la relationnalité interdisciplinaire qui établit des conditions d'échange qui ne seraient pas possibles autrement, comme dans la couche limite.

MICHELLE JACQUES : Ce fut un moment de bonheur quand, lorsque nous cherchions un nom pour notre initiative, tu es arrivée avec l'idée de Moss Projects. Comme tu le notes, notre but avec ce programme est d'aborder la réflexion sur le commissariat à partir de différents modes d'apprentissage, tout comme Kimmerer explore et explique les mousses à travers la biologie et les modes de savoir autochtones. De plus, nous voulons créer un espace nourrissant, générateur, qui fait passer le lieu de la pensée commissariale de la tour au sol, et la description de Kimmerer de ce riche environnement de procréation, tout juste au-dessus de la surface terrestre, a semblé une analogie adéquate pour le lieu où nous avons comme objectif de travailler.

Ainsi, initialement, j'ai présumé que la raison pour laquelle nous nommions notre projet à partir de la mousse reposait exclusivement sur les deux choses suivantes : la première étant la méthodologie de Kimmerer et la seconde, les éléments métaphoriques de son exploration d'un modeste sujet. Le fait que l'Art Gallery of Greater Victoria est situé sur la rue Moss semblait être un peu plus qu'un heureux hasard. Le musée occupe un bâtiment, soit un manoir victorien construit en 1889, qui est un signe indubitable des héritages de la violence coloniale. Comme pour plusieurs endroits à Victoria, une trace du paysage qui aurait couvert une bonne partie de l'île de Vancouver avant la colonisation – territoire qui a été sous l'intendance du peuple ləkʷəŋən depuis des temps immémoriaux – a été conservée (et bien entretenue) au moment de la construction de la maison, de sorte que la grande maison victorienne et ses ajouts en béton remontant à la fin du vingtième siècle sont entourés de chênes de Garry et de camassias, soit l'écosystème indigène connu sous le nom de Kwetlal. Quand j'étais dans mon bureau à l'Art Gallery of Greater Victoria, j'étais moi aussi littéralement entourée de mousse. La mousse couvre tout : le bois de la maison, le béton du bâtiment plus récent, le parc de stationnement en asphalte, les roches. La mousse est inévitable dans le climat tempéré ombrophile de la région côtière, mais encore aussi pendant la sécheresse estivale, alors que nous assistons à un comportement particulier des mousses décrit ainsi par Kimmerer :

> la plupart des mousses s'immunisent contre la mort en séchant. Pour elles, la dessiccation est simplement une interruption temporaire de la vie. Les mousses peuvent perdre jusqu'à 98 pour cent de leur humidité, et continuer à survivre pour se rétablir au retour de l'eau. Même après quarante années de déshydratation dans un poussiéreux cabinet de spécimens, des mousses ont été entièrement ranimées après une trempette dans une boîte de Petri. Les mousses ont un contrat avec le changement, leur destin est relié aux vicissitudes de la pluie. Elles rapetissent et se ratatinent, tout en accomplissant le travail préparatoire à leur propre renaissance. Elles me donnent confiance[9].

Le décor physique de l'Art Gallery of Victoria est donc une analogie éloquente pour les héritages auxquels doivent faire face les musées grand public à l'heure actuelle. C'est aussi le raisonnement derrière l'établissement de Moss Projects, un espace d'apprentissage et de recherche visant à défier les systèmes coloniaux dans le système en soi. Nous y voyons une opportunité de lutter pour comprendre le système et favoriser certains de ses éléments qui ont la patience et le potentiel de le transformer en quelque chose de productif

et de verdoyant, et pour inviter des commissaires en émergence et établi.e.s à le faire avec nous.

TOBY KATRINE LAWRENCE : Au long des années où nous avons travaillé et discuté ensemble, nous avons beaucoup parlé des limites des programmes académiques en commissariat sur l'Île de la Tortue, de même que de la résistance au sein des musées et des organismes artistiques à la démolition des pratiques discriminatoires et hiérarchiques bien enracinées, afin d'ouvrir la voie à d'autres manières de travailler. Moss Projects réagit précisément à ces pratiques artistiques dominantes qui occupent de manière prédominante le centre de l'art, de l'histoire de l'art et des paradigmes de commissariat colonialistes et académiques qui demeurent exclusifs à bien des égards et qui réduisent de possibles façons d'opérer différemment.

Poussant la couche limite où, pour Kimmerer, l'air rencontre le sol, il existe une interface conceptuelle pour l'apprentissage commissarial. Stephen Gilchrist, chercheur et commissaire Yamatji, recommande ceci : « Bien qu'elles ne soient pas définies comme telles, il existe des pratiques de type commissarial au sein des cultures autochtones[10] ». D'un point de vue à la fois historique et contemporain, l'organisation du potlatch dans les communautés autochtones de la côte du Nord-Ouest peut se comparer à des mécanismes de commissariat ; on compte parmi les nouveaux développements le « o fa'āliga ata », « un nouveau mot créé par des détenteurs de savoir, des artistes et des commissaires samoans à utiliser plutôt que celui de "commissariat"[11] ». Vivant en Australie et au Canada, l'artiste et commissaire Léuli Eshrāghi de descendances sāmoane, perse et cantonaise explique :

> C'est basé sur les concepts autochtones de sogi, de soālaupaule, de gouvernance responsable, d'organisation pour un mieux-être et un savoir collectifs, et sur des manifestations d'une pratique culturelle qui guérit et qui renforce des échanges d'images, d'objets, d'états performatifs et d'orature mutuellement bénéfiques. Ce so'otaga [soit des relations ou des alliances en langue Gagana Sāmoa[12]] n'est pas une traduction du commissariat, du commissaire ou de la pratique commissariale, ceux-ci étant considérés comme des langages et des connaissances européennes, avec aujourd'hui ses commissaires à la mode qui ont des manières de travailler que je considère non obligeantes envers les communautés et les sites. Plutôt, le mieux-être des communautés, sur et à l'extérieur des territoires ancestraux, de toutes nos relations non humaines et humaines, est notre devoir. La guérison n'est pas dissociée de nos diverses expériences et

connaissances autochtones. La pratique de tautuanaga 'o fa'āliga ata s'appuie sur les valeurs et les histoires culturelles samoanes, et le texte imprimé sur nos corps, nos terres, nos eaux, nos fichiers numériques et tout autre support sont les plus récentes manifestations de la matière généalogique et de ses impératifs qui dirigent nos actions vers les temps à venir[13] ».

MICHELLE JACQUES : Les mots d'Eshrāghi se rapprochent si bien de l'observation faite par Kimmerer à cet effet :

Dans les modes de savoir autochtones, il est entendu que chaque être vivant a un rôle précis à jouer. Chaque être reçoit certains dons, sa propre intelligence, son propre esprit, sa propre histoire. Nos récits nous disent que le Créateur nous les a donnés, tel un mode d'emploi original. Le fondement de l'éducation est de découvrir ce don à l'intérieur de soi et de bien s'en servir.

Ces dons sont également des responsabilités, une manière de prendre soin les uns des autres. Wood Trush a reçu le don du chant ; c'est sa responsabilité de dire la prière du soir. Maple a reçu le don de la sève sucrée [*sweet sap*] et la responsabilité qui l'accompagne de partager ce don en nourrissant les gens à un moment de l'année où ils ont faim [. . .]. C'est le réseau de réciprocité dont parlent les Aînés, et qui nous relie tous. Je ne vois pas d'incompatibilité entre cette histoire de la création et ma formation scientifique[14].

Ces observations de la part d'Eshrāghi et de Kimmerer décrivent des modèles de travail en commissariat qui découlent de visions du monde autochtones. Elles illustrent des modes de travail qui donnent lieu à une pensée, une exploration, une expérience et une émotion collaboratives et communautaires. Ultimement, si nous nous intéressons, en tant que commissaires, au partage de l'art et des idées qu'il soulève de manière générale, nous devons nous frayer un chemin dans les méthodologies qui ressemblent aux pratiques non hiérarchiques offertes par Eshrāghi et Kimmerer, tout en résistant à l'attrait d'un modèle prescriptif. Plutôt, ce sont de nouvelles méthodes qui surgissent en lien avec la communauté et les personnes qui y contribuent.

C'est durant nos conversations sur les limites de la formation en commissariat que j'en suis venue à comprendre que, même à un moment où abondent les programmes spécialisés, des gens, comme toi, choisissent encore de les mettre en échec. C'est principalement à cause de mon âge que je me suis trouvée en commissariat lorsque j'étudiais en histoire de l'art – il n'y avait pas de programmes d'études commissariales au Canada au début des années

1990. Même le programme de maîtrise en commissariat au Royal College of Art à London a été lancé l'année après le début de ma maîtrise en histoire de l'art. En raison du moment où j'ai fait mes études, cela signifie également que ma formation en histoire de l'art est extraordinairement traditionnelle, dans le sens euro-canadien. Ce qui m'a poussée vers un style de commissariat relativement non conventionnel a été, dans une certaine mesure, mon intérêt profond pour la création de liens avec les communautés et, peut-être de manière plus importante, ma positionnalité en tant que commissaire noire; c'est cette identité qui m'a permis de reconnaître les structures qui deviennent si facilement des obstacles à l'engagement, voire à l'intérêt.

TOBY KATRINE LAWRENCE : Plus je pense à la manière dont l'identité influence la positionnalité et la conséquence que cela a dans les organismes artistiques, plus mon esprit se tourne vers le travail incroyable en histoire de l'art accompli par Joana Joachim. En préambule, nos conversations au fil des ans se sont aussi aventurées du côté du potentiel des stratégies commissariales féministes pour redresser les inégalités dans les musées d'art. De manière importante, Joachim souligne qu'« une compréhension croisée, noire et féministe, du contexte canadien reconnaît également que l'histoire de l'anti-race-noire et de l'esclavage est intimement liée à l'occupation coloniale, aussi bien qu'aux relations entre les histoires noire et autochtone[15] ». Avec Moss Projects, nous abordons également la présence très réelle d'une oppression croisée systémique qui est intrinsèquement liée au pouvoir et à l'héritage au sein des institutions artistiques[16]. Pareillement, ta réaction dans l'article de Syrus Marcus Ware paru dans *Canadian Art* en juin 2020 est particulièrement cruciale, alors que nous planifions comment faire les choses autrement avec Moss Projects. À propos de ton long mandat au Musée des beaux-arts de l'Ontario (AGO), tu as raconté ce qui suit :

> Tu ne pouvais même pas offrir de mentorer quelqu'un si cette personne n'était pas rattachée à un programme post-secondaire formel [. . .] tu essayais d'avoir une conversation sur la manière dont ces règles ne font que perpétuer des inégalités et que les études supérieures étaient (a) une opportunité que tout le monde ne pouvait se payer et (b) que ce n'était pas le seul chemin vers le travail de commissariat. Ils ne voulaient même pas entendre l'argument[17].

Comme tu l'as articulé ici, il existe une attitude fermée récurrente devant l'importance de mentorats culturels spécifiques et de pédagogies d'égal à égal, de même que devant la possibilité de considérer très sérieusement les nombreux chemins menant au travail en commissariat et la relationnalité

de chacun d'entre eux. Cela revient à ton idée à propos de la mise en échec du programme commissarial maintenant omniprésent, ou de son contournement, ainsi que de la formation académique traditionnelle en histoire de l'art – que j'ai entreprise moi aussi. Je ne dénigre pas entièrement ces programmes ; cependant, nous devons reconnaître les limites et la violence du récit euro-centrique paternaliste et dominant, tout en aménageant de l'espace pour toutes les formes que pourrait prendre le commissariat.

MICHELLE JACQUES : Au départ, à propos de ce qui est devenu Moss Projects: Curatorial Learning + Research, nous parlions d'une « école de commissariat ». Une réflexion sur la manière – et le lieu – de participer le plus efficacement possible à une pensée, un dialogue et une initiative qui appuieraient les types de connaissances commissariales dont on a besoin dans le domaine à l'heure actuelle et pour l'avenir. C'est le fondement de notre travail. Quand je travaillais au AGO, devant l'incapacité de l'institution d'imaginer et de faciliter des manières autres de soutenir des commissaires émergents, j'encourageais la personne refusée à poursuivre le cursus universitaire, même si je savais que la sorte de conseils et d'expérience recherchée devrait se trouver encore, plus souvent qu'autrement, hors du monde universitaire. Il peut sembler ironique de suggérer qu'un espace d'apprentissage radical puisse se situer dans un musée d'art grand public, en particulier à ce moment-ci quand tellement d'institutions font l'objet d'une surveillance serrée, voire de censure. N'est-ce pas toutefois l'occasion, afin d'arriver à un apprentissage amplifié et intense, de pouvoir travailler en relation avec des commissaires institutionnels pour analyser, défier et transformer le musée de l'intérieur ?

Le passage d'une école à une structure qui met l'accent sur le co-apprentissage et la recherche plutôt que sur l'enseignement, qui inscrit les parties dans une configuration non hiérarchique de collaboration est venu, entre autres, de notre reconnaissance du fait que nos propres relations aux institutions avaient toujours été précaires. Même si nous travaillons à l'intérieur d'elles, nous y sommes en quelque sorte inconfortables, de sorte qu'il y a également au sommet de nos responsabilités pratiques, au jour le jour, un espace imaginaire, un espace ambitieux, un espace d'enquête, de critique, de discussion et, espérons-le, de changement. Cet espace de potentialité est un phare pour celles et ceux d'entre nous qui travaillent dans un secteur d'un musée d'art grand public qui nous rappelle constamment que nous ne sommes pas à notre place. Tant que nous n'aurons pas transformé l'institution, cet espace de potentialité est le lieu où nous devons aller afin de nous préserver nous-mêmes et de faire en sorte qu'on ne nous prive pas de l'occasion d'apprécier le champ du commissariat et d'y contribuer.

À ce moment, alors que la demande pour un changement au sein des musées est très répandue, ce qui est devenu évident, c'est que cet espace, ce lieu de refuge, a non seulement un grand potentiel en tant qu'espace d'apprentissage commun, mais aussi qu'il peut être un tremplin au changement dans les institutions. Moss Projects a donc le potentiel d'être un rêve éveillé élaboré, un espace pratique pour penser et apprendre, et un agent de changement tout à la fois.

TOBY KATRINE LAWRENCE : Alors que nous arrivons à la fin de cet exercice lent et réfléchi, je veux prendre un moment pour revenir au territoire où nous avons initié Moss Projects et au système d'alimentation Kwetlal local qui a nourri les communautés lək̓ʷəŋən d'ici depuis des milliers d'années. Entremêlés aux systèmes de cet endroit se trouvent aussi les histoires de mousses, dont l'une est l'application d'une couche de mousse dans les fours en terre servant à cuire les bulbes de camassias[18]. Dans ma propre recherche, et tel que noté par Kimmerer dans Gathering Moss, j'ai trouvé peu d'écrits sur la fonctionnalité historique et l'importance culturelle de la mousse. « Je sais que les mousses doivent faire partie de ce réseau de relations réciproques, mais nous, les générations éloignées de cette connexion immédiate, comment pouvons-nous savoir?[19] », demande-t-elle. Sans réponses concrètes de la communauté et des Aînés, Kimmerer s'est tournée vers les archives en bibliothèque. Encore une fois, la documentation des histoires de mousses sur l'Île de la Tortue est rare. Se penchant sur la signification, dans les épistémologies autochtones, de l'emplacement d'une plante en lien avec son utilisation, Kimmerer écrit :

> Je suis heureuse d'avoir découvert ces petites notes qui montrent que les gens n'ignoraient pas les mousses, qu'elles jouaient un rôle dans la vie au quotidien. Mais je suis également déçue. Il n'y a rien ici qui parle d'un don spécial du Créateur, d'un rôle unique qui n'aurait pas pu être joué par une autre plante. [. . .] J'espérais découvrir une utilisation reflétant l'essence de la mousse. J'espérais découvrir que les gens de ce temps lointain connaissaient les mousses comme je les connais. [. . .] Peut-être que le peu de renseignements sur les mousses au 19ᵉ siècle provient du fait que ceux qui observaient les communautés autochtones étaient des hommes issus de l'aristocratie. Ils concentraient leurs études sur ce qu'ils pouvaient voir. [. . .] Puis, au moment où je suis sur le point d'abandonner ma recherche, je le trouve. Un seul article. On peut presque voir la gêne dans la brièveté de la déclaration : « La mousse était abondamment utilisée dans les couches et les serviettes sanitaires ».

Imaginez les relations complexes qui se cachent derrière ce seul article, réduit à une seule phrase. Les utilisations les plus utiles des mousses, les rôles qui reflètent le mieux l'excellence de leurs dons, étaient des outils utilisés au quotidien par les femmes[20].

Notamment, cette idée de ce qui peut se voir est liée à ce qui est valorisé – point essentiel à Moss Projects[21]. Malgré les courants de décolonisation ainsi que les politiques de diversité et d'inclusion dans le système de l'art canadien, ce sont les valeurs coloniales hiérarchiques et les pratiques discriminatoires qui continuent à être privilégiées dans la formation des commissaires et les attentes de la profession. Par l'ouverture de Moss Projects, nous nous intéressons, de manière générale, à des façons qui perturbent le statu quo et qui offrent des modèles pour travailler en commissariat à partir de diverses visions du monde. Ainsi, les connaissances et les méthodologies qui n'ont pas précédemment été considérées comme étant pertinentes à l'histoire de l'art et au commissariat sont introduites dans ces espaces et reçoivent une valeur égale. En conséquence, la mousse nous apprend à bien observer la couche limite, à l'interface entre convention et pratique élargie. Ici, l'environnement est toujours en changement, les composantes sont toujours différentes, et, pourtant, les conditions s'alignent et la croissance se produit.

NOTES

1 Robin WALL KIMMERER, *Gathering Moss: A Natural and Cultural History of Mosses*, Minneapolis, Milkweed Editions, 2004.

2 *Ibid*., vii.

3 *Ibid.*

4 Pour une discussion nuancée autour du mot « colon » (*settler*), voir Ayumi GOTO, « "Good Willed Inertia": Radicalizing the Lazy Academy », *RACAR,* vol. 45, n° 1 (2019), p. 60–82.

5 L'île Gabriola est située sur le territoire traditionnel de la Première Nation Snuneymuxw, dans une région aujourd'hui connue sous le nom des îles Gulf, du côté sud-est de l'île de Vancouver, en Colombie-Britannique.

6 KIMMERER, *Gathering Moss,* p. 15.

7 *Ibid.*, p. 18.

8 *Ibid.*, p. 18 et p. 47.

9 *Ibid.*, p. 37.

10 Stephen GILCHRIST, « Indigenising Curatorial Practice », *The World is Not a Foreign Land*, Quentin Sprague (dir.), Melbourne, Ian Potter Museum of Art, University of Melbourne, 2014, p. 56.

11 Léuli Māzyār Lunaʻi Eshrāghi, « MĀTAU ʻO TAUTAUNAGA O FAʻALINGA ATA MO O TĀTOU LUMANAʻI. Considering the Service of Displays for our Futures », *Sovereign*

Words: Indigenous Art, Curation and Criticism, Katya Garcia-Antón (dir.), Oslo, Office for Contemporary Art, 2018, p. 256.

12 *Ibid.*, p. 258.

13 *Ibid.*, p. 257–58.

14 Kimmerer, *Gathering Moss,* p. 100–101.

15 Joana Joachim, « Embodiment and Subjectivity: Intersectional Black Feminist Curatorial Practices in Canada », *racar,* vol. 43, n° 2 (2018), p. 35.

16 *Ibid.*, p. 36.

17 Voir Syrus Marcus Ware, « Give Us Permanence – Ending Anti-Black Racism in Canada's Art Institutions », *Canadian Art,* 24 June 2020, https://canadianart.ca/features/give-us-permanence-ending-anti-black-racism-in-canadas-art-institutions.

18 Kimmerer, *Gathering Moss*, p. 109.

19 *Ibid.*, p. 103.

20 *Ibid.*, p. 105–107. La mousse était utilisée pour sa chaleur et son aspect coussiné en literie, pour le doublage de bottes et de mitaines, d'isolant dans les demeures, pour laver la vaisselle, pour décorer, entre autres utilisations quotidiennes.

21 Voir Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life,* Durham, Duke University Press, 2010, p. 30.

SUMMARY

Plant Stories are Love Stories Too: Moss + Curation

TOBY KATRINE LAWRENCE AND MICHELLE JACQUES

In 2020, after a year of dreaming, we officially embarked on the development of Moss Projects: Curatorial Learning + Research, an educational and philosophical space that aims at peeling away the colonial layers of the art museum, within the context of Turtle Island (now North America), to imagine something else. This initiative supports peer-to-peer pedagogies alongside Indigenous, Black, and People of Colour-led and allied inquiry and practices, valuing diverse knowledge systems and modes of organization beyond dominant parameters of curation, art, and art history. Central to this program is the valuing of diverse knowledge systems and modes of organization beyond (and in dialogue with) dominant parameters of curation, and the recognition of the urgency with which we must learn to work otherwise in the museum field. As white settler and Black Canadian curators, we are founding Moss Projects as a collaborative, reflexive, and praxis-based process, utilizing our professional resources for curatorial incubation and to establish spaces and mechanisms for sharing cross-cultural and cross-disciplinary methodologies.

Collaborative Pedagogy and Art History: Inclusive Curriculums in the Northern Setting

ERIC WEICHEL

In traces we are curved,
In traces, we are chaos.
In traces, we are spatial.
In traces, we wear one another.[1]

The above quote by the artist, poet, scholar, activist, and administrator Tanya Lukin Linklater suggests some of the meanings that are "traced" upon the body, the community, and the art historical discipline by the process of collaboration. Collaborative pedagogy – or the cooperation between various types of teaching done by scholars, community leaders, professors, artists, students, and university administrators from disparate fields – is a method often used to incorporate, foreground, or otherwise foster Indigenous voices within the praxis of art history. This is a particularly acute and sensitive issue in Northern Ontario, which continues, despite many Indigenous-led efforts for Reconciliation, to struggle with issues of racism, discrimination, and knowledge erasure. The incorporation of many diverse voices as a specific teaching method mirrors the theoretical work of the Russian author Mikhail Bakhtin, whose conception of dialogic, instead of dialectic, processes of knowledge is key to his formulation of knowledge as a many-voiced, cooperative, polyphonic discourse. I am particularly interested in how "many-voiced" teaching practices, such as the beading circle, the collaborative exhibition, the guest lecture, or the artist talk contribute to polyphonic systems of knowledge, where previously excluded voices are incorporated into a wider dialogue about culture, power, and identity. In particular, I am interested in how dialogism might parallel or further an increased respect for Indigenous systems of learning by academic professionals and the wider student body alike.[2] Such a dialogism is no mere academic exercise but has real political value, as noted by Sandy Grande, Chair of the Education Department at Connecticut College. Grande insists on the refusal of single-voiced author celebrationism, arguing instead for liberatory collective-voiced writing, which she identifies as "a kind of Zapatismo scholarship and a balaclava politics where the work of the collectivity is intentionally structured

to obscure and transcend the single voice, body, and life."[3] In this paper, I therefore discuss three examples of dialogic collaborative pedagogy designed to foster an inclusive art historical curriculum at Nipissing University in North Bay, Ontario. In one, a beading workshop at an artist-run centre, an informal personal experience was instrumental in building connections and reshaping my own attitudes towards teaching and art. In my second example, a commemorative exhibition by a major Indigenous artist engendered student participation in a series of collaborative and experimental pedagogical initiatives, including the exhibition and display of visual art that tackled serious social issues of national import. This work impacted local space both within and without the university setting. In my third example, I discuss the revisions to the art history survey course that resulted from a fruitful partnership with an Indigenous artist and administrator, and the ways in which my own pedagogical method has been reconstituted through this learning process.[4]

Bev Koski: Recast

Soon after my initial hire at Nipissing University in 2016, I found myself included in a beading circle. The beading circle was hosted as a traditional welcome for Bev Koski, contemporary Anishnabekwe artist, whose show *Recast* was part of the winter exhibitions at the White Water Gallery, North Bay's only not-for-profit artist-run centre. The media release for *Recast* describes the work as: "using meticulous three-dimensional beading, Anishnabekwe artist Bev Koski (OCAD graduate and York BFA) weaves beaded armour over small tourist kitsch figurines of 'Indians,' except for the eyes."[5] For Koski, the beaded cover makes these stereotypical figures "easier to look at," while at the same time, as catalogue author Myers describes, "the exposed eyes reveal an emotional urgency."[6] As part of the programming for the exhibition, Koski gave an artist talk entitled "The Social Life of Beads" at a working lunch in White Water's small cafeteria, and facilitated a series of beading workshops, including at the *Recast* exhibition opening.[7]

The experience of participating in the beading circle served as an introduction to what were, for me, new and informal ways of teaching, and learning from, a diverse array of students affiliated with our department. One aspect of inclusion through participation in the beading circle (mentored by the artist at the head of the craft table, showing brief techniques, and enacted by roughly a dozen women who sat on either side) that was particularly striking was in the difficulty of the material process itself: beading is a challenging medium, and the act of physically participating in a beading circle gave me a new and profound respect for the countless artisans who

use beads as an aesthetic or artistic device. Another evocative aspect of being part of a beading circle was in questions of gender: the workshop was open to everyone, but as a queer man struggling to thread my needle, I was the only self-identified male individual present, a somewhat strident reminder of the gendered associations of femininity and craft that are still very much part of Western social expectations associated with needlework. I necessarily relied on assistance from students to do something as simple as sew several beads together, and while doing so, wryly noting my own ineptitude, I listened to the slow rhythm of conversation that flickered back and forth across the beading table. Beading, in that context of a wintery March evening, was not simply an aesthetic or artistic craft practice: it was an immersion into feminine-led conversation, a window onto a social world I had not even realized I was ignorant of, and the rhythmic pace of the upraised needles and shimmering beads formally mirrored the back-and-forth of quiet, yet potent *simultaneous* social exchanges. Bakhtin's notion of dialogism and polyphony is particularly appropriate here: the many-voiced, cooperative dialogue is experienced at the beading circle not as competition, but in collaboration, paralleling how Tuck and Yang, among others, reiterate the "ethic of incommensurability" in decolonizing projects, such as the beading circle, that "evoke a complex process of affective labour."[8]

I came away from that experience convinced of a number of things of direct relevance to my pedagogy. One, that participating in artist-run talks and other workshops helped make connections to students in a place-based setting that was external to the hierarchical world of the classroom and the university in a compelling and articulate way. Two, that the practice of beading itself included a meditative, social component that allowed for quiet, highly informative educational exchanges between individuals. The media release for *Recast* asked "How might you look at these tourist kitsch items differently?" Reflecting on Koski's practice, I was struck by the hours of contemplative, meditative labour it must have taken the artist to "reclaim" pieces of tourist kitsch, so that the photographed object, which for me communicated so much of the strident, arresting contemporaneity of the Indigenous present, was embedded with philosophical acts of resistance in each and every bead. And three, that in the northern setting, beading was a space of interconnection, where networking between various arts professionals could take place within the context of Indigenous-led and mediated interaction. If, as art historians, we are genuinely looking for a more inclusive pedagogy, it might seriously be found within such events as Koski's workshop, where the ability to teach is as much founded on listening as on lecturing, on sitting quietly in a polyphonic, dialogic, multi-voiced space instead of the dialectical binary of the classroom setting. Admittedly,

experiences like Koski's workshop are much more challenging, and their opportunities rarer, than in those enacted in the formulaic environment of the classroom, but their appeal is considerably broader, and as I discovered, their embodied, corporeal, experiential form of learning a precious one.

The REDress Project

An unexpected outcome of participating in the beading circle was the opportunity to connect with others that I might not have otherwise. At Koski's workshop, I met Mair Greenfield, former Biidaaban Community Service-Learning Officer and worker with Wiidookaadwin Aboriginal Mentorship Initiatives. Greenfield and I had been seated next to each other at the beading circle, and while exchanging wry smiles over our struggles with the beads and our admiration for the fluid, precise, gestural capabilities of the inspiring artist, we exchanged stories about our work at Nipissing University. For example. as part of my commitment to diversity at the university, I described to Greenfield my work with local Indigenous and community-based service learning initiatives encouraging the development of collaborative pedagogy though Indigenous systems of learning such as the Biidaaban Community Service-Learning (BCSL) Program, a local First Peoples resource centre. Greenfield suggested that the students in my art history classes might well benefit from participating in *The REDress Project*, a project which commemorates the over 1,000 murdered and missing Indigenous women and girls in Canada, that she was assisting the internationally renowned aboriginal artist Jaime Black in organizing.[9] We collaborated on an experiment: students in my FAVA 4066: Issues in Curation and Museum Representation class were given the options of writing a formal paper or receiving credit for helping with the planning, installation and curation of *The REDress Project* exhibition. Many chose the latter option, and they received a practical, experiential education about the complexities of putting on such a show, which (obviously) has an extremely emotional, significant aspect. As Greenfield recalls, she organized the show "with inspiration from Serena Kataoka," who was Director of the White Water Gallery at that time, "and full support from Jaime Black and the entire Nipissing community," including the student body, whose interventions were critical in the look and feel of the show. For example, as Greenfield notes of the install process, where, following Kataoka's advice, most of the dresses were hung in the University foyer, "one student moved a dress into the trees on the hill coming up to the University. They felt it should be moved in honour of MMIW [Missing and murdered Indigenous Women] – his family and friends had been murdered in Thunder Bay"[10] (Fig. 1). Greenfield thanked this student for his evocative

1 | Jaime Black, *The REDress Project*, dimensions variable (detail view). Installation view in woodland outside Nipissing University, territory of the Robinson-Huron Treaty of 1850, Nipissing First Nation Traditional Territory, traditional territory of the Anishnabek (North Bay, ON). (Photo credit: Mair Greenfield, 2019)

intervention, which was returned by the student to the foyer for the opening, and documentation of which can be viewed (Fig. 1).

This collaborative initiative saw upper-year students translate the theoretical knowledge of their art history classes into a highly impactful exhibition where community leaders led Indigenous ceremony on campus. The lighting of the candles outside the front door, in particular, was an experience noted by many students as a significant, personal and influential 'learning moment'. Due its success, we subsequently repeated the event in modified form the following year. A team of talented young Indigenous students from our department, who were fresh from curating a local exhibition themed around reconciliation, assisted in this second iteration of the commemorative event.

This event was *Team Work makes the Dream Work* (1–20 November 2017), curated by Nipissing students Thaila Sarazin and Gerald McComb, who were completing their BFA requirements in our program, as a collaboration between the North Bay Indian Friendship Centre and the Kennedy Gallery. As Kathy Fortin, Executive Director of the North Bay Indigenous Friendship Centre, stated at the time, "the key focus of this exhibit is to bring out local artists, highlighting the regional aspect of the show.[11] Sarazin and McComb selected local Indigenous art to suggest "different journeys," while a key component of the show – Sarazin's beautiful red dress, hung from the ceiling in swirls of crimson fabric (Fig. 2) – was placed "on display to remind people about our missing and murdered Indigenous women … I hope that people leave with a better understanding of reconciliation," noted Fortin and indeed, the strong visual impact made by the red dress was a major focus for viewing attention at this collaborative exhibition.[12] For Sarazin, the exhibition was "a testament to how far reconciliation has come, how far the relationships between Indigenous and non-Indigenous people have come."[13] The artist's beautiful red dress installation helped to move the challenging process of reconciliation forward by placing femininity, identity, and gender at the centre of her curatorial strategy. For McComb, the discursive character of art history as a discipline was central to the two artists' curatorial vision. "The Art History component of the Bachelor of Fine Arts program impacted the organization of the gallery space in terms of what we wanted the viewers to gain and understand in regards to the many layers of the Indigenous experience," recalls McComb. "Rather than to simply put up pretty pictures for consumption, we aimed to celebrate local artists and educate and tell stories to the viewer."[14]

Both Sarazin and McComb, are highly cognizant of the importance of collaboration as a curatorial method. "While helping Alex, the gallery director of the W.K.P. Kennedy Gallery, I realized the importance of representing ourselves as Indigenous artists as opposed to being represented in a museum-style setting as an extinct people from the past," recalls McComb.[15] Following the success of *Team Work makes the Dream Work*, Nipissing University hosted a related art installation, exhibited from 28 November to 6 December 2017 in the university's main foyer. This second show culminated in a discussion with the artists themselves: Sarazin, McComb, and Pauline Sutherland, a James Bay Cree Elder who had also submitted work for the *Team Work* show. The artist talk was followed by a ceremony by Elder-in-Residence at Nipissing University Carol Guppy. It included a smudging ceremony led by Guppy, drumming and singing by McComb, Sarazin, and other members of the Nipissing Indigenous community; and a candlelight vigil. This event was a partnership between the Office of Indigenous Initiatives and the Women's Safety Grant, with the mandate of recognizing

2 | Thaila Sarazin, *Lost Legacy, New Hope*, 2017, mixed media installation of dress fabric, plaster, cedar, doll stuffing, moss, fur, 152.4 cm. Installation view of "Teamwork makes the Dreamwork," W.K.P. Kennedy Gallery, territory of the Robinson-Huron Treaty of 1850, Nipissing First Nation Traditional Territory, traditional territory of the Anishnabek (North Bay, ON). (Photo: Courtesy of the author)

and raising awareness in the campus community regarding the National Day of Remembrance and Action for Violence Against Women. "Working in the Missing and Murdered Indigenous Women Installation . . . reminded me of the importance of sharing stories of the Indigenous experience based on first-hand accounts," recalls McComb.[16] Collaborative pedagogy in art history

is key here, as the interactions between students, professors, university administrators, and gallery professionals enabled a poignant, evocative and compelling commemoration of Canada's missing Indigenous women through student-created works of visual art. These works subsequently inspired the students themselves to develop innovative, highly personal curatorial strategies around the display, exhibition, and textual study of these objects, be they readymade like Jaime Black's dresses, or bespoke as art objects like Sarazin's striking crimson garment.

Tanya Lukin Linklater and 1207: Art History II

While I believe outreach beyond the formal confines of the classroom is of central import to the formation of a more inclusive pedagogy at Nipissing, I also work closely with Enji giigdoyang, Nipissing's Office of Indigenous Initiatives, in collaborative ways that renegotiate Indigenous approaches to the discipline and to the canon of art history itself within a classroom setting. For example, I am privileged to have Enji giigdoyang's Director, Tanya Lukin Linklater, address the introductory lecture of my first-year survey class, speaking from an Alutiiq perspective on a wide range of topics of relevance to the practice of art history, archaeology, and anthropology, including cultural belonging, object repatriation, performance, and her ongoing involvement with the Truth and Reconciliation Commission.

We are incredibly lucky at Nipissing to have such an evocative scholar, artist, performer and administrator at Enji giigdoyang, as well as to have the centre itself. Lukin Linklater's body of work is as challenging and provocative as her words are inspiring and evocative, and her participation in our department's classes can and does help student and instructor alike to re-evaluate long-held notions of how art history should be practiced. For example, as an art historian, I am fascinated by the location of a particularly crucial or evocative work and to how it has been subsequently used and interpreted. Take the famous Bull-Leaping fresco from Minoan Crete, commonly included in Western art history survey courses. It is justifiably exciting to many students because of its fascinating and unique presentations of gender, athleticism, ritual, sport and dance. Discussing with students the archaeological context of the Palace of Knossos and the specifics of where a work such as the famous Bull-Leaping fresco was situated can be useful in guiding students towards questions of placement, reception, ritual and access within the Bronze Age palaces of Minoan Crete, all issues which can help enable deeper conversations about spirituality, sexuality and art history. I have, for most of my career, thus admired archaeology's "scientific" forensic evidence-based approach to making meaning from historical objects – not uncritically (certainly no enthusiast of Bronze Age Cretan painting can afford

to be uncritical of Sir Arthur Evans and his restorative archaeology!) but with a deep appreciation for the many varied ways in which the rigorous practice of archaeology assists in the interpretation of historical artwork.

Hearing Lukin Linklater discuss her Alutiiq community's mistrust of archaeology and the abuses such a science has fostered on Kodiak Island, however, is a fascinating way to reconsider my own art historical belief system, and to start asking questions about identity, truth, rationality and meaning to the student body at large. Lukin Linklater is a dancer and a performance artist, and the privilege of hearing her talk about dance is in itself a passion project, where larger issues of gender body and history circulate in a resounding manner across the institutional walls of the gallery space. Certainly, having an Indigenous scholar-artist like Lukin Linklater in residence at Nipissing allows for some truly exceptional pedagogical experiences. Experiencing how this scholar reiterates how Treaties continues to impact both Indigenous and settler lives in the northern setting is a potent and sobering experience. Through her work and words Lukin Linklater encourages us to think about how many of our settler homes, businesses, galleries, universities, museums, restaurants and coffee shops are erected on and profit from unethically extracted land. How does land and access to land continue to shape and define settler-Indigenous relationships, and how do we, as teachers and scholars, artists and dancers, have a responsibility to both past and future to condition our awareness of land, of land as a character in our own stories and of our own identities?[17]

For our first-year survey, then, I currently begin the course 1207: Art History II, which is structured around material from the thirteenth century onwards, with a guest lecture by Lukin Linklater, in which the above issues of Treaties, community, art, performance and identity are central. Lukin Linklater lectures for the first half of the class, during which the students are given video and performance clips of her work, as well as scholarly discussions of these issues. In the second half of class, we engage with questions of cultural repatriation and reconciliation by viewing Gil Cardinal's poignant and compelling documentary film *Totem: The Return of the G'psgolox Pole* (2003). This Haisla mortuary pole, taken to Sweden in 1929, was only rediscovered by its creator community in 1991. Its repatriation back to the Haisla at Kitamaat in 2006 was an event that received considerable media attention in both North America and Europe.[18] *Totem* is itself a beautiful work of art, a cinematic celebration of community and place, and a film that interweaves interviews with both Indigenous community elders and museum professionals with some sparsely-used, but incredibly evocative footage of the first re-encounter between art object and its maker's descendants. As postcolonial scholars Aníbal Arregui, Gesa Mackenthun, and Stephanie Wodianka point out, "the story of the pole was, after all, a

story of loss and grief, both for the owner's family and the many families who had fallen victim to colonialism and disease. Its return had cathartic and reconciliatory dimensions."[19] By combining an artist talk with a film dealing specifically with questions of cultural repatriation, long-established notions about art history, objects, science, rationality and the place of settler-colonial peoples are called into question from the very inception of the course.

The subsequent two lectures of 1207: Art History II build on the precedent already established in deconstructing and decolonizing the canon of art history. In the second lecture, I discuss the work of Gauguin, juxtaposing a biographical survey of Gauguin's life and major work not only with examples of Indigenous Polynesian craft and art production from Tahiti and the Marquesas, but also with representations of Marquesan femininity by the missionary Clarissa Chapman Armstrong (1805–1891), whose amateur depictions of Indigenous women are markedly less exhibitionistic or voyeuristic than those of Gauguin. I also use historical photos of the vibrantly modern, hybrid contemporary dress enjoyed and performed by young Tahitian women to interrogate Gauguin's primitivist designs. Further juxtapositions include images of exiled or curtailed Polynesian royalty – such as Charles Giraud's 1851 portrait of Queen ʻAimata Pōmare IV Vahine-o-Punuateraʻitua (1813–1877), or Paul-Émile Miot's haunting photographs from 1870 of the captive royal family of Vaitahu, Tahuata, Marquesas Islands – with contemporary photographs of transgendered *Fa'afafine* and *Drodrolagi* performers in Samoa or Fiji. These juxtapositions highlight how Gauguin's "queering" of the young androgynous Indigenous body in his paintings was a recapitulation of extant (and highly suspect) discourses around the "androgyne" in Symbolist Paris. If our first lecture in 1207 is centred around notions of collaborative pedagogy, where the juxtaposition between artist talk and film allow for a deconstruction of the art historical canon, including the value of the object, the museum, and the science of archaeology, then the second lecture builds on this precedent through specific reference to a canonized Western "master," where issues of sexuality, gender and aggression within the art historical record are highly topical in the age of #MeToo.

In our third lecture, the class discusses Aboriginal and Torres Strait Islander Peoples art, beginning with the astonishing ancient visual traditions of the Kimberley region and ending with clips from the 2008 film *Emily in Japan*, recounting the mounting of a large international exhibition of Emily Kame Kngwarreye's monumental, colouristic canvases inspired by her Anmatyerre community's connection to their homeland at Alhalkere, Utopia, Northern Territory. Like many other instructors, I often find settler students who have received training in Canadian post-secondary institutions to have acquired significant and formidable defenses that allow them to distance themselves from questions of settler-Indigenous relationships. I have found

that using Australian Aboriginal art as a larger case study to interrogate notions of colonialism, treaty, land exploitation and systematic repression allows for the re-entry or re-insertion into the immediacy of these issues by many students who have become desensitized to such questions, but who are not perhaps as well-versed in the Australian example as the Canadian. "But how can this still be happening?" is a common refrain by students startled to hear of the destruction of ancient sites of art by mining conglomerates. Of course, similar examples exist in Canada, as they themselves very often realize without further prompting.[20] This is a realization set in motion largely, I believe, because of the effectiveness and uniqueness of the collaborative pedagogy upon which we have embarked, and I count myself extremely fortunate as an educator to be able to work with administrators and academics like Greenfield and Lukin Linklater, thereby foregrounding a dialogic, many-voiced approach to teaching art history in this uniquely northern setting.

Conclusion

If, in the above examples, I have recounted three major case studies of how collaborative pedagogy at Nipissing University contributes to a process of teaching art history that incorporates Indigenous ways of knowledge, I must reiterate that these are only three of many similar acts of collaboration. Other faculty members who teach in our studio programs have, for example, worked closely with Indigenous students on the transformation of public space in the struggling core of downtown North Bay. Chelsea Anne Bourget is one of several such students whose participation in our department's fourth-year printing class, run by Laura Peturson, involved the creation of a large-scale mural centred around the elements. For Bourget, visual imagery *is* activism. "Visual media within the realm of social justice and activism serves to unify messages," she reiterates, drawing on Christi Belcourt's observation in relation to the Water Is Life movement, that "the placards that people bring to protests usually have text on them, and she says the messaging can often get lost in the sea of signs."[21]

On 8 January 2019, I had the privilege of attending one of the Water Is Life protests with Bourget, where, under the guidance of community Elders, we engaged in a brief demonstration of solidarity with the activists at Unist'ot'en camp on the Wet'suwet'en ancestral lands in northern British Columbia. Our small group, huddled against the freezing winter winds, was warmed visually and emotionally by the display, not just of textual signs and banners drawing attention to Unist'ot'en, but also through the incorporation of visual ephemera from the movement, including Shepherd Fairey and Aaron Huey's November 2014 print "Protect the Sacred," a work created in support of www.honourthetreaties.ca, "an organization that amplifies the

voices of Indigenous communities by funding collaborations between artists and Native advocacy groups."[22] As Bourget suggests, one way forward for our department might be to more thoroughly incorporate activist solidarity into our pedagogical practice, where "art history programming is to explicitly draw parallels to contemporary events; with Wet'suwet'en and Standing Rock being examples of mistreatment of Indigenous communities."[23] Bourget takes a leadership role in this respect. In partnership with our department, in November of 2019 she held a printing workshop at Nipissing University's Monastery Hall, "where Water Is Life imagery was available to silkscreen."[24] The use and study of such activist visual imagery, combined with respectful attendance at Indigenous-led demonstrations and protests, is an incredibly useful way with which to decolonize one's own pedagogy. Collaboration is here absolutely central to this process of deconstruction and reassemblage.[25]

Recently, I had the immense privilege of attending an artist talk by Lukin Linklater entitled *We Wear One Another: Indigenous Objects and Performance* (12 November 2019). Members of the community, faculty from different departments, the Nipissing University president, members of the media, and students from a variety of our classes crowded into the lecture hall to hear Lukin Linklater speak about her recent body of work, which was recently toured through Chicago and several institutions in San Francisco. For some of the fourth-year art history students enrolled in our Museums and Curation seminar, taught this year by my colleague Robin McDonald, this was a chance to hear an extraordinarily talented scholar, author, artist and choreographer discuss some of the deep-rooted issues of settler colonialism and imperialism that are enmeshed with the museum. For other students, such as those from our Art History I first-year survey, attending the talk and summarizing its contents was a chance to make up grades lost in a challenging midterm or tardily-submitted assignment. For others, it was simply a labour of love, and as Lukin Linklater's fascinating, dense and evocative video-performance work unfolded on the screen, their eyes flickered from the speaker to the camera's loving survey of a Mackenzie Delta Inuvialuit rain gut parka or the ecstatic, emphatic movements of the dancers Lukin Linklater had choreographed against the shimmering backdrop of the icy St. Lawrence River. Along with the wail of an amplified violin, text began to flash onto the screen.

> *In traces we are curved,*
> *In traces, we are chaos.*
> *In traces, we are spatial.*
> *In traces, we wear one another.*[26]

How might we, as art historians, find such traces of each other?

NOTES

1   Tanya LUKIN LINKLATER, "We Wear One Another" in *Performance*, 2019.
    https://www.tanyalukinlinklater.com/gallery/we-wear-one-another-2019.

2   See Mikhail BAKHTIN, *The Dialogic Imagination: Four Essays by M.M. Bakhtin*, trans.
    Caryl Emerson and Michael Holoquist (Austin: University of Texas Press, 1982),
    359–60.

3   See Sandy GRANDE, "Refusing the University," in *Toward What Justice? Describing
    Diverse Dreams of Justice in Education,* ed. Eve Tuck and K. Wayne Yang (New York
    and London: Routledge, 2018), 62.

4   I am deeply grateful to the artists Bev Koski, Jaime Black, and Tanya Lukin Linklater
    for their provocative and inspiring body of artistic work; to my former students
    Chelsea Bourget, Gerald McComb, and Thaila Sarazin for their dedication and
    effort; and to my current student, Pauline Sutherland, for her generous sharing
    of knowledge and her patience, tact, discretion, and resilience. These and other
    collaborations have heightened my gratitude for inspiring acts of inclusion that
    have been fostered by local Indigenous communities. I am also grateful to Elizabeth
    Cavaliere for the following sources: J. CHRISTENSEN, "Telling Stories: Exploring
    Research Storytelling as a Meaningful Approach to Knowledge Mobilization with
    Indigenous Research Collaborators and Diverse Audiences in Community-based
    Participatory Research," *The Canadian Geographer* 56:2 (Summer 2018): 231–42;
    Margaret KOVACH, *Indigenous Methodologies: Characteristics, Conversations,
    and Contexts* (Toronto: University of Toronto Press, 2010); Krista McCRACKEN,
    "Community Archival Practice: Indigenous Grassroots Collaboration at the
    Shingwauk Residential Schools Centre," *The American Archivist* 78:1 (Spring/Summer
    2015): 181–91; and Dylan ROBINSON and Keavy MARTIN, eds., *Arts of Engagement:
    Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of
    Canada* (Waterloo, ON: Wilfrid Laurier University Press, 2016).

5   BayToday Staff, "Anishnaabeg artists Bev Koski and Christian Chapman at White
    Water Gallery," *Bay Today.ca* (9 Mar. 2016), https://www.baytoday.ca/more-local/
    anishnaabeg-artists-bev-koski-and-christian-chapman-at-white-water-gallery-263618.

6   Ibid.

7   For the significance of beading as a practice within Indigenous communities and
    for Anishnabekwe-identified people, see Malinda Joy GRAY, "Beads: Symbols
    of Indigenous Cultural Resilience and Value" (MA thesis, University of Toronto,
    2017), especially pages 2–4, 30, and 32, where Gray notes that "Beadwork and other
    craft making abilities creates an immaterial/material spatiality which represents
    the rebuilding of family after the past historic trauma that Indigenous people
    have endured."

8   Eve TUCK and Aimee CARRILLO ROWE, "Settler Colonialism and Cultural Studies:
    Ongoing Settlement, Cultural Production and Resistance," *Cultural Studies – Critical
    Methodologies* 17:1 (July 2016): 8.

9   Nipissing University, "Artist Jaime Black brings REDress Project to NU" (29 Nov.
    2016), https://www.nipissingu.ca/news/2016/artist-jaime-black-brings-redress-
    project-nu.

10 Email from Mair Greenfield to author, 13 Nov. 2019. "MMIW" refers to "Missing
    and Murdered Indigenous Women," reflecting the disproportionate number of

Indigenous women in Canada and the United States who experience violence, incarceration, kidnapping, and murder. See Connie WALKER, "Missing, murdered aboriginal women crisis demands a look at root causes." *CBC News*, 10 Apr. 2016, https://www.cbc.ca/news/indigenous/missing-murdered-aboriginal-women-crisis-demands-a-look-at-root-causes-1.3027023.

11 Linda HOLMES, "Using art as another means to move the reconciliation movement forward," *Bay Today.ca* (2 Nov. 2017), https://www.baytoday.ca/local-news/using-art-as-another-means-to-move-the-reconciliation-movement-forward-756187.

12 Ibid.

13 Ibid.

14 Email from Gerald McComb to author, 5 Nov. 2019.

15 Ibid.

16 Ibid.

17 Much of my approach to de-centring the Eurocentric nature of the art historical canon is of course rooted in the so-called "new" art history of the 1980s and 1990s, vibrantly described by (among many others) Jonathan HARRIS in *The New Art History: A Critical Introduction* (London: Routledge, 2002). I also take inspiration from the many brilliant scholars whose work centres Indigenous epistemologies and pedagogies, thereby challenging and interrogating the western canon's heteropatriarchal and bourgeois-capitalist foundation. Among leading examples of these are Linda Tuhiwai SMITH, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books 2021); TUCK and ROWE, "Settler Colonialism and Cultural Studies," 3–13; Carla TAUNTON and Leah DECTER, "Introduction," in *Public* 64, 6–15; and Alex WILSON with Marie LAING, "Queering Indigenous Education," in *Indigenous and Decolonizing Studies in Education: Mapping the Long View*, ed. Linda Tuhiwai Smith, Eve Tuck, and K. Wayne Yang (New York: Routledge, 2019), 131–45.

18 See Mark HUME, "B.C. totem comes home from Sweden," *The Globe and Mail* (27 Apr. 2006), and Anders BJÖRKLUND, "The Case of Chief G'psgolox's Totem Pole: 'Rescuing,' Keeping and Returning," *Baltic Worlds* 1 (2018): 72–78.

19 Aníbal ARREGUI, Gesa MACKENTHUN, and Stephanie WODIANKA, "Introduction," in *Decolonial Heritage: Natures, Cultures, and the Asymmetries of Memory*, ed. Aníbal Arregui et al. (Munster and New York: Waxmann, 2018), 18.

20 See, for example "Vandals wiping out Indigenous pictographs, researcher says," *CBC News*, 12 July 2017, https://www.cbc.ca/news/canada/sudbury/rock-art-being-destroyed-1.4199911.

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22 Shepherd FAIREY, "Protect the Sacred," print of November 2014, https://obeygiant.com/protect-the-sacred-2/

23 Email from Chelsea Anne Bourget to author, 24 Oct. 2019.

24 Ibid.

25 India Rael YOUNG, "Momentum: The Ripple of Art Activism From Idle No More," *Hemisphere: Visual Cultures of the Americas* 7:1 (2014): 76–93. https://digitalrepository.unm.edu/hemisphere/vol7/iss1/8.

26 LUKIN LINKLATER, "We Wear One Another."

Pédagogie collaborative et histoire de l'art : Programmes d'études inclusifs dans le contexte nordique

ERIC WEICHEL

L'article « Collaborative Pedagogy and Art History: Inclusive Curriculums in the Northern Setting » (Pédagogie collaborative et histoire de l'art : Programmes d'études inclusifs dans le contexte nordique) se penche sur les méthodes innovantes d'enseignement de l'histoire de l'art de l'Université Nipissing (North Bay, ON). Ses démarches emploient une stratégie polyphonique « à voix multiples » et permettent d'incorporer des perspectives diverses à l'art visuel et à la culture matérielle. Ces méthodes consistent notamment à participer à des ateliers de perlage; à superviser l'intégration d'étudiants et d'étudiantes bénévoles dans l'organisation d'expositions et d'installations artistiques dirigées par des autochtones; à intégrer le point de vue de personnes aînées de différents départements et de l'extérieur de l'Université; et à revoir les plans de cours d'introduction pour que leurs modules portent sur le rapatriement, le patrimoine culturel et l'art autochtone contemporain au Canada. Cet article présente des exemples précis d'expositions faisant l'objet de discussions, dont *Recast* (2016) de Bev Koski qui commente la « vie sociale des perles », le kitsch touristique et le tissage au moyen de perles. Il y a également l'exposition *Teamwork makes the Dreamwork* (2017) qui lance un appel évocateur et tonitruant en faveur de la réconciliation. Cette exposition, présentée par Thaila Sarrazin et Gerald McComb, comprend des installations de tissus, de matériaux naturels et de peintures acryliques, dont celles de Pauline Sutherland, une aînée crie de la baie James. L'exposition *REDress Project* (2017) par Jaime Black qui commémore les femmes autochtones disparues et assassinées au Canada fait également partie de la liste. Dans le cadre de celle-ci, des étudiants et étudiantes de deuxième année ont participé au montage, à l'installation et à la présentation d'une installation à grande échelle sur le campus. Cet essai rend également hommage à Tanya Lukin Linklater, artiste et dirigeante communautaire, et à son leadership sur le plan pédagogique. En effet, sa générosité et ses réflexions poétiques à propos de la pratique de l'art ont influé sur la refonte d'un cours traditionnel d'histoire de l'art. Remarque : L'Université Nipissing est située sur le territoire traditionnel de la nation anichinabée de la Première Nation de Nipissing.

"Let's go for an Artifact Walk": Active Learning, Collaboration, and Primary Document Analysis in the Undergraduate Classroom

THIRSTAN FALCONER AND ZACK MACDONALD

Historians work for the thrill of encountering that single artefact that propels a project. The discovery of exciting artefacts inspires engaging projects because they encourage research questions that send scholars deeper into a gallery collection, an archive, or oral history interviews. Occasionally these discoveries are incredible. For example, a scholar working at the British Library found traces of the gunpowder residue amongst the papers of a seventeenth-century diarist and gunpowder manufacturer that Guy Fawkes and his co-conspirators plotted to use in exploding the House of Lords and assassinate King James I in 1605.[1] While this specific encounter is of a rare kind, it offers a view into the excitement of working directly with historical documents and artefacts. In art history, the opportunity to explore original artwork, reproductions, or tools is ripe with opportunity. Yet, many undergraduate students will never get the chance to experience these moments of discovery. Often attempts to utilize artefact analysis in undergraduate courses are pre-selected and mapped out uninspiringly in course syllabi, inoculating students against that feeling of unearthing something in the archive by themselves. This paper imagines an artefact walk as a way to share the thrill of discovery with undergraduate students through the visualization and touch of historical artefacts. This offers opportunities in many disciplines, including art history, and across them. To facilitate multidisciplinary understanding, this article refers to artefacts as any human-made object related to a course's subject matter.

An artefact walk is an occasion for students to examine a number of historical objects and to connect with something that interests them. While artefact walks are usually conducted in a public space and accessible to the public,[2] this paper proposes that instructors embrace the concept and provide their students with an array of artefacts to investigate in the classroom. First- or second-year undergraduate students are encouraged to

Detail, 3D Reconstruction of the Chapel of St. James, c. 1350; Northeye, East Sussex, England. (Reconstruction and Render: Zack MacDonald, London, ON, 2022) [Sketchfab link: https://skfb.ly/ouxIB]

break off into groups, examine artefacts on display in a classroom, engage in collaborative dialogue, and generate research questions that eventually lead to an independently written analysis paper. After student groups investigate all of the artefacts in the class, they will settle on one and deliver group presentations outlining their proposed research questions. In the end, each student will submit an independently authored essay proposal to the instructor. Instructors have complete freedom to assign any kind of artefact that they choose such as letters, video footage, newspaper articles, objects, maps, tools, catalogues, or paintings, among a plethora of exciting and diverse choices. This diversity means that the artefact walk is easily portable to other disciplines in the humanities including sociology, legal studies, and archaeology, among others. In art history, this could mean setting out original or reproduced art works, in addition to maps, documents and documentation; tools such as cameras, paint brushes, or plasters; exhibition catalogues, press clippings, or photographs. Like a research paper or a document-analysis assignment, the artefact walk encourages students to master important skills such as research and analysis, critical thinking, and collaboration. It also affords the instructor an early glimpse into how their students think about history.

Instructors are primarily concerned with teaching their students how to perform research, analysis, and persuasive writing. An artefact walk assignment encourages the development of these three core skills.[3] Object-based learning (OBL) emboldens students to respond in real-time to something visual and tangible; and unlike assigning a choice of artefacts on course syllabi, an artefact walk urges students to picture their interests and find something that inspires them "within a framework of discovery, enjoyment and critical exploration."[4] Artefacts stimulate interest, facilitate comprehension, and promote meaning and reflection.[5]

The use of primary sources in the history classroom to improve engagement and student skill-building has been considered in pedagogy literature since the mid-1980s,[6] while OBL has only emerged in the literature over the past decade.[7] This increased focus on active learning has seen a subsequent rise in the attention of OBL in higher education literature.[8] Yet, because undergraduate instructors have favoured traditional lecture-driven course models, OBL has been more frequently adopted in K–12 classrooms, museums, and galleries. These lessons are an extraordinary opportunity for instructors to think about how people, places, and things can be employed in the classroom for a more student-centred learning experience.[9]

OBL promotes active learning and is predicated on a human fascination with our own inventions. Through objects, artworks, or artefacts, students

probe humanity's past. OBL is commonplace in museums and art galleries where curators excel at providing "subject-specific knowledge" to their visitors.[10] Artefacts, Lois Hendrickson argues, intrigue students with the unknown, consume them with curiosity, and set them on a path to understand the "true identity" of objects.[11] This idea is rooted in E. McClung Fleming's assertion that humanity has a "universal fascination with the things [it] has made."[12] Thus, according to Sara Marcketti, artefacts encourage students to interact with their own material culture, which is reflected by investigations of "the social, political, economic, and technological characteristics of an era."[13] OBL, moreover, can encourage learners to engage with objects not of their own cultures to explore different ways of knowing, and understand the ways in which knowledge has been preserved. The "Belongings" in *c̓əsnaʔəm: the city before the city* exhibit exemplifies how artefacts generate discussions about the problematic history of removing Indigenous belongings to colonial collections. The exhibit shows how digital and mixed-media tools can reconnect collections "with intangible forms of cultural knowledge."[14] As Jordan Wilson notes, the use of the word "belongings" in place of "artefacts," "reinforces [the] communities' ongoing connection to the place and the things taken from it."[15] These challenging discussions and critical lines of inquiry about ownership, selection, preservation, and representation can, and should be, applied to any OBL activity.

Examining artefacts challenges students to develop research questions and urges them to think more deeply about the complex relationships between people's lives, the economy that they work in, as well as their religious beliefs, social system, education, politics, arts, language, and technology.[16] Kelly Schrum et al.'s study on teaching hidden histories has shown that tasking students with finding "a larger historical narrative" within an artefact is a successful model for learning.[17] Yet a core feature behind the ideas in this essay is that while a museum exhibit provides its visitors with an intended understanding of art and artefacts, the visitor also brings their own interpretation on the presented content.[18] Lain Shultz notes that while OBL sparks curiosity; perhaps more importantly, it encourages students to consider and understand that experiences and viewpoints of the object's creators may differ from their own, and thus their experiences "may not serve as a models to interpreting the lives of others."[19] It is this essence that our in-classroom artefact walk assignment attempts to capture, in which historical artefacts are presented with limited accompanying explanation from the instructor, which requires students to think critically and independently about what they are experiencing. Thus, students have the opportunity to

engage actively with artefacts that interest them, and the beginning of a semester-long research project takes shape without a specified professor-led or mandated research direction.

An artefact walk is the experience whereby students examine a number of historical artefacts at their disposal, find a connection with one in particular, and investigate its historical significance. Historians are particularly interested in how experience facilitates student engagement and deeper learning about the historical significance of artefacts. In other words, encouraging students to examine artefacts with an interest in understanding what they might tell us about people, their lives, their beliefs, and the society that they lived in,[20] to help students develop personal connections to history, and to encourage them to ask the critical questions that explain the past. Yet students can inevitably choose the kind of historical investigation that they wish to undertake. If they are interested in gender history, they may want to dissect the relationship found in a Canadian patriarchal family model in nineteenth-century Montreal as detailed in countless photographic studio portraits found in private family albums. Perhaps they are more interested in studying the Crown; they then connect with an excerpt from the Numbered Treaties and try to explore the complex visual and political relationships in printed engravings circulated in popular magazines and newspapers.

The artefact walk encourages students to be creative and think deeply about a set of research questions that will help them explain the historical significance of an artefact. Thus, the object is not necessarily the research project in itself; rather, it is better imagined as the jumping-off point for a subject in which they have little practice. The artefact walk is deployed to let students take their research in any direction they choose within the boundaries of the course. Furthermore, rather than working independently through the development of research questions outside of class, students are encouraged to investigate each artefact in groups. By engaging with artefacts in a collaborative and student-led environment, students can ask and answer questions themselves, share their perspectives, and utilize the instructor for their methodological expertise. Students are encouraged to debate the artefacts and also ponder why they were preserved in the first place. Thus, the artefact walk promotes critical thinking, establishes a basis for student research, reinforces effective methodology, and promotes collaborative and active learning amongst students.

The COVID-19 pandemic disrupted in-person learning across all education sectors and prompted a shift in how educators and students engage with learning objects. Digitized objects and immersive technologies emerged as alternate ways for institutions to make available their collections, enable virtual access to their exhibits, or even augment in-person exhibits with

digital content. While these technologies are not new to museums,[21] their impact became clear during state-imposed lockdowns. Immersive technologies present educators and cultural institutions with opportunities to expand access and engage in remote OBL using virtual reality and 360-degree video. Students and instructors can visit real world or simulated sites, or they can engage with virtual exhibits. The Agha Khan Museum's *Immerse Yourself* is an apt example of how immersive technologies can expand access to cultural exhibits.[22] For OBL, these immersive experiences also open opportunities to discuss critically the benefits and drawbacks of virtual content. While virtual exhibits theoretically increase access, they continue to portray a very distinct world view and rely on users' access to adequate technology, institutional access to technology, and can perpetuate the digital divide. Despite the limitations, immersive technologies will continue to create new methods to pursue and examine OBL.

To illustrate how artefact walks can be introduced into an in-person or virtual classroom, we provide two examples. The course instructors provide each group with an artefact or digital reproduction of an artefact. The artefact can be anything that relates to the course topic. The instructor then provides a small number of guiding questions to stimulate inquiry. For example, these questions might include: What is the object? Why was it created? Who created it? And who preserved it and why? Throughout the exercise, the instructors circulate between groups engage in discussions and guide students to additional primary and secondary source materials to advance their research. While the following examples reflect the authors' teaching and research experience, it is the methodological framework, rather than the specific content that is the focal point of the exercise.

This exercise challenges students to consider a variety of themes in Canadian history from the Second World War era (Figs. 1 and 2). How was the war portrayed? How is gender depicted? How is alcohol depicted? How is the war depicted in Quebec? In this exercise, students must consider the various ways that the Second World War impacted Canada on the home front.

This exercise challenges students to examine the historical context and authenticity of digital objects using 3D objects from a virtual reconstruction of the abandoned medieval village of Northeye, East Sussex, England (Fig. 3). The main objects in the exercise are 3D reconstructions of lost structures from the village. Select primary source materials used to generate the reconstructions are provided alongside the models. The models are components of a larger historical simulation of the village that challenges students to adapt the natural landscape to cope with the impact of extreme storminess and flooding on a coastal, agricultural settlement.[23] Some guiding questions may include: Why are these structures important to the

1 | Milk Bottles from Model Dairy, Kitchener, Ontario, n.d. (Photo: Miller and Miller Auctions Ltd., New Hamburg, ON)

community? How did pre-industrial communities cope with or mitigate extreme weather and natural disasters? Students are also challenged to consider the authenticity of virtual reconstructions, the source materials and software used to generate the model, and the role of the researcher and artist in the reconstruction. How was the model created? What assumptions and decisions did the creator have to make to generate the model? As digital reconstructions and virtual learning experiences become more common in the humanities, these digital literacy exercises will develop crucial skills for students undertaking primary source analyses.

2 | Calendars from Dawes Black Horse Brewery, 1941; Roy Fuels, 1943; Boswell Brewery, 1944. (Photo: Miller and Miller Auctions Ltd., New Hamburg, ON)

While these artefacts may seem quite specific at an initial glance, they are meant to spur students to consider their place in broader fields. For example, instead of investigating milk bottles in Kitchener, ON, students might consider an exploration of the Canadian family or the role of women in Canadian society during the twentieth century. In other words, the artefacts employed in classrooms are meant to be historical starting points for students with a variety of personal interests and are intended to encourage them with something active, real, and tangible.

As with other student-led learning activities, there is a risk that students may appear uncertain or unmotivated at the outset of this assignment. It is in these early moments where guidance from the course instructor is crucial. This support allows students to take the lead in their artefact investigations, and should pose questions, rather than provide answers to encourage students to think creatively and approach their topics with a sense of curiosity. Once past the uneasy early stages, however, students take a deeper interest in, and thus find a greater learning outcome from, their artefact walk assignments. It is critical, therefore, for instructors to support their students through these early stages by providing regular feedback and insight, acting as a guide

3 | 3D Reconstruction of the Chapel of St. James, c. 1350; Northeye, East Sussex, England. (Reconstruction and Render: Zack MacDonald, London, ON, 2022) [Sketchfab link: https://skfb.ly/ouxIB]

throughout the independent research process. The collaborative approach is crucial here, too. Collaboration between students provides peer support and additional feedback. This collaboration creates a rich learning ecosystem in which students learn more deeply.

Like established scholars and graduate students, when undergraduate students experience the thrill of primary research and work with artefacts first-hand, they develop tangible and real-life connections to their research. As students engage directly with primary materials, they bring their own ideas and approaches to the research and may produce results instructors or other scholars have not yet considered. This is particularly true in classes, such as those in art history, that bring together students from different programs or fields of study. The myriad views in the classroom make the artefact walk rewarding and energizing for students and instructor alike.

NOTES

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23 *Virtual Northeye* is currently being developed by Environments of Change as an augmented reality educational game for grade three students. More information on the project can be found at: Steven Bednarski, et al., "Video Game: Northeye," *Environments of Change,* 2021, https://www.medieval-environment.com/educational-video-game; and in Steven Bednarski, et al., "Northeye (Re)Constructed: Augmented Reality of an Abandoned Medieval Village," in *New Technologies in and Renaissance Studies IV: The Changing Shape of Digital Early Modern Studies*, ed. Randa El Khatib and Caroline Winter (Iter Press, forthcoming November 2024). For more information about the modelling process and links to models, see: Zack MacDonald, "3D Models: Medieval Great Barn," *Environments of Change*, December 2021. Accessed 18 Jan. 2022, https://www.medieval-environment.com/barn.

L'« Artefict Walk » : Apprentissage actif, collaboration et analyse du document principal dans la salle de classe de premier cycle

THIRSTAN FALCONER ET ZACK MACDONALD

Cet article aborde le concept de l'« Artifact Walk », une activité qui fait entrer des artefacts dans la salle de classe afin de les découvrir et de les examiner. Pour les jeunes chercheurs et chercheuses ou étudiants ou étudiantes, l'un des moments les plus marquants et inspirants de leur carrière est la découverte d'un artefact ou d'une créatrice ou d'un créateur dans une galerie, un musée ou des archives. Cependant, ce moment ne se concrétise jamais pour plusieurs étudiants et étudiantes de premier cycle. L'« Artifact Walk » fait en sorte que ce moment de découverte peut avoir lieu en classe grâce à la collaboration du personnel enseignant et des commissaires, des bibliothécaires et des archivistes. Cet article fournit un cadre ainsi que des exemples d'artefacts physiques et numériques pour inciter le personnel enseignant à adapter l'« Artifact Walk » au contenu de leurs cours et à leurs objectifs d'apprentissage.

Open Pedagogy: A Vision for Professional Art Historical Practices in and out of the Classroom

ALENA BUIS AND ELIZABETH ANNE CAVALIERE

Open pedagogy, or open educational practices (OEP), is not just the creation, use, and reuse of open educational resources (OER) – freely accessible openly licensed text, media and other digital tools – but also the co-creation, adaptation, and sharing of teaching practices. OEP has four basic principles: improving access to education, and access more generally; centering learner-driven processes; emphasizing community and collaboration over content; and connecting the academy to the wider public.[1] Certainly sharing strategies, discussing practice, and working collaboratively are not new practices, but only recently have they become the focus of scholarship in their own right, a concern at the heart of this conversation initiated by this issue. Theoretically, forms of collaborative pedagogy have the potential to dismantle hierarchical academic structures and often provide opportunities to disrupt the academy altogether. But how do they work in practice? How can we learn from each other? How can we design our daily professional practices in and out of the classroom around collaboration?

As the editors of this issue suggest, such questions have a particular resonance in the Canadian context complicated by histories of regionalism, colonialism, and diaspora and compounded by the physical distances between institutions and resources. Faced with fiscal constraints, entrenched isolationism, and selfish protectionism, David Porter of eCampusOntario[2] argues that we need collaboration as a means to distribute resources among academic institutions, creating productive conditions for partnerships attentive to the diverse needs of students. He observes, "At its best, collaboration in higher education can inspire teachers, students, researchers, and administrators with a common vision of education excellence and the sense of purpose needed to help achieve it." For Porter, collaboration is a reflective practice in which educators can consider their role in today's dynamic work and educational marketplace by asking: "Is there a better way to shape the future?"[3]

Detail of participants in the session "Critical Crafting in the Classroom: A Hands-On Rag Rug Workshop" convened by Dr. Andrea Korda, Dr. Mary Elizabeth Leighton and Dr. Vanessa Warne. (Photo: courtesy of Open Art Histories. Photo credit: Charlotte Beyries)

OEP is similarly generous. For two of its leading proponents, Rajiv Jhangiani and Robin DeRosa, open pedagogy is "a site of praxis, a place where theories about learning, teaching, technology, and social justice enter into a conversation with each other and inform the development of educational practices and structures." They argue there is no fixed definition of open pedagogy, but rather a series of questions to be asked:

> What are your hopes for education, particularly for higher education?
> What vision do you work toward when you design your daily
> professional practices in and out of the classroom?
> How do you see the roles of the learner and the teacher?
> What challenges do your students face in their learning environments,
> and how does your pedagogy address them?
> What visions do you work toward when you design your daily
> professional practices in and out of the classroom?[4]

These questions drew together the six members of Open Art Histories (OAH): Johanna Amos, Alena Buis, Elizabeth Anne Cavaliere, Jen Kennedy, Sarah E.K. Smith, and Devon Smither. Each had been working through these ideas and questions independently but simultaneously (Fig. 1). Their coming together happened slowly and organically as they found one another through conferences, workshops, and in writing and notably during a period of transition as each navigated the first few years of post-graduate careers, sometimes through precarious employment. As new instructors, finding resources, guides, templates, instructions on how to teach art history – and teach it in ways that would matter to our students – took a central place in conversations that looked for ways to bring together resources one another had found or created, and to find ways to share them with others (Fig. 2). Understanding the centrality of collaboration and sharing to OEP, Open Art Histories became dedicated to facilitating a network of art historians and art professionals contributing to the developing field of scholarship of teaching and learning in art history (SOTL-AH) in which OEP is a site of praxis for

1 | Open Art Histories hosted The Pedagogy Institute in June of 2022 at the Agnes Etherington Art Centre at Queen's University. (Photo: Courtesy of Open Art Histories. Photo credit: Charlotte Beyries)

2 | In an effort to come together during the 2020 pandemic, Open Art Histories held a weeklong Twitter conference with ongoing sessions and prompts, including two keynote threads by Dr. Jessica Mace, a segment from their keynote thread pictured here, and by Dr. Linda Steer. (Photo: Courtesy of Open Art Histories)

Open Art Histories
@OpenArtHist

I'm a big fan of "small teaching" to promote connection, self-explanation and practice in the classroom (Lang 2016). Collaborative Lego, drawing, or design challenges break routine, build concepts, and let students think through problems in unexpected ways.
#OAHdebrief2020 3/

5:34 PM · Dec 15, 2020

♡ 5   👤 See Open Art Histories's other Tweets

pedagogical research. The name, Open Art Histories, reflects not only the goal of multivocality, but also the two components of its ethos. Maha Bali has explained that these are "a belief in the potential of openness and sharing to improve learning, and a social justice orientation – caring about equity, with openness as one way to achieve this."[5]

In June 2022, OAH held the Pedagogy Institute, a three-day series of workshops and conversations at the Agnes Etherington Art Centre at Queen's University. At its core, the Pedagogy Institute advanced the proposition that research-driven transformations in art history must be matched by transformations in teaching if they are to have a truly meaningful effect on the future of the discipline.[6] The field of art history is in the midst of a transformation. Over the past two decades, the geographical boundaries, visual and material objects, and theoretical frameworks that have traditionally structured this discipline have been critically re-examined and radically expanded.[7] In the wake of postcolonial theory, the global turn, and the rise of visual culture studies, Eurocentric priorities have been subverted and the word "art" in art history has swelled to include craft, design, and electronic and digital media from disparate cultures and contexts. For scholars, these developments have been invigorating, opening new paths of inquiry and possibilities for transdisciplinary and transnational exchange. As Jen Kennedy remarked in her welcome to the Pedagogy Institute:

> Beyond expanding and diversifying content (or in addition to expanding and diversifying content) how might pedagogy help dislodge the historically Eurocentric priorities of the discipline? How might the practices of teaching and learning about the art, visual, and material cultures (past and present) help foster intercultural awareness, inspire social engagement, and help prepare students (and teachers) to navigate the broader social world, shifting cultural landscapes and the complexities and responsibilities of our positions within them? One of the core ideas behind this institute is that these questions cannot be tackled on the level of theory alone. They must also be addressed on the level of practice (or praxis). A priority of Open Art Histories is to emphasize how we teach as much as what we teach. What do we do in our classes and why? What do we encourage students to do and why? How do these actions reinforce or undermine the values, goals, and practices of equity, diversity, inclusion, and accessibility? How are these questions bound to issues of ethnic and cultural representation among visual arts faculty and within visual arts classrooms?

The Pedagogy Institute modeled the turn to practice (or praxis) in the way that it sought to engage theories of OEP and SOTL-AH through an attempt to

3 | At the June 2022 Pedagogy Institute, the session "Critical Crafting in the Classroom: A Hands-On Rag Rug Workshop," convened by Dr. Andrea Korda, Dr. Mary Elizabeth Leighton and Dr. Vanessa Warne invited participants to craft rag rugs over discussions of experiential learning. (Photo: Courtesy of Open Art Histories. Photo credit: Charlotte Beyries)

"un-conference" – moving away from a more competitive and product-driven model of peer-reviewed academic conference towards something that was highly collaborative and process-oriented, in which all of the participants worked together to ask, unravel, and address pedagogical challenges confronting the fields of art history, visual arts, and museum studies (Fig. 3). Over fifty participants were brought together from across Canada and internationally, including contingent and permanent instructors from colleges and universities, undergraduate and graduate students, artists, and curators. As a fixed cohort, the organizers and participants worked together to create a safe and productive environment where difficult ideas could be shared, heard, and reimagined through sustained conversations formed across sessions.

The sessions included roundtables and hands-on workshops framed by two keynote speakers: Dr. Sue Shon, a scholar-teacher of visual culture and critical race, ethnic, and diasporic studies committed to study, struggle, and solidarity at Emily Carr University of Art + Design who delivered a talk titled

4 | At the June 2022 Pedagogy Institute, the "Assignment-Hack-a-thon" invited participants to share syllabi and bring course design challenges to be workshopped in small groups. (Photo: Courtesy of Open Art Histories. Photo credit: Charlotte Beyries)

"Art's Work: Pedagogies for Art's Alternate Histories;" and artist Skawennati, whose work investigates history, the future, and change from her perspective as an urban Kanien'kehá:ka (Mohawk) woman and as a cyberpunk avatar.[8] The conversations on labour, relationship-building, expanding epistemologies and collaborative knowledge-making that took place over the three days are a reflection of the participants who brought to the table not only their insights, knowledge, and experience, but also their vulnerability, mindfulness, and generosity.

The Assignment Hack-a-thon, for example, hoped to generate candid conversations around how instructors could create more meaningful and relevant assignments in the face of heavier teaching workloads, diverse student bodies, and increasing issues of academic integrity (Fig. 4). Five assignments from contingent and tenured faculty were shared with small groups who worked together to think through issues the instructor had faced. The outcomes of the "hack" were dynamic examples of open pedagogy. From developing audio-guides to accessing oral histories to peer-reviewing wall

texts, the modified assignments ensured that students were active producers of knowledge, not just passive consumers, and that "disposable assignments" were replaced with more sustainable options.[9] First writing about "disposable assignments" in 2013, David Wiley has been critical of essays and other inauthentic types of assessment tools that both students and faculty alike dislike, for they "add no value to the world, they actually suck value out of the world."[10] Traditional forms of essays are typically written only for the instructor to grade and serve no other purpose as they are quickly discarded. In contrast the assignments discussed in our panel were renewable: they leveraged students' energy and efforts to generate materials and resources that could benefit others beyond the limited time and space of the course. Or as Maha Bali advocates, they supported a focus on student work being public in which the purpose is "for students to use their learning in more authentic and meaningful ways, and sometimes interact with others in the world beyond the classroom's walls."[11]

Open pedagogical practices shift students away from being simple consumers of knowledge to active participants contributing to the construction of knowledge. According to Heather Ross, this provides an opportunity to rethink the relationship between teachers, students, and knowledge.[12] The session on OER and Expanding Access considered the use of OER as fundamentally more inclusive in the ways that they are student-driven. OER can be particularly nimble when it comes to Universal Design for Learning (UDL), which, rather than a single, one-size-fits-all solution, offers a flexible approach that can be customized and adjusted for individual needs. This shift has been characterized more broadly in recent years as a move from the "sage on the stage" to the "guide on the side."[13] Although constructivist models of teaching have been established for decades, in many instances art history classrooms and lecture halls default to transmittal models. Open pedagogical practices require students to actively process and reconstruct information in new and personally meaningful ways with far better success in later retrieval and application. OER projects and repositories such as *Art History Teaching Resources*, *Smarthistory*, and *CanadARThistories*,[14] which were highlighted in this session, offer a change from the way we were taught and how we learned to teach (Fig. 5). They disrupt institutionally held patterns of authority, traditional models, and structures of knowledge-making by thinking beyond the static textbook towards dynamic multi-modal and multi-voiced content, and by encouraging students to add their own contributions to that content for future learners. The sharing and adaptation of assignments and resources amongst instructors is at the core of OEP. The zero-cost nature of using OER in classrooms is an additional accessibility benefit for students, but a more collaborative practice can also help to alleviate the pressure put on colleagues in precarious employment.[15]
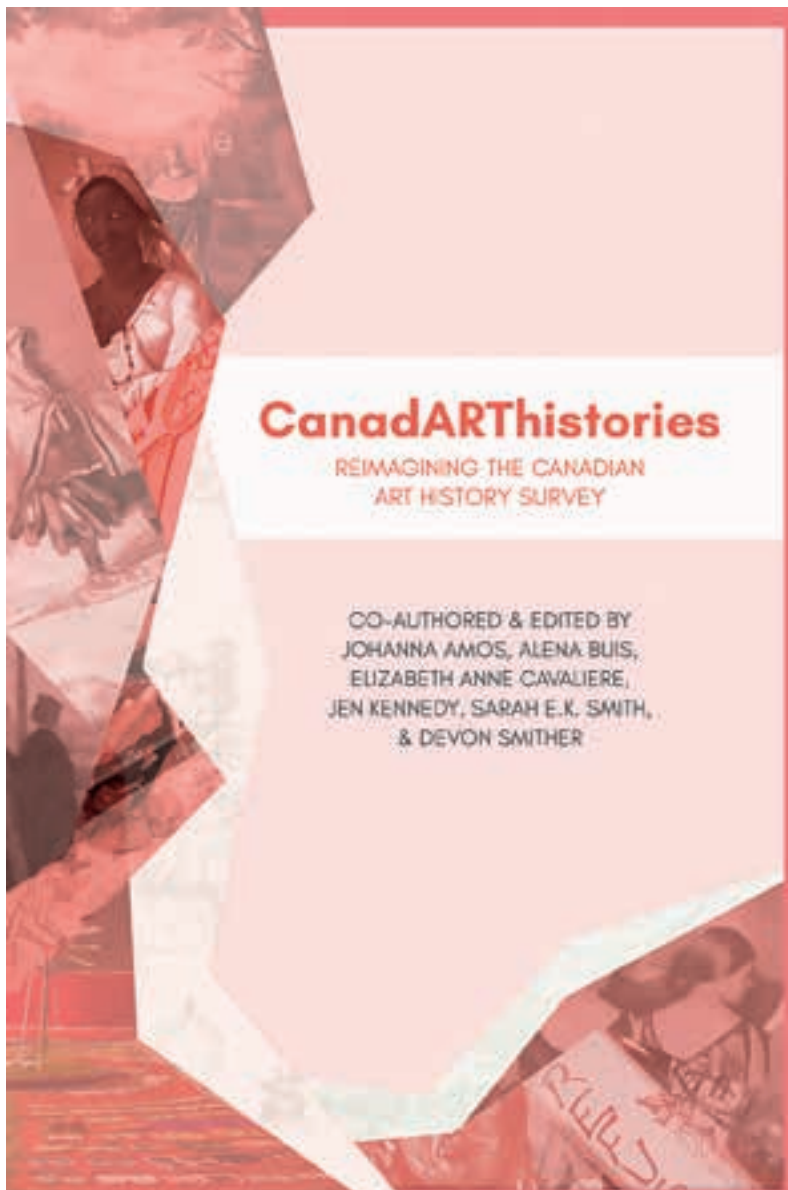
5 | *CanadARThistories: Reimagining the Canadian Art History Survey*, co-authored and edited by Johanna Amos, Alena Buis, Elizabeth Anne Cavaliere, Jen Kennedy, Sarah E.K. Smith, and Devon Smither, is a freely available and easily customizable open educational resource. (Photo: Courtesy of Open Art Histories)

For Amanda McAndrew, Caroline Sinkinson, and Deborah Keyek-Franssen, open practices have inspired fruitful conversations around how to enhance learning opportunities and experiences at their institutions. The three worked together to name four aspects of OEP that resonated with them: access and equity (a commitment to reducing economic, technical, social, cultural, and political barriers that prevent equitable access to education); communication and connection (authentic collaboration between students, peers, experts, and the public); agency and ownership (of one's learning experiences, expression, and participation); and risk

and responsibility (interrogating tools and practices that mediate learning, knowledge building, and sharing). These four pillars are supported by their four teaching values of empathy, participation, curiosity, and responsibility. Many of the sustained conversations held across the Pedagogy Institute touched upon these four aspects of OEP and their accompanying practical teaching values. Sessions on museum pedagogy, globalizing the survey, and decolonizing the classroom brought forward more widely felt concerns around content and curriculum in art history teaching. They also reflected deeply on student and instructor labour; the individual positionality of students in a diverse and multifaceted classroom; and the opportunities and responsibilities that exist for instructors to build connections with students and to provide them with the agency and tools to critically interrogate the very content they are encountering through OEP. McAndrew, Sinkinson, and Keyek-Franssen are resistant to "the treatment of open as neutral."[16] Likewise, Jessie Loyer has noted that for many of us our aspirations for open pedagogy are rooted in narratives about altruism. She reminds us of the constant need to consider structures of power we move through, and how Indigenous communities challenge these structures of power. She astutely pointed out that in our rush to imagine what openness could look like in the future, we need to be aware of shifting contexts, to make sure we are not recreating, reproducing new inequalities. Loyer further factors consent into pedagogical conversations. When practiced reflectively, OEP have the potential to decentre the discipline of art history and provide opportunities for decolonization and diversity.[17]

So how do we teach now? The Pedagogy Institute positioned the pressing questions instructors face in the art history classroom as needing to be addressed not just at the level of theory, but also that of practice. In practicing what we preach, the Pedagogy Institute hosted hands-on workshops to equip instructors with tools and experiences in the same way that we hope to do for our students: Writing for a Public Audience with Smarthistory; Collecting, Caring, and Learning From and With Visual and Material Culture; Critical Crafting in the Classroom; Disengaging the Canon, Engaging the Local; and Building a Pedagogy of Peace, The Theory and Praxis of one Critical Indigenous Pedagogical Approach. The workshops were delivered in ways that could be mirrored in our teaching practices – from taking students outside as a way of engaging their own locations and experiences of place or space to sharing circles to acknowledge and incorporate Indigenous epistemologies. They also considered the use of OEP to create a more meaningful, sustainable, and equitable facilitation and creation of knowledge.

OEP is just one way post-secondary educators are working collaboratively with students and other colleagues. Our hope is that, much like the work

of the Pedagogy Institute, this collaboration in the *Journal of Canadian Art History/Annales d'histoire de l'art canadien* will continue the rich conversations about what we are doing inside and outside the classroom. If you are interested in considering other ways art history can be more openly and ethically taught, please join our Open Art Histories initiative and look forward to the forthcoming repository of conversations, syllabi, assignments, and resources from the Pedagogy Institute that will be made openly accessible for instructors and students.[18] In the spirit of openness, we would love to continue the discussion on how you too may engage open pedagogies and collaborative strategies.

NOTES

1 Much of this paper comes from the collective thinking and co-writing of workshops, proposals, and grant applications for Open Art Histories since the group's inception. Alena Buis and Elizabeth Anne Cavaliere would like to thank Johanna Amos, Jen Kennedy, Sarah E.K. Smith, and Devon Smither for making this collaborative effort possible.

For further reading see: Catherine CRONIN, "Openness and Praxis: Exploring the Use of Open Educational Practices in Higher Education," *International Review of Research in Open and Distributed Learning* 18:5 (2017): 2; Robin DEROSA, "Extreme Makeover: Pedagogy Edition," 22 Jan. 2017. Accessed 19 Mar. 2024, http://robinderosa.net/higher-ed/extreme-makeover-pedagogy-edition/.

2 eCampus Ontario is a not-for-profit organization, funded by the provincial government, supporting online and technology-enabled learning at publicly funded colleges and universities in Ontario. More information can be found at https://www.ecampusontario.ca/.

bcCampus is a similar organization in British Columbia with a primary focus on supporting post-secondary institutions in the province as "they adopt, adapt, and evolve their teaching and learning practices to create a better experience for students." For more on bcCampus see their website https://bccampus.ca/.

3 David PORTER, "Collaboration in Hard Times in Higher Education," *University Affairs*, 9 Dec. 2019. Accessed 19 Mar. 2024, https://www.universityaffairs.ca/opinion/in-my-opinion/collaboration-in-hard-times-in-higher-education/.

4 Rajiv JHANGIANI and Robin DEROSA, "Open Pedagogy," *Open Pedagogy Notebook: Sharing Practices, Building Community.* Accessed 19 Mar. 2024, http://openpedagogy.org/open-pedagogy/.

5 Maha BALI, "What is Open Pedagogy Anyway," *Open Pedagogy Open Discussion*, 24 Apr. 2017. Accessed 19 Mar. 2024, https://www.youtube.com/watch?v=gmPmZEhy3Lc.

6 OAH Pedagogy Institute builds on a number of pedagogical projects and panels working to address this idea in which our collaborators have been involved, including: the *Propagate: Arts Pedagogies Retreat and Teach-in* (UC Santa Cruz and SF MOMA, 2017); the *Arts Research Cooperative* (Los Angeles Armory, 2018); *Learning From Elsewhere: Critical Arts Pedagogies in the University* (College Art Association,

2018); *Collaboration as Pedagogy in Teaching Canadian Art Histories* (Universities Art Association of Canada, 2018); *Critical Pedagogies in the Neoliberal University: Expanding the Feminist Field in the 21st Century Art School* (Association for Art Historians, 2019); *Art History Pedagogy: Beyond the Slide Test – (Re)Assessment and Evaluation* (Universities Art Association of Canada, 2019); *What Can Digital Humanities Do for Inclusion?* (Queen's University, 2020); and the first *Open Art Histories Workshop* (Langara College, 2020).

7   See Patricia Mainardi, et al., "The Crisis in Art History," Taylor & Francis Online, 16 Dec. 2011. Accessed 19 Mar. 2024, https://doi.org/10.1080/01973762.2011.622260; Christopher Wood, *A History of Art History* (Princeton, NJ: Princeton University Press, 2019); Julia Fiore, "Three Ways Art History Needs to Change in 2019," 10 Jan. 2019. Accessed 19 Mar. 2024, https://www.artsy.net/article/artsy-editorial-three-ways-art-history-change-2019; Amy K. Hamlin, "Beyond Survival in Art and Art History: Fifteen Futures Already Alive," 13 Feb. 2019. Accessed 19 Mar. 2024, http://artjournal.collegeart.org/?p=10776; Catherine Grant and Dorothy Price, "Decolonizing Art History," 22 Jan. 2020. Accessed 19 Mar. 2024, https://doi.org/10.1111/1467-8365.12490.

8   Sessions included: Museum Perspectives on Pedagogy and Community Engagement; Globalizing the Survey; Pedagogies of the Survey; Disengaging the Canon, Engaging the Local; Building a Pedagogy of Peace: The Theory and Praxis of one Critical Indigenous Pedagogical Approach; Agnes Etherington Art Centre on Collecting, Caring, and Learning From and With Visual and Material Culture; Critical Craft/Embodied Humanities; Assignment Hack-a-thon; Decolonizing the Classroom; and Open Educational Resources + Expanding Access. A full list of session descriptions and participants can be found at https://openarthistories.ca/oah-pedagogy-institute.

9   Rajiv Jhangiani, "Ditching the 'Disposable Assignment' in Favor of Open Pedagogy," *OSF Preprints,* 7 Dec. 2016. Accessed 19 Mar. 2024, https://osf.io/g4kfx.

10 David Wiley, "What is Open Pedagogy?," *Iterating toward Openness,* 21 Oct. 2013. Accessed 19 Mar. 2024, https://opencontent.org/blog/archives/2975.

11 Maha Bali, "What is Open Pedagogy Anyway," *Open Pedagogy Open Discussion,* 24 Apr. 2017. Accessed 19 Mar. 2024, https://www.youtube.com/watch?v=gmPmZEhy3Lc.

12 Heather Ross, "April Open Perspective: What is Open Pedagogy?" *Year of Open*, https://www.yearofopen.org/april-open-perspective-what-is-open-pedagogy/.

13 Alison King, "Sage on the Stage to Guide on the Side," *College Teaching* 41:1 (Winter 1993): 30–35.

14 Art History Teaching Resources, http://arthistoryteachingresources.org/; Smarthistory, https://smarthistory.org/; and Open Art Histories, https://openarthistories.ca/.

15 Andrea Terry, "Pragmatic Precarity: Some Qualitative Reflections," *Active History: History Matters,* 22 Oct. 2018. Accessed 19 Mar. 2024, http://activehistory.ca/2018/10/pragmatic-precarity-some-qualitative-reflections/.

16 https://er.educause.edu/blogs/2018/11/the-values-of-open-pedagogy.

17 Part of Open Access Week, theme of "Open for Whom: Equity and Open Knowledge" for whom Jessie Loyer, "Can We Decolonize Open?" Accessed 19 Mar. 2024, https://media.kpu.ca/media/Open+Access+Week+2019+event+-+Can+we+Decolonize+OpenF+%28Part+1+of+2%29/0_lotzsefz.

18 https://openarthistories.ca.

RÉSUMÉ

Pédagogie ouverte : Une solution pour les pratiques professionnelles de l'histoire de l'art dans la salle de classe et ailleurs

ALENA BUIS ET ELIZABETH CAVALIERE

Les auteures de cet essai examinent la pédagogie ouverte, également appelée pratique éducative ouverte, et comment elle répond à la question : « quelles méthodes d'enseignement devons-nous maintenant employer? » Elles présentent les quatre principes de base visés par la pédagogie ouverte : améliorer l'accès à l'éducation, centrer le processus sur la personne apprenante, mettre l'accent sur la communauté et la collaboration plutôt que sur le contenu, et donner accès aux ressources éducatives au grand public. Ces principes constituent une méthode pédagogique ainsi qu'une forme de pratique professionnelle dans le domaine de l'histoire de l'art et des études en arts visuels. Alena Buis et Elizabeth Cavaliere se penchent sur les récents efforts déployés dans le domaine pour créer des réseaux professionnels et des pratiques d'enseignement génératives qui tiennent compte de la collaboration et de la participation de personnes étudiantes, d'artistes, de commissaires, de bibliothécaires et d'archivistes. Dans cet essai, les auteures considèrent des exemples issus de leurs collaborations professionnelles axées sur la pédagogie ouverte comme des occasions de perturber les structures et les modèles traditionnels de production de savoirs, et comme des sites permettant de créer une pratique qui favorise un apprentissage significatif, durable et équitable.

The Portfolio Problem: Engaged Art Histories and Scholarly Assessment

CAROLYN BUTLER-PALMER

The Proposition

Academic art historians who conduct applied or engaged research need better evaluation processes to make their way through tenure and promotion.[1] Advice from granting and professional organizations often suggest that the work of engaged scholars be documented in portfolios to be reviewed. Art historians, while geared up to read and assess books, articles, and grants, are neither used to nor well equipped to evaluate portfolios that document unwritten work, in my experience (in contrast to artists, who often sit on the juries of granting agencies to appraise the merits of the work in artists' portfolios). Instead, portfolios are often set aside or ignored, and the hallmarks of quality still seem to centre on discussions about the reputation of the press or grant. Due to the nature of engaged scholarship, not all engaged scholars have access to publication venues or grants that other art historians would consider a marker of quality. So how ought we as art historians to go about assessing research portfolios? With this question in mind, this paper proposes a self-reflexive experiment in portfolio creation and evaluation to produce new knowledge about the assessment (quality and impact) of art historical research that operates outside the peer review framework. This proposition is part of a meta-art historical research program about engaged art histories, particularly professional practices of art history within academe.

The Shape of Engaged Art Histories

The language of engaged art histories has gained momentum over the past twenty years as part of a larger conversation about engagement studies. Art historian Laura Holzman, in her excellent 2021 essay "Cultivating an Engaged Art History from Interdisciplinary Roots," identifies the origins of these current conversations about the emergence of the interdisciplinary discourse on "the research of application" codified in Ernest Boyer's 1990 "Scholarship Reconsidered: Priorities of the Professoriate."[2] Holzman also

observes that the conversation and language about engaged scholarship have much grown since the 1990s; scholars today use various terms to describe their work, including applied, community-based, participatory, and others. She uses "public" and "engaged" scholarships interchangeably in her methodological writing about art history and engagement.[3] The University of Victoria's Department of Art History and Visual Studies also recognizes similar slippages between "scholarship of engagement (also known as outreach scholarship, public scholarship, scholarship for the common good, community-based scholarship, and community-engaged scholarship)" in its research standards.[4] Calling upon Boyer, my home department has since 2015 defined the research of application as representing "an integrated view of the faculty role in which teaching, research, and service overlap and are mutually reinforcing. [Research of application] is characterized by scholarly work tied to a faculty member's expertise, benefits the external community, is visible and shared with community stakeholders, and reflects the institution's mission."[5] As not all forms of engaged art history are necessarily made public (community-based research and Indigenous research, for example), I use the term 'engaged art history' as an umbrella expression that covers a variety of research frameworks in art history.

Boyer as the Backdrop

Boyer's "Scholarship Reconsidered: Priorities of the Professoriate" was written at a time when academic views of what constitutes research were generally limited to what he refers to as "research of discovery," the production of new knowledge; and "research of integration," working across disciplines or at the edges of disciplinary fields.[6] If other research models were acknowledged, they were seen as subservient – beneath – these two paradigms. Beyond the paradigms of discovery and integration as superior research models, the prevailing view in 1990 is that such research models were to be undertaken at the expense of other academic pursuits. Boyer's report offers a remedy that better aligns the mission of academic institutions with the needs of the contemporary world.[7] He sets out to broaden our understanding of research to include those of "teaching," the transmission and expansion of disciplinary knowledge; and "application," solving real-world problems – often the hallmark of professional fields.[8] Boyer's purpose, in part, is to challenge academic hierarchies that date back to the earliest days of the Royal Societies.[9] However, within the academe, research of application is often seen as below, in the service of, or derivative of research of discovery rather than helping to shape new paths of discovery – if recognized as research at all. As evidence of this, he looks to the work of

Christopher Jencks and David Riesman, who "have pointed out that when freestanding professional schools affiliated with universities, they lessened their commitment to applied work even though the original purpose of such schools was to connect theory and practice."[10]

We can see the sense that engaged research is an inferior form of research play out in Canadian legal scholar Harry Arthurs's 1998 essay "The Political Economy of Canadian Legal Education," which traces the history of legal education (and, as a consequence, research) as law schools move from standalone institutions such as Osgoode Hall to departments or faculties within universities. As Arthurs observes, once legal education became housed within universities, law professors also had to justify their existence within the post-secondary climate by meeting academic productivity standards with publications and grant proposals rather than through court appearances. Consequently, legal education was also transfigured from one that was once narrowly vocational to one that was, by the 1980s, an intellectual discipline. The work of career law professors has come to look more like that of their counterparts in social sciences and the humanities rather than that of their colleagues who practice the law.[11] Thus, within the university setting, research of application gave way to those of discovery or integration.

Boyer also argues that the hierarchy of research categories (i.e., ignoring or subordinating research of application) is asserted and maintained through the vague language of service. Boyer considers activities that are "tied directly to one's special field of knowledge and relate to, and flow directly out of, this professional activity" to be the research of application. Applied scholars are often called upon to write policies or provide expert advice on real-world and technical problems of other academics. Yet, the "service" category is usually so vague that such professional research activities become blurred with those of good citizenship. Consequently, such work's research value is often significantly diminished within academia, if recognized as research at all.[12]

Boyer's Model and Art Historical Research

Boyer's four categories help us better understand art historical research. Research of discovery includes, for example, identifying a previously unknown or unattributed work created by a specific artist that yields new knowledge about works of art, an artist's oeuvre, etc. As with other fields in the humanities, research of integration would involve calling upon theoretical frameworks from disciplines such as psychology, history, anthropology, and literature to provide new knowledge about a work of art or movement. Likewise, the research of teaching expands upon, and enriches pre-existing

texts and teaching materials. The College Art Association's (CAA) model CV for art historians suggests that peer-reviewed books and articles are the most readily accepted media of knowledge mobilization within the discipline.[13]

Given the range of research that falls within Boyer's definition of applied research, I argue that the research of engagement in art history is much broader than those provided by either Holzman or my home department. As much as research undertaken by an engineer may develop tools that can shape theoretical physics, so might the work of an art historian who produces photographic or illustrative drawings of artwork. The art historian must formulate research questions about what aspects of the artwork should be recorded and why. A camera lens combined with the proper lighting, like a carefully drafted illustration, can render elements of an object that the human eye cannot easily see, opening up new avenues of research. Similarly, conserving works of art, producing oral art histories, developing art collections catalogues, curating exhibitions, developing policies, open or digital, developing and documenting art collections, repatriating artwork, participating in Indigenous ceremonies, and supporting community art projects all combine art historical research process with research output, rendering them an engaged form of art historical research. Thus, I add to the definition of engaged art history discussed above. Consequently, although such research output may initially be used within the academic rather than external communities, it is nevertheless engaged.

As with the academic field of law, the discipline of art history struggles with recognizing the applied or engaged elements of the discipline's research. As is the case with legal education, art historical education is now distanced from practice now that only a handful of directors and curators of university art galleries in Canada hold academic appointments, whereas the university gallery used to be the centre of the earliest academic art history programs in the country.[14] The fact that art historians grapple with giving full recognition to the research of application as a bonified form of research is further registered by the fact that the CAA has been compelled to issue guidelines and standards that defend various forms of engaged research, most notably exhibition catalogue essays, Indigenous ceremonies, and digital art history.

Some Professional Advice on Quality of Research Assessment

The CAA provides advice on assessing various forms of research of application. The "Standards for the Retention and Tenure of Art Historians" appear to support the view that scholarship takes many forms and assessment of scholarship, no matter the medium, ought to be based on the assessment of "expert reviewers who . . . can compare [the work] to the state of scholarship

in the field to which it contributes."[15] The "Standards for the Retention and Tenure of Art Historians" explicitly note that articles published in prestigious foreign language journals should not be discounted simply because the journal's acceptance system does not conform to the North American practice of double-blind peer-review. The Standards also observe that other media of research mobilization, such as exhibition catalogues, digital publications, curated exhibitions, and different modes of community-based and public scholarship, fall outside standard double-blind peer review systems. CAA however recognizes collaboration as a mode of peer review for exhibition catalogues and digital projects and, by logical extension, other collaborative undertakings such as exhibition curating. Furthermore, the CAA recommends the assemblage of portfolios or dossiers to document various forms of engaged research, such as public, community-based, and curatorial.[16]

CAA's "Guidelines for the Evaluation of Digital Scholarship in Art and Architectural History" provides the most extensive advice for evaluating engaged research. In addition to recognizing collaboration as a form of peer review, the standards recommend the iterative review at various project stages, such as the beginning and the completion.[17] The receipt of grant funding might well be considered an initial external review, and the selection of a project for ongoing preservation could stand as an external review upon completion. Other helpful advice includes creating a process statement either as a project narrative or as standalone work. As with peer review for text-based work that looks at content and technical execution (i.e., research, analysis, and writing), external evaluators of digital art history projects sought to experience both the range and the technology used.[18]

Advice from outside the field of art history might prove to be fertile for those of us working in the subfield of engaged art history. For example, Canada's Social Science and Humanities Research Council (SSHRC) standards for merit review also take a process-oriented approach in evaluating the assessment of Indigenous research programs (community-based research) undertaken by settler and Indigenous scholars. Hallmarks of excellent work include an emphasis on lived experiences, community involvement, the co-creation of knowledge, the training of Indigenous students, scholarly contributions without formal recognition of authorship, and knowledge mobilization that enriches the lives of external and scholarly communities members such as exhibitions and webpages.[19] In 2010 a working group on public history scholarship published the white paper *Tenure, Promotion, and the Publicly Engaged Academic Historian*, which made recommendations about the quality of research and proposed evaluating the significance of non-text-based research. For example, "Serving as the lead developer on a major exhibition can legitimately be seen as equivalent to authoring

a book; a somewhat more modest exhibit may be akin to an article. The distinction depends on the exhibition's scope and originality, its depth of original research, the array of sources it draws upon, its size, the diversity and elaborateness of exhibit components, and the project's impact on its audiences."[20] Moreover, those who take up administrative program responsibilities for public history programs ought to receive academic credit for administrative work, following Boyer's sentiments about service as research.

An Experiment in Portfolio Assessment

My proposition aims to support the development of research of application within academic art history by testing a two-tiered model of assessment on my engaged art historical research program portfolio. As a significant aspect of research is community-based curatorial research, I plan to develop a questionnaire for community partners that registers the significance of the study from their perspective. At the same time, community members are invited to create and respond to their own assessment markers. The second tier of assessment will involve submitting a portfolio or dossier to external evaluators that includes the community-partner evaluations, along with exhibitions publications, webpages, policies developed, and publications about engaged art history, including this proposition for quality assessment. Ideally, this could lead to the development of evaluation criteria perhaps through a DORA Community Engagement Grant.[21]

Conclusion

Engaged scholarship is important for the development of a more equitable form of academic art history, and for the multiplicity of research modes that it takes. That development, however, depends on different types of research being validated and scholars being recognized for the important applied and engaged work they do. If we wish to see the discipline become more inclusive, we must find new models of scholarly assessment: we must solve "the portfolio problem."

1   In this essay, I use the term "applied research, "which is focused on solving
    real-world problems such as how to catalogue a museum database or the physical
    study of a work of art to determine who created it or its' authenticity. By contrast,
    I use "engaged research" as an umbrella term to describe art historical scholarship
    involved with another person, groups of people, communities, or the public. In this
    accounting, community-based research, and public scholarship from outside of the
    academy, though they may be differently motivated. At times, engaged and applied
    research inform each other and may be tightly interwoven; in such instances I
    generally refer to the program of research as one of engagement.

2   Laura HOLZMAN, "Cultivating an Engaged Art History from Interdisciplinary Roots,"
    in *Socially Engaged Art History and Beyond: Alternative Approaches to the Theory
    and Practice of Art History,* ed. Cindy Persinger and Azar Rejaie (London: Palgrave
    Macmillan, 2021), 55–58.

3   "Standards for Reappointment, Tenure, and Promotion," University of Victoria
    Faculty of Fine Arts, 2015, 1.

4   Ibid.

5   Ibid.

6   Ernest L. BOYER, "Scholarship Reconsidered: Priorities of the Professoriate,"
    A Special Report, The Carnegie Foundation for the Advancement of Teaching (1990),
    17–21, https://depts.washington.edu/gs630/Spring/Boyer.pdf.

7   Ibid., 15–16.

8   Ibid., 21–23.

9   Steven SHAPIN, "Invisible Technicians: Masters Servants, and the Making of
    Experimental Knowledge," in *A Social History of Truth: Civility and Science in the
    Seventeenth Century* (Chicago: University of Chicago Press, 1994), 355–408.

10 BOYER, "Scholarship Reconsidered," 22.

11 H.W. ARTHURS, "The Political Economy of Canadian Legal Education," *Journal of
    Law and Society* 2:1 (March 1998): 14–22.

12 BOYER, "Scholarship Reconsidered," 22–23.

13 College Art Association, "Curriculum Vitae for Art Historians: Recommended
    Conventions." Accessed 1 Feb. 2003, https://www.collegeart.org/standards-and-
    guidelines/guidelines/art-history-cv.

14 John G. REID, *Mount Allison University: A History to 1963, Vol. I: 1843–1914* (Toronto:
    University of Toronto Press, 1984), 208–10, and University and College Art Galleries
    Association of Canada, "Survey Report on University Art Galleries," 2 Nov. 2013,
    https://ucagac.ca/en/documents/_header/2013-UCAGAC-Survey-Executive-
    Summary.pdf.

15 College Art Association, "Standards for Retention and Tenure of Art Historians,"
    last revised 2021, https://www.collegeart.org/standards-and-guidelines/guidelines/
    art-history-tenure.

16 College Art Association, "Standards for Retention and Tenure of Art Historians."

17 College Art Association and Society of Architectural Historians Task Force to
    Develop Guidelines for Evaluating Art and Architectural History for Promotion
    and Tenure, "Guidelines for the Evaluation of Digital Scholarship in Art and

Architectural History," January 2016, https://www.collegeart.org/pdf/evaluating-digital-scholarship-in-art-and-architectural-history.pdf.

18 College Art Association and Society of Architectural Historians Task Force to Develop Guidelines for Evaluating Art and Architectural History for Promotion and Tenure, "Guidelines for the Evaluation of Digital Scholarship in Art and Architectural History."

19 Social Science and Humanities Research Council, "Guidelines for Merit Review of Indigenous Scholarship," last modified 18 June 2018, https://www.sshrc-crsh.gc.ca/funding-financement/merit_review-evaluation_du_merite/guidelines_research-lignes_directrices_recherche-eng.aspx.

20 The Working Group on Evaluating Public History Scholarship, "Tenure, Promotion, and the Publicly Engaged Historian" (2010), 17, https://www.oah.org/site/assets/files/8924/engaged_historian_white_paper_-final.pdf.

21 San Francisco Declaration on Research Assessment, "Announce Community Engagement Grant," 23 Feb. 2022, https://sfdora.org/dora-community-engagement-grants-supporting-academic-assessment-reform/.

Le problème du portfolio : histoire de l'art engagé et évaluation scientifique

CAROLYN BUTLER-PALMER

L'article « The Portfolio Problem: Engaged Art Histories and Scholarly Assessment » (Le problème du portfolio : histoire de l'art engagé et évaluation scientifique) par Carolyn Butler-Palmer porte sur les difficultés actuelles liées à l'évaluation des pratiques appliquées en histoire de l'art. À titre de solution potentielle, l'auteure propose un modèle d'évaluation de la recherche en deux volets. L'auteure passe également en revue l'état actuel de la littérature scientifique sur l'histoire de l'art engagé et son lien avec le modèle d'Ernest Boyer qui reconnaît que l'application fait partie intégrante de la recherche universitaire. Elle établit également des rapprochements entre les difficultés auxquelles se heurte la discipline de l'histoire de l'art et celles d'autres domaines d'application, comme le droit, qui tentent d'établir leur position au sein des établissements d'enseignement supérieur.

Critical Collage: University Art Galleries, Collections, and Arts-Based Inquiry

LAURIE DALTON

As liberal arts universities in North America place increased emphasis on interdisciplinary learning, the academic art museum is well positioned to offer immersive learning environments for students and for collaborative research projects with faculty.[1] What happens when we position the university art gallery as a creative lab, a place for research, exploration, and discovery across disciplines? In this paper, I reflect on case studies at the Acadia University Art Gallery[2] that engaged in a hands-on pedagogical process I term "critical collage." These case studies demonstrate a practical, accessible, and scalable approach to participatory learning where the university art gallery is an integral cross-disciplinary and community hub within the campus academic environment.

Most universities in Canada have art galleries, and these are important learning and research centres on campuses. However, it is worth noting that not all university art galleries are situated at institutions that have a Fine Arts or Art History department. The widespread presence of galleries on university campuses demonstrates that their existence and success is not tied to a specific academic unit; rather, they are spaces that foster an understanding of art as a cross-disciplinary pedagogical tool.[3] Susan Gibson-Garvey, retired Director of the Dalhousie Art Gallery, observes in her study on the culture and environment of university art galleries across Canada: "Initially, university galleries were established with liberal arts principles in mind: as the expressive product of human thought and feeling, the arts were *de facto* essential to a well-rounded education."[4] In her analysis, she explores the context and function of a university gallery, and how they differ from, say, a provincial or community one. A strong distinction she makes is that scholarly research and academic learning, cornerstones of a university, are at the centre of how a university gallery operates. In a roundtable on the landscape of the

Detail, Collage workshop, university class visit, Acadia University Art Gallery Outreach and Collections Studio. (Photo: Courtesy of the Acadia University Art Gallery)

university art museum in the United States, Sharon Corwin of the Colby Museum of Art notes: "I think that what, hopefully, distinguishes the college or university art museum is that it is a place with the potential for really radical critical thinking about not just objects, but modes of display and that kind of thing. I think the model or the paradigm of the laboratory is perfect, because it's a place to experiment, ask questions, and really take risks."[5] As a creative lab, where new approaches to, and ideas around museum practice can be tested and developed, the university art gallery is an exemplary space that reflects innovation and wider shifts in museological practices.[6]

While at times overlooked as a resource in higher education, the university art gallery is integral as universities in Canada work to create a holistic learning environment for students as a means to help foster the critical thinkers of the future. Some of the first museums were established as part of universities, and the university art gallery is more than a space for art on a wall.[7] The art museum is a public, active community space that can be leveraged on a university campus to put into practice cross-disciplinary encounters and hands-on learning. A university art gallery helps students and faculty develop valuable skills for engaging with art while also showing how it is a powerful agent for research and critical thinking.

The Acadia University Art Gallery (AUAG), established in 1978, is at an institution that does not have a major in Fine Arts or Art History. Rather than this being a limitation, it demonstrates the programming possibilities of university galleries: where they encourage learning with art objects across disciplines. As the director and curator of the AUAG, I have found that students in courses not traditionally associated with art learning, such as science courses, benefit greatly from the cross-curricular connections a university art gallery enables within a wider liberal-arts learning model. One of the ways in which the gallery fosters collaboration across faculties is through object-based learning. While critical discourse of object-based learning has been traditionally centred around elementary or secondary education curriculum, there has been a steady rise in research on the important role that object-based learning can have in the university context, especially on the role of the university museum. Helen J. Chatterjee has written extensively on the advantages of object-based learning in museums, where the process is student-centered, and on how museum objects can be positioned as sites of observation, skill-sharing, and knowledge acquisition.[8] Engaging with objects themselves and not with a digital reproduction heightens the learning experience of students in an impactful manner.

As Jane Thogersen, Andrew Simpson, and others have aptly noted, objects have long been at the core of knowledge acquisition and are also at the centre of many university museum collections:

In a museum context, it has been noted that objects have a dual character, or contradictory nature. On one hand they are definitive, observable, readily described and immutable; on the other they lack fixity, are readily re-contextualized, multiply reinterpreted and ascribed highly variable values in their engagement with our ever-changing knowledge systems. This tension between object and context makes them both effective mediators of meaning and educational tools.[9]

Using objects for cross-disciplinary teaching in an art gallery encourages not only new approaches to how collections can be researched and displayed but also demonstrates to university students and professors how art objects can provide connection across the sciences and humanities to their specialized disciplines.[10] Inquiry, discovery and experimentation is central to a university experience, and the university art gallery is well positioned to foster these partnerships and collaborative learning models.

One challenge within these learning partnerships is the level of comfort that is required on the part of the curator, the professor, and the student who are often working outside their discipline. Successful object-based learning within a university museum requires cooperation on all fronts. It also benefits from an approach that is accessible, for example in its materials, language and presentation, and scalable in relation to the size of class and project. As an academic, a museum researcher, as well as director and curator of a university art gallery, this has been a fundamental concern of mine. First, how do we engage with objects on display? Second, how can art and object-based learning be used to foster critical inquiry at universities, particularly across disciplines? Many of the projects that I have developed over the past fifteen years at the Acadia University Art Gallery have two things in common: they take a cross-disciplinary approach, and they use collage as a starting point.

What I term "critical collage" is a strategy to engage students in object-based learning that can be modified in relation to the collection of a museum and the pedagogical aims of the university class. The process of "critical collage" first begins by establishing a link to course curriculum. Art object(s) are selected before a visit to the university museum, which is followed by a guided tour, then a hands-on experience in collage creation, and ends with a group discussion and a reflexive writing assignment on what the students created and what they learned. As there are many forms in which a learning experience can take place in a university art gallery, why collage? Collage is a technique of art production whereby the artwork is made from an assemblage of different forms.[11] The term "collage" as it is applied to visual art is most closely associated with the work of Picasso and Braque. They used

collage as a mode of experimentation between painting and sculpture, as they pursued the possibilities of perception in cubism.[12] Other artists, such as Hannah Höch, explored collage as a means of creating politically engaged artwork.[13] It is this approach of collage, as place for experimentation, as tool for social and critical inquiry that makes it an ideal medium for university classes/gallery learning. It is an accessible medium, well suited for university students, who may not have taken any art before, and it provides an entry into how art can be used for research and critical exploration. Collage also draws upon lived experience by using both popular culture materials such as newspapers, magazines, and other ephemera. The arrangement of pre-existing visual materials into a new work centres a student's particular point of view and their research into the art-making process directly (Fig. 1).

How then does my approach of "critical collage" function in practice? One of the gallery's first experiments to develop this approach was in 2009. I collaborated on a collage-making project in conjunction with the first ever solo exhibition of the Guerrilla Girls in Nova Scotia.[14] Established in 1985, the Guerrilla Girls are an internationally recognized group of artists, known for their use of printed media with strong text and graphics to critique issues of inequality in culture and politics and to subvert institutional status quo within the art world.[15] Their approach to culture jamming provided the ideal foundation upon which one could build a course at the university.

In addition to the exhibition at Acadia University, two members of the artistic collective visited the university and delivered a public lecture, as well as hands-on learning workshops. Partnerships were also developed with classes on campus, for example with a Women's and Gender Studies course. The collaboration between professor and curator in this case involved researching course themes and exhibition objects to foster an interdisciplinary dialogue and challenge a standard evaluation approach to academic learning. The professor also hoped it would assist students to see how their work can be a form of community activism. The students were led on a tour of the exhibition that emphasized elements used by the Guerrilla Girls such as typefaces, statistics, humour, colour, or pop culture assemblage. They could in turn use them as inspiration to create their own work that drew on classroom themes related to gender and global development. They produced collages that critically reflected on classroom topics using techniques found in the work of the Guerrilla Girls.[16] This project helped to lay the foundations for what I term "critical collage." It successfully pushed students to see how art can be a rigorous research tool.[17]

The nature of the medium of collage encourages students to take images and reassemble them into new contexts. This assembling, re-assembling, and re-imagining is a critical tool that mirrors the construction of an argument

1 | Collage workshop, university class visit, Acadia University Art Gallery Outreach and Collections Studio. (Photo: Courtesy of the Acadia University Art Gallery)

in a paper. Collage is the process of piecing together fractured and deconstructed visual forms, in the same way a traditional academic essay is layered. When organized according to a sound methodology, "critical collage," I argue, is a rigorous and reflective approach to learning in a university. At the same time students create a collage, they are working *with*, responding

to, and reflecting *on*, the systems of signs that they navigate on a daily basis. While contemporary society may be inundated with visual cues, many of us do not, and are not equipped to critique or reflect on the images around us. W.J.T. Mitchell has written extensively on what he sees as the *pictorial turn*.[18] While we live in a society dominated by visual images, we have yet to fully explore their social, cultural, and political implications. In a world full of visual images, we are in many ways visually illiterate. The act of collage itself encourages a slow, measured approach to image consumption, one that is thoughtful, personal and tactile. "Critical collage" helps give students the skills to assess, reassess, and engage critically with the world around them.

Integral to collage as a pedagogical approach are the notions of concept and process. In their study on the history of collage, Brandon Taylor observes:

> While a collage can be constructed according to a precise, premeditated plan, media collage is typically composed in a more impulsive, fluid, and expedient manner, a method which at once accesses and undermines the hierarchies of signs, effectively exposing them as both compulsory and arbitrary. The artistic creation of collage may thus furnish a means to take back a measure of power over spectacular representations and renegotiate them versus everyday experience and identity.[19]

This approach towards materials is well suited for engaging classes in learning about art and connecting it to wider social, political, and cultural shifts. The approach I term, "critical collage" uses this art form as a starting point to then explore critical concepts in the classroom. It also prompts students to see how research can be presented in a variety of formats. This in itself is a way to push back, challenge, and re-imagine new ways of learning and sharing research, something that ought to be championed in the changing environment of higher education.[20]

Outside of Acadia University's Faculty of Arts, I have also experimented and found success with this approach in the Faculty of Professional Studies and the Faculty of Science. As noted earlier, one of the strengths of the university art museum is that it can reach across campus, connecting faculty and students across disciplines. For example, in developing a project with faculty in the School of Education, the Acadia University Art Gallery received a research grant for a year-long program. "Environment and Cultural Landscapes: Intersections of Art, Environment and Education,"[21] was centred around three exhibitions that I curated in 2009. The first exhibition, *Edward Burtynsky*, was drawn from works loaned from the Art Gallery of Nova Scotia. An internationally known photographer, Burtynsky's large-scale

images selected for display explored issues of industry, sustainability, and landscape. The second, *Picturing Landscape*, was developed from the permanent collection that examined how Canadian artists have responded to the environment since the nineteenth century. The works demonstrated how landscape art as genre in Canada can help us explore issues, such as colonial expansion, identity and resource extraction. The third exhibition, *Geoff Butler: Global Village* was a solo exhibition of the work of Nova Scotia artist Geoff Butler. He is a well-known Atlantic Canadian artist, writer, and book illustrator. In each of the exhibitions, the year-long project situated the artist as researcher. Conceptual approaches to understanding environment were seen in the ways in which the artists conceived and responded to landscape as a cultural, social, and political site. In addition to the exhibitions, programs were developed that explored research methods in which science and art could be combined in school curriculum and community outreach initiatives. This included hands-on approaches in developing art education workshops that focused on collage-making related to the various exhibitions, in developing thematic tours, and in conducting surveys among participants in the tours and workshops to track their views of how visual art can intersect with issues of environment and science for teaching purposes.[22]

The three exhibitions provided entry points in which primary research in the field of visual art could connect and overlap with research in environment and education, with the goal to encourage a cross-disciplinary approach to understanding issues related to the environment. *Global Village* explored issues of environment, climate change and sustainability, and Geoff Butler deftly incorporated critical themes with irony and a biting wit. Take for example, *On the Ice*, a depiction of two polar bears standing precariously on an ice-cream cone as the city in the background is overheating. The work draws on the familiar imagery of calls to action on climate change of the lone polar bear on a sheet of melting ice (Fig. 2).[23]

Taking inspiration from the work of Geoff Butler, classes in the School of Education were invited to explore ways in which to include art-making and object-based learning as it related to curriculum development that they were simultaneously learning about in their classes. For this "critical collage" project, I gave the students a curatorial tour with a focus on the use of symbolic imagery and language in the titles of the artworks, as can be seen in *On the Ice*, where the artist uses a play on words. For the collage-making portion, participants were provided with titles of the artwork from the exhibition or a selection of headlines drawn from contemporary newspapers. Having selected a title or phrase, students then created a collage in response using found recycling materials, such as plastics and food packaging, along with available art materials, such as construction paper and stamps. For this

2 | Geoff Butler, *On the Ice*, 2007, acrylic on panel, 91 × 122 cm. (Photo: Courtesy of the Collection of Acadia University Art Gallery)

particular project, there was a focus on collecting and using items that would be considered trash. The resulting collage that used accessible, everyday materials created an opportunity to discuss complex issues for the students. As one participant in the hands-on workshop observed:

> I would go back to the gallery. I think it would be a great activity to do with my students, very similar to the one we did as a class last week. I think it would be beneficial for students as well; it gets them more familiar with art and thinking about many different forms and messages of art.[24]

This project with students in the School of Education had several goals. The first was to introduce students to art and visual language skills. The second was to show how art can be used to teach and explore critical concepts such as the environment and climate change. The third was to use materials that could be readily accessible to any student. The last was to

centre the student voice: they chose the title, the materials, and constructed their reflection. "Critical collage" was successful in delivering opportunities for gallery/faculty collaborations as it fostered creative hands-on learning and supported students to explore critical research concepts, centring visual art as part of the process of knowledge creation.

While collage has been used widely in art therapy, increasingly artists, educators, and researchers have been exploring the role of collage as a tool in arts-based research.[25] Patricia Leavy notes that this approach exists at the intersection of art and science. It helps to foster the interconnectedness across disciplines and encourages a multi-pronged approach to research creation and dissemination.[26] The above examples reflected ideal environments in which to develop "critical collage" projects as students could directly connect to what was on display in the gallery.

In both of these examples, the gallery had an advantage of focused exhibitions in the gallery that had programming built in from the early curatorial stages. How then can "critical collage" be applied to rotating exhibitions in university galleries, making connections to classes more challenging when at times what is on display may not perfectly align with pedagogical focus? There are several possible solutions to this: one is to approach tours of exhibitions as a means to engage with visual vocabulary and learning strategies; the other is to use the permanent collection of art.

At Acadia University Art Gallery, the permanent collection spans over 3,500 objects, with a focus on printmaking, works by women, and works by Atlantic Canadian artists. In this collection are also art objects that were acquired before the founding of the gallery, such items from East Asia, South America and the Middle East. The collection is a fertile ground for object-based learning that is not tied to an exhibition and that includes a variety of different perspectives. Many university art museums have dedicated classrooms, outreach rooms, or object study spaces to foster such learning with the collection. Even in the absence of a dedicated study room, the university gallery can bring objects out of the vault directly into classrooms or into the main gallery itself. At the gallery, there is a dedicated outreach and collections lab that enables us to undertake extended projects with classes and the collection

Take for example the partnership between the Acadia University Art Gallery and the School of Nutrition and Dietetics to explore ways to integrate art-based research into nutrition learning experiences for undergraduate students.[27] This collaboration has been an ongoing project for many years, and we have dealt with the challenge of rotating exhibitions and of those that are not a perfect fit with classroom themes. Our strategy in these instances has been to introduce students to visual arts methods of research and design in exhibitions: how an artist's visual output is a result of critical exploration;

how they work with materials; as well as an exploration of visual language, such as colour, line, and form, which the student can then reflect on and use in their own collage project. Other times we have toured permanent collection displays of art on the university campus or taken works out of the vault to examine. For example, after visiting an exhibition, one project encouraged students to think of the strategies found in the exhibit and to explore the cultural associations we have with food. Students were given pairs of words such as chicken/egg, cow/steak, corn/popcorn and encouraged to create collage-based images around the cultural associations of these words. This allowed students to experience hands-on arts based research as a model for learning.

It is the critical approach to thinking about visual objects that the Acadia University Art Gallery emphasizes with students – and how these approaches and ideas can be applied to their own work. In our student-centered learning approach, discussion is a central part of the experience. At the end of each session, students also discussed their process. They were encouraged to first present what their work was about, what they learned about the process, what challenges they encountered, and how using art may (or may not) have provided them with another way to approach the topic of nutrition. Many students shared their initial anxieties that they were not "artistic" and that they were unsure whether art could be used within a scientific approach. However, during the discussions of the process, many noted that they saw it as a useful tool for research and a way to engage with concepts in nutrition and health. The discussion and group sharing of knowledge is a crucial step in "critical collage," as it creates a community of research within the classroom and beyond where questions are asked and encouraged. It centres student experience and encourages them to make connections between the art object, their collage, and classroom themes. Other long-term impacts of this kind of object-based learning resulted in increased visits of students to the university art gallery, and students incorporating arts-based research approaches in their other classes.

The examples shared in this article demonstrate how gallery-faculty collaboration can engage students in different approaches to critical thinking. As universities look at ways to provide a variety of opportunities for students and to encourage interdisciplinary research, the university art gallery is well positioned to offer new learning environments for students. As I have shown, "critical collage" – which involves object-based learning with a work of art, hands-on collage making, and discussion – is a framework that can be used within a variety of classrooms. This approach fosters important skills of visual analysis and critical reflection, key skills that benefit the student in and outside the classroom.

NOTES

1 There has been a growing trend of emphasizing interdisciplinary learning in universities. Palgrave started an open access series highlighting approaches, trends and projects see: W. James Jacob, "Interdisciplinary Trends in Higher Education," *Palgrave Commun* 1, 15001 (2015). https://doi.org/10.1057/palcomms.2015.1; see also: Lisa R. Lattuca, *Creating Interdisciplinarity: Interdisciplinary Research and Teaching among College and University Faculty* (Nashville, TN: Vanderbilt University Press, 2001). For a historical overview see: J Harvey Graff, *Undisciplining Knowledge: Interdisciplinarity in the Twentieth Century* (Baltimore, MD: Johns Hopkins University Press, 2015).

2 The Acadia University Art Gallery was established in 1978, and is part of Acadia University, a primarily undergraduate liberal arts university located in Wolfville, Nova Scotia. The gallery is a cultural hub in the community and presents four to six exhibitions annually, along with public programming events. Curatorial projects range from invited artists, touring exhibitions and collection-based projects. For a history of the gallery see: Ulrike Walker, *Acadia Collects: Selections from the Acadia University Art Collection to Celebrate the 25th Anniversary of the Art Gallery* (Wolfville, NS: Acadia University Art Gallery, 2003).

3 For a discussion of Canadian university art galleries see: Susan Gibson Garvey, "Canada's High Performing University Art Galleries," *Muse* (July/August 2008): 18–23; and also, Sue Carter, "University Art Galleries Reach out to a Wider Community," *University Affairs*, 8 June 2016. For an exploration of the context in the United States see Jacoba Urist, "Why Do Colleges Have So Much Art?" *The Atlantic,* 1 Nov. 2016.

4 Gibson Garvey, "Canada's High Performing University Art Galleries," 20.

5 As cited in Anna Hammond, Ian Berry, Sheryl Conkelton, Sharon Corwin, Pamela Franks, Katherine Hart, Wyona Lynch-McWhite, Charles Reeve, and John Stomberg, "The Role of the University Art Museum and Gallery," *Art Journal* 65:3 (2006): 20–39.

6 A key element of new museology is an understanding that museums are social spaces where there are multiple audiences, viewpoints, and narratives at play. A central part of these discussions positions the visitor as an active participant, not merely a passive viewer of objects on display. This move towards more inclusive display practices points to wider questioning of the function and use of museums in contemporary society. See, for example, Victoria Cain, "Exhibitionary Complexity: Reconsidering Museums' Cultural Authority," *American Quarterly* 60:4 (December 2008): 1143–151. For an important discussion of pedagogy and the museum see: Andrea Witcomb, "Understanding the Role of Affect in Producing a Critical Pedagogy for History Museums," *Museum Management and Curatorship* 28:3 (2013): 255–71. For a discussion of vistors as active participants see: Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (New York: Routledge, 1992); and Nina Simon, *The Participatory Museum* (Santa Cruz, CA: Museum 2.0, 2010).

7 Patrick J Boylan, "Universities and Museums: Past, Present and Future," *Museum Management and Curatorship* 18:1 (1999): 43–56.

8 Helen J. Chatterjee and Leonie Hannan, eds., *Engaging the Senses: Object-Based Learning in Higher Education* (London: Taylor & Francis, 2015). See also: Leonie

HANNAN, Rosalind DUHS, and Helen CHATTERJEE, "Object-based Learning: A Powerful Pedagogy for Higher Education," in *Museums and Higher Education Working Together* (CITY NEEDED: Routledge, 2016): 159–68.

9 Jane THOGERSEN, Andrew SIMPSON, Gina HAMMOND, Leonard JANISZEWSKI, and Eve GUERRY, "Creating Curriculum Connections: A University Museum Object-Based Learning Project," *Education for Information* 34 (2018): 114.

10 For a discussion of the ways in which objects can be interpreted, and reassessed with professor-gallery collaboration see: Pat VILLENEUVE, Amanda MARTIN-HAMON, and Kristina E. MITCHELL, "University in the Art Museum: A Model for Museum-Faculty Collaboration," *Art Education* 59:1 (2006): 12–17. They explore a faculty training program, "University in the art museum," as a way to give faculty access and skill set to teach with the collection. Several examples are provided across campus, such as symmetry for the sciences, or lighting and period dress in artworks for a theatre class. It is about looking at objects differently.

11 Early techniques of collage can be traced back to China after the invention of paper. It can later be found in the practices of poems and calligraphy, whether in tenth-century Japan or medieval Europe, as well as in vernacular objects like scrapbooks of the Victorian period. For a brief history see: Ali ASGHAR ADIBI, "A Brief History of Collage," *Collage: A Process in Architectural Design* (2021): 1–5. For a discussion of collage in modern art see: Brandon TAYLOR, *Collage: The Making of Modern Art* (London: Thames and Hudson Ltd., 2004). See also National Galleries Scotland, "Cut and Paste: 400 Years of Collage," exhibition. 2019. This was the first survey exhibition of collage making. For a discussion of woman and the Victorian collage see: Metropolitan Museum of Art, "Playing with Pictures: The Art of the Victorian Photo Collage," exhibition. 2010. https://www.metmuseum.org/exhibitions/listings/2010/victorian-photocollage.

12 For critical reflections on cubism and collage see: Clement GREENBERG, "Collage," *Art and Culture: Critical Essays* 80 (1961): 46–49. For a recent critical exploration of collage and how it relates to the art historical tradition of trompe l'oeil see the exhibition: "Cubism and the Trompe l'Oeil Tradition," Metropolitan Museum of Art (20 Oct. 2022–22 Jan. 2023): https://www.metmuseum.org/exhibitions/cubism-trompe-loeil. For a discussion of modernism and collage see: Budd HOPKINS, "Modernism and the Collage Aesthetic," *New England Review* 18:2 (1997): 5–12.

13 For a discussion of the collage of Höch see: Jean OWENS SCHAEFER, "Hannah Höch, 1889–1978: Collages," *Woman's Art Journal* 18:2 (Autumn 1997–Winter 1998): 35–39; and Kristine SOMERVILLE, "Remaking the Modern Woman: The Dadaist Montages of Hannah Höch," *The Missouri Review* 37:3 (2014).

14 The exhibition was on view 17 Sept.–1 Nov. 2009. The project, which presented a survey of their graphic art production, was the first solo exhibition of the Guerrilla Girls in the province of Nova Scotia. Two of the original members of the collective also visited campus. They presented a public performance and led two hands-on art workshops. Support was provided by the Province of Nova Scotia through the Department of Tourism, Culture and Heritage. In addition the Office of the Dean of the Faculty of Arts, Office of the Vice President Academic, Acadia University Faculty Association Women's Committee, and Members/Friends of the Acadia University Art Gallery helped to support this important project. Works from the exhibition were acquired for the permanent collection of art, which will enable the gallery to continue teaching with this collection.

15 For example, their well-known work, *Do Women Have to Be Naked to Get into the Met* was the result of a comparative analysis between the works *by* women and paintings *of* naked women in the Metropolitan Museum of Art's collection. Their study resulted in a work that drew attention to this disparity by drawing on art historical references such as Ingres's *Large Odalisque,* combined with statistics and strong visual graphics.

16 This project was undertaken in collaboration with Dr. Rachel Brickner, Department of Politics, Acadia University. For a full discussion of this case study see: R. Brickner and L. Dalton, "Art Galleries, Academia and Women in Furs Masks: A Case Study of Using Visual Art to Promote Engaged Classroom Learning," *Atlantis* 25:2 (2011): 75–85.

17 There is extensive literature in this field, for a discussion of visual art as a form of research see, for example: Julie Marshall, "Image as Insight: Visual Images in Practice-Based Research," *Studies in Art Education* 49:1 (2007): 23–41; Janika Greenwood, "Arts-Based Research: Weaving Magic and Meaning," *International Journal of Education and the Arts* 13:1 (2012); and Richard Hickman, "Visual Art as a Vehicle for Educational Research," *International Journal of Art and Design Education* 26:3 (2007): 314–24.

18 Mitchell notes that the pictorial turn is a "post linguistic, post semiotic rediscovery of the picture as a complex interplay between visuality, apparatus, institutions, discourse, bodies, and figurality," 16. See W.J.T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994).

19 Taylor, *Collage,* 3.

20 See for example: Jacob Bishop and Matthew A. Verleger, "The Flipped Classroom: A Survey of the Research," in *2013 ASEE Annual Conference and Exposition* (2013), 23–1200.

21 This research project, "Environment and Cultural Landscapes: Intersections of Art, Environment and Education" received a research grant from the Arthur Irving Academy of the Environment at Acadia University. I was the principal lead, with School of Education partners: art educator Donna Livingston and science educator Leo Elshof.

22 As part of this project students visited the gallery and took courses in art education taught by Donna Livingston. The courses *Teaching Elementary Social Studies* and *Curriculum Issues: Social Studies Education* (taught by Dr. Laura Thompson) were tailored specifically for each exhibition. The Burtynsky exhibition included a reflective questionnaire with questions ranging from the general (Have you been to an art gallery before? Describe what you see?) to the specific (Has the exhibition raised concerns/issues about the environment? Do you see connections between your subject area and themes in the exhibition?). Responses to the role that art and object-based learning can have in the development of school curriculum were overwhelmingly positive.

23 In the work, Butler replaces the melting ice floe with a large ice cream cone on which the bear and cubs are precariously balanced. The city in the background exhales heat and pollution in a tumultuous sky of red and purples. For a discussion of the prevalent symbol of the polar bear in climate change imagery see: Saffron O'Neill, "Defining a Visual Metonym: A Hauntological Study of Polar Bear Imagery in Climate Communication," *Transactions of the Institute of British Geographers* 47:4 (2022): 1104–119; and Cameron Whitley and Linda Kalof, "Animal Imagery in the

Discourse of Climate Change," *International Journal of Sociology* 44:1 (2014): 10–33. For an exploration of climate change imagery and devices see: Saffron O'Neill, "Engaging with Climate Change Imagery," *Oxford Research Encyclopedia of Climate Science* (Oxford: Oxford University Press, 2017).

24 Data from feedback forms related to grant, "Environment and Cultural Landscapes: Intersections of Art, Environment and Education."

25 For some case studies see: Donna Davis, "Collage Inquiry: Creative and Particular Applications," *learning Landscapes* 2:1 (2008): 245–65; and L. Butler-Kisber, "Collage Analysis and Representation in Qualitative Inquiry," in *The Art of Visual Inquiry: Volume 3*, ed. G. Knowles, A. Cole, L. Neilsen and C. Luciani (Halifax: Backalong Books), 265–80.

26 Leavy also outlines various advantages of art-based research: it helps to foster new insights and learning, to represent research differently, to center both process and issue, make connections at both macro and micro, encourage synergies across disciplines, develop critical consciousness, challenge dominant narratives, foster participatory work and engage multiple viewpoints. See Patricia Leavy, ed., *A Handbook of Arts-Based Research* (New York: Guilford Publications, 2017).

27 Dr. Catherine Morley and I began exploring ways in which to collaborate beginning in 2011. The gallery has collaborated to provide hands-on learning opportunities in a range of her classes, including two fourth-year seminars: *Research Methods* and *Nutrition and Disease*.

« Critical Collage » : Galeries d'art universitaires, collections et recherche artistique

LAURIE DALTON

À l'heure où les universités cherchent à encourager la recherche interdisciplinaire et à offrir des possibilités d'apprentissage variées à la population étudiante, les galeries d'art universitaires sont bien placées pour leur offrir de nouveaux environnements d'apprentissage. Ces galeries peuvent servir de laboratoires créatifs ainsi que de lieux de recherche, d'exploration et de découverte interdisciplinaire. Cet essai présente des exemples de projets collaboratifs et participatifs entre la galerie d'art universitaire et les salles de classe de l'Université qui préconisent l'approche « critical collage » (collage critique) inventée par l'auteure. Cette méthode d'apprentissage axé sur l'objet implique une œuvre d'art, la réalisation d'un collage et une discussion. Cette approche favorise l'acquisition de compétences importantes en matière d'analyse visuelle et de réflexion critique; compétences essentielles et utiles pour les étudiants et les étudiantes, tant à l'intérieur qu'à l'extérieur des salles de classe.

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ELIZABETH ANNE CAVALIERE teaches Canadian art histories with a focus on photographic and institutional histories. She is a member of Open Art Histories, a collective focused on addressing pressing pedagogical challenges confronting instructors including using Open Education Resources to advance accessibility and inclusion in the classroom, and co-authoring *CanadARThistories: Reimagining the Canadian Art History Survey*. In the field of Scholarship of Teaching and Learning (SoTL), she has held a pedagogy-focused postdoctoral fellowship at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and has produced contributions that engage theory and best practices in learning and teaching at the Open Education Conference and at the Technology in Education Seminar and Showcase. She has writing on tourist views, instructed looking, survey photography, railroad bridges, photographic directories, royals on timberslides, and giant (really giant!) mounds of ice published in journals

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RANDY LEE CUTLER is an interdisciplinary artist, writer, and researcher attentive to themes of collaboration and materiality. Taking the form of walks, performance, collage, printed matter, video, audio, and creative/critical writing, her practice weaves together themes of collaboration, materiality, and sustenance. She has produced numerous hybrid projects that engage with the exploration of gender, art, science, and technology to connect with audiences in diverse ways. Working with themes of hospitality and geopolitics, she is fascinated with the intersection of matter and metaphor. Randy Lee Cutler and Ingrid Koenig are co-investigators on a SSHRC (Social Sciences and Humanities Research Council) Insight grant (2016–2024) called *Leaning Out of Windows: Art and Physics Collaborations through Aesthetic Transformations*, which explores how knowledge is translated across disciplinary communities. Cutler and Koenig both teach at Emily Carr University on the unceded Coast Salish territories also known as Vancouver, Canada.

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champion of cross-disciplinary initiatives, and the central role that the arts can play in this process. She has led research teams and collaborated on projects that champion the transformative role of arts and the importance of interdisciplinary dialogue. Her research interests lie in Canadian visual culture, museum and exhibition history, in particular how "meaning" is a process of display, didactics, and audience exchange. Her recent book, *Painted Worlds: The Art of Maud Lewis, A Critical Perspective* (2022) challenges audience to situate the artist more widely with the canon of art history, modernity, and museum histories. Dalton is currently working on a book-length manuscript related to Canada's representation in world's fairs as an example of cultural diplomacy and transnational narratives.

JON DAVIES is a curator, writer, and independent scholar from Montreal. He received his PhD in Art History (Modern and Contemporary Art) from Stanford University, where he wrote the dissertation, "The Fountain: Art, Sex and Queer Pedagogy in San Francisco, 1945–1995." He received his BFA in Film Studies and Sexuality Studies from Concordia University and an MA in Film/Video Studies from York University. He was formerly Assistant Curator at The Power Plant Contemporary Art Gallery, Toronto (2008–12) and Associate Curator at Oakville Galleries (2012–15). His book about Andy Warhol and Paul Morrissey's 1970 film *Trash* was published by Arsenal Pulp Press in 2009 and his edited anthology of video scripts and other texts, *More Voice-Over: Colin Campbell Writings*, was published by Concordia University Press in 2021. His writing on film, video, and modern/contemporary art has been published in numerous anthologies, catalogues, journals, and periodicals over the past two decades including *Archives of American Art Journal*, *American Quarterly*, *Border Crossings*, *C Magazine*, *Camera Austria*, *Canadian Art*, *Canadian Journal of Film Studies*, *Criticism*, *Fillip*, *Frieze*, *GLQ*, *Journal of Curatorial Studies*, *Public*, and *RACAR*. In 2023, he co-curated the 68th Robert Flaherty Film Seminar on the theme of "Queer World-Mending" with the artist Steve Reinke.

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AUGUST KLINTBERG (formerly Mark Clintberg) is an artist who works in the field of art history. He is represented by Pierre-François Ouellette art contemporain in Montreal, and is an Associate Professor at the Alberta University of the Arts. He earned his PhD in Art History at Concordia University in 2013. Scholarly publications featuring his research include *The Papers of the Bibliographical Society of Canada*, *Senses and Society*, *Journal of Curatorial Studies*, and *Printing History*. Klintberg was shortlisted for the Sobey Art Award for the region Prairies and the North in 2013. Public and private collections across Canada and in the United States have acquired his work, including the National Gallery of Canada, the Caisse de dépôt et placement du Québec, the Bank of Montreal Corporate Art Collection, TD Corporate Art Collection, the Edmonton Arts Council, the Dunlop Art Gallery, and the Alberta Foundation for the Arts. His work has been shown at Walk & Talk (Azores, Portugal), the Dunlop Art Gallery (Regina), the Art Gallery of Nova Scotia (Halifax), the Art Gallery of Alberta (Edmonton), the Illingworth Kerr Gallery (Calgary), and the National Gallery of Canada (Ottawa).

INGRID KOENIG is the inaugural Artist in Residence (2011 to 2021) at TRIUMF, Canada's particle accelerator centre. Her studio and research practice traverse the fields of physics, social history, feminist theory, and narratives of science. Her drawings explore the relational phenomena of physics and involve intuitive responses to specific sites through fieldwork in Canada's Rocky Mountains, Germany, Iceland, Arctic Circle art + science expeditions, and through collaborations with physicists. She uses drawing as a method for mapping complex interactions of material systems. Randy Lee Cutler

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