
Friday, January 31, 2014

8:15am – 8:30am Registration/Coffee and Refreshments

8:30am – 9:00am Opening Remarks

Session One: 'To Have and to Hold': Touch, Desire, and Making Connections

Chair: Dr. Janice Helland

9:00am – 10:30am

Satiating Satyrs: Touching Satyresses in Renaissance Studioli
Chantal Manna, Queen's University

*Contact and Community: A Deleuzoguttarian Perspective on the
Desire for Collective Community and Fear of Atomized Individualism*
Matthew Lilko, Trent University

Portrait of a Profession
Emily Kakouris, Queen's University

10:30am – 10:45am Break with Refreshments

Session Two: (Sub)cultures in Revolt: Collaboration and Contest

Chair: Dr. Susan Lord

10:45am – 12:15pm

*New York Graffiti in Europe: The Clash, Futura 2000, and the
Intercontinental Movement of Artistic Influences*
Alison Fraser, Queen's University

Die Antwoord | (De)Facing Identities
Carmen Victor, York University

*Micropress Collaborations: Production by Canada's Ephemeral
Poetry Makers*
Colin Martin, University of Calgary

12:15pm – 1:30pm Lunch

**Session Three: Between Function and Ornament: Mediation through
Decoration**

Chair: Dr. Allison Morehead

1:30pm – 3:00pm

Framing Vision: The Trope of the Frame in Iberian Religious Art
Jeff Richmond-Moll, University of Delaware

*Byzantine Jewelry in Translatio: Constructing Artistic and Imperial
Identity in Kievan Luxury Items, c. 1000-1200*
Alexandra Kelebay, McGill University

*A Silver huqqa by Hamilton and Co. of Calcutta and Anglo-Indian
Narratives in the Nineteenth Century*
Farrukh Rafiq, Queen's University

3:00pm – 3:15pm Break with Refreshments

Session Four: Contact in the Interior

Chair: Dr. Gauvin Bailey

3:15pm – 4:45pm

*An Evocative Union of Styles: Considering Rococo and Chinoiserie
Decoration Inside Vienna's Schönbrunn Palace (1743-1780)*
Rosalie Nardelli, Queen's University

*Dis/Re-Locating the Numinous: Cultural Hybridity in Contemporary
North American Yoga Studios*
Lauren Bird, Concordia University

*Global Luxuries: Art and Material Culture in the Eighteenth-Century
Elite Home in Minas Gerais, Brazil*
Rachel Zimmerman, University of Delaware

4:45pm – 5:00pm Break

5:00pm – 6:00pm **Panel Discussion: "Contact through Collaboration"**
Moderator: Dr. Allison Sherman
Panel Members: Jan Allen, Dr. George Bevan, Dr.
Stephanie Dickey, and Sunny Kerr

6:00pm – 8:30pm Opening Reception, Agnes Etherington House

8:30pm – 10:30pm Informal Reception: Trivia at the Grad Club

Saturday, February 1 2014

8:30am – 9:00am Coffee and Refreshments

Session Five: Museums and Exhibitions as Point of Contact

Chair: Dr. Joan Schwartz

9:00am – 10:30am

Encounters with Canada's Winter in London: Canadian Sleighs at the Great Exhibition of 1851

Erin Wall, Queen's University

Embalmed spaces: Locating Folk Art in Canadian Institutions

Katharine Vingoe-Cram, Queen's University

Virtual Contact: 3D Imaging in the Museum World

Emily Ricketts, Queen's University

10:30am – 10:45am Break with Refreshments

Session Six: Close Encounters with a Living Past

Chair: Dr. Krysia Spirydowicz

10:45am – 12:15pm

The Subaltern Woman: Linking Colonial Histories of Displacement with Portable Affective Objects

Aarzo Singh, Queen's University

Harvard's Emperor in Fragments: An Old Trajan Reconsidered

Anthony Shannon, Harvard University

Golden Offerings: The Romanization of Greek Tripods in the Julio-Claudian Period

Jane Arney, Emory University

12:15pm – 1:30pm Lunch, AEAC Atrium. Courtesy of Context and Meaning.

Session Seven: Art of Empire: Exchange and Hybridity

Chair: Dr. Una D'Elia

1:30pm – 3:00pm

Cultural Exchange or Cultural Imperialism?: Cultural Contact and Political Contestation in Neo-Assyrian Provincial Art

Amanda Lanham, Harvard University

Gothic Revival Architecture and the British Raj: Contact, Culture, and Colonialism

Anna-Maria Moubayed, Queen's University

The Church of Immaculate Conception: A Space for Religious Inculturation?

Breena Langevin, University of Guelph

3:00pm – 3:15pm Closing Remarks

3:15pm – 3:30pm Break

3:30pm – 5:30pm Closing Reception in conjunction with the Opening Reception of the AEAC's new exhibition, *Rembrandt's Circle: Making History and Context and Meaning*