



OCAD University's MA Program in Contemporary Art,
Design, and New Media Art Histories Presents

ART & STRUGGLE

TWO-DAY GRADUATE STUDENT CONFERENCE SCHEDULE

Keynote Speaker:
KIRSTY ROBERTSON

MARCH 8 – 9, 2012

OCAD University
100 McCaul Street,
Rooms 190 & 230

OCAD University's MA Program in
Contemporary Art, Design and New Media Art Histories
Presents the inaugural

**GRADUATE STUDENT CONFERENCE
AND ART EXHIBITION 2012**

ART & STRUGGLE

March 8 - 9, 2012

ORGANIZING COMMITTEE

Kimberly Armstrong
Laura DiMarco
Cheryl Dipede
Javier Espino Ruiz
Meyung Joh-Carnella
Beverley Kelly
Christine Kim
Caoimhe Morgan-Feir
Yoanna Terziyska

PROGRAM DIRECTOR

Dr. Jim Drobnick



The conference committee would like to thank: the CADN first year students, Xerox Canada, and the Office of Graduate Studies at OCAD University for their generous support.

ART & STRUGGLE

The term "struggle" contains both liberating and oppressive connotations. The resulting tension has long been considered an inherent aspect of art production. Struggle manifests in various forms, whether political, cultural, economic, or personal. While the "struggling artist" has been a problematic art historical trope, this conference seeks to revisit the issue of struggle in an unromanticized, contemporary vein.

CONFERENCE SCHEDULE

THURSDAY, MARCH 8, 2012 (100 MCCAUL STREET, ROOM 190)

12:30 - 1:00 pm

COFFEE AND REFRESHMENTS

1:00 - 3:00 pm

PANEL 1: FEMINIST AND IDENTITY STRUGGLES

Opening Remarks: Jim Drobnick, CADN Graduate Program Director

Moderated by Kimberly Armstrong

Cheryl Ann Palyu: *Some Politics of the Political Artist: Lessons on the Burdens of Activism*

Caoimhe Morgan-Feir: *Making it Work: Art, Labour and Biotechnology*

Beverly Kelly: *A Shapeshifter's Turn: Brian Jungen's Negotiations with Aboriginal Identity, Modernity and Place*

Laura DiMarco: *Warhol as Political Strategy: Vik Muniz's Assimilation into the Mainstream*

3:00 - 3:30 pm

BREAK

3:30 - 5:30 pm

PANEL 2: NEGOTIATIONS OF AND MOVEMENTS THROUGH SPACE

Moderated by Christine Kim

Jennifer Davis: *Unsettled Ground: A Design Methodology for Agonistic Space*

Ellen Yoshi Tani: *Untitled (Richard Serra's and David Hammons' Confrontations)*

Mariane Bourcheix-Laporte: *Out of Bounds Festival: Reconfiguring the Relationship between SFU Contemporary Arts Students and the Downtown Eastside Neighbourhood Through Site-Specific Interventions*

Emily Ann Schiller: *American Art, Mass Transportation, and Waiting for Arrival in the 1930s and 1940s*

6:00 - 9:00 pm

ART & STRUGGLE EXHIBITION OPENING

(205 RICHMOND ST. WEST, GRADUATE GALLERY, GROUND FLOOR)

FEATURED ARTISTS

Ramiro Chaves

Robert Gerhardt

Faye Mullen

Jason Seeley

Emily Smit-Dicks

March 9 - 14

Regular Exhibition Hours: 10:00 am - 4:00 pm

FRIDAY, MARCH 9, 2012 (100 MCCAUL STREET, ROOM 230)

9:00 - 9:30 am

COFFEE AND REFRESHMENTS

9:30 - 11:30 am

PANEL 3: CULTURAL AND COLLECTIVE MEMORY

Moderated by Caoimhe Morgan-Feir

Margaret Ewing: *The Politics of Postwar German Reckoning: Hans Haacke in Frankfurt, 1976*

Carlos Granados-Ocon: *On Archival Appraisal, Access and Need for Community Archives*

June Irene Koehler: *War & the Politics of Persuasion: Reclaiming Cultural Memory in Spanish Civil War Propaganda*

Yoanna Terziyska: *Antoni Tàpies: Matter and Memory*

11:30 - 1:00 pm

LUNCH BREAK

1:00 - 3:00 pm

PANEL 4: INSTITUTIONAL AND LOCAL CRITIQUES

Moderated by Laura DiMarco

Julia Abraham: *Transformation and Defiance in the Art Establishment: Mapping the Exhibitions of the BLK Art Group (1981 - 1984)*

Katherine Kerrigan: *An AntiCatalog: Publishing as Protest in 1976*

Elizabeth Diggon: *The Politics of Cultural Power: Canadian Participation in the Venice Biennale and São Paulo Bienal, 1951 - 1970*

Caroline Macfarlane: *The Good Bike Project*

3:00 - 3:30 pm

COFFEE AND REFRESHMENTS

3:30 - 5:30 pm

PANEL 5: ART AND THE BODY POLITIC

Moderated by Beverly Kelly

Farley Goodrich Sanderford: *The Nude Body in Francisco Goya's Disasters of War*

Jeremy Lupe: *Chagoya in Loveland: Art, Outrage and Struggle Over American Identity*

Jonathan Montes: *Film and Fences: Machete and the Problems of Critique*

Tiffany Floyd: *The Aesthetics of Cultural Resistance: Faiq Hassan and the Intelligentsia in 1950s Iraq*

5:30 - 6:00 pm

BREAK

6:00 pm

KEYNOTE PRESENTATION

Introduction by Mimi Joh-Carnella

Kirsty Robertson *Capitalist Cocktails and Moscow Mules: Protest in the Museum and Gallery*

CONFERENCE ITINERARY

THURSDAY, MARCH 8, 2012

(100 MCCAUL, ROOM 190)

12:30 - 1:00 pm

COFFEE AND REFRESHMENTS

1:00 - 3:00 pm

PANEL 1: FEMINIST AND IDENTITY STRUGGLES

Opening Remarks: Jim Drobnick, CADN Graduate Program Director, OCAD University

Moderated by Kimberly Armstrong (MA Candidate, CADN Program, OCAD University)

Cheryl Ann Palyu (MA Candidate, University of North Texas)

Some Politics of the Political Artist: Lessons on the Burdens of Activism

The contemporary art world positioned Judy Chicago as a key participant in contests of identity-based canons, and activism for women artists to achieve parity with men in being represented in museum exhibitions and collections. The issue is not simply the struggle Chicago has lived and often articulated in regards to finding an institutional home for *The Dinner Party*, but rather the unstudied question of the consequences of that struggle. I look at this question by narrating the life and misfortunes of one work, as a story that foreshadows if not iterates another, Chicago's *Birth Project*; in particular, six birth garments.

Caoimhe Morgan-Feir (MA Candidate, CADN Program, OCAD University)

Making it Work: Art, Labour and Biotechnology

Recently, several feminist bioartists have explored the topic of labour in relation to biotechnology; this development will be the focus of my presentation. These projects highlight the changeable and constructed nature of conceptions of labour and the gender relations that have been attached to them. I will explore the work of Julia Reodica, Kira O'Reilly, and Tissue Culture and Art Project. These craft-based works of biotechnology disregard scientific ideals of a removed and objective experimenter/subject to question the very possibility of neutrality, thereby suggesting to viewers that the social is always implicated within the scientific.

Beverly Kelly (MA Candidate, CADN Program, OCAD University)

A Shapeshifter's Turn: Brian Jungen's Negotiations with Aboriginal Identity, Modernity and Place

Brian Jungen's long engagement with issues of cultural hybridity, hegemonic and Aboriginal art historical trajectories, and the conveyance of an Aboriginal perspective in site-specific projects around the world, reflect both a personal struggle as well as conditions faced by many Aboriginal people in Canada today. In the summer of 2011, Jungen presented a new series of works representing a critical shift in his practice - formally, theoretically, ideologically and politically. The impetus for this turn, and what it conveys about the struggle for Aboriginal identity, sovereignty and discourse in Canada is the focus of this paper. Through an investigation of the ways Jungen has maneuvered these issues, and how they have influenced his practice, his turn can be linked to a broader arena of change in Aboriginal discursive fields.

Laura DiMarco (MA Candidate, CADN Program, OCAD University)

Warhol as Political Strategy: Vik Muniz's Assimilation into the Mainstream

The Brazilian artist Vik Muniz employed several strategies in the late 1980s and 1990s to evade identification as a "multicultural" artist, and thus avoid artistic essentialization and marginalization in New York. Muniz actively aligns himself with the simulacral projection of Warhol in order to position his artistic practice and identity within American postmodernism and, effectively, assimilate into the mainstream. Muniz's efforts to neutralize the criticality of his art production through his explicated affinities with Warhol solicit a re-reading of Muniz's series that directly respond to Warholian discourse, in order to ultimately expose Muniz's political engagement.

3:00 - 3:30 pm

BREAK

3:30 - 5:30 pm

PANEL 2: NEGOTIATIONS OF AND MOVEMENTS THROUGH SPACE

Moderated by Christine Kim (MA Candidate, CADN Program, OCAD University)

Jennifer Davis (Master of Architecture, University of Toronto)

Unsettled Ground: A Design Methodology for Agonistic Space

This presentation draws upon political theories of democracy and analyzes artistico-activist precedents to develop a critical approach for designing architecture. The culmination is a proposal for an architectural intervention in the agonistic space of Africville, Nova Scotia. The presentation's central concern is to challenge the dominant view of the built environment as separate from the political existence of a place. Instead, public space is understood as agonistic space - the battleground where the ongoing power struggles between adversaries is articulated in a democracy.

Ellen Yoshi Tani (Ph.D Candidate, Department of Art and Art History, Stanford University)

Untitled (Richard Serra's and David Hammons' Confrontations)

This paper examines the indirect confrontation between Richard Serra and David Hammons, who acted upon Serra's 1980 sculpture T.W.U. through two performances, *Pissed Off* (1981) and *Shoetree* (1981). Serra's and Hammons' relay exposes the synchronicity of their artistic practices in New York while making apparent their stark differences in commitment. This episode between Hammons and Serra exemplifies but one site of struggle between artists committed to political, often racially grounded meaning, and those whose work and its canonization would seem to suppress that form of speech. Seeking a more complex mapping of contemporary art history and African American art history, this presentation interrogates both artist's commitments to experience, phenomenology, materials, the monumental, and their motivation of public space.

Mariane Bourcheix-Laporte (MFA Candidate, Simon Fraser University)

Out of Bounds Festival: Reconfiguring the Relationship between SFU Contemporary Arts Students and the Downtown Eastside Neighbourhood Through Site-Specific Interventions

The new location of the Simon Fraser University School for the Contemporary Arts is located in the Vancouver Downtown Eastside area, an impoverished neighbourhood facing the threat of gentrification. Concerns about the role played by SFU and SFU art students in the gentrification of the area have arisen. In order to initiate dialogue in regards to this issue, the Out of Bounds Festival, a month-long event of site-specific interventions, was organized in November 2011 to encourage students to evaluate the transitory nature of their relationship to the neighbourhood and to rethink their presence in and impact on this site.

Emily Ann Schiller (Ph.D. candidate, Art History, Pennsylvania State University)

American Art, Mass Transportation, and Waiting for Arrival in the 1930s and 1940s

During the Great Depression and WWII, when economics and military conflict limited access to private automobiles and the "democratization of art" was fiercely debated, American artists' attention to transit subjects reflected a desire to connect with the masses. Viewed collectively, these works suggest a nation that is geographically established, but socially unsettled. Stereotypes visually disrupt calm scenes and invade the cramped quarters of rush hour vehicles. Bedraggled straphangers indicate the stresses of public transportation, foreign threats, and exhausted laborers. Passenger scenes speak to the conflict between independence and cooperation, and the larger histories of restricted mobility—physical, mental, and social.

**6:00 - 9:00 pm ART & STRUGGLE EXHIBITION OPENING
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9:00 - 9:30 am

COFFEE AND REFRESHMENTS

9:30 - 11:30 am

PANEL 3: CULTURAL AND COLLECTIVE MEMORY

Moderated by Caoimhe Morgan-Feir (MA Candidate, CADN Program, OCAD University)

Margaret Ewing (Ph.D. Candidate in Art History, University of Illinois, Urbana-Champaign)

The Politics of Postwar German Reckoning: Hans Haacke in Frankfurt, 1976

In 1976, within a tense climate marked by fear and rebellion in West Germany, Hans Haacke staged a solo exhibition at the Frankfurter Kunstverein. Using the very words and documents of individual politicians and bureaucratic offices, he revealed the contradictions between constitutionally guaranteed freedoms of expression and belief and the suppression of those freedoms as motivated by Cold War politics and fears. Little known within Haacke's oeuvre, the four works created for this exhibition are critical to understanding his four-decade critique of the Nazi legacy and the persistence of fascist elements in postwar Germany.

Carlos Granados-Ocon (MA Candidate, Information, Archives and Records Management, University of Toronto)

On Archival Appraisal, Access and Need for Community Archives

This reflective essay on postmodern and modern archival theories highlights trends in archival appraisal and access within the 20th century and emphasizes the polarizing dichotomy that is the archive. I will argue in line with postmodern theory that an archive is a societal construction rather than a neutral repository of truthful records and that rather than being objective and impartial, the current archive is biased, influential and powerful. I will suggest that it may be through the creation of a network of community archives that practices within appraisal and access may be neutralized.

June Irene Koehler (MA Candidate in Art History, University of Oregon)

War & the Politics of Persuasion: Reclaiming Cultural Memory in Spanish Civil War Propaganda

Valencian artist Josep Renau's periodical *Nueva Cultura* is a premier example of 1930s graphic design. However, he chose to utilize a traditional Spanish art form whose origins date to the 1600s for a prominent piece in the 1937 special edition of the periodical. Drawing on this widely recognized mode of representation, Renau located and drew on Spanish collective memory and popular culture to incite action in the struggle against fascism. Using the example of *Nueva Cultura*, this paper will explore the importance of a 'usable past' in the formation of group identity.

Yoanna Terziyska (MA Candidate, CADN Program, OCAD University)

Antoni Tàpies: Matter and Memory

The artist Antoni Tàpies has left a deep mark artistically and politically in his native Catalonia though his extensive career as a multi-media artist. His works engage with issues concerning national identity, mysticism, materiality, symbolism and the human body. This presentation will explore the trajectory of his abstract pieces through close visual analysis. The paintings reveal his expression of personal and cultural memory through a unique formal approach and use of matter. As a Catalan artist and political activist supportive of state independence, Tàpies offers a visceral interpretation of a contemporary fragmented society.

11:30 - 1:00 pm

LUNCH BREAK

1:00 - 3:00 pm

PANEL 4: INSTITUTIONAL AND LOCAL CRITIQUES

Moderated by Laura DiMarco (MA Candidate, CADN Program, OCAD University)

Julia Abraham (MVS Candidate, Curatorial, University of Toronto; MPhil (A) Research, University of Birmingham, UK)

Transformation and Defiance in the Art Establishment: Mapping the exhibitions of the BLK Art Group (1981-1984)

In questioning 'How do we enable people to transform space? Can we actually do so?' I will argue that through the platform of exhibitions the artist collective BLK Art Group (1981-1984) subversively critiqued the art establishment for institutional racism and exclusion that dominated its histories and in doing so transformed art spaces for black artists in the institutions that had previously rejected them. The aim of this paper is to examine the activist role of the BLK Art Group as artists and curators that fought against the struggle of racial alienation in British art institutions through critically insurgent exhibitions and public programming that allowed the artists to radiate their contested political positions throughout Britain.

Katherine Kerrigan (Ph.D Candidate, Art History Department, University of Southern California)

An Anti-Catalog: Publishing as Protest in 1976

The Artists Meeting for Cultural Change (AMCC), a collective of artists, critics, and art historians, published "an anti-catalog" in response and in opposition to the 1976 Whitney Bicentennial exhibition of American art. The AMCC objected to Whitney's decision to celebrate the Bicentennial of the American Revolution with an exhibition drawn from the collection of Mr. and Mrs. John D. Rockefeller III. The AMCC contended that the show only reflected the taste and attitudes of the Rockefellers and others of their class. In a sharp and extensive critique, the authors pointed out the absence of minority artists and more broadly questioned the possibility of a nonideological history of art.

Elizabeth Diggon (MA Candidate, Art History, Queen's University)

The Politics of Cultural Power: Canadian Participation in the Venice Biennale and São Paulo Bienal, 1951-1970

Biennials, both historically and in the present, form a significant part of the contemporary art world. These extensive, recurring international exhibitions have spread far beyond their Venetian origins, becoming some of the most prominent and significant venues for the dissemination of contemporary art. Beyond simply acting as platforms for contemporary art, biennials also facilitate complex dialogues involving a variety of agents, both cultural and political. Recognizing the inherently political nature of international biennials, this paper examines Canadian participation in the Venice Biennale and São Paulo Bienal from 1951 to 1970.

Caroline Macfarlane (Programs Coordinator, OCAD University Student Gallery)

The Good Bike Project

In my paper I will be exploring the history and the evolution of Toronto's public art. I will discuss important shifts and ruptures that have changed the face of art in Toronto's public spaces as well as moments in which new forms of public art have been ridiculed, violently opposed and eventually accepted by the city. The public reaction to Henry Moore's *Three-Way Piece No. 2* that was installed in Nathan Phillips Square in 1966 is one example. The prime focus of this paper, however, will be on my own personal experience. This summer I had the privilege and the burden of completing my own city-wide public art project, *The Good Bike Project*.

3:00 - 3:30 pm

COFFEE AND REFRESHMENTS

3:30 - 5:30 pm

PANEL 5: ART AND THE BODY POLITIC

Moderated by Beverly Kelly (MA Candidate, CADN Program, OCAD University)

Farley Goodrich Sanderford (MA Candidate, Virginia Commonwealth University)

The Nude Body in Francisco Goya's Disasters of War

Francisco Goya (1746-1828) created a series of prints entitled *The Disasters of War* (1810-1820) (*Los Desastres de la Guerra*) depicting the Napoleonic Wars in Spain, the famine that subsequently occurred in Madrid, and symbolic representations similar to his print series *Los Caprichos* (1797-1799). This paper will consider Goya's use of the unclothed and idealized human body in his series of prints *The Disasters of War*. This paper will place these representations within the contexts of other works produced by Goya that portray the nude figures, as well as the Spanish artistic tradition of Goya's time. Through this investigation, I will situate the role representation of the nude body serves throughout the series.

Jeremy Lupe (MA Candidate, Art History, University of North Texas)

Chagoya in Loveland: Art, Outrage and Struggle Over American Identity

Some artists have been at the receiving end of calls for censorship, as the production of their "deviant" art is perceived to challenge normative behavior and discourse. In late 2010, a woman wielding a crowbar destroyed Enrique Chagoya's lithograph, *The Misadventures of the Romantic Cannibals* (2003). As some believe religion is inseparable from national or ethnic identity, I intend to discursively analyze texts surrounding the incident, in order to reveal that, to those offended by the print, political and cultural struggle over profiles of citizenship involves an American identity as an assumed Christian identity. The events in Loveland reveal a situation where art catalyzes the struggle for a shared, intrinsic as well as explicit identity defined by religious allegiance.

Jonathan Montes (MA Candidate, Joint Program in Communication and Culture, York University)

Film and Fences: Machete and the Problems of Critique

Drawing on theories of transnational capitalism, this paper examines how the latsploitation film *Machete* (2010) critiques the violent reality of US-Mexico border enforcement in relation to immigration policies which obscure the importance of labour mobility for the production of capital. Yet despite its urgent calls for alternative forms of both film production and border enforcement, *Machete's* critique is undercut by its own adherence to the borderlines of a patriarchal society and its economic structures. The interstices of pop culture and political activism, then, suggest an ambiguous territory for the production of minor languages of critique from dominant languages of oppression.

Tiffany Floyd (MA Candidate in Art History, University of North Texas)

The Aesthetics of Cultural Resistance: Faiq Hassan and the Intelligentsia in 1950s Iraq

This paper investigates the connection between nationalism and modern art as it developed within Iraq during the 1950s through the artistic career of Faiq Hassan, a pioneer in the formation of modern Iraqi aesthetics, and his relationship to the Iraqi Intelligentsia. Iraqi nationalism, situated within the Intelligentsia, was a counter-hegemonic cultural movement that viewed the elite ruling class as under imperial control and essentially not authentic. As Faiq Hassan was a part of this milieu, his work to create an authentic Iraqi aesthetic expression can be seen as a site of nationalistic resistance and political activism.

5:30 - 6:00 pm

BREAK

KEYNOTE PRESENTATION

6:00 pm

Introduction by Meyung Joh-Carnella (MA Candidate, CADN Program, OCAD University)

Kirsty Robertson

Capitalist Cocktails and Moscow Mules: Protest in the Museum and Gallery

This talk looks at the relationship between contemporary art and protest. Are art exhibitions used to discipline dissent? Certainly that is the accepted view amongst many artists, activists and scholars, who argue that exhibitions of protest art might echo the issues of the protest, but they do so in "contexts without consequence." A number of curators have recently tried something new, staging art exhibitions in the midst of large-scale protests as a way of potentially avoiding the institutional depoliticizing logic of the museum or gallery. The analysis is focused on a number of exhibitions and events, among them a PR event, "Massive Uprising," held at the AGO in 2009 and, in contrast, two exhibitions, "Art Goes to Heiligendamm," organized for anti-G8 protests, and "RETHINK," held amid the COP15 negotiations in Copenhagen. Do the power relationships change if political or activist art is showcased outside of the institution? I conclude that the three examples mentioned here were ultimately unsuccessful in their aims, but that they nevertheless raise important questions regarding the role art might play in protest or oppositional action.

Kirsty Robertson is an Assistant Professor of Contemporary Art and Museum Studies at the University of Western Ontario. Her research focuses on activism, visual culture, and changing economies. She has published widely on the topic and is currently finishing her book *Tear Gas Epiphanies: New Economies of Protest, Vision, and Culture in Canada*. More recently, she has turned her attention to the study of wearable technologies, immersive environments, and the potential overlap(s) between textiles and technologies. She considers these issues within the framework of globalization, activism, and burgeoning "creative economies." Her co-edited volume, *Imagining Resistance: Visual Culture and Activism in Canada*, was released in 2011.



The Art Gallery of Ontario during protests against the G20, Toronto.

Photographer: Timothy Pearson. June 26, 2010.

Send your questions and comments to: artandstruggle@gmail.com