

FRIDAY OCTOBER 23 / VENDREDI 23 OCTOBRE, 8:45 – 10:15

**Open Session I**

*Session Chair: TBA*

- 1) Julia Skelly, Ph.D. Candidate, Queen's University, "Addiction Theory and British Visual Culture in the Long Nineteenth Century: On Methodology"
- 2) Matthew Ryan Smith, Ph.D. Candidate, University of Western Ontario, "The Autobiographical Impulse, or, the Compulsion to Confess"
- 3) Jennifer Rae Forsyth, MFA, University of Calgary; Independent Scholar, Edmonton, "The Surface and its Inhabitants; Painting in the Pluralist Moment"

**Open Session II**

*Session Chair: TBA*

- 1) Luke Nicholson, Ph.D. Candidate, Concordia University, "Anthony Blunt and the National Gallery of Canada"
- 2) Zoë Tousignant, Ph.D. Candidate, Department of Art History, Concordia University, "Modernism as 'Style': Photography and Popular Illustrated Magazines"
- 3) Francis Lhotelin, Étudiant de doctorat en Histoire de l'Art, Université de Montréal- Département d'Histoire de l'Art, "Le roi mythifié, Henri II et l'entrée à Paris"

**"Ha, Ha! Made You Look": The Role Of Humour In Art Activism**

*Session Chair: Christopher Moore, Assistant Professor, Concordia University*

- 1) Riva Symko, Ph.D. Candidate, Art History, Queen's University, "A Shifty Art: Parody & the Trickster"
- 2) Sheilah Wilson, Assistant Professor, Saint Mary's College (Indiana), "Who Pulled the Rug Out? Laughter as Strategy"
- 3) Christopher Moore, Assistant Professor, Concordia University, "Cuddle Commandos: Alpha Doggies and Citizen Warriors"

**Canadian Women Artists History Initiative Open Session, Part One**

*Session Chair: Kristina Huneault, Associate Professor, Concordia University*

- 1) Denis Longchamps, Ph.D. Candidate, Concordia University, "Birch Bark Propaganda"
- 2) Barbara Williams, Independent scholar, "Anne Langton, Gentlewoman Artist, Pioneer Settler"
- 3) Kathryn Bridge, Royal BC Museum Corporation, "Gender, Age and Class: the Underground Women's Art Network in Late Nineteenth-Century Victoria"

**Medieval Art And Architecture, Part One**

*Session Chair: Malcolm Thurlby, Professor, York University*

- 1) Candice Bogdanski, Ph.D. Candidate, York University, "Nidaros and the North Sea: A Consideration of Possible Scottish and Northern English Sources for the Norwegian Cathedral"
- 2) Janina M. Knight, Ph.D. Candidate, Queen's University, "The Iconography of Books of Hours and the Labours of the Months as Sources for the *Medieval Portfolio* of Villard de Honnecourt"
- 3) Jim Bugslag, Associate Professor, University of Manitoba, "The *Last Judgement Portal* at Rampillon"

**Graduate Education in Art, Visual Culture, and Design: Past into Present**

*Session Chair: Lianne McTavish, Professor, Department of Art and Design, University of Alberta*

- 1) Patrick Mahon, Professor and Chair, Department of Visual Arts, The University of Western Ontario, "Practice=Research? Models of Studio Art Engagement and the New Ph.D."
- 2) Joy James, Associate Professor, Assistant Dean, Critical and Cultural Studies, Graduate Studies and Research, Emily Carr University of Art & Design, "Technologies of Becoming: Designing Graduate Programs for the Twenty-First Century"
- 3) Natalie Loveless, Ph.D. Candidate, History of Consciousness, University of California, Santa Cruz, "Theory in the Flesh of Practice"

**Expanding the Canon: Modern and Contemporary African Visual and Material Culture**

*Session Co-Chairs: Miriam Aronowicz, University of Toronto, Department of Art, Ph.D. Candidate, and Brianne Howard, Queens University, Department of Art History, Ph.D. Candidate*

- 1) Miriam Aronowicz, Ph.D. Candidate, University of Toronto, Department of Art, "The Thupelo Art Projects: An Itinerary for Resistance and Abstraction"
- 2) Malick Ndiaye, Ph.D. Candidate, University of Rennes II, France, "Iba Ndiaye: Stratification and Ambiguity of an Alternative Modernity"
- 3) Suzanne Gott, Assistant Professor, University of British Columbia Okanagan, "Localized Constructions of Modernity in Asante Women's Funerary Performances"

**Disaster!**

*Session Chair: Randy Innes, Instructor, School for Studies in Art and Culture, Carleton University*

- 1) Chris Down, Assistant Professor, Fine Arts, Mount Allison University, "Abandon All Hope"
- 2) Adriana Kuiper, Assistant Professor, Fine Arts, Mount Allison University, "Over and Under – Rebuilding the Shelter: Installations of Adriana Kuiper"
- 3) Susan Schuppli, Associate Professor, Visual Arts, University of Western Ontario, "Soviet Defectors: Reading Radiological Film"

**Canadian Women Artists History Initiative Open Session, Part Two:**

*Session Chair: Kristina Huneault, Associate Professor, Concordia University*

- 1) Marilyn Baker, Professor, University of Manitoba, "In Manitoba: Patterns and Perspectives on Women and the Arts"
- 2) Pam Tracz, Independent scholar, "Nova Scotia Craft: The Antigonish Movement"
- 3) Michelle Gewurtz, Ph.D. Candidate, University of Leeds, "Double Margins and Montage: Reading Paraskeva Clark"

**Medieval Art And Architecture, Part Two:**

*Session Chair: Malcolm Thurlby, Professor, York University*

- 1) Claire Labreque, Assistant Professor, University of Winnipeg, "Building in the Name of Mary: Louis XI's Strategies for the Reestablishment of his Domination"
- 2) Carla Benzan, Ph.D. Candidate, University of British Columbia, "Materializing the End of Time at Sainte-Cecile: Bare-Bodies and Text-Things in Late-Medieval Albi"
- 3) Catherine Harding, Associate Professor, University of Victoria, "Images of Power and Knowledge: the Decoration of the *Palazzo Trinci*, Foligno, c. 1420"

**Crossings: Asian Art Exchange**

*Session Co-Chairs: Marie Leduc, Interdisciplinary Ph.D. Candidate, University of Alberta, and Walter Davis, Assistant Professor, University of Alberta*

- 1) Walter Davis, Assistant Professor, Department of Art & Design, University of Alberta, “Tradition, Modernity, and Artistic Exchange at the 1925 East Asian Buddhist Conference”
- 2) Melissa Berry, Ph.D. Candidate, University of Victoria, “Content in Context: Japanese Influences in France from 1865-1870”
- 3) Xiaoqing Zhu, Ph.D. Candidate, Department of Art History and Archaeology, University of Maryland, “The Parisian Ambience and the Transnational Space (1925-1929)”
- 4) Marie Leduc, Interdisciplinary Ph.D. Candidate, Department of Art & Design and Sociology, University of Alberta, “From China to Europe: Navigating the Field of Contemporary Art”

**Reevaluating Collecting Practices, Part One:**

*Session Chair: Alison McQueen, Associate Professor, McMaster University*

- 1) Kristel Smentek, Assistant Professor, MIT, “La France chinoise: Collecting and Cultural Difference in the Eighteenth Century”
- 2) Leanne Zalewski, Visiting Assistant Professor, Pratt Institute, “Establishing the Contemporary European Art Department at the Metropolitan Museum of Art in the Late Nineteenth-Century”
- 3) Erika Dolphin, Assistant Curator, National Gallery of Canada, “Collecting Spanish in Art in North America in the Modern Age”
- 4) Benedict Fullalove, Instructor, Alberta College of Art and Design, “Collect Like Drunken Sailors”: Eric L. Harvie and the Glenbow Museum”

**Art History 1500-1989: “Now What?”**

*Session Co-Chairs: Kristy A. Holmes, Assistant Professor, Lakehead University, and Sarah E. K. Smith, Ph.D. Candidate, Queen’s University*

- 1) Erin Morton, Assistant Professor, Department of History, University of New Brunswick, “Disciplinary Anxieties: Art History’s Dangerous Supplement”
- 2) Robert Belton, Dean, Faculty of Creative and Critical Studies, University of British Columbia, Okanagan, “What Empirical Anti-Aesthetics Might Hold for Art History”
- 3) Dorothy Barenscott, SSHRC Postdoctoral Fellow, Cultural Studies Department, Trent University, “Re-Envisioning Frameworks of Radicality: Modernism, Visual Culture, and the Budapest ‘Avant-Garde’ ”

**Feeling Canadian Photography**

*Session Chair: Sarah Parsons, Associate Professor, York University*

- 1) Gabrielle Moser, Ph.D. Candidate in Art History, York University, “Affective Displacements and the Critique of Global Capital in Stan Douglas’s *Every Building on 100 West Hastings*”
- 2) Sharla Sava, Faculty, Communications Department, Capilano University, “Contemporary Vancouver Photography: Finding Affect in Everyday Spaces”
- 3) Dawn Owen, Assistant Curator, Macdonald Stewart Art Centre, “Spectacle and Artifice in Canadian Photography”

**Medieval Art And Architecture, Part Three:**

*Session Chair: Malcolm Thurlby, Professor, York University*

- 1) Ronny Lvovski, M.A. student, University of Toronto, “Articulation of Liturgical Space in Early Medieval Churches in Spain”
- 2) Malcolm Thurlby, Professor, York University, “Architectural Representation in Anglo-Saxon and Anglo-Norman Painting”
- 3) John Osborne, Professor, Carleton University, “Charles Smeaton and the Early Photography in the Roman Catacombs”

**Thinking Together, Acting in Concert: Collaborative Practices in Postwar European Art**

*Session Co-chairs: Jill Carrick, Assistant Professor, Carleton University, and Steven Harris, Associate Professor, University of Alberta*

- 1) Nicola Pezolet, Ph.D. Candidate, Massachusetts Institute of Technology, “The Cavern of Anti-Matter: The Techno-primitivist Imaginary of the Situationist International, c. 1959”
- 2) Karen Kurczynski, Visiting Assistant Professor, Massachusetts College of Art Gallery Lecturer, Museum of Modern Art, “Jorn’s Aarhus Murals and the Question of Collective Expression, ca. 1959”
- 3) Steven Harris, Associate Professor, University of Alberta, “How Language Looks: On Asger Jorn and Noël Arnaud’s *La Langue verte et la cuite*, 1968”

**Reevaluating Collecting Practices, Part Two:**

*Session Chair: Alison McQueen, Associate Professor, McMaster University*

- 1) Briana Palmer, MFA, Assistant Professor, McMaster University, “Collecting Artifacts, Experiences and Memories in a Contemporary Art Practice”
- 2) Judy Major-Girardin, MFA, Associate Professor, McMaster University, “Collecting as Visual Research”
- 3) Allison Collins, MA student, University of British Columbia, “Enough is Enough: Contemporary Artistic Practices of Accumulation”
- 4) Claude Lacroix, Associate Professor, Bishop’s University, “Quebec’s 1% Public Art: Collecting Practices and Politics”

**Resurrecting Nationalism in ‘Canadian Architecture’**

*Chair: Barry Magrill, SSHRC Postdoctoral Fellow, University of Victoria*

- 1) Geoffrey Carr, Ph.D. Candidate, University of British Columbia, “Dissonant Emptiness, National Memory, and the Indian Residential School”
- 2) Nadia Kurd, Ph.D. Candidate, McGill University, “A Look at Mosques in Canada”
- 3) Justin McGrail, Assistant Professor, Vancouver Island University, “Thinking inside the Box: Shipping Container Architecture as the Creative Refashioning of the Medium and Meaning of Global Consumption”
- 4) Michael Windover, Ph.D. Candidate, University of British Columbia, “Cosmopolitan Nationalism in Interwar Architecture”

**On the Road Again: Artists and Travels**

*Session Chair: Sharon Gregory, Erasmus Canada Research Chair in Renaissance Humanism, St Francis Xavier University*

- 1) David McTavish, Professor of Art History, Queen’s University, “Responding to Titian, Tintoretto and Veronese: Federico Zuccaro in Venice”
- 2) Allison Sherman, Ph.D. Candidate, University of St Andrews, Scotland, “*Santa Maria della Salute* as a Depository for Displaced and Homeless Treasures of the Venetian Republic”
- 3) Sharon Gregory, Erasmus Chair in Renaissance Humanism, St. Francis Xavier University, “All Roads Lead From Rome: The Itinerant Antiquarian Enea Vico”
- 4) Catherine Tite, Assistant Professor of Art History, University of Regina, Luther College, “‘That Horrid Electorate’: Travel, Court Employment, and the Court Life of Artists in Eighteenth-Century Germany”

*Friday evening Reception at the Art Gallery of Alberta, 6 – 8 pm*

*The Gallery is located at Enterprise Square, 10230 – Jasper Avenue, Bay/Enterprise Square Station on the LRT*

**Latin American Art / Art en Amérique latine,**

**Part One:**

*Session Chair: Alena Robin, Assistant Professor, University of Western Ontario*

- 1) Sebastián Ferrero, Ph.D. Candidate, Université de Montréal, “La représentation de l’expérience dans l’Histoire naturelle de Gonzalo Fernández de Oviedo”
- 2) C. Cody Barteet, Assistant Professor, University of Western Ontario, “The Palace and its Influence on Hispanic American Urban Policies”
- 3) María Fernández Valle, Ph.D. Candidate, University of Western Ontario, “The Decorative Excess in the Cordovan and Poblano Baroque”

**The Embodiment of Craft, Part One:**

*Session Co-Chairs: Susan Surette, Ph.D. candidate, Concordia University, and Denis Longchamps, Administrator, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University*

- 1) Catherine Heard, Assistant Professor and Visiting Artist, Department of Visual Arts, Marilyn I. Walker School of Fine and Performing Arts, Brock University, “Impure Thoughts: Base Materials and Craft Techniques as Metaphors for the Abject Body”
- 2) Amy Gogarty, Artist, Independent Writer and Editor, “Ceramics and Dissolution: Towards the Zero of Form”
- 3) Gloria Hickey, Independent Writer and Curator, “Crossing Material Boundaries”

**The Art of Conflict**

*Session Co-Chairs: Susan Cahill, Ph.D. Candidate, Queen’s University, and Erin Morton, Assistant Professor, Department of History, University of New Brunswick*

- 1) Shaun Dacey, Ph.D. candidate, University of British Columbia, “Iconoclasm in the City: Representations of Social Violence in Vancouver”
- 2) Neil Balan, Ph.D. Candidate, York University, “The Art of War by Other Means: On Two Domains of Military Aesthetics”
- 3) Allen Ball, Assistant Professor, University of Alberta, “Spectacle in a State of Exception”

**Satire graphique au Canada avant et après 1950: politique, modernisme et identité/ Graphic satire in Canada before and after 1950: politics, modernism and identity – Part One:**

*Session Chair: Annie Gérin, Université du Québec à Montréal*

- 1) Dominic Hardy, professeur, département d’histoire de l’art, Université du Québec à Montréal / Groupe de recherche sur la caricature et la satire graphique à Montréal (CASGRAM), “Travelling aporia : a Partial Cartography of Canadian Graphic Satire, 1900-1980”
- 2) France St-Jean, chercheure postdoctorale, Chaire de recherche en histoire de la francophonie canadienne, Université d’Ottawa, “Caricature de l’habitant colon, la double vie d’une icône de l’histoire et de l’identité de la nation québécoise”
- 3) Lora Senechal Carney, Associate Professor, Visual and Performing Arts, Department of Humanities, UTSC University of Toronto, “The New Frontier Artists”

**Perception, Imagination and Visual Culture Before 1800, Part One :**

*Session Chair: Catherine Harding, Associate Professor, University of Victoria*

- 1) Joseph Polzer, Professor Emeritus, University of Calgary, “Michelangelo’s Sistine *Last Judgment*: Concerning his use of Antique and Late Medieval Visual Sources”
- 2) Michael Coughlin, Ph.D. Candidate, University of British Columbia, “Images of Theater in the Art of Giambattista Tiepolo: Operatic Associations or Reifications of the *Commedia Del’ Arte*?”
- 3) Sally Hickson, Assistant Professor, University of Guelph, “ ‘L’occhio acutissimo e di vista imperfetta’: Girolamo Porro of Venice”

**Latin American Art / Art en Amérique latine,**

**Part Two:**

*Session Chair: Alena Robin, Assistant Professor, University of Western Ontario*

- 1) William Rey Ashfield, Profesor titular, Universidad de Montevideo, “Baroque projections in the Uruguay of XIXth century”
- 2) Andrés Villar, Ph.D. Candidate, University of Western Ontario, “Redemption of Arrival and the Arrival of Redemption: Jean Charlot and the Mexican Avant-Garde”
- 3) Renato Rodrigues da Silva, Sessional Instructor, Critical and Cultural Studies Department, Emily Carr University of Art & Design, “A Lesson in Deconstructivism: The Interdisciplinary Artistic Practice of Willys de Castro”

**The Embodiment of Craft, Part Two:**

*Session Co-Chairs: Susan Surette, Ph.D. candidate, Concordia University, and Denis Longchamps, Administrator, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University*

- 1) Michelle Hardy, Curator of Decorative Arts, The Nickle Arts Museum, University of Calgary, “The Embodied Embroiderer: Crafting Bodies in India”
- 2) Maureen M. Senoga, Ph.D. Candidate, York University, “Exploring the Materiality of Clay for Meaning-Making and Knowledge-Generation”
- 3) Pam Trasz, Independent Scholar, Craft History, “Space for Craft”

**Art, Power and Performativity**

*Session Chair: Dick Averns, Instructor, Alberta College of Art and Design, and Richard Smolinski, Ph.D. Candidate, University of Calgary*

- 1) Sarah E.K. Smith, Ph.D. Candidate, Queen’s University, “Evaluating the Transgressive Potential of Performance: Rene Francico’s *El Romerillo Trilogy*”
- 2) Maegan McIsaac, Independent Scholar, Toronto, “Rebecca Belmore: Mapping Territory Beyond the Margin/Centre”
- 3) Jamie Quail, Master of Fine Arts Candidate, University of Western Ontario, “Ideas for Sale: Cultural Content in the Information Economy”

**Satire graphique au Canada avant et après 1950 : politique, modernisme et identité/ Graphic satire in Canada before and after 1950 : politics, modernism and identity – Part Two:**

*Session Chair: Dominic Hardy, Université du Québec à Montréal*

- 1) Anna Hudson, Associate Professor, Department of Visual Arts, York University, “Avrom Yanovsky and Graphic Satire in Post-World War II Toronto”
- 2) Robin Simpson, M.A. Candidate, Art History Department, Concordia University, “Rochdale College’s Counterpublics and Printed Satire”
- 3) Annie Gérin, professeure, département d’histoire de l’art, Université du Québec à Montréal, “Look Both Ways! Irony and Parody in Contemporary Urban Interventions”

**Perception, Imagination and Visual Culture Before 1800, Part Two:**

*Session Chair: Catherine Harding, Associate Professor, University of Victoria*

- 1) Bronwen Wilson, Associate Professor, University of British Columbia, “Melchior Lorich’s *Prospect of Constantinople*: Inscription and the Horizon in the Early Modern Mediterranean”
- 2) Jaleen Grove, Ph.D. Candidate, SUNY at Stony Brook, “The Case of the Missing Chimera in Laurent de La Hyre’s Allegories of the Seven Liberal Arts”
- 3) Ivana Horacek, Ph.D. Candidate, University of British Columbia, “Impressions of the King: Portraiture, Replication and the Everyday Object”

**Centering the Margins of 19th-Century Art, Part One:**

*Session Chairs: M. Elizabeth (Betsy) Boone and Joan Greer,  
University of Alberta*

Introduction: Betsy Boone

- 1) Ray Hernández-Durán, University of New Mexico, “‘Origen del arte entre nosotros’: The Politics of Colonial Canon Formation in Nineteenth-Century Mexico City”
- 2) Claire Kovacs, University of Iowa, “Telemaco Signorini, an Ottocento Catalist”
- 3) Oscar Vázquez, University of Illinois at Urbana-Champaign, “Charging the Line: Spanish History Painting in the Age of Multiculturalism”

Discussant: Betsy Boone

**Symbol And Meaning In The Visual Culture Of Canada’s Indigenous Peoples, Part One:**

*Session Chair: Jean Rosenfeld, Ph.D., Contract Faculty,  
Department of Visual Arts, York University*

- 1) Karen J. Travers, Ph.D. Candidate, York University, “The Art of Diplomacy: Wampum in Northeastern North America”
- 2) Édith-Anne Pageot, Ph.D., Université d’Ottawa, “Un wampum pour célébrer Samuel de Champlain, 400 ans plus tard”
- 3) Louise Vigneault, Professeur agrégé, Histoire de l’art, Université de Montréal, “L’exposition et la diffusion comme mode d’échange: les autoreprésentations de Zacharie Vincent (1815-1886)”

**Emblems of Female Empowerment in Early Modern Europe**

*Session Chair: Efrat El-Hanany, Assistant Professor,  
Capilano University*

- 1) Erin J. Campbell, Assistant Professor, University of Victoria, “Prophets, Saints and Matriarchs: Portraits of Old Women in Early Modern Italy”
- 2) Theresa Huntley, Ph.D. candidate, Queen’s University, “Politics, Royal Gift-Giving and Female Patronage: Iconography of St. Margaret in the Art of Raphael and Titian”
- 3) Efrat El-Hanany, Assistant Professor, Capilano University, “The Virgin and the Club: The *Madonna del Soccorso* Typology in Italian Renaissance Art”

**The Time of Memory: Vision and Ruins in European Art since the 1970s**

*Session Chair: Ananda Shankar Chakrabarty, Assistant  
Professor, Ontario College of Art & Design*

- 1) Marina Roy, Assistant Professor, Department of Art History, Visual Art, and Theory, University of British Columbia, “The ‘Creaturely’ in Werner Herzog’s *Stroszek* and *Kasper Hauser*”
- 2) Bojana Videkanic, Ph.D. Candidate, Social and Political Thought, York University, “Between the Socialist Utopia and Postmodern Paradox: Yugoslavian Art in the Period of Post-socialism”
- 3) Ananda Shankar Chakrabarty, Assistant Professor, Ontario College of Art & Design, “The Spectacle of Another Time: Viallat, Soulages, and Hantai”

**History of Art and the History of Science**

*Session Co-Chairs: Allister Neher, Tenured Faculty Member,  
Dawson College, and Mireille Perron, Tenured Faculty Member,  
Alberta College of Art and Design*

- 1) Jamie L. Kemp, Ph.D. Candidate, University of Victoria, “*Encircling Elegance: The Computational Frame of the ‘Zodiac Man’ Miniature in Les Très Riches Heures du Duke de Berry*”
- 2) Eveline Koliijn, Visual Artist, “Parallel paradigm shift in Art and Science”
- 3) Lianne McTavish, Professor, University of Alberta, “The Uncertainty of Convalescence: Visual Demonstrations of Illness and Health in Early Modern France”
- 4) Allister Neher, Tenured Faculty Member, Dawson College, “Grave Robbers, Bloody Murder, and Ideal Beauty”

**Centering the Margins of 19th-Century Art, Part Two:**

*Session Chairs: M. Elizabeth (Betsy) Boone, and Joan Greer, University of Alberta*

Introduction: Joan Greer

- 1) Margaret Samu, Institute of Fine Arts, New York University, “Exhibiting Westernization: 19th-Century Russian Artists and the Domestic Art Market”
- 2) Herwig Todts, Royal Museum of Fine Arts, Antwerp, “James Ensor, the Rubensian Flemish Canon, a Modern Flemish Canon, and a Post-Modern Belgian Canon”
- 3) Anne Dymond, University of Lethbridge, “Provençal Artists, Provençal Art?”

Discussant: Joan Greer

**Symbol And Meaning In The Visual Culture Of Canada’s Indigenous Peoples, Part Two:**

*Session Chair: Karen Travers, Ph.D. Candidate, Department of History, York University.*

- 1) Michelle Bauldic, M.A. candidate, Queens’ University, “Keeping it Riel”
- 2) Jean Rosenfeld, Ph.D., Department of Visual Arts, York University, “The Duality of Indigenous Canadian Art – Artifact Into Art”

**Corrosion, Erosion, Erasure**

*Session Co-chairs: Linda Carreiro, Associate Professor, Department of Art & Visual Studies, University of Calgary, and Helen Gerritzen, Contract Academic, Department of Art & Design, University of Alberta*

- 1) Dana Margalith, Ph.D. Candidate in History and Theory of Architecture, McGill University, “Fragments of Ritual & Traces of Memory in Kahn’s *Hurva Synagogue* in Jerusalem”
- 2) Linda Carreiro, Associate Professor, University of Calgary, “Carried Across: A Translation of Texts”
- 3) Kenneth R. Allan, Assistant Professor, University of Lethbridge, “Malevich and the Eclipse”
- 4) Meghan Bissonnette, Ph.D. Candidate, York University, “David Smith and the Erasure of Abstract Expressionist Sculpture”

*Banquet Saturday night at LaRonde, located on the top floor of the Hotel Chateau Lacombe, in Downtown Edmonton.  
10111 Bellamy Hill, near the 101 Street South exit at Central station on the LRT*