

RADICAL REWORLDDING



THE FORTY-FOURTH
ANNUAL ANVA GRADUATE
SYMPOSIUM

This symposium was organized and carried out on the traditional, ancestral, and unceded territory of the Coast Salish Peoples, including the territories of the xWmθkWym (Musqueam), Skwxwú7mesh (Squamish), Stólo and Seííwta/Seííwitulh (Tsleil-Waututh) Nations.

WELCOME

The organizing committee of the 44th Annual Art History, Visual Art, and Theory Graduate Symposium is thrilled to have you join us for **Radical (Re)worlding**. This collaborative, interdisciplinary event, was organized by current AHVA graduate students and is excited to present contributions on a wide variety of topics, both contemporary and historical, by emerging academics, artists, curators, and independent researchers and theorists.

To change anything, start everywhere. – CrimethInc.

We're thinking about radical ideas such as xenofeminism's post-gender world; anarchists' dual-power projects; accelerationism's embrace of automation and rejection of folk politics; Agamben's destitency; and finally in the academy, the growing body of thinking around the Undercommons.

Forty-plus years ago, Gayatri Spivak defined "worlding" as the transformation of the colonized space by colonizers (e.g., through map making). Can we retake or remake that term? Rather than hit <undo>, can we, in fact, do better?

Another world is possible.

SCHEDULE

Thursday, March 4, 2021

Artist Talk: Lisa Jackson

4:00 – 5:30 pm

Lisa Jackson's award-winning work has screened at SXSW, Berlinale, Hotdocs, and London BFI, and her experimental short *Lichen* premiered at Sundance in 2020. She's made works ranging from current affairs to drama, IMAX to VR, animation to a residential school musical. Her documentary *Indictment: The Crimes of Shelly Chartier* is one of the top watched docs on CBC. Her Webby-nominated VR *Biidaaban: First Light* premiered at Tribeca, exhibited internationally to 25,000+ people, and won a Canadian Screen Award, the second time she's received this honour. *TRANSMISSIONS*, a 6000 square foot immersive multimedia installation and sister project to *Biidaaban*, premiered in Vancouver in 2019 and was featured on the cover of *The Georgia Straight*. She is of mixed Anishinaabe (Aamjiwnaang) and settler descent, earned a BFA in Film from Simon Fraser University, an MFA in Film Production from York University, and lives in Toronto.

Friday, March 5, 2021

Artist Talk: Orphan Drift

10:00 – 11:30 am

Orphan Drift will discuss recent projects which put octopus cognition and behaviour in relation to artificial intelligence and machine learning. They will consider the importance of making space for the unknown, of placing imagination at the center of explorations into different kinds of matter and sentience, of interspecies communication as a discipline integral to scientific research, of approaching art practice as fictioning and the 'real' as a pluriverse. Orphan drift will trace the different lines of speculation explored in their recent and current AI cephalopod works, including video installations, meditations inspired by work with an animal communicator and ISCRI, (an interdisciplinary collaboration with Etic Lab, a cutting edge machine learning development company based in Wales) whose goal is to train an AI through an octopus responding to Orphan Drift's 'art made for an octopus'. Their artworks are visions of possible embodiment, perception and proprioception, and of porous relations between the synthetic and organic. They explore ways in which (western) human exceptionalism might be transformed.

SESSION 7: ART (HISTORY) AS A SITE OF RESISTANCE

12:00 – 2:00 pm

From Activism to Artistic Practice: (Re)imagining Indigenous Women's Labour Activism in Contemporary Art

Erika Kindsfather, MA student in Art History, the Department of Art History, Visual Art, and Theory, University of British Columbia

A Garden Among the Flames: Illumination Style as Resistance to Socio-Political Medieval Iberian Change in the Osma Beatus.

Zoey Kambour, MA student in Art History, the Department of History of Art and Architecture, University of Oregon

Break – 10 minutes

Future Objects: Queer Ecological World-Building in the Photography of Oregon's Lesbian Lands

Raechel Root, PhD student in Art History, the Department of the History of Art and Architecture, University of Oregon

How Was the Situationist International "International"?

Anna O'Meara, PhD student in Art History, the Department of Art History and Visual Studies, University of Victoria

Moderator: Dr. Rachel Boate, Assistant Professor, the Department of Art History, Visual Art, and Theory, University of British Columbia

SESSION 2: DIGITAL (RE)VISION

2:00 – 4:00 pm

Warmth Is Not Simple

Eileen Isagon Skyers, MA Critical Studies, Pacific Northwest College of Art, Artist and Independent Researcher

Hypervolution: Our Sacrifice of Choice

Jevonne Peters (Jevi), MFA student in Digital Futures, OCAD University

Break – 10 minutes

Shimmering Horizons: Reflections and Refractions of an Online Exhibition

Laurie White, MA Critical and Curatorial Studies, the Department of Art History, Visual Art, and Theory, University of British Columbia; Program Coordinator at Or Gallery

Envisioning Our World through a Techno-Scientific Lens: Fiction and the Contemporary Mapping of Body and Empire

Cassandra Gemmell, MA student in Contemporary Art, Design, New Media Art Histories, OCAD University

Moderator: Dr. T'ai Smith, Associate Professor, the Department of Art History, Visual Art, and Theory, University of British Columbia

SESSION 3: BREAKING AND (UN)MAKING

4:00 – 6:00 pm

The Hole is Whole: Broken Ceramic Vessels as Sites of Creation

Lucia Wallace, MA student in Contemporary Art, Design and New Media Art Histories, OCAD University

The Heterogeneity of the Moment: Theorising the Plurality of Time and Space in San Yuan Li

Gigi Wong, MA student in Film Studies, Carleton University

Break – 10 minutes

Precarious Possibilities: NYC's Queer Piers

Maegan Gaudette, MA student in Art History, the Department of Art History, Concordia University

Mending the Past and Minding the Gap: Collage as a Critical Strategy for Social Repair

Marilyn Adlington, MFA student in Criticism and Curatorial Practices, OCAD University

Moderator: Dr. Erin Silver, Assistant Professor, the Department of Art History, Visual Art, and Theory, University of British Columbia

From Activism to Artistic Practice: (Re)imagining Indigenous Women's Labour Activism in Contemporary Art

Erika Kindsfather

This paper examines artworks by Hunkpapa Lakota artist Dana Claxton, Vuntut Gwitchin artist Jeneen Frei Njootli, and Indigenous women's activist organization the ReMatriate Collective displayed in the 2018 exhibition *Beginning with the Seventies: Collective Acts* held at the Morris and Helen Belkin Art Gallery. Exploring the history of the Muckamuck Strike through its archival traces, the artists investigate themes of gender justice and Indigenous sovereignty as they interact across histories of Indigenous activism in Vancouver. How do the artists reimagine the Muckamuck Strike in their material engagements with the archives to envision connections among activist initiatives intertwining Indigenous sovereignty and gender justice across diverse temporal situations?

Erika Kindsfather is in her second year of the master's program in Art History in the Department of Art History, Visual Art and Theory at the University of British Columbia. Her research interests include fibre arts and textiles, dance and performance studies, feminist and queer theory, Indigenous feminisms, and the intersections of art and activism. She is currently writing her master's thesis, which focuses on women artists working with textile media and dance in Vancouver since the 1960s.

A Garden Among the Flames: Illumination Style as Resistance to Socio-Political Medieval Iberian Change in the Osma Beatus.

Zoey Kambour

Presenting a part of her master's thesis, Zoey Kambour visually explores the unique illumination style found in the Osma Beatus, and asks if the creation of this style is a result of the socio-political events in the Northern Iberian Peninsula in the late eleventh century. Through visual analysis of the individual stylistic elements in the manuscript, she demonstrates that this retention of the native style woven into Roman illumination style reflects the response the Leonese Christian community had to the forced move from the Visigothic to Roman rite.

Zoey Kambour specializes in medieval manuscripts and studies the Iberian Peninsula in the early medieval period. She is particularly interested in the cross-cultural artistic exchange between al-Andalus and the Northern Spanish Christian kingdoms. Her master's thesis investigates the possible correlation between socio-political events in the Iberian Peninsula and the artistic change in eleventh century Beatus manuscripts.

Future Objects: Queer Ecological World-Building in the Photography of Oregon's Lesbian Lands

Raechel Root

This paper examines the “Ovular” artist workshops held at the lesbian land Rootworks in Southern Oregon from 1980 to 1984, and argues for their significance to queer, environmental and feminist pasts and futures as examples of imagining and constructing new worlds through photography. Each year the workshops culminated in the publication of *The Blatant Image*, a mail-submission and subscription magazine of feminist photography that ran from 1981 to 1983. I argue that the photographs created in the workshops and the circulation in *The Blatant Image* exemplify the radical approach to documentation, art making and speculative archival practice present in many alternative feminist communities.

Raechel Root is a PhD Student in the Department of the History of Art and Architecture at the University of Oregon whose research explores contemporary art, architecture and visual culture which addresses issues of spatial and environmental justice. Her master's thesis explored the photography of lesbian separatist lands in Oregon, through extensive research in the University of Oregon Special Collections. She has worked as the Programs Assistant for architect Steven Holl's non-profit project 'T' Space, and her writing has been published in *Hyperallergic*, *Oregon Humanities*, and is forthcoming in *Art & About PDX*.

How Was the Situationist International “International”?

Anna O’Meara

Recent scholarship has considered the Long 60's outside of Europe, with some focus on North Africa, but research on Marxist-inspired student advocacy groups in Morocco, Algeria, and Tunisia still leaves much to be desired. Anna O’Meara’s research focuses on the work of Mustapha Khayati, a Tunisian radical known for writing and artistic promotion of *On The Poverty of Student Life*, which inspired student revolts throughout France in the late 1960s, as well as student advocacy across Morocco, Algeria, and Tunisia. O’Meara’s investigation of Khayati's work has found reason to decentralize the Long 60s, arguing that radical movements did not originate as purely "French," and the ongoing ramifications of 1960s radical movements had lasting implications for North African politics and culture.

Anna O'Meara is a first-year doctoral student in Art History and Visual Studies at the University of Victoria. She received an MEd from the Relay Graduate School of Education in 2020 and an MA in Art History from the University of Notre Dame in 2013. O'Meara has been a New York City public school teacher and a museum professional, having held positions including Director of Outreach & Development at the Museum Association of New York and intern at the Conway Photographic Archive at the Courtauld Institute of Art in London.

Warmth Is Not Simple

Eileen Isagon Skyers

This text looks broadly at how our devices have come to alienate us from one another, and discusses the important role of the alien in reconfirming mankind. I suggest an alternative brand of hospitality in the form of warmth, using McLuhan's idea of "hot" media, to consider new methodologies or tactics against alienation.

Eileen Isagon Skyers (b. 1991, Manila, Philippines) has worked with contemporary art and non-profit arts organizations including David Zwirner, The Whitney Museum, Rhizome at the New Museum, Frame Contemporary Art Finland, the Portland Institute for Contemporary Art, and the Digital Museum of Digital Art (DiMoDA). Her moving image work has been exhibited in the U.S., U.K., France, Italy, the Netherlands, and Mexico, and her first book, *Vanishing Acts*, was published by LINK Editions (Brescia, Italy). Skyers holds a BA in Philosophy and BFA in Studio Art from the University of South Florida (Tampa, FL), and an MA in Critical Studies at Pacific Northwest College of Art, (Portland, OR). She currently lives and works in Brooklyn, NY.

Hypervolution: Our Sacrifice of Choice

Jevonne (Jevi) Peters

Currently, there is an observed increase in consumer tailoring and personalization achieved through the deployment of algorithms that observe and extract scraped information that is then abstracted. This poses several issues, like what is considered normal, who determines it, the corruption of algorithms by capital, and of particular interest for Peters, the subtle control this can have in nudging, or hypernudging consumers. Using speculative fiction, and hypermedia, Peters' research "Hypervolution: Our Sacrifice of Choice" critically examines our relationship with technology, our tendencies to want to customise experiences for ourselves, and introduces a new term, hypervolution, which Peters defines in her thesis as the inability of consciousness to distinguish our true desires and choice, from our algorithmically-deduced-and-imposed choices and desires.

Jevi is a researcher, developer and emerging experimental inter-disciplinary artist. Her research-creation practice explores our individual and societal relationships with technology, privacy, governance, immersion and speculative fiction. She is currently completing an MFA in Digital Futures at OCAD University.

Shimmering Horizons: Reflections and Refractions of an Online Exhibition

Laurie White

This presentation will offer an overview and critical reflection of the recently launched project, *Shimmering Horizons*, a virtual exhibition that brings together five artists from across Turtle Island whose works offer visions of future lifeways on Earth prioritizing continuity, adaptation, and resilience. In this exhibition, horizons shimmer both literally and figuratively: the glimmer of stars and the aurora borealis make palpable the potency of ancestral and ecological inheritance—the future enfolded by the past. This presentation will offer both an introduction to the ideas evoked by the exhibition and an opportunity to critically reflect on how these ideas are conveyed in the project's presentation.

Laurie White is a curator and writer from Sheffield, England, currently living in Vancouver. Her research interests consider modes of ecological practice in contemporary art, including bricolage, animacy, and futurity. She is currently Program Coordinator at the Or Gallery.

Envisioning Our World through a Techno-Scientific Lens: Fiction and the Contemporary Mapping of Body and Empire

Cassandra Gemmell

Cassandra Gemmell's presentation will 'read' narratives of the land through a retrospective and aesthetic analysis of data visualizations and maps from the Victorian era to the present. Gemmell will revive the story-telling element essential to cartographic practice and its visual rendering/segmenting/simulating of place and body by situating these images within a genealogy informed by narratives disseminated through news media, Victorian literature and science fiction. In historically situating technological and cartographic myths and their visual registers, we can perceive and de-naturalise the structures of power it maintains.

Cassandra Gemmell's master's research at OCAD University explores the historical precedents of new media such as artificial intelligence with a focus on the intersection of aesthetics and science as well as technology, myth and folklore. Central to this research is approaching the body as a text and as a site of social mapping in which myths of technology and science, narratives of citizenship and subjectivity as well as cultural conceptions of health, deviance and disease are formed. Gemmell argues that - from the photographic archive and cartographic practices of the Victorian era to the contemporary development of neural networks which seek to track COVID-19 outbreaks - there exists a genealogy of visual-spatial rendering of identity and nation and oppressive systems of classification.

The Hole is Whole: Broken Ceramic Vessels as Sites of Creation

Lucia Wallace

Through the lens of Ai Weiwei's *Dropping a Han Dynasty Urn* (1995) and *Dust to Dust* (2009), the act of breaking can be recontextualized as a gesture toward regeneration. Rather than focusing on the preservation or restoration of ceramic vessel forms, this paper will investigate the role of destruction in the process of creation; what becomes available when *unmaking* is seen as a generative process?

Lucia Wallace is a queer artist/writer from Toronto, Ontario and is currently a graduate student in OCAD University's Contemporary Art, Design and New Media Art Histories program. With a BFA in Drawing & Painting (2018), her studio and research practices span textiles, contemporary ceramics, creative writing, and painting. Focusing on tactility and materiality, she strives to intertwine her making and writing processes.

The Heterogeneity of the Moment: Theorising the Plurality of Time and Space in San Yuan Li

Gigi Wong

Gigi Wong's paper explores how *San Yuan Li* (a moving image installation work by Chinese artists Cao Fei and Ou Ning) can be seen as an "alternative document" for the history of globalization and colonialism in China, which uses moving images to crystalize the disjointed nature of our own times and enable us to see the heterogeneities as well as the plural ways of being that constitute our present.

Gigi Wong is a second year MA Film Studies student at Carleton University, Canada. Her background is in literature, film and visual culture. Her areas of research include gender, sexuality and cinema, Sinophone media and screen culture, media and affect, new media and contemporary art.

Precarious Possibilities: NYC's Queer Piers

Maegan E. Gaudette

New York City's Piers once held significant importance for many marginalised communities as sites of both safety and exploration. The Piers not only became a destination point for members of queer communities for cruising and anonymous sex, but they additionally functioned as nonconventional artistic spaces, allowing for collaboration and often producing temporary forms of art that were conceived with transition and ruin consciously in mind. This presentation will evaluate the NYC Piers and how these edifices functioned as nontraditional, idiosyncratic artistic spaces that thrived off of temporality and flux, taboo and the subversive, and their impending structural demise — all while confronting the powerful social resonance of queer shame, liminality, and inventiveness in queer world-making.

Maegan E. Gaudette (she / her) is a queer scholar and artist residing in Montréal / Tiohtiá:ke, Québec, Canada. She holds a Bachelor of Fine Arts from the University of Ottawa and is currently pursuing her Master's in Art History at Concordia University. Her thesis will investigate how contemporary artists, activists, and long-term survivors are working to honour the legacy of the artistic generation lost to AIDS-related complications — namely while confronted by a growing cultural amnesia that threatens to silence the realities and histories of queer tenderness, love, and resilience.

Mending the Past and Minding the Gap: Collage as a Critical Strategy for Social Repair

Marilyn Adlington

Exploring the work of three emerging contemporary artists working with collage in Canada, this paper specifically highlights how collage refuses notions such as linear temporality inherent throughout euro-centric archival practices. Jasmine Cardenas (Hamilton, Ontario), Aaron Jones (Toronto, Ontario), and Anna Binta Diallo (Montreal, Quebec) work beyond the bounds of contemporary art, deploying distinct methodologies grounded in personal epistemologies that respond to archival silences throughout history. Providing generative insight into other fields such as anthropology, post-colonial studies, critical theory, and psychology, each artist challenges monolithic visual culture to reconcile histories of erasure, oppression, and colonization. By reframing the visual archive as both a tool and site of resistance, collage exposes the dynamic interplay between storytelling, history and pedagogy to demonstrate how meaningful ruptures to a monolithic visual code are also crucial opportunities for repair.

Marilyn Adlington is an emerging art writer and curator currently based in Tkaronto (Toronto) Ontario. In 2017, she graduated with Gold Medal distinction from the Museum Studies program at Western University in London, Ontario. Currently, she is a Delaney Scholar at OCAD University in Toronto, Ontario, pursuing an MFA in Criticism and Curatorial Practices. Her writing has recently been published in several Canadian peer-reviewed journals such as *The Journal of Curatorial Studies*, *PUBLIC*, *The Senses & Society*, and *RENDER* (Carleton University).

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Lisa Jackson

Orphan Drift

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