

Edited by
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*Guide to Studying
the Visual Arts
in Canada*

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Institute for Studies in Canadian Art
Concordia University

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Introduction

Guide to Studying the Visual Arts in Canada, e-publication, Gail and Stephen A. Jarislowsky Institute for Canadian Art, Concordia University, 2023.

Edited by Shannon Stride, MA, Art History, Concordia University, and Dr. Loren Lerner, Professor Emerita, Department of Art History, Distinguished Fellow of the Gail and Stephen A. Jarislowsky Institute for Canadian Art, and first Fine Arts Librarian, Concordia University.

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Special thanks to Dr. Martha Langford, Distinguished University Research Professor, Department of Art History, and Research Chair and Director of the Institute, for the support of this project.

THE RESEARCH AND STUDY OF THE VISUAL ARTS IN CANADA IN THE DEPARTMENT OF ART HISTORY OF CONCORDIA UNIVERSITY

Since the early 1970s, the Department of Art History at Concordia University has been recognized for its focus on the history of art and architecture in Canada. More recently, these historical studies have expanded to encompass the place of the arts in Canada within a variety of transnational contexts and with an emphasis on the cross-fertilization of theory and practice.

The Department of Art History's MA program seeks to train emerging scholars who engage with historical and contemporary questions. While our program's focus has been on settler, diasporic and Indigenous art, we are continuing to expand to include more global perspectives.

Concordia's Art History doctoral program is an integral part of Montréal's inter-university PhD, Canada's largest art history program. The inter-university PhD in Art History is a unique bilingual program composed of many faculty members and graduate students from Université de Montréal and the Université du Québec à Montréal. Concordia's doctoral program has been recognized for fostering innovative research on historical and contemporary art objects and practices, as well as the critical study of visual and material culture more broadly (including print culture, photography, interior design, craft, and fashion).

Candidates in our MA and Interuniversity PhD programs can complete their assignments and dissertations in English, in French or a combination of both.

The Department's longstanding international reputation in Canadian art led Stephen A. Jarislowsky to endow a research centre: the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art. The Institute seeks to initiate national and international conversations about historical and contemporary forms of Canadian art and visual culture by forging links between established and emergent scholars working across the country and abroad. Its programs support innovative research and the mobilization of knowledge through print culture and new media networks. Significant research projects and publications have been developed under the auspices of the Institute. This guide falls within the mandate of the Institute by providing a flexible multi-purpose research guide for the study of Canadian art.

THE OBJECTIVES OF GUIDE TO *STUDYING THE VISUAL ARTS IN CANADA*

A study guide gathers different types of information in one place for a particular discipline. The objectives of *Guide to Studying the Visual Arts in Canada* are:

- to facilitate study and teaching
- to encourage pedagogical innovation and research
- to improve learning through the sharing of resources and exchange of information
- to increase the availability, accessibility, and use of print and online resources
- to provide resources beyond the reach of individual universities, libraries, archives, museums, and resource centres
- to stimulate the improvement of online resources and the production of new resources

Guide to Studying the Visual Arts in Canada is a snapshot of the field at this moment. It consists of sources available in 2022. We recognize that resources are constantly being produced that collect, organize, and preserve digital information. This means that links to some sources may disappear as new resources are made available. We also realize that over time the profiles of people and descriptions of places will change.

We will update the *Guide to Studying the Visual Arts in Canada* every two years. Please send suggestions for additions, corrections, deletions, updating links, etc., to Dr. Loren Lerner, loren.lerner@sympatico.ca. We welcome suggestions from faculty members, librarians, archivists, visual curators, and students.

Finding Funding for Your Research

Grants are part of the academic work, adding credibility and sustainability to scholarship and research-creation, which includes graduate research. Prospective and current graduate students may benefit from exploring how-to guides on grant-writing and the various available grants and awards listed below.

DIRECTORIES TO FUNDING AT CONCORDIA

[Concordia University Graduate Awards Directory](#)

[Concordia University Office of Research Services](#)

SELECTED RESOURCES ON GRANT-WRITING AND PROPOSALS

Golden, Susan L. *Secrets of Successful Grantsmanship: A Guerrilla Guide to Raising Money*. San Francisco, CA: Jossey-Bass, 1997.

Gorsevski, Ellen. *Writing Successful Grant Proposals*. Rotterdam: Sense Publishers, 2016.

Lauffer, Armand. *Grants, etc.* 2nd ed. Thousand Oaks, CA: Sage Publications, 1997.

Locke, Lawrence F., Waneen Wyrick Spirduso and Stephen J. Silverman. *Proposals That Work: A Guide for Planning Dissertations and Grant Proposals*. 6th ed. Newbury Park: Sage Publications, 2014.

Miner, Lynn E. *Proposal Planning and Writing*. 5th ed. Phoenix, AZ: Oryx Press, 2013.

O'Neal-McElrath, Tori, Lynn Kanter, and Lynn Jenkins English. *Winning Grants Step by Step: The Complete Workbook for Planning, Developing, and Writing Successful Proposals*. 5th Edition. New York, NY: Wiley, 2019.

Ries, Joanne B. *Applying for Research Funding: Getting Started and Getting Funded*. Thousand Oaks, CA: Sage Publications, 1995.

Walker, Barbara L. E., and Holly E. Unruh. *Funding Your Research in the Humanities and Social Sciences: A Practical Guide to Grant and Fellowship Proposals*. London: Routledge, 2018.

NATIONAL FUNDING OPPORTUNITIES FOR GRADUATE STUDENTS IN THE VISUAL ARTS

This section contains information on specific grants and awards available to graduate students studying the visual arts across North America.

Contact the granting agencies directly or the Office of Research Services or the Graduate Awards Office at your university for up-to-date deadlines and application requirements.

American Antiquarian Society

This website lists information for the Hensch Post-Dissertation Fellowship competition, Visiting Academic Research Fellowships (numerous awards are listed on this page and there is no citizenship requirement for any listed except the NEH Award which is only open to those with three years residency in the States). The AAS offers fellowships for historical research by creative and performing artists under its Fellowship Program for Creative and Performing Artists and Writers.

Art Canada Institute's Redefining Canadian Art History Fellowship Program

The Redefining Canadian Art History Fellowship Program was established with the goal of encouraging the research of understudied Canadian artists, including artists who are Indigenous, Black, People of Colour, 2SLGBTQQA+, Nonbinary, Gender Non-conforming, Deaf,

Living with Disabilities, and Women. The ACI awards five yearly fellowships for scholars to study an archival or museum collection or body of work that is related to a Canadian artist (or group of artists, especially in the case of a collection with multiple contributors) overlooked due to gender, racial, or cultural background. Each fellowship is an award of \$30,000. Recipients will also participate in a mentorship program that consists of one-to-one sessions as well as group meetings to explore issues of research, writing, and current debates and critical issues.

Association for Canadian Studies in the United States Grants and Awards

This website lists awards for publishing and dissertations amongst others. Contact the Association for citizenship and residency requirements.

Black Business Persons and Professionals Association Scholarship

BBPA offers a number of awards for Black students at any recognized university in Canada. Candidates must be or have been actively involved in their community, intercultural and interracial organizations, must show leadership in extracurricular activities and be exemplary role models, must have good character references, must have an above average academic record, and honours, awards, and outside employment are favorable attributes.

Canada Post Indigenous Education Grants

Canada Post gives \$2,000 grants to Indigenous scholars annually who have renewed their educational learning. Members of a First Nation, Métis or Inuit community who have been out of school for one year or more and are returning AND who have already returned to school and completed one full year of studies are eligible to apply. Applicants must submit an essay which details their efforts to get an education. Essays must be typed, double-spaced on letter-sized stationery, and no more than five pages long. Deadline: August 31.

Canadian Association of Professional Conservators – Emerging Conservator Grant

The CAPC supports emerging conservators by offering a grant of \$500 to assist with advanced studies and professional development.

The applicant must be a current student or have graduated within the past three years from a recognized conservation program and be a Canadian resident. Grants will be awarded for conservation-related activities such as research, specialized certification, workshops, lectures and conference attendance. Deadline: March 1.

Canadian Association of University Teachers – J.H. Stewart Reid Memorial Fellowship for Doctoral Studies

Fellowship (\$5,000) awarded annually for doctoral study in a Canadian university in any field of study. Open to students registered in a doctoral programme in a Canadian University who have completed their comprehensive exams and have had their Doctoral thesis proposal accepted by the deadline date and must have a first-class academic record. Deadline: April 30.

Canadian Centre for Architecture (CCA) Study—Visiting Scholars Program

Established to encourage advanced research in architectural history and thought. Open to scholars and architects at a post-doctoral or equivalent level for residency at the Centre for three to eight months. Contact the CCA for application regulations and deadlines.

Canadian Conservation Institute Paid Postgraduate Internship Program

The Canadian Conservation Institute (CCI) offers paid postgraduate internships for one-year appointments in conservation training programs. Interns must be Canadian citizens or landed immigrants who have recently (within the last five years) completed a degree program from a recognized university or a two-year diploma program from a recognized post-secondary college in a specialization related to conservation or the management of heritage information.

Canadian Federation of University Women Fellowships and Awards

Several awards are listed which are open to women-identified graduates who are Canadian citizens or who have landed immigrant status for one year. Almost all apply to the study of the visual arts. Deadlines for the CFUW awards are in November.

Canadian Institute of Ukrainian Studies

Several awards (up to \$20,000) are offered through the Institute intended to aid students to complete their thesis on Ukrainian or Ukrainian-Canadian topics in fields such as education, history, humanities, library sciences, and women's studies. For non-Canadian applicants, preference will be given to those enrolled at the University of Alberta. See linked website for application deadlines.

Canadian Japanese Mennonite Scholarship

This \$2,000 scholarship funds research on the protection of minority and human rights in Canada in order to reduce the potential for abuse of cultural minorities. The National Association of Japanese Canadians and Mennonite Central Committee Canada co-sponsor the scholarship. Some preference will be given to facilitate academic work related to the Japanese-Canadian experience. Open to Canadian students studying at Canadian universities. Deadline: April 1.

Canadian Northern Studies Trust Studentship in Northern Studies

The scholarship (\$10,000) supports a student in a program related to Canada's northern territories and adjacent regions. Applicant must be enrolled in a graduate or undergraduate degree program at a Canadian university. Deadline: January 31.

Carnegie Corporation of New York

Under philanthropist Andrew Carnegie's will, grants must benefit the people of the United States, although up to 7.4 percent of the funds may be used to benefit the people of some countries that are or have been members of the British overseas Commonwealth. The Corporation gives out over \$50 million a year in grants, with almost \$4 million to recipients outside of the US.

Costume Society of America Awards and Scholarships

The website lists details and contact information on several awards for the study of costume history, such as the Stella Blum Research Grant (maximum \$3,000) to CSA member to support a university research project focusing on any aspect of North American costume. The Millia Davenport Publication Award (\$750) recognizes published books or exhibition catalogues. The Society also offers travel awards for student speakers to their annual conference, and non-students to research collections. Contact the National Office for deadlines.

Elizabeth Greenshields Foundation Grant to Assist Talented Young Artists

This \$10,000 grant is awarded to artists in any recognized institution. Open to candidates who have already started or completed training in an established school of art and/or to demonstrate through past work and future plans, a commitment to making art a lifetime career. Applications are judged by a Selection Committee. Grants are awarded to applicants of all nationalities and are made directly to the beneficiaries - not through other organizations.

The Geraldine Grace and Maurice Alvin McWatters Visiting Fellowship

The Geraldine Grace and Maurice Alvin McWatters Visiting Fellowship is designed to foster, promote, and support original archival research by scholars, authors, or artists in the collections located at Queen's University Archives. This Visiting Fellowship, with a stipend of \$5,000, is intended to help defray living, travel or research expenses of researchers to come to Queen's University Archives to conduct their research.

Getty Scholar Grants

The Grant Program funds a diverse range of projects that promote research in the history of art and related fields, advancement of the understanding of art, and conservation of cultural heritage. Grants may fund conceptual projects that take intellectual risks, or they may support more basic resources and activities. Funded projects include a wide variety of methodologies and subject matter, ranging through all historical periods and geographic regions. All contact information is listed on the Website. Deadline: October 1.

Graduate and Artist-in-Residence Fellowships at the Institute for the Study of Canadian Slavery

The Institute for the Study of Canadian Slavery at NSCAD University aims to examine Canada's 200-year history of slavery and in doing so, seeks to reveal, preserve, and share the interwoven histories of bondage, slave ownership, cultural contact, and colonial commerce on Canadian soil. The Institute supports and promotes traditional academic fellows and artists-in-residence working in its mandated areas through funding, office or studio space, and library access that allows for research and production time, peer-support, mentorship,

and exhibition/collaboration opportunities. These mandated areas include Canadian participation in Transatlantic Slavery; the comparative study of slavery in Canada and other northern or temperate regions; the study of the inter-connectedness of Canadian and Caribbean Slavery; and/or Black-Indigenous relations in Canadian Slavery. The institute welcomes new fellows each semester. For more information, visit the Institute's [Fellows page](#) or contact theinstitute@nscad.ca.

Indspire's Building Brighter Futures: Bursaries, Scholarships, and Awards

Since 2004, Indspire has provided over \$153 million in financial support through more than 49,000 bursaries, scholarships and awards to First Nations, Inuit and Métis students. All *Building Brighter Futures* donations are matched by the Government of Canada. For a complete listing of *Building Brighter Futures* Supports, please visit indspirefunding.ca.

International Federation of University Women

IFUW fellowships and grants are open to women graduates who are members of the International Federation. The awards are intended to help finance short graduate and post-graduate study, research and training projects and to serve as complementary funds for longer programmes. Deadline: December 15.

Inuit Futures in Arts Leadership

Inuit Futures in Arts Leadership: The Pilimmaksarniq / Pijariuqsarniq Project provides meaningful paid mentorship and training opportunities to Inuit postsecondary students across Canada, by uniting students with supervisors and employers in arts research and professional development. Applicants can study in a variety of fields, but all must demonstrate a profound interest in the arts and humanities. To apply for this program please visit the project's [contact page](#).

IODE War Memorial Postgraduate Scholarships

Up to eight scholarships per year are awarded for doctoral study in Canada or the Commonwealth (\$15,000) to honour Canadian men and women who were killed in World Wars I and II. Field of study is open, tenable for one year. Candidates must be Canadian citizens and must hold a first degree from a recognized university or college in Canada. Applicant must be enrolled in a program at the doctoral level or equivalent. Winners are expected to seek employment in Canada upon completion of their studies. Contact the War Memorial Officer above. Deadline: November 1.

James Marston Fitch Mid-Career Fellowship

Grants up to \$15,000 to historic preservation professionals to support innovative original research and creative design focusing on advancing the practice of preservation of historic buildings and architectural heritage in the US. Open to midcareer professionals with established backgrounds in historic preservation or related fields, with ten-years professional experience in related fields such as architectural history or the decorative arts for example.

James Menzies Chinese Research Fellowship

The James Menzies Chinese Research Fellowship was established in 2009 to promote scholarly research as it relates to the Royal Ontario Museum's Chinese collection, with particular emphasis on the ROM's Menzies collection. The Fellowship is open to PhD candidates, both junior and senior scholars, from Canada and/or China. The research of prospective candidates must make direct use of, or support, the ROM's Chinese collections, in particular archaeological materials from prehistory to the Bronze-Age.

John Simon Guggenheim Memorial Foundation Fellowships

The Foundation offers fellowships to further the development of scholars and artists by assisting them to engage in research in any field of knowledge and creation in any of the arts. Two annual competitions: one for permanent citizens of the US and Canada, and one for permanent residents of Latin America and the Caribbean. Appointments are for a minimum of six consecutive months, up to one year. Amounts are adjusted according to need. Contact the Office of Research Services at your university.

Jose Amaujaq Kusugak Scholarship Program

This scholarship is named in dedication to Jose Amaujaq Kusugak, an Inuk politician and activist who dedicated his life to Nunavut and the advancement of Inuit rights. Nunavut Tunngavik Inc. (NTI) awards two annual \$5,000 scholarships in Kusugak's name. Applicants must be students pursuing post-secondary academic studies in the fields of education, Inuit language, or the advancement of Inuit rights.

Kress Foundation Art History Dissertation Fellowships

Open to predoctoral candidates to assist in final preparation of their doctoral dissertations. Ten fellowships (\$10,000) are awarded annually. Additional information is available from the Vice-President of the

Foundation above. Applicants must be nominated by their art history departments. (Note: art history students who have US status may also apply to this foundation for travel fellowships). Deadline: November 20.

LAMBA Foundation Scholarships

LAMBA awards scholarships at a number of universities across Canada for students who identify as lesbian, gay, bisexual, transgender and Queer and/or who are pursuing research related to LGBTQ+ studies.

Memorial Foundation for Jewish Culture

MFCJ's purpose is to help ensure a creative Jewish future by fostering the preservation and transmission of Jewish culture throughout the world, particularly through the encouragement of Jewish scholarship, education and research, and the training of young Jews for professional Jewish service in under-served communities. Grants are provided to universities or institutions of research and publication for team projects conducted in various Jewish fields. MFCJ also provides a Doctoral Scholarship for qualified individuals involved in Jewish scholarship and research.

Metropolitan Museum of Art History Fellowships

The Metropolitan Museum of Art awards a variety of Art History Fellowships. Areas of study and academic requirements vary by fellowship category, and usually begin in September. Well established scholars holding a PhD may apply as well as predoctoral students. Deadlines vary depending on the award.

Millard Meiss Publication Fund Grants

The grant is to be used to subsidize publication costs of book-length scholarly manuscripts on any period of art history. Applicant must be a scholar of any nationality who is a member of the College Art Association and whose manuscript has been accepted by a commercial or university press but cannot be published without a subsidy.

Modern Language Association Prizes and Awards

The MLA lists several prizes open to members of the MLA, including travel awards for graduate students presenting at the association's yearly conventions.

Musia & Leon Schwartz Scholarship

The Jewish Community Foundation of Montreal awards the Musia & Leon Schwartz Scholarship annually to one or more graduate students studying the Humanities at a Montréal university. Applicants must be focused on researching tolerance and historical events, such as the Holocaust, and the resulting consequences. This scholarship is worth \$2,000-3,500 and is based on need and academic merit.

The National Gallery of Canada's General Idea Fellowship

The National Gallery of Canada's General Idea Fellowship encourages and supports advanced research in contemporary art. Research will relate to any aspect of contemporary art, including painting, drawing, sculpture, photography, printmaking, artist's books and multiples, video, installation and other media, and emphasize the use and investigation of the collections of the National Gallery of Canada, including the Art Metropole Collection, the General Idea fonds, the AA Bronson collection, and related materials in the Gallery's collections. The fellowship is open to art historians, curators, critics, conservators, graduate students and independent and other professionals working in the visual arts or in museology and related disciplines in the humanities and social sciences and is open to international applicants.

The National Gallery of Canada's Rodger and Joann McLennan Canadian War Art Research Fellowship

This fellowship encourages and supports advanced research in Canadian and Indigenous Canadian war and military art. Research must relate to any aspect of Canadian war or military art, including painting, drawing, sculpture, photography, printmaking and other media, and emphasize the use and investigation of the collections of the National Gallery of Canada, Canadian War Museum, and Library and Archives Canada. The Fellowships supports original research by scholars undertaking publishing, exhibition, and thesis and dissertation work or their equivalents in Canadian war or military art. The fellowship is open to Canadian art historians, curators, critics, conservators, graduate students and independent and other professionals working in the visual arts or in museology and related disciplines in the humanities and social sciences.

National Women's Studies Association Scholarships

Several of the awards offered by this association can be applied to the visual arts: Graduate Award in Women's Studies; Graduate Scholarship in Lesbian Studies; and Trans/Gender-Variant Caucus Award.

Native Women's Association of Canada (NWAC) Michael Melancon - Koffend Student Award

Applicants for this \$1,000 award must be currently pursuing post-secondary studies (open to all fields of study), demonstrate financial need, be an Indigenous woman, Two-Spirited, or gender-diverse person (open to all ages), demonstrate a commitment to improving the situation of Indigenous women and youth in Canada politically, culturally, economically, or otherwise. Deadline: July 2.

O'Brien Foundation Fellowships

Up to \$15,000 offered for one year (may be renewed) at any recognized university. Awards given primarily to residents of New Brunswick but may be given to residents of other provinces. Preference will be given to students who intend to return to and remain in New Brunswick upon completion of their studies or research. A candidate must have received a degree before submitting an application. Deadline: November 1.

Pierre Elliott Trudeau Foundation Scholarship

The Pierre Elliott Trudeau Foundation Scholarship Program aims to shape researchers into engaged leaders who are conscious of the impact of their research, connected to the realities of the communities in which they work, and open to non-conventional forms of knowledge. The Foundation offers a maximum award of \$40,000 per year for three years to cover tuition and reasonable living expenses. Recipients must be doctoral students already accepted into or continuing year one, two, or three of a full-time program in the humanities or social sciences whose work relates to one of the Foundations' four themes: Human Rights and Dignity; Responsible Citizenship; Canada and the World; and People and their Natural Environment. Applicants must be Canadian citizens, whether at a Canadian or an international institution OR non-Canadians (permanent residents or foreign nationals) enrolled in a doctoral program at a Canadian institution.

Righteous Persons Foundation

The Foundation, created to distribute funds from the 1993 film *Schindler's List*, funds (mostly in the US) projects that use art, communications media, and technology to improve Jewish life and promote Jewish learning, and encourage Jews to participate in the critical work of social justice. National programs will receive primacy

in funding although in some instances funding at a local level will be considered. Applicants should contact the Foundation for proposal requirements and deadlines.

Royal Society of Canada Alice Wilson Award

The Alice Wilson Award recognizes outstanding academic qualifications in the arts and humanities, social sciences or science to women who are entering a career in scholarship or research at the postdoctoral level. The award is given yearly to three women of outstanding academic qualifications who are entering a career in scholarship or research at the postdoctoral level. The recipients are chosen from the current year's female winners of postdoctoral fellowships from the three granting Councils – the Canadian Institutes of Health Research (CIHR), the Natural Sciences and Engineering Research Council (NSERC) and the Social Sciences and Humanities Research Council (SSHRC). The award consists of a diploma and a cash amount of \$1,000 and is offered every year.

Ruth & Victor David Scholarship in Memory of Ruth Grubner-David ז"ל

This \$3,000 – \$4,000 scholarship—offered by the Jewish Community Foundation of Montreal and named in honour of Jewish community-member and Holocaust-survivor, Ruth Grubner-David (ז"ל)—is awarded annually. Jewish student(s) enrolled in graduate studies in Montréal are eligible to apply. This scholarship is awarded based on need and merit.

Samuel H. Kress Foundation Grants

This award is open to students carrying out predoctoral research in art history, or advanced training or scientific investigation in art conservation, and for the development of scholarly resources for art historical research and art conservation, for projects in which art historians and conservators can work together, for fieldwork on sites of major importance for the history of Western art and architecture. Funding is directed to the history and preservation of Western art from antiquity to the early nineteenth century. Grants range from \$10,000 to \$15,000 for individuals; \$1,000 to \$200,000 for institutions.

Sir John Soane's Museum Foundation Grants

Grants (US \$6,000) enable scholars to pursue research projects related to the work of Sir John Soane, nineteenth century British architect and collector, or Sir John Soane's Museum and its collections. The foundation was formed for the purpose of promoting art and

architecture in the United States and abroad. Application is open to individuals with a master's degree in the history of art, architecture, decorative arts, or a field appropriate to the foundation's purpose. Deadline: March 1.

The Social Sciences and Humanities Research Council (SSHRC)

The Social Sciences and Humanities Research Council (SSHRC) is the federal research funding agency that promotes and supports research and research training in the humanities and social sciences. Through its Talent, Insight and Connection programs, and through partnerships and collaborations, SSHRC supports world-leading initiatives that reflect a commitment to ensuring a better future for Canada and the world. SSHRC oversees the delivery of a number of tri-agency programs, including the [Canada Graduate Scholarships – Master's program](#), the [Canada Graduate Scholarships – Doctoral program](#), and the [SSHRC Doctoral Fellowships](#).

The SSHRC Canada Graduate Scholarships Master's (CGS-M) program awards (\$17,500 for twelve months, non-renewable) to high-calibre scholars who are engaged in eligible master's or, in some cases, doctoral programs in Canada (refer to [Eligibility](#)) in the social sciences and humanities. The selection process and post-award administration are carried out at the institutional level, under the guidance of the Social Sciences and Humanities Research Council. Deadline: 1 December.

There are two levels of SSHRC funding for doctoral students:

- The Canada Graduate Scholarships - Doctoral Program (CGS-D) and
- The SSHRC Doctoral Fellowships Program

The Canada Graduate Scholarships - Doctoral Program (CGS-D) is offered to top ranked applicants and is only tenable at Canadian institutions; valued at \$35,000/year, for three years.

The SSHRC Doctoral Fellowships Program is offered to the next tier of highly ranked applicants, for study in Canadian institutions or abroad.

There is one application process for these two scholarships; students apply for the Doctoral Fellowship and are automatically considered for the CGS-D if eligible. If a student is offered a CGS-D but decides to undertake graduate studies at an eligible foreign university, they must decline the CGS-D and are alternatively awarded a SSHRC Doctoral Fellowship. Specific eligibility details are available on the [CGS-D eligibility](#) and the [SSHRC Doctoral Fellowships Program eligibility](#) websites. Deadline: 17 October.

Society for the Study of Architecture in Canada (SSAC) Martin Eli Weil Prize

Awards the Martin Eli Weil Prize (\$250) for an original essay (in either official language) suitable for publication, from part-time or full-time university students at the graduate or undergraduate level. The essay must be of 3,000 to 5,000 words on a subject which explores the role of the built environment in Canadian society. The winning paper will be included in the programme of the Annual Meeting and Conference of the Society, held in May and published in the Society's Bulletin. Deadline: March 1.

Swann Foundation for Caricature and Cartoon

The Fellowship is open to students enrolled in an MA or PhD program in the United States, Canada or Mexico, or who have received a graduate degree within three years of application from an institution in one of those countries. There is no restriction on field of study, so long as the thesis or dissertation relates to caricature or cartoon.

Ukrainian Resource and Development Centre (URDC) Awards for Ukrainian Studies

Candidates for these awards must be pursuing research or work in writing, video arts, performing arts, educational exchanges, and visual and folk art dealing with Ukrainian history, culture or heritage. For further details on the specific awards consult the Graduate Awards Office at your university or contact the Ukrainian Resource and Development Centre. Deadline: November 30.

University Film and Video Association Production or Research Grants

Grants for film or video productions and for research projects in historical, critical, theoretical, or experimental studies of film or video.

Applicants must be undergraduate or graduate students at the time of application and must be sponsored by a faculty member who is an active member of the University Film and Video Association.

University of Winnipeg German Canadian Studies Foundation

This \$2,500 award is open to students who are enrolled in graduate studies at a Canadian university in such disciplines as (but not limited to) history, linguistics, literature, sociology, and are writing a thesis (or equivalent) on a German-Canadian topic.

Veronika Gervers Research Fellowship in Textiles and Costume History

The Fellowship exists to promote research incorporating the textile and costume collections of the Royal Ontario Museum. Applications are encouraged in all areas of textile and costume history. An annual fellowship of up to \$9,000 is available.

The Watt Scholarship

The Watt Scholarship was established in 1995 and is awarded annually to four Inuit students currently enrolled in a post-secondary institution with a demonstrated interest in art, history and culture. Each scholarship provides \$2,500 to assist, support and encourage Inuit in their pursuit of post-secondary studies in Inuit art and culture.

The W.L. Mackenzie King Memorial Scholarships

The Mackenzie King Scholarships were established as an independent trust under the will of the late Rt. Hon. William Mackenzie King. Two classes of Mackenzie King Scholarship are available to graduates of Canadian universities: The Open Scholarship and the Travelling Scholarship. More information on the Travelling Scholarship is available below (under the heading "Funding to Study the Visual Arts Outside Canada"). The Open Scholarship is available to graduates of Canadian universities who pursue graduate study in any discipline, in Canada or elsewhere. One \$8,500 Open Scholarship is awarded each year.

Women's Art Association of Canada Scholarships

Founded in 1887, the Women's Art Association aims to nurture artistic talent in women across the country as well as advocate for gender equality in the professional arts community. They fund a number of scholarships for students studying at the following participating universities and colleges:

The Mary Ella Dignam Scholarship: at Ontario College of Art and Design University (OCAD) for \$1,500.

The Barbara Mitchell Scholarship: at Ontario College of Art and Design University (OCAD) for \$1,500.

The Helga Scott Scholarship: at Sheridan College for \$1,500.

The Dixie Allen Scholarship: at Toronto Metropolitan University for \$1,500.

Scholarships are funded by The Women's Art Association of Canada and member donors. Recipients are chosen by faculty members at each respective school.

Yukon Foundation Heritage North Scholarship

The Heritage North Scholarship was established for Canadian post-secondary students who are studying or conducting research in natural and cultural history, with preference to studies that benefit national parks and national historic sites and that benefit the Chilkoot Trail or the Yukon. Deadline: May 31.

PROVINCIAL/TERRITORIAL FUNDING OPPORTUNITIES FOR GRADUATE STUDENTS IN THE VISUAL ARTS

This section contains information on grants and awards available to graduate students studying the visual arts in specific provinces or territories. Requirements for province-of-residency and study vary by award.

Contact the granting agencies directly or the Office of Research Services or the Graduate Awards Office at your university for up-to-date deadlines and application requirements.

Alberta Graduate Excellence Scholarship

The Alberta Graduate Excellence Scholarship (maximum award: \$15,000) recognizes outstanding academic achievement of students

pursuing graduate studies in Alberta. It was established to encourage the best and the brightest students, including international students, to study in Alberta.

British Columbia Arts Council Scholarship Awards

The Scholarship Program supports the development of BC's future artists and arts and cultural practitioners. Awards of up to \$6,000 per year are available to BC residents to attend full-time post-secondary arts training.

CFUW - Canadian Federation of University Women Saskatoon Scholarships

The CFUW Saskatoon offers a number of scholarships, including: five Dr. Jean Murray Memorial scholarships of \$2,500 each; and one Newstead Doctoral Scholarship of \$5,000. These awards are directed towards women scholars in Saskatchewan completing their degrees.

Chalmers Professional Development Projects

This program is open to professionals in all the performing arts to assist in taking advanced studies (beyond the undergraduate degree) or special and intensive professional upgrading (up to one year). Applicants must have been residents of Ontario for at least one year prior to applying. Contact the Chalmers Awards Office for more information. Deadline: November 16.

Conseil des arts et des lettres du Québec – Aid to Professional Artists

The Conseil offers Artistic Practice Grants, Development Grants, Personal Enhancement Grants, and Travel Grants to professional artists and not-for profit arts organizations.

Fonds de recherche du Québec – Société et culture (FRQSC)

The FRQSC provides financial support for Quebec residents intending to conduct research in the fields of social science, humanities, education, management, arts and literature. These scholarship programs aim to stimulate student interest in humanities and social sciences, arts and literature research and to support research excellence by providing the best applicants with financial assistance.

To be eligible to apply for a FRQSC master's or doctoral research scholarship, the applicant must have been enrolled at a Quebec university on a full-time basis (or equivalent) for at least two of the

three terms prior to the competition deadline OR have a valid Régie de l'assurance maladie du Québec (RAMQ) card OR proof that they have applied for a RAMQ card and that the card will be valid at the application deadline.

FRQSC funding programs for graduate students include:

FRQSC Master's Research Scholarships (B1Z) – \$17,500/year for up to two years. Deadline: October 7.

FRQSC Doctoral Research Scholarships (B2Z) – \$21,000/year for up to four years. Deadline: October 14.

Irving K Barber British Columbia Scholarship Society Indigenous Awards

The Society offers Indigenous Award programs for students pursuing post-secondary education in BC. They are available to students who identify as Indigenous-First Nations (Status or Non-Status), Métis or Inuit. All are renewable in order to provide sustained funding over multiple years. The awards are open to applicants who have had a primary residence in the province for at least twelve consecutive months prior to the date of full-time enrollment in their graduate program.

Montreal Lakeshore University Women's Club

The Montreal Lakeshore University Women's Club offers two awards (\$2,000). Open to female graduate students who are residents of the West Island and who are returning to university to do graduate work and in need of financial aid. Deadline : February, 25.

Musée de la civilisation, Programme de soutien de la relève

The Musée de la civilisation offers Museum Studies awards (\$3,000 - \$5,000) for Canadian citizens or permanent residence who are specializing in some aspect of museum studies and are enrolled in a master's or PhD at a Quebec university. Deadline: December 1.

National Gallery of Canada Conservation Internship for Diversity

Created and led by the National Gallery of Canada, in collaboration with the Art Conservation program at Queen's University and the Canadian Conservation Institute, the NGC Conservation Internship Program for Diversity aims to increase the representation of professionals from diverse communities in conservation. Dedicated

to Indigenous and Black students, and students from other cultural communities from across Canada, this program supports four students who will attend Queen's University and who will formally study art conservation as part of the master's program. Each intern will be provided with a \$25,000 bursary.

Ontario Arts Council / Conseil des arts de l'Ontario, Curatorial Projects: Indigenous and Culturally Diverse

The program funds the work of Ontario-based Indigenous curators and curators who are persons of colour. It aims to increase the ability of Ontario public galleries, artist-run centres and other organizations to present projects by Indigenous curators and curators of colour in contexts determined by the participants. The program provides maximum funding of \$30,000. Deadline: October 13.

Ontario Arts Council's Skills and Career Development: Indigenous Arts Professionals and Arts Professionals of Colour

This program supports Ontario-based Indigenous arts professionals and arts professionals of colour, or groups and collectives made up of Indigenous arts professionals or arts professionals of colour for professional development and skill-building opportunities that advance applicants' work and careers. It funds all contemporary and traditional art practices that are supported at OAC. Projects can include study and training, mentorship, internship and apprenticeship and documentation of artwork. The maximum award is for \$10,000. Deadline: May 5.

Ontario Graduate Scholarship Programme

OGS offers renewable scholarships, tenable at any Ontario University. You can apply for an Ontario Graduate Scholarship if you: maintained an overall average of at least A-, or the equivalent, during each of your last two years of study at the postsecondary level; plan to be enrolled full-time in a graduate programme leading to a master's or Doctoral degree at an Ontario university; plan to undertake studies at an institute financially assisted by the government of Ontario; are a Canadian citizen or are a permanent resident.

The Queen Elizabeth II Centennial Aboriginal Scholarship

The Queen Elizabeth II Centennial Aboriginal Scholarship is a \$20,000 scholarship awarded annually on the basis of academic excellence to First Nations or Métis students pursuing graduate or post-graduate studies in any field at an accredited Saskatchewan university. Deadline: February 28.

Yukon Foundation Territorial Scholarships

The Yukon Foundation offers a number of scholarships for residents of the territory in memory or in recognition of notable Yukon community members and organizations. Many of these scholarships are available to students and scholars of the arts and humanities. Two scholarships of particular note include:

The Joan Shaxon Scholarship: An annual scholarship to assist a Yukon student studying in the fields of Fine Arts, Art History, Museum Studies, or Arts Administration.

The Dr. Brent Slobodin Scholarship: An annual \$1,000 scholarship established in memory of Dr. Brent Slobodin, a Yukon historian who served for many years as President of the Yukon Historical and Museums Association. This scholarship is available to an upper-year (second year and beyond) Yukon student with a demonstrated interest in one or more of the following Humanities subjects at a provincial university: History, Political Studies, Philosophy, Classics, English, Languages.

FUNDING TO STUDY THE VISUAL ARTS OUTSIDE CANADA

This section contains information on grants and awards available to graduate students with Canadian citizenship who wish to study outside of the country.

Contact the granting agencies directly or the Office of Research Services or the Graduate Awards Office at your university for up-to-date deadlines and application requirements.

American Association of University Women Educational Foundation International Fellowships

These fellowships are open to full-time graduates or postgraduates researching in the United States and are awarded to women who are not US citizens or permanent residents. Applicants must have earned the equivalent of a US bachelor's degree before the deadline. Preference will be given to women who show prior commitment to the advancement of women and girls through civic, community, or professional work. Deadline: November 15.

Association of Commonwealth Universities - Routledge/Round Table Commonwealth Studentships

Candidates of high academic quality or promise working on topics pertinent to the Commonwealth in such areas as (but not limited to) the study of politics, international relations, economics, international history, geography, law, and development studies can apply for this £5,500 award.

The British Council

Visit this website to gain access to funding opportunities for Canadians offered by the British Council, such as student exchange activities between British and Canadian universities. Also listed are awards for postgraduate study in Britain and funding opportunities for British lecturers to speak in Canada.

British Library Helen Wallis Fellowship

An annual fellowship established at the British Library to honour the memory of Helen Wallis and confer recognition by the Library on a scholar whose work will help promote the extended and complementary use of the British Library's book and cartographic collections. Dr. Helen Wallis OBE was Map Librarian at the British Museum and then British Library (1967-1986).

Cambridge International Scholarship

These scholarships are offered to applicants who are from countries other than the United Kingdom or Ireland, in any subject, who are highly ranked by their prospective departments within the University and are awarded on the basis of academic ability and research potential, examination results, and references. Cambridge International Scholarships cover tuition fees and an annual stipend.

Cambridge Peterhouse Research Studentship Bursaries for Overseas Affiliated and Graduate Students

This award entails payment of University fees for one to two years at Peterhouse, Cambridge. To be eligible for a Peterhouse studentship, applicants must be accepted as a doctoral student by the University of Cambridge.

Cambridge Schröder Scholarship in German Studies

This scholarship is available to PhD applicants of any nationality in the field of German Studies. It is tenable only at Jesus College. The Schröder Scholarship in German Studies covers tuition fees plus an annual stipend.

Cambridge Snowdon Scholarship

This £30,000 scholarship is available to master's applicants of any nationality and in any subject (although priority will be given to subjects in the fields of engineering, mathematics, science and technology), who self-identify as having a physical or sensory disability.

Canada - China Scholar Exchange Program

The Canada - China Scholar Exchange Program is offered to Canadian scholars and students in Chinese studies. Awards are for four to twelve months with an all-inclusive monthly stipend. The Department of Foreign Affairs and International Trade Canada will cover return airfare. Applicants should be full-time faculty/students and have knowledge of the Chinese language at the intermediate level. Deadline: January 22.

Canadian Centennial Scholarship Fund

The Canadian Centennial Scholarship Fund (CCSF)—established in 1967—awards scholarships to Canadians who are undertaking postgraduate academic and artistic studies in the United Kingdom. Applicants must have already commenced their postgraduate programme of study in the UK. Of particular interest to art historians is [the CCSF Mary Le Messier Award for the Study of History](#). Recipients are chosen on the basis of academic or artistic excellence and their ability to represent Canada in the UK as well as financial need. Deadline: March.

Canadian Friends of Hebrew University Research and Study Grants

Canadian citizens or residents of Canada studying at the graduate or undergraduate level may apply for grants for entrance into the Hebrew University in Jerusalem in such fields as the arts (among others). CFHU offers two distinct financial support programs for all newly accepted Hebrew University students: merit-based scholarships are based on academic excellence for any student entering an undergraduate or graduate degree program AND financial needs-based scholarships help students from low to modest income families.

Canada Memorial Foundation

The CMF offers post-graduate scholarships for both UK students wanting to study in Canada and Canadian students interested in the UK. The application deadline for study in 2022/2023 is January 31. The CMF scholarship covers personal maintenance, airfare, and tuition. Intended for persons of high intellectual promise and of high leadership potential.

Canadian Bureau for International Education (CBIE)

Visit the CBIE website to see scholarships and CIDA Awards for studying and research projects outside Canada.

Canadian Institute for Nordic Studies - Graduate Scholarship

This graduate scholarship is available to scholars of Nordic-related subjects in all fields including fine arts and humanities at any recognized Nordic Graduate institution in Denmark, Finland, Iceland, Norway, Sweden, Faroes, and Greenland. Candidates must be Canadian citizens or permanent residents of Canada and have at least a bachelor's degree. Candidates must have had their proposed course of study or research plan accepted by a Nordic institution and have a minimum of six months residency in the Nordic country while holding the scholarship.

Chevening Scholarships

Chevening Scholarships are the UK government's global scholarship programme available to scholars from 160 countries (including Canada). The scholarships are awarded to outstanding students with leadership potential, to take one-year master's courses at UK universities. Chevening Scholarships are for talented professionals who have been identified as potential future leaders across a wide range of fields, including politics, business, the media, civil society, religion and academia. Applicants should be high-calibre graduates with the personal, intellectual and interpersonal qualities necessary for leadership.

Dumbarton Oaks Fellowships

Dumbarton Oaks offers fellowships in Byzantine studies, Pre-Columbian studies of Mexico, Central America, and Andean South America, and studies in landscape architecture. Open to scholars of any nationality holding a PhD or relevant advance degree and pursuing research on a project of their own. The grant amount is \$35,000 plus housing, and benefits, including relocation.

Junior Fellowships (\$21,000 plus housing and benefits) are offered to students who have passed all preliminary examinations for a higher degree and are writing a dissertation or equivalent and plan to work at Dumbarton Oaks on a dissertation or a final project under the direction of a faculty member at their own university. The areas of studies are listed above.

Summer Fellowships are awarded for periods of six to nine weeks (\$175/week plus housing and benefits) to scholars at any level who are not fellows.

Early Southern History and Decorative Arts Summer Institute

Earn six hours of graduate credit in history at the Summer Institute, which offers a four-week curriculum of lectures, object and room studies, research projects, field trips, and workshops all dealing with early (pre-1821) southeastern US material culture. The program is designed for persons interested in American art, art history, American history, American studies, and museum studies. Applicant must have graduate student status or be presently employed in a museum-related profession. Partial tuition grants (\$150 - \$200) are awarded.

Fulbright Programme - The Canada-U.S. Fulbright Programme

The Fulbright Program provides grants for graduate students, scholars and professionals, and teachers and administrators from the US and other countries.

Gladys Kriebel Delmas Foundation

The Gladys Kriebel Delmas Foundation provides grants for independent, postdoctoral research in Venice for the purpose of scholarly research on Venetian history and culture. These awards are open to Canadians under the program for British and Commonwealth scholars.

Graduate Women International

GWI fellowships and grants are open to women graduates who are members of the International Federation. The awards are intended to help finance short graduate and post-graduate study, research and training projects and to serve as complementary funds for longer programmes.

Huntington Library and Art Gallery Fellowships

The Huntington Library awards over 150 research fellowships annually. Recipients of all fellowships are expected to be in continuous residence at The Huntington and to participate in, and make a contribution to, its intellectual life. The Huntington is a collections-based research institute, which promotes humanities scholarship on the basis of its library holdings and art collections. The Library specializes in American history; architecture, landscape design, and planning; British history;

Californian history; early printed books; Hispanic history and culture; the history of science, technology and medicine; prints, posters, and ephemera; and Western American history. Applications are received from October 1 to December 15 for awards beginning on June 1.

IODE War Memorial Postgraduate Scholarships

Up to eight scholarships per year are awarded for doctoral study in Canada (\$10,000) or in other Commonwealth countries (\$12,500) to honour Canadian men and women who were killed in World Wars I and II. Field of study is open, tenable for one year. Candidates must be Canadian citizens and must hold a first degree from a recognized university or college in Canada. Applicant must be enrolled in a program at the doctoral level or equivalent. Winners are expected to seek employment in Canada upon completion of their studies.

Jenny Panitch Beckow Memorial Scholarship Israel

Eight-twelve annual scholarships are awarded to qualified and interested Canadian students who are entering into or are currently enrolled in a program of graduate studies at an Israeli university. Fields of study include language, literature, culture, and art or music. Each scholarship is valued at \$20,000.

Lady Davis Fellowship Trust Graduate Fellowship

The Lady Davis Fellowship Trust Graduate Fellowship covers cost of travel, tuition fees, and a monthly stipend, for a nine-to-twelve-month study-period in Israel. Intended for students in a doctoral program abroad (preference to Canadians) who wish to use library and research facilities in Israel.

London Goodenough Association of Canada Scholarships for Graduate Study in London

The LGAC awards six or more scholarships with a value up to £6,000 each per year for three to twelve months (not normally renewable) in London House or William Goodenough House graduate residences for overseas students in Mecklenburg Square, near the University of London (UK). Open to Canadian citizens or permanent residents of Canada in all postgraduate degree programmes.

National Gallery of Art (US) Center for Advanced Study in the Visual Arts

Fellows have access to the notable resources represented by the collections of the National Gallery, its library and photographic archives as well as the Library of Congress and other specialized research libraries and collections in Washington. Lectures, colloquia, and informal discussions complement the fellowship program. Those open to Canadians are the Senior Fellowship Program, the Frese Senior Research Fellowship Program, and the Kress Paired Fellowships for Research in Conservation and Art History/Archaeology.

National Humanities Center Fellowships

The National Humanities Center is a residential institute for advanced study in the humanities. Each year the Center awards approximately thirty fellowships to scholars of demonstrated achievement and to promising younger scholars. Fellows are expected to work at the Center. Applicants must hold doctorate or have equivalent professional accomplishments. Younger scholars should be engaged in work significantly beyond the revision of a doctoral dissertation. Most fellowships are for the academic year (September through May), though a few may be awarded for the fall or spring semester. Scholars from any nation may apply for fellowships. In addition to scholars from fields normally associated with the humanities, representatives of the arts, may be awarded fellowships if their work has humanistic dimensions.

Newberry Library Fellowships

The Newberry's fellowship program provides scholars with the time, space, and community required to pursue innovative and ground-breaking scholarship. Fellows have access to the Newberry's wide-ranging and rare archival materials as well as to a lively, interdisciplinary community of researchers, curators, and librarians. Long-term fellowships are available for four to nine months; short-term fellowships are available for one to two months.

The Morris M. Pulver Scholarship Fund Hushy Lipton Memorial Scholarship Fund

Open to Canadian undergraduate, graduate, and postgraduate students who are residing in Canada; students in need of financial aid; students with an Ontario Secondary School Diploma (OSSD) or its equivalent; and students who are eligible for full-time attendance at an associated recognized institution of higher learning in Israel.

Roberto Longhi Foundation for the Study of the History of Art Fellowships

Fellowships are available for nine months at the institute for art historians particularly interested in Italian painting from the thirteenth to the eighteenth centuries. Fellows are required to attend seminars, lectures, and other activities arranged by the institute. Fellows must live in Florence for the duration of the fellowship. Deadline varies each year, usually late May.

Scandinavia Studies and Research Program, Canadian-Scandinavian Foundation

The Canadian-Scandinavian Foundation invites applications for bursaries of \$500 to \$2,000 (at the discretion of the jury) to facilitate study in Denmark, Iceland, Faroe Islands, Finland, Norway, or Sweden. It is differentiated between long-term and short-term study grants. Long term study grants are valued between \$1,000 and \$2,000; set up in order to help defray travel expenses incurred during a longer study/research visit to Scandinavian destinations (e.g., one semester or more) whereas shorter study grants are valued \$500 each; set up in order to facilitate a shorter study/research visit to Scandinavian destinations.

School of Visual Arts National Scholarship Competition

Scholarship funding is available for applicants to participate in four-year degree programs in advertising, graphic design, illustration, cartooning, animation, fine arts, photography, film and video, interior design, art education, and art therapy. Additional scholarship aid is awarded through the admissions process, based on merit and need.

Sir James Lougheed Awards of Distinction

The Sir James Lougheed Awards of Distinction recognizes academic excellence and provides Alberta students in graduate programs with the opportunity for advanced study at prestigious institutions anywhere in the world. Each year up to fifteen students may be eligible for these awards (\$15,000 at the master's Level and \$20,000 at the Doctoral Level).

Smithsonian Institution, Office of Fellowships and Grants

Fellowships at the Smithsonian Institution provide students and scholars with opportunities to pursue independent research projects in association with members of the Smithsonian professional research staff. Fellowships offered by the Smithsonian are in Anthropology,

History of Art, Social and Cultural History. Citizenship is unrestricted. For all fellowships, appropriate members of the Smithsonian professional staff must be willing to serve in the capacity of principal advisor or host, and space and facilities must be available to accommodate the proposed research. Fellowships are only offered to support research within Smithsonian facilities or programs. Fellows are expected to spend most of their tenure in residence at the Smithsonian, except when arrangements are made for periods of field work or research travel. Amounts and deadlines are subject to change, applicants should enquire about current deadlines, stipends and allowances when contacting the Office of Fellowships and Grants.

Tanaka Fund Program

The Tanaka Fund was established in 1974 as the result of an exchange of gifts between the governments of Canada and Japan. The program supports Canadian students seeking to study in Japan and to promote Japanese studies at Canadian universities.

University of Oxford Rhodes Scholarship

Two awards per year in the province of Quebec (£17,310). This includes tuition fees and an annual stipend to cover board, lodging and personal expenses for two years with the possibility of a third at University of Oxford. Open only to Canadian citizens or a person domiciled in Canada (includes permanent residents). Candidates must have received an undergraduate degree before taking up the scholarship. The candidates are selected based on proven intellectual and academic attainment of a high standard, they must also show integrity of character, interest in the respect for their fellow beings, the ability to lead and the energy to use their talents to their fullest.

Victorian Society in America Summer Schools

Victorian Society in America offers full and partial scholarships to qualified students to study for one to two weeks in Newport, Rhode Island, Chicago, Illinois, or London, England.

Villa I Tatti: The Harvard University Center for Italian Renaissance Studies

Villa I Tatti awards fellowships for advanced research on any aspect of the Italian Renaissance. These fellowships are normally reserved for postdoctoral scholars in the early stages of their career. Candidates of any nationality are eligible. The selection committee looks for

demonstrable scholarly excellence and promise, requires a project of intellectual importance which is suitable to the resources of I Tatti and Florence, and endeavors to assess the candidate's ability to contribute to collegiality and the intellectual life of the other Fellows. Fellows are required to devote full-time to their projects and may not have other obligations such as teaching during their fellowship year. Projects do not have to be devoted to Florentine subjects, and often are not; yet it must be possible for the greater part of the project to be accomplished in Florence. Since one of I Tatti's goals is to establish an intellectual community in which a fruitful interchange of ideas can take place, Fellows are expected to be in residence most of the time and, with rare exceptions, for a full academic year.

Visiting Research Fellowships at the University of Edinburgh

Approximately fifteen postdoctoral fellowships are offered annually to promote advanced research within the field of the humanities. The principal areas in which Fellowships have been awarded include archaeology, history of art, classics, English literature, history, European and Eastern languages and literature, linguistics, philosophy, Scottish Studies, history of science, law, divinity, music, and the social sciences. Fellows study and research at the Institute for Advanced Studies in the Humanities for periods from two to six months. Candidates must be scholars of established reputation or younger scholars holding a doctorate. All nationalities may apply.

Whitney Museum of American Art Independent Study Program

The Independent Study Program (ISP) consists of three interrelated parts: Studio Program, Curatorial Program, and Critical Studies Program. The ISP provides a setting within which students pursuing art practice, curatorial work, art historical scholarship, and critical writing engage in ongoing discussions and debates that examine the historical, social, and intellectual conditions of artistic production. The program encourages the theoretical and critical study of the practices, institutions, and discourses that constitute the field of culture. Each year, fifteen students are selected to participate in the Studio Program, four in the Curatorial Program, and six in the Critical Studies Program. The program begins in early September and concludes at the end of the following May. Many of the participants are enrolled at universities and art schools and receive academic credit for their participation, while others have recently completed their formal studies.

Winterthur Museum Scholarships and Fellowships

Winterthur Research Fellowships are designed to support residencies, remote, and hybrid fellowships at Winterthur Museum, Garden & Library for junior and senior scholars whose projects make use of Winterthur's collections. Each fellowship provides a monthly stipend.

Remote Fellowship: In response to the COVID-19 pandemic, the Winterthur Museum created a remote fellowship option to accommodate offsite work via digital access to Winterthur's museum, garden, and library collections and virtual opportunities to interact with Winterthur's Research Fellow community including current, former, and prospective fellows, and Winterthur graduate students, faculty, and staff.

Postdoctoral Fellowships: Applicants at any level or rank who have completed their PhD by the start of their residency may apply for a four-month fellowship to pursue advanced research or revise research for publication. Stipend: up to \$4,200 per month.

Dissertation Fellowships: Doctoral candidates conducting research or writing a dissertation receive four- to nine-month fellowships. Stipend: up to \$1,750 per month.

Short-Term Fellowships: Academic, museum, and independent scholars, including graduate students, may apply for two- to six-week fellowships. Stipend: \$1,750 per month.

The W.L. Mackenzie King Memorial Scholarships

The Mackenzie King Scholarships were established as an independent trust under the will of the late Rt. Hon. William Mackenzie King. The W.L. Mackenzie King Travelling Scholarship is available to graduates of Canadian universities who pursue graduate study in the United States or the United Kingdom in the areas of international relations or industrial relations. Recently, four scholarships of \$10,500 each have been awarded annually, but the number and the amount are subject to change.

Wolfsonian Senior Fellowships

The Wolfsonian operates museum and research center facilities in Miami Beach and Genoa, Italy and oversees the Mitchell Wolfson, Jr Collection of American and European objects, promotes research in the decorative arts, design, and architecture of the late-nineteenth to mid-twentieth centuries. The fellowship is tenable at the Center in Miami. Senior Fellowships are for six-week residencies. Grants include a

stipend, round-trip travel funds, a research allowance of photos, slides, microfilms, housing expense, and study space. Limited to those who have held an advanced degree for five or more years or who possess a record of professional accomplishment. Citizenship is unrestricted.

Yale Center for British Art Fellowships

Limited number of short-term (one-month) Resident Fellowships are offered to scholars engaged in postdoctoral or equivalent research related to British art, or museum professionals whose responsibilities and research interests involve British art. Recipients must be in residence in New Haven during the majority of the grant period. The Fellowships will allow scholars of literature, history, the history of art, or related fields to study the Center's holdings of paintings, drawings, prints and rare books and to make use of its research facilities. Fellowships provide the cost of travel to and from New Haven and also provide accommodation and a living allowance.

Archives, Libraries, & Special Collections

Archives, special collections, and digital collections hold images, audio-visual resources, records, and more that may yet be studied and can advance how we think about the visual arts in Canada. For archival holdings that have not been digitized and made openly available, you will likely need to plan your visit, including familiarizing yourself with how a finding aid works. While digitization is making more and more works accessible online, digital collections vary in the extent to which their holdings have been digitized and whether the resources are openly available.

HOW TO PREPARE FOR ARCHIVAL RESEARCH

[**A Guide to Archival Research, McMaster University Library**](#)

[**Primary Sources in Archives and Special Collections, Purdue University**](#)

[**Understanding Finding Aids, University of Toronto Library**](#)

FINDING AN ARCHIVE

[**ArchiveGrid**](#)

ArchiveGrid provides access to online findings aids that help scholars discover and locate archives relevant to their research. The website holds information on archival collections held by thousands of libraries, museums, historical societies, and archives across North America. Users can search for archives by location, surname, organizational title, or descriptive keywords.

The Archives Association of Ontario

The Archives Association of Ontario (AAO) is a network of archives and archivists providing programs, education, advocacy and shared knowledge. Consisting of approximately 300 members, the AAO supports and promotes the work of archivists in preserving the history and culture of Ontario and its citizens. The AAO also administers the [ARCHEION](#) archival information network containing descriptions of holdings at archival institutions across Ontario. AAO was established in 1993 as a result of the amalgamation of the Ontario Association of Archivists and the Ontario Council of Archives.

Archives Canada, “75 University Archives Resources”

Archives Canada lists Canadian universities and colleges with major archival holdings, organized in alphabetical order. This site has not been updated in a number of years, so some links may not be up to date.

Association of Canadian Archivists

The Association of Canadian Archivists (ACA) is a non-profit organization that represents archives and records professionals throughout Canada. See especially the [Special Interest Section](#) for Indigenous archives and religious archives. The ACA also produces *Archivaria*. Ottawa: [Journal of the] Association of Canadian Archivists. *Archivaria can also be accessed as an eJournal online through your University Library website.*

Canadian Council of Archives’ Directory of Archives in Canada

The Canadian Council of Archives (CCA) Directory of Archives is a bilingual directory listing numerous archives across Canada and short descriptions by subject (see in particular those listed under Arts and Culture). Although listings of archives include summaries of holdings, the visual arts material may not be listed, therefore it is best to consult with the respective archivist directly.

MemoryBC

MemoryBC is a portal where researchers can access descriptions of archival materials preserved in repositories throughout British Columbia. Users can search for archival collections directly through the website’s search box or browse options by subject, repository, place, and names to discover the rich and varied archival collections of the province.

ARCHIVES & LIBRARIES

Archives of American Art (Smithsonian)

The Archives of American Art serve as a central repository of more than twenty million dissertations, exhibitions, catalogues, articles, and books on American art and artists, as well as textual, visual, and audio resources. The Archives of American Art also houses the largest collection of oral histories anywhere on the subject of art. Their digitized collections are available to all through a searchable database on their website.

Archive/Counter-Archive

Archive/Counter-Archive is a project dedicated to activating and remediating audiovisual archives created by Indigenous Peoples (First Nations, Métis, Inuit), the Black community and People of Colour, women, LGBT2Q+ and immigrant communities. Political, resistant, and community-based, counter-archives disrupt conventional narratives and enrich our histories. Led by Janine Marchessault and funded by a Social Sciences and Humanities Research Council Partnership Grant, Archive/Counter-Archive is committed to finding solutions for safekeeping Canada's audiovisual heritage. The project aims to train and mentor the next generation to advance Canadian moving image heritage preservation, accessibility, and presentation as well as to foster an audiovisual archive network in Canada. Archive/Counter-Archive is hosted at York University in Toronto, ON.

Archives of Manitoba

Archives of Manitoba is the official government archive of the province of Manitoba. It is located in Winnipeg. It is also the official repository of the Hudson's Bay Company Archives (HBCA). The HBCA contains approximately 130,000 photographs from the 1860s to the 1980s; architectural drawing from 1563 onward; silent films that portray northern Inuit and Indigenous communities and HBC's operations across northern Canada from 1919-1939; and the textual record of The Hudson's Bay Company.

The Archives of Ontario / Archives publiques de l'Ontario

The Archives of Ontario / Archives publiques de l'Ontario are the archives for the province of Ontario. Founded in 1903 as the Bureau of Archives, the archives are now under the responsibility of the Ministry of Government and Consumer Services. The main offices of the archive

are located at York University in Toronto. The Archives of Ontario maintains the [Government of Ontario Art Collection Database](#), which allows users to search artwork held in the provincial archives, as well as the [Archives of Ontario Visual Database](#), which allows users to search its digitized photographic, cartographic, architectural, and documentary art collections.

ARCMTL Archives

ARCMTL, an artist-run centre in Montréal's Mile Ex neighbourhood, maintains a substantial archive of Montréal history, of Canadian literary and artistic publications, music and spoken-word recordings, oral histories, audio-visual documents, prints, artworks, and various ephemera. The documentation centre can be consulted by appointment only, contact arcmtl@arcmtl.org for more information. ARCMTL also mounts its own exhibits, including an ongoing online project called [Montreal Underground Origins](#) where material from Montréal's 1960s-1970s arts milieu are presented.

The ArQuives: Canada's LGBTQ2+ Archives

The ArQuives—located in Toronto, Ontario—is the largest independent LGBTQ2+ Archives in the world and since 1973, the only LGBTQ2+ archives in Canada with a national scope. Its mandate is to acquire, preserve, organize, and give public access to information and materials in any medium, by and about LGBTQ2+ people, primarily produced in or concerning Canada.

Artexxe

Artexxe is a library, research centre and exhibition space for contemporary art located in Montréal, Quebec. The print and digital collection holds over 30,000 publications covering the visual arts from 1965 to the present, with an emphasis on the art of Canada and Quebec. The collection also includes more than 8,000 artist files with publications and printed ephemera including posters, pamphlets, invitations cards, press clippings, and audio and visual documentation. Researchers can search the collection through the online catalogue and digital repository [e-artexxe](#).

Art Gallery of Ontario (AGO), Edward P. Taylor Library & Archives

AGO's collections include over 300,000 volumes (including rare books and artists' books), artist files, and art-related archives and special collections. A particular strength of the library collection is exhibition

catalogues, with an emphasis on Canadian art institutions. The library includes even the smallest exhibition publications in their online catalogue, resulting in searchable, richly detailed documentation of art activity in this country. The library's rare collection also houses an impressive collection of illustrated books and book design from the fifteenth century to the present (including work by the Group of Seven and their contemporaries and abstract illustration from Quebec).

Avataq Cultural Institute Documentation Centre

Avataq's library holds more than 4,000 publications, mostly concerning Nunavik and the Nunavimmiut, as well as information about other Arctic regions and Indigenous peoples. Avataq's major archival holdings include oral histories, manuscripts by Taamusi Qumaq and Peter Kasudluak, drawings by Tuumasi Kudluk, and the archives of various anthropologists.

Banff Centre Paul D. Fleck Library & Archives

The Paul D. Fleck Library and Archives serve the learning and professional needs of the artists, leaders, and researchers from across Canada and around the world who participate in programs at Banff Centre for Arts and Creativity every year. The Library provides a unique and extensive collection that includes music scores, books, periodicals, audio and video recordings, digital resources and artists' books. The Archives preserves the extraordinary artistic legacy of Banff Centre and functions as its institutional memory – a valuable resource for research into the centre's history and activities.

BC Gay and Lesbian Archives

The BC Gay and Lesbian Archives was established in 1976 and developed and maintained by Ron Dutton in his home. Dutton donated the collection to the City of Vancouver Archives in February 2018. The collection consists of textual records (primarily textual ephemera), periodicals, photographs, posters, and audiovisual materials pertaining to LGBTQ2+ communities in Vancouver and British Columbia.

Bibliothèque et Archives nationales du Québec

The Bibliothèque et Archives nationales du Québec (BANQ) is the Quebec government agency which manages the province's legal deposit system, national archives, and national library. Located at

Archives nationales, BAnQ's heritage collection includes their heritage poster collection; one of the most complete collections of maps and atlases relating to Quebec's territory from the era of New France up to the present day; postcards spanning the period from the late nineteenth century to the present; more than 30,000 prints; early books; and artists' books. Visit the [Recherches BAnQ website](#) for more information on the research services available at the Bibliothèque et Archives nationales. These tools include [BAnQ numérique](#), which provides access to digitized French language newspapers, archival photos, maps, and fonds of significant Québécois artists, including Gérard Morisset and Alain Simard.

British Columbia Archives

The British Columbia Archives, located in Victoria at the Royal BC Museum, is the archives of the Government of British Columbia and provides research access to records of enduring value to the province for both the provincial government and public researchers. Notable holdings include the Emily Carr art collection and fonds, the Frederick Dally photography collection, and the Ida Halpern collection of audiovisual, textual and photographic records documenting the Kwakwaka'wakw, Nuu-chah-nulth, Haida and Coast Salish communities. To research the archive's Indigenous collection, start by reading [Researching Indigenous Collections at the Royal BC Museums and Archives](#).

Canadian Architectural Archives

Housed at the University of Calgary, the Canadian Architectural Archives (CAA) collects, describes, and makes available the documentation of individual architects, architectural firms, and architectural projects of national significance with a focus on Western Canada.

Canadian Centre for Architecture Archives

The CCA's collection includes complete works or projects that provide insight into the genesis and materialization of architectural ideas throughout Canada and elsewhere. The scope of the archives has changed over the years, with an increasingly contemporary focus. Users can search a list of archives held at the CCA (organized alphabetically by last name, firm name, or project name) on their website.

Canada Council for the Arts Art Bank

The Canada Council Art Bank makes contemporary artwork available to the public through art rental and loans to museums. With more

than 17,000 artworks by over 3,000 artists, the Art Bank has the largest collection of contemporary Canadian art anywhere. It houses paintings, sculptures, drawings, photographs and prints by emerging and established artists, including a significant number of Indigenous artworks. The entire collection can now be explored on their website.

Canadian Heritage Photography Foundation

The Canadian Heritage Photography Foundation is an archive of Canadian photographs. The principal goal of the CHPF is to collect, preserve, digitize and make the archive available to students, researchers and the community. The archive connects people with Canadian history through the promotion and preservation of photography. The Foundation prioritizes digitization of archival holdings—which are available online at their [Digital Archive](#)—in order to make Canadian history available to all.

Canadian Museum of History Archives

The Canadian Museum of History archival collection has extensive holdings of unpublished documents, photographs and audio-visual material and is a major research centre specializing in anthropology, archaeology, Indigenous and Métis peoples, folklore, multicultural communities, social and political history, material culture, linguistics and museology in Canada. In addition, files which document the Museum's history, exhibitions, collections and productions fall under the auspices of the Archives. The artifact collection is comprised of over three million artifacts such as Indigenous artworks, folk art, furniture, glass, porcelain, textiles and more.

Canadian Museum of Immigration at Pier 21 Archives

Pier 21 in Halifax, Nova Scotia is a National Historic Site which was the gateway to Canada for one million immigrants between 1928 and 1971. Today, Pier 21 houses the Canadian Museum of Immigration and collects items featuring the diverse experiences of immigrants, refugees, and Displaced Persons who arrive in Canada from across the globe. It is comprised of four distinct sub-collections: oral histories, written stories, digital photographs, and immigration documents. The Museum's archive also houses a small collection of approximately 1,500 three-dimensional artifacts, largely collected by the Pier 21 Historical Society.

Canadian War Museum Military History Research Centre

The Canadian War Museum's Military History Research Centre houses the George Metcalf Archival Collection and the Hartland Molson Library. These extensive national collections of primary and secondary research material document Canada's military history from the colonial period to the present. The George Metcalf Archival Collection contains unique archival documents and photographic materials, and is especially strong on First and Second World Wars. The archival collection includes original letters, diaries, scrapbooks, logbooks, maps, 3-D maps, blueprints, postcards, sheet music, records, oral history tapes, and other printed material. The Hartland Molson Library Collection has approximately 60,000 volumes including regimental histories, published personal memoirs, periodicals and newspapers, wartime pamphlets, military technical and field manuals, multi-media, and 5,000 rare books. "The Hamilton Spectator" newspaper collection which includes 144,000 Second World War newspaper clippings is available electronically with full-text searching capabilities at the [Democracy at War](#) website.

Centre for Canadian Landscape Architecture Archives

The Centre for Canadian Landscape Architecture Archives at the University of Guelph is an archival resource aims to help Canadians understand the interrelationship between people and the environment in our urban and rural areas. Their holdings provide insight into how the profession of landscape architecture has developed ideas about planning, designing and managing this complex relationship.

Centre for Craft Gladys Chown Memorial Library

The Gladys Chown Memorial Library in Winnipeg, Manitoba collects and preserves archival material, manuscripts, books, periodicals, photos, patterns, CDs, DVDs and any other paper or digital items relating to the history and practice of crafts. There are currently over 3,500 books, 1,500 magazines and journals, hundreds of vintage patterns, and a vertical file of more contemporary patterns, booklets and miscellaneous materials.

La Chambre Blanche

La Chambre Blanche is an artist-run centre located in the city of Québec. Dedicated to all the visual arts disciplines, their programming has from its inception, focused mainly on performance, installation

and alternative practices in photography. Their documentation centre offers a publicly available service, complete with research personnel, a welcoming venue and loan of documents. Researchers can search the [online database](#).

Clara Thomas Archives & Special Collections at York University

The Clara Thomas Archives and Special Collections consist of York University records, private papers, rare books, maps and other primary source material acquired to support research and learning by the university's faculty, students, and a community of international scholars. The holdings are strong in the areas of Canadian history, fine arts, philosophy, and sexual diversity.

Costume Museum of Canada

The Costume Museum of Canada is Canada's first museum dedicated to the collection, preservation and presentation of clothing and textiles. The collection of 35,000 artifacts is stored in Winnipeg and includes men's, women's, and children's clothing, accessories and miscellaneous accoutrements.

Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art Documentation Centre

The Institute's Montreal Documentation Centre collects and makes accessible both printed materials and electronic media relating to Canadian art. The most extensive holdings in the Documentation Centre relate to the life and work of Paul-Émile Borduas, (1935-2019), collected by François-Marc Gagnon, founding Director and Distinguished Research Fellow of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art. This collection contains files on each of his artworks, exhibition catalogues and invitations, critical writings, as well as a wealth of other archival materials. Also available is a collection of articles by François-Marc Gagnon's father, the Montréal art critic and educator, Maurice Gagnon as well as materials relating to the Automatiste movement.

Glenbow Western Research Centre

The Glenbow Western Research Centre (GWRC) has extensive holdings of unpublished documents and photographs related to the history of Western Canada. This includes approximately twenty-two million

pages of textual records, two million photographs, 125,000 books, 15,000 maps, 600 hours of audio recordings, as well as 4,000 videos and films. You can search the digital collection [here](#).

Indigenous Art Centre (CIRNAC)

The Indigenous Art Centre was created by the Government of Canada in 1965 to support the creation, preservation and promotion of contemporary Canadian Indigenous art. The centre is home to the Indigenous Art Collection of more than 4,300 Indigenous artworks. The collection includes the Alberta Art Collection from the 1990 Alberta Indian Arts and Crafts Society auction; the Archival Collection of artworks and original art books; the Dewdney Collection of works by Norval Morrisseau; and the Inuit Art Collection. The centre is also home to the Resource library where visitors can find various materials about Indigenous art in Canada. Available materials include files for artists in the Indigenous Art Collection; 35 mm slides and digital images of the Indigenous Art Collection; exhibition catalogues from 1959 to the present; and art magazines, periodicals and publications on Indigenous art and culture. While resource materials are available to all, they cannot be borrowed and must be viewed onsite in Gatineau, QC by appointment only.

The International Archive of Women in Architecture

The International Archive of Women in Architecture (IAWA) was established in 1985 as a joint program of the College of Architecture and Urban Studies and the University Libraries at Virginia Tech. The purpose of the Archive is to document the history of women's contributions to the built environment by collecting, preserving, and providing access to the records of women's architectural organizations and the professional papers of women architects, landscape architects, designers, architectural historians and critics, and urban planners.

The Jewish Public Library/Bibliothèque publique juive

The Jewish Public Library (JPL) is a public library and archive in Montréal, Quebec, founded in 1914. The library contains the largest circulating collection of Judaica in North America. Much of this extensive collection is accessible online, including specialist collections in English, French, Hebrew, Yiddish, and Russian. Special collections include rare books, Jewish Canadiana, German Judaica, and Yizkor books.

The John Bland Canadian Architecture Collection

The John Bland Canadian Architecture Collection (CAC) is one of the largest special collections in the Rare Books and Special Collections Division of McGill University Libraries. The origins can be traced to the measured drawings and photographs of Quebec buildings made by Ramsay Traquair during his tenure as the Macdonald Professor of Architecture at McGill University (1913-1939). Notably, in August 2022, Moshe Safdie, the renowned architect behind Montréal's Habitat 67, donated his professional archive to McGill's John Bland Canadian Architecture Collection, and pledged his personal apartment at Habitat 67 to ensure that it remains a resource for the University and the public at large. Consisting of over 100,000 pieces, including loose sketches, sketchbooks, models, drawings and correspondence related to unbuilt and built projects across the globe, Safdie's collection represents one of the most extensive and thorough individual collections of architectural documentation in Canada. The Canadian Architecture Collection is open to students, researchers, curators, journalists, architects and the interested public.

Laboratoire numérique des études en histoire de l'art au Québec (LANEHAQ)

Créé en 2014 en tant qu'infrastructure d'humanités numériques, le LANEHAQ s'est transformé à partir de 2018 un espace de recherche favorisant la confluence de chercheur.e.s dont les travaux, ouvrant sur des chantiers inédits, profitent de la mise en commun de méthodologies d'enquête et d'analyse de résultats dans un environnement numérique. Par ailleurs, cet environnement assure la pérennisation de très grandes quantités de données et rend possible leur exploitation et leur valorisation collégiale en soutien à de nouveaux projets de recherche. En 2022-2025 l'équipe travaille à mettre en valeur des zones en besoin de nouvelles méthodologies dans l'histoire de l'art du Québec : les traditions textiles dans les communautés autochtones et allochtones au 20^e siècle, les contributions des communautés immigrantes au 20^e siècle, l'histoire de la performance depuis les années 1940, l'histoire de l'estampe au Québec depuis les années 1940, les chantiers d'étude de la période des Premiers contacts, tout comme l'hébergement et l'analyse de grandes quantités de données de recherche ou encore des travaux de notre communauté.

Library and Archives Canada

Library and Archives Canada (LAC) is the federal institution, tasked with acquiring, preserving, and providing accessibility to the documentary heritage of Canada. It is the fifth largest library in the world. Library and Archives Canada's website is a key, bilingual resource for those who wish to gain a better understanding of the history of Canada, its government, and its public institutions. The LAC website includes a database of Canadian census records from 1640 to 1926 and Newfoundland census records from 1671 to 1945, an extensive collection of Canadian military history, and immigration records from 1865 to 1935. LAC's physical collection includes twenty million books, including rare artists' books; more than three million architectural drawings, plans and maps, some dating back to the early sixteenth century; nearly thirty million photographic images, including prints, negatives, slides and digital photos; more than 90,000 films, including short and full-length films, documentaries and silent films, dating as far back as 1897; and over 425,000 works of art, including watercolours, oil paintings, sketches, caricatures and miniatures, some dating back to the 1600s. LAC also preserves and provides access to archival material of Indigenous heritage, including text, photographs, maps, and audio-visual material.

The Library and Archives of the National Gallery of Canada

The Library of the National Gallery of Canada houses the most extensive collection of visual arts literature in Canada. The collection is extensive in nineteenth and twentieth century published materials which include scholarly and popular monographs, books illustrated by Canadian artists, periodicals, museum publications, exhibition catalogues, sales and auction catalogues, catalogues of public and private collections theses and dissertations, and press clippings., The Archives of the National Gallery of Canada maintains the Gallery's own archival records. These include records of the Board of Trustees, exhibition files, correspondence with artists, war art records, loan records, and building records. These records can be searched through our [Archives Database](#). The Archives also acquires and maintains fonds of personal and corporate papers that relate to the National Gallery of Canada, its history, collections, exhibitions, personalities and facilities, including the fonds of Canadian artists such as Alex Colville, Lynne Cohen, Liliias Torrance Newton and Jack Humphrey. Finding aids for these fonds can be found on the [website](#). For more information on

the collecting policy of the National Gallery of Canada, refer to these documents titled, [Library and Archives: Collection Development Policy \(1997\)](#) and [Library and Archives Collection Development Policy \(2018\)](#). The Library of the National Gallery of Canada maintains a webpage with resources for researching Canadian art history, which can be accessed [here](#).

McCord Museum Archives & Documentation Centre/Centre d'archives et de documentation

The Archives and Documentation Centre at the McCord in Montréal, Quebec offers users access to a reference library of 9,000 works and specialized periodicals, in addition to more than 3,500 titles from its rare book collection. Additionally, over 820 sets of documents from the Archives collection and the Photography collection are available for public consultation. Researchers can access the McCord Museum's collections by consulting their Collections Online or in person at the Archives and Documentation Centre.

McGill Library ROAR

In 2016, McGill University combined their four rare collection departments under one umbrella: ROAR—[Rare Books & Special Collections](#), [Osler Library of the History of Medicine](#), [Visual Arts Collection](#), and [McGill University Archives](#). ROAR's collection is vast and varied, including the [Rosalynde Stearn Puppet collection](#) of historical puppetry and theatre; an extensive collection of illuminated manuscripts from the late eighth through the eighteenth century; holdings of Canadiana, including archives, maps, prints, posters, and artifacts. The McGill Visual Arts Collection holds an extensive selection of Canadian artworks, including works by members of the Group of Seven, the Canadian Group of Painters, the Royal Canadian Academy, the Painters Eleven, the Beaver Hall Group, and the Automatistes. The Inuit art collection at McGill comprises a variety of sculptures and prints by famed Inuit artists from Canada, including Aoudla Pudlat, Elisapee Ishulutaq, Jamasie Teevee, Kananginak Pootoogook, Kiakshuk, Pudlo Pudlat, Pitseolak Ashoona, Seepee Ipellie, and Simon Tookoome. Additionally, ROAR houses [The John Bland Canadian Architecture Collection \(CAC\)](#).

The McMichael Library/Archives

The McMichael Library/Archives is a leading research source for Canadian art, with its comprehensive focus on the Group of Seven, and special collections on Indigenous art and culture. The McMichael Archives houses many unique collections, including the Norman E. Hallendy Archives of Arctic documentary photographs by Norman Hallendy; and The Arthur Lismer Collection of drawings, cartoons and sketches, photographs, diaries, correspondence, manuscripts, and ephemera associated with the artist. The institution also serves as the custodians for the archives of works on paper by Inuit artists based in Kinngait (Cape Dorset). Researchers can explore the library and archives online [here](#).

Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts Library and Archives

Founded in 1882 and originally named the Reading Room of the Art Association of Montreal, the Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts (MBAM/MMFA)'s Library is the oldest of its kind in Canada and one of the largest in the country. The library preserves specialized art monographs, rare books, auction catalogues, and documentation files on Canadian artists and designers. The MMFA archives is responsible for processing, storing and disseminating all physical or electronic records that retrace the MMFA's history. To search the library collection, search in their [catalogue here](#), and to access a description of archival materials on the museum's exhibitions from 1860 to 1987, visit the website of [the Réseau de diffusion des archives du Québec](#).

Musée national des beaux-arts du Québec, Bibliothèque et archives

Les collections de la bibliothèque rassemblent des ouvrages généraux, des catalogues d'exposition, des monographies d'artistes et des documents audiovisuels ayant trait à l'art du Québec, à l'art du Canada et à l'art international. Les collections documentaires comprennent quelque 13,000 dossiers biographiques ainsi que des dossiers sur les musées, les galeries et les associations artistiques du Québec. Des fonds d'archives privées et des fonds de recherche sont également accessibles à la consultation. Le catalogue informatisé de la bibliothèque du Musée national des beaux-arts du Québec peut être consulté sur [CUBIQ, le Catalogue unifié des bibliothèques gouvernementales du Québec](#).

Museum of Anthropology at UBC Audrey and Harry Hawthorn Library and Archives

The Audrey and Harry Hawthorn Library and Archives includes a library, archives and the Oral History and Language Lab at the Museum of Anthropology at UBC. The Library contains an excellent selection of published research materials that complement the museum's object collection, with particularly strong holdings about museology, archaeology, Northwest Coast material culture, and world ceramics and textiles. Visitors must arrange an appointment by emailing library@moa.ubc.ca.

National Archives (UK)

The National Archives is the official archive and publisher for the UK Government, and for England and Wales, preserving over 1,000 years of national documents. See especially the digital [Image Library](#) to search the archive's visual database.

National Archives and Records Administration of the United States

The National Archives and Records Administration—established in 1934—holds the Federal records of the United States, including military records, naturalization records, and other materials deemed important to the workings of Government. The National Archives and Records Administration's collection also includes 44.4 million still photographs, digital images, filmstrips, and graphics; forty million aerial photographs and more than nine million aerial photographs; 992,000 video and sound recordings. This archival material is searchable and retrievable through the [Electronic Records Archives \(ERA\)](#).

The National Centre for Truth and Reconciliation Archives

The National Centre for Truth and Reconciliation (NCTR) was created as part of the mandate of the Truth and Reconciliation Commission of Canada (TRC). The TRC was charged to listen to Survivors, their families, communities and others affected by the residential school system and educate Canadians about their experiences. The resulting collection of statements, documents and other materials now forms the NCTR Archives.

Nova Scotia Archives

Nova Scotia Archives is a governmental archival institution serving the Canadian province of Nova Scotia. The archive acquires, preserves, and makes available the province's documentary heritage – recorded

information of provincial significance created or accumulated by government and the private sector over the last 300 years. Its [Virtual Archives and Databases](#) allows users to search holdings by keyword. Notable databases include [the Nova Scotia Archives Photographic Collection](#); [Personal Narratives and other material from the Halifax Explosion](#); [Gone but Never Forgotten: Bob Brooks' Photographic Portrait of Africville in the 1960s](#); and the [George Creed collection of Mi'kmaq Petroglyphs](#).

The Nunavut Archives

The Nunavut Archives Program has preservation and access responsibilities for the written, sound, graphic and digital records of both the Government of Nunavut and donated non-government records. Their collection includes the [Nick Newberry Photo Collection](#).

The NWT Archives

The NWT Archives collects, preserves, and provides access to records that document the history of the Northwest Territories, including records of the Government of the Northwest Territories and those created by private individuals and organizations. Their collections include approximately 600,000 photographs and thousands of oral history interviews, often featuring Indigenous languages. Selected [photo collections](#) are available online. Researcher can also search the archive online with the [NWT Archives Database](#).

Province of Alberta Archives

The Province of Alberta Archives (PAA) in Edmonton holds millions of documented historical facts, photos, films and other records about Alberta's past. These holdings include over 2,000,000 photographs and 81,00 objects of audiovisual holdings including film, video and audio recordings.

Provincial Archives of New Brunswick

The Provincial Archives of New Brunswick collects, preserves, and makes available for research, documents and records bearing upon the history of New Brunswick. To find images, search the [Historical Images of New Brunswick Database](#).

The Provincial Archives of Saskatchewan

The Provincial Archives of Saskatchewan is the provincial agency responsible for acquiring, preserving and making available public and private records of significance to the history of the Province of

Saskatchewan. The Provincial Archives has a small documentary art collection which includes items such as political and editorial cartoons, paintings, drawings, etchings, lithographs, and posters.

Public Archives and Records Office (Prince Edward Island)

The Public Archives and Records Office is the official government archive of Prince Edward Island. Researchers can explore the [PARO Collections Database](#) for item-level access to vital statistics records, census material, maps, architectural plans, photographs, and other material. Additionally, researchers can search [Memory PEI](#) for archival description of the archive's holdings.

Queen's University Archives

Queen's University Archives preserves, conserves, and makes accessible the information assets of the University and provides archival management for culturally significant records of external organizations and individuals in support of the teaching, research, service, and administration interests of Queen's University. Queen's Archives is the repository for a number of prominent Canadian artists. These papers typically contain correspondence, photographs and sketches. Some examples include Walter Seymour Allward, André Biéler, Leonard and Reva Brooks, Alan C. Collier, Bobs Coghill-Haworth and Peter Haworth, Jacobine Jones, Grant Macdonald, and Vera Frenkel.

Robert McLaughlin Gallery Archives

The RMG Archive in Oshawa, Ontario holds many special collections, including RMG Exhibition Publications 1967-present, Historical Portrait Photos, the history of the Ontario College of Art, and Canada's largest collection of works by Painters Eleven.

Royal Ontario Museum (ROM) Libraries and Archives

The Royal Ontario Museum—located in Toronto, Ontario—is home to a collection of thirteen million artworks, cultural objects, and natural history specimens, featured in forty gallery and exhibition spaces. A particular strength of the ROM archive is its significant collection of Fashion Plate resources. Their online collections are continuously being updated to include new items.

The Rooms (Newfoundland and Labrador)

The Rooms contains the official government archive of Newfoundland and Labrador. The Rooms Collections includes government records, maps, photographs, film, natural history specimens, archeological

finds, historic objects, and artworks from the province and beyond. Researchers can explore the archive's digitized collections through their [online database](#).

Sculptors Society of Canada Archives

The Sculptors Society of Canada (SSC) is dedicated to the education, promotion and exhibition of contemporary Canadian sculpture. Their archive contains member records, including photographs and slides of their art and related material, as well as catalogues and newsletters that span from 1928 to the present day.

Smithsonian Libraries and Archives

Previously two separate entities, the Smithsonian Libraries and the Smithsonian Institution Archives, Smithsonian Libraries and Archives now has a combined collection of over two million library volumes in subjects ranging from art to zoology. This archive preserves and shares with the public the history of the Smithsonian Museum.

Thomas Fisher Rare Book Library at the University of Toronto

The collections of the Thomas Fisher Library are extensive and varied, including a number of special collections related to the field of Canadian art history. These collections include those that focus on the early history of Canada, particularly the search for the Northwest Passage and the exploration of northwestern Canada, and works on colonization and emigration. The Fisher Library also has several significant collections of Judaica, including unique manuscript and archival resources. Collections in the broad area of book history and print culture include examples of early printed books (Incunabula Collection, STC Collection) and other genre collections (Yellowbacks, Chapbooks, British almanacs, Canadian pamphlets and broadsides, and Gay pulp fiction), and collections focusing on publishers, printers, designers, individual presses, binders and illustrators.

University of British Columbia Indian Residential School History and Dialogue Centre (IRSHDC)

The Indian Residential School History and Dialogue Centre (IRSHDC) at UBC aims to address the colonial legacy of residential schools and other policies imposed by the Canadian government on Indigenous Peoples. The Centre works with partners across disciplines, at UBC and beyond, to facilitate dialogues and access to records and information that support engaging the legacies of the residential school system and the on-going impacts of colonialism in Canada. The IRSHDC also fosters

community engagement, facilitates a variety of exhibitions and events. The [collection website](#) houses digital copies of public records related to the Indian residential school system and other colonial policies imposed on Indigenous peoples in Canada. The records include Survivor and Intergenerational Survivor testimonies, events and hearings from the Truth and Reconciliation Commission, photographs, and government and church documents. As a whole, the collection makes colonial records and mechanisms visible while seeking to render Survivor voices more central.

University of Saskatchewan Archives & Special Collections

The University Archives & Special Collections constitutes the official “memory” of the University of Saskatchewan. The archive houses significant collection relevant to the study of art in Canada, including fonds related to the artists Robert Hurley, George Baxter, Dmytro Stryjek, Don McNamee, John Reeves, and Courtney Milne, among others. The archive also conserves the photographic history of the Institute for Northern Studies and a significant collection of Canadian postcards and advertising materials.

uOttawa Women’s Archive

The uOttawa Women’s Archives collection contains more than 170 archival fonds and collections related to the history of women in Canada, with particular emphasis on the feminist movement since the 1960s. Detailed findings that describe the archival fonds in the Women’s Archives can be found in the [AtoM Database](#).

Vancouver Art Gallery Library and Archives

The Vancouver Art Gallery Library and Archives is a non-circulating library that specializes in modern, contemporary and Canadian art. Its holdings include more than 50,000 books and exhibition catalogues, thirty journal subscriptions, 5,000 files that document various artists, art forms, and works.

VIVO Media Art Centre: Crista Dahl Media Library & Archive (CDMLA)

The CDMLA at VIVO Media Arts Centre houses a significant repository of media by artists, activists, and independent producers. Spanning over fifty years of production, its 8,000 video titles reflect the history of video art in Canada and abroad, and social and political movements. Media genres include art, documentary, experimental documentary, narrative, synaesthetic, animation, event documentation. Researchers can search the online database [here](#).

Vtape Research Centre

Vtape is a Canadian artist-run centre located in Toronto, Ontario. It is Canada's largest distributor of video art, and the world's largest distributor of North American Indigenous film and video. Vtape's Research Centre is available free of charge for use by curators, programmers, scholars, critics, students, and the general public. At the Research Centre, Vtape videos can be viewed, and users can have access to key writings, additional print materials, and exhibition ephemera. Researchers can also access Vtape's [Video Catalogue](#) online and their [Critical Writing Index](#), an online catalogue of important articles, books, and writings about video art and artists which can be searched by keyword.

Western Front Archives

Western Front is a Canadian artist-run centre located in Vancouver, British Columbia, established in 1973. Western Front's archives contain nearly 2,000 video tapes and 500 audio recordings on magnetic media; approximately thirty meters of textual and graphic material; legacy technical equipment; performance props and costumes; and original artworks. Distinct from Western Front's institutional records and documentation, Western Front has acquired the Kate Craig fonds, Hank Bull collection, and the Knights of the Pythias collection. Researchers can search the archives on Western Front's [website](#).

Whyte Museum of the Canadian Rockies Archives and Special Collections

The Whyte Museum of the Canadian Rockies Archives and Special Collections hold over 800 archival fonds and collections that represents the culture and history of the Canadian Rocky Mountains. The Whyte Museum's art collection includes over 10,000 items spanning the early 1800s to the present day. Featured are paintings by the Canadian Pacific Railway era artists, the Group of Seven, summer art instructors such as Walter Phillips, H. G. Glyde, Holly Middleton, and Takao Tanabe, alongside a large collection of works by local artists.

Yukon Archives

The Yukon Archives acquires, preserves, and provides access to the Yukon's documentary heritage. Researchers can search the archive's [Descriptive Database](#) and [Image Database](#).

DIGITAL COLLECTIONS

ArcPost

ArcPost is an online platform developed by the Pacific Association of Artist Run Centres (PAARC) to disseminate research, information, and resources linked to local and international artist-run culture. The site features articles, historical profiles of BC artist-run centres, a directory of international artist-run organizations, a research bibliography, commissioned artworks, and audio-visual documentation of the Institutions by Artists Conference. As a research platform, ArcPost aims to contribute to the ideas surrounding, and histories of, artist-run centres and initiatives both locally and around the globe, and advocate for BC artists and artist-run organizations.

Art Crimes: The Writing on the Wall

This website features a gallery of graffiti art from cities around the world. Users can find images of [graffiti in Canadian cities](#) as well as other graffiti-related websites dedicated to a particular area or artist.

Artefacts Canada, Canadian Heritage Information Network (CHIN)

The Artefacts Canada database provides access to information on more than four million museum object records, history specimens, and archaeological sites, as well as more than one million images from museums and heritage organizations across Canada. The database offers valuable collections management resources to the Canadian museum community and online public access to collections records.

AWARE - Archives of Women Artists, Research & Exhibitions

Archives of Women Artists, Research and Exhibitions is a French non-profit association, co-founded in 2014 and directed by Camille Morineau, curator and art historian, specializing in women artists. AWARE aims to make women artists of the nineteenth and twentieth century visible by producing and posting free bilingual (French/English) content about their work on its website.

BnF Gallica

Gallica is the digital library of Bibliothèque nationale de France and its partners. Online since 1997, thousands of new items are added to

their digital collection each week. Today, Gallica offers access to over nine million documents, including newspapers and periodicals, books, manuscripts, maps, images, and audio recordings. The Bibliothèque nationale de France also offers a free app for this resource.

Canadian Council of Archives' ARCHIVESCANADA.ca

ARCHIVESCANADA.ca is an archival portal maintained by the Canadian Council of Archives (CCA) in partnership with the Provincial and Territorial Archival Networks, and Library and Archives Canada (LAC). Their website contains a searchable database of archival holdings including digitized photographs, maps and other documents about Canadian history.

Canadian Year Book Historical Collection 1867-1967

The Canada Year Book Historical Collection covers the first century of Canada's history, from 1867 to 1967, with historical text, tables, charts and maps, supplemented by interconnected learning resources for students and teachers. The 1867 to 1886 editions were written only in English; French editions are included from 1887-1967.

Canadiana Héritage

The Héritage project is a ten-year initiative to digitize and make accessible online some of Canada's most popular archival collections encompassing roughly forty-million pages of primary-source documents. Chronicling the country and its people from the 1600s to the mid-1900s, this collection represents a vast and unique resource for Canadian historians, students, and genealogists.

Canada's Historic Places: Canadian Register of Historic Places (CRHP)

The Canadian Register of Historic Places is an online, searchable database containing information about recognized historic places of local, provincial, territorial and national significance. As a work-in-progress, new listings are added to the register every week.

Canadian Library Architecture

Canadian Library Architecture is an online project resulting from research on the stylistic variety of library design in Canada. It presents research on hundreds of libraries from all provinces and territories.

The Canadian National Digital Heritage Index (CNDHI)

Launched in 2016, the Canadian National Digital Heritage Index (CNDHI) is a growing index of digitized heritage collections from across Canada. Managed by the Canadian Research Knowledge Network (CRKN) and supported by Library and Archives Canada (LAC), CNDHI increases awareness of and access to digital heritage collections in Canada. CNDHI now includes over 1,500 collections held at Canadian universities, provincial and territorial libraries, heritage organizations, archives, and more.

The Canadian Online Art Book Project

Founded in 2013, the Canadian Online Art Book Project is a growing digital library of books—all original works commissioned by the Art Canada Institute—by a number of the country’s art experts on artists who have made a critical contribution to the evolution of the nation’s art history. Their digital library is available for free download.

CARTA: Collaborative Art Archive

The Internet Archive and the New York Art Resources Consortium (NYARC) developed CARTA to capture and preserve at-risk web-based art materials. The project, formerly called the Consortial Action to Preserve Born-Digital Web-Based Art History & Culture and renamed as Collaborative ART Archive (CARTA), created a collaborative entity of art libraries building collections of archived web-based content related to art history and contemporary art practice. Through this collaborative approach, the project leverages shared infrastructure, expertise and collecting activities amongst participating organizations, scaling the extent of web-published, born-digital materials preserved and accessible for art scholarship and research. The goals are to promote streamlined access to art reference and research resources, enable new types of scholarly use for art-related materials, and ensure that the art historical record of the twenty-first century is readily accessible far into the future. Users can search for the sites of this collection by keyword, geographical coverage, specific URL, or the text of archived webpages.

CBC Digital Archives and Radio-Canada – Les Archives

The English-language online archive and the French-language online archive both offer a selection of radio and television clips from the Archives of the Canadian Broadcasting Corporation on themes and events that have affected Canadian life since the creation of the radio

in 1936 and television in 1952. Categories include Canadian people, arts and entertainment, politics and economy, life and society, science and innovation, conflicts and wars, disasters and tragedies, sports, etc. Includes topic and clip indexes.

Courtepointe Québec Quilt Registry

The Québec Quilt Registry is a useful resource to those interested in the rich and culturally diverse history of Canadian quilts. The Québec Quilt Registry documents bed quilts of all sizes, ages and in any condition that are resident in the province of Quebec. The archives are preserved at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art of Concordia University. The archives are available to researchers for consultation on site.

HathiTrust

HathiTrust is a partnership of academic and research institutions, offering member organizations a collection of millions of titles digitized from libraries around the world. HathiTrust provides long-term preservation and access services to digitized content from a variety of sources, including Google, the Internet Archive, Microsoft, and in-house member institution initiatives. Although HathiTrust has a subscription-based model for its collections, some of its public domain items are in full-view for everyone and items held in copyright are searchable.

Iningait Ilagiit: Cape Dorset Archive

Through this online resource, the McMichael Canadian Art Collection offers unique access to works created by artists from Kinngait (Cape Dorset). Visitors are invited to browse some 4,000 works, and to create their own sharable virtual exhibits. Innigait Ilagiit — meaning “a place for family” — is also intended to enable Northern Communities to connect with their own artistic heritage, while increasing the world’s awareness and appreciation of the exceptional art of Kinngait.

Internet Archive

Founded by open access advocate and creator of the [Wayback Machine](#), Brewster Kahle, the Internet Archive is a non-profit digital library with the stated mission of “universal access to all knowledge.” The Internet Archive provides free public access and supports the aggregation of collections of digitized materials, including websites, software applications/games, music, movies/videos, moving images, and millions of books. Through the scanning center housed at the

University of Toronto and sister site at the University of Alberta, the [Internet Archive Canada](#) has grown to include over 250 Canadian institutions - contributing to nearly a million unique items. The Contributors include notable collections of rare books such as the Thomas Fisher Library at the University of Toronto and Rare Books and Special Collections at McGill. Concordia University's Records Management and Archives is also a contributor. Anyone with a [free account](#) can [upload media](#) to the website. The Internet Archive works with thousands of partners globally to save digitized copies of their work into special collections.

INUA: Inuit Moving Forward Together

INUA Online is the website of the Winnipeg Art Gallery (WAG) exhibition of the same name. This project aims to centre intergenerational knowledge and kinship, and highlights a long continuity of Inuit artistry and innovation both through the artworks and exhibition design. The exhibition includes approximately 100 works of art made by ninety-one artists—from the 1940s to the present—including works from the WAG and Government of Nunavut collections, fifteen commissioned artworks, and loans from across Canada, Alaska and Greenland. *INUA Online* allows users to explore the works in the exhibition online and learn from new stories and artist's perspectives about the collection.

The Manitoba Women in Design Database

The Manitoba Women in Design Database is part of a larger initiative of the Winnipeg Architecture Foundation that aims to document women architects, landscape architects, planners, and interior designers who studied and/or practiced in the province. This database is continuously updated with entries that provide a brief introduction to the women who helped shape Manitoba's built environment during the twentieth century and their contributions to wider architectural history.

National Gallery of Art (USA) – Free Backlist Titles

The American National Gallery of Art allows visitors to their website to browse or download free digital backlist titles from the National Gallery publication archives.

National Gallery of Canada – Photostories Canada

Photostories Canada is a searchable resource of over 800 photostories created between 1955 and 1971 by the National Film Board of Canada's Still Photography Division. These photostories combines images and text with the aim to paint a portrait of nationhood in Canada.

Online Books Page

The Online Books Page is a website that facilitates access to books that are freely readable over the internet. It was founded, and is edited, by digital library planner and researcher John Mark Ockerbloom and is hosted by the University of Pennsylvania Libraries. The site includes an [index of over three million free, online books](#) and [resources on significant directories and archives of online texts](#). Users can search for books relevant to their research by keyword.

OPTICA Archives – Decades

Decades is an electronic index to the exhibitions, thematic events, symposia, and publications that make up the OPTICA Fonds. OPTICA, a non-profit artist-run centre located in Montréal. Established in the early seventies, OPTICA is one of the first artist-run centres in Quebec and in Canada. Users can access the content of the Decades database through the chronological index of exhibitions or the alphabetic index of artists, authors, and curators. The complete OPTICA Fonds is housed at Concordia University.

Queer Media Database Canada-Québec Project

The goal of the Queer Media Database Canada-Québec Project is to maintain an online catalogue of LGBTQ Canadian film, video and digital works, their makers, and related institutions. This is a bilingual online research and curatorial tool that provides free access to researchers, students, artists, academics, curators, cinephiles, critics, and community members to a rich array of art historical and biographical information about queer moving image works from the 1930s to today.

The Registry of Stained-Glass Windows in Canada (RSGC)

RSGC was formed in 1986 as a data-gathering project designed to bring progress and coherence to the study of architectural stained glass in Canada. The registry, based at York University in Toronto, is an ongoing listing of buildings and their individual windows. Its mandate is to locate, identify and record stained glass windows in Canada, both domestic and imported.

Ruins in Progress: Vancouver Art in the Sixties

Ruins in Process is a research archive and educational resource that brings together still and moving images, ephemera, essays and interviews to explore the diverse artistic practices of Vancouver art in the 1960s and early 1970s. Drawn from private collections and archives

as well as public sources, Ruins in Process presents valuable resources and research previously unavailable to the public. Users may browse the Digital Archive by artist's name, year, title, or medium.

The State of Blackness

The State of Blackness: From Production to Presentation website serves as an archive of the activities of a conference of the same name that took place in 2014. The State of Blackness: From Production to Presentation was a two-day, interdisciplinary conference event held at the Ontario College of Art and Design University, and Harbourfront Centre for the Arts, Toronto, Canada. It brought together forty-two artists, curators, academics, students, and multiple public participants to engage in dialogue and, in effect, problematize the histories, current situation, and future state of black diasporic artistic practice and representation in Canada. The site also serves as a repository for information about ongoing research geared toward making visible the artistic production and dissemination of works by Black Canadian cultural producers.

Art & Art History Associations

Art and art history associations are pivotal in supporting the arts by creating networks for scholarly and artistic communications. Association activities may include granting awards and fellowships, hosting professional magazines and peer-reviewed journals, and events such as conferences.

American Council of Learned Societies (ACLS)

Founded in 1919, the ACLS is a non-profit federation of seventy-eight humanities and related social sciences scholarly organizations. The ACLS holds a number of fellowship and grant programmes open to international applicants, including The Getty/ACLS Postdoctoral Fellowships in the History of Art. Additionally, the ACLS holds yearly meetings (by invitation only) consisting of a program of interest to the scholarly community that the ACLS represents. The Charles Homer Haskins Lecture takes place each year at the Annual Meeting in which lectures by distinguished senior scholars are delivered and subsequently published as ACLS Occasional Papers (see a listing of publications on the website). The Annual Meeting is attended by representatives of the constituent societies and a limited guest list for a small number of additional meeting participants, who are invited to the Haskins Lecture and the public session. Many Canadian associations attend and is relevant for art historians as it is important for coming in contact with interdisciplinary fields.

Archives Association of British Columbia (AABC)

The Archives Association of British Columbia (AABC) is a non-profit organization that supports archives, archivists, records professionals and all those with an interest in documentary heritage in British Columbia. AABC assists the archivist community through educational and professional development. The association also maintains the provincial database, [MemoryBC](#).

Artist-run Centres and Collectives Conference (ARCA)

The Artist-Run Centres and Collectives Conference is a Canadian organization that represents—by way of the nine artist-run centres' associations that form its membership—over 180 artist-run centres in the visual and media arts, contemporary craft and architecture and collectives in cities and towns across the country. Artist-run centres' associations are the recognized non-profit geography, identity and discipline-based artist-run associations that form its federated membership.

Art Libraries Society (ARLIS/NA)

The Art Libraries Society of North America (ARLIS/NA) promotes the interest of its members: over 1,000 architecture and art librarians, visual resource professionals, artists, curators, educators, publishers, students, and others throughout North America interested in visual arts information. Chapters covering specifically Canadian art librarianship include [ARLIS Canada](#), [ARLIS MOQ](#) (Montréal, Ottawa, Quebec), [ARLIS/NA Ontario](#) and [ARLIS/NA Northwest](#) (Alberta and BC). More information about these Canadian chapter ARLIS can be found at [this website](#). ARLIS/NA and the regional chapters offer offers numerous awards and publications, including *Art documentation*, *the bulletin of the Art Libraries Society of North America*. Chicago: The University of Chicago Press, from 1982 onward; found and indexed in JSTOR. The Society bestows honors and provides opportunities for [funding](#).

Association of Architecture School Librarians (AASL)

The Association of Architecture School Librarians (AASL) advocates for architectural librarianship across North America, builds community for its members, and fosters professional growth through mentoring, partnerships, and collaboration. AASL was established in 1978 and has since grown to a large community of practitioners. The association hosts an [annual conference](#).

Association of Art Historians (AAH)

The Association of Art Historians was formed in the UK in 1974 to promote the study of art history. It represents the interests of art and design historians in all aspects of the discipline, including art, design, architecture, photography, film and other media, cultural studies, conservation and museum studies. Publications include: *Art History*, a quarterly journal; *The Art Book*, a quarterly review magazine; *Bulletin*,

an extended newsletter for members published three times a year; *Register of Independent Art and Design Historians Postgraduate Research Survey*, provision within the UK; *Careers in Art History*, a forty-eight-page booklet; and *Guidelines on Professional Practice*, a thirteen-page booklet. Call for Papers are posted under the “Events” section on their website on a regular basis.

Association of Art Museum Curators (AAMC)

Founded in 2001, the mission of the Association of Art Museum Curators is to support and promote the work of museum curators across North America by creating opportunities for networking, collaboration, professional development, and advancement. In support of these aims, the AAMC Foundation runs the [AAMC Curatorial Mentorship Program](#) and the [Professional Alliance for Curators of Color \(PACC\)](#). AAMC also hosts a conference—the Art Curators Conference—annually.

Association of Canadian Archivists (ACA)

The Association of Canadian Archivists (ACA) is a non-profit organization that represents archives and records professionals throughout Canada. The ACA hosts an annual conference each summer consisting of panels, individual presentations, and workshops. The ACA also produces *Archivaria: Journal of the Association of Canadian Archivists*. *Archivaria* can also be accessed as an eJournal online through your University Library website.

Association for Canadian Studies (ACS) / Association d'études canadiennes (AEC)

Founded in 1973 at Queen's University, Kingston, the Association for Canadian Studies is exclusively dedicated to the promotion of research, teaching and publications on Canada. Yearly conferences are held in March (see the website for the Call for Papers). Numerous publications include *Directory to Canadian Studies in Canada*, *Interdisciplinary Approaches to Canadian Society*, and a *Directory of Canadian Speakers*. Membership and contact details are listed on the website.

Association of College and Research Libraries (ACRL)

Representing nearly 9,000 individuals and libraries, the Association of College and Research Libraries (ACRL), the largest division of the American Library Association, develops programs, products, and

services to help those working in academic and research libraries learn, innovate, and lead within the academic community. Founded in 1940, ACRL is committed to advancing learning, transforming scholarship, and creating diverse and inclusive communities.

Association francophone pour le savoir (ACFAS)

Founded in 1923 to promote and sustain science and technology in order to effectively implement them in the cultural development of the community, this association is national in scope. Awards related to the visual arts include: Prix des sciences humaines; Prix Jacques-Rousseau (interdisciplinary); Prix Desjardins d'excellence étudiants-chercheurs (for master's and doctoral students in all disciplines, worth \$2,500). Publications: *Interface* (semi-annual). Art history falls under the heading "sciences humaines."

AWARE - Archives of Women Artists, Research & Exhibitions

Archives of Women Artists, Research and Exhibitions is a French non-profit association, co-founded in 2014 and directed by Camille Morineau, curator and art historian, specializing in women artists. AWARE aims to make women artists of the nineteenth and twentieth century visible by producing and posting free bilingual (French/English) content about their work on its website.

Black Speculative Arts Movement Canada (BSAM)

The Black Speculative Arts Movement (BSAM) emerged out of the Unveiling Visions exhibition co-curated by John Jennings and Reynaldo Anderson at the Schomburg Center for the Study of Black Culture in New York City. Black Speculative Art is a creative aesthetic practice that integrates African diasporic, metaphysics, science, and technology. The movement seeks to interpret, engage, design or alter reality for the re-imagination of the past, the contested present, and act as a catalyst for the future. BSAM Canada started as an artist collective that was first coordinated by Quentin VerCetty and Kareen Weir, and launched at OCAD University in 2016. Today, BSAM Canada's focus is to create a collaborative and supportive platform that can empower, elevate, and evolve Black creatives and organizations who work within the respective field of the speculative arts.

Canada-China Culture and Art Association (CCCAA)

The Canada-China Culture and Art Association (CCCAA) is an independent, non-political, non-religious and not-for-profit organization incorporated in Canada. CCCAA consists of thirty-six art groups, including Chinese folk dance, ballet, instrumental music, vocal music, folk art, gymnastics, martial arts, calligraphy, painting, publishing, theater and performing arts.

Canadian Association for Conservation of Cultural Property (CAC)

The Canadian Association for Conservation of Cultural Property is a not-for-profit organization that promotes responsible preservation of the cultural property that gives Canadians a sense of place, of history and of artistic expression. The CAC serves individual and institutional members to provide opportunities for networking, professional development, and information dissemination. Members can benefit from grants and awards, the CAC Membership Program, and training events. The CAC publishes *The Journal of the Canadian Association for Conservation* (JCAC), an annual, peer-reviewed journal. Volumes of JCAC are available in both print and in electronic format on the [CAC website](#).

Canadian Association of Professional Conservators (CAPC)

The Canadian Association of Professional Conservators (CAPC) is a non-profit corporation established in 1971 with the primary aim of raising the standards of competence, integrity, and ethics in conservation in Canada. To accomplish this, CAPC has established criteria for the accreditation of conservators and conservation scientists. To receive accreditation and qualify for membership in CAPC, conservators and conservation scientists must provide evidence of a high level of knowledge and skill in their specific areas of specialization; show examples of extensive and varied experiences in their field; provide references from educators, employers, peers and/or clients; make a formal commitment to abide by the Code of Ethics and Guidance for Practice of the Canadian Association for the Conservation of Cultural Property and of the Canadian Association of Professional Conservators.

Canadian Bookbinders and Book Artists Guild (CBBAG)

Since 1983 the Canadian Bookbinders and Book Artists Guild has worked to support the development of the book arts in Canada.

The book arts include bookbinding, artists' books, papermaking, calligraphy, letterpress printing and typography, wood engraving, paper decorating, restoration, and conservation. The guild offers educational resources on bookbinding and publishes a biannual magazine, *Book Arts / Arts du livre*. Beginning 2020, the magazine became available primarily online with accompanying print editions. The online edition is distributed via email. The CBBAG website also hosts the [Directory of Book Artists](#), last updated in 2009, where users can find the professional and contact information of Canadian book artists.

Canadian Conservation Consortium (CCC)

The Canadian Conservation Consortium is an Ottawa-based group of professional conservators offering their clients a wide variety of museum-quality services with specialized expertise in the care of photographs, books, works of art and archival materials on paper. Each CCC conservator holds a master's degree in art conservation and has a wealth of institutional and private practice experience, working out of independent, fully equipped studios catering to their specialties located in the National Capital Region.

Canadian Crafts Federation (CCF/FCMA)

As a Federation of organizations, the Canadian Crafts Federation (CCF/FCMA) works with the Provincial and Territorial Craft Councils and affiliate organizations to unite, enrich, empower and celebrate the professional contemporary craft sector through collaborative action, networking, and community development. The CCF/FCMA provides resources for craft scholars, including educational resources and a bibliography of suggested readings on their website.

Canadian Museums Association (CMA)

Founded in 1947 to promote the interests of all Canadian museums on a national basis, to advance museum services in Canada, and to promote the welfare and better administration of museums. The CMA supports a number of awards and bursaries, including Outstanding Achievement Awards, recognizing exceptional museum projects. Publications include: *Muse* and *The Official directory of Canadian museums and related institutions / Répertoire officiel des musées canadiens et institutions connexes*.

Canadian Society for Asian Arts (CSAA)

The Canadian Society for Asian Arts (CSAA) was founded in 1969 as a non-profit, volunteer-based organization. Recognizing the Asian ethnocultural diversity of Vancouver and its geographic position on the Pacific Rim, a diverse group of individuals interested in the arts and cultures of Asia formed the CSAA. The Society is uniquely pan-Asian in its mission, its program focus, its membership, and its governing Board. Today, the Society continues to promote the understanding and appreciation of the arts of Asia by conceptualizing, organizing and presenting programs, exhibitions and publications that build bridges and explore links between and among cultures.

The Canadian Society of Decorative Arts/Cercle canadien des arts décoratifs (CSDA/CCAD)

The Canadian Society of Decorative Arts/ Cercle canadien des arts décoratifs (CSDA/CCAD) was founded in 1981. CSDA/CCAD provides the decorative arts community with opportunities to meet other enthusiasts, collectors, professionals and students who collectively delight in and give visibility to the diverse spectrum of material culture and design. CSDA/CCAD's mission seeks to make decorative arts and design accessible to all people through education, events, community partnerships and volunteer opportunities. The CSDA/CCAD publishes *Ornamentum*, the only magazine devoted to the decorative arts, material culture, and design in Canada. *Ornamentum* is available in print and via subscription and individual articles can be read on the magazine [website](#).

Canadian Society for Education through Art / Société canadienne de l'éducation par l'art (CSEA/SCÉA)

CSEA/SCÉA was founded in 1955 to represent art educators, students and artists in schools, universities, and art galleries. Membership is open to individuals. Awards are given for excellence in art teaching, and scholarships for graduating students to attend post-secondary institutions. Publications include: *Canadian Review of Art Education: Research and Issues / Revue canadienne d'éducation artistique : Recherche et questions d'actualité artistique*, available for free at crae.mcgill.ca

Centre for Sustainable Curating (CSC)

The Centre for Sustainable Curating supports research, exhibitions, visual/digital production, and pedagogy focused on environmental and social justice. Located in the Department of Visual Arts at Western

University, the CSC encourages research into waste, pollution, and climate crisis, and the development of exhibitions and artworks with low carbon footprints. The CSC undertakes collaborations with individuals and institutions to lessen or limit the carbon impact of exhibitions and develop co-learning environments in which undergraduate and graduate students create art and exhibitions with environmental awareness.

College Art Association (CAA)

Founded in 1911, the College Art Association supports those who study, teach, write about, advocate for and/or create art and design. The CAA promotes excellence in scholarship and teaching in the history and criticism of the visual arts and facilitates the exchange of ideas and information among those interested in art and history of art. Publications include: *Art Bulletin*, *Art Journal*, and *CAA.Reviews*. Style Guides for each publication are listed on their website as well as and Call for Papers and extensive information on the yearly held in the US and sometimes Canada.

Craft Ontario

Founded in 1976 as a merger between the Canadian Guild of Crafts (1931) and the Ontario Craft Foundation (1966), Craft Ontario is based in Toronto. Craft Ontario currently offers programs and services to 1,300 members across Ontario, 1,000 of which are professional craft artists, businesses, galleries, guilds and organizations. Membership includes subscription to Craft Ontario's *Studio Magazine*.

The Great Lakes Research Alliance (GRASAC)

The Great Lakes Research Alliance (GRASAC) was established in 2005 as a network of people who meet, work together, and share ideas to learn about the histories, languages and cultures of the Great Lakes, as well as a database that digitally reunites Great Lakes materials from around the world, putting heritage items back into relationships with each other and with community members, teachers, researchers, and heritage staff. GRASAC seeks to benefit Indigenous communities and cultural institutions alike by bringing together members' insights and knowledge from their own areas of understanding and inspiring multiple ways of knowing, recording, representing and supporting Great Lakes cultural practices.

Indigenous Curatorial Collective (ICCA)

The Indigenous Curatorial Collective / Collectif des commissaires autochtones (ICCA) is an Indigenous run and led non-profit organization that aims to support and connect Indigenous curators, artists, writers, academics, and professionals through various methods of gathering. The ICCA engages in critical discourses, increases professional opportunities for its members, develops programming, and works to build reciprocal relationships with Indigenous curators, artists, and communities.

International Visual Literacy Association (IVLA)

The International Visual Literacy Association (IVLA) is an interdisciplinary organization of professionals working toward a fuller understanding of the way we derive meaning from what we see and the way we interact with our visual environment. Members of the IVLA benefit from an international community of professionals in the arts, professional development opportunities, and the annual [visual literacy conference](#).

Modern Language Association (MLA)

Founded in 1883, the Modern Language Association of America (MLA) has over 23,000 members in over 145 countries and works to strengthen the study and teaching of language and literature. MLA members host an annual convention each January and other meetings. The MLA lists several awards on its website, including travel awards for graduate students who wish to present fifteen-minute papers at their convention. Call for Papers are posted in the Spring edition of the *MLA Newsletter* as well as on the website. The MLA also publishes four major periodicals—the *ADE Bulletin*; the *ADFL Bulletin*; *Profession*; and *PMLA*—as well as a *Directory to Periodicals*, providing detailed information on over 6,000 journals and book series that cover literature, literary theory, dramatic arts, folklore, language, linguistics, pedagogy, rhetoric and composition, and the history of printing and publishing.

Open Art Histories (OAH)

Open Art Histories (OAH) is a platform for art, art history, visual art, communication, and museum studies teachers and instructors in Canada. Open to anyone who uses visual and material culture in their pedagogical practices, OAH offers a dynamic and collaborative space for Open Education Resources (OERs) and serves as a virtual community and repository for art and art history instructors at all stages of their

academic and professional careers. OAH runs regular events, including the [Open Art Histories \(OAH\) Pedagogy Institute](#) which brings together arts educators in to examine pressing pedagogical issues within the discipline; share strategies for increasing accessibility and diversity in arts education; and workshop teaching practices, including assignments, in-class activities, and methods of delivery.

[Society of Architectural Historians \(SAH\)](#)

Founded at Harvard University in 1940, the Society of Architectural Historians is a non-profit membership organization that promotes the study, interpretation, and conservation of architecture, design, landscapes, and urbanism worldwide. The Society of Architectural Historians also supports the preservation of significant architectural monuments that are an integral part of worldwide historical and cultural heritage. SAH is a member of the American Council of Learned Societies. It publishes a newsletter and the *Journal of the Society of Architectural Historians*. Yearly conferences are held between April and June; the Call for Papers is announced in the newsletter one year prior to the meeting. Awards and information on the Society's e-mail discussion list (SAH-L) are listed on the website.

[Society for the Study of Architecture in Canada \(SSAC\) / Société pour l'étude de l'architecture au Canada \(SEAC\)](#)

Founded in 1974, SSAC is a learned society, devoted to the examination of the role of the built environment in Canadian society. National in scope, its principal role is to serve as a means of communication among members of the architectural community. Membership is open to individuals. The SSAC publishes *SSAC Journal*, a bilingual journal containing scholarly articles, book reviews, and critiques. Additionally, the society awards the Martin Eli Weil Prize (\$250) for an original essay (in either official language) suitable for publication, from part-time or full-time university students at the graduate or undergraduate level. Affiliated with Society of Architectural Historians.

[Universities Art Association of Canada \(UAAC\) / Association d'art des universités du Canada \(AAUC\)](#)

The Universities Art Association of Canada (UAAC) represents its membership of university and college faculty, independent scholars, and other art professionals in the fields of art, art history, and visual culture. Annual conferences are held in early November in different cities across Canada. Panels are chaired by professors or graduate

students, and attending the numerous sessions is a good way to keep in touch with colleagues in the field across Canada. UAAC will provide some funding for members (especially students) to give papers as well as a Travel Fund. All information on sessions, membership, etc. can be found in the Association's newsletter, *the journal* (which also lists job postings). AAUC has published *RACAR: Revue d'art canadienne / Canadian art review* since 1975.

University and College Art Galleries Association of Canada / L'Association canadienne des galeries d'art universitaires et collégiales (UCAGAC/ACGAUC)

UCAGAC/ACGAUC is a network of university and college art galleries across Canada. The members of University and College Art Galleries Association of Canada work collectively and collaboratively to strengthen and promote the study and appreciation of the visual arts through their collections, exhibitions, and research, within the academic community and beyond. It is a collegial network that provides a forum for directors, curators, and other staff to share information about common concerns, bringing its members together through bi-annual meetings and online discussions. Membership is open to all staff and trustees or members of advisory committees of university and college art galleries.

The Visual Resources Association (VRA)

The Visual Resources Association (VRA) is a multi-disciplinary organization dedicated to furthering research and education in the field of image and media management within the educational, cultural heritage, and commercial environments. The Association is committed to providing leadership in the visual resources field, developing and advocating standards, and offering educational tools and opportunities for the benefit of the community at large. VRA implements these goals through publication programs and educational activities. VRA offers members grants, awards, and mentorship programs. Additionally, the VRA runs the Summer Educational Institute (SEI) with the [Art Libraries Society of North America \(ARLIS/NA\)](#). The SEI curriculum presents an introduction to and overview of digital image management and the digital life cycle taught by experts in the field.

The Women's Art Museum Society of Canada (WAM)

The Women's Art Museum Society of Canada (WAM) was incorporated as a society in 2006 with the goal of opening a museum that features Canadian women's art and building a collection that showcases the history of women in the visual arts in Canada.

Artists' Books

An artist's book is a medium of artistic expression that uses the form of the book. What differentiates an artist's book from an illustrated book is largely based on the artist or artists' intent. Artists' books are books published, crafted, produced, or altered by an artist (or collection of artists) with the intention of creating an independent artwork. Artists' approaches to such publishing, crafting, producing, and altering vary widely; encompassing handcrafted objects, books created through fine press printing, works containing digitally rendered images, books compiled from all types of material, and more. Although artists have illuminated and illustrated books for generations, the artist's book as a unique form of expression emerged in the twentieth century.

FINDING ARTISTS' BOOKS

Artists' Books Canada

Artists' Books Canada is a new project initiated at the Paul D. Fleck Library and Archives at The Banff Centre to develop a national directory of artists' book collections. Artists' Books Canada hopes to identify Canadian individuals and public institutions that have substantial holdings of artists' books; provide descriptions and links to useful resources; and ultimately promote collections of Canadian artists' books.

The Directory of Artists' Books Collections

This online directory of artists' books compiled and designed by Erin Wilkins as a project of the Arts Library and Special Collections, Carnegie Mellon University Libraries in 2008. The directory contains information about major artists' books in the United States and Canada.

ARTISTS' BOOKS COLLECTIONS IN CANADA

Art Gallery of Ontario Artists' Books and Multiples Collection

The artists' books collection at the AGO's Library and Archive includes significant examples by both international and Canadian artists from each decade since the 1950s, representing an excellent overview of the history and evolution of this area of artistic practice. Within the collection is a concentration on historical and contemporary photographers' books, with significant holdings for a select number of photographers including Robert Frank, Geoffrey James, Rinko Kawauchi, and Taryn Simon.

Artists' Books at York University Libraries

York University Libraries' Artists' Books collection exceeds 2,000 title and includes unique and limited editions and books produced in multiple editions. The collection is international in scope with an emphasis on the 1960s to present and a focus on Canadian artists. This collection is housed in the [Clara Thomas Archives & Special Collections](#).

BAnQ Collection patrimoniale de livres d'artistes et d'ouvrages de bibliophilie

The Bibliothèque et Archives nationales du Québec's collection of artists' books and bibliophile works includes more than 3,800 documents, mainly published in Quebec or relating to Quebec. The collection spans the twentieth and twenty-first centuries, with an emphasis on publications produced after 1970.

Emily Carr University of Art and Design: The Artists' Books Collection

The Artists' Books collection at the Emily Carr University of Art and Design encompasses an expansive collection of books conceived, crafted, published, produced or altered by an artist, designer or collective. This collection brings together a diversity of approaches in production ranging from self-published artists' books, hand-printed limited editions to more formal, hardcover publications. The ECUAD Artists' Book collection includes a strong representation of works originating from the post-war, avant-garde movements of Fluxus, Conceptual and Performance art.

Library and Archives Canada Rare Books Collection

LAC's Rare Book Collection holds books and other printed materials covering a wide range of subjects and time periods, including Canadian *livres-objets* and artists' books containing original works of art. This is stored in the vaults at the Preservation Centre in Gatineau, QC and is estimated to hold over 100,000 items. All items in the Rare Book Collection are accessible to the public. Consultation of rare items generally takes place in the Special Collections Consultation Room (room 326) at 395 Wellington St. in Ottawa. Consultations must be arranged at least three business days in advance. Visit the LAC's Rare Book Collection to make an appointment.

National Gallery of Canada - Artist Books and Multiples

The National Gallery of Canada has an extensive collection of artist's books and multiples which includes the [Art Metropole Collection](#) and the AA Bronson Collection. The strength of the collection begins, chronologically, with the 1960s, although earlier materials have been acquired, such as key works by the Dadaists, Surrealists, Russian Constructivists, Futurists and Vorticists. The collection has strong holdings on Fluxus and conceptual art, with particular interest in the work of Joseph Beuys, Barbara Bloom, General Idea, Rodney Graham, Jenny Holzer, Image Bank, Garry Neill Kennedy, Martin Kippenberger, Sol Lewitt, Lise Melhorne-Boe, Maurizio Nannucci and Lawrence Weiner. Emphasis is placed upon acquiring work that reflects the strengths of the Art Metropole Collection, work by Canadian artists, and work by international artists of interest to the collecting of contemporary and media arts at the National Gallery of Canada.

NSCAD Artists' & Rare Books Collection

The Artists' & Rare Books Collection at NSCAD is an expansive working educational collection that houses hundreds of printed matter materials, most dating from the 1960s to today. Many of the works in the collection are highly influential works by pioneering artists in their field, including Peggy Gale, Carolee Schneemann, Sol LeWitt, and Ed Ruscha. The three main types of material in this special collection are artists' books, exhibition catalogues, and NSCAD Press publications. The Press of the Nova Scotia College of Art and Design operated from 1972-1976, 1978-1987, and for several years in the 2000s. During those years, it published works by pioneering artists such as Michael Snow, Gerhard Richter, Jenny Holzer, and Steve Reich.

The Paul D. Fleck Library and Archives Artists' Books Collection

The Paul D. Fleck Library and Archives serves the learning and professional needs of the artists, leaders, and researchers from across Canada and around the world who participate in programs at Banff Centre every year. The library has a unique and extensive collection of artists' books, numbering more than 4,000 items. These books are searchable in the library catalogue. This artists' books collection and the wider archives preserves the extraordinary legacy of Banff Centre and is a resource for research into its history and activities.

University of Alberta – Bruce Peel Special Collections

The collection of artists' books in the Bruce Peel Special Collections at the University of Alberta contains items from the 1960s, with the bulk of the collection dating from the 1980s to the present. The collection primarily focuses on Canadian artists. Additionally, the Peel library holds the Home Museum Collection, which includes 379 artists' books by many well-known artists from the 1960s to the 1980s. The collection was purchased from Frankie Brown, an artist living in Berkeley, California, who curated the collection between 1960 and 1985. Archivists at the Peel library have filmed videos on a number of the books in their collection, which can be viewed on their [Vimeo](#).

OTHER RESOURCES ON THE BOOKS ARTS

Canadian Bookbinders and Book Artists Guild (CBBAG)

Since 1983 the Canadian Bookbinders and Book Artists Guild has worked to support the development of the book arts in Canada. The book arts include bookbinding, artists' books, papermaking, calligraphy, letterpress printing and typography, wood engraving, paper decorating, restoration, and conservation. The guild offers educational resources on bookbinding and publishes a biannual magazine, Book Arts / Arts du livre. Beginning 2020, the magazine became available primarily online with accompanying print editions. The online edition is distributed via email. The CBBAG website also hosts the Directory of Book Artists, last updated in 2009, where users can find the professional and contact information of Canadian book artists.

Canadian Women Artists' Books

Canadian Women Artists' Books website documents an 2019-2020 exhibition in the Bruce Peel Special Collections at University of

Alberta. This exhibition was curated to highlight the women artists in the university's artists' books collection and by extension, women's contributions to Canadian artists' books history. The main content of this exhibition is organized alphabetically by the surname of the book artist or artists.

McGill University Book Arts Laboratory

Officially launched in 2020, the Book Arts Lab is a small printing room located in McGill's Rare Books and Special Collections. The Book Arts Lab currently houses three functional printing presses: The Columbian, an iron press dating to 1821, making it the oldest of its kind in North America; a Golding Pearl Press from 1912; and a Farley British proofing press, made in the 1960s. The William Colgate History of Printing Collection in the McGill ROAAr holdings is a complementary library collection on the history and technique of printing; calligraphy and letter forms; design of typefaces and typographical productions; type founding and type founders' specimens and printers' manuals and handbooks, including those for colour printing and paper making.

Artist Files

Artist files may contain announcements, artist statements, brochures, checklists, commercial gallery catalogues, newspaper and journal clippings, digital files, exhibition catalogues, invitations, mail art, pamphlets, photographs, postcards, posters, press releases, price lists, resumes, and transcripts. Because the files are compiled by institutions with the goal of building a documentation resource, the resulting collections are unique in nature, neither strictly archival nor published. The significance of artist files lies in their capacity to document artists, corporate bodies and events that may otherwise be unpublished.

Artists in Canada

In Canada, artist files collections have been established at numerous libraries and museums, twenty-three of which are indexed in this online resource, Artists in Canada, with over 57,000 artists represented. Artists in Canada—a bilingual union list that identifies the location of documentation files on Canadian artists—is maintained by the Library and Archives of the National Gallery of Canada. Originally compiled manually as *Artists in Canada*—seen in the entry below—this resource has been automated since the late 1970s and has been accessible on the internet since 1995. For an older, print version, researchers can consult:

Artists in Canada: A Union List of Artists' Files / Artistes au Canada: Une liste collective des dossiers d'artistes. Ottawa: National Gallery of Canada, Library and Archives, 1999.

This bilingual resource—compiled by Cyndie Campbell and Sylvie Roy—lists approximately 40,000 files on Canadian artists and foreign artists working in Canada. Entries are arranged alphabetically by name of artist. Each entry includes brief information on the artist and the location of artist files.

Artists in Canada should be considered a starting point for research as it has not been updated in several years, while many artist files collections continue to grow.

ARTIST FILES COLLECTIONS IN CANADA

Art Gallery of Ontario (AGO) Edward P. Taylor Library & Archives' Artist Files

The artist files at the Edward P. Taylor Library & Archives are a trove of documentation on contemporary and historical artists. The collection is focused on artists active in Canada and takes an inclusive approach without regard to whether an artist's work is represented in the AGO's art collection. There are currently over 14,000 files, typically containing exhibition invitations, press clippings and artist CVs. The files are consulted as research materials by curators, students, art writers and others.

Artexzte Artist Files

Artexzte's collection documents the visual arts milieu since 1965 with a particular focus on practices from Canada and Quebec. The collection reflects a distinct interest for critical approaches to creativity, exhibition, research and interpretation in the visual arts and contains over 8,000 artist files.

Canadian Women Artists History Initiative

This website provides a research tool that brings together the growing body of literature about women artists who worked in Canada and who were born before 1925. Biographical entries on many artists include a list of "File and Archive locations." Additionally, the site's [Artist Database page](#) allows users to search locations with artists' files or archive holdings.

McMichael Library/Archives Artist Files Collection

The McMichael Library/Archives is a leading research source for Canadian art, with its comprehensive focus on the Group of Seven, and special collections on Indigenous art and culture. The McMichael houses a large collection of artist files.

NSCAD University Mezzanine Gallery Collection

Files housed in this collection contain documentation on artists and their artwork on exhibit in the Mezzanine Gallery and Anna Leonowens Gallery, which include correspondence, exhibition documentation, photographs, and writings.

University of British Columbia (UBC) Artist Files Collection

The vertical files at UBC make up an extensive filing system that provides a wealth of information in the areas of art, architecture, and community and regional planning, dating back to the 1950s.

University of Manitoba, Manitoba Artist Files

This website lists the artist files held by the libraries of the University of Manitoba. These files contain ephemeral information on Manitoban artists, including clippings, pamphlets, and other documentation. The files focus mainly on Manitoba artists, galleries, architects and planning issues/sites.

Vancouver Public Libraries – BC Artist Files

The Central Library in Vancouver maintains files with clippings and ephemeral material on BC artists and art galleries. These files, which are largely comprised of news articles, gallery mailings, and miscellaneous pamphlet material, can be found in [Special Collections](#). This website lists the artists included in their collection by name.

OTHER RESOURCES ON ARTIST FILES

Cahiers d'Art Institute (CAI)

Cahiers d'Art Institute (CAI) is an ongoing project of the art publisher Cahiers d'Art. This project allows readers to access digital catalogues raisonnés of leading twentieth and twenty-first century artists and architects via a subscription fee. At this moment, only a few catalogues of Canadian artists are available (such as Agnes Martin), but new publications are added to the website regularly.

Catalogues Raisonnés – International Foundation for Art Research (IFAR)

The International Foundation for Art Research's search tool allows users to look up published catalogues and catalogues in preparation associated with an artist's name. Entries list the author(s), publisher, and International Standard Book Number for each catalogue.

Print Council Index to Oeuvre-Catalogues of Prints by European and American Artists

An online edition of *The Print Council Index to Oeuvre-Catalogues of Prints by European and American Artists* by Timothy A. Riggs, this database contains entries on catalogues of European and American prints, print publishers, drawings, and photographs. Some entries on Canadian printmakers are included. Users can search artists or keywords and will be provided with a list of associated catalogues raisonnés.

Artist-Run Centres

Artist-Run Centres (ARCs) have played a defining role in the development of contemporary art practices in Canada since their inception in the late 1960s. These centres are non-profit arts organizations run by artists for artists that support the visual and media arts. ARCs offer programming to foster public engagement with the arts, advocate for artists, and connect artists to each other. As artist-run gallery spaces are managed by artists, they circumvent the structures of public and private galleries and by extension, they are often sites for the production and exhibition of new and experimental work. For scholars looking to research contemporary art, emerging artists, and artist culture in Canada, ARCs are a rich resource. As many ARCs have been active since the 1960s, they have accumulated significant archival collections.

FINDING ARTIST-RUN CENTRES

ARCA's Online Directory of Artist-Run Centres

The Artist-Run Centres and Collectives Conference / Conférence des collectifs et des centres d'artistes autogérés (ARCCC-CCCAA, a.k.a. ARCA) hosts a searchable online directory of Artist-Run Centres across Canada. This bilingual directory replaces the print version published every four years until 2010 by RCAAQ (*Répertoire des centres d'artistes autogérés, Québec & Canada*. Montréal: Regroupement des centres d'artistes autogérés du Québec, 2010). The online directory introduces artist-run centres in Canada and provides basic information including a map, as well as links to relevant websites and social media. RCAAQ hopes to update the directory further to include profiles in Cree.

ARCCO Directory – Canadian Artist-Run Associations

This directory lists artist-run centres in Ontario by alphabetical order. Each entry includes a brief introduction to the centre, links to associated websites, and the centre's address.

G101 Artist Run Centres in Canada

This website lists Artist-Run centres across the country, listed by province, and links users to associated websites.

Ociwan Contemporary Art Collectives – Indigenous Artist Run Centres and Collectives

Ociwan Contemporary Art Collectives—an organization with the mandate of supporting Indigenous contemporary art, experimental creative practices, and innovative research, based in Edmonton—links users to the websites of Indigenous artist-run centres and collectives

OTHER RESOURCES ON ARTIST-RUN CENTRES

ArcPost

ArcPost is an online platform developed by the Pacific Association of Artist Run Centres (PAARC) to disseminate research, information, and resources linked to local and international artist-run culture. The site features articles, historical profiles of BC artist-run centres, a directory of international artist-run organizations, a research bibliography, commissioned artworks, and audio-visual documentation of the Institutions by Artists Conference. As a research platform, ArcPost aims to contribute to the ideas surrounding, and histories of, artist-run centres and initiatives both locally and around the globe, and advocate for BC artists and artist-run organizations.

Artist-run Centres and Collectives Conference (ARCA)

The Artist-Run Centres and Collectives Conference is a Canadian organization that represents – by way of the nine artist-run centres' associations that form its membership – over 180 artist-run centres in the visual and media arts, contemporary craft and architecture and collectives in cities and towns across the country. Artist-run centres' associations – are the recognized non-profit geography, identity and discipline-based artist-run associations that form its federated membership.

Artists in Artist-Run Centres: Ontario 1971-2006. Toronto: Craig Leonard, 2006.

A composite volume detailing the exhibiting histories of artist-run centres in Ontario from 1971-2006 by Craig Leonard. The spreadsheet style pages are indexed by artist and indicate the artist-run centre and exhibition or performances year. Includes extensive illustrations.

Blank Canvas Gallery

Blank Canvas is an artist-run collective in Toronto that seeks to build a vibrant art community that drives culture forward and creates platforms for marginalized artists through events, panels, workshops, and content creation. Blank Canvas seeks to reimagine spaces that allow emerging artists to explore their intersectional identities, where the ability to share narratives, and raise awareness of culturally critical issues facing our communities is fostered. The Toronto Arts Foundation awarded Blank Canvas the “Arts for Youth Award,” in 2020 with a cash prize of \$20,000.

daphne

daphne is a non-profit Indigenous artist-run centre committed to serving the needs of emerging, mid-career, and established Indigenous artists in Tiohtià:ke / Montréal through exhibitions and associated programming, workshops, residencies and curatorial initiatives. daphne aims to encourage a culture of peace through critical, respectful exchange with Indigenous and non-Indigenous peers and audiences.

The Grey Guide to Artist-Run Publishing & Circulation. Edited by Anne Bertrand, Artist-Run Centres and Collectives Conference, 2017.

The Grey Guide to Artist-Run Publishing and Circulation was produced by Artist-Run Centres and Collectives Conference (ARCA) in collaboration with the Regroupement des centres d’artistes autogérés du Québec (RCAAQ). First composed of a series of seven essays written and developed by artist, critic, cultural worker and art librarian Felicity Tayler, this publication is now available in PDF. *The Grey Guide* seeks to trigger high-level debate about the role of publishing in artist-run culture. Combining theory with practice, the *Grey Guide* also offers practical guidance in the complex field of artist-run publishing.

OPTICA Centre d’art contemporain

Located in downtown Montréal, OPTICA is one of the first artist-run centres in Quebec and in Canada. Established in the early seventies, the centre was the initiative of William A. Ewing. First dedicated to photography, its field and mission soon broadened to include multimedia, with an emphasis on emerging art forms, organizing conferences and encounters with artists from Montréal, Canada, and abroad. Symposia on ephemeral practices were jointly presented with the Canadian Centre for Architecture, the Musée d’art contemporain de Montréal, Concordia University, and Université du Québec à Montréal.

Urban Shaman Gallery

Established in Winnipeg in 1996 as an Indigenous artist-run centre, Urban Shaman: Contemporary Aboriginal Art (US) is designated for the exhibition and discussion of contemporary First Nations, Métis, and Inuit art. US holds a vital position as one of three Indigenous artist-run centres in Canada and exists as a key voice in the regional, national, and international discourse surrounding contemporary Indigenous art. From in-house and off-site projects, US is continually expanding programming and dissemination initiatives—including an online presence (urbanshaman.org, stormspirits.org, conundrum.ca) and community-based endeavours. US strives to represent the wide diversity of Indigenous art in its full breadth of creativity, complexity, and contemporary viewpoints.

Biographical Information

Biographical information can help place a work of art or an artist's oeuvre into its historical, cultural, and personal context. Biographies provide a researcher a glimpse into the artist's life –the circumstances that may have influenced their artistic practice—thus enriching one's analysis of their work. This being said, researchers should approach biographies with care; the information found within biographical sources do not provide us with unproblematic access to the artist's mind.

As the feminist art historian Griselda Pollock writes in *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London: Routledge, 1999, 98) , in past models of art historical analysis, "the artwork is a transparent screen through which you have only to look and see the artist as a psychologically coherent subject originating the meanings the work so perfectly reflects." A more critical and feminist model of analysis, she explains, "relies on the metaphor of reading rather than mirror-gazing." *Differencing the Canon* is an excellent place to begin learning more about how the role of biography has changed in the discipline of art history. Additionally, the readings suggested in the "Methodology" section of this guide illuminate the emphasis different methodological approaches place on artist biographies and how this emphasis has shifted over time.

Allgemeines Künstlerlexikon Online

Allgemeines Künstlerlexikon Online (Artists of the World Online) is biographical reference guide to artists. It contains up-to-date, authoritative information on over one million artists, including a number of Canadian artists. Access is limited to subscribers; log in through your university library website.

Artistes des premières nations au Canada: Un guide biographique/ bibliographique: 1960 à 1999 / First Nations Artists in Canada: A Biographical/Bibliographical Guide: 1960 to 1999.

Montréal, QC: Gail and Stephen A. Jarislowky Institute for Studies in Canadian Art, 2001.

This major reference publication surveys the contemporary art production of approximately one hundred First Nations artists in Canada from 1960 to 1999. In the introduction, author Joan Acland provides information on Indigenous social and cultural histories and the selection criteria used to produce this guide. Entries on each visual artist includes a brief resume, a complete bibliography, an historical overview of exhibitions and a list of collectors. The text is in French and English.

Artists in Canada Database

Artists in Canada, compiled and maintained by the National Gallery of Canada Library, is a bilingual union list that identifies the location of documentation files on Canadian artists. Twenty-three libraries and art galleries across Canada have contributed biographical information and lists of their documentation files to create this resource which contains information for over 42,700 artists.

AWARE - Archives of Women Artists, Research & Exhibitions

Archives of Women Artists, Research and Exhibitions is a French non-profit association, co-founded in 2014 and directed by Camille Morineau, curator and art historian, specializing in women artists. AWARE aims to make women artists of the nineteenth and twentieth century visible by producing and posting free bilingual (French/English) content about their work on its website. They publish biographies of women artists online, largely originating from the *Dictionnaire universel des créatrices* (2013). Entries include women born between 1790 and 1972 working in visual arts, with no limitations on medium or country.

Biographical Dictionary of Architects in Canada 1800-1950

This website is intended to be an authoritative work of reference for the history of Canadian architecture during the study period of 1800 to 1950, and it contains biographies of over 2,500 architects who lived and worked in Canada. This Dictionary also lists every Canadian building of importance erected between 1800 and 1950 whose architect can

be identified, together with essential information on the date of the design, and the date of construction, alteration or demolition of the work.

Biographical Dictionary of Saskatchewan Artists: Men Artists.

Saskatoon: Fifth House Publishers, 1990.

Compiled by Marketa Newman, this dictionary includes entries on male painters, sculptors, and printmakers born between 1872-1950 who played a significant role in Saskatchewan art. Entries comprise standard biographical information about each artist, as well as information about where the artist lived, worked, taught and exhibited.

Biographical Dictionary of Saskatchewan Artists: Women Artists.

Saskatoon: Fifth House Publishers, 1990.

Compiled by Marketa Newman, this dictionary includes entries on female painters, sculptors, and printmakers born between 1872-1950 who played a significant role in Saskatchewan art. Entries comprise standard biographical information plus the media used by each artist, information about where the artist lived, worked, taught and exhibited.

Biographical Index of Artists in Canada. Toronto: University of Toronto Press, 2003.

This index has been compiled as a quick reference guide to biographies of almost 8,800 professional and amateur artists active in Canada from the seventeenth century to the present. The artists represent forty-two professional categories, from animation to topography. In addition to Canadian artists, the index has entries on more than 800 British, American, and European artists, all of whom spent part of their careers in Canada

British Columbia Artists Database

The British Columbia Artists Database, developed and maintained by Gary Sim, is an extensive web-based bibliographic finding aid to reference information on more than 20,000 visual artists who worked or are working in British Columbia, from the 1700s to the present day. This tool allows users to search for artist biographies by name.

Canadian Artists of Eastern European Origin

This website aims to provide information in the form of a biographical dictionary of over seventy selected living artists in Canada, of mainly eastern European origin. Spanning the period from the 1930s to the present, its focus encompasses both artists who came to Canada

in the last seventy years, and first- and second-generation artists reconnecting with their eastern European heritage. Users can search for artists by name or country of origin. Each artist's entry includes a brief biography, solo and group exhibitions, publications, and a bibliography of further readings.

Canadian Contemporary Art Directory: The Guide to the Contemporary Visual Arts in Canada, 1994/1995. Lethbridge, Alta: Western Canada Art Association, 1994.

This comprehensive national directory provides resource information on the federal and provincial government cultural agencies, national and regional arts associations, exhibition centres and services operating in 1994. It includes a listing of art periodicals and film/video festivals.

Canadian War Artists

Canadian War Artists brings together the portraits of eighteen Canadian war artists who painted during the Second World War. These portraits, from the collections of the National Archives of Canada are displayed in alphabetical order and are accompanied by short biographies provided by personnel at the Canadian War Museum, written in 2001.

Canadian Women Artists History Initiative Artist Database

The Canadian Women Artists History Initiative's (CWAHI) database allows users to search women-identified artists by name. Entries on each artist include a biographical synopsis, key information on their artistic practise, and a bibliography of further readings.

The CANSCAIP Companion: A Biographical Record of Canadian Children's Authors, Illustrators, and Performers. Markham, ON: Pembroke Publishers, 1991.

This book presents 262 alphabetically arranged one-page entries providing brief biographical descriptions of professionals working in Canadian children's publishing from the early 1900s until the 1990s. The biographical entries are uneven in content and style, but they generally include information on the author's education, and sometimes include an account of the writer's current interests.

Centre for Contemporary Canadian Art – Canadian Art Database

With the overall objective of broadening public awareness of contemporary Canadian Art in Canada and abroad, the CCCA aims to document the careers of some of Canada's leading professional artists, designers, art writers and curators on their website.

Creative Canada: A Biographical Dictionary of Twentieth-Century Creative and Performing Artists. 2 volumes. Toronto: University of Toronto Press, 1971-1972.

Published in subsequent years, these two volumes provide complementary listings that cover artists (painting, sculpture, etc.), writers, film, dance, Inuit art, music, opera, and performing arts. Entries include information about education, careers, awards and honours, exhibitions, productions, etc.

A Dictionary of Canadian Artists. 9 volumes. Ottawa: National Gallery of Canada, [1977?]-2009.

Originally published in 1967 by Colin S. MacDonald, the revised and expanded 9th edition by Anne Newlands and Judith Parker includes biographical entries covering studies, exhibitions and dates, and media. Articles vary in length ranging from brief paragraphs to five pages. Most entries provide brief list of bibliographical references. Vol. 9 is electronic only and can be accessed at the National Gallery of Canada's Library & Archive reference desk.

The Dictionary of Art Historians

The Dictionary of Art Historians is a free, privately funded biographical dictionary of historians of western art written and maintained by scholars for the benefit of the public. It became associated with the Department of Art, Art History, and Visual Studies of Duke University in 2010. From 2016 on, it has been sponsored by the Duke Digital Art History & Visual Culture Research Lab. Initially conceived as a methodologic tool for English-language readers, the Dictionary of Art Historians compiles the documented facts of an historian's life, post-retirement or posthumously, in order to serve as a background for understanding a specific text and the historiography of art. A number of Canadian biographies are included in this dictionary.

Dictionary of Canadian Biography Online

This research tool provides authoritative biographical information on notable Canadians and other historical figures who are part of Canada's past. It covers detailed biographies of major figures complete with extensive bibliographical references, and short biographies of many lesser-known figures. Coverage: Death date up to 1920.

A Dictionary of Folk Artists in Canada from the 17th Century to the Present with Inclusions of Popular Portrait, Topographical, Genre, Religious, and Decorative Artists of the 17th, 18th, and 19th Centuries.

Elginburg: B. McKendry, 1988.

This dictionary includes alphabetical listing of entries providing brief details and biographical references on Canadian folk artists.

Dictionnaire universel des créatrices

Le Dictionnaire universel des créatrices, première encyclopédie des femmes de cette ampleur, recense plus de 12 000 créatrices à travers le monde, au cours de 40 siècles d'histoire. Ce Dictionnaire couvre tous les continents, toutes les époques, tout le répertoire traditionnel des disciplines (artistiques, littéraires, philosophiques aussi bien que scientifiques) et il s'étend des sportives aux femmes politiques, en passant par les interprètes, les conteuses, les artisanes, fussent-elles anonymes. Publié en trois volumes en novembre 2013, puis en livre numérique en 2015, il est aujourd'hui disponible en ligne et donc accessible partout dans le monde. Son contenu est mis à jour en temps réel et enrichi de nouvelles entrées. This website is also available in English.

Early Painters and Engravers in Canada. Toronto: University of Toronto Press, 1970.

Includes only painters and engravers of the historic past, including those born before 1867. Works of Canadian subject matter by non-Canadians are also included. Entries include date and place of birth, known details of the life of the artist, listings of public exhibitions, and a key to biographical references. General bibliography included at end of work.

The Glass Art Association of Canada Profiles

The Glass Art Association of Canada is a professional not-for-profit association which serves to connect a geographically diverse community of artists, designers, craftspeople, educators, curators, collectors, gallerists and students passionate about work made with glass. Their website provides brief biographies on a number of contemporary Canadian glass artists under the heading "Artist Directory."

International Archive of Women in Architecture (IAWA) Biographies of Women in Architecture

The International Archive of Women in Architecture (IAWA) was established in 1985 with the purpose of documenting the history of women's contributions to the built environment by collecting, preserving, and providing access to the records of women's architectural achievements. The IAWA also includes records of biographical information on women architects, landscape architects, designers, architectural historians and critics, and urban planners from the past and present.

Inuit artist alternate name index / Index des variantes de noms d'artistes inuit. Ottawa: Indian and Northern Affairs Canada, 1991. A useful tool for researchers, this index of 3,700 Inuit artists in the Northwest Territories and northern Quebec lists the official and alternate names of each included artist, as well as their dates of birth and death, and community of residence.

Inuit Art Quarterly Profiles

A free and publicly accessible platform published by the Inuit Art Foundation, the *IAQ Profiles* features historical and contemporary artists from across Inuit Nunangat and southern Canada. Cataloguing artist exhibitions, publications, achievements and more, this unique resource is maintained by the IAF with new artist profiles added regularly.

Japanese Canadian Artists Directory

The online Japanese Canadian Artist Directory project grew out of the earlier print directory, *Japanese Canadians in the Arts: A Directory of Professionals* compiled and edited by Aiko Suzuki (Toronto, 1994). This digital iteration includes and expands on the original to cover Japanese Canadian artists working today. Entries include a brief biography on each artist alongside images of their work.

"Jews in Canadian Art" in Canada's Jews: In Time, Space and Spirit. Edited by Ira Robinson, 422-450. Boston, MA: Academic Studies Press, 2013. This chapter by Loren Lerner and Suzanne Rackover introduces readers to Canadian Jewish artists who have been active in the visual arts. The first section of this essay offers an overview of these artists through the 1950s. The entries follow a similar format: a description of the

artist's biography and examples of significant contributions. In the second section, encompassing the 1960s and moving forward, only those artists are included who also created works related directly to Judaism. Here, the text mainly describes the subject matter of specific Jewish-related works. The last section briefly considers Jewish artists as educators, exhibition venues and permanent collections that have supported Jewish artists, and the role of Jewish art dealers and collectors in promoting Canadian artists, including those of Jewish origin.

Katilvik

Katilvik is an online platform to share information about Inuit culture and art. Their website allows users to search by artist name, disc number or description.

Les Femmes artistes du Canada / Women Artists in Canada

Les Femmes artistes du Canada / Women Artists in Canada is a digitized collection featuring bilingual entries—listed alphabetically—of Canadian women artists. Entries include biographical information on each included artist, as well as lists of their solo and group exhibitions, education, memberships, and inclusion in both public and private collections. This website has not been updated since 2000.

Macmillan Encyclopedia of Architects. 4 volumes. London: Collier Macmillan Publishers, 1982.

The Macmillan Encyclopedia of Architects includes more than 2,400 biographies of architects from ancient history to the present and covers all geographical areas including Canada. Entries include an overview of individuals, a list of their works and a bibliography. A complete list of biographies and biographer's name provided. This encyclopedia includes numerous illustrations.

Monoskop

Monoskop is an independent web-based educational resource and research platform for arts, culture and humanities founded in 2004. Monoskop features wiki pages with genealogical bibliographies of contemporary topics and movements in art, culture, and society, accompanied by personal biographical profiles of their exponents. Many of the titles in the bibliographies are linked to electronic versions of publications made available on Monoskop or other [freely accessible digital libraries](#).

North American Women Artists of the Twentieth Century: A Biographical Dictionary. 2 Volumes. New York: Garland Publishing, 1995-2013.

This book has detailed entries on women born before 1960 who have made a “serious commitment to the visual arts” as well as numerous black and white illustrations. It includes extensive coverage of Canadian and Mexican women artists.

Ontario Index of Canadian Artists. Toronto: Toronto Ontario Ministry of Community and Social Services, 1974.

This 1974 index was prepared for the Ontario Arts Conference Committee by Sports and Recreation Bureau, Ontario Ministry of Community and Social Services and edited by Louise Chénier. It includes listings of Canadian artists, their birthdates and major collections held in Ontario. The index also presents additional information on archival material.

Oxford Art Online: Benezit Dictionary of Artists

The Benezit Dictionary of Artists is an extensive publication of bibliographical information on painters, sculptors, designers and engravers. Access is limited to subscribers; log in through your university’s library website.

St. James Guide to Native North American Artists. Detroit, MI.: St. James Press, 1997.

This resource contains biographical information and essays on many Indigenous artists who have exhibited extensively in Canada.

Union List of Artist Names Browser

The Getty Research Institute hosts this database. ULAN allows users to search for artists or architects and retrieve their variant names, biographical information, and bibliographic citations.

Who Was Who Was Who in Contemporary Canadian Art / Qui était qui était dans l’art contemporain? Montréal: John Latour & Éditions Artex, 2023 (in publication).

This bilingual, biographical dictionary compiled by fine arts librarian, John Latour, documents Canadian artists who produce art through alternate identities. It will be published both as a print document and as an open access digital publication.

Book Reviews

An academic book review is a form of literary criticism in which a scholar summarizes, analyzes, and critiques a scholarly book. Book reviews include a bibliographic citation of the work; information on the author, their expertise, and how their writing fits into the existing scholarship; a description of the author's thesis and methodology; and the appropriateness of the evidence to the topical scope of the book. Book reviews provide a useful summary of a book and by extension, its potential relevance to one's research question(s).

ARLIS/NA Book Reviews

ARLIS/NA Reviews provides the latest in art publishing, reviewed by art information professionals and published on a bimonthly basis by the Art Libraries Society of North America.

Book Review Digest. Bronx, NY: H.W. Wilson Co., 1906-

Book Review Digest is an essential library tool that brings together book reviews on a wide range of topics, from a variety of sources. Book reviews from more than seventy-five Canadian, American, and British periodicals covering the humanities and social sciences are included. Entries are arranged alphabetically by author of book reviewed, and each entry includes a complete citation with a brief description and quotations from selected reviews.

Book Review Index. Detroit, Mich.: Cengage Learning, Gale Research Co., 1965-

This index provides up-to-date coverage of book reviews in over 600 periodicals in the fields of the social sciences and humanities. Organized alphabetically by author or title with complete citations. Access the online index with your university library log-in.

Canadian Book Review Annual. Toronto, Ont.: University of Toronto Press, 1975-

This reference work provides complete book reviews of reference materials, humanities and applied arts and the social sciences. Separate author, title and subject indexes. Access the online database with your university library log-in.

***Combined Retrospective Index to Book Reviews in Humanities Journals.* Woodbridge, CT: Research Publications, 1802-1974.**

This ten-volume work includes about numerous book reviews that have appeared in over 150 humanities journals. Reviewers' names, whenever identified, have been added to the entries. Author and title entries are listed in separate volumes. Most reviews are American, with some Canadian and British entries.

***Combined Retrospective Index to Book Reviews in Scholarly Journals 1886-1974.* Arlington, Va.: Carrollton, 1979-1982.**

More than one million book reviews are included in this index which covers 489 scholarly journals in the fields of history, political science, and sociology. Separate volumes for authors and titles. Each entry includes a list of citations organized alphabetically by journal title.

CCA Reviews

Reviews on *caa.reviews* are published continuously by CAA and Taylor & Francis. Browse reviews based on geographic region, period or cultural sphere, or specialty (from 1998 to the present) using "Review Categories" in the sidebar.

Humanities and Social Sciences Index Retrospective 1907-1984

Containing over a million citations, Humanities & Social Sciences Index Retrospective: 1907-1984 is an archive index covering important humanities and social sciences journals published from 1907 to 1984. Indexing includes articles and book reviews. Access the archive with your university library log-in.

***Index to Book Reviews in the Humanities.* Detroit, Mich.: P. Thomson, 1961-90.**

Seven hundred English-language periodicals are covered in this index. Numerous art journals are included. Access is by author or title of a work.

Periodicals Archives Online 1802-2000

PAO offers access to international scholarly literature of the humanities and social science disciplines from 1802 to 2000, including full-text reviews of literary and secondary works. Access the archive with your university library log-in.

Canadian Art Journals & Magazines

In this section you will find descriptions of Canadian art periodicals. These periodicals include magazines and scholarly journals in English and French relating to all aspects of art history and visual culture, including art therapy, museology and conservation. The peer-reviewed articles published in scholarly journals are especially relevant to academic research. Engaging with such sources places a researcher in conversation with other scholars in their field. Current and out-of-print periodicals are listed below.

CURRENT ART JOURNALS & MAGAZINES

Applied Arts Magazine

Established in 1986, the *Applied Arts Magazine* is a semi-annual (summer and winter) publication that showcases the winners of their Advertising, Design, Photography, Illustration, and Student writing competitions. These Applied Arts Awards seek to highlight the current visual arts landscape in Canada and abroad.

Published: Toronto

Available in print and as an eJournal through your university library website from 1998.

Azure Magazine

Azure is an international magazine with a focus on contemporary architecture and design. Azure publishes six issues a year, with coverage of architecture, interiors, product design, landscape design, urbanism, as well as profiles of top architects and designers.

Published: Toronto

Available in print and digitally via subscription from 1985.

BlackFlash

BlackFlash Magazine, formerly known as *The Photographer's Gallery*, was founded in 1983 in Saskatoon. Today, it features articles, profiles, interviews, and artist projects from a diverse selection of Canadian contemporary artists, writers, and curators.

Published: Saskatoon

Available in print and as an eJournal through your university library website from 2010.

Border Crossings

Border Crossings is a magazine published quarterly from Winnipeg, Manitoba, Canada. It investigates contemporary Canadian and international art and culture. The magazine includes interviews with artists, profiles, exhibition reviews, and portfolios of drawings and photographs.

Published: Winnipeg

Formerly: *Arts Manitoba*

Available in print and as an eJournal through your university library website from 1998.

Canadian Camera Magazine

Canadian Camera is the Canadian Association for Photographic Arts' (CAPA) quarterly magazine. Each issue features a major theme as well as highlighting Canada's photography clubs, with competitions and club news.

Published: Salmon Arm

Available in print and as an eJournal through your university library website from 1997.

Canadian Journal of Art Therapy: Research, Practice, and Issues / Revue canadienne d'art-thérapie: recherche, pratique et enjeux

The *Canadian Journal of Art Therapy* incorporates Canadian and international voices of art therapy to advance the understanding and use of innovative art therapy theories, interventions and practices; to promote diverse ethical research methodologies and perspectives in art therapy, including arts-based research, quantitative and qualitative research; to further knowledge and education in the field of art therapy for mental health and allied professionals.

Published: Parksville

Available in print and as an eJournal through your university library website from 1986.

Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques

The Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques is Canada's leading academic peer-reviewed film journal. CJFS / RCÉC publishes scholarly articles on national and international film, television, and other audio-visual media.

Published: Montréal/Toronto

Available in print and as an eJournal through your university library website from 1990.

C Magazine

C Magazine, established in 1984, is a contemporary art and criticism periodical. Each issue focuses a singular theme explored through original art writing, criticism and artists' projects. Their content focuses on the activities of contemporary art practitioners residing in Canada—with an emphasis on those from Black, Indigenous, diasporic and other equity-seeking communities—as well as on international practices and dialogues.

Published: Toronto

Available in print and as an eJournal through the *C Magazine* website.

Le Carnet. Histoires de l'art au Québec

Le Carnet. Histoires de l'art au Québec est une revue savante à comité de pairs qui publie également des essais, des textes-œuvres, des entrevues inédites, des notes de recherche et des enregistrements vidéo. Sa forme hybride reflète son engagement à diffuser diverses formes et expressions de savoirs. Fondée en 2016, *Le Carnet* est la seule revue consacrée à la recherche en histoire de l'art au Québec de toutes les périodes. *Le Carnet* est une revue francophone qui accueille des articles en anglais.

Published: Montréal

Available for free download on the *Le Carnet* website.

Ciel variable

Un magazine qui se consacre à la présentation et à l'analyse des pratiques de la photographie en lien avec l'art contemporain, les nouvelles technologies de l'image et les enjeux actuels de la culture.

Published: Montréal

Available through Érudit, using Library access.

Espace

Le Conseil de la sculpture du Québec est un organisme à but non lucratif, qui a pour mission de promouvoir la sculpture contemporaine au Québec. *Espace* est un magazine du Conseil de la sculpture du Québec qui se consacre à l'analyse des pratiques de la sculpture, comme un art bien vivant, et ce partout au Québec.

Published: Montréal

Available in print and as an eJournal through your university library website from 1982.

Esse arts + opinions

Esse arts + opinions is a bilingual, contemporary art magazine that focuses on disciplinary and interdisciplinary art practices and site-specific or performative artmaking. It seeks to offer readers a topical magazine in the field of multidisciplinary art, as well as a communication, information and research tool that answers their needs.

Published: Montréal

Available in print and as an online magazine through your university library website from 1984.

Fillip

Fillip is a Vancouver-based publication of art and culture issued three times a year by the Projectile Publishing Society and Emily Carr University of Art and Design. Crossing academic, artistic, and related practices, *Fillip* aims to be a forum for critical discussion in the contemporary arts.

Published: Vancouver

Available in print and digital format through your university library from 2005.

Inter, art actuel

Publié trois fois l'an, *Inter, art actuel* est un périodique culturel disséminant diverses formes de l'art actuel : performance, installation, poésie, manœuvre, multimédia tout en interrogeant les rapports de l'art au social et au culturel, au politique et à l'éthique. Entièrement produit à Québec depuis 1978, *Inter, art actuel* a des antennes en région partout au Québec, un correspondant régulier en France et des collaborateurs internationaux dans divers secteurs de la scène artistique mondiale.

Published: Québec

Available in print and digital format through your university library from 1984. Electronic articles copies are also available through [Érudit](#).

Inuit Art Quarterly

For over three decades, the Inuit Art Foundation has published the Inuit Art Quarterly (IAQ). Focused on the arts and artists of Inuit Nunangat, the IAQ is the only publication dedicated to the advancement and appreciation of Inuit and circumpolar Indigenous arts.

Published: Toronto

Available in print and online through subscription.

Journal of Canadian Art History/Annales d'histoire de l'art canadien

The *Journal of Canadian Art History/Annales d'histoire de l'art canadien* is the only peer-reviewed publication devoted entirely to the history and theory of the visual arts in Canada. Founded in 1974, JCAH/AHAC appears in print twice yearly. The mandate of JCAH/AHAC is to encourage research and disseminate knowledge of all aspects of the history of Canadian art, architecture, and the decorative arts.

Published: Montréal

Available in print and as an eJournal through your university library website from 1974.

The Journal of the Canadian Association for Conservation (JCAC)

The *Journal of the Canadian Association for Conservation* (JCAC) is the peer-reviewed journal of the Canadian Association for Conservation of Cultural Property (CAC). JCAC superseded the *Journal of the International Institute for Conservation – Canadian Group* in 1997. One volume is published each year, in both print and electronic format, bringing developments in conservation treatment, research, history and theory to our members and to the conservation field in Canada and internationally.

Published: Ottawa

Formerly: *Journal of the International Institute for Conservation – Canadian Group*

Available in print and online through subscription.

The Journal of Curatorial Studies

The *Journal of Curatorial Studies* is an international, peer-reviewed publication that explores the increasing relevance of curating and exhibitions and their impact on institutions, audiences, aesthetics and display culture. Inviting perspectives from visual studies, art history, critical theory, cultural studies and other academic fields, the

journal welcomes a diversity of disciplinary approaches on curating and exhibitions broadly defined. By catalyzing debate and serving as a venue for the emerging discipline of curatorial studies, the journal encourages the development of the theory, practice and history of curating, as well as the analysis of exhibitions and display culture in general.

Published: Toronto

Available in print and as an eJournal through your university library website from 2012.

The Journal of the Society for the Study of Architecture in Canada / Le Journal de la Société pour l'étude de l'architecture au Canada

The Journal of the Society for the Study of Architecture in Canada is a bilingual, peer-reviewed journal whose scope encompasses Canadian architecture from all historical periods and cultural traditions. In addition to articles of a historical, aesthetic or cultural nature, the *Journal* also accepts texts dealing with theoretical or historiographical issues relevant to the study of architecture and architectural practice in Canada. Founded in 1975, it has seen various iterations, and is currently published twice yearly.

Published: Montréal

Formerly: News: Society for the Study of Architecture in Canada (1975-1980); and Bulletin: Society for the Study of Architecture in Canada (1980-1997).

Available online through your university library or through the SSAC website from 1975. Current issues are also available online in [éruudit](#).

Muse Magazine

Muse is the quarterly publication of the Canadian Museum's Association. Each issue is centred around a theme pertinent to Canadian museum professionals and museology.

Published: Ottawa

Available in print and online through the CMA website from 1983.

National Gallery of Canada Review / Revue du Musée des beaux-arts du Canada

The *National Gallery of Canada Review/ Revue du Musée des beaux-arts du Canada* is the official, bilingual online scholarly journal of the National Gallery of Canada (NGC). Its purpose is to publish original research on works in the Gallery's collections and the areas of

investigation they represent. Print volumes are available from 2000-2008 and subsequent online editions are available for readers on the *National Gallery of Canada Review's* website.

Published: Toronto

Available to read online.

Ornamentum

The Canadian Society of Decorative Arts/ Cercle canadien des arts décoratif (CSDA/CCAD) publishes *Ornamentum* twice yearly, with articles in both French and English written by makers, scholars, collectors, and journalists. *Ornamentum* critically addresses the aesthetics, meanings, traditions, and innovations of Canadian material culture in the areas of decorative arts and design for a general audience.

Published: Toronto

Available in print and online through subscription.

Peripheral Review

Founded in 2016, *Peripheral Review* is an independent platform for documenting and expanding the emerging and under-represented Canadian art scene, as well as enabling access for emerging writers by encouraging accessible critical dialogue. Researchers can use the website's search function to search for articles and interviews according to key-terms.

Published: Vancouver

Articles can be read individually online. Available in print via subscription.

Preview Magazine: Guide to Galleries and Museums

For over thirty years, *Preview* has helped art and museum aficionados connect with artists' works and featured exhibitions in Alberta, British Columbia, Washington and Oregon. The magazine is a historical record of art produced and displayed in Western Canada and the Pacific Northwest of the US.

Published: Vancouver

Available in print or online on the magazine's website from 2017.

PUBLIC

PUBLIC is an interdisciplinary journal with a core focus on visual art. The journal devotes each issue to a contemporary problem or theme

and features content that combines critical writing, rich illustration throughout, and artist portfolios.

Published: Toronto

Available in print and as an eJournal through your university library website from 1988. Back issues are available online on the journal's website.

RACAR, revue d'art canadienne / Canadian art review

RACAR is an art history journal published by the Universities Art Association of Canada (UAAC). The articles in *RACAR* cover all countries and periods, as well as the history of design, and current debates in art history.

Published: Toronto

Available in print and online in the *RACAR* archives and on your university library website from 1974.

Relssue

Relssue is an interdisciplinary art writing platform operating on unceded xwməθkwəy̓ əm (Musqueam), Skwxwú7mesh (Squamish), and səliwətaʔt̓ (Tsleil-Waututh) homelands known as Vancouver. This platform is focused on shaping and sustaining a contemporary West Coast discourse rooted in critical engagement with experimental art practices. *Relssue.pub* is regularly updated with new online writing. A print anthology is published annually.

Published: Vancouver

Available in print and online.

Rungh

Rungh is a Canadian multidisciplinary space for creative explorations, featuring work by Indigenous, Black and People of Colour artists. Comprising of a magazine, programming, advocacy and more, *Rungh* is committed to Canada-wide conversations by and about people of colour. *Rungh* questions and challenges ideas about diversity in the Canadian cultural landscape.

Published: Vancouver

Archives of back issues can be found on *Rungh*'s website.

Le Sabord

Le périodique *Le Sabord* propose une alliance inédite entre création visuelle et littéraire. Il est l'unique revue canadienne qui offre cette rencontre, cette symbiose originale entre les deux arts. Axé sur la

création, le quadrimestriel réunit des œuvres contemporaines issues de voix diversifiées et variées, tout en favorisant la multiplicité des formes et des médiums. Il ouvre ses pages tant à la relève qu'aux artistes et écrivains émérites, en plus de présenter entretiens et critiques. Chaque livraison se déploie autour d'un thème qui rassemble auteurs francophones et artistes de partout à travers le Canada.

Published: Trois-Rivières, Québec

Available in print from 1983.

The Site Magazine

Founded in 2015, *The Site Magazine* is an independent journal of contemporary architecture, landscape, urbanism, and design in Canada. Through a range of articles, design projects, and visual formats, each issue advocates for a critical consideration our built environment posed from varied perspectives, including the cultural, political, formal, social, and ecological.

Published: Toronto

Available in print from 2016.

Studio: Craft and Design in Canada

Studio: Craft and Design in Canada is a biannual publication from Craft Ontario, a non-profit art service organization that works to make craft a meaningful part of life. They champion craft by promoting artists and their work, and advocate for craft by inspiring, educating and connecting diverse audiences.

Published: Toronto

Formerly: *Craftsman* and Ontario Craft

Available in print from 2009.

TOPIA: Canadian Journal of Cultural Studies

TOPIA: Canadian Journal of Cultural Studies is a periodical highlighting current research in cultural studies in Canada and beyond. Articles in *TOPIA* cover a wide range of topics, including: critical cultural studies; critical race theory; Indigeneity; decolonial, settler and postcolonial formations; nationalism, citizenship, multiculturalism, diaspora, and the Canadian nation state; gender and sexuality; popular and literary culture; cultural memory, museums, galleries, archives, and aesthetics; visibility, haptics, sound, and media; material cultures; biopolitics; city planning, architecture, landscape, and environmental studies; critical

human-animal relations and posthumanism; digital cultures, platform studies, and artificial intelligence; the culture industries.

Published: Toronto

Available in print and digital format through your university library from 1997.

Vie des arts

Vie des arts est une revue francophone consacrée aux arts visuels québécois et canadiens. Sa mission d'information et d'éducation consiste à donner des clés de lecture pour favoriser une compréhension et une appréciation globale des œuvres actuelles et contemporaines. *Vie des arts* publie quatre numéros par année et maintient une présence multiplateforme. The magazine is published mainly in French, with an English-language section. Electronic copies of past issues can be found on *Vie des Arts'* [website](#).

Published: Montréal

Available in print from 1956.

Visual Arts News

Visual Arts News is the only magazine dedicated to contemporary visual arts in Atlantic Canada. *Visual Arts News* focuses primarily on Nova Scotian art and artists, though they also consider Atlantic Canadian, national and international content.

Published: Halifax

Available in print from 2009.

HISTORIC ART JOURNALS & MAGAZINES

Artists Review

Artists Review was started by Milt Jewell in 1977 as a magazine written for artists by artists, featuring reviews of current art exhibitions at galleries and artist-run spaces in the Toronto area. The magazine was published monthly by ACT (Artists' Cooperative Toronto) for a small, but enthusiastic audience. Guest editors were hired for each issue. In addition to the reviews, there are letters to the editor, many of them from artists responding to reviews of their exhibitions.

Published: Toronto

Available in print from 1977-1980.

ArtsAtlantic

ArtsAtlantic was a quarterly magazine published by the Confederation Centre Art Gallery and Museum. It was supported by nine other galleries and museums in the Atlantic region and aimed to present the artistic and creative environment of the Atlantic provinces to a wider audience. The majority of the articles are in the form of profiles of artists or reviews of their exhibitions. Museums and galleries and art schools, and architectural conservation and restoration are also dealt with.

Published: Charlottetown

Available in print from 1977-2004.

ArtViews

ArtViews was launched in October 1975, with Gail J. Habs as editor, as the communication bulletin of Visual Arts Ontario, which was a federation of visual arts organizations in Ontario representing artists, art educators, and craftsmen. In its first year, *ArtViews* acted primarily as a newsletter, with a few illustrations. In 1977, the format changed to that of a small illustrated magazine. In 1981, it assumed the glossy look of a newsstand art magazine. Through short articles, editorials, and news items, *ArtViews* promoted Ontario artists and craftspeople, and kept readers informed about what is happening in Ontario and across Canada with regard to exhibition spaces, both public and artist-run; juried exhibitions; conferences; books; courses; professional issues such as taxation, safety, and the development of new materials and techniques; and grants and awards.

Published: Toronto

Available in print from 1975-1984.

Cahiers métiers d'art / Craft Journal

Cahiers métiers d'art / Craft Journal was a bilingual, biannual publication (Winter and Spring) that included critical, historical and technical research on local and international craft.

Published: Montréal

Available as in print and as an eJournal through your university library website from 2011-2016.

Canadian Architect and Builder Online

This online, searchable version of the *Canadian Architect and Builder* (CAB) provides access to the magazine, published between 1888 and 1908. CAB is the only professional architectural journal published in

Canada before World War I, providing a wealth of information on the state of architecture and building in Canada during the late nineteenth and early twentieth centuries.

Published: Toronto

Available online.

Canadian Art

Formed by the merger of *Artscanada* and *Artmagazine*, *Canadian Art* was a platform for journalism and criticism about art and culture in Canada. *Canadian Art* ceased publication in 2021, though back issues are still available in print and online. In 2015, Canadian Art published the *Canadian Art Collecting Guide*, introducing readers to collecting art, from “where to buy,” to “how to present artwork.”

Published: Toronto

Available in print and as an eJournal through your university library website from 1986-2020.

Culture vivante

La revue *Culture vivante* est une d’information publiée quatre fois l’an par le ministère des Affaires culturelles du Québec. Le premier numéro de la revue a été publiée en mars 1966. La revue s’intègre au but de l’activité du ministère qui a pour mission de faire rayonner la culture au Québec. Elle s’intéresse à toutes les disciplines des arts, des lettres et du cinéma.

Published: Québec

Available in print from 1966-1973.

Criteria (A Critical Review of the Arts)

Criteria (A Critical Review of the Arts), edited by Ardele Lister and Bill Jones, was published three times a year in Vancouver over a brief period of time, 1974-1978. Written by artists, art critics, and art writers, the tabloid attempted to provide informed and relevant criticism of the contemporary arts in Canada (painting, sculpture and photography, film, music, theatre and dance) and around the world. Articles are occasionally historical. Illustrations, where present, are in black and white.

Published: Vancouver

Available in print: 1974-1978.

FILE Magazine

FILE Magazine was a quarterly, then irregularly published art and culture magazine, written, edited and published primarily by members of General Idea, a collective comprised of Felix Partz, Jorge Zontal and AA Bronson.

Published: Toronto

Available in print from 1972-1989. JRP Editions released a monograph on the magazine [along with a complete reprint](#) of all twenty-six issues of *FILE* in 2008.

FUSE Magazine

FUSE was a Toronto-based Canadian non-profit arts and culture periodical published by Artons Cultural Affairs Society and Publishing Inc. Formerly *Centerfold*, throughout its thirty-eight year history, *FUSE* focused on the interchange between art, media, and politics. The magazine published its final issue in Winter 2013.

Published: Toronto

Available in print and as an eJournal through your university library website from 2008-2013.

IMPULSE Magazine

IMPULSE was a prominent Canadian art and culture magazine throughout the 1970s and 80s. Articles published in *IMPULSE* were experimental and presented the visual arts as being interconnected with architecture, literature, design, music, politics and society.

Published: Toronto

Available in print between 1975 to 1990.

Matriart

From 1990-1999, *Matriart* was a Canadian feminist art magazine published by the Women's Art Resource Centre (WARC). Each edition was organized around a specific theme of interest. *Matriart* has been archived by Rise Up! A Digital Archive of Feminist Activism and is digitally available on their [website](#).

Published: Toronto

Available in print 1990-1999.

n.paradoxa : international feminist art journal

n.paradoxa : international feminist art journal was a biannual academic journal covering feminist art criticism and the work of women artists since the 1970s. It was published by KT press. Each volume of *n.paradoxa* focused on a particular theme and typically included

articles devoted to art theory and criticism from a feminist perspective, as well as interviews with artists. A number of articles on Canadian art or by Canadian authors are featured in *n.paradoxa*. The journal ceased publication in 2017. Today, the associated website contains extensive online resources on feminism in the visual arts internationally, including reviews of exhibits, books, and websites.

Published: London (UK)

Available in print and online from 1998-2017.

National Gallery of Canada Bulletin & Annual Bulletin 1963-1985 / Le Bulletin et le Bulletin annuel du Musée des beaux-arts du Canada 1963-1985

Articles on the subject of Canadian and international art are presented in this digital version of the *National Gallery of Canada Bulletin and Annual Bulletin*, published between 1963 and 1985.

Published: Ottawa

Available online from 1963-1985.

Only Paper Today

Only Paper Today was a tabloid published principally for artists and art writers out of A Space, a gallery in Toronto. By the end of 1975, it had become an alternative voice for the arts in general, featuring twelve pages covering exhibitions and art news, as well as poetry and fiction, video and performance art, and fashion and entertainment, both inside and outside of Canada. Illustrations- both photographs and drawings – occupy a large proportion of the space.

Published: Toronto

Formerly: Proof Only

Available in print from 1973 to 1981.

Parachute - revue d'art contemporain

Parachute was a bilingual French and English contemporary art magazine, concerned primarily with the visual arts and museology in Canada. The last issue, No. 125, appeared in 2009.

Published: Montréal

Available in print and as an eJournal through your university library website from 1996-2009, and fully available (publicly) from BAnQ numérique.

Parallelogramme

Parallelogramme was an art magazine published by Association of National Non-profit Artists Centres (ANNPAC).

Published: Toronto

Available in print from 1976-1995.

Spirale

Fondé en 1979, le magazine culturel *Spirale* porte quatre fois l'an un regard critique sur les récentes productions culturelles, présente dans chaque numéro un dossier thématique et propose régulièrement des débats sur des questions d'actualité. Actif depuis le printemps 2015, [le magazine Spirale Web](#) est un espace critique dédié à l'observation et à l'analyse du contemporain sous ses diverses manifestations culturelles, au sens large.

Published: Montréal

Available in print and digital format from 2003. Electronic articles copies are available in [Érudit](#).

THE STRUCTURIST

THE STRUCTURIST was an international art journal founded in 1960 at the University of Saskatchewan. *THE STRUCTURIST* focused on the relationship between art and ecology – how art and architecture can participate in preserving and protecting our threatened ecosphere. The final issue was published in 2009.

Published: Saskatoon, Saskatchewan

Available in print and as an eJournal from 1960-2000.

Vanguard

Vanguard was a monthly tabloid established in 1972 that aimed to cover the arts and events of general cultural interest in British Columbia. In 1979, *Vanguard* expanded and adopted a high-gloss magazine format and broadened its appeal, offering critical articles on Canadian art and artists of the past, with an emphasis on British Columbia. It was directed primarily to gallery-goers, but also to working artists. *Vanguard* featured reviews of exhibitions in and around Vancouver and in other parts of Canada and the United States. Illustrations are mostly in black and white.

Published: Vancouver

Formerly: The Vancouver Art Gallery Bulletin

Available in print from 1933-1989.

Databases & Indexes

Databases and indexes are used for finding academic articles, books, newspaper articles and other research materials. To find relevant material, browse the databases and indexes and search by authors, keywords, subjects, or titles. Many online databases require a paid subscription; log in with your academic institution through your library website.

ART & ARCHITECTURE DATABASES & INDEXES

Architecture in Canadian Illustrated News and L'Opinion publique.

Ottawa, ON: Parks Canada, 1984.

An index of architectural material, text, and illustrations in *Canadian Illustrated News*, published weekly in Montréal from October 30, 1869 to December 29, 1883.

Art and Archaeology Technical Abstracts Online

AATA Online is a free, comprehensive database of over 130,000 abstracts of literature related to the preservation and conservation of material cultural heritage—including works of art, cultural objects, museum collections, archives and library materials, architecture, historic sites, and archaeology.

Art and Architecture in Canada: A Bibliography and Guide to the Literature. Toronto: University of Toronto Press: 1991.

This bilingual bibliography, compiled by Loren Lerner and Mary Williamson, covers over 9555 books, articles, conference proceedings, exhibition catalogues, and theses on Canadian art and architecture. Entries are arranged by subject (painting, sculpture, graphic arts, photography, decorative and industrial arts, art of the Native peoples, and architecture) and historical period. Includes author and subject indexes. Available in print and as an eBook through your university library website.

ARTbibliographies Modern (ABM)

ARTbibliographies Modern (ABM) is the premier source of information on modern and contemporary arts dating from the late nineteenth century onwards, including photography since its invention and is the only specialist bibliography available for the study of modern and contemporary art. Access is limited to subscribers; log in through your university library website.

Art Full Text (H.W. Wilson) and Art Index Retrospective (H.W. Wilson)

Art Full Text and Art Index Retrospective are comprehensive resources for art information featuring full-text articles from more than 300 periodicals dating back to 1929, high-quality indexing and abstracting of over 600 periodicals, including 280 peer-reviewed journals, as well as indexing and abstracting of over 13,000 art dissertations. Generally, a good starting point for art-related research for journal articles. Access is limited to subscribers; log in through your university library website.

Art Index

Art Index is an art research database providing high-quality indexing for hundreds of national and international art journals, plus thousands of art dissertations. Access is limited to subscribers; log in through your university library website.

Avery Index to Architectural Periodicals

The Avery Index to Architectural Periodicals offers a comprehensive listing of journal articles published worldwide on architecture and design, archaeology, city planning, interior design, landscape architecture, and historic preservation. Coverage is from the 1930s (with selective coverage dating back to the 1740s) to the present. Access is limited to subscribers; log in through your university library website.

Berg Fashion Library

The Berg Fashion Library is a unique online portal which offers fully cross-searchable access to an expanding range of Berg content collections – including the Berg Encyclopedia of World Dress and Fashion online, e-books, reference works, and images. Access this online library with your university library log-in.

Bibliography of Canadian architecture/Bibliographie d'architecture canadienne. Ottawa: The Society for the Study of Architecture in Canada, 1992.

A bibliography of books, periodical and news articles, and theses publishes from 1981-1992 on architecture in Canada. The entries, compiled by Geoffrey Simmins, are arranged in the following sections: bibliographies and general reference sources; journals; Indigenous architecture; works on individual firms; studies of single buildings; style; thematic studies; period studies; regional studies; urban planning; conservation and preservation. Includes English and French publications.

Bibliography on Canadian Feminist Art. Montréal: Graduate Library and Information Studies, McGill University, 1986.

An annotated bibliography of English-language publications, exhibitions, catalogues, and theses on Canadian feminist art to 1986.

Canadian Architectural Periodicals Index, 1940-1980. Québec, QC: Presses de l'Université Laval, 1986.

This bilingual index of Canadian Architectural periodicals between 1940-1980 is a valuable research tool for those studying Canadian architecture. Within its pages, the author, Claude Bergerson, systematically reviews nine Canadian periodicals: *Architecture, Buildings, Construction; Architecture Concept, Architecture Canada; Building; Canadian Builder/Canadian Building; Constructeur du Québec; NationalBuilder; Journal of the Royal Architecture Institute of Canada; and The Canadian Architect.*

Canadian Film and Video: A Bibliography and Guide to the Literature and Art. Toronto: University of Toronto Press, 1997.

This extensive bibliography and reference guide, compiled by Loren Lerner, is an invaluable resource for researchers, practitioners, students, and anyone with an interest in Canadian film history. It includes 10,500 bilingual, annotated references of books, catalogues, publications, theses, and articles about Canadian film. Entries are arranged by subject. Includes author, film-video, and name-subject indexes. Available in print and as an eBook through your university library website.

Centre for Contemporary Canadian Art – Canadian Art Database

With the overall objective of broadening public awareness of contemporary Canadian Art in Canada and abroad, the CCCA documents the careers of some of Canada's leading professional artists, designers, art writers and curators on their website, as well as some important Canadian art institutions and organizations that have helped shape the Canadian art scene since the 1960s.

The Concordia University Art Index to Nineteenth-Century Canadian Periodicals. Montréal, QC: Concordia University.

This index, compiled by Professor Hardy George, covers thirty-one Canadian magazines from the nineteenth century.

Design & Applied Arts Index (DAAI)

DAAI is the leading source of abstracts and bibliographic records for articles, news items, and reviews published in design and applied arts periodicals from 1973 onwards. An important tool for students, researchers, and practitioners worldwide, DAAI covers both new designers and the development of design and the applied arts since the mid-nineteenth century, surveying disciplines including ceramics, glass, jewellery, wood, metalsmithing, graphic design, fashion and clothing, textiles, furniture, interior design, architecture, computer aided design, Web design, computer-generated graphics, animation, product design, industrial design, garden design, and landscape architecture. Access is limited to subscribers; log in through your university library website.

The Getty Bibliography of the History of Art (BHA) and Répertoire international de la littérature de l'art (RILA)

The Getty provides access to the Bibliography of the History of Art (BHA) and to the Répertoire international de la littérature de l'art (RILA) for no charge on its website. These citation databases, searchable together, cover material published between 1975 and 2007. For material published after 2007 see the [International Bibliography of Art \(IBA\)](#).

Getty Research Portal

The Getty Research Portal is a free online platform providing global access to digitized art history texts. The Portal is comprised of catalog records that link to full, digitized texts hosted by the contributing

institutions or their service providers. It provides access to digitized resources for the printed literature of art, including fundamental texts, rare books, exhibition catalogues, auction catalogues, and related literature. As the Portal's contributions grow, its scope will widen to include more texts about non-Western art. It currently includes over 178,000 titles.

International Bibliography of Art (IBA)

The IBA provides authoritative coverage of international scholarship on European art from late antiquity to the present, American art from the colonial era to the present, and global art since 1945. Visual arts in all media are covered: painting, sculpture, drawing, video, installations, new media, decorative and applied arts, museum studies and conservation, archaeology, folk art and material culture, classical studies, antiques, architectural history. Access is limited to subscribers; log in through your university library website.

Inuit Artists' Print Database

The Inuit Artists' Print database is an online version of *The Inuit Artists Print Workbook* edited by Sandra B. Barz and contains 8000 prints produced by Canadian Inuit artists from 1957 to the present.

Original Index to Art Periodicals. 10 volumes. New York, NY: Frick Art Reference Library, 1983.

Compiled between 1923 and 1969, this work indexes twenty-seven periodicals with emphasis on Western Europe and American art from the eleventh century to 1860.

Le répertoire des publications en art contemporain canadien: N° 20 / The Directory of Publications on Canadian Contemporary Art: N° 20.

Montréal: Artex, 2004.

From 1984-2004, Artex published a directory presenting short abstracts on documents about Canadian contemporary art that had been integrated into their collection. These directories also include information on Artex special projects, recent publications by Artex Editions, and updated lists of Canadian periodicals available on the premises. Texts in French and English.

The RIBA Library Catalogue

RIBA—the Royal Institute of British Architecture—offers a fully searchable index to over 300 architectural periodicals. Over 15,000 records are added yearly to the already substantial number of records catalogued and indexed since the early 1980s, including archival material from the RIBA Drawings and Special Collections.

MULTIDISCIPLINARY DATABASES

Academic Search Complete

Designed for *academic* institutions, this database is a leading resource for *scholarly research*. It supports *research* in animal science, anthropology, art history, astronomy, biology, chemistry, engineering, ethnic and multicultural studies, general science, geography, law, music, physics, psychology, religion and theology, women’s studies, zoology and other fields. Access is limited to subscribers; log in through your university library website.

America: History and Life

America: History and Life is an index to scholarly literature dealing with Canadian and US history. It covers the history of these two countries from prehistoric times to the present. The database indexes articles, book reviews and dissertations. Political, diplomatic, military, economic, social, cultural, religious and intellectual history are included. Access is limited to subscribers; log in through your university library website.

American Periodicals

American Periodicals Series includes digitized images of the pages of American magazines and journals published from colonial days to the dawn of the twentieth century. Titles range from Benjamin Franklin’s *General Magazine*; popular magazines such as *Vanity Fair* and *Ladies’ Home Journal*; regional and niche publications; and ground-breaking journals. Access is limited to subscribers; log in through your university library website.

Anthropological Index Online

The Anthropological Index Online (AIO) is published by the Royal Anthropological Institute (RAI) in cooperation with Anthropology Library and Research Centre at the British Museum. It is an index

to articles in journals taken by the Library. The Library holds 4,000 periodical titles (1,500 current) covering all branches and areas of anthropology. Nearly 800 journals, published in more than forty languages, are indexed on a continuing basis. Records cover 1957 to the present.

British Periodicals Collection I - II

British Periodicals provides searchable full text of hundreds of periodicals from the late seventeenth century to the early twentieth including numerous disciplines. Access is limited to subscribers; log in through your university library website.

Canadian Illustrated News

The *Canadian Illustrated News* database is a selection of almost 4,000 images taken from the popular weekly nineteenth century magazine. *Canadian Illustrated News* was published in Montréal, Quebec from 1869 to 1883 and was notable for its innovative use of half-tone photographs.

Canadiana Online

This collection covers the seventeenth century to early twentieth century and consists of three themed sections: Monographs, Government Publications, and Serials (periodicals, annuals, and newspapers). Altogether, Canadiana Online includes thirty-two million pages of content. The Canadiana collections have been free to access since 2019.

CBCA Canadian Business and Current Affairs

Canadian Business & Current Affairs Database combines full text and indexed content from all four CBCA database subsets (Business, Current Events, Education, and Reference). Canadian Business & Current Affairs Database provides indexing for over 1,800 publications and full-text for more than 700. Includes academic titles to special interest publications to general magazines. Broad coverage from a Canadian perspective spans agriculture, business and economics, education, government and politics, health sciences, history, literature, media arts, medical sciences, social sciences, and many more subject areas. Also includes Canadian newspapers, newswires, magazines, television transcripts. Covers any other kind of news, whether happening in Canada or abroad. Access is limited to subscribers; log in through your university library website.

CPI.Q (Canadian Periodical Index)

CPI.Q is a multidisciplinary database covering some art journals not covered in ProQuest, with full-text articles from 1983. Includes some French magazine titles. Access is limited to subscribers; log in through your university library website.

Early Encounters in North America

Assembled from hundreds of primary sources, this project documents the relationships among peoples from 1534 to 1850. The collection presents the perspectives of traders, slaves, missionaries, explorers, soldiers, officials, and others. It includes works by Canadian First Peoples and many European groups. The collection includes nearly 1,000 prints, drawings, paintings, maps, bibliographies, letters, photographs, and original facsimile pages. Access is limited to subscribers; log in through your university library website.

Érudit Scholarly Journals – CRKN

Érudit and CRKN offers open-access to multidisciplinary full-text articles from Quebec art and cultural journals and magazines.

Gender Studies Database

Gender Studies (GSD) combines Women’s Studies International and Men’s Studies databases with the coverage of sexual diversity issues. It covers the full spectrum of gender-engaged scholarship inside and outside academia. Access is limited to subscribers; log in through your university library website.

Google Scholar

Google Scholar is a freely accessible web search engine that indexes the full text or metadata of scholarly literature across an array of publishing formats and disciplines. Google Scholar also provides some digitized content found through Google Books.

Indigenous Studies Portal (iPortal)

The Indigenous Studies Portal (iPortal) is a database of full-text electronic resources such as articles, e-books, theses, government publications, videos, oral histories, and digitized archival documents and photographs. The iPortal content has a primary focus on Indigenous peoples of Canada with a secondary focus on North American materials and beyond.

Informit Indigenous Collection

This collection includes over 15,700 full text records from 111 resources, starting from 1977; including: specialist journals, conference papers, reports, magazines, eBooks, grey literature, and peer-reviewed scholarship on Indigenous topics. Coverage include arts, legal, health, education, social sciences, and the humanities. With material from Canada, United States of America, Mexico, Australia, Indonesia, Malaysia, New Zealand, and The Pacific, the IIC is a platform for Indigenous worldviews. Access is limited to subscribers; log in through your university library website.

JSTOR

JSTOR covers approximately 250 art history and architecture journals as well as numerous scholarly journals from other disciplines. Note: the last three to five years of some publications are not available. Access is limited to subscribers; log in through your university library website.

Periodicals Archives Online 1802-2000

PAO offers access to international scholarly literature of the humanities and social science disciplines from 1802 to 2000, with over 1.7 million articles in thirty-seven key subject areas in the arts, humanities and social sciences. Access is limited to subscribers; log in through your university library website.

Persée

Persée offers digitized back volumes of French journals in the Humanities and Social Sciences published in France.

Project MUSE Premium Collection

Project MUSE provides access to the full-text of more than 600 scholarly journals in the arts and humanities. Access is limited to subscribers; log in through your university library website.

Point de repère. Montréal, Québec: Bibliothèque nationale du Québec, 1984-1993.

This resource includes references to periodicals from Quebec, France, and other Francophone countries. Access to the online version is limited to subscribers; log in through your university library website.

Smithsonian Library – Index of Library and Archival Exhibitions on the Web

The guide resides on the Smithsonian Institution Libraries web site, where it has grown to include over 3,000 links to online exhibitions from libraries, archives, and museums around the world.

DATABASES & INDEXES TO ARTICLES IN NEWSPAPERS

CBCA Canadian Business and Current Affairs

Canadian Business & Current Affairs Database combines full text and indexed content from all four CBCA database subsets (Business, Current Events, Education, and Reference). In addition to periodicals, this database provides indexing for the following Canadian newspapers: *Calgary Herald*: Jan. 2, 1982 to Dec. 31, 2001; *Chronicle Herald* (Halifax): Jan. 2, 1982 to current; *Gazette* (Montréal): Jan. 2, 1982 to Dec. 30, 2001; *Globe and Mail*: Jan. 1, 1982 to current; *National Post*: Oct. 27, 1998 to current; *Sunday Herald* (Halifax): April 26, 1998 to Dec. 30, 2001; *Toronto Star*: Jan. 1, 1982 to Dec. 31, 2001; *Vancouver Sun*: Jan. 2, 1982 to Dec. 31, 2001. Access is limited to subscribers; log in through your University library website.

Canadian Newsstream

Canadian Newsstream provides users with full-text articles from Canadian daily newspapers (major dailies), as well as local and regional newspapers, with archives as far back as the 1970s, from over 360 news sources. Canadian Newsstream content is updated daily so researchers always have timely access to new information. Offered on the ProQuest platform; access is limited to subscribers; log in through your university library website.

BC Historical Newspaper

The BC Historical Newspapers project features digitized versions of historical papers from around the province. The titles, which range from the *Abbotsford Post* to the *Ymir Mirror*, date from 1859 to 1995. This collection is available for free from the library of the University of British Columbia.

British Columbia Newspaper Index 1991-2007

The Newspaper Index is a subject index of articles from the larger BC newspapers, primarily the *Vancouver Sun*, *Province*, and *Victoria Times-Colonist*. This index includes only significant stories, and stories of provincial government interest. It is not an index to the entire paper. Older years of the index are available in print and microfilm.

Google News Archive

A discontinued project by Google to scan and index historic newspapers, the Google News Archive is still available and is a great resource which makes many difficult to find newspapers available freely online. A number of Canadian newspapers are included in this archive (see, for example, *The Canada Gazette*, *Canadian Illustrated News*, *Le Courier de Montréal*, *Ottawa Citizen*, *The Toronto Daily Mail*, *The Vancouver Sun*, and *The Yukon Sun*).

Newspapers.com

Newspapers.com by Ancestry is the largest online newspaper archive consisting of 768 million+ pages of historical newspapers from 24,000+ newspapers from around the United States, Canada, and beyond. Access requires subscription.

Paper of Record

Searchable archive of full-page images of historical newspapers from Canada, the US, Latin America, Europe and Australia, with coverage mostly from the 1800s to early/mid 1900s. The archive is created from newspaper collections on microfilm, preserving the original format of the paper. Access is limited to subscribers; log in through your university library website.

ProQuest Historical Newspapers

This database includes digital reproductions of every page from every issue, cover to cover, in PDF format, complete with ads, classifieds, photos, and inserts of the *New York Times*, the *Wall Street Journal*, and the *Washington Post*. Access is limited to subscribers; log in through your university library website.

ProQuest Historical Newspapers: Canadian Newspapers

This database comprises a collection of Canadian historical newspapers from across the nation. Each page has been digitally reproduced in full colour, and articles, captions and advertisements are full-text searchable. Access is limited to subscribers; log in through your university library website.

Educational Resources

Educational resources support teaching, learning and research. The resources in this section focus on the research and study of worldwide art history, with an emphasis on the visual arts in Canada

Art Canada Institute / Institut de l'art canadien

Launched in 2013, the Art Canada Institute / Institut de l'art canadien (ACI/IAC) holds the mandate to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French. The ACI works with more than fifty Canadian art historians, curators, and scholars of visual culture who contribute to the institute's growing bilingual library and wide range of resources on the artists who have defined Canada's cultural landscape. By functioning as an online art museum, a digital library, and an interactive Canadian art encyclopedia, the ACI is a helpful resource for those researching Canada's visual heritage. Their publications are available to read online, for free, through [The Canadian Online Art Book Project](#). [Their glossary](#) allows users to search art historical terms and artists' names by keyword; the associated entries provide brief definitions.

Art History: A Preliminary Handbook

This website, by the University of British Columbia, serves as a primer for studying art history in Canada. Their timeline, titled "Important Moments in Canadian Art History," compiled by Professor Robert J. Belton, is an especially useful resource. This timeline includes entries from 5000 BCE to 2000.

Art History Teaching Resources

Art History Teaching Resources (AHTR) is an American platform for educators who use visual and material culture in their teaching practice. Home to an evolving and collectively authored repository of open educational content, AHTR serves as a collaborative virtual community for art history instructors at all stages of their academic and professional careers.

ART21

A flagship to the PBS-broadcast series, “Art in the Twenty-First,” Art21 produces short-form documentary series featuring profiles of individual artists and multiple artists in conversation. These videos are viewable on multiple digital platforms. [Art21.live](#), the project’s curated streaming video channel, delivers 24/7 programming about contemporary art to audiences worldwide for free.

Black Canadian Studies

Black Canadian Studies (BCS) is an online resource created by art historian, Dr. Charmaine A. Nelson. BCS has a number of resources for educators and researchers and serves as a hub through which Nelson communicates her ongoing research and provides information on related events, conferences, activities, resources, networks, programs, funding, and institutions on Black Canada and inter-related fields and topics.

CanadARHistories: Reimagining the Canadian Art History Survey

CanadARHistories, an online course and its associated open learning objects, addresses growing concerns around inclusion, regionalism, Indigenization, and internationalization in art history curricula, and is conceived as a response to these ideas. The course highlights the rich visual and material culture of this land through a series of entries, written by subject experts, that focus on the artistic contributions of Indigenous and settler makers. It can be further shaped and reshaped to challenge and redistribute the traditional, chronological, and rigid narratives of Canadian art and to encourage learners to be co-constructors of knowledge. The course supports a second-year undergraduate survey of art in Canada. The course is easily customized to the needs of individual instructors and institutions.

Concordia Library Guide – “How to Research an Art Object”

This guide focuses on how to find relevant documents when researching an art object. In addition to exploring how to search for information about an artwork or artist directly, this resource provides information on finding other works from the same art-historical period or style, technical processes and materials, subject matter and themes, and the social or historical context of art.

CoOL: Resources for Conservation Professionals

Conservation OnLine (CoOL) is a freely accessible platform to generate and disseminate resources for those working to preserve cultural heritage worldwide. As an authoritative and trusted source of information, CoOL serves to foster, convene, and promote collaboration in the field of conservation.

Early Encounters in North America

Assembled from hundreds of primary sources, this project documents the relationships among various peoples from 1534 to 1850. The collection presents the perspectives of traders, slaves, missionaries, explorers, soldiers, officials, and others. It includes works by Canadian First Peoples and many European groups. The collection includes nearly 1,000 prints, drawings, paintings, maps, bibliographies, letters, photographs, and original facsimile pages. Access is limited to subscribers; log in through your University library website.

FIELD TRIP: Art Across Canada

FIELD TRIP: Art Across Canada is an online platform that links users to online arts events, talks, and workshops with some of Canada's most celebrated artists and leading arts organizations. Though these events take place across the country, they are available for all to participate in through digital platforms. Users can find and register for arts activities designed to engage communities and support artists, particularly during the challenges presented during a pandemic.

The Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC)

The Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC) is an international collaboration of researchers based in universities, museums and Aboriginal communities working together to digitally reunite Great Lakes heritage that is currently scattered in many museums and archives. The GRASAC website hosts digital exhibitions of material based on the combined knowledge of GRASAC's contributing scholars and community researchers, and the records of host institutions. This website is a meaningful resource for students of all ages wanting to learn more about the material cultures of the Great Lakes region.

How to Write About Contemporary Art. London: Thames & Hudson, 2014.

How to Write About Contemporary Art by art critic, Gilda Williams is a guide to writing engagingly about art. This book first navigates readers through the key elements of style and content. The second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs.

Monoskop

Monoskop is an independent web-based educational resource and research platform for arts, culture and humanities founded in 2004. Monoskop features wiki pages with genealogical bibliographies of contemporary topics and movements in art, culture, and society, accompanied by personal biographical profiles of their exponents. Many of the titles in the bibliographies are linked to electronic versions of publications made available on Monoskop or other [freely accessible digital libraries](#).

NFB Campus

Established in 2012, National Film Board of Canada CAMPUS is a subscription service that offers expanded online access to NFB educational resources—a collection that includes films, interactive productions and teaching tools. Teaching resources include study guides, thematic playlists, and notes on appropriate grade levels and curriculum. Subscription plans are available for both individual educators and institutional clients. Consult your university library to see if you have access to NFB CAMPUS. Concordia students and faculty can log-in through the library website.

Open Art Histories (OAH)

Open Art Histories (OAH) is a platform for art, art history, visual art, communication, and museum studies teachers and instructors in Canada. Open to anyone who uses visual and material culture in their pedagogical practices, OAH offers a dynamic and collaborative space for Open Education Resources (OERs) and serves as a virtual community and repository for art and art history instructors at all stages of their academic and professional careers. Visit their [Open Education & Pedagogy](#) webpage for resources on OERs.

Smarthistory

Smarthistory is a free resource for the study of art history created by art historians Beth Harris and Steven Zucker. Smarthistory is an independent not-for-profit organization and the official partner to [Khan Academy for art history](#). With 503 contributors from 201 colleges, universities, museums, and research centers and over 3,000 essays and videos, Smarthistory is the most-visited art history website in the world. Smarthistory includes a small number of essays on Canadian and Indigenous art history, as well as resources for teaching art history.

Timeline of the Arts in Canada

This timeline, curated by the *Canadian Encyclopedia*, documents the history of art in Canada from 1606 to present day. The timeline includes entries of the theatrical arts, visual arts, and literature.

Writing About Art

This website and book of the same name by Majorie Munsterberg, adjunct assistant professor at City College of New York, is intended to help students improve their ability to write about visual things. Munsterberg explains the most common types of analysis used by art historians and how these methods developed.

Visual Literacy Today – Teaching Resources

Visual Literacy Today is a website replete with information about visual literacy, a field of study and practice that explores how we see and interpret images, how we use visuals to convey meaning and what it means to be literate in a digital age. This website is home to librarian, Dana Statton Thompson's [Recommended Reads](#), an extensive, annotated bibliography of visual literacy. Whether you are new to visual literacy or a seasoned expert, this reading list gives an excellent snapshot of research across the breadth of the field. Visual Literacy Today also provides educators with free and downloadable teaching resources and activities for all subjects and learning levels.

YYZ BOOKS Lending Library

YYZ operates a Lending Library aimed at making YYZBOOKS more accessible to the community. YYZ has published Canadian art writing for over twenty-years and allows library cardholders to borrow these books for free. After signing up for a YYZ Library card, users can borrow from the collection of available books published and/or distributed by YYZBOOKS at the YYZ Artists' Outlet in Toronto. Out of print books cannot be taken out, but they are available at the YYZ gallery to be scanned, photocopied, or read onsite.

Encyclopedias & Dictionaries

Encyclopedias and dictionaries can play an important role in one's research. Encyclopedias provide an overview of a subject and aim to present objective data (names, dates, and facts that can be verified), typically in alphabetical order. Many also include bibliographies listing the major sources related to the topic. Dictionaries are useful for clarifying terms and concepts and can elucidate the etymology of a term and how such meaning has changed over time.

GENERAL ENCYCLOPEDIAS

Canadian Encyclopedia. 4 volumes 3rd ed. Edmonton: Hurtig Publishers, 1999.

The Canadian Encyclopedia offers comprehensive coverage of all aspects of Canadian life. Articles deal with various aspects of the arts, including Indigenous and Inuit art. Current research in women's and Indigenous studies is also included.

Since moving online, [The Canadian Encyclopedia](#) now offers more than 19,000 bilingual entries—roughly four times the original total—and contains more than 30,000 multimedia items, including images, maps, audio and video. The online Encyclopedia offers the world's largest collection of authored, accurate, and continuously updated articles on Canada and Canadiana.

Encyclopedia Americana. 30 volumes. New York and Chicago: Encyclopedia Americana, 1990.

Encyclopedia Americana includes basic overviews of art related topics dealing with subjects ranging from art collecting to major art movements. Coverage of Canada is substantial and includes short articles on Canadian art and architecture. Includes numerous illustrations.

Encyclopaedia Universalis. 28 volumes. Paris: Encyclopaedia Universalis, 2002.

Encyclopaedia Universalis is a French language encyclopaedia providing in-depth articles. A large number of extensive entries dealing with all aspects of the art. Lengthy article on Canada with a detailed overview of the arts. Includes black and white and colour illustrations. Many entries are available to read online, for free.

Grand Larousse encyclopédique en dix volumes. Paris: Librairie Larousse, 1975.

The *Grand Larousse encyclopédique* is a French encyclopedia for general use, including short articles and a detailed entry about Canada with a brief overview of the visual arts. Bibliographies are included at the end of each volume. Illustrated.

Encyclopaedia Britannica. 15th ed. 32 volumes. Chicago: Encyclopaedia Britannica, 1995.

Coverage of the arts in this authoritative work includes major articles covering a wide range of topics from philosophy of art to collecting. Includes extensive articles on major art movements. A sixty-page article on Canada provides a brief overview of the visual arts. Short entries on major Canadian artists are included. In 2008, [Britannica Online](#) was launched with a full text database and thousands of illustrations and in 2010 the first Britannica apps were released.

Wikipedia

Wikipedia is a free, online encyclopedia written and maintained by a community of volunteers through open collaboration and a wiki-based editing system. Wikipedia is the largest and most-read reference work in history. Each entry in Wikipedia must be about a topic that is encyclopedic and is not a dictionary entry or dictionary-style. Each topic must also meet Wikipedia's standards of "notability," which generally means that the topic must have been covered in mainstream media or major academic journal sources that are independent of the article's subject. Wikipedia is supported by donations to the non-profit Wikimedia Foundation.

SUBJECT ENCYCLOPEDIAS & DICTIONARIES

Art and Architecture Thesaurus (AAT)

An online guide to finding correct art historical terms from The Getty. AAT contains terms in several languages pertaining to materials, styles, cultures, and techniques related to art, architecture, and other cultural heritage.

Art Canada Institute Glossary of Canadian Art History

Launched in 2013, the Art Canada Institute promotes the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French. Their glossary allows users to search art historical terms and artists' names by keyword; the associated entries provide brief definitions.

Artyclopedia

Artyclopedia—created by Calgarian, John Malyon—is a directory of art resources on the internet. Artyclopedia indexes 2,900 arts-related websites, with links to around 180,000 artworks by 9,000 artists. This directory is international in scope and is searchable by movement, medium, subject, or artist name. A search by an artist's name, for example, brings up links to online museums, image archives, and articles about the artist. The website first went online in February 1999 and maintains the design of the era.

ArtLex

ArtLex is an online art dictionary of definitions, pronunciation notes, quotations, etc.

The Concise Oxford Dictionary of Art Terms. 2nd ed. Oxford, UK ; New York, NY: Oxford University Press, 2010.

This dictionary covers a wide range of terms from the visual art world, including materials, techniques, and important styles and periods. Revised and updated to reflect the recent development and expanded with new entries focusing primarily on modern and contemporary art materials and techniques. Find this dictionary in print at your university library or online with your university library log-in.

The Continuum Encyclopedia of Animal Symbolism in Art. New York: Continuum, 2004.

The focus of this *encyclopedia* is on *animals* and their *symbolism* in diverse world cultures and in different eras of human history.

Descriptive and Visual Dictionary of Objects. Volume 1. Ottawa: Canadian Heritage, Parks Canada, 1997.

Based on Parks Canada classification system, this work provides definitions of numerous objects falling into three categories: housing and its components, domestic interiors, and clothing and personal accessories. The *Descriptive and Visual Dictionary of Objects* is written from an ethnographic perspective. It includes a codified bibliography and a bilingual index of terms.

The Dictionary of Art. New York: Grove's Dictionaries, 1996.

Over 45,000 short entries including approximately 20,000 biographies are presented in this comprehensive and authoritative work. It includes coverage of Canada, involving articles on artistic styles, schools, groups and movements, buildings and building types. Numerous illustrations are included. See [The Grove Dictionary of Art Online](#).

Dictionary of Artists' Models. London; Chicago: Fitzroy Dearborn, 2001.

Entries contain an interpretive essay, biographical information, a selection of the model's works, and a bibliography. Extensive cross-referencing allows readers to find models who have pseudonyms or alternative names, and an index to artists helps connect them with their models.

Dictionnaire international des arts. 2 volumes. Paris: Bordas, 1979. French language dictionary. Covers art, aesthetics, and various topics such as museums, archaeology in 4,000 brief articles. Covers all countries and all periods (including an overview of Canadian art as well as entries for major Canadian artists). Illustrations include colour plates.

A Dictionary of Modern and Contemporary Art. 2nd ed. Oxford; New York: Oxford University Press, 2009.

This reference work contains around 2,000 clear and concise entries on all aspects of modern and contemporary art. Its entries include movements, styles, techniques, artists, critics, dealers, schools, and galleries. There are biographical entries for artists worldwide from the beginning of the twentieth century through to today's globalized art world. Find this dictionary in print at your university library or online with your university library log-in.

Dictionary of Subjects and Symbols in Art. 2nd ed. London: Routledge, 2014.

This comprehensive dictionary—in its second edition—comprises entries on significant artists, works of art, objects, and symbols in the Western art tradition. It includes definitions of mythological, historical, hagiographic, and religious themes and provides helpful introductions to the iconography present in many Western images. Illustrations and cross-references are included.

Dictionary of Symbols in Western Art. New York: Facts on File, 1995.

This dictionary presents short entries providing coverage of symbols related to saints, martyrs, mythical, biblical and religious characters and episodes. Intended to serve as an introduction to the meaning of works of art. Many entries provide references to literary sources. Illustrations and cross-references are included.

Dictionnaire des termes de l'art: anglais-français & français-anglais.

Paris: Maison du dictionnaire, 1994.

Terms listed are used in the descriptions of works of art or related to art techniques. Organized into two sections: French-English and English-French listings. A small third section includes colour and black and white illustrations.

Dictionnaire universel des créatrices

Le Dictionnaire universel des créatrices, première encyclopédie des femmes de cette ampleur, recense plus de 12,000 créatrices à travers le monde, au cours de 40 siècles d'histoire. Ce Dictionnaire couvre tous les continents, toutes les époques, tout le répertoire traditionnel des disciplines (artistiques, littéraires, philosophiques aussi bien que scientifiques) et il s'étend des sportives aux femmes politiques, en passant par les interprètes, les conteuses, les artisanes, fussent-elles anonymes. Publié en trois volumes en novembre 2013, puis en livre numérique en 2015, il est aujourd'hui disponible en ligne et donc accessible partout dans le monde. Son contenu est mis à jour en temps réel et enrichi de nouvelles entrées. This website is also available in English.

Encyclopedia of Aesthetics. 2nd ed. Oxford ; New York: Oxford University Press, 2014.

Featuring 815 articles by distinguished scholars from many fields and countries, the *Encyclopedia of Aesthetics* is a comprehensive survey of major concepts, thinkers, and debates about the meaning, uses, and value of all the arts—from painting and sculpture to literature, music,

theater, dance, television, film, and popular culture. Find this dictionary in print at your university library or online with your university library log-in.

L'Encyclopédie du patrimoine culturel de l'Amérique française

L'Encyclopédie du patrimoine culturel de l'Amérique française is a multimedia resource that has been online since 2008. This website presents the rich heritage of the French-speaking communities living all across the North American continent. It explores this heritage in articles supplemented with images and audio-visual media.

EncycloFashionQC

An initiative of the McCord Museum, EncycloFashionQC aims to be the authoritative source of information on designers, manufacturers, retailers, organizations, and events that have left their mark on fashion created in Quebec throughout the industry's history. EncycloFashionQC builds on the first published encyclopaedic reference on Quebec fashion, *Dicomode*, by Gérald Baril (2004).

Encyclopedia of Clothing and Fashion. 3 volumes. Farmington Hills, MI: Charles Scribner's Sons, 2005.

A three-volume survey of clothing, costume and fashion, presented through 640 essays, arranged alphabetically. Coverage includes the origins of clothing and body adornment, the development of fabrics and technologies, and the social meanings of dress, as well as representative costumes from a wide range of historical eras.

Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art. 2 volumes. Chicago: Fitzroy Dearborn, 1998.

Answers to how various mythological, Biblical, and literary themes have been treated in literature, art, music, and the performing arts can be found in this work. It provides an analysis of over 100 selected themes that reflect the increasingly interdisciplinary nature of scholarly and academic work through the use of various iconographical sources.

Encyclopedia of Latin American & Caribbean Art. London: Macmillan Reference Ltd. ; New York: Grove's Dictionaries, 2000.

The *Encyclopedia of Latin American and Caribbean Art*, the second volume in the Grove Encyclopedias of the Arts of the Americas series, covers the art of every country in Central and South America and the Caribbean, from the colonial period to the present day. Country surveys chart the evolution of artistic traditions and the melding of European and Indigenous art forms not only in architecture and the fine arts, but

also in interior design, metalwork, textiles and other decorative arts, and include discussions of art patronage and training in each nation.

Encyclopedia of Philosophy. 8 volumes. New York: Macmillan, 1972. *Encyclopedia of Philosophy* provides an authoritative and comprehensive coverage of all aspects of philosophy and related disciplines. It includes articles of varying length cover topics such as aesthetics, authenticity, feminist aesthetics, and perception as well as bibliographies and cross-references.

Encyclopedia of Themes and Subjects in Painting: Mythological, Biblical, Historical, Literary, Allegorical and Topical. New York: H.N. Abrams, 1971.

Nearly 400 of the subjects that recur frequently in Western art—most of them mythological or religious—are arranged alphabetically and are concisely explained in this encyclopedia. Every subject is illustrated by a major work from a public gallery.

Encyclopedia of World Art. Toronto: McGraw-Hill, 1959-1983.

This encyclopedia covers the representational arts: architecture, sculpture, and painting; includes all periods and geographical areas. Three types of articles are present and are arranged alphabetically: historical, conceptual, and geographic. An extensive article on Canada provides a brief overview, including a discussion of Indigenous peoples. Colour plates and illustrations are included as well as extensive bibliographies.

Getty Iconography Authority (IA)

This online thesaurus includes the names, dates, and a brief description of iconographical narratives, religious or fictional characters, historical events, and the names of literary and visual works. IA has a special focus on non-Western topics, though Western iconography is included.

Glossary of Art, Architecture and Design since 1945. London: Library Association Publishing, 1992.

An update to the 1977 edition, this work provides over 150 new entries accounting for terms now found in the literature. All areas of the field from art administration to concepts such as post-modernism and pluralism have been included. Terms related to computer and electronic arts and technological aspects were updated in accordance with technological advancements in the 1990s. Black and white illustrations are included as well as cross-references and bibliographies.

Gods and Heroes in Art. Los Angeles: J. Paul Getty Museum, 2002.

A classical guide to the role both Greek and Roman mythology played in European art during the Renaissance, Baroque, and Neoclassical ages. Includes more than four hundred illustrations.

Historical Dictionary of Québec Sculpture in the 20th Century

This online dictionary is an initiative of *Espace art actuel* magazine. The sculptors included in this dictionary are limited to those born before 1968. Entries are available in English and French. Many entries are followed by links to relevant articles published in *Espace*.

How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet. 2nd ed. London: Thames & Hudson, 2004.

Since its first publication in 1986, this comprehensive guide has simplified accurate identification of any printed image. Included in the guide are detailed descriptions of manual methods, as well as the mechanical processes that constitute the vast majority of printed images. The guide describes more than ninety different techniques, both in monochrome and colour.

Looking at Prints, Drawings, and Watercolours: A Guide to Technical Terms. 2nd ed. London: British Museum Publications in association with the J. Paul Getty Museum (Malibu, CA), 2006.

This work includes brief definitions of terms commonly used for prints, drawings and watercolours. Colour and black and white illustrations are present.

Multilingual Glossary for Art Librarians

This website is in English with indexes in Dutch, French, German, Italian, Spanish and Swedish of art-related words. Entries are based on the 2nd revised and enlarged edition, 1996.

Native America in the Twentieth Century: An Encyclopedia. New York: Garland, 1994.

Native America in the Twentieth Century provides historical, economic, and sociological information, focussing on the Indigenous people of Turtle Island in the twentieth century. Includes Indigenous viewpoints on various topics such as an overview on art and architecture, textiles, sculpture, painting, pottery and arts and crafts.

Oxford Art Online

Oxford Art Online offers access to a searchable online art resources that allows users to access Oxford's regularly updated art reference works: *The Grove Dictionary of Art* and the *Benezit Dictionary of Artists*. *Grove Art* is a scholarly art encyclopedia, offering global coverage of visual culture, composed and expanded in collaboration with thousands of scholars and specialists around the world. *Benezit* offers unique information about the sale and collection of artists' works as well as artists' biographies. In addition, users can search and access Oxford art reference titles including the *Encyclopedia of Aesthetics* (2nd edition). Access this online encyclopedia with your university library log-in.

The Oxford Companion to Architecture. New York: Oxford University Press, 2009.

Entries in this book cover all aspects of architecture, from architects, building types, and movements and styles to materials, aspects of design, and definitions. The Companion offers complete coverage of architecture from around the world, giving equal weight to architecture in Asia, Africa, the Middle East, and South America as to the more familiar examples from Western Europe and the United States, and of both modern and vernacular architecture. It covers all periods, from the beginnings of architecture in ancient Egypt to the present day, and yet is strongly rooted in an approach to architecture that looks at its social, technical, and practical aspects, beyond an art-historical perspective. Find this resource in print at your university library or online with your university library log-in.

The Oxford Companion to the Photograph. New York: Oxford University Press, 2005.

In addition to a wide range of technical information, this book encapsulates in concise and readily accessible form the mass of recent scholarship on photography as a social and artistic practice, organized both thematically and geographically. There are over 800 biographical entries, both on photographers and on other individuals who have significantly influenced photographic culture from the early nineteenth century to the present. The book's scope is worldwide. Find this resource in print at your university library or online with your university library log-in.

***The Oxford Companion to Western Art.* 2nd ed. New York: Oxford University Press, 2003.**

The Oxford Companion to Western Art, written by over 100 distinguished art historians and specialists, provides in-depth coverage of Western Art with entries on artists and their works, styles and movements, art forms and art terms, combined with more modern methodologies, focused on patronage, taste, theory, and criticism, and the scientific examination of materials and techniques. Find this resource in print at your university library or online with your university library log-in.

***The Oxford Dictionary of Art.* 3rd ed. New York: Oxford University Press, 2004.**

This work provides a comprehensive overview of Western art forms and of individual artists from antiquity to the contemporary period. Architecture is not included while painting, sculpture and graphic arts and design are. There are no major articles on Canadian art, but articles on well-known Canadian artists and movements are included.

***The Oxford Dictionary of Art and Artists.* 5th ed. New York: Oxford University Press, 2015.**

Originally published in 1988, this second edition includes more than 100 new entries. The *Concise Oxford Dictionary of Art and Artists* covers prehistory to present but does not include artists born after 1945. Brief entries include biographies, art-related terms, and art movements. Major Canadian artists are included.

***The Thames & Hudson Dictionary of Art Terms.* 2nd ed. New York: Thames & Hudson, 2004.**

The Thames & Hudson Dictionary of Art Terms includes over 2,000 authoritative entries and 400 illustrations, including diagrams for comprehensive treatment of architectural terms. It covers painting, sculpture, architecture, photography, the decorative, applied and graphic arts from all periods throughout the world up to the present day.

Exhibition Catalogues

Exhibition catalogues “provide documentation relating to all the items displayed in a show at a museum or art gallery and they contain new scholarly insight by way of thematic essays from curators and academics” (*“Why Exhibition Catalogues?”*. *Research Guides: Art History. Canada: University of Toronto Libraries*). Today, many exhibition catalogues often take the form of substantial books containing extensive essays and high-quality images of the works shown. Alternatively, exhibition catalogues can be entirely in digital form, with no physical copies ever being printed.

Many museums and galleries list their past and up-coming exhibitions on their websites—search for those online by consulting the **Museums & Galleries** section in this publication. Additionally, cities and regions often post information on upcoming exhibitions on their websites.

SEARCHING FOR CANADIAN EXHIBITION CATALOGUES

e-artexte

e-artexte is an open access platform for contemporary Canadian art publishers (museums, artist-run centres, art galleries, etc.), authors and artists to upload digital versions of their publications for anyone to download for free. This database includes exhibition catalogues from 1965 to the present.

Indigenous Art Centre

The Indigenous Art Centre through Crown-Indigenous Relations and Northern Affairs Canada (CIRNAC) supports and promotes the visual arts of the Indigenous in Canada and houses artists’ files, exhibition catalogues, reports and studies, archival photographs dating back to

the early twentieth century, art magazines and periodicals, a resource library of Indigenous art textbooks, and a resource library consisting of video and audio tapes. Its Research and Documentation Centre houses 1,100 artists' files and an Image Bank of over 10,000 slides and photographs for research purposes.

Leonard and Bina Ellen Art Gallery Archives, Concordia University

The Gallery's primary resource is contemporary Canadian exhibition catalogues, which are divided into two groups: individual artists and group exhibitions (primarily 1970s, 1980s, 1990s but some eighteenth, nineteenth, and early twentieth century). Researchers should contact the gallery to make an appointment to consult the catalogues.

Library Catalogue of the National Gallery of Canada

This library houses an extensive collection of visual arts literature in Canada, including 275,000 books, exhibition catalogues, and bound periodicals; 900 current periodical subscriptions; 58,000 auction catalogues; and 203,000 microforms. The Library aims to acquire every visual arts catalogue and exhibition list published in Canada, regardless of size or format. Digital copies of the exhibition catalogues for the National Gallery of Canada's first fifty years of exhibitions (1880-1930) can be found through the library catalogues, together with installation photographs for many of the exhibitions. An on-line finding aid to archival records (including installation photographs, AV material, slides, posters and documentation files) for more than 2,500 exhibitions held at the National Gallery of Canada between 1880 and the present and at the Canadian Museum of Contemporary Photography (including those of the National Film Board's Still Photography Division) between 1966 and 2008 is available through the library catalogue. Exhibitions can be found by using the title of the exhibition as a search term or by using subject headings, including personal names. Past and current exhibitions of the National Gallery of Canada and Canadian Museum of Contemporary Photography can be found in this [database](#).

DIRECTORIES OF EXHIBITION CATALOGUES

Index to Art Exhibition Catalogues on Microfiche. Cambridge: Chadwyck-Healey; Teaneck, NJ: Somerset House, 1976.

This microfiche resource brings together over 3,000 art exhibition catalogues from major museums and galleries throughout the world available individually, in major subject collections such as Renaissance and Baroque Art or subject collections such as Impressionism, Sculpture, and Women Artists. The catalogues are also grouped according to the museum or gallery that originally published them.

Index to National Gallery of Canada Exhibition Catalogues and Checklists 1880-1930. Ottawa: National Gallery of Canada, Library and Archives, 2007.

This index provides readers access to the contents of the early exhibition catalogues of the National Gallery of Canada, produced during the Gallery's first fifty years. This publication also provides information about the artists represented in exhibitions at the National Gallery. Over 10,000 works of art from forty-nine catalogues and sixty-five unpublished checklists are indexed. Researchers can search the [associated website](#) for exhibition catalogues by name, title, medium, address, or publisher.

The Smithsonian Institution

The Smithsonian American Art Museum maintains a number of specialized art databases and photographic archive collections. See especially Pre-1877 Art Exhibition Catalogue Index.

The National Art Library at the Victoria & Albert Museum

The National Art Library houses the UK's most comprehensive public reference collection of literature on the fine and decorative arts, including books, journals, exhibition catalogues, auction house sales catalogues, and comics. Information about V&A exhibitions and publications also appears in: *The Victoria and Albert Museum: a bibliography and exhibition chronology, 1852-1996*. Edited by Elizabeth James. London: Fitzroy Dearborn, 1997.

Image & Video Collections

The following resources provide users with access to digital images and videos in various collections. Images of artistic and visual works are covered by the [Canadian Copyright Act](#), meaning that the use of images of artistic and visual works requires permission from the copyright holder. The [Fair Dealing](#) exception in the Copyright Act allows one to make copies of images that are copyright protected for the purposes of research, private study, education, parody, satire, criticism, and review. For more information on copyright and images, visit Centennial College’s library guide on [copyright](#) and Queen’s University’s library guide on [using images for educational purposes](#). For information specifically on copyright and digital images, consult [“Copyright and Privacy in Photography.”](#)

ONLINE IMAGE COLLECTIONS

[Archivision](#)

Archivision is a database of over 80,000 high quality, professionally photographed images of architecture, landscape architecture, urban planning, archaeology, and design searchable within the MDID platform.

[ARTstor](#)

With approximately 300 collections composed of over 2.5 million images, scholars can examine wide-ranging material with ARTstor from Indigenous art to the collection from the Louvre. The ARTstor Digital Library provides access to curated images from reliable sources that have been rights-cleared for use in education and research — you are free to use them in classroom instruction and handouts, presentations, student assignments, and other non-commercial educational and scholarly activities. Access is limited to subscribers; log in through your University library website. For support in creating an ARTstor account, visit [Registering with ARTstor](#) and [ARTstor’s quick-start guide](#).

Bibliothèque nationale de France - Banque d'images

This image bank allows users to search of the visual collections of the BnF, comprising nearly one million images from the public domain. The collection is regularly updated to include contemporary artists' works.

British Columbia Historical Photographs Online

British Columbia Historical Photographs Online contains annotated links to photo databases and virtual galleries developed by member institutions and hosted on archival websites throughout the province of British Columbia.

The British Library on Flickr

The British Library has made millions of public domain images of their collection available on Flickr.

British Museum of Art

The British Museum of Art Collection online allows access to almost four and a half million objects in more than two million records. High-definition images can be enlarged and examined in detail. For images of art made on Turtle Island or in Canada, visit the [Americas online collection](#).

Concordia University Digital Image Repository

Concordia's databank of images currently holds over 30,000 high resolution digital images that can be downloaded and used for educational and research purposes. Images of works art include information on the work's measurements, medium, date, repository, and subject-matter. The repository is accessible online for Concordia students and faculty, and users can log in with their netname and password.

Concordia University Visual Collections Repository

The Visual Collections Repository (VCR) at Concordia University supports research and pedagogy in the Faculty of Fine Arts by providing primary visual documents, media services and facilities to Concordia Faculty of Fine Arts professors, instructors, students and accredited outside researchers. The VCR collection includes The Faculty of Fine Arts Slide Collection, one of the largest slide collections in Canada. The collection's vast scope includes subjects such as, artifacts, paintings, photographs, ceramics, fibre works, drawing, sculpture,

architecture, performance and contemporary art, with an emphasis on Canadian art history. Researching the slide collection is by appointment only. To arrange an appointment, please email pamela.caussy@concordia.ca. The VCR also houses the Moving Image Collection, which is comprised of over 41,000 titles dating from 1895 to the current year, including 11,500 historically significant archival 16mm and 35mm films. Highlights of the collection include the National Film Board of Canada's lending library until 1990, the British Information Services collection of travelogues and documentaries from the 1960s and 1970s, the Shastri Collection of Indian documentary films, and a growing collection of student films from Concordia's Mel Hoppenheim School of Cinema.

Digital Public Library of America (DPLA)

DPLA aggregates millions of images and other items from archives, museums, libraries, and cultural centres in the United States of America.

Europeana

Europeana provides researchers with digital access to European cultural heritage material. Their digitized museum collection is comprised from over 3,000 institutions across Europe.

Federated Academic Digital Imaging System (FADIS)

FADIS is a repository for digital images, developed for the image-based teaching of art, architecture and visual culture at the University of Toronto in collaboration with other universities across Canada. All FADIS content is to be used for the purpose of private study, research, criticism, and review. Access is restricted to faculty, students, and staff of each participating institution. Log-in with your university email address.

Find Media for OER

This is a Concordia University library page for finding images, sound, and video in the public domain or under an open licence. It briefly describes the search techniques to discover open content on Google Images, YouTube, Wikimedia Commons, Flickr, Pixabay, Creative Commons, Unsplash, and more.

Frick Digital Collections

The Frick Collection's digital archive enables visitors to browse and download jpegs of large format digital files created through projects supported by the National Endowment for the Humanities, The

Henry Luce Foundation and METRO. The Frick Photoarchive is a study collection of more than one million photographic reproductions of works of art by fourth to mid-twentieth century artists trained in the Western tradition. Each photograph is accompanied by historical documentation that traces the essential elements of the biography of a work of art — changes of attribution, ownership, and condition. At present, the Frick is systematically digitizing the Photoarchive collection and making it available on their site.

Getty Open Content Images

The Getty has made almost 100,000 images of its repositories available for use as open content.

Google Arts & Culture

Google Arts & Culture is an online platform of high-resolution images and videos of artworks and cultural artifacts from over 2,000 partner cultural organizations throughout the world. Users can search for images, view such images in incredibly close detail, read short articles on works of art, and view interactive online exhibitions.

Google Images

Google Images is a frequently used site by art historians for image searching. It is a search engine with reverse image search capabilities, filters, and advanced search options. You can filter images by size, by open licence, and by colour. You can also perform searches for images from museum websites OR exclude content in your searches.

Library and Archives Canada

LAC preserves and provides access to photographs, maps, and audio-visual material. Visitors to their website can search for images using key-terms. LAC holds extensive collections pertaining to Indigenous heritage, including digitized images and virtual exhibitions.

Metropolitan Museum of Art Open Access for Scholarly Content

The Met's Open Access for Scholarly content (OASC) initiative provides free access to images of artwork in the collection that the Museum believes to be in the public domain. Intended for scholarly use, open-access images are identified with an OASC icon, and available for download.

New York Public Library Digital Gallery

The NYPL allows users to search over 900,000 digitized images from their collection with free and open access.

Our Ontario – Image Collection

View and access photographs, maps, videos, and more from Ontario libraries, archives, museums, historical societies, community groups, and government ministries.

PHAROS

PHAROS is an international consortium of European and American art historical photo archives committed to creating a digital research platform allowing for comprehensive consolidated access to photo archive images and their associated scholarly documentation.

POP : la plateforme ouverte du patrimoine

Gérée par le ministère de la Culture de la France, la plateforme POP regroupe les contenus numériques du patrimoine français afin de les rendre accessibles et consultables au plus grand nombre. Elle réunit notamment les bases Joconde (catalogue collectif des collections des musées de France), Mérimée (édifices protégés au titre des Monuments historiques), Mémoire (collections de photographies), Rose-Valland MNR-Jeu de Paume (biens Musées nationaux Récupération qui ont été récupérés en Allemagne à la fin de la dernière guerre, et confiés à la garde des musées nationaux en attente de l'identification de leurs légitimes propriétaires).

Thomas J. Watson Library Digital Collections, Metropolitan Museum of Art

The Thomas J. Watson Library at the Metropolitan Museum of Art has extensive digital holdings. The primary mission of the Watson Library Digitization Initiative is to expand access to the Museum's rare and unique research materials by developing, supporting, and promoting a distinctive digital collection of these items. The initiative targets materials that fall outside the parameters of other major digitization efforts, such as Google Books or the Internet Archive, and makes them accessible to support the scholarly endeavors of The Metropolitan Museum of Art's staff as well as an international community of researchers.

Toronto History – Flickr

The images on this site represent a small sample of the more than one million photographs in The City of Toronto Archives' collection.

VADS – University for the Creative Arts (UCA) Library

VADS provides a national collection of over 140,000 images from over 300 art and design collections across the UK, which are freely available for non-commercial use in education. The images cover the broad range of the visual arts including applied arts, architecture, design, fashion, fine art, and media.

The Warburg Institute Iconographic Database

The Warburg Institute Iconographic Database contains digitized images from the Institute's Collection and Library. Search by iconographic keywords or browse the iconographic classification system. To search by artist, date, location, or other parameters, use the advanced search menu. Note: The Warburg Institute Iconographic Database is a work-in-progress. The holdings of the Photographic Collection are being digitized and uploaded regularly.

Wikipedia Commons

Wikipedia Commons is a collection of over 85,000,000 still images, videos, and sounds with Creative Commons licensing.

ONLINE VIDEO COLLECTIONS

Alexander Street Press Film Platform

ProQuest's Alexander Street is a comprehensive streaming video collection delivering titles spanning a wide range of subject areas including "[Art and Architecture in Video](#)," "[Ethnographic Video Online: Indigenous Voices](#)," "[North American Indian Thought and Culture](#)," "[Black Studies in Video](#)," "[Dance Online: Dance in Video](#)," "[Queer Pasts](#)," and "[Underground and Independent Comics, Comix, and Graphic Novels](#)." Access is limited to subscribers; log in through your University library website.

American Indian Film Gallery

Established at the University of Arizona, the American Indian Film Gallery (AIFG) presently contains over 450 non-fiction films that

document Indigenous lifeways from the Arctic Circle to Tierra del Fuego, with a large concentration on peoples of the Southwest. The films range from a 1922 silent newsreel to recent footage of political meetings. The University of Arizona hopes to expand AIFG to establish a center for the study of image and representation of Indigenous peoples of the Americas, and will support on-going research in Southwestern and Borderlands interdisciplinary studies.

ArtFilm

Part of Bloomsbury Digital Resources, Artfilms offers more than 2,000 films from international artists and independent filmmakers. Their collection includes films across all art forms: from performing to performance, from music to electronic media, from physical to spiritual, from visual arts to photography, fashion and later included philosophy and religion, gastronomy, history and politics and psychology. Access is limited to subscribers; log in through your University library website.

CBC Digital Archives and Radio-Canada – Archives

The English-language online archive and the French-language online archive both offer a selection of radio and television clips from the Archives of the Canadian Broadcasting Corporation on themes and events that have affected Canadian life since the creation of the radio in 1936 and television in 1952. Categories include Canadian people, arts and entertainment, politics and economy, life and society, science and innovation, conflicts and wars, disasters and tragedies, sports, etc. Includes topic and clip indexes.

Colonial Film: Moving Images of the British Empire

Colonial Film: Moving Images of the British Empire is a project of Birkbeck and University College London as well as the British Film Institute, Imperial War Museum and the British Empire and Commonwealth Museum. Their website holds detailed information on over 6,000 films showing images of life in the British colonies. Over 150 films are available for viewing online. Users can search or browse for films by country, date, topic, or keyword.

Google Video

Researchers can use the advanced search function on Google Video to limit by file type, domain, language, or film duration.

“How to Find Videos”

“How to Find Videos” is a Concordia University library guide featuring a range of sites for accessing subscription-based databases available to Concordia students and faculty alongside free video content online. It also includes search strategies for finding video content.

Internet Archive Moving Image Archive

This library contains digital movies uploaded by Internet Archive users which range from classic full-length films, to daily alternative news broadcasts, to cartoons and concerts. Many of these videos are available for free download.

IsumaTV

IsumaTV is a collaborative multimedia platform for Indigenous filmmakers and media organizations. The collective platform currently carries over 6,000 videos, and thousands of other images and audio files, in more than eighty different languages, on 800+ user-controlled channels, representing cultures and media organizations from Canada, USA, Greenland, Norway, Sweden, Russia, Australia, New Zealand and all-over Latin America. Isuma Online features the complete archive of Igloodik’s Inuktitut video production since 1985 with more than 7,000 international Indigenous films and videos in over seventy languages.

Library and Archives Canada YouTube

Visit the Library and Archives Canada YouTube to view some of the collection’s video material from across Canada. LAC’s YouTube videos include recordings of archival conferences, historical newsreels, short educational videos, and early short films.

Medial

Medial is Concordia University’s streaming platform for feature films, shorts, documentaries and experimental videos acquired by Concordia Library. Log-in with your Concordia netname and password.

National Film Board of Canada

The National Film Board of Canada’s film collection now comprises over 13,000 titles, available in English and in French. This archive consists of social documentaries in a range of styles, Second World War propaganda films, newsreels or newsmagazines, and sponsored films commissioned by other federal government departments. It

also includes experimental films, web documentaries, interactive productions, and auteur animation created with an endless variety of animation techniques (some developed entirely or partly at the NFB), as well as short- and feature-length dramas made for television or theatrical release. The NFB collection reflects more than eighty years of Canadian history, from the founding of the NFB in 1939 to the present day. To view NFB's collection of Indigenous-made films, visit this [site](#).

NFB Campus

Established in 2012, National Film Board of Canada CAMPUS is a subscription service that offers expanded online access to NFB educational resources—a collection that includes films, interactive productions and teaching tools. Teaching resources include study guides, thematic playlists, and notes on appropriate grade levels and curriculum. Subscription plans are available for both individual educators and institutional clients. Consult your university library to see if you have access to NFB CAMPUS. Concordia students and faculty can log-in through the library website.

Museums & Galleries

As repositories of material history and spaces dedicated to the display of contemporary and historical art, museums and galleries are central to the study of Canadian art history. Museum and gallery websites can provide researchers with an abundance of information on Canadian art.

Acadia University Art Gallery

Opened in 1978, the Acadia University Art Gallery offers a year-round exhibition programme of contemporary and historical work. The exhibitions and outreach programming of the Acadia University Art Gallery promote visual literacy and enhance the intellectual and cultural experience of the University and wider community. Exhibitions are presented from internal and external curatorial projects, submissions from artists and exhibitions from other cultural institutions including the Art Gallery of Nova Scotia, the National Gallery of Canada, The Montreal Museum of Fine Arts and international organizations.

Aga Khan Museum

The *Aga Khan Museum*—located in Toronto, Ontario—is dedicated to collecting, preserving, and displaying the artistic, intellectual, and scientific contributions of Muslim civilizations to world heritage. Artifacts include ceramics, metalwork, and paintings covering all periods of Islamic history.

Agnes Etherington Art Centre

Kingston, Ontario's Agnes Etherington Art Centre holds over 17,000 works ranging from the fourteenth century to the present, placing it among the largest galleries in Ontario. Its collection includes paintings, sculptures, and graphics by major Canadian artists, European old master paintings, African art, historical dress, quilts, silver and decorative art.

Anna Leonowens Gallery

Established in 1968, the Anna Leonowens Gallery (ALG) is a public exhibition space within the Nova Scotia College of Art and Design University (NSCAD). The ALG presents professional exhibitions by curators and professional artists alongside NSCAD MFA Thesis and BFA graduating solo exhibitions. Their permanent collection of fine art, craftwork, and cultural artifacts includes a large inventory of prints from the Lithography Workshop. The Lithography Workshop was a contemporary printmaking venture from 1969 through to 1980 for visiting artists, including Dan Graham, John Baldessari, Michael Snow, Joyce Weiland, Guido Molinari, Vito Acconci, Sol LeWitt, Emmett Williams, David Askevold, Claus Oldenburg, Carol Conde, and Eric Fischl.

Art Gallery of Alberta

The Art Gallery of Alberta (AGA) is an art museum in Edmonton, Alberta. Its collection includes over 6,000 works, with a focus on art produced in Alberta, and other parts of Western Canada. In addition to exhibiting its permanent collection, the museum also hosts travelling exhibitions and offers public education programs.

Art Gallery of Burlington

The Art Gallery of Burlington, founded in 1978, is the seventh largest public art gallery in Ontario. The Gallery collects and maintains Canada's largest collection of contemporary Canadian ceramics.

Art Gallery of Greater Victoria

The Art Gallery of Greater Victoria (AGGV) is an art museum located in Victoria, British Columbia. Its collection ranges from Canadian artists, Indigenous artists, and other artists from across the Pacific Rim. On permanent display is the work of Emily Carr. The Emily Carr exhibition includes paintings, excerpts from her books and archival images of the artist.

Art Gallery of Guelph

The Art Gallery of Guelph (AGG), formerly the Macdonald Stewart Art Centre, is a public gallery and adjoining sculpture park in Guelph, Ontario. The Art Gallery of Guelph is recognized internationally for its unique collection of Inuit drawings (1960 to present) and for its role in researching, publishing, and exhibiting Inuit

art. Over 1,000 works on paper, as well as wall hangings and rare stone prints, represent Canadian Arctic communities including Baker Lake, Kinngait (Cape Dorset), and Holman. Additionally, the Art Gallery of Guelph's Contemporary Canadian Silver Collection is the only one of its kind at a public art gallery in Canada.

Art Gallery of Hamilton

Founded in 1914, the Art Gallery of Hamilton (AGH) is the oldest and largest art museum in Southern Ontario. Embracing Canadian historical, international, and contemporary art, the collection consists of more than 10,000 works. The Canadian collection includes a number of iconic works, including Alex Colville's *Horse and Train*, William Kurelek's *This is the Nemesis*, and William Blair Bruce's *Phantom Hunter*.

Art Gallery of Nova Scotia

The Art Gallery of Nova Scotia (AGNS) is a public provincial art museum based in Halifax, Nova Scotia. More than 2,000 Nova Scotian, Canadian, and non-Canadian artists are represented in the museum's permanent collection. This collection includes fifty-five works by Maud Lewis, making the museum's collection the world's largest public collection of her work. The museum's collection also features works from a number of Indigenous artists, including Kent Monkman. *Miss Chief's Wet Dream*, an acrylic-on-canvas painting by Monkman is among the largest works in the museum's permanent collection.

Art Gallery of Ontario

Located in Toronto, Ontario, the Art Gallery of Ontario (AGO) is one of the largest art museums in North America. The AGO's collection of close to 95,000 works ranges from contemporary Canadian art to early modern European masterpieces. Their Thomson Collection of Canadian Art contains a vast number of works by the Group of Seven. Additionally, the museum's J.S. McLean Centre for Indigenous & Canadian Art exhibits holds a vast collection of Indigenous and Inuit art.

Art Gallery of Southwestern Manitoba

The Art Gallery of Southwestern Manitoba (AGSM) is a contemporary art museum in Brandon, Manitoba. Founded in 1907 as the Brandon Art Club, the AGSM is the oldest centre for visual art in Manitoba and one of the first in Canada.

Art Gallery of Sudbury

The Art Gallery of Sudbury was established in 1967 as the Laurentian University Museum and Art Centre. Today, the gallery is a key art educational, cultural, and tourism destination in Northeastern Ontario.

Art Gallery of York University

The Art Gallery of York University (AGYU) is a university-affiliated public non-profit contemporary art gallery. The gallery program consists of local, national, and international artists working at the forefront of contemporary art and curatorial practices today. Known for commissioning works in all media—including dance, film, performance, social practice, and multi-media works—AGYU provides York students with opportunities to collaborate with artists in the production of professional works that are shown at AGYU and internationally.

The Art Museum at the University of Toronto

The Art Museum at the University of Toronto is comprised of the University of Toronto Art Centre at University College and the Justina M. Barnicke Gallery at Hart House. The Art Museum houses and manages three diverse collections: The Malcove Collection of over 500 objects ranges from ancient pieces to twentieth century art, including drawings by Picasso and Matisse; The University of Toronto Art Collection which contains contemporary Canadian Art, including works by Ronald Bloore, Jack Bush, Tony Scherman, Harold Town, Geoffrey James, Barbara Astman and Cathy Daley; and the University College Art Collection, which contains significant paintings by the Group of Seven. The University College Art Collection is indicative of the University's historic role as a cultural centre and promoter of the Group.

Audain Art Museum

Established in 2016, the Audain Art Museum (AAM) is located in Whistler, British Columbia. The AAM boasts a comprehensive Permanent Collection of the province's most celebrated artists, including a significant collection of Haida artwork.

Bata Shoe Museum

The Bata Shoe Museum (BSM) is a museum of footwear that is located in Toronto, Ontario. The museum's permanent collection includes

over 13,000 shoes, and other footwear related items dating back 4,500 years, providing the museum with the largest collection of footwear in the world.

Beaverbrook Art Gallery

The Beaverbrook Art Gallery is New Brunswick's officially designated provincial art gallery, located in Fredericton. The gallery's permanent collection is made up of four separate collection areas: the British Collection, The Canadian Collection, the International Collection, and the New Brunswick Collection. In the Canadian Collection, the gallery hosts an extensive collection of nineteenth and twentieth century Canadian artists, including many works by members of the Group of Seven, Emily Carr, David Milne and Jean-Paul Riopelle. A separate New Brunswick Collection was established to ensure a comprehensive historical survey of New Brunswick art, including work by Acadian, Maliseet, and Mi'kmaq artists.

Blackwood Gallery

The Blackwood is a contemporary art centre at the University of Toronto Mississauga dedicated to open, public research. They present curated exhibitions featuring the work of local, national, and international professional artists in on-campus gallery spaces; program off-site projects; support artistic research, commissions, and residencies; and foster transdisciplinary strategies for knowledge production and circulation via a robust publishing program. Their programming includes annual exhibitions by graduating students in Art & Art History, a joint program of the Department of Visual Studies (UTM) and Sheridan College.

Bill Reid Gallery of Northwest Coast Art

The Bill Reid Gallery was named after the acclaimed Haida artist Bill Reid (1920-1998) who was a master goldsmith, carver, sculptor, writer, broadcaster and spokesman. Situated in downtown Vancouver, the Gallery is home to the Simon Fraser University Bill Reid Collection and special exhibitions of contemporary Indigenous art of the Northwest Coast of North America. The Bill Reid Gallery is Canada's only public gallery dedicated to contemporary Indigenous art of the Northwest Coast.

Canadian Centre for Architecture

Both an international research centre and a museum housing one of the world's most important collections of architectural drawings, books

and archival materials, the Canadian Centre for Architecture (CCA) operates from the fundamental premise that architecture is a public concern. The CCA is located in Montréal, Quebec.

The Canadian Clay and Glass Gallery

The Canadian Clay and Glass Gallery (CCGG) is a public art gallery located in Waterloo, Ontario, Canada. It is the only Canadian art gallery exclusively dedicated to exhibiting and collecting contemporary Canadian ceramic, glass, enamel and stained glass works of art.

Canadian Museum of History

The Canadian Museum of History is a national museum of anthropology and Canadian history in Gatineau, Quebec. The purpose of the museum is to promote the heritage of Canada, as well as support related research. The museum's collection of Indigenous items is the largest in Canada and is the only major collection with a national scope in the country. The museum also possesses the world's largest collection of totem poles.

Canadian War Museum

The Canadian War Museum is Canada's national museum of military history located in Ottawa, Ontario. The Museum's exhibition galleries and public programs have been designed to emphasize the human experience of war. The Canadian Experience Galleries present the military history of Canada from earliest times to present day. The Museum's collections hold rare vehicles, artillery, uniforms, medals, personal memoirs and 14,000 works in the Beaverbrook Collection of War Art. In total, the collection comprises more than three million artifacts, specimens, works of art, written documents and sound and visual recordings.

Cape Breton University Art Gallery

Established in the late 1970s, the Cape Breton University Art Gallery is the first and only full-time public art gallery on Cape Breton island. The CBU Art Gallery is committed to promoting arts appreciation, visual literacy, and critical scholarship. As an academic support unit, the CBU Art Gallery also acts as a teaching and learning resource for the university and broader community.

Carleton University Art Gallery

Located on the Carleton University campus, Carleton University Art Gallery (CUAG) serves campus and civic communities. CUAG works to foster inclusive opportunities for art-based learning through their exhibition and publication programs.

Centre A: Vancouver International Centre for Contemporary Asian Art

Centre A: Vancouver International Centre for Contemporary Asian Art is a leading public art gallery situated in the heart of Vancouver's Chinatown. The centre aims to support the creation of new works by Asian and Asian-diasporic artists in Canada, to facilitate collaboration and creative exchange between Asian artists in Canada and abroad, and to foster meaningful relationships with local arts organizations, collectives, community organizations and groups within the Asian community and beyond.

The Confederation Centre Art Gallery

The Confederation Centre Art Gallery (CCAG) is an art museum that forms a part of the Confederation Centre of the Arts in Charlottetown, Prince Edward Island. Most of the museum's holdings are works of contemporary art, although its collection includes works from the nineteenth and early twentieth centuries, including works by Fanny Amelia Bayfield, Kathleen Daly, Cornelius Krieghoff, and George Pepper. The museum's collection also holds the Confederation Mural Collection, which includes works by Jean Paul Lemieux, and Jane Ash Poitras.

The Contemporary Art Gallery (CAG)

The Contemporary Art Gallery (CAG) is a non-profit public contemporary art gallery in downtown Vancouver. The CAG exhibits local, national, and international artists, primarily featuring emerging local artists producing Canadian contemporary art.

Costume Museum of Canada

The Costume Museum of Canada is Canada's first museum dedicated to the collection, preservation and presentation of clothing and textiles. The collection of 35,000 artifacts is stored in Winnipeg and includes men's, women's, and children's clothing, accessories and miscellaneous accoutrements. The Museum gallery was closed to the public in 2010 but they continue to offer programs which make the collection

available to the public. The programs include pop-up exhibits, heritage fashion revues, hat shows and educational programs.

Dalhousie Art Gallery

The oldest public art gallery in the Nova Scotia, the Dalhousie Art Gallery is an academic support unit within the educational and research context of Dalhousie University and serves as a public art gallery and vital cultural resource for the whole community. The Gallery seeks to promote visual literacy and facilitate a familiarity with and appreciation of visual art through their varied exhibitions, ongoing schedule of films, lectures, panel discussions and artist's and curator's talks, and their permanent collection.

Doris McCarthy Gallery

The Doris McCarthy Gallery is a professional public art gallery within the University of Toronto Scarborough that advances artistic innovation, critical thinking, and cultural exchange through engagement with contemporary art.

Foreman Art Gallery

The Foreman Art Gallery of Bishop's University is located on the university's campus in Sherbrooke, Quebec. One of the gallery's main objectives is to provide visitors who are unable to travel to major metropolitan Canadian centres with the opportunity to view the work of artists who challenge their perception of art and life. The Gallery also plays an integral role in students' education through its exhibitions and conferences by artists and guest curators, and by making its facilities available to students for the study and contemplation of art works.

Galerie d'art Antoine-Sirois

The Galerie d'art Antoine-Sirois is located at the Campus principal at the Université de Sherbrooke. It has a focus on contemporary art and aims to maintain a balance between exhibitions by artists from the region and those by artists from major metropolitan centres.

Galerie d'art Louise-et-Reuben-Cohen

The Louise-et-Reuben-Cohen Art Gallery is located at the Université de Moncton. It offers an annual program of contemporary art exhibitions, guided tours, conferences, creative activities, films, conferences and artist performances. The Gallery aims to contribute to the formation of an Acadian identity rooted in modernity. Since its first exhibition of Acadian artists presented in 1965, the Art Gallery of the Université de Moncton has become a key element of this "Acadian Renaissance."

Galerie de l'UQAM

From its inception, Galerie de l'UQAM at the Université du Québec à Montréal has endeavoured to serve the student community and contemporary arts milieus at large. Galerie de l'UQAM began as a collection of artworks inherited from the former École des beaux-arts de Montréal and was renamed Galerie de l'UQAM in 1975. Since that time, the gallery has been committed to research and to the production of knowledge through exhibitions and publications. It mainly exhibits contemporary art from Quebec, as well as from elsewhere in Canada. It investigates various concerns connected with the work of established artists, at the same time giving attention to emerging currents and to the work of students in visual and media arts, art history and museology.

Galerie des art visuels

Founded in 1978 and linked to the École d'art at Université Laval, La Galerie des arts visuels is a university gallery devoted to the diffusion of contemporary art. Its mandate focuses on the promotion and diffusion of cutting-edge visual arts-based production and research. La Galerie des art visuels realizes a double mandate in its programming and conference activities, reaching both a varied public audience as well as the local student community. Conceived in this sense as a place of exploration as well an exceptional pedagogical tool, the gallery facilitates contact with leading edge contemporary art practices, programming Quebec, Canadian and internationally based artists.

Galerie UQO

Located at the Université du Québec en Outaouais in downtown Gatineau, Galerie UQO was founded in 2015. Galerie UQO is committed to the development and enhancement of contemporary artistic and museum practices in Quebec and internationally through research, creation, education and dissemination.

Gallery 1Co3

Gallery 1Co3 is the campus art gallery of The University of Winnipeg. The gallery is responsible for the development, preservation and presentation of the University's art collection. Gallery 1Co3 typically highlights work by professional Indigenous, Manitoba and Canadian artists.

Galt Museum & Archives

Galt Museum & Archives is the primary museum in Lethbridge, Alberta, and is the largest museum in the province south of Calgary. The museum cares for a growing collection of over 20,000 artifacts and 300,000 archival documents and photographs record the history of Lethbridge and southern Alberta. In addition, the archive acquires materials that highlight the region's Indigenous history, focusing on the culture of the Blackfoot Confederacy.

George R. Gardiner Museum of Ceramic Art

The George R. Gardiner Museum of Ceramic Art (commonly shortened to the Gardiner Museum) is a ceramics museum in Toronto, Ontario. The collection is made up of two types of ceramics, earthenware, and porcelain. The museum's collection of earthenware is primarily comprised of ceramics from pre-colonial Americas, Italian maiolica, and English delftware; whereas the museum's porcelain collection primarily focuses on porcelains of European origins. The museum's collection also includes a number of modern and contemporary ceramic pieces from the 1950s to the twenty-first century.

Glenbow Museum

The Glenbow Museum is an art and history regional museum in Calgary, Alberta. The museum focuses on Western Canadian history and culture, including Indigenous perspectives. The Glenbow's art collection comprises 33,000 works, mainly dating from the nineteenth century to the present, primarily work from or pertaining to the northwest of North America. The collection contains a selection of landscape painting, a Canadian prints collection including works from Walter J. Phillips and modernist printmaker Sybil Andrews, Indigenous and Inuit art, American illustration, and wildlife art.

Grenfell Campus Art Gallery

The Grenfell Art Gallery is a contemporary art museum on Grenfell Campus, Memorial University in Corner Brook, Newfoundland. Established in 1988, the gallery is closely associated with the university's visual arts program. As of 2018, the Grenfell Art Gallery is the only museum in Newfoundland and Labrador with a sole focus on visual art. Its collection includes more than 5,000 works spanning Canadian historical and contemporary art.

Humber Galleries

Humber Galleries at Humber College in Etobicoke, ON provides spaces where contemporary art and polytechnic learning come together and influence one another. The Permanent Collection at Humber Galleries is focused on emerging and mid-career contemporary Canadian artists. It includes works by Melanie Authier, Nicholas Galanin, Nicholas Sassoon, Wanda Koop, Abbas Akhavan, Jutai Toonoo, Norval Morrisseau, Jean-Paul Riopelle, and Louis de Niverville.

Illingworth Kerr Gallery

The Illingworth Kerr Gallery at the Alberta University of Art provides a platform for curated exhibitions and other forms of cultural research production, with a focus on contemporary visual culture. A vital part of AUArts' Office of Research and Academic Affairs, it supports graduate and undergraduate learning, provides a rich mix of public programming, and participates in global dialogue by hosting local, regional and international artists working in a variety of disciplines.

Image Centre, Toronto Metropolitan University

The Image Centre is located at the Toronto Metropolitan University. The centre includes multiple galleries, collections, teaching, research, and exhibition spaces and shares the building with the School of Image Arts. The Image Centre specializes in photography and holds historical photographs by such seminal figures as Eugène Atget, Brassai, Andreas Feininger, André Kertész, Dorothea Lange, W. Eugene Smith, Edward Steichen, and Edward Weston alongside works by contemporary artists including Edward Burtynsky, Clara Gutsche, Ruth Kaplan, Arnaud Maggs, and Gabor Szilasi.

Galerie Leonard & Bina Ellen Art Gallery

Located in downtown Montréal on the campus of Concordia University, the Leonard & Bina Ellen Art Gallery focuses on the presentation and critical investigation of Canadian and international art with an emphasis placed on contemporary art. The permanent collection represents several movements, styles and schools that have shaped Canadian art history, including significant historical and early modern works by James Wilson Morrice, Lawren Harris, Emily Carr, Emily Coonan, Paul-Émile Borduas, Jean-Paul Riopelle, John Lyman and Agnès Lefort.

Modern Quebec art is strongly represented by artists such as Guido Molinari, Rita Letendre and Yves Gaucher but the majority of works are dated from the second half of the twentieth century, with an extensive collection of works on paper and photography as well as painting and video. The contemporary collection includes acquisitions by Edward Burtynsky, Pierre Dorion, Geneviève Cadieux, Spring Hurlbut, Jane Ash Poitras, Michael Snow, Barbara Steinman, Raymond Boisjoly, Moyra Davey, Suzy Lake, Isabelle Pauwels, Krista Belle Stewart, and Ian Wallace.

Libby Leshgold Gallery

The Libby Leshgold Gallery is a public art gallery dedicated to the presentation of contemporary art. Located within Emily Carr University of Art + Design on Great Northern Way, the Gallery serves a broad and varied community that includes the students, faculty and staff of the University, the arts community, the public of Greater Vancouver, and visitors from around the world. The gallery carries out a programme of regional, national and international exhibitions that reflect the range of disciplines taught at the University. Emphasis is on contemporary thematic group shows that contain an educational and/or critical component and solo exhibitions that offer in-depth analysis of an artist's production. Their projects involve the public, University and artistic community in a dialogue about the development of critical practice in art and design.

MacEwan University Art Gallery

The John and Maggie Mitchell Art Gallery at MacEwan University is a public gallery committed to presenting art exhibitions, programs, and publications that feature diverse artistic and curatorial perspectives committed to critical discourses in contemporary art. The gallery supports interdisciplinary, experiential learning for the public and for the university community.

The Manitoba Crafts Museum and Library

The Manitoba Crafts Museum and Library (MCML) is a craft museum located in Winnipeg, Manitoba dedicated to the preservation of handcrafts, Manitoba heritage, teaching the student, inspiring the artist, and promoting a way of life that values the handmade. The museum started in the 1930s after the establishment of the Manitoba branch of the Canadian Handicrafts Guild (later The Crafts Guild of Manitoba) in 1928. The museum is Canada's only museum of craft and holds a collection with roughly 10,000 artifacts and archival materials

Manitoba Museum

The Manitoba Museum is the province's largest, not-for-profit centre for heritage and science learning. The museum's Department of Ethnology houses objects, images, oral histories and other documents of cultural and historical significance pertaining to Manitoba's Indigenous, Métis, and Inuit communities. Numbering some 16,000 objects, the majority of their holdings date back to the 1890-1940 time period, including artifacts collected by the artist Paul Kane, Inuit objects assembled by Bishop Donald B. Marsh, and their collection of early twentieth century northern Cree and Métis/Cree materials.

McCord Museum / Musée McCord

The McCord Museum is a public research and teaching museum dedicated to the preservation, study, diffusion, and appreciation of Canadian history. It is home to collections of costumes, decorative art, Indigenous art, paintings and prints, and the Notman Photographic Archives.

McIntosh Gallery

A university-based, public art gallery since 1942, the McIntosh Gallery collaborates with artists, curators, and academics to develop innovative strategies to interpret and disseminate visual culture. McIntosh Gallery is a centre for the presentation and dissemination of advanced practices and research in the fields of art history and contemporary visual art. McIntosh serves the students, faculty and staff of Western University and the broader community of the City of London as a teaching and research resource. Ongoing programs and services actively promote innovative projects in the production, exhibition, interpretation and collection of visual culture.

McMaster Museum of Art

The McMaster Museum of Art (MMA) is a non-profit public art gallery at McMaster University in Hamilton, Ontario. Their Canadian art collection contains historical works by Tom Thomson and A.Y. Jackson, as well as contemporary works by Barbara Astman, Betty Goodwin, Shelagh Keeley, Arnaud Maggs, and Tony Scherman. Their Inuit art collection has an emphasis on Kinngait (Cape Dorset) prints and sculpture.

McMichael Canadian Art Collection

The McMichael Canadian Art Collection (MCAC) is an art museum in Vaughan, Ontario. The property includes the museum's main building, a sculpture garden, walking trails, and the cemetery for six

members of the Group of Seven. The museum's permanent collection is organized into four collection areas, contemporary art, Indigenous art, the Group of Seven, and Inuit art. The museum's mandate is to acquire and preserve works for the collection, by artists who have made a contribution to the development of Canadian art with a focus on the Group of Seven and their contemporaries. In addition to artists associated with the Group of Seven, the museum's permanent collection also contains works from Cornelius Krieghoff, David Milne, and Robert Pilot. In addition to its permanent collections, the institution also serves as the custodians for the archives of works on paper by Inuit artists based in Kinngait (Cape Dorset).

The Morris and Helen Belkin Art Gallery

The Morris and Helen Belkin Art Gallery is a contemporary art gallery in Vancouver, British Columbia, on the campus of the University of British Columbia. The gallery houses UBC's growing collection of contemporary art as well as an archive containing objects and records related to the history of art in Vancouver. The largest fonds in the archives is the Morris/Trasov Archive, which holds thousands of items related to artists Michael Morris and Vincent Trasov.

Mount Saint Vincent University Art Gallery

MSVU Art Gallery opened at Mount Saint Vincent University in Halifax in 1971. Mount Saint Vincent University was established in 1873 by the Congregation of Sisters of Charity as a school for girls and women and was publicly chartered in 1988. MSVU Art Gallery reflects the University's educational aims by devoting a significant part of its activities to the representation of women as cultural subjects and producers. This program focus is balanced with exhibitions on themes in visual culture which are relevant to university academic programs and/or constituencies served by MSVU Art Gallery. Artists and artisans from the Atlantic region are represented, often in the early stages of their careers.

The Musée canadien de l'arme et du bronze

The Musée canadien de l'arme et du bronze, in Granby, Quebec, preserves an expansive collection of firearms, bronze, coins and stamps.

Musée d'art contemporain de Montréal

Founded in 1964, the Musée d'art contemporain de Montréal (MACM) is Canada's first museum devoted solely to contemporary art. The Musée presents temporary exhibitions of works by Québécois, Canadian and international artists. It also holds a rich permanent collection bringing together nearly 7,600 works, among them the world's largest collection of works by Paul-Émile Borduas.

Musée d'art de Joliette

The Musée d'art de Joliette in Joliette, Quebec holds close to 8,900 works in four collections: Canadian art, European art, contemporary art and archaeology. The Canadian collection includes a number of notable historical works, such as *Les ailes brisées* by Alfred Laliberté, *Nature morte, oignons* by Ozias Leduc, *Les raisins verts* by Paul-Émile Borduas, *Port de Montréal* by Adrien Hébert, and *Portrait of the Artist Nude* by Ernst Neumann. Their collection of contemporary art is mainly composed of works by Québécois artists, including Guido Molinari, Alfred Pellan, Armand Vaillancourt, Nicolas Baier, Jérôme Fortin, and Isabelle Hayeur.

Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts

Canada's oldest arts museum, the Musée des beaux-arts de Montréal (MBAM/MMFA) was first founded as the Art Association of Montreal in 1860. Its collection showcases Quebec and Canadian heritage and international art from a critical and intercultural perspective, and comprises over 45,000 paintings, sculptures, graphic art works, photographs, multimedia installations and decorative art objects dating from antiquity to the present. The MBAM/MMFA's exhibitions span every discipline from archaeology to fine arts, to contemporary practices. Laid out over five interconnecting pavilions, the Museum complex includes over eighty exhibition galleries, the Bourgie concert hall, an auditorium and movie theatre, an in-house publishing department, a public sculpture garden and the Michel de la Chenelière International Atelier for Education and Art Therapy. A pioneering museum in the provision of art therapy, the MBAM/MMFA works with the community, education, health and technology sectors to give all people exposure to art through inclusive and enriching experiences.

Musée de l'imprimerie du Québec

Fondé en 2007, le Musée de l'imprimerie du Québec à Montréal diffuse, promeut et préserve le patrimoine matériel et immatériel de l'imprimerie, ses innovations techniques et ses productions artistiques, pour inspirer les artisans, les artistes et les acteurs de la communication du présent et du futur. Le Musée s'est donné pour mission de participer à la sauvegarde du patrimoine de l'imprimerie du Québec. Il nous fait découvrir aussi bien l'imprimerie traditionnelle que l'imprimerie moderne. Depuis l'introduction de la première presse à imprimer en 1764 à Québec aux plus récentes créations numériques.

Musée national des beaux-arts du Québec

Le Musée national des beaux-arts du Québec a pour fonctions de faire connaître, de promouvoir et de conserver l'art québécois de toutes les périodes, de l'art ancien à l'art actuel, et d'assurer une présence de l'art international par des acquisitions, des expositions et d'autres activités d'animation. Sa collection compte aujourd'hui plus de 42 000 œuvres. Créé en 1922, le MNBAQ se situe dans la ville de Québec. Il compte trois pavillons : l'édifice original ou pavillon Gérard-Morisset, une ancienne prison réhabilitée appelée pavillon Charles-Baillairgé, ainsi qu'un édifice récent dessiné par OMA, le pavillon Pierre Lassonde, consacré à l'art contemporain, à l'art inuit, au design et arts décoratifs, et aux expositions temporaires.

Musée de la photographie Desjardins

The Musée de la photographie is a museum situated in Drummondville, Québec, founded in 2003 as the Musée populaire de la photographie by the photographer and essayist, Jean Lauzon. The museum possesses a diverse collection of cameras— numbering over 35,000—and an extensive archive of images, including work by Sam Damon. Donated in 2017, the Collection Bruce & Biserra Anderson contains 1086 objects related to the history of the photograph (including cameras, magic lanterns, and photographs). In 2018, the museum received a large donation that now comprises the Collection Germain Beauchamp, which includes a large collection of cameras and photography accessories. Public exhibition, research and teaching site dedicated to the preservation, study and recognition of the history of photography and to the display of photographic works in various forms.

Museum of Anthropology at UBC

The Museum of Anthropology (MOA) was established in 1949 as a department within the Faculty of Arts at the University of British Columbia. MOA houses nearly 50,000 works from almost every part of the world. MOA is known for its sizable Northwest Coast collections, including a vast collection of works by Bill Reid. MOA's collection of world textiles is the largest in Western Canada, while the European ceramics collection is one of the two finest in the country.

Museum of Contemporary Art Toronto

The Museum of Contemporary Art Toronto Canada (MOCA), formerly known as the Museum of Contemporary Canadian Art (MOCCA), is a museum and art gallery in Toronto, Ontario. MOCA has featured the work of over 1,100 Canadian and other international artists. The museum has recently moved locations to meet its growing aspirations and is now located in a renovated factory in the Lower Junction district.

National Gallery of Canada

The National Gallery of Canada, located in the capital city of Ottawa, Ontario, is Canada's national art museum. It is one of the largest art museums in North America by exhibition space. The museum's permanent collection includes over 93,000 works from European, American, and Asian, Canadian, and Indigenous artists. The museum's Canadian collection includes works dating from eighteenth century New France, to today. The museum's Canadian collection holds a large number of works by the Group of Seven and also holds the largest collection of works by Alex Colville. A number of Indigenous artists whose works are featured in the collection include Kenojuak Ashevak, Kiawak Ashoona, Qaqaq Ashoona, Carl Beam, Faye HeavyShield, Osuitok Ipeelee, Rita Letendre, and Norval Morrisseau.

The New Media Gallery

The *New Media Gallery* is contemporary public art gallery in New Westminster, British Columbia, devoted to the presentation of international, national and regional new media art.

Nickle Galleries

Nickle Galleries, formerly The Nickle Arts Museum, is the university museum at the University of Calgary. The Nickle has three areas of concentration for its exhibitions and collections: modern and contemporary art, with a focus on Western Canada; numismatics, with

strength in ancient coins and modern paper money; and textiles, with an emphasis on Asian carpets.

OCAD Onsite Gallery

Onsite Gallery is OCAD University's professional gallery and experimental curatorial platform for art, design and digital media. Serving the OCAD U community and the general public, Onsite Gallery aims to foster social and cultural transformations.

Ottawa Art Gallery

The Ottawa Art Gallery (OAG) is a municipal gallery in Ottawa, Ontario that opened in 1988. The gallery presents temporary exhibitions of historical and contemporary art, and houses the City of Ottawa-owned Firestone Collection of Canadian Art (FCCA). This collection contains artwork by A.Y. Jackson, Lawren Harris, Arthur Lismer, Edwin Holgate, Emily Carr, Alma Duncan, David Milne, and Norval Morrisseau.

Owens Art Gallery

Established in 1895, the Owens Art Gallery at Mount Allison University is Canada's oldest university art gallery and the custodian of an important collection of over 4,000 works that span the nineteenth, twentieth, and twenty-first centuries. In addition to presenting a dynamic program of contemporary and historical exhibitions, the gallery is responsible for Colville House, the historic home of Alex Colville.

The Pavilion Gallery Museum

The Pavilion Gallery Museum, opened in 1998, is a museum and art gallery located within the Assiniboine Park Pavilion in Winnipeg, Manitoba. The gallery houses the largest collections of works by three internationally-renowned Manitoba artists—Ivan Eyre, Clarence Tillenius and Walter J. Phillips—while the second-floor area is dedicated to the work of emerging Manitoba artists.

Peel Art Gallery, Museum, & Archives

The Peel art collection encompasses over 4,300 contemporary and historic works in many media, with a particular focus on Peel landscapes and artists. Noted artists in their collection include David Milne, William Ronald, Ronald Bloore, Charlotte Schreiber, and Ted Fullerton. Other highlights include their collections of Works on Paper and Canadian Modernist painting.

The Polygon Gallery

Known as the Presentation House Gallery for nearly four decades, The Polygon Gallery is the largest non-profit photographic gallery in Western Canada. The gallery has a focus on photography and media-based art.

Portrait Gallery of Canada

The Portrait Gallery is an independent non-profit dedicated to Canadian portraiture. As of 2022, the Portrait Gallery of Canada has no physical location, though the gallery hosts online and travelling exhibitions. In the coming years, the Portrait Gallery of Canada aims to establish a museum in the National Capital Region where visitors will be able to view its collection of historical and contemporary portraits. Through the exhibition of portraits of people from across Canada and from all walks of life, the Portrait Gallery of Canada will showcase stories of the country's history, diversity, achievements, challenges and aspirations for the future.

The Power Plant

The Power Plant, since its inception in 1987 is Canada's leading non-collecting, public art gallery dedicated exclusively to contemporary visual art from Canada and the world. More than a gallery, The Power Plant is a community hub that caters to adults, youth and children through broad and unique programming.

Plug In ICA

Since its inception in 1972, Plug In has played a central role in the creation and growth of a living culture in Manitoba, facilitating a mutually beneficial dialogue between art and its wider social context. In addition to its fundamental role as a centre for the exhibition and dissemination of art, Plug In has nurtured the careers of numerous artists, curators, critics, and arts administrators.

The Prince of Wales Northern Heritage Centre

The Prince of Wales Northern Heritage Centre (PWNHC) is the Government of the Northwest Territories' museum and archives. Located in Yellowknife, the PWNHC acquires and manages objects and archival materials that represent the cultures and history of the Northwest Territories and plays a primary role in documenting and providing information about the cultures and history of the NWT.

Remai Modern

Remai Modern is a public art museum in Saskatoon, Saskatchewan, Canada. Remai Modern has over 8,000 works in its permanent collection including the works from the former Mendel Art Gallery. The Mendel collection has works by artists including Emily Carr, Lawren Harris, Cornelius Krieghoff, and murals by William Pehudoff. The museum also houses the world's largest collection of linocuts by Pablo Picasso.

Robert Langen Art Gallery

The Robert Langen Art Gallery (RLAG) is Wilfred Laurier University's visual arts centre. RLAG oversees art collections and policies across Laurier's multicampus milieu and organizes visual arts programming that inspires, challenges and expands learning beyond the classroom. RLAG offers annual programming that reflects and compliments concepts and theories in the university's academic curriculum and also integrates community outreach initiatives as related to the visual arts.

The Robert McLaughlin Gallery

The Robert McLaughlin Gallery's Permanent Collection numbers over 4,500 works. Dedicated to the collection, preservation, and exhibition of the best in Canada's art heritage, the gallery possesses an extensive selection of Canadian paintings, sculptures, and prints. The gallery also holds significant archives related to Painters Eleven, alongside the largest collection of works by Painters Eleven in Canada.

The Rooms

The Rooms is a cultural facility in St. John's, Newfoundland and Labrador. The facility opened in 2005 and houses the Art Gallery of Newfoundland and Labrador, the Provincial Archives of Newfoundland and Labrador and the Provincial Museum of Newfoundland and Labrador. The collection comprises over 7,000 works of art, primarily post-1960 Canadian art. Emphasis is placed on art of Newfoundland and Labrador, with major holdings of such artists as Christopher Pratt, Mary Pratt, Gerald Squires, David Blackwood, Reginald Shepherd, Helen Parsons Shepherd, Don Wright and Anne Meredith Barry.

Royal BC Museum

The Royal BC Museum was founded in 1886 with the goal of collecting artifacts, documents, and specimens of British Columbia's natural and human history and safeguarding them for the future. The museum

holds a large collection of Indigenous art, including tools and regalia; more than 65,000 photographic images and films of First Peoples from the 1850s onward; and over 3,700 sound recordings made with Indigenous people to preserve their vocabularies, stories, songs, oratory, traditions and histories for future generations. The third floor of the museum—which houses its Indigenous collection—is currently undergoing renovations with the aim of better representing the people whose art and objects are displayed there.

Royal Ontario Museum

The Royal Ontario Museum (ROM) is a museum of art, world culture, and natural history in Toronto, Ontario. It is one of the largest museums in North America and the largest in Canada. The ROM contains a collection of dinosaurs, minerals and meteorites; Canadian and European historical artifacts; as well as African, Near Eastern, and East Asian art. The museum also contains an extensive collection of fine art, including clothing and interior design, especially Art Deco.

Royal Saskatchewan Museum

The Royal Saskatchewan Museum is a natural history museum in Regina, Saskatchewan. Their First Nations Gallery is dedicated to the preservation and display of the history and traditions of Indigenous societies that live in Saskatchewan.

Saint Mary's University Art Gallery

The Saint Mary's University Art Gallery in Halifax, Nova Scotia houses over 2,000 works in their permanent collection, which focuses on contemporary Canadian art and features both emerging and established artists. Some of notable pieces include works by Nelly Beveridge Gray.

School of Art Gallery, University of Manitoba

The School of Art Gallery has been serving the School of Art, the University of Manitoba, and broader communities since it was established in 1965. This gallery houses two exhibition spaces and a significant permanent collection focused on Manitoban, Canadian and Indigenous art, as well as the FitzGerald Study Centre Collection, devoted to Lionel LeMoine Fitzgerald and his contemporaries. Through its work, the Gallery aims to represent a diverse range of practices and perspectives, contextualizing contemporary and historical work to facilitate critical engagement with art and its many

discourses. The School of Art Gallery supports the mission of the School by fostering creativity, supporting research, and encouraging critical thinking among undergraduate and graduate students alike.

Simon Fraser University Galleries

Situated in Vancouver and Burnaby, Simon Fraser University's art galleries are dynamic centres for the presentation and interrogation of art practices and ideas. SFU Galleries stewards the Simon Fraser University Art Collection that includes, in its holdings of over 5,500 works, significant regional and national art works spanning the last century. SFU Galleries' curatorial staff undertake exhibitions, publications, symposia, conversations, screenings, performances, and other events.

The Southern Alberta Art Gallery Maansiksikaitsitapiitsinikssin

The Southern Alberta Art Gallery Maansiksikaitsitapiitsinikssin is a contemporary art gallery located in downtown Lethbridge, Alberta. The Southern Alberta Art Gallery offers a dynamic exhibition schedule featuring contemporary art by renowned local, regional, national, and international artists.

StFX Art Gallery

The gallery at St. Francis Xavier University in Antigonish University was established in 1976. In recent years, the gallery's permanent collection has expanded to 147 artworks.

Textile Museum of Canada

The Textile Museum, located in Toronto, is the only museum dedicated to the collection, exhibition, and documentation of textiles in Canada. Covering 2,000 years of textile history, the collection includes fabrics, ceremonial cloths, garments, carpets, quilts and related artifacts.

Theatre Museum Canada

The core of Toronto's Theatre Museum Canada collection—The Whittaker Collection—was donated by Herbert Whittaker, the designer, director and drama critic emeritus for *The Globe and Mail* who collected hundreds of designs, playbills, photographs and memorabilia throughout the twentieth century.

Thunder Bay Art Gallery

The Thunder Bay Art Gallery is Northern Ontario's largest art gallery specializing in the work of contemporary Indigenous artists. It is

located on the campus of Confederation College in Thunder Bay, Ontario. The Permanent Collection includes work by Norval Morrisseau, Carl Beam, Daphne Odjig, Robert Houle, Joane Cardinal-Schubert, Shelley Niro, Bob Boyer, Susan Ross, and Benjamin Chee.

University Art Galleries and Collections University of Saskatchewan

The University of Saskatchewan galleries and collections (collectively, The Kenderdine, College Galleries 1 and 2, and the Gordon Snelgrove) serve as an autonomous cultural research institution within the University, dedicated to intellectual exploration and freedom of expression, fostering open debate and dialogue. The University permanent collection consists of more than 6,000 works of art acquired since the university opened its doors in 1907. Nearly 90% of its holdings are works by Canadian artists; of that more than 70% are by Saskatchewan artists. There is a large prairie folk art collection, as well as a growing collection of Indigenous art works.

University of Alberta Museums

The University of Manitoba Museums include a number of departments, including the University of Alberta Museums Art Collection, The Bohdan Medwidsky Ukrainian Folklore Archives, and the Anne Lambert Clothing and Textiles Collection. The University of Alberta Museums Art Collection contains over 7,000 works of art including paintings, prints, drawings, and sculptures by Canadian and international artists, ethnographic material, and historical objects. Focused acquisition activities are based on teaching, research, and exhibition needs, with a particular focus on Indigenous art. The Bohdan Medwidsky Ukrainian Folklore Archives (BMUFA) in the Kule Folklore Centre is the largest North American repository of Ukrainian and Canadian-Ukrainian folklore materials. The Anne Lambert Clothing and Textiles Collection in the Department of Human Ecology houses more than 23,000 clothing and textile-related artifacts with local, national, and international significance. This collection is one of the largest clothing and textiles collections in Canada. More information on this particular collection is available at on this [website](#).

The University of British Columbia Okanagan Art Gallery

As a university gallery located within the UBC Okanagan Gallery is committed to a research mandate realized through research-creation, exhibitions, performance, publications, permanent collection and

acquisitions, curatorial studies and community-engaged programs, in the field of creative and critical studies. The Gallery did not have a permanent collection until 2019, when the Faculty of Creative and Critical Studies took over the management and administration of the Public Art Collection. The university is planning on opening a new gallery space in 2024.

University of Lethbridge Art Gallery

The University of Lethbridge Art Gallery cares for a significant art collections numbering over 13,000 objects, including works from Canada, America, and Europe. The Art Gallery functions within the University of Lethbridge's mandate to support the exploration of complex ideas through the diversity of artists presented. The diverse collection includes works by Tom Thomson, Emily Carr, Alex Janvier, Bill Reid, Tony Hunt, Jessie Oonark, Helen Kalvak and many more.

University of New Brunswick Art Centre

Founded in 1941 by prominent Canadian artists Pegi Nicol MacLeod and Lucy Jarvis, the UNB Art Centre in Fredericton, New Brunswick was conceived as a link between the university and the wider community. The UNB Art Centre promotes dialogue and discussion, encouraging engagement with art and artists through exhibitions, and events as well as the UNB Permanent Collection.

University of Victoria Legacy Galleries

The University of Victoria Legacy Art Galleries is the university's art museum in Victoria, British Columbia, responsible for the accessibility and stewardship of an art collection which consists of approximately 18,000 objects including Canadian, Indigenous and international historic and contemporary art. This collection includes the Maltwood Collection of John and Katharine Maltwood's art and personal belongings.

University of Waterloo Art Gallery

The University of Waterloo Art Gallery (UWAG) was founded in 1974 operates as a social hub that hosts an engaging program of exhibitions, artist presentations, and events featuring the work of emerging and mid-career Canadian and international artists, as well as hosting Fine Arts annual fourth year undergraduate exhibition and multiple MFA Thesis exhibitions.

Vancouver Art Gallery

Serving as a repository for art for the Lower Mainland of British Columbia, the Vancouver Art Gallery holds a number of works by artists based in the region, in addition to artists based in other regions of British Columbia. The museum's collection includes works from Canadian artists, including members of the Group of Seven, Gathie Falk, Michael Snow, Joyce Wieland, and Emily Carr. The museum also features an extensive collection of Indigenous art from the region, including works from Haida, Heiltsuk, Inuit, Kwakwaka'wakw, Nuu-chah-nulth, Nuxalk, and Tlingit artists.

Walter Phillips Gallery

The Walter Phillips Gallery (WPG) is a contemporary art gallery in Banff, Alberta. It was established in 1976 as a part of The Banff Centre in Banff National Park. Walter Phillips Gallery is exclusively committed to the production, presentation, collection and analysis of contemporary art and curatorial practice. The Gallery displays and collects painting, drawing, printmaking, sculpture, ceramics, textiles, photography, and new media-based works.

Whyte Museum of the Canadian Rockies

The Whyte Museum of the Canadian Rockies is located in Banff, Alberta. The museum collects, preserves, and exhibits materials related to the cultural heritage of the Rocky Mountains of Canada, making them available for education as well as research. The Whyte Museum's art collection spans the early 1800s to present day and includes regionally created and related works by Canadian and international artists. Notable collections include, A.Y. Jackson, Franz Johnston, Charles Comfort, Charlie Beil, Frederic Marlett Bell-Smith, Margaret Shelton, Nicholas Raphael de Grandmaison, and Mary T. S. Schäffer Warren.

The Winnipeg Art Gallery- Qaumajug

The Winnipeg Art Gallery (WAG) and [Qaumajug](#) (the Inuit art centre), is an art museum in Winnipeg, Manitoba. Its permanent collection includes over 24,000 works from Canadian, Indigenous, and international artists. The museum also holds the world's largest collection of Inuit art.

Note: To find a Canadian fine art and/or historical institution not listed above, consult the following lists:

Artyclopedia: Art Museums in Canada

Canadian National Historic Sites

Commercial Art Galleries in Canada
The Contemporary Art Galleries Association (AGAC)

Emily Carr University of Art and Design Guide to Galleries and
Artist Run Centres in Vancouver

Public Art Galleries in Canada

Online Art Writing Platforms, Newsletters & Blogs

Writing platforms, newsletters, and blogs devoted to Canadian art can provide researchers with up-to-date information on the Canadian art world, a behind-the-scenes look into Canadian museums and galleries, and interviews with artists.

Akimboblog

Akimbo is a Toronto-based company that promotes contemporary visual art, video, new media and film. Akimblog is the editorial wing of Akimbo. Each week they publish exhibition reviews, artist spotlights, and feature articles that provide first-hand accounts and critical analyses of contemporary art across Canada. Users can also subscribe to Akimbo and get daily news on exhibitions, publications, performances, screenings, talks, lectures, calls for submissions, and jobs delivered to their email inboxes.

Art Gallery of Nova Scotia – Beyond the Frame Blog

The blog posts and YouTube videos on Beyond the Frame explore the collection of the Art Gallery of Nova Scotia (AGNS). Posts are written by curators and gallery animators.

Art Gallery of Ontario – AGO Insider

The AGO Insider blog is a source for art news from the AGO and beyond. Regular blog posts explore contemporary Canadian and international art news.

Articles: Artex te’s Blog

Artex te’s blog is a place for exchange, experimentation, and the sharing of ideas related to research in contemporary art.

Artists' Books and Multiples

This blog by New Brunswick artist and curator Dave Dymant is dedicated to artists' books, multiples, recordings, postcards, magazines and ephemera. This blog features reviews of recent titles, features on artists and publishers, the occasional longer essay or interview, and links to recent news.

BOOOOOOOM!

Booooooom was launched in 2008 by Vancouver-based artist Jeff Hamada. It is Canada's highest traffic art blog and an authoritative voice in the new contemporary arts scene, highlighting emerging talents, and launching the careers of many young artists internationally.

Canada Council for the Arts Art Bank Blog

With more than 17,000 artworks by over 3,000 artists, the Canada Council for the Arts Art Bank has the largest collection of contemporary Canadian art in the world. Their blog includes posts about their extensive collection as well as contemporary Canadian art news.

Canadian Art Junkie

Canadian Art Junkie provides readers with posts on contemporary and historical Canadian art, spotlights on Canadian artists, and images of paintings, photography, illustration and other visual arts from Canada and around the world.

The COVERT Collective - curated.

The COVERT Collective is comprised of visual art curators from across Canada, sharing the work of artists they love, and work that inspires them. The collective posts regular digital content as long form *Curator's Feature* posts (exploring an artist and a body of work), shorter *Curator's Picks* posts (explorations of a single piece of work by an artist), *#curatednow* (links to the accounts of stand-out artists), and book recommendations *From My Library*. A series of podcasts and videos can be found on the curated website, and live events are forthcoming.

Early Saskatchewan Art in the News

This blog presents an outline of the history of Saskatchewan art, told through historical articles and digital clippings from newspapers retrieved from Google Newspaper Archive. Areas-covered include architecture, art associations and organizations, art education, crafts,

cartoons photography and film, graphic arts, painting and sculpture.

Emily Carr University of Art and Design Artists' Books Blog

The ECUAD Artists' Books Blog is a guide to accessing the artists' books collection in the Emily Carr University's Library collection. Posts include writing about books in the collection and thematic reading lists.

Every Item in the Artists' Books Collection of the Banff Centre Paul D. Fleck Library & Archives — Tumblr

The Paul D. Fleck Library & Archives at The Banff Centre contains over 4,000 artists' books and multiples. Inspired by Ed Ruscha's "Every Building on the Sunset Strip", archivists at The Banff Centre undertook a project of displaying every Artists' Book in the collection in a case in the library, rotating through fifteen items weekly. On this Tumblr blog, you will find a photo log documenting these displayed items.

Femme Art Review

Femme Art Review (FAR) is an online and print publication that provides space for both women and LGBTQ2S+ voices to discuss contemporary art. This platform aims to reflect on art and culture in a dynamic, accessible way. By embracing diversity, Femme Art Review seeks to highlight emerging voices across Canada and internationally.

Hirshhorn Artist Diaries

This living archive captures the responses of contemporary international artists to the pandemic in their own voices. Every week, Hirshhorn shares diary-style videos that become part of the public record of the impact of the global pandemic on artists, their art-making practices, and views of the world. A number of Canadian artists have been featured in this project.

In the Field: The ACA Blog

In the Field is the blog of the Association of Canadian Archivists (ACA). In the Field serves as a platform for archivists to discuss the wide range of issues they encounter in archives, archival education, archival interventions.

Le Sigh

Le Sigh is a multilingual online exhibition space and art magazine that presents creative conversations on time-based contemporary art practices.

Library and Archives Canada Blog

The Library and Archives Canada Blog features writing on a wide variety of items related to Canada's collective history and heritage, including photographs, books, music, audiovisual materials, maps and censuses. This blog is a space for LAC staff to share their work and experience, interesting finds, and research tips, as well as to give voice to diverse perspectives. To read the blog posts in French, visit [Blogue de Bibliothèque et Archives Canada](#).

Manitoba Museum Blogs

The Manitoba Museum website hosts multiple blogs focused on their expansive collection of natural and social history, including blogs about ethnology, collecting and conservation, history, and the Hudson's Bay Company Collection (HBCC).

Mirabilia

Mirabilia is the University of Saskatchewan Cultural Unit's Web Magazine, a space devoted to informing the public of the activities of University Archives & Special Collections, Museum of Antiquities, the Kenderdine Art Gallery, and the Diefenbaker Canada Centre. This magazine is updated occasionally with material related to recent acquisitions, brief descriptions about how these collections are being used, exhibits, and feature articles.

Momus

Momus is an international online art publication and podcast based in Canada that responds to a discordant, sped-up moment with slow looking and brave positioning. Since 2014, the publication has become a trusted reference for those wishing to reflect on contemporary art with greater focus.

Musée McCord – Resonance Blog

Resonance presents multiple perspectives on Montréal's social history and the McCord Museum's collections as well as behind-the-scenes access to museum professionals in Montréal.

National Gallery of Canada Photo Blog

The National Gallery of Canada Photo Blog explores the museum's photography collection as well as the history of photography in Canada and beyond.

Peripheral Review

Founded in 2016, Peripheral Review is an independent platform for documenting and expanding the emerging and under-represented Canadian art scene, as well as enabling access for emerging writers by encouraging accessible critical dialogue.

Relssue

Relssue is an interdisciplinary art writing platform operating on unceded xwməθkwəy'əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətaʔt (Tsleil-Waututh) homelands known as Vancouver, British Columbia. This platform is focused on shaping and sustaining a contemporary West Coast discourse rooted in critical engagement with experimental art practices. Relssue.pub is regularly updated with new writing. A print anthology is published annually.

Textile Museum of Canada Blog

The Textile Museum of Canada Blog posts announcements, staff and volunteer spotlights, object-of-the moment features, community news, opportunities for artists, and much more.

Oral History Interviews

To be considered an oral history, recordings and transcripts must be used when conducting an interview. It is important to remember that the recording (either sound or video) is the primary document and should be consulted as such. The context in which the oral history was recorded, the facial expressions of the interviewee (in the case of video), and vocal intonations are all essential elements of the document. The interviewer is also considered an integral part of the interview, and thus the production of an interview is seen as a “co-creation” between both parties.

Step 1: Decide Who You Will Interview

In the context of art historical research, there are three categories of potential interviewees:

1. The artist, if they are still alive. If you cannot interview your subject, put this in the introduction to your thesis.
2. Members of the arts community. This category includes other artists, people in the art community who have had some kind of relationship with your artist, or other artists associated with them, as well as other people involved in art community and other art historians.
3. Non-art associates. Includes friends, family, etc. who have nothing to lose or gain by talking to you and will give a different kind of perspective on the artist. As they are/were not in competition with the artist, they will in many cases be the most informative.

Step 2: Locate and Contact the Potential Interviewees

Contact the museums or galleries which hold the artist’s works in their permanent collection or have exhibited the artist’s work most recently. They should be able to direct you either to the artist or the artist’s dealer, or if your subject is not alive, they can direct you to their estate or a relative. You can also try to locate them in the conventional ways, such as the phone book or online telephone directories. Most active artists today have websites with some kind of publicly available

contact information. Please note that the ethics requirements at many universities do not permit researchers to contact individuals whose contact information is not public. Thus, you must anticipate that any third parties will need to make contact with your artist on your behalf.

Step 3: Ask the interviewee if they are interested and receive their consent to participate in your project

Once you have located the interviewee, explain your project thoroughly and formally in writing and let them know that you wish to record the interview, and that there is a required consent form that must be signed before the interview can take place. Use official letterhead where possible. Offer to call to explain the consent form, and answer any questions they may have, before the interview takes place. It is important that the interviewee fully understands what is being asked of them in terms of their time, but also how their words will be used, who will see them, and what will happen to the interview after the project has ended. Bear in mind that oral history best practices see consent as an ongoing process rather than just a signature on a form. Offer to share the recording of the interview with the interviewee, give them a date by which they can retract part or all of their interview, and plan to follow up with the specific quotes you wish to use in your thesis. It is a courtesy to provide your interviewee with a copy of your thesis or article once completed.

Keep the following in mind:

The interviewee is the owner of their interview. As the researcher, you are the caretaker of the primary document, and you have important responsibilities in this regard, including either the destruction of the data after a certain point in time (agreed upon in the consent form) or housed permanently in a repository, which will have its own “consent to donate” process.

Also note that university research functions within the context of institutional ethics review at Canadian universities, as defined by the [Tri-Council Policy Statement on Research Ethics](#). Before conducting an interview, faculty and students must get the approval of their [university's ethics review board](#) and complete [mandatory, online training in research ethics](#).

Ethically, tapes resulting from an interview are for YOUR use only — if anyone else wants access to the tapes, you should get written

permission from the interviewee, and this should be determined BEFORE you start the interview wherever possible.

Step 4: Plan your Interview Questions

Note: Oral histories provide valuable contextual information and are important for the ways in which ideas are expressed, the meaning that key events held for the interviewee, and the ways in which events were perceived to have occurred. They should not be used as evidence of chronological accuracy, as they essentially deal with people's memories, which are intrinsically unstable. Facts and details offered in the interview always need to be verified through written sources. Understanding the ways in which oral histories are used to study the visual arts is essential to the researcher/interviewer as you play a major role in the creation of the resulting recording; the legitimacy of your project depends on the type of information you are seeking from your subject.

It is crucial to prepare for the interview. Research your topic and the interviewee thoroughly prior to making first contact with them. It is useful to prepare written documentation listing a basic chronology of dates and events, to give to the interviewee ahead of the interview, so that they are not spending time trying to remember this type of information. It is also helpful - and reassuring for the interviewee - to be given the interview questions in advance. This will help to make the purpose of the interview transparent. Other questions will of course arise during the interview, but being prepared with a list is not only a requirement of most formal ethics processes; it will also help you to stay organized and make the most of your time. Avoid questions that can be answered with a simple yes or no. If you do pose a "yes/no" question, wait a few seconds before continuing, as silence can encourage the interviewee to further elaborate. Do not ask leading questions, that is, questions that presuppose a certain answer or point of view. Ask questions about context, perception, opinion, and - if relevant to your study - feelings. In essence, your questions should help to fill in the gaps in the existing literature on your interviewee, and their art practice.

Step 5: The Interview – Signing Consent Forms

Bring at least two printed copies of your consent form. Concordia requires that the consent form be designed so that the interviewer and the interviewee *both* have to sign. It is good practice to sign two copies,

leaving one copy with the interviewee. The signing of the consent form must occur at the outset, before the audio or video recorder is turned on. But it is good to return to the consent form at the end, to ensure that the interviewee is still comfortable with her or his choices.

Let the interviewee know before you begin that they have the right at any time to refuse to answer a question, likewise that they have the right to pause the interview, to continue at another time, or to stop completely and withdraw their consent.

Step 6: The Interview

Typically, the interview takes place in a location of the interviewee's choosing. That said, use your judgement about location. You may prefer to meet in a space at the university that you book for this purpose. If you do go to your interviewee's home, it is good practice to bring a small gift as a thank you for making this space available.

If you are in the interviewee's home, it's important to conduct the interview as far from noise as possible. If there is an open window and construction outside, do not hesitate to explain that this will compromise the recording.

Once you have agreed upon a quiet place for the interview, place the recording device between you and the subject on a solid surface. Do not hold the microphone otherwise it will pick up the sound of your hand. Always test your technology before leaving home (are the batteries fresh? Do you have extras? Do you have an adaptor in case the batteries fail? Is there enough space on the device's disk for a longer than expected recording? etc), and re-test prior to pressing 'record' to ensure that the device is indeed recording.

Once you have pressed 'record', introduce yourself, name your project, and provide the date. Then ask the interviewee to state their full name for the record, and to confirm that they have consented to this interview. Then proceed to your first question. Understand that most people - interviewer and interviewee - are a little nervous at the start of the interview. It is helpful for everyone if the first question is a simple one that can "warm up" the interviewee, and bring them into a space of memory. As long as this is not a subject that is extensively covered in the existing literature, a good opening question could be, "how did you become interested in art?"

When asking questions, speak clearly, and at a calm pace. Listen particularly to how people say things, as well as what they say. The mood or feeling of a statement will not be evident in a transcript, but it will be evident in the moment of the interview. If you sense that there is more to say on a certain subject, repeat a few of the key words that the interviewee just said, and ask a simple question such as, “that is interesting. Would you have more to say about this?” Allow the interview to flow and do not pass up an opportunity to ask follow-up questions outside your proscribed layout of questions. Remember that an interview is not a conversation between you and the interviewee, but rather an unparalleled opportunity to learn from someone’s first-hand experience and knowledge. Allow the interviewee to speak, give them time to answer. If you cut them off or interrupt their train of thought, you may lose the important and delicate trust that is built through the process of an interview. This may give the impression that their answers are not important, or that you are hurrying through the interview. Equally, you are compromising the quality of the final recording if you speak at the same time as the interviewee, even if you are trying to be encouraging or show interest. It is better to be truly silent when the interviewee is speaking. Above all, resist the natural desire to share your own anecdotes, experiences, opinions, perceptions, even if you find you have a great deal in common with the interviewee. Make a note of any impulses to speak, and share some of these after the recording has ended.

Use non-verbal cues to show interest and to be encouraging. Smile, look interested, nod, take notes. If you are interviewing an artist, look at their work if you are in their studio. If you see they are getting tired, offer to continue the interview at another convenient time. And if you are getting tired yourself, make the same suggestion. It’s a good idea to agree in advance on a maximum time limit for the interview. Often when people are being interviewed, they lose sense of time.

Use your own judgement when it comes to personal questions. If the interviewee seems uncomfortable answering sensitive questions, skip over them. You can always come back to them later on if you feel the interviewee is more at ease with you.

If the interviewee uses gestures or points to objects without identifying them verbally, restate what these are for the recording.

Once the recording has stopped, make sure your technology is in order, and that your recording device is turned off (to save batteries). As soon as possible, back up the recording to at least two other locations, such as external hard drives. The best practice in oral history is three independent copies, meaning on three different devices or three locations, so that if one or more copies fail, there will always be the third backup. Label your interview files with the interviewee's name and date. If the interviewee has requested a copy, ensure that you send this as soon as you have backed up the original recording, along with a thank-you note and a reminder of any cut-off date for their feedback on what may or may not be quoted from the interview.

Step 7: After the Interview

Once your backups have been saved, it is important to take "field notes", meaning notes for yourself primarily about your impressions and any key moments or insights that stood out to you. If you are doing multiple interviews, these field notes are vital aids to memory.

Step 8: Transcribing and Depositing the Material with an Archive

There are several ways in which to transcribe interviews; if you plan to deposit an interview with an archive, consult the archivist to find out which style of transcription should be used, or if they have transcription software that they can make available to you. The transcription should be complete if you intend to deposit it in an archive. If you are using your recording exclusively for personal study, your transcription can be partial or simply indexed (in which a list of subject headings or key words is followed by a time stamp, meaning the precise times within the recording when the interviewee mentions a given subject. These times, thus noted, then help the researcher to locate these specific topics on the recording). No matter which method you are using, transcribe or index the recording as soon as possible after the interview.

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ORAL HISTORY ORGANIZATIONS

[The Canadian Oral History Association \(COHA\)](#)

For a modest membership fee, COHA will advise you on interview procedures and consent forms, locate archival deposits and interviews already done by others, and advise you how to safeguard collected photos, documents, tapes and interview transcripts. Consult the Website for a list of contacts in each province, guides and publications, and links to other points of interest on the Internet related to oral histories. Publishes *Journal - Canadian Oral History Association / Journal - Société canadienne d'histoire orale*. Ottawa: COHA. 1975-.

The Centre for Oral History and Digital Storytelling

The Centre for Oral History and Digital Storytelling (COHDS/CHORN) is based at Concordia University. It explores the links between oral history, digital media, the arts and education. It collects, archives, analyzes and shares audiovisual oral history records, primarily through its members' projects and initiatives – which have historically shaped the Centre's identity and values, placing the principle of shared authority at its core. COHDS serves as a point of convergence, meeting and discussion for all those interested in oral history within the university and beyond. Since 2018, COHDS includes the [Acts of Listening Lab \(ALLab\)](#), which prioritizes research and creation in relation to oral history, performance, and listening. Access to audiovisual equipment is available for COHDS affiliates through the COHDS main desk in the Computer Lab (LB 1042). For more information on conducting oral histories, COHDS has excellent resources on their webpage, found [here](#).

Centre for Oral History & Tradition (COHT)

The COHT, based out of the University of Lethbridge Archives, offers guidance to students and researchers who are looking to conduct oral history interviews.

Musée de la mémoire vivante

Situé à Saint-Jean-Port-Joli, le Musée de la mémoire vivante prend le relais de l'œuvre de Philippe Aubert de Gaspé et des fonctions principales qu'exerçait son manoir au XIX^e siècle. Espace de création, d'ouverture, de discussions et de fêtes, il se consacre aux histoires de vie et aux témoignages sous toutes leurs formes (orales, écrites et graphiques). Il conserve, étudie et met en valeur la mémoire de ses publics dans le but d'enrichir leur compréhension du monde et afin de transmettre ces repères culturels aux générations futures. La collection du Musée est majoritairement de nature immatérielle. Elle est constituée de plus de 3 000 récits de vie et témoignages oraux collectés à l'aide d'enregistrements sonores ou vidéo. Les récits et témoignages présentés sous forme écrite (texte, monographie familiale etc.) font également partie de la collection du Musée.

Podcasts

Podcasts provide a fascinating window into the Canadian art world, featuring interviews with scholars and artists on an array of cultural research topics across the country.

Annexes

The podcast series, hosted and interviewed by Pascale Tremblay, invites young scholars to share their research to the general public, and to reflect on the importance of the discipline of art history in today's society. Episodes are in English and in French.

Art Canada Institute Podcast

The ACI *podcast episodes* feature leading *art* historians and visual culture experts discussing the artists who have shaped the *Canadian art* landscape.

ARTériel

ARTériel is a bilingual podcast series made to highlight the cultural ecosystem of its collaborators in the New Brunswick arts community: Galerie Sans Nom, Galerie d'art Louise-et-Reuben-Cohen, Atelier d'estampe Imago and Collectif HAT. Episodes include conversations with artists and gallery tours in both official languages.

Artful Conversations

Artful Conversations is a podcast featuring interviews with leaders within the arts and cultural sector, exploring current challenges and trends, both within Canada and across the globe. The podcast showcases transformational leadership in the arts sector. Artful Conversations is co-hosted and produced by Annetta Latham (assistant professor at MacEwan University in the Arts and Cultural Management program) and Katrina Regan-Ingram (sessional faculty member at MacEwan University in the Arts and Cultural Management program). Artful Conversations aims to enhance and impact the future generation of arts leaders and to add new perspectives the curriculum of MacEwan University's Arts and Cultural Management program.

Art Gallery of Guelph Podcast

Presented by the Art Gallery of Guelph and the Cultural Diversity Office at the University of Guelph, the Art Gallery of Guelph Podcast hosts conversations with progressive artists, curators, writers, scholars, students, and critical thinkers about art, culture, and community.

atelier

atelier était un magazine radiophonique sur l'art actuel à CIBL 101,5 Tiohtià:ke / Montréal, les lundis, 18 h 00. atelier a comme mandat d'être une émission pertinente pour la communauté artistique. Créée par et pour les travailleur.euse.s culturel.le.s, elle explore les réalités de la recherche en art. Théorique, historique et critique, son équipe transdisciplinaire propose un discours polyphonique sur l'art actuel. Elle est à la fois lieu de rencontre et espace de diffusion expérimentale.

CAA Conversations Podcast

The College Art Association provides a series of podcasts devoted to professional development topics. The podcasts are produced by CAA committees and staff and are a resource for professionals across the spectrum in the visual arts.

CCI and CHIN: In Our Words

CCI and CHIN in Our Words is a production of the Canadian Conservation Institute, Department of Canadian Heritage. Podcast episodes feature interviews with current and former staff members as well as key figures within the fields of conservation and collections management.

Citizens of Craft Podcast

This series, hosted by Canadian Crafts Federation Director, Maegen Black, brings together the voices of craft artists, curators, educators and collectors who speak about craft practice and its role in their lives.

The COVERT Collective – curated. podcasts

The COVERT Collective is comprised of visual art curators from across Canada, sharing the work of artists they love, and work that inspires them. The collective's website features a handful of podcasts and videos, featuring conversations with artists and curators, with more audio content forthcoming.

Discover Library and Archives Canada Podcast

The Discover Library and Archives Canada Podcast episodes showcase treasures from the Library and Archives of Canada collection and introduce listeners to the people who acquire, safeguard, and make known Canada's documentary heritage. The podcast includes Treasures Revealed, a series of shorter episodes in which LAC's experts introduce special items from the collection, tell fascinating stories about them and explain their significance for Canada's documentary heritage.

Femme Art Review Profiles on Practice Podcast

Hosted by curator and art historian Nadia Kurd, The Profiles on Practice podcast is a five-part podcast spotlighting the practices of women of colour artists in Canada. In each episode, Nadia Kurd speaks to artists about their art practices.

Mass Culture / Mobilisation culturelle MC Minds Podcast

Mass Culture presents MC Minds Podcast featuring insightful conversations with individuals in the arts on an array of cultural research topics across Canada. These include the current socio-economic status of artists, new revenue models for the arts, arts for social change and so much more.

Momus: the Podcast

Momus is an international online art publication based in Canada. Since 2014, the publication has become a platform for those wishing to reflect on contemporary art. Podcast co-hosts, Sky Goodden and Lauren Wetmore bring Momus's insistence on criticality into a more conversational register through Momus: the podcast.

Toronto Biennial of Art Short Format Podcast

Short Format is a podcast series created by Aliya Pabani and Angela Shackel for the 2019 Toronto Biennial of Art. In expanding dialogues around the inaugural Toronto Biennial of Art, selected artists discussed their practice and processes in a series of short format podcasts and audiograms.

Trajectories

Trajectories is a series of podcasts curated and hosted by Mojeanne Behzadi and produced by the Musée des beaux-arts de Montréal, offering in-depth conversations with Montréal artists. Each episode paints the portrait of a unique art practice. Produced with the financial

support of the Conseil des arts de Montréal, the series engages in a dialogue with the museum's collection, placing emphasis on the formal and conceptual processes that shape current approaches in artist communities. Episodes are in English and in French.

Unboxing the Canon

Unboxing the Canon takes a closer look at the history of Western art. Hosted by Canadian art history Professor Linda Steer, this podcast seeks to explore what might not be immediately apparent in Western art and its institutions.

Unfinished Work Podcast: BLK Scotian; BLK Art

In this podcast hosted by the Art Gallery of Nova Scotia, three African Nova Scotian artists—Kate Macdonald, I'thandi Munro, and Kordeena Clayton—sit down to discuss their artistic journeys and the unexpected learnings along the way. These interdisciplinary artists rotate hosting conversations with other Black artists to explore themes of healing, practice, and representation.

Visual Arts News Podcast

The Visual Arts New Podcast presented Canadian art news, with a focus on artists and art from the Maritime provinces from 2013-2017. Many episodes feature interviews with contemporary artists.

Provenance Research & Art Sales

From the French, *provenir*, provenance refers to the history of ownership of a valued object, such as a work of art. A full provenance provides the documented history of a work of art, listing its owners and thereby helping to establish the work's authenticity. The study of provenance "is essential to our understanding of the cultural, social and economic contexts that saw the creation of these works, as well as those that helped determine their later histories." (National Gallery of Canada, "Provenance," <https://www.gallery.ca/research/provenance>)

Artnet

Artnet is an online resource for the international art market, and a destination to buy, sell, and research art online. Their website provides access to information on the 1,300 galleries, 36,000 works (limited image access) and 13,000 primarily contemporary artists represented.

Artprice

Artprice allows users to search more than 750,000 artists, 15,000,000 auction prices, 1,000,000 artworks listed in the past twelve months, from 6,400 auction houses around the world. The website also hosts [ArtMarket Insight](#) an online destination for the latest auction news.

Art Sales Index. Weybridge, Surrey, England: Art Sales Index Ltd., 1985-2002.

This index is an annual record of international *art sales*, with detailed listings of auction sales of paintings, prints, drawings, and sculpture.

askART

askART is an online resource for art pricing, international art auction records, and artist signatures. Users can use the site's search function to find artists and to view past auction records.

Blouin Art Sales Index

Blouin Art Sales Index documents over five million auction records for paintings, prints, photographs, sculpture, works on paper, and miniatures. The index is accessible by subscription or with institutional access. Access is limited to subscribers; log-in through your university library website.

Brill Art Sales Catalogues Online

The Art Sales Catalogues Online (ASCO) offers access to scanned historical art sales catalogues from 1600 to 1900. The first three volumes of *Lugt's Répertoire*—the four-volume index of public art sales from 1600-1925 by Frits Lugt—has been digitized and is included in this database. Access is limited to subscribers; log in through your University library website.

Canadian Art Sales Index. Vancouver: Published for Westbridge Fine Art Marketing Services by Left Bank, 1980-2017.

An index of paintings, watercolours, drawings, prints, sculpture and art books sold by Canadian artists at auction, in Canada and internationally.

Canadian Art at Auction Index (Heffel)

This searchable database provides over 30 years of auction records. The index is an important resource for the collector, dealer, appraiser and museum professional with over 75,000 items listed and more than 60,000 lots reproduced. Access is limited to subscribers; log in through your University library website.

Getty Provenance Index

The Getty Provenance Index currently contains more than two million records taken from source material such as archival inventories, auction catalogues, and dealer stock books. This vast collection of digital records is expanded on a regular basis. To view the index of Collectors Files housed in the Getty Research Institute Library, recorded payments to artists made in Rome between 1576 and 1711, and an index of public collections, visit [The Getty Provenance Index: Additional Databases](#).

International Foundation for Art Research (IFAR) Provenance Guide

IFAR has developed the linked Provenance Guide as a primer on conducting provenance research. Significantly, it includes links to

important archives, image databases, dealer and sales records, and other references, and it is made available to all free-of-charge.

Invaluable: The World's Premier Auction

Invaluable is the largest online auction marketplace of fine and decorative arts, antiques, collectibles, and estate sales. They partner with over 5,000 auction houses from around the world.

LiveAuctioneers

Since 2002, LiveAuctioneers has hosted auctions online. The website also hosts [Auction Central News](#), an online destination for the latest auction news.

Looted Art: The Central Registry of Information on Looted Cultural Property 1933-1945

Looted Art: The Central Registry of Information on Looted Cultural Property 1933-1945 is dedicated to provenance research on art looted during the Nazi period. It hosts two searchable databases:

The [Information Database](#) contains information and documentation from forty-nine countries, including laws and policies, reports and publications, archival records and resources, current cases and relevant websites.

The [Object Database](#) contains details of over 25,000 objects of all kinds – paintings, drawings, antiquities, Judaica, etc. – looted, missing and/or identified from over fifteen countries. All images on the site are published under fair use conditions for the purpose of criticism and research.

The website also details information about looted art by country, including Canada. Canadian information about looted art listed on the Looted Art website includes: [the Art Gallery of Ontario Spoliation research page](#), including a list of fifty-two works with gaps in their provenance; [the Beaverbrook Art Gallery Spoliation research page](#), including a list of fifteen paintings with gaps in their provenance; [the Montreal Museum of Fine Arts Provenance research page](#), including a list of 109 works with gaps in their provenance; [the National Gallery of Canada Provenance research page](#) with an image gallery of paintings with incomplete provenance; and [the Vancouver Art Gallery: Research](#)

page with a with a [list of seven artworks in the collection with missing provenance from 1933-1945](#).

The Lost Art Database, German Lost Art Foundation

The Lost Art Database is maintained by the German Lost Art Foundation. It documents cultural property expropriated as a result of Nazi persecution, especially from Jewish owners, between 1933 and 1945 (“Nazi-looted art”), or for which such a loss cannot be ruled out. In addition, the Lost Art Database lists cultural property seized, relocated or removed as a result of the Second World War (“trophy art”).

NYARC Archived Auction Houses

The New York Art Resources Consortium (NYARC) consists of the research libraries of three art museums in New York City: The Brooklyn Museum, The Frick Collection, and The Museum of Modern Art. The NYARC archives websites in areas which correspond to the scope and strengths of the print collections at each research library, as well as NYARC project websites and the institutional websites of the three museums. This directory links users to the websites of international auction houses.

Prices4Antiques

Prices4Antiques is a resource for researchers to find auction-sale prices for antique and collectible furniture, pottery, silver, glass, clocks, lighting, as well as paintings and prints.

Wildenstein Plattner Institute Sales Catalogues

The WPI presents a selection of more than 21,000 sales catalogues dating pre-1945, many of which are annotated. Search for sales catalogues by entering a keyword or by city, country, and/or date.

Theses & Dissertations

This section opens with resources on finding MA theses and PhD dissertations, followed by a bibliography of theses and dissertations on the visual arts in Canada. The bibliography traces the history of Canadian art historical graduate scholarship from the 1950s forward, revealing the diversity of scholarship and the developments in the field throughout the past seven decades. Though extensive, this bibliography is undoubtedly incomplete. We encourage users to search the databases and repositories listed below for up-to-date listings of theses and dissertations. This section ends with examples of abstracts drawn from the theses and dissertation of Concordia Art History graduates. These abstracts point to the wide range of topics covered by graduate students in Canadian art history.

FINDING CANADIAN ART HISTORICAL THESES & DISSERTATIONS

ArtCan Theses and Dissertations

ArtCan lists Canadian art history theses and dissertations alphabetically by author from 1960-2011. Users to see author, associated institution, title, advisor, and year.

Art History Dissertations and Abstracts from North American Institutions

The Art History Dissertations and Abstracts from North American Institutions is a database of art history PhD dissertations submitted to CAA since 1980. The work was carried out by Catherine Adams and Carolyn Lucarelli of the Center for Virtual/Material Studies at Penn State. The dataset presents over 6,000 dissertations from over eighty North American institutions. To enhance the value of the dataset and to create a fuller picture of the field of art history, the abstracts for the

submitted dissertations were added when possible. Users can search the dataset by country to find dissertations related to Canadian content or by keyword.

Canadian Art and Architecture: An Annotated Bibliography of Theses and Dissertations, Lanham: The Scarecrow Press, 2003.

This book by Diane E. Peters identifies 1765 theses or dissertations dealing with Canadian art or built architecture in Canada, excluding studio projects and works on landscape architecture. Chronologically, these works cover a time span from 1924 to 1999.

British Columbia Thesis Bibliography

The British Columbia Thesis Bibliography lists theses from 1913 to 1997 about BC history and related subjects. Subjects include history, geography, politics, anthropology, archaeology, and art.

ciRcle: UBC's Digital Repository

UBC theses and dissertations from 1919 to the present are available in full text in ciRcle: UBC's Digital Repository. All theses and dissertations completed at UBC's Okanagan campus are available in ciRcle (2005-present).

E-Collections at Emily Carr – Emily Carr University Graduate Theses

Theses written in support of all Emily Carr University master's degrees are available in electronic format and can be located by searching their E-Collections.

EThOS E-theses Online Service

The British Library's EThOs service allows scholars to search over 600,000 doctoral theses online. Many theses are available for download or can be scanned by request. EThOs documents UK research, though users can search with keywords (e.g., "Canadian art") for theses relevant to their topic of research.

Feminist Art Observatory (FAO) hosted by N. Paradoxa and KT Press

Since 1996, FAO has been collecting and listing feminist research on contemporary women artists from post-1970. This site is for anyone to use to research feminism's relationship to contemporary art. This resource is international in its focus, is updated regularly and

lists around 5,000 items within and across the sections listed below including art historical theses/dissertations.

Library and Archives Canada Theses Database

Theses Canada was launched in 1965 as a collaborative program between Library and Archives Canada (LAC) and Canadian universities. It strives to acquire and preserve theses and dissertations from participating universities, provide free access to Canadian digital theses and dissertations in the collection, and facilitate access to non-digital theses and dissertations in the collection.

McGill University Art History and Communication Studies Past Theses and Dissertations

This website lists past theses and dissertations from McGill MA and PhD students in both Art History (AH) and Communication Studies (CS). The McGill Library also offers electronic access to theses and dissertations through eScholarship@McGill.

Networked Digital Library of Theses and Dissertations (NDLTD)

NDLTD is an international organization dedicated to promoting the adoption, creation, use, dissemination, and preservation of electronic theses and dissertations (ETDs). To make it easier to search across institutional repositories, NDLTD has initiated a project to harvest metadata from university electronic theses and dissertations. Electronic theses and dissertations are harvested monthly from Canadian universities.

OAlster

OAlster is a union catalog of over thirty million records representing open access digital resources from over 1,500 institutions. OAlster is useful for searching multiple online archives for theses and dissertations simultaneously.

NSCAD University Digital Theses

NSCAD Digital Theses is a collection of digitized Master of Art Education, Master of Design, and Master of Fine Art theses and artist statements from NSCAD from 1975 to present. Theses and dissertations are added to this collection as permission is granted, pending author approval.

OCAD University Open Research Repository

OCAD University Open Research Repository is an open access platform to collect, preserve, distribute and promote scholarly output from the OCAD University community. Users can search for art historical Major Research Projects (MRP).

Proquest Dissertations & Theses Global

The ProQuest Dissertation & Theses Global (PQDT) database is the world's most comprehensive curated collection of multi-disciplinary dissertations and theses from around the world, offering over five million citations and nearly three million full-text works from thousands of universities. Search for keywords (such as "Canadian art") to find relevant theses and dissertations. Access is limited to subscribers; log in through your University library website.

QSpace (Queen's University) Department of Art History and Art Conservation Graduate Theses

This website allows users to search through art historical theses by title and links users to the associated abstract.

Spectrum Research Repository (Concordia University) Art History Theses and Dissertations

Spectrum, Concordia University's open access research repository, provides access to and preserves research created at Concordia.

University of Toronto Department of Art History Dissertations

This website, from the Department of Art History at the University of Toronto (UofT) lists the authors, titles, supervisors, and dates associated with the art historical dissertations completed in their program.

Western University Department of Visual Arts Theses and Dissertations

This website, from the Department of Visual Arts at Western University links users to the art historical theses and dissertations completed in their program by year.

YorkSpace – Art History and Visual Culture Electronic Theses and Dissertations (ETDs)

YorkSpace, the institutional repository at York University allows users to browse art historical theses and dissertations by date, author, title, and subject.

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Field, Robin Wayne. Sir George Williams University. "The Graphic Images of Eskimo Prints." MA thesis, 1972.

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Fortin, Damien. Concordia University. "Materiality and l'art intégré: Charles Daudelin's Art in the Urban Context," supervised by Johanne Sloan. MA thesis, 2014.

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Gillmor, Alison Jean. York University. "Effects of the Oil Boom on the Art World in Calgary, 1978-1984," supervised by Guy Metreaux. MA thesis, 1990.

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Giroux, Réjeanne. Université de Montréal. "Analyse thématique du 'temps' dans l'œuvre de Pellan." MA thesis, 1982.

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Glass, Aaron. New York University. "Conspicuous Consumption: An Intercultural History of the Kwakwaka'wakw Hamat'sa," supervised by Fred R Meyers. Diss., 2006.

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Goldich, Louis Myron. University of Victoria. "An Examination of the Italian Glass Industry and its Influence on Native Stained and Painted Glass." MA thesis, 1977.

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Graham, Fern. "The Wooden Architecture of William Newlands." MA thesis, Queen's University, 1988.

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Green, Katie Victoria. University of Guelph. "Punk Fashion in Canada: The Translation of an International Subculture," supervised by Alla Myzelev and Catherine Wilson. MA thesis, 2011.

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Grenier, Marlène. Université Laval. "Les artistes propagateurs de l'idéal allemand en art pictural et en sculpture au Canada au XIX^e siècle," supervised by David Karel. MA thesis, 1997.

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Hampton, Rosalind. Concordia University. "Family Photos: Digital photography as Emancipatory Art Education in Montreal's Black Community," supervised by Linda Szabad-Smyth. MA thesis, 2011.

Hanson, Annabel Fay. Queen's University. "The Pantheon on Nepean Point? The Canadian War Memorials Collection in Historical Context," supervised by Lynda Jessup. MA thesis, 2001.

Hardy-Vallée, Michel. Concordia University. "Making Photography Speak: John Max's *Open Passport* (1973) and Photographic Narration." Supervised by Martha Langford. Diss., 2019.

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Hartana, Sutrisno Setya. University of Victoria. "Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America," supervised by Astri Wright. Diss., 2017.

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Henman, Samantha. Concordia University. "Humour & National Identity in Canadian Contemporary Art: Diana Thorneycroft, Simon Hughes & BGL," supervised by Johanne Sloane. MA thesis, 2013.

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Hiemstra, Johanna Claudia. Trent University. "The Storyteller and Indigenous Canadian Oral Narratives: A Study of the Relationship of Contemporary Storytellers to the Remembered Indigenous Oral Narratives," supervised by Sean Kane. MA thesis, 1995.

Higgins, Delwyn. York University. "Art Deco, Marketing and the T. Eaton Company Department Stores: 1918-1930," supervised by Shelley Hornstein-Rabinovitch. MA thesis, 1991.

Hinbest, Maggie. Concordia University. "What Do We Owe To Each Other?: Exploring Settler Identity in the Works of Ayumi Goto and Jin-me Yoon," supervised by Heather Igloliorte. MA thesis, 2022.

Hinds, Diana Beverley. University of British Columbia. "The Evolution of Urban Public Park Design in Europe and America: Vancouver Adaption to 1913." MA thesis, 1979.

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Hotte, Richard. Université Laval. "Un nouveau mode d'expression dans l'art de la courtepointe au Québec." MA thesis, 1983.

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Jim, Alice Ming Wai. Concordia University. "Black Women Artists in Canada: A Documentation and Analysis of the 1989 Exhibition 'Black Wimmin—When and Where We Enter,'" supervised by Janice Helland. MA thesis, 1996.

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Johnson-Dean, Christina Betts. University of Victoria. "The Crease Family and the Arts in Victoria, British Columbia." MA thesis, 1981.

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King, Martha Juliette. Carleton University. "The National Gallery of Canada at Arm's Length from the Government of Canada: A Precarious Balancing Act," supervised by Peter Harcourt. MA thesis, 1996.

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Korman, Julie Beth. Concordia University. "Corporate Art collecting in Canada," supervised by Sandra Paikowsky. MA thesis, 1985.

Krasnikova, Alena. Concordia University. "Yulia Biriukova and the Lumberman in the National Vision of Canada in the 1930s," supervised by Kristina Hunealut. MA thesis, 2018.

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Krivdova, Zofia. Concordia University. "Steeling the Gaze: Collaborative Curatorial Practices and Aboriginal Art," supervised by Anne Whitelaw. MA thesis, 2013.

Krueger, Julia. Western University. "Indisciplined Ceramic Outhouses and Blob-like Glass Bunnies: Four Case Studies on Canadian Prairie Ceramics and Glass," supervised by Kirsty Robertson. Diss., 2020.

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Martin, Tania Marie. McGill University. "Housing the Grey Nuns: Power, Religion and Women in Din-de-Siècle Montreal," supervised by Annmarie Adams. M.Arch, 1995.

Martin, Therese. Université de Montréal. "La structure spatiale de l'œuvre new-yorkaise de Paul-Émile Borduas (1953-1955)." MA thesis, 1977.

Massa, Lisa. Concordia University. "Negotiating Bella Figura: Inside the Childhood Homes of Six Second-Generation Italian-Canadian Women in Montreal," supervised by Cynthia Hammond. MA thesis, 2022.

Mastin, Catharine Margaret. University of Alberta. "Beyond 'the Artist's Wife:' Women, Artist-Couple Marriage and the Exhibition Experience in Postwar Canada," supervised by Colleen Skidmore and Sarah Carter. Diss., 2012.

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McGee, Donna. Concordia University. "St. Patrick's Roman Catholic Church, Montreal: An Architectural Analysis and History of Its Early Years." MA thesis, 1991.

McGeough, Michelle. University of New Mexico. "The Indigenous Sovereign Body: Gender, Sexualities and Performance," supervised by J. Szabo. Diss., 2017.

McGowan, Viola. Concordia University. "No One Has A Monopoly Over Sorrow: Representing Trauma and the Everyday in Contemporary Art," supervised by Johanne Sloan. MA thesis, 2011.

McGrail, Justin. University of Victoria. "Value Space: An Architectural Geography of New Retail Formats on Southern Vancouver Island," supervised by C. Thomas. Diss., 2009.

McHutchion, Ben. Queen's University. "Collective Memory in Transition: Macdonald, Cornwallis and Statue Removal in Canada," supervised by Cathleen Hoeniger. MA thesis, 2019.

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Montpetit, Chiara. Concordia University. "Connected by a Thread: Stories of Migration and Labour in Sara Angelucci's Piece Work (2017)," supervised by Alice Jim. MA thesis, 2020.

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Morris, Katherine L. Columbia University. "Picturing Sovereignty: Land and Identity in Contemporary Native American Art," supervised by E. Pasztory. Diss., 2001.

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Niergarth, Kirk. University of New Brunswick. "Art and Democracy: New Brunswick Artists and Canadian Culture Between the Great Depression and the Cold War," supervised by Gregory S. Kealey. Diss., 2007.

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Oates, Katie. University of Western Ontario. "Women, Spirit Photography & Psychical Research: Negotiating Gender Conventions and Loss," supervised by Sarah Bassnett. Diss., 2022.

Oba, Asumi. University of British Columbia. "Recontextualizing the 'Silence' of Japanese Canadians: Artistic Approaches by Cindy Mochizuki and Emma Nishimura," supervised by Ignacio Adriasola and Erin Silver. MA thesis, 2021.

Ohri, Aditi. Concordia University. "Recognition on Settler Terms: The Canadian Handicrafts Guilds and First Nations Craft from 1900 to 1967," supervised by Kristina Hunealut. MA thesis, 2017.

Oliveira, Claudia. Concordia University. "Fathoming the Unfathomable: Gertrude Kearns and the Visual Representation of the Genocide in Rwanda," supervised by Catherine Mackenzie. Diss., 2011.

O'Rourke, Kathryn. Concordia University. "Labours and Love: Issues of Domesticity and Marginalization in the Works of Paraskeva Clark." MA thesis, 1995.

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Page, Anne Mandely. Concordia University. "Canada's First Professional Women Painters, 1890-1914: Their Reception in Canadian Writing on the Visual Arts," supervised by Catherine MacKenzie. MA thesis, 1991.

Palmer, Carolyn. University of Pittsburgh. "I Won't Play Primitive to Your Modern: The Art of David Neel (Kwagiutl) 1985-2000," supervised by Kirk Savage and Terence E. Smith. Diss., 2006.

Papararo, Jenifer. Western University. "Installation Arts: Toward a Questioning of Boundaries," supervised by Sheila Butler. MA thesis, 1998.

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Pierce, Alexandria. McGill University. "Imperialist Intent - Colonial Response: The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal," supervised by T. Chang. Diss., 2003.

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Péron, Marie. Concordia University. "Contemporary Representation of Aboriginal Art in the National Museum: New Frameworks for Change in Canada and Australia," supervised by Loren Lerner. MA thesis, 2010.

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Perreault, Lise. Université de Montréal. "La société d'art contemporain 1939-1948." MA thesis, 1976.

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Piché-Vernet, Laurent. Concordia University. "En Temps et Lieu, le programme d'art public de la Vancouver Art Gallery et les dynamiques urbaines," supervised by Johanne Sloan. MA thesis, 2006.

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Poité, Chantale. Concordia University. "To Make Sense of a World: Translation, Germaine Koh, Globalization," supervised by Kristina Hunealut. MA thesis, 2015.

Pope, Doug. Concordia University. "Multiple Velocities: A Study of Motion in the Work of Rita Letendre, Serge Lemoyne and Claude Tousignant," supervised by Loren Lerner. MA thesis, 2007.

Poon, Jessica. University of British Columbia. "Confrontation: The Painters Eleven and the Figuration of Post-War Canadian Identity in the 1950s," supervised by John O'Brian. Diss., 2018.

Portanier, Ronald. Concordia University. "The Lost Art of Naval Decoration in 18th Century French Canada," supervised by Jean Bélisle. MA thesis, 2012.

Porter, John Robert. Université de Montréal. "Un peintre et collectionneur québécois engagé dans son milieu: Joseph Légaré (1795-1855)." Diss., 1981.

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Proulx, Anne-Marie. Concordia University. "Raymonde April. Voyages dans l'archive et autres histoires," supervised by Johanne Sloan. MA thesis, 2013.

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Voyer, Louise. Université Laval. "L'évolution urbaine et architecturale de Saint-Hyacinthe de 1794 à 1914." MA thesis, 1980.

Wade, Jill. University of British Columbia. "Red River Architecture, 1812-1870." MA thesis, 1967.

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Walker, Doreen Elizabeth. University of British Columbia. "The Treatment of Nature in Canadian Art Since the Time of the Group of Seven." MA thesis, 1969.

Wallot, Jacques Albert. Sir George Williams University. "La pédagogie de Borduas et celle de Dumouchel." MA thesis, 1972.

Walsh, Andrea. York University. "Contemporary Aboriginal Art Texts: Intersections of Visual Culture," supervised by Kenneth Little. Diss., 2000.

Wang, Jade. University of British Columbia. "Exhibiting Multiculturalism: Canadian National Identity and the Representation of Chinese-Canadian Culture." MA thesis, 2020.

Wathieu, Estel. "The Radical Potential of Queer Nature's Presence on Instagram: Queer and 'Decolonially-Informed' Stories of More-than-Human Solidarities," supervised by Cynthia Hammond. MA thesis, 2019.

Watkins, Joane. Université du Québec à Montréal. "De l'enfermement culturel des femmes a la passion des ouvrages de dames, un exemple: la maison Raoul Vennat (1912-1969)." MA thesis, 1986.

Wawzonek, Donna Lee. Carleton University. "Constructions of Home: The Interrelationship Between Gendered Exhibition Sites and Contemporary Canadian Installation Art," supervised by Natalie Luckyj. MA thesis, 1997.

Weber, Stephanie. Concordia University. "An Elusive Allusivity: Paradox in the Representation of Plate Glass in Canada, 1851-1900," supervised by Kristina Hunealut. MA thesis, 2020.

Welch, Adam. University of Toronto. "'Borderline Research': Art between Canada and the United States, 1965-80," supervised by Elizabeth Legge. Diss., 2019.

Wesley, Bathsheba Susannah. Concordia University. "Finding the Sublime: Assessing Elizabeth Simcoe's Fires as an Art Practice." Supervised by Kristina Huneault. MA thesis, 2008.

Whittaker, Julia Frederika. University of Victoria. "The Limners: Art in Victoria 1920-1989." MA thesis, 1989.

White, Karen. York University. "Emerging Modernism in Canadian Domestic Architecture: John M. Lyle's Drawings for 'Highfields' and their Context in the Development of the Idea of the Modern House in Canada, 1935-1936," supervised by Guy Mertraux. MA thesis, 1995.

Whitelaw, Anne. Concordia University. "Exhibiting Canada: Articulations of National Identity at the National Gallery of Canada," supervised by Martin Allor. Diss., 1995.

Wicker, Robert H. McGill University. "The Architectural Development of the Subway Station: Key Architectural Considerations in Subway Station Design as Observed in Twenty Selected European and North American Systems." M.Arch thesis, 1980.

Wight, Darlene. Carleton University. "Watercolour and Landscape in Early Canada." MA thesis, 1981.

Wilson, Michelle Margaret. University of Western Ontario. "Remnants, Outlaws, and Wallows: Practices for Understanding Bison," supervised by Patrick Mahon. Diss., 2022.

Wisnoski, Barbara. Concordia University. "An Aesthetics of Everything Else: Flat Ontologies and the Everyday." Supervised by Kristina Huneault. MA thesis, 2017.

Woodley, Virginia. Carleton University. "Jack Bush 1909-1977: The Events Which Led to His International Reputation." MA thesis, 1979.

Wright, Robin K. University of Washington. "Nineteenth Century Haida Argillite Pipe Carvers: Stylistic Attributions." Diss., 1985.

Wright, Janet. Queen's University. "Federal Architecture 1929-1939." MA thesis, 1988.

Wylie, Elizabeth. Concordia University. "The Development of Spirituality in the Work of Lionel Lemoine Fitzgerald 1890-1956." M.F.A. thesis, 1981.

Yates Atkins, Gillian. University of Toronto. "Ephemeral Installations: Contemporary Canadian Art in the Public Arena," supervised by Mark A. Cheetam. Diss., 2007.

Young, Carolyn Ann. University of Toronto. "Odahwah': The Competition of 1859 for the Canadian Parliament Buildings." MA thesis, 1988.

Zaiontz, Keren. University of Toronto. "The Stagehands of Subversive Spaces: Site-specific Performance and Audience Labour," supervised by Nancy Copeland. Diss., 2012.

Zheng, Jingjing. University of Alberta. "Picturing the Asian Diaspora in North America: A Study of Liu Hung, Jin-me Yoon and Nikki S. Lee," supervised by Anne Whitelaw. MA thesis, 2010.

Zubalik, Janis R. Concordia University. "'Advancing the Material Interests of the Redeemer's Kingdom': The Erskine Presbyterian Church, Montreal, 1894." MA thesis, 1996.

EXAMPLES OF THESES & DISSERTATION ABSTRACTS BY CONCORDIA ART HISTORY GRADUATES

The following theses and dissertation abstracts are a sampling of those produced at Concordia University, reflecting a small sliver of the art historical research taking place at the university and across Canada at large. For this guide, we chose to include abstracts from Concordia selected by faculty that reflect the diverse research currently taking place within the field of Canadian art history. These theses and dissertations cover the eight Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art's axes of research: Indigenous Art History; Ethnocultural Art Histories; Networked Art Histories; Urban Formations; Materialities; Settler-colonial Art History; Photographic Studies; and Women's Art History. The selection of Concordia theses

and dissertations alone for the following section is not intended to communicate preference for Concordia research projects, but rather reflects our knowledge of the research taking place within the Art History department at Concordia and our relationships with the faculty in the department. We encourage readers to seek out examples of abstracts from across the country.

Brownridge, Amanda Anne. Concordia University. "How the West Was Won: Cartographic Encounters in New France and the Castor Canadensis A New and Exact Iconographic Analysis of The Beaver Maps," supervised by Steven Stowell. MA thesis, 2015.

Originally valued as neutral scientific documents, maps have traditionally been studied for the insight they could provide on the definition and transformation of national borders over time. In recent scholarship, maps have come to be understood as constructions. This is especially true of cartographic documents of the "New World" through which European colonial empires were attempting to understand, classify, and ultimately dominate a continent previously unknown to them. Although representative of a colonial perspective of the "New World," maps also contain evidence of the encounter between Native Peoples and Europeans. These maps can be considered in terms of what Mary Louise Pratt calls contact zones. As such, maps remain important sources to analyze. Exploring the "Beaver Maps" as a case study, this thesis looks at the ways in which postcolonial theory and decolonizing methodologies can be used to deconstruct cartographic documents of New France. Using an approach called cartographic contextualization, this paper aims to reconstruct an image of the New World during the early years of contact to include multiple narratives. By deconstructing "the beaver cartouche" and the stories that informed the animated behaviours of the beavers represented in the image, we may perceive traces of the oral histories and worldviews of the Mi'kmaq Nation. Incorporation of these narratives underscores the encounter between the French and the Mi'kmaq in Acadia, highlighting the active roles played by Native American Nations in the "discovery," exploration, and settlement of New France as well as the fur trade and transatlantic trade.

Cavaliere, Elizabeth Anne. Concordia University. "Mediated Landscape/Mediating Photographs: Surveying the Landscape in Nineteenth-century Canadian Topographical Photography," supervised by Martha Langford. Diss., 2016.

The photographs produced as part of Canadian topographical and geological surveys between 1858 and 1890 have teetered between readings of document and art. This is further complicated by the archival and museum collections into which they have been absorbed, institutional divisions that reinforce the distinctions between historical document and aesthetic artwork. This thesis addresses such unresolved tensions by considering topographical photographs as both mediated and mediating in their ability to bridge and accommodate a nexus of antithetical readings – maker and viewer, authorial intent and collective imagination, art and document, subjective and objective, land and landscape. The survey work of four photographers is examined: Humphrey Lloyd Hime (1833-1903) on the 1858 Assiniboine and Saskatchewan Exploring Expedition; Benjamin F. Baltzly (1835-1883) on the 1871 Geological Survey of Canada expedition; Alexander Henderson's (1831-1913) commissions to document the structures of the Intercolonial Railway, the Quebec, Montreal, Ottawa & Occidental Railway, and later as superintendent of photographs for the Canadian Pacific Railway; and Charles George Horetzky (1838-1900) on various expeditions between 1871 and 1877 with the Canadian Pacific Railway Survey. In each case study, the photographs are understood as oscillating between functions and readings of science and art. Special attention is given to the texts left behind by each photographer. Biographical histories are compiled from archival findings in order to develop a network of relationships. The circulation of the photographs in scientific, governmental, artistic, and popular arenas is also traced. This thesis argues that by studying nineteenth-century Canadian survey photography within art history what emerges is the foundation of a mutually influential relationship between not only photography and painting, but also between art and document, and the Picturesque and the Romantic. My intention is to demonstrate that while survey photographs can reveal historical context, they also reveal art historical context in the ways that land becomes a landscape through visual representation.

Cory, Lindsay. Concordia University. "AgoraPHILIA: A Place for Assembly in Square Viger, Montreal," supervised by Cynthia Hammond. MA thesis, 2012.

Square Viger was designed as an opulent and lush Victorian park in the mid- nineteenth century for the use of nearby wealthy residents. The park had trees lining promenades, benches, fountains, and a glass greenhouse. Over time, the influx of industry brought more working-

class citizens to the Ville-Marie borough and pushed the bourgeoisie to other areas in the early twentieth century. Historians of Montréal's built environment mark this change in demographic as the decline of the park. Since then, the park has undergone drastic redevelopment due to changes in transportation infrastructure. Sculptor Charles Daudelin (1920-2001) redesigned the site and built the Agora in 1983, but his designs were met with animosity from the media and the public the site was intended for. Using archival research, interviews with artists, and site analysis, this thesis investigates the Agora's appropriation by homeless groups and individuals and the artistic interventions the site has also incurred. Square Viger is a telling example of Montréal's push for modernization but is also an indication of the large-scale redevelopment projects that have taken place on the island. In March 2012, Square Viger has been defined as a threatened emblematic site by Heritage Montreal and its redevelopment looms in the very near future. With this redevelopment, I believe the social-cultural and design heritage of the site and the Agora will be forgotten. With this research, I present a methodologically inclusive investigation into this fraught public space and its values as a space for appropriation, community, and artistic practice.

Devaux, Camille. Concordia University. "Knit Two Together and Repeat: Breaking with Tradition through Yarnbombing by the Cercles de Fermières du Québec," supervised by Elaine Cheasley Paterson. MA thesis, 2018.

In 2015, Quebec celebrated the 100th anniversary of the Cercles de Fermières. For this celebration, the current members chose to yarnbomb their communities, a type of street art in which knitted and crocheted elements are created to cover up the urban landscape. As their general reputation is for being 'traditional,' setting their craft practices as distant from the contemporary practice of knitted graffiti used in this anniversary celebration, this thesis will explore the historical and present perception of the organisation, in order to better understand and argue against this dichotomy. Interviews done with local practitioners of yarnbombing, and current members of the Cercles de Fermières help prove the importance of oral history in deconstructing the narrative constructed around the Cercle de Fermières and yarnbombing. At the moment of this celebration, their engagement with this contemporary street art was understood as an attempt to mobilize and enliven their 'traditional' skills for newer

craft practices and aims, and thus actively participate in present-day craft discourse in Quebec. By comparing their practice to that of local and international yarnbombers, and discussing it in light of current discourse around the street art, I argue that while the impact of this activity on the image of the organisation was small, exploring the impact of this activity on the Cercles de Fermières in the years following it has shown that they regained some of the popularity and relevance they had lost over time.

Gismondi, Chris J. Concordia University. "How the Arctic Became White: Qallunaat Explorers' Misrepresentations of the Botanic Landscape," supervised by Heather Igloliorte. MA thesis, 2019.

On account of its geographic remoteness from southern Canada and Europe, the Arctic region has long been consumed and mediated by images and media, yet until now, little scholarly attention has been given to explorers' sketches, prints, and other disseminated visual culture. This thesis investigates the historic roots of the perception that the Arctic landscape is a "flat, white nothingness." I ask how and why explorers throughout the nineteenth to the early twentieth centuries represented the Canadian-Alaskan Arctic as devoid of flora, as they often visited in the summer months when the land is covered in mosses, lichens, flowers, and other colourful plant life, and actively gathered botanical samples on these same expeditions. In this thesis I argue that Qallunaat explorers deliberately misrepresented the Arctic environment to bolster their own accomplishments and supposed technological superiority, despite having to continuously rely on Indigenous technologies and knowledge of the land for survival. Colonial explorers' images are generally variations on the theme of ice and snow, oversimplifying a complex natural order. These landscape representations replace a focus on the natural environment with a focus on the explorer "exploring". In this thesis, I demonstrate how Inuit artists challenge these outsider narratives by foregrounding their botanical knowledge and reasserting their own representations of their homeland, Inuit Nunangat, through contemporary art practices. I read the land's agency, Inuit knowledge, and environmental art history back into this dominant discourse of frozen imagery. This thesis addresses how we construct and consume images of the natural world, which landscapes we deem important or aesthetically pleasing to conserve, and what others we designate to be sacrificed for industry. This is crucial to the polar region, a place that climate change is rendering increasingly important in global politics and economics.

Gruwel, Marieke. Concordia University. "The Elizabeths: Gender, Modernism, and Winnipeg's Built Environment, 1945-1975," supervised by Cynthia Hammond. MA thesis, 2019.

This thesis examines the careers of Elizabeth M. Lord (born Crawford, 1918-1994) and Elizabeth M. Pilcher (later Causwell, 1920-1991?), two women architects who worked in Winnipeg, Manitoba during the post-war period. Lord received her Bachelor of Architecture from the University of Manitoba in 1939 and, in 1944, became the first woman to register with the Manitoba Association of Architects. For the majority of her career, Lord ran her own architectural practice in Winnipeg, taking on small-scale, often domestic, projects. Pilcher received her Bachelor of Architecture from the University of Sydney in 1945. She went on to complete studies at Harvard University and the Edinburgh College of Art. In December 1958, Pilcher arrived in Winnipeg to accept a position with the prominent architectural firm Green Blankstein Russell as chief of their planning department. Given the differences between Lord and Pilcher, the thesis asks: what can be learned about Winnipeg's built environment during the post-war period by looking at the lives and work of these two women architects? Grounded in empirical evidence, the thesis uses biography as a method to build a picture of Lord and Pilcher's contributions to post-war construction in Winnipeg. The thesis positions Lord and Pilcher within the history of women architects in Canada and within the climate of the architectural profession in Winnipeg. Fundamentally recuperative in nature, the thesis takes a feminist approach to the history of Winnipeg's built environment and demonstrates how Lord and Pilcher were active agents who created a lasting mark on the built landscape of their city.

Guillaume, Philippe. "A Study of Walking through the City in Modern, Postmodern, and Contemporary Canadian Art," supervised by Cynthia Hammond. MA thesis, 2012.

The connection between photography and walking is fundamental in the history of Canadian photography and art. This association has not garnered any significant study until now, although its presence can be seen increasing in various forms of photographic works since the middle of the twentieth century. Theoretical approaches dealing with place and space support analysis of realist photographs and conceptual projects where this combination is represented, intentionally or factually. Boulevard Saint-Laurent, in Montréal, provides a historic place and cultural space, as well as the site and surface for the creation of an original artwork, *Every Foot of the Sidewalk: boulevard Saint-Laurent*

(2010–2012). Interviews with significant Canadian photographers and artists related to questions of urban space, walking, photography and art history are conducted to understand better the importance and meaning of this combined activity, and these interviews are analyzed in the text. This thesis explains the bond between photography and walking over the last half century, confirming its force as a continued source of inspiration for contemporary photographers and artists, in Canada and elsewhere.

Hardy-Vallée, Michel. Concordia University. “Making Photography Speak: John Max’s *Open Passport* (1973) and Photographic Narration,” supervised by Martha Langford. Diss., 2019.

In this dissertation, I present a detailed case study of the photographic book *Open Passport* (1973), by Canadian photographer John Max (1936–2011), on the basis of primary and secondary sources, including newly discovered materials. The photographic book has recently emerged as an axis to organize photographic history. Max’s book, an iconic object in Canadian photography history, nevertheless raises significant challenges to disciplinary consensus. *Open Passport* is an exemplary work of variant performance that demonstrates the interdependence of different modes of photographic dissemination. It offers a major test case for notions of photographic meaning, artwork, medium, and history. Performing a series of analyses—semiotic, philosophical, and historical—on *Open Passport*, I show how books are important sites of photographic meaning, with qualifications. Including a constellation of variants and related works—such as photo-stories, exhibitions, motion pictures, and slide shows—the relevant art historical context of *Open Passport* upsets the modernist historiography of an autonomous medium favoured by recent studies of the photobook. I also draw attention to the historicity of knowledge and propose an application of philosopher Hans-Georg Gadamer’s notion of fusion of horizons for understanding *Open Passport* in context as a belonging. The major contributions to knowledge of this dissertation are a renewed and extensive understanding of the work of John Max as a major artist, a more deeply reasoned study of the place of the photographic book within photographic history, as well as methodological innovations in the study of the photographic sequence.

Johnson, Adrienne. Concordia University. "Through African Canadian Eyes: Landscape Painting by Nineteenth and Early Twentieth Century African Canadians," supervised by Alice Jim. MA thesis, 2015.

This thesis focuses on landscape as artistic genre and site in relation to African Canadian cultural belonging and agency as fine artists and Canadian citizens at the turn of the twentieth century. Attending to aspects of racialization in Canadian art in which landscape is considered both as geopolitical territory and as the hallmark subject matter, it specifically examines how African Canadian artists navigated racialized spaces – landscapes of psychic and lived Black violence – when African Canadians were systematically positioned outside the imagined and physical constructs of the nation. The period covered is from 1760 until 1910 when a shift occurred artistically and ideologically in Black culture, underscored by a desire for African Unity and greater access and participation in North American economic, cultural, and political society. Historical records have long relegated African Canadians to an underclass, representing them as non-actors or non-participants in Canadian art history. This thesis compares and contrasts the lives and work of two African Canadian landscape artists, George Henry McCarthy (1860-1906; Shelburne, NS) and Edith Hester McDonald-Brown (ca.1880-1954; Africville, Halifax, NS) to examine and document their artistic contributions to early Canadian art history. Section One provides a historiography of Canadian landscape as art and territory between 1760 and 1900, focusing on its psychic and physical aspects. It situates the lived experiences of African Canadians within the geographical territory known as Canada, exploring how land (and freedom) was wielded as a weapon of disenfranchisement against African Canadians. Section Two presents the first of the two case studies: the life and work of George Henry McCarthy. This section examines how, if at all, McCarthy's African and White mixed-race heritage influenced his art making and lived experience in Canada. Section Three presents the second case study on the life and work of Edith Hester McDonald (later Brown) to provide a historical point-of-departure to examine Black women's access to professionalization in the visual arts in early Canada. I propose McCarthy as the earliest known African Canadian male artist, and McDonald as the first known African Canadian woman artist in art history.

Mackenzie, Pamela. Concordia University. "The Fourth Kingdom: Art and Agency in Plastic," supervised by Kristina Huneault. MA thesis, 2015.

It is all around us: in the oceans, in the land, in our homes and in our hearts – and now it can even support life. So why is it that this crucial component of modern society is also one of its main antagonists? And, more importantly, what are we going to do with all that plastic? This thesis examines the work of artists who deal critically with plastic both as a medium and as a cultural artifact. The proliferation and accumulation of plastic transpires everywhere, even in the realm of art production and in the space of the gallery. I will discuss how artists are using this material to demonstrate significant challenges to common beliefs about the status of the natural in relation to human, particularly within the framework of vitalist and post-human contemporary philosophies. At the level of cultural discourse, plastic is perceived as nearly antithetical to nature. On the other hand, beyond some basic intuition that there is a nature and that it can be identified, firmly establishing the actual referent for this concept is difficult. With a dominant ideology of ecology positioned in defence of the natural, the shared cultural enemy of the environmentally aware is plastic, a new artificial adversary. However, if we approach these categories critically – the natural, the artificial – the obvious distinction between them becomes less certain.

McManus, Karla. Concordia University. "Eco-Photography: Picturing the Global Environmental Imaginary in Space and Time," supervised by Martha Langford. Diss., 2014.

Engaging with art historical, visual cultural, and ecocritical analysis, this thesis asks the question: why has the environment-in-crisis become a central focus in contemporary photography? 'Eco-photography' visualizes the global environmental imaginary, both representing and contributing to the planetary awareness of environmental risk. Defining eco-photography as a category of images that participates in critical ecological and environmentalist practices by maintaining the ideal of an earth in 'balance', I reveal the conceptual underpinnings of this body of images as a continually shifting set of social values and relations. In Part I, I frame this category of eco-photography as a communicative genre that reflects and contributes to environmental discourse in public cultural spheres. The photographs I analyse

employ realism as a rhetorical and aesthetic approach to envision the environmental imaginary in a direct and naturalizing manner. As such, eco-photography requires careful reading to understand how such images communicate, and especially the rhetorical, visual, and affective strategies that they employ. Part II focuses on the temporal dissonance of eco-photography and the problem of expressing concern for the future using a medium that is bounded in time. I argue that eco-photography is best understood as a mode of temporal slippage that offers valuable insights into environmental concerns as they are evolving. Looking at examples of repeat photography, I analyse the discourse of objectivity and witnessing in eco-photography. Nuclear photography is considered in this section for its impact on our global sense of anxiety for the future. Eco-photography is seen to be a source of hope as it records for the future images of a world at risk. Part III explores the deterritorializing impact of images and considers how the circulation of eco-photography is contributing to a sense of global cultural dislocation through the representation of local and global environmental justice issues. This section asks the question: how can photography help to visualize the complexity of humanity's relationship to the planet? I conclude by considering whether the cosmopolitan notion of a global citizenry of photography can be a positive force for promoting environmental change.

Merritt, Samantha. Concordia University. "Sincere Irony and Crafting Critique: Institutional Memory in Ursula Johnson's *Mi'kwite'tmn (Do You Remember)*," supervised by Heather Igloliorte. MA thesis, 2017.

This thesis is an examination of the exhibition by contemporary artist Ursula Johnson entitled *Mi'kwite'tmn (Do You Remember)* (2014-2018), through three sets of sometimes conflicting forces: history and memory, nostalgia and irony, and active and passive viewer participation. The exhibition is analyzed through Mi'kmaq Elder Albert Marshall's philosophy of two eyed seeing, which seeks to blend together Indigenous knowledge systems and Western knowledge systems in a way that benefits both ways of thinking. This thesis begins by exploring the historical evolution of museums as sites which reinforce colonialism, and how Johnson utilizes public familiarity with these institutions through mimicry in order to draw attention to this aspect of institutional spaces. From there, I analyze Johnson's use of parodic irony and reflective nostalgia through the embodiment

of the Indigenous figure of the Trickster both as a form of healing from colonial violence, and looking toward a future of Indigenous cultural resurgence. The final section of this thesis examines the role of the Mi'kmaq worldview of Netukulimk in *Mi'kwite'tmn* (Do You Remember), examining how the focus on connection in Netukulimk is utilized through viewer participation throughout the exhibition. This thesis ultimately concludes that Ursula Johnson's *Mi'kwite'tmn* (Do You Remember) functions as a site of imagining ways in which the colonial institutions of museums can instead be used as a tool for decolonization.

Montpetit, Chiara. Concordia University. "Connected by a Thread: Stories of Migration and Labour in Sara Angelucci's Piece Work (2017)," supervised by Alice Jim. MA thesis, 2020.

This thesis is a critical analysis of the multimedia project *Piece Work* (2017) by Toronto-based, Italian Canadian artist Sara Angelucci (b. 1962). Focusing on Copley Apparel, a garment factory in Hamilton, Ontario, the project explores the process of making business suits through the digital collage *Copley Patterns* and the photographic series *Mano d'Oro*. The sound installation *A Sewers' Chorus* features the voices of the garment workers who recall positive and negative memories of their work experiences and personal histories, while the video installation *Suit Elevator* depicts the business suit in its final form. The majority of Copley Apparel's employees are women from non-white racialized groups. Deploying an intersectional feminist approach, this thesis argues that *Piece Work* reveals the complex lives of these factory workers from immigrant backgrounds in ways that speak against persisting discourses and practices of racialized and gendered labour in the garment industry. It begins by providing an overview of the history of the Copley Apparel factory in relation to the history of migrant garment factory workers in Hamilton, and the broader history of racialized and gendered factory labour in the city. This thesis also acts as a record of the migration story of Nina Acciaroli, the artist's mother, whose first job in Canada was at Copley Apparel. It then examines *A Sewers' Chorus* and its use of oral history, providing a discussion of the different stories shared by the interviewees, which range from happy childhood memories and nostalgic flashbacks to accounts of traumatic experiences. The thesis provides a comprehensive discussion of the process of making *Piece Work*, contextualizing it within Angelucci's larger artistic practice of incorporating voices in the exploration of

her family's immigrant experience. Ultimately, *Piece Work* recognizes the employees of Copley Apparel as people with singular voices and unique experiences and highlights their agency by including the complexity of their voices and identities as women, garment workers, racialized minorities, and contributing members of Canadian society.

Montpetit, Gabrielle. Concordia University. "Douglas Cardinal's Circle of Life Thunderbird House: Lessons in Indigenous Planning and Architecture in Winnipeg's North End," supervised by Nicola Pezolet. MA thesis, 2019.

This thesis addresses the architecture of Circle of Life Thunderbird House, in relation to the current social and political struggles associated with this architectural and urban planning project. Métis-Blackfoot Elder and architect, Douglas Cardinal, was commissioned to design the building and the surrounding complexes by Neeginan (Cree for 'Our Place'), an Indigenous community-organizing body that started in the 1970s to fight for the rights of the community and implement services to promote the social, educational and entrepreneurial growth of the Indigenous community of Winnipeg. The architecture of this building is important for it is an example of how Cardinal's methodology promotes self-determination, and brings Indigenous approaches to building to communities who are trying to heal and re-learn traditional practices and knowledges according to their values. Circle of Life Thunderbird House was initially part of the larger Winnipeg Development Agreement project, which aimed at revitalizing the North End, Winnipeg's poorest and most segregated neighbourhood. The early history of Circle of Life Thunderbird House is an important one in terms of Indigenous rights and community organizing. Today, Thunderbird House's board of directors is fighting for funding for their programming and urgent repairs. In an era of so-called reconciliation in Canada, with two published Calls to Action/Justice (Truth and Reconciliation Commission of Canada (2015) and National Inquiry into Missing and Murdered Indigenous Women and Girls (2019) it is imperative that the federal government support Indigenous healing, which includes supporting infrastructures, spaces and cultural programs necessary to that healing.

Nolte, Victoria. Concordia University. "Crawling Across Borders: Transnational Nationalisms and the Asian Canadian Body in the Video Works of Jin-me Yoon," supervised by Alice Jim. MA thesis, 2015.

This thesis is a critical analysis of two multi-site video performances: *The dreaming collective knows no history* (2008) and *As it Is Becoming* (2008) by Vancouver-based artist Jin-me Yoon. In both works the artist crawls through or between politically-charged sites in Seoul, South Korea and Beppu, Japan, referencing histories of colonization, civil war, and Cold War politics. Analyzing Yoon's video performances in conversation with the works of other Korean and Asian North American artists who also centralize the Asian body in their varied practices, my research aims to fill a gap in scholarship on Asian Canadian performance art from a diasporic and critical race lens. This thesis begins by situating these works within interrelated concepts of border crossings and the "diasporic turn" to argue that Yoon's performing of Korean Canadian is an instance of "debordered" citizenship, a concept that looks to feelings of cultural belonging (within multiple cultural contexts) rather than fixed territorial borders, to form a transnational national identity. From there, I analyze the space of the video screen and present a framework through which to understand how Yoon relates the histories of the Japanese colonial occupation of Korea (1910-45), the Korean War (1950-53), and the traumatic history of the comfort women to a multi-layered narrative of embodiment. The final section brings these arguments together to discuss how negotiations of the cultural, racial, and civil histories of Korean Canadian contribute to struggles for social justice and equal citizenship. By regarding these narratives of history, embodiment, and border crossings through the body, this thesis ultimately concludes that the artist's act of crawling is an embodied performance of "debordered" citizenship, one that resists racist and essentialist conceptions of the artist's Korean Canadian identity.

Potié, Chantale. Concordia University. "To Try to Make Sense of a World: Translation, Germaine Koh, Globalization," supervised by Kristina Huneault. MA thesis, 2015.

This thesis proposes that Vancouver-based artist Germaine Koh's (b. 1967) practice demonstrates the political and ethical dilemmas of translation within a globalized world. Here, translation is understood as a practice that aims to question means of navigating and interpreting through globalization's afforded networks; it tries to make sense of global macro problem areas at micro levels. As I argue, Koh's work tries to make sense of the social matter emerging from increasingly estranging geo-political, geo-economic, and geo-cultural realities.

I have divided my text into four parts to explore the ways in which Koh's work performs acts of translation. In part one of this thesis, *Translation: Prayers*, I define and consider translation as the practice of interpreting and/or converting under two basic orders: 1) those that pertain to meaning and form; and 2) those that pertain to movement and positioning. In part two, *Globalization: Alienation*, I delineate the global world I am referring to and demonstrate how translation functions in terms of mobility. In part three, *Social: Connections*, I engage with Koh's work to consider how globalization uses translation as a tool to foster both social alienation and social interdependency. And in part four, *The Double Bind*, I elaborate upon the central contradiction at hand, where translation surfaces as both the problem and the solution. Indeed, Germaine Koh's work exposes the contradictions of translation and of globalization. In that translation is able to afford globalization its reach and ability to communicate across languages and currency, this text questions whether translation can accordingly perform critical efforts against globalization.

Sheppard, Patricia. Concordia University. "Lady Caroline Bucknall Estcourt's Album: Revealing the Expressive Discourse Concealed within a Victorian Cultural Artifact," supervised by Kristina Huneault. MA thesis, 2012.

Albums, defined when new by their barrenness, have long served as welcoming repositories for words, pictures and keepsakes. They are cultural artifacts that leave behind traces of a rhetorical impulse to express oneself in a wide range of topics including family, social, political and economic concerns. It is only recently, however, that scholars have begun to recognize their potential as a source for academic research. Lady Bucknall Estcourt, a British aristocratic military wife, worked on such an album for nearly forty years (1837-1875), five of which were spent accompanying her husband during two military postings in Canada. Despite the lack of overtly personal content and the initial impression of randomness conveyed by the materials within the album, a detailed analysis reveals the presence of a coherent, vital, and very personal narrative. What is intriguing is that this has been accomplished as much through the absence as through the presence of its creator. Using a variety of coding techniques, she memorialized important events of her life. She engaged with the important discourses of her era by making her husband's military career and, by extension, Great Britain's much larger imperial project important

subjects of her album. Through my work of decoding, this thesis sheds new light on how one aristocratic Victorian woman used the material and visual culture at her disposal to express her own identity. By understanding the how, it has been possible to gain insight into the what, the impact of the broader concerns of an era on one woman, and thus to provide a uniquely feminine perspective.

Surette, Susan. Concordia University. "Canadian Ceramic Relief Murals - The Formative Years, 1963-1983: Studio Craft and Architecture," supervised by Elaine Cheasley Paterson. Diss., 2014.

The modernist Sturdy-Stone Centre's monumental ceramic mural project is the subject of this case study that examines its agency. Initiated in 1975 by the Saskatchewan government for their new Saskatoon office building it was commissioned in two stages and completed by 1983. Six designer/makers executed two exterior and six interior relief murals in a variety of styles, making this the largest and arguably most eclectic ensemble created by studio ceramicists for any building in Canada. Despite local interest at the time of its reception this remarkable project has remained at the periphery of art, ceramic, craft, and architectural discourses. To address the agency of these murals throughout their lives this study adopts an interdisciplinary approach that promotes their integration into architectural, ceramic, sculpture, and craft histories. It argues the decorative and ornamental aspects of these murals transmit intellectual content through their sensuality and visual and material delight. The first section, "A Social and Material Complex," presents an overview of the development of this unique project as group formations, methodologically using a combination of sociology and material culture. These groups comprise the government with its attendant political and social agendas, arts and crafts organizations and their aesthetic concerns, and the physical unit created by the building and the murals. A particular concern is the implication of ceramics as the designated mural material. The second section, "The Lives of the Murals," looks at the biography of each mural, arguing they emerged from and contributed to political and cultural ideologies active in Saskatchewan, including discourses of multiculturalism and socialism. Each chapter combines the biographies of the murals with those of their makers, from their commissioning to their installation. An important aspect in each discussion is the co-constitution of the murals and their makers, as suggested by a

postphenomenological approach. This involves taking into account a variety of group formations involving, among other things, materials, technology, tools, architectural spaces, humans, and ideas. As agents these murals promote the professionalism of ceramic practices and dialogically address issues touching the rural and urban, local and global, vernacular and modern, and fine art and folk craft.

Tousignant, Zoë. Concordia University. "Magazines and the Making of Photographic Modernism in Canada, 1925-1945," supervised by Martha Langford. Diss., 2013.

The history of photography in Canada in the first half of the twentieth century is a field of study that has been only too rarely explored. The current understanding of this period is that Canadian participation in the development and dissemination of the international movement of modernist photography was minor. This thesis aims to correct this understanding by showing that the visual languages of photographic modernism were being manifested in the sphere of popular culture: specifically, in Canadian mass-circulation magazines. My approach to modernism is based on the idea that it was composed of a set of key visual conventions (or languages), which, although pre-existing their exploitation in Canadian magazines, were put to singular use in this context. The six illustrated magazines that constitute my research corpus (*The Canadian Magazine*, *Maclean's*, *Chatelaine*, *La Revue Moderne*, *La Revue populaire*, and *Le Samedi*), studied between 1925 and 1945, all proclaimed their missions in terms of Canadianess and were addressed specifically to a Canadian readership. This nationalist rhetoric acts as a discursive frame for the magazines' photographic content. Although many of the photographs published in these magazines were acquired from foreign sources, they were selected, published, seen, and read by Canadians. The first two chapters of this thesis describe, respectively, my methodological framework and the discourse of Canadianism at work in the magazines. The different languages of photographic modernism being employed in the magazines studied are discussed in the following four chapters. In each of these, I endeavour to make links between the images published in Canadian magazines, the discourses significant to the modern period, and the manifestation of these discourses within the canonical history of modernist photography. My intent in doing so is to show the porosity between the local and the international, and to expand the understanding of photographic modernism in Canada. This is the

first wide-ranging study that closely investigates the photographic content of popular Canadian magazines and situates such content within the larger history of modernist photography. Approaching the magazine as a multi-dimensional photographic object, this thesis also aims to contribute to the growing body of knowledge on the history of vernacular photography in Canada.

Trottier, Raphaël. Concordia University. “Mettre en scène le Canada-français : Les costumes traditionnels dans les ensembles de danse folklorique au Québec,” supervised by John Potvin. MA thesis, 2017.

Ce mémoire porte son attention sur l'utilisation des costumes traditionnels dans les ensembles de danse folklorique canadienne-française au Québec. À partir de la théorie de l'invention des traditions de l'historien Eric Hobsbawm, il est ici argumenté qu'en plus de celles préexistantes concernant le costume, les ensembles de danse sont responsables de la création d'autres traditions. Afin de démontrer cette hypothèse, le texte est organisé de manière chronologique pour en voir la sédimentation au fil du temps. En un premier temps, les contextes historiques du nationalisme occidental puis québécois sont présentés alors que la naissance des ensembles de danse folklorique au Québec, au milieu du vingtième siècle, est développée par la suite. Dans un second temps, il est question de la promotion du régionalisme au Québec qui a mené à la recherche sur les costumes traditionnels par l'ethnologue Madeleine Doyon dans les années 1940. C'est l'influence de ces recherches sur les ensembles de danse folklorique qui forme le reste de cette section sur le costume régional. En un troisième temps, la discussion se tourne vers l'usage des costumes historiques dans ces ensembles. Il est alors question des costumes inspirés des peuples fondateurs du Québec, des costumes de ville de la Belle Époque, puis des costumes ouvriers urbains du 2^e quart du vingtième siècle.

Usher, Camille. Concordia University. “More than Just Flesh: The Arts as Resistance and Sexual Empowerment,” supervised by Heather Igoliorte. MA thesis, 2017.

This thesis addresses a long history of colonization and intergenerational traumas still existing today, and the ability that Indigenous performing arts have in addressing sexual health barriers that Northern youth are facing. In this year of Canada's 150th celebrations there have been several arts initiatives that are working to

build confidence and leadership amongst Indigenous youth. As Inuit are facing some of the highest suicide rates in the world, overcrowded housing, lack of mental health resources, high costs of living, intermittent access to reliable internet, intergenerational traumas, food insecurity, and high levels of sexual assault, it is easy to feel hopeless. This thesis focuses on the ability that the arts have in making tangible differences, bringing Indigenous youth into conversations that work through historical colonial suppression, paving new narratives to pass on to future generations, looking at how the arts are being used as a way to inspire what Gerald Vizenor termed as survivance. Focusing predominantly on Qaggiavuut!, an Arctic cultural performing arts group which promotes performance while highlighting non-colonial forms of Inuit self-identity and wellness—with a particular focus on some of the key members of this group whose interest in sovereignty and wellness specifically focuses on Inuit sexual and emotional health, exploration, expression and education. The arts are integral in helping future generations of Indigenous peoples gain confidence and break cycles of intergenerational traumas, thriving through survivance.

Wesley, Bathsheba Susannah. Concordia University. “Finding the Sublime: Assessing Elizabeth Simcoe’s Fires as an Art Practice,” supervised by Kristina Huneault. MA thesis, 2008.

This thesis traces Elizabeth Posthuma Simcoe’s (1766-1850) changing relationship to landscape during her stay in Canada (1791-1796), as she transformed from a genteel watercolour painter of tamed British landscapes to practicing less conventional means of creativity, which resulted most spectacularly in her developing an aesthetic fondness for setting forest fires. This thesis proposes that above and beyond Simcoe’s painting, her art practice can also encompass this alternative means of aesthetic expression in relation to landscape. Simcoe’s practice, as such, conceptually parallels ideas running through late eighteenth-century European culture, specifically philosophy and art practice, concerned with the state of picturesque and sublime landscapes. Mirroring this discourse, Simcoe’s performative behaviour and creative practice illustrate a subtle but marked shift from a removed picturesque appreciation of landscape, to an active creation of a sublime experience within the landscape, as she grapples with the colonial space in which she temporarily resides. When this transition in Simcoe’s performativity and practice is analysed through contemporary theory on postcolonial landscape, female subjectivity

and performativity, and the feminist sublime, an intriguing narrative begins to emerge of a woman facing, and then working within and for, the breakdown of conventional cultural systems through visual metaphor.

Wisnoski, Barbara. Concordia University. "An Aesthetics of Everything Else: Flat Ontologies and the Everyday," supervised by Kristina Huneault. MA thesis, 2017.

This thesis considers everyday experience as the defining condition of craft that has largely escaped scholarly attention. Critically responding to craft's theoretical stance as the 'other' of art and industry, I turn to philosophy to examine how non-Kantian strands of aesthetic theory might enable art historical study of craft to encompass the experience of ordinary making. Through an examination of flat ontological frameworks put forth by New Materialism and its older iterations in John Dewey and Indigenous thought, I argue that aesthetic frameworks deriving from flat ontologies, or what I call "flat aesthetics," provide a way to return to a less fragmented creative landscape in which craft is the ground for all creative practice. Drawing inspiration from art historical examinations of the counterculture and neo-avant garde movement Fluxus, I focus on how flat ontologies provide the philosophical basis for an everyday aesthetics that recognizes the ordinary experience of making in relational terms, as part of a dynamic network of agential forces. I conclude by speculating that understanding everyday craft in this way holds potential to renew its relevance and pertinence to the ethical pursuit of "the good life," pointing to new directions for further work to be done in this area.

Writing a Research Paper in Art History

Writing a thesis or dissertation is a large undertaking that requires sustained attention, time, research, and collaboration with a supervisor. This section seeks to help graduate students start this extensive research and writing process. As art historical writing requires the critical analysis of images, objects, and architectural spaces as well as academic discourse and historical sources, users will find information on visual analysis as well as analyzing secondary sources below.

RESOURCES FOR WRITING IN ART HISTORY

Guidelines for Writing a Thesis or Dissertation

***How to Write About Contemporary Art.* London: Thames & Hudson, 2014.**

How to Write About Contemporary Art by art critic, Gilda Williams is a guide to writing engagingly about art. This book first navigates readers through the key elements of style and content. The second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs.

Southwestern University's Guide for Writing in Art History

What is Any: How Do You Write an Art History Dissertation?

Writing About Art

This website and book of the same name is intended to help students improve their ability to write about visual things. Marjorie Munsterberg explains the most common types of analysis used by art historians and how these methods developed.

Writing a Graduate Thesis or Dissertation. Lieden: Brill, 2016.
Written by Concordia University professor of Arts Education, Dr. Lorrie Blair, *Writing a Graduate Thesis or Dissertation* is a valuable resource for graduate students writing a thesis in art history. This book covers the basics of thesis-writing, including differentiating between the various thesis formats, preparing the proposal, writing a literature review, choosing a methodology, collecting and analyzing data, and defending your thesis.

CITING YOUR SOURCES

Most art historical papers use the *Chicago Manual of Style*. For more information on the Chicago style, consult the following resources:

The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers. 17th ed. Chicago: University of Chicago Press, 2017.

[Chicago-Style Citation Quick Guide](#)

[“How to Cite,” Concordia University Library Guide](#)

[The Purdue Writing Lab, Purdue University](#)

Any arguments, ideas, and insights of others, as well as direct quotations and paraphrases of another scholar’s words or ideas from articles, books, or any other source require a citation. In other words, if you take wording, phrases, whole passages, ideas, or the logic of an argument from someone else you must acknowledge your source. To not do so is to plagiarize, a serious academic offense.

Try to interpret and analyze the issues in your own words whenever possible. Use direct quotes when they add colour, state a point eloquently or emphatically, or when what someone says is the direct focus of your discussion. Quotes should support your own statements, not replace your own thoughts or observations.

A note on citing Indigenous Knowledge Keepers: In the summer of 2018, NorQuest College created and published templates on how to cite Indigenous Elders and Knowledge Keepers in their APA and MLA citation guides. These templates were done only for APA and MLA because those are the two citation styles used at NorQuest; however, work is currently underway at Xwi7xwa Library (at the University of British Columbia) to adapt these templates for Chicago style. Researchers can consult the APA and MLA templates in [this article, “More Than Personal Communication: Templates for Citing Indigenous Elders and Knowledge Keepers,”](#) written by Lorisia MacLeod, Instruction Librarian at NorQuest College. This article seeks to provide guidance about and perspectives on what citation guides have lacked in relation to citing Indigenous oral traditions.

CITING AN IMAGE

Any work of art referenced in your writing requires a citation. When introducing a work of art to your reader, provide them with the full name of the work. Titles of artworks should be *italicized*. References to illustrations should be made in the text of your paper in the following form: (fig. 1), (fig. 2), etc.

For example:

In his 2012-2016 series *The Four Continents*, Kent Monkman reworks classical European frescoes. The final painting in this series, *Miss Europe* overflows with figures drawn from European history (fig. 1).

Place the illustrations within the paper or at the end following the bibliography. The citation is placed under the image and includes the following: Figure #, Artist’s Name, *Title or Description of Work*, Date, Medium, Dimensions (if known), and Location.

For example:

Figure 1. Kent Monkman, *Miss Europe*, 2016. Acrylic on canvas, 213 x 335 cm. Private collection.

For more information on crediting the source of an illustration consult the *Chicago Manual of Style*.

ANALYZING A WORK OF ART

Start by asking basic questions about the work: What is my first response to the work? When and where was the work made? What is the title? Does it help to illuminate the work?

Examine the subject matter: What is the subject matter? Who or what can be identified in the picture? What if anything is happening? Two pictures of the same subject matter can express different meanings. The subject matter can be transformed by the artist, infused with intellect and feeling, in how the work is related to **form**. Form includes such things as the size of the work, the kind of brush strokes in a painting, or the surface texture of a sculpture. To get at the meanings of a work we have to interpret the subject matter, the material and the form as well as the **socio-historic content** and—if known—the **artist's intentions**. Gender, age, political convictions and social values will, to some degree, determine your approach to a work.

- **Notes on figure painting:** If the picture is a figure painting, what is the relation of the viewers' (and the artist's) **gaze** to the figure(s)? If there is only one figure, is it related to the viewer by a **gaze** or a **gesture**? If the figure seems posed, do you agree that the **posing** is a form of offering the self (perhaps provocatively) to the viewer?
- **Notes on portraiture:** How is the portrait not simply a representation of a face that intends to reveal the inner character but also a **presentation** or **construction** created by the artist and the sitter? How much of the figure does the artist show, how much space does the artist cause the figure to occupy and what effects are thus gained? What do the **clothing, furnishing, accessories** and **facial expression** contribute to our sense of the figure's personality? What is the **setting**? Is the sitter portrayed in a studio setting or his, her own surroundings?
- **Notes on landscape:** What is the relation between human beings and nature? Are the figures at ease in nature, dwarfed by it? What does the landscape say about the society for which it was created? How does the artist present a **social construction** of nature, nature as a hospitable place, or part of an endangered heritage or as a world we have lost or a place where a weary soul can find rest and nourishment?

Approach your visual sources like you would written sources and read an artist's creative choices like you do words in a book, gathering information from their formal qualities. Ask yourself what the artist is communicating in their **media** of choice and through the **technical properties** of the work.

- **Technical properties:** How was this work created? What tools were used (brush, pencil, crayon, ink, pen, printing press, camera, etc.)?
- **Medium:** What does the medium contribute? If the work is an oil painting, is the paint put on evenly, or heavily, giving a rich appearance and applied so thickly that it stands out from the surface to catch the light? Or is it applied thinly, layers of translucent coloured oil glazes so that light passes through the layers producing a soft radiant effect?

Analyze and describe the following qualities.

- **Line:** What does the artist's use of line express? A line is a continuous mark made by a pencil, brush, pen or other tool. Lines can be thick or thin, straight or curved, jagged or smooth, light or heavy.
- **Shape & Form:** Shape and form define objects in space. Shapes have two dimensions—height and width—and are usually defined by lines. Forms exist in three dimensions, with height, width, and depth.
- **Colour:** Colour is an element of our visual perception that is related to how our eyes perceive light. We differentiate these perceptions and name them red, blue, yellow, etc. Is the colour imitative of appearances or expressive or both? How are the colours related - bold contrast or gradual transitions? What are the expressive qualities of the colours?
- **Value (Light & Dark):** What is the effect of light in the picture? Does it produce sharp contrast, brightly illuminating some parts and throwing others into darkness or does it by means of gentle gradations unify most or all of the parts? Is the light theatrical or natural, disturbing or comforting? Is light used to create symbolic highlights?
- **Space:** Do the objects or figures share the space evenly or does one overpower another taking most of the space or light? What

is the focus of the **composition**, i.e., the ordering of the parts into a whole by line, colour, and shape? Is it something grasped at an initial glance or only after close study? Is the composition symmetrical or diagonally recessive? Are the figures harmoniously related by a similar stance or shared action or are they opposed by diagonals thrusting at each other? Diagonals may suggest motion or animation or instability, horizontal lines tranquillity (like reclining figures), vertical lines a more vigorous stability.

- **Depth:** Does the artist convey depth, that is recession in space? If so, how? If not, why not? How is depth indicated, by overlapping, foreshortening, contour shading, hatching, shading or modelling, cast shadows? Is the perspective linear (parallel lines receding to give illusion of converging and meeting at a single point on the horizon)? Or does the work depend on aerial perspective for its effect, on scaled variations of colour, tone and form as perceived at different distances?
- **Texture:** Texture is the apparent look or feel of the surface of an art object. Texture is a tactile property and requires touching to be appreciated. Once we know how a material feels, however, we can interpret a texture with our eyes and can tell visually how it might feel.

Consider the composition. Composition is the way the artwork is organized.

- **Patterns and Repetitions:** When lines and shapes are repeated, they create a pattern. Patterns can be regular or irregular, however, architects try to repeat elements of design in a regular manner. Are there repeated shapes?
- **Symmetry / Asymmetry:** When there is correspondence in size or shape of parts on either side of a bisected whole we say it is symmetrical. Asymmetry does not have the equality or equivalence between parts or aspects of a work.
- **Balance:** Balance is the characteristic of equal weights opposing one another. In art, we say that a composition is balanced if the shapes on one side of a centre line appear to have the same weight as those on opposite sides. Buildings can be balanced whether they are symmetrical or asymmetrical as long as they maintain a sense of equal, visual weight on either side of a centre line drawn through the façade. Are there opposite things? Does one element

in the work grab your eye more than others?

- **Contrast:** Contrast exists when two adjacent parts are very different from one another. When contrasting materials are placed together, one often seems to move to the front of your line of vision.
- **Provide a comparative analysis:** Consider how the work compares to other depictions of the same subject matter or other works from the artist's oeuvre. Also consider how the work compares to the works of contemporary artists or those from different eras. Comparisons of artworks that are products of the same place, but different times reveal patterns of conventions. When **conventions** change in some fundamental ways one period has ended and another begun. Comparison across these historical divides helps to highlight the periods giving them an identifiable character.

Conventions include persistent images, actions, and symbols in art works overtime. Cultural conventions are persistent ideas, values, beliefs and interests that explain why something produced in a particular time and place looks as it does.

ANALYZING A SCHOLARLY READING

The body paragraphs of your paper will focus on proving your argumentative claim and convincing your reader to follow your train of thought. A way to do so is to use scholarly literature as your proof. Using academic and peer-reviewed sources shows your reader that your claims are legitimate and are a part of the wider academic conversation surrounding your topic.

When analyzing a scholarly reading, start by considering the general subject/problem/research areas, the scope (what the author intends to discuss and why), and the central idea of your reading. Analyze the various parts of the article so that you can establish its strengths and weaknesses. Considering both strengths and weaknesses allows you to explore the article more thoroughly.

Consider the following questions:

- What is the objective/purpose of the research, study or work discussed in the article? Does the author accomplish this objective?

- Does the author define any terms? Are the definitions specific, useful?
- What is the main issue being discussed?
- What are the major concepts discussed in the article?
- What are the important facts presented in the article? To quickly establish this, look at the conclusion, as this is where the facts and findings are summarised.
- Does the author suggest areas for further research or discussion?
- Were the findings reported in a consistent and clear format?
- Did the article fail to acknowledge and explain any limitations?
- Was the logic clear and were claims properly supported with convincing data? Did you spot any fallacies?
- Did you agree with the thesis or believe the findings? If everything was logical, clear, and well-ordered, yet you remain sceptical, how would you explain that? Perhaps a fundamental difference in values would explain it, or perhaps you know of counter-evidence not considered by the author.

With both visual and textual analysis combined, you will be well-equipped to explore a work of art, to put forward a compelling thesis about such a work, and to support your thesis with strong arguments.

METHODOLOGY

The discipline of art history has changed dramatically over the years, and consequently, the methods of research and interpretation of art history have evolved. At the present time, art historians have a wide spectrum of methods at their disposal when approaching a specific works of art. Different methods entail different kinds of questions and concerns. Learning more about methodology will help you to determine which ones are best suited to your own developing understandings of what art is.

GENERAL READINGS ON METHODOLOGICAL APPROACHES TO ART HISTORY

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Careers in Art History

You may be asking yourselves, “what does someone do with a graduate degree in art history?” Below, you will find examples of the widespread areas of employment for art history alumni, ranging from private art consulting to independent curating to teaching. Our selection of Concordia alumni for this section reflects our personal and professional relationships with such alumni and our knowledge of their current positions of employment. Please consider the following list a small sampling of the career paths one may take following the completion of a graduate degree in Canadian art history and consult the websites of other art history programs across the country for a fuller look into the careers of Canadian art historians and by extension, the numerous career opportunities. We hope this section inspires you to pursue a career in Canadian art history.

SELECTED RESOURCES ON FINDING A CAREER IN ART HISTORY

[Career Alternatives for Art Historians](#)

[Concordia University Student Success Centre, “Art History: What can I do with my degree?”](#)

[Portland State University, “What Can I Do with a Degree in Art History?”](#)

[UC Davis “Art History Careers”](#)

[University of Cambridge, Department of Art History, “Careers in Art History”](#)

[University College Cork, Ireland, “Careers for Art History Graduates”](#)

University of Toronto Mississauga, “Careers by Major – Art & Art History”

University of Toronto Scarborough, “Career Options After Art History”

EXAMPLES OF CAREERS OF CONCORDIA UNIVERSITY ART HISTORY GRADUATES

ART SALES

Joyce Millar. MA. Founder and Director of Joyce Millar Arts Consultants, Inc.

CONSERVATION

María Castañeda Delgado. MA. Independent Conservator-Restorer of Works on Paper and Books.

EDUCATION

Jessa Alston-O'Connor. MA. Art History and Visual Culture Instructor, Langara College.

Mikaela Bobiy. PhD. Faculty in the Humanities Department at Dawson College.

Noni Brynjolson. MA. Assistant Professor of Art History at the University of Indianapolis.

Elizabeth Cavaliere. PhD. Instructor in the Faculty of Liberal Arts and Sciences, OCAD University.

Susan Jane Douglas. PhD. Assistant Professor of Contemporary Art History and Theory, University of Guelph.

Cynthia Imogen Hammond. PhD. Professor of Art History at Concordia University.

Rosalind Hampton. MA. Assistant Professor at the University of Toronto's Ontario Institute for Studies in Education in the Department of Social Justice.

Kristina Huneault. PhD. Professor of Art History and Associate Dean of Faculty Relations & Inclusion in the Faculty of Fine Arts at Concordia University.

August Klintberg. PhD. Artist and Associate Professor in the School of Critical and Creative Studies at the Alberta College of Art + Design.

Avery Larose. MA. Coordinator of Liberal Arts at John Abbott College.

Karla McManus. PhD. Assistant Professor of Visual Arts at the University of Regina.

Randal Rogers. PhD. Associate Professor of Art History at the University of Regina.

Marie Shurkus. PhD. Professor of Art History & Chair of Academic Studies at Maine College of Art.

Susan Surette. PhD. Part-time faculty in Art History at Concordia University.

Michelle Veitch. MA. Associate Professor, Art History, Mount Royal University.

FINE ARTS

Douglas Dumais. MA. Photographer.

Martin Kapustianyuk. MA. Interior Designer at Minn-ism Designs, Toronto.

Emma Kreiner. MA. Photographer.

LIBRARY SCIENCES & ARCHIVES

Allison Colborne. Library Director at the Museum of Indian Arts & Culture.

John Latour. MA. Teaching & Research Librarian in Fine Arts at Concordia University Library.

Shane McCord. MA. Art Archivist at Library and Archives Canada.

Sharon Murray. MA. Archives Advisor at the Council of Nova Scotia Archives.

Suzanne Rackover. MA. University Librarian, Library & Archives, Emily Carr University of Art and Design.

MARKETING/MEDIA

Maya Hajdu. MA. Senior Culture Correspondent at i24NEWS.

Corina Ilea. PhD. Marketing, Digital & Innovation Lead at Sanofi.

MUSEUMS AND GALLERIES

Allyson Adley. MA. Collections/Education Assistant at the Art Gallery of York University, Toronto.

Paula Alaszkiwicz. PhD. Assistant Professor and Curator of the Avenir Museum at Colorado State University, Fort Collins.

Shannon Anderson. MA. Curator of Contemporary Art at the Art Gallery of Mississauga.

Gentiane Bélanger. MA. Director-Curator of the Foreman Art Gallery, Bishop's University, Sherbrooke.

Jean-François Bélisle. MA. Director and Head Curator of the Musée d'art de Joliette.

Anja Borck. PhD. Director at Musée des ondes Emile Berliner, Montréal.

Carolyn Cross. MA. Curator of Collections at the Oakville Museum.

Eve De Garie-Lamanque. MA. Conservatrice de l'art contemporain au Musée Régional de Rimouski.

Mireille Eagan. MA. Curator of Contemporary Art at The Rooms, St. John's.

Marieke Gruwel. MA. Architectural Historian and Curator at the Winnipeg Architecture Foundation.

Andre Hickey. MA. Senior Director and Curator, Pace Gallery, New York.

Denis Longchamps. PhD. Executive Director at the Canadian Clay & Glass Gallery, Waterloo.

Isadora Chicoine-Marinier. MA. Curatorial Assistant (digital projects), Canadian Photography Institute, National Gallery of Canada.

Sarah Nesbitt. MA. Independent Curator and Studio Manager for Deanna Bowen.

Christopher Régimbal. MA. Senior Exhibitions Manager, National Gallery of Canada.

Emily Robertson. MA. Owner and Director of Galerie Robertson Arès, Montréal.

Amanda Shore. MA. Art Manager & Curatorial Assistant at IOTA Studio, Halifax.

Eliana Stratica-Mihail. MA. Coordinator of Digital Assets at the Canadian Centre for Architecture (CAA), Montréal.

Zoë Tousignant. PhD. Curator of Photography at the McCord Museum, Montréal.

NON-PROFIT

Amber Berson. MA. Executive Director of Centre des arts visuels/Visual Arts Centre, Montréal.

Maura Broadhurst. MA. Arts Sector Development Officer at Ontario Arts Council.

Amanda Brownridge. MA. Administrative Coordinator at the Contemporary Art Galleries Association (AGAC).

Lindsay Ann Cory. MA. Community Developer, Public Art, City of Halifax.

Quyen Hoang. MA. Public & Community Art Coordinator for the City of New Westminster, British Columbia.

Natalia Lebedinskaia. MA. Director of Creative Projects at the Vancouver Mural Festival.

Danielle Aimée Miles. MA. Research and Administrative Coordinator for the Inuit Futures in Arts Leadership: The Pilimmaksarniq / Pijariuqsarniq Project.

Adeline Paradis-Hautcoeur. MA. Directrice artistique adjointe chez MURAL Festival.

WRITING/PUBLISHING

Janelle Mellamphy. MA. Technical writer and editor.

Lindsay Nixon. MA. Independent curator, editor, and writer.

Chantale Poitié. MA. Editor in pedagogical publishing at TC Média.

University and College Faculty & Curators in Canadian Visual Arts

This section is a list of faculty and curators working in the Canadian visual arts and a brief description of their contributions to the field. The contents of these biographies are uneven, and the majority are based on online sources. We encourage users to locate more relevant biographies as they become available on the internet. Users can also consult [the Index of the Journal of Canadian Art History / Annales d'histoire de l'art canadien](#); the [Index of contributors to RACAR: Revue d'art canadienne / Canadian Art Review](#); the [Index of contributors to the Journal of the Society for the Study of Architecture in Canada / Le Journal de la Société pour l'étude de l'architecture au Canada](#); and [Art Canada Institute / Institut de l'art canadien, Authors and Contributors](#), which provide biographies for the contributors to past issues of their journal and publications. These resources allow readers to learn about art historical professionals in the past as well as to keep up to date on art historians and curators and their ongoing contributions to Canadian art history.

Annmarie Adams

Annmarie Adams is an architectural historian jointly appointed in the School of Architecture and the Department of Social Studies of Medicine at McGill University. Adams' research focuses on how medicine, gender expectations, and architecture intersect, mostly in Canadian houses and hospitals. Her publications on the cultural landscapes of home include detailed case studies of the following well-known Quebec houses include: Colby, Cormier, Dawson, Dessaulles, and Redpath. She has also written about long-term residential care,

physicians' home-offices, and wartime housing. Her hospital work explores SickKids in Toronto and many Montréal teaching hospitals, especially the former Royal Victoria. She is the author of *Architecture in the Family Way: Doctors, Houses, and Women, 1870-1900* (1996); *Medicine by Design: The Architect and the Modern Hospital, 1893-1943* (2008); and co-author of *Designing Women: Gender and the Architectural Profession* (2000). Examples of articles and essays include "Not a Shack in the Woods': Architecture for Tuberculosis in Muskoka and Toronto" (co-authored with S. Burke, 2006); "Design for Control: Surgery, Science, and Space at the Royal Victoria Hospital, Montreal, 1893-1956" (co-authored with T. Schlich, 2006); "Children's Spaces" (co-authored with A.A. Van Slyck, 2004); "Designing for 'the Little Convalescents': Children's Hospitals in Toronto and Montreal, 1875-2006" (co-authored with D. Theodore, 2002); and "Chez Fadette: Girlhood, Family, and Private Space in Late-Nineteenth-Century Saint-Hyacinthe" (co-authored with P. Gossage, 1998). Adams is currently writing a "spatial biography" of cardiologist and museum curator Maude Abbott.

Jan Allen

Jan Allen is curator, writer, visual artist, and assistant professor in the Department of Art History and Art Conservation, and the Cultural Studies Program, at Queen's University. Allen's curatorial focus includes contemporary art with a concentration in Canadian art and her research interests include new media art, electronic media art, socially and politically engaged art, the exhibitionary complex, and arts policy. As Chief Curator and Curator of Contemporary Art and then Director at the Agnes Etherington Art Centre in Kingston from 2014-2020, Allen oversaw exhibitions, publications and programs, including *Annie Pootoogook: Kinnigait Compositions* (2011) and *Sorting Daemons: Art, Surveillance Regimes and Social Control* (2010). Select projects from her earlier work as Chief Curator and Curator of Contemporary Art at the Agnes Etherington Art Centre include *Museopathy* (2001); *Better Worlds: Activist and Utopian Projects by Artists* (2002) and *Machine Life* (2004).

Francisco Alvarez

Francisco Alvarez is the Dorene & Peter Milligan Executive Director and Artistic Director, Galleries at OCAD University (2016-present). In this role, he leads the programming and development of the nine galleries at OCAD. Additionally, he is responsible for the university's permanent collection, its International Curatorial Residency, and programs such

as Nuit Blanche. In 2019, he was appointed adjunct professor in the Faculty of Art at OCAD. In the course of his career, Alvarez has worked as a creative administrator in numerous cultural and government organizations, including the Ontario Ministry of Culture, Tourism and Recreation; Buddies in Bad Times Theatre; Alliance Broadcasting; the Royal Ontario Museum (ROM); and Heritage Toronto. As Managing Director of the Institute for Contemporary Culture (ICC) at the ROM, he oversaw the production of more than twenty-five exhibitions, including *David Hockney: Fresh Flowers* (2011-2012) and *El Anatsui: When I Last Wrote to You about Africa* (2010-2011).

Janice Anderson

From 2000 until her retirement in 2014, Janice Anderson worked as the Concordia University Faculty of Fine Arts Visual Resources curator in the Digital Image and Slide Collection. She was an affiliate associate professor in the Art History Department and taught a variety of courses, including Feminism and Art History and a graduate seminar in pedagogy for the Department of Teaching and Learning Services. In collaboration with Melinda Reinhart, Fine Arts Librarian, Concordia University, and Kristina Huneault, professor, Art History, Anderson co-founded the [Canadian Women Artists History Initiative](#). The Initiative has developed a Documentation Centre devoted to Canadian women artists born before 1925 as well as several online research tools. The Initiative held an inaugural conference in 2008 and published a collection of essays titled *Rethinking Professionalism: Essays on Women and Art in Canada* in 2012 (co-edited with Kristina Huneault). A second conference took place in May 2012 and the resulting publication was a special issue of the *Journal of Canadian Art History/Annales d'histoire de l'art canadien* 34:2 (2013, co-edited with Kristina Huneault). In May 2015, the third conference took place in Kingston, Ontario, as a collaborative project between Concordia University, Queen's University and the Agnes Etherington Art Centre with the accompanying publication, *The Artist Herself*, authored by many of the conference speakers. A fourth conference was held in Toronto in 2021 with the McMichael Canadian Collection, the Art Gallery of Ontario, and Toronto Metropolitan University as collaborators.

Jocelyn Anderson

Jocelyn Anderson is the Deputy Director of the Art Canada Institute / Institut de l'art canadien. Anderson is an art historian whose recent research focuses on modern Canadian art and on art of the British

Empire. She has done research for the McMichael Canadian Art Collection and has taught Canadian art at the University of Toronto Mississauga. She has also taught at the Courtauld Institute of Art, Birkbeck, and the University of East Anglia, and has worked in the Learning Department at Tate Britain. Her work on images of the British Empire has been published in *British Art Studies*, the *Oxford Art Journal*, and *Eighteenth-Century Studies*. She is currently working on a book on early modern magazine illustrations, for which she received a Lewis Walpole Library Fellowship. Before working on images of the British Empire, her research explored early modern tourism within Britain, and she is the author of *Touring and Publicizing England's Country Houses in the Long Eighteenth Century* (2018). Her research explores art in Britain, Canada, and across the British Empire in the eighteenth and nineteenth centuries. More recently, Anderson is the author of *William Brymner: Life & Work* (2020).

Caroline Andrieux

Historienne de l'art, Caroline Andrieux poursuit depuis plus de trente ans sa mission de consolider la présence des artistes et d'affirmer le rôle de l'art dans notre société, par la mise en place de centres de création et de diffusion en arts visuels, qui abritent sous un même toit salles d'exposition et ateliers d'artistes dans des espaces magnifiant l'architecture. Quartier Éphémère, l'organisme qu'elle dirige au Québec depuis 1996, a présenté plus d'une centaine de projets artistiques, en plus d'offrir des lieux de création et de production à un grand nombre d'artistes. À Paris, elle a co-fondé l'Association Usines Éphémères en 1987 dont la mission était de transformer provisoirement des friches en centres d'art transdisciplinaires dont l'Usine Éphémère (1987), la Base (1989) à Levallois-Perret, l'Hôpital Éphémère (1990) et l'Usine de Méru (1990) dans l'Oise. À Montréal, elle est co-fondatrice en 1993 de Quartier Éphémère, qui ouvre en 1994 son premier lieu au coin des rues Prince et de la Commune, dans l'ancien Griffintown. Depuis plus de vingt ans, elle est la directrice générale et artistique de cet organisme, qui a notamment réhabilité la Fonderie Darling en 2002. Cette même année, Caroline Andrieux a reçu pour son engagement auprès des artistes, le titre de Chevalier des arts et des lettres du Gouvernement Français. Ses expositions comprennent : *Buveurs de Quintessence*, exposition de groupe, Casino-Luxembourg (2019) ; *Of a Grapefruit*, Fondation Phi, organisée dans le cadre de l'exposition Yoko Ono, Liberté Conquérante (2019); *Buveurs de Quintessence*, exposition de groupe, Fonderie Darling, Montréal (2018); Commissaire de nombreuses expositions à la Fonderie

Darling dont Vikky Alexander, David Armstrong Six, Olivia Boudreau, Ricardo Cuevas, Milutin Gubash, John Heward, Nicolas Lachance, Vincent Larouche, Jean-François Lauda, Kelly Mark, Roy Mewissen, Pascale Théorêt-Groulx, Jessica Warboys, et Chih-Chien Wang (2006-2020); *Obsolescence*, Axel Morgenthaler, ancien silo du Canada Maltage, Montréal (2005); et *Ultra Vide*, exposition d'inauguration de la Fonderie Darling (2002).

Sara Angel

Sara Angel holds a PhD from the University of Toronto, where she wrote her dissertation on the Montréal art dealer Max Stern and the restitution of his Nazi-looted art. Angel was awarded a Trudeau Doctoral Scholarship, the most prestigious award of its kind in Canada, given for innovative ideas that help solve issues of critical importance. An expert on the subject of art spoliation, art recovery, and art crime she teaches on both subjects at York University where she is an adjunct professor. While completing her doctoral work, Angel became the Founder, Executive Director, and Publisher of the [Art Canada Institute](#) to democratize the country's visual culture, to make it available to all regardless of one's proximity to a bricks-and-mortar museum or knowledge of Canadian art, and to promote it to as broad an audience as possible. Its mandate is to further the education and awareness of Canadian art and its history, free of charge to audiences, in French and English, within Canada and internationally by offering open-source original content including a digital library of over fifty books, a kindergarten to grade twelve art education program, a fellowship to redefine Canadian art history, and a weekly newsletter. Prior to founding the Art Canada Institute, Angel had an extensive career in arts journalism and publishing, including being a commentator for CBC television's *On the Arts*, an editor for *Saturday Night*, and a columnist for *The National Post* and editor-in-chief of *Chatelaine*. Her academic work has appeared in the *Journal of Canadian Art History*: "Two Patrons, an Exhibition, and a Scrapbook: The Lawren Harris–Georgia O'Keeffe Connection, 1925-1926"; in *Leonardo*: "The Mnemosyne Atlas and the Meaning of Plate 79 in Aby Warburg's Oeuvre as a Distributed Object"; and in *Regarding the Popular: Modernism, the Avant-Garde and High and Low Culture*: "Lessons from the Press: Picasso and Mass Print Media, 1911 to 1937."

Karine Antaki

Karine Antaki is an art historian and independent curator and art consultant. She was the former Director/Curator of the Leonard and Bina Ellen Art Gallery at Concordia University, Director and Canadian Art Specialist (Post-War and Contemporary Art) at Heffel Fine Art Montreal, and Program Director and Instructor at Centennial College. She has curated numerous Canadian art exhibitions, including *Flight: Gabriella Kardos*; *Massimo Guerrera Porus*; *Between Body and Soul* with David Liss; *Les mystères objectifs. Remembering le refus global*; *Spring Hurlbut: L'ascension*; *Tony Scherman: Les funérailles de Banquo*; *Ordinary Magic: Aspects of Ritual in Contemporary Art*; *Joanne Tod: The (dis) Order of Things*; *Temporal Borders: Image & Site*; *Montréal Women Artists of the 1950's*; and *Emily Coonan (1885 -1971)*. CEGEP courses taught in the disciplines of art history, cultural studies and film studies include Twentieth Century Art and Culture: A Global View, Contemporary Canadian Cinema and Television, Art and Communications, Art and Culture in Canada, Contemporary Quebec Art, and The Mix: Art and History in Studio.

Asinnajaq

Asinnajaq is a visual artist, filmmaker, curator, and writer currently based in Montréal. She co-curated Tilliraniit, a three-day festival celebrating Inuit art and artists, Isuma's show in the Canadian pavilion at the 58th Venice Biennale and the inaugural exhibition INUA at the Qaumajuq. Most recently, she curated *With the Seasons* (2022) at the McClure Gallery. Asinnajaq's work has been exhibited at art galleries and film festivals around the world. She is most well-known for her short film, *Three Thousand* (2017) which she compiled from thousands of hours of historical footage from the National Film Board of Canada's archive. The film was displayed as part of the Winnipeg Art Gallery's 2017 exhibition of contemporary Indigenous art, *Insurgence/Resurgence*.

Katerina Atanassova

Katerina Atanassova is Senior Curator of Canadian Art at the National Gallery of Canada where she has overseen the reinstallation of the Canadian art collection in the Indigenous and Canadian Galleries. She has curated award-winning exhibitions of historical and contemporary Canadian art in Canada and abroad, including *William Berczy – Man of Enlightenment* (2004); *F. H. Varley: Portraits into the Light* (2006); *Painting Canada: Tom Thomson and the Group of Seven* (2011); *James Wilson Morrice: The A. K. Prakash Collection in Trust to the Nation* (2017); and *Canada and Impressionism: New Horizons* (2019).

Daina Augaitis

Daina Augaitis is a Canadian curator whose work focuses on contemporary art. From 1996-2017, she was the Chief Curator and Associate Director of the Vancouver Art Gallery. Augaitis has curated exhibitions showcasing the work of Canadian artists including Rebecca Belmore, Douglas Coupland, Stan Douglas, Brian Jungen, Ian Wallace, and Paul Wong as well as the international artists Antoni Muntadas, Song Dong, and Yang Fudong. In 2014, her exhibition *Douglas Coupland: everywhere is anywhere is anything is everything* was presented at the first retrospective of Coupland's visual art. She was awarded the Hnatyshyn Foundation Visual Arts Award in 2014 for curatorial excellence in contemporary art, with that exhibition garnering special mention. Augaitis' 2012 retrospective *Muntadas: Entre/Between* was exhibited at the Museo Nacional Centro de Arte Reina Sofía, the Gulbenkian Museum, and Jeu de Paume. Augaitis has been a proponent of Indigenous art at the Vancouver Art Gallery, organizing exhibitions of both contemporary and historic Indigenous art, including *Raven Travelling: Two Centuries of Haida Art* (2006) and *Edenshaw* (2012). During her more than thirty-year career, Augaitis has held curatorial positions at the Banff Centre for the Arts, the Walter Phillips Gallery, Western Front, Convertible Showroom, and Franklin Furnace.

Alexandra Badzak

Alexandra Badzak is the Director and Chief Executive Officer of the Ottawa Art Gallery (OAG). Prior to joining the OAG as Director, Badzak worked for ten years at the Mendel Art Gallery in Saskatoon in various positions including Collections Manager, Curator, and Head of Public and Professional Programs. She was also Editorial Chair and a Board Member of *Blackflash Magazine* for many years and member of the Board of the Saskatchewan Arts Alliance. Badzak is an adjunct professor at the University of Ottawa and president of the Canadian Art Museum Directors Organization (CAMDO). Selected publications include: *Twenty-Five Years: Ottawa Art Gallery / Vingt-Cinq Ans : Galerie d'Art d'Ottawa* (2013); *Susan Shantz: Canopy* (with John K. Grande and Sylvia Legris, Mendel Art Gallery, 2007); *Michael Hosaluk: Containment* (with Michael Hosaluk and Stephen Hogbin, Mendel Art Gallery, 2007); and *Spectre: Joanne Lyons/Terry Billings* (with Joanne Lyons and Dan Ring, Mendel Art Gallery, 2004).

Renee Baert

Renee Baert is a critic, independent curator, and educator. She has curated numerous exhibitions at galleries across Canada for over more than twenty years and was Director/Curator of the Gallery of the Saidye Bronfman Center for the Arts in Montréal from 2004-2007. Exhibitions include *MetroLines*, featuring artists' billboard scale drawings in the Montréal subway system (2011-2012) and an internationally circulating exhibition, *Shilpa Gupta - will we ever be able to mark enough?* (2011-2013). She is editor of the anthology *Territories of Difference* (1993), published by the Walter Phillips Gallery and co-editor of the issue *Curatorial Strategies* (2016), published by *n.paradoxa* magazine. She teaches in the MFA program of Concordia University, where the subject matter of her courses has included curatorial practice, issues in public art, and discursive dress. She also teaches history and theory of video art in the Intermedia/Cyberarts program.

Bruce Barber

Bruce Barber, professor emeritus at NSCAD University, is an interdisciplinary media artist, writer, and curator. His artwork has been exhibited internationally at the Paris Biennale, Sydney Biennale, 49th Parallel Gallery, the New Museum of Contemporary Art, Walter Phillips Gallery, London Regional Gallery, Auckland City Art Gallery, Artspace, Sydney and Auckland and is represented in various public and private collections. Barber authored *Performance [Performance] and Performers: Essays and Conversations* (2 vols., 2008); *Trans/Actions: Art, Film and Death* (2008); and *Littoral Art & Communicative Action* (2013). He is the editor of *Essays on Performance and Cultural Politicization* (1983); *Conceptual Art: The NSCAD Connection 1967-1973* (2001); and *Condé + Beveridge: Class Works* (2008); and is co-editor, with Serge Guilbaut and John O'Brian of *Voices of Fire: Art Rage, Power, and the State* (1996). Barber's critical essays have appeared internationally in numerous anthologies, art journals, and magazines.

Dorothy Barenscott

Dorothy Barenscott is an art historian, professor, and writer whose interdisciplinary research relates to the interplay between urban space and emerging technology and media forms in the articulation of a range of modern and postmodern identities and exhibition practices. Since 2013, Barenscott has taught in the Fine Arts Department at Kwantlen Polytechnic University. Most recently, she completed co-

editing *Canadian Culinary Imaginations* (2020) with Shelley Boyd, which is an interdisciplinary collection that explores how Canadian writers, artists, academics, cooks, performers, and gallery curators are inspired and challenged by the topic of food.

Kathleen S. Bartels

Kathleen S. Bartels is the Executive Director and CEO of the Museum of Contemporary Art Toronto (MOCA). Bartels previously worked at the Vancouver Art Gallery (VAG), where she served as Director for eighteen years. The range of exhibitions during her tenure included established and emerging artists from British Columbia, women artists, Indigenous artists, and international artists. Bartels established the VAG's Institute of Asian Art in 2014 to recognize the unique and rich demographics of British Columbia and Canada, and the VAG Visual Culture program, which investigates the world of design, architecture, fashion, film, and new media arts. She also enriched the VAG's permanent collection, growing it more than 60%. Prior to her position as Director at VAG, Bartels was Assistant Director at the Museum of Contemporary Art in Los Angeles for more than a decade.

Sarah Bassnett

Sarah Bassnett is an associate professor of art history focusing on the history of photography and photo-based contemporary art at the University of Western Ontario. Her research is guided by questions about how photography works in the world. She is concerned with photography as it relates to issues of power and resistance and moments of social transformation; historical erasures; and how photography has been variously used to both subjugate and empower. Her book, *Picturing Toronto: Photography and the Making of a Modern City* (2016) looks at photography's role in the liberal reform of early twentieth-century Toronto, especially in terms of attempts to reconfigure cities and campaigns to constitute liberal subjects. Bassnett's current project funded by a SSHRC Insight grant (2017-2022), emphasizes visual advocacy and the politics of recognition as it relates to late twentieth and early twenty-first century migration. Focusing on a selection of photo-based work, this study explores new perspectives on the way border security and immigration policy impact undocumented migration. Bassnett's selected publications include "Undocumented Migration and Political Community in Susan Meiselas's *Crossings Photographs*" (2020) and "Shooting Immigrants:

Ethnic Difference in Early Twentieth-Century Press Photography” (2011). Her co-curated exhibitions include *The Family Camera* (2017) (funded by a SSHRC Partnership Development grant, 2016-2019) and *Picturing Immigrants in the Ward: How Photography Shaped Ideas About Central and Eastern European Immigrants in Early-20th-Century Toronto* (2012-2013).

Lori Beavis

Lori Beavis is the Executive Director of Centre d’art daphne, the first Indigenous artist-run centre in Tiohtià:ke/Mooniyang/Montréal. Identifying as being of Michi Sagiig (Mississauga Anishinaabe) and Irish-Welsh descent, she is a citizen of Hiawatha First Nation at Rice Lake, Ontario. Beavis is an independent curator, art educator and art historian whose work, art practice, and research articulate narrative and memory in the context of family and cultural history, and reflect on cultural identity, art education and self-representation. Her PhD (Concordia, Art Education 2016) investigated the intersections between life-long art experiences and cultural identity in the lives of four contemporary Indigenous women artists. Her curatorial work, art practice and research, articulates narrative and memory in the context of family and cultural history, and a reflects on cultural identity, art education and self-representation. Her curatorial project, co-curated with Rhonda L. Meier, *The Rebel Yells: Dress and Political Re-dress in Contemporary Indigenous Art* (2015) brought together eleven artists from across Canada to Montréal to further the conversation on art, identity and self-representation. In 2016, she curated recent work by Shelley Niro at The Northern Front Studio, Whitehorse. In 2019, she curated solo exhibitions with Shelley Niro at the Art Gallery of Peterborough and with Barry Ace at FOFA Gallery, Montréal, and a group exhibition, *In/Visible: The Body as Reflective Site*, a co-curatorial project with Maria Ezcurra and Natasha Reid at the McClure Gallery, Westmount.

Gentiane Bélanger

Gentiane Bélanger is Director/Curator of the Foreman Art Gallery of Bishop’s University since 2015. Her research activities focus on the cross-contamination between contemporary art theory and philosophies of nature. She teaches Art History at Bishop’s University, and she sits on the governing board of Sporobole Art Centre. Selected publications include the book *L’attrait des choses. Quand l’art contemporain sonde l’écologie par la culture matérielle* (2023); exhibition catalogues and

essays *La montagne radieuse* (Foreman Art Gallery, 2022); *Mirement/Trissemments* (Foreman Art Gallery, 2022); *Investir le sol*, "Cahier 01" (Fondation Grantham pour l'art et l'environnement, 2020); "Intertypes" (Foreman Art Gallery, 2019); "Images non vues," "Cargo Culte" (Foreman Art Gallery, 2018); "Concrete Complexity: When data visualization gets put to the test of materiality," *Measures of Inequity: Richard Ibghy & Marilou Lemmens* (International Studio & Curatorial Program (ISCP), New York, 2017); and journal articles "Portfolio Parallax-e" (2018); "World of Matter, ou la pensée complexe des territoires" (2017); and "Recyclages narratifs et autres désenclavements épistémologiques" (2014).

Eunice Bélidor

Eunice Bélidor is the Gail and Stephen A. Jarislowky Curator of Quebec and Canadian Contemporary Art (1945 to today) at the Montreal Museum of Fine Arts. She is also a letter-writer, critic and researcher whose practice focusses on contemporary Haitian art, design, and correspondence as well as feminism, fashion and architecture. She has organized and curated various exhibitions nationally and internationally, and her writing has been published in *esse*, *Canadian Art*, *Hyperallergic*, *the Journal of Curatorial Studies*, *Invitation*, *InCirculation*, and *Espace Art Actuel*. She is the creator of #CuratorialTips, a research and help tool for emerging curators. Bélidor is the 2018 recipient of the TD Bank Group Awards for Emerging Curator from the Hnatyshyn Foundation. Bélidor was the emerging curator and programming coordinator at *Articule Gallery*, Montréal from 2014 to 2019 and director of the *FOFA* gallery at Concordia University from 2019-2021.

Jean Bélisle

Jean Bélisle is professor emeritus in the Art History Department at Concordia University. He received his doctorate in 1983 from the Université de Paris IV, where his thesis dealt with the ship-carving phenomenon in Quebec. He has been involved with several major research projects such as *L'architecture vernaculaire de l'archipel Saint-Pierre et Miquelon* with the French CNRS, and the *Molson Project* - an underwater archaeological excavation of an early steamboat. He has published *La sculpture traditionnelle au Québec* (1986) with John Porter. He has also curated such exhibitions as *Cast Iron Architecture in Montreal* (1979), *Bienvenue à bord* (1989), and *Regard sur un paysage*

industriel (1992). In his many years at Concordia, Bélisle taught courses in Canadian art, experimental and industrial archeology, architecture and urbanism and sculpture. Starting in 1984, Bélisle, archeologist André Lepine, and a team of divers have explored Lady Sherbrooke, a sunken steamship at Ile Ste-Marguerite in Montréal's east end. Their discovery and excavation of the ship is a milestone in the history of maritime development. In 1994, he wrote a children's book on his research, *A propos d'un bateau à vapeur* (1994), for which he won an award from the Quebec Science Teachers Association.

Jean-François Bélisle

Jean-François Bélisle is Director and Head Curator of the Musée d'art de Joliette since April 2016. Former Director of the contemporary art foundation Arsenal in Montréal and Toronto, he has also worked at the Association des galeries d'art contemporain (AGAC) in Montréal, the Sotheby's Auction House in Geneva, the Nart in New York, the UNESCO in Paris, the Prince of Asturias Foundation in Oviedo. In Montréal, he also worked at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, the McCord Museum, *Ciel variable* magazine, and the legor Auction House. Exhibitions and projects he curated or collaborated on include: *Prism*, a selection of recent works by the English-Canadian artist David Spriggs (2015); *E-Merge*, an exhibition produced in collaboration with C2 Montréal on new media artists (2015); *Ateliers TD*, a mentoring program that was documented by ARTV and broadcasted as a television series under the title of *Les contemporains* (2014); *Next*, an exhibition regrouping twenty of the most promising young artists in the United States (2014); and *Like Thunder Out of China*, an exhibition of young Chinese contemporary artists (2013).

Gloria Bell

Gloria Bell is assistant professor of Art History and Communication Studies at McGill University. Her research and teaching examines visual culture focusing on Indigenous arts of the Americas, primarily from the nineteenth century through to contemporary manifestations. Currently, her research focuses on exhibition histories of First Nations, Métis and Inuit arts in the early twentieth century in Italy, Global Indigenous studies, decolonizing and anti-colonial methodologies, materiality studies, global histories of body art, and the importance of art as living history. Bell's book project, *Eternal Sovereigns*, examines the relationships between Indigenous American cultural belongings,

material sovereignties, and exhibition histories in Italy. Through an analysis of the artworks of Indigenous artists, statuary of Indigenous American delegations, children's games, and missionary accounts, Bell's research presents the mobility of Indigenous visual culture, and the global circulation of Indigenous artists and artworks in cosmopolitan spaces such as the Vatican. Selected journal articles and book chapters include "Competing Sovereignties: Indigeneity and the Visual Culture of Catholic Colonization at the 1925 Pontifical Missionary Exposition" (2019); "Voyageur Complications and Representations: Frances Anne Hopkins and the Métis Nation of Ontario" (2013); and "Oscillating Identities: Re-presentations of Métis in the Great Lakes Area in the Nineteenth-Century" (2013).

Lynne Bell

Lynne Bell is a professor emerita in Art and Art History at the University of Saskatchewan. Her research interests include contemporary Canadian visual culture, decolonizing Canadian education, nineteenth century visual culture, and colonial and postcolonial theory. Published writings include "Artists' Pages: Decolonizing Interventions in 'Writing Space'" (2004); "Rubbed Red & Other Stories: The Work of Patrick Traer" (with Janice Williamson, 2003); "in the hands of the People: A case-study of community-based video activism" (2002); "It's all about De-disciplining and De-colonizing" (2001); "Decolonizing Education in Canadian Universities" (with Marie Battiste and Len Findlay, 2002); "High Tech Storyteller: A Conversation with Performance Artist Lori Blondeau," (with Janice Williamson, 2001); and "Ghost Dancing on the Urban Frontier: The Photographic Work of Jeffrey Thomas" (2001).

Robert Belton

Robert Belton is Dean Emeritus of the Faculty of Creative and Critical Studies at the University of British Columbia (UBC). Belton had earlier served as the Dean of the Faculty of Arts at Okanagan University College, as well as the first Provost of its College of Arts and Sciences. Belton's research has focused on Surrealist art and film, Canadian art and architecture, and issues of art theory. He has published *The Ribbioned Bomb: The Image of Woman in Male Surrealist Art* (1995); *The Theatre of the Self: The Life and Art of William Ronald* (1999); *Sights of Resistance: Approaches to Canadian Visual Culture* (2001); and *Art: The World of Art, from Aboriginal to American Pop, Renaissance Masters to Postmodernism* (2002).

Yves Bergeron

Détenteur d'un doctorat en ethnologie de l'Université Laval et de l'HDR en Histoire et histoire de l'art à l'Université Paris 1 Panthéon-Sorbonne sous la direction de Dominique Poulot, Yves Bergeron est professeur titulaire de muséologie et de patrimoine au Département d'histoire de l'art de l'Université du Québec à Montréal. Il enseigne notamment aux programmes de maîtrise et de doctorat en muséologie. Ses travaux portent sur l'histoire des collections et des musées, les tendances sociétales qui transforment le monde muséal et la gouvernance stratégique des musées. Il a publié de nombreux articles sur le sens des objets et l'histoire de la muséologie nord-américaine. Il a notamment participé à la réalisation du *Dictionnaire encyclopédique de muséologie* publié chez Armand Colin sous la direction d'André Desvallées et de François Mairesse. Depuis 2005, il codirige avec Laurier Turgeon, titulaire de la chaire du Canada en patrimoine ethnologique à l'Université Laval, le projet [d'Encyclopédie du patrimoine culturel de l'Amérique française](#) consacré à la patrimonialisation. Il a initié en 2013 un projet de « recherche-action » avec le CHUM sur le patrimoine hospitalier. Il poursuit un projet de recherche intitulé « Mémoires de la muséologie : une histoire contemporaine de la muséologie » avec François Mairesse de l'Université Paris 3 Sorbonne Nouvelle.

Lisa Binkley

Lisa Binkley, of Anishinaabeg-Algonquin and settler heritage, is assistant professor and coordinator of the Art History Certificate in the Department of Art History at Dalhousie University. Her work focuses on Indigenous and settler textiles as material culture, and repatriation. She has published on settler and Indigenous quilts, Haudenosaunee quilts and public exhibitions, and critical Indigenous heritage. Binkley is co-investigator of Indigenous Approaches to the Western Literary and Visual Canon (New Frontiers Research Fund, 2020) and collaborator of Creating Vocabularies and Rituals for Climate Grief Through Multiple Knowledge Systems and Artistic Process (New Frontiers Research Fund, 2020). These two SSHRC-funded projects explore a disruption of the Western literary and art historical canons through Indigenous perspectives, Climate Grief, and the examination of textiles and architecture through augmented reality. She is also working on a project that aims to decolonize and remap the fur trade route through an interrogation of handmade footwear. In partnership with the Mi'kmawey Debert Centre she is participating in its objective

to repatriate, digitize, and share community histories and knowledges. Book chapters and peer reviewed articles include “(Re)Viewing a 1960s Mi’kmaw Ribbon Skirt: Reclamation, Resilience, Resistance” (2021); “Dis(playing) Politics: Craft and the Caughnawaga Exhibition, 1883” (2021); “Piecing Heritage in Transition: Star Quilts as a Symbol of Pan-Indigeneity” (2021); and “Marketing Indigenous Craft: A Kanien’keha:ka Silk Patchwork Quilt” (2019).

Tara Bissett

Tara Bissett is an architectural and urban historian at the University of Toronto. Her PhD dissertation from the University of Toronto entitled “Architecture as Idea in Early Modern France,” analyzed architecture’s relationship to craft labour practices, the ethos of ornament, and the arts in the wake of the new printing press technology. Her current research continues to explore the relationships between craft cultures and architecture with a focus on labour communities and informal urbanism in both early-twentieth century and contemporary contexts. She is currently writing a number of articles culminating in a book about several female activists working in Toronto throughout 1910-1940, who proposed to transform the city with innovative planning experiments. Her research also sheds new light on the role played by marginalized artists and craftspeople working in studios and craft collectives in New York, Moscow, and Toronto, in transforming their neighbourhoods into important artistic undergrounds that were overlooked by traditional art institutions and city planners.

Martha Black

Martha Black is Curator of Indigenous Collections at the Royal BC Museum. Before coming to the RBCM in 1997 she was for twenty years Curator and Associate Director of The Isaacs Gallery Ltd. in Toronto, specializing in contemporary Canadian art. Black has worked on many collaborative exhibitions and projects with First Nations and on repatriation within and outside of the treaty negotiation process. Her publications include articles on museum collections and collectors, collaborations and repatriation, as well as *First Nations of Canada, Living Cultures and Arts: Collections of the Royal British Columbia Museum* (Museo del Oro, Bogotá, 2017), *Out of the Mist: Treasures of the Nuu-chah-nulth Chiefs* (Royal BC Museum, 1999) and *Bella Bella: A Season of Heiltsuk Art* (Royal Ontario Museum, Douglas & McIntyre, University of Washington Press, 1997). With Caitlin Gordon-Walker she co-edited

Indigeneities and Museums: Ongoing Conversations (BC Studies, 2018). Black has taught and lectured throughout Canada and abroad. Among her many RBCM projects is the on-going renewal of the museum's First Peoples gallery.

Giovanna Borasi

Giovanna Borasi is an architect, editor, and curator. Borasi joined the Canadian Centre for Architecture (CCA) in 2005, first as Curator, Contemporary Architecture (2005-2010), then as Chief Curator (2014-2019). She has been Director of the CCA since January 2020. Borasi's work explores alternative ways of practicing and evaluating architecture, considering the impact of contemporary environmental, political, and social issues on urbanism and the built environment. She studied architecture at the Politecnico di Milano, worked as an editor of *Lotus International* (1998-2005) and *Lotus Navigator* (2000-2004), and was Deputy Editor in Chief of *Abitare* (2011-2013). Borasi's latest curatorial project is a three-part documentary film series that considers changing definitions of home and homelessness as a result of urban and economic pressures. The first iteration of this project, titled, *What it takes to make a home* (2020), premiered in New York and is currently circulating at film festivals worldwide. Selected publications include: *Journeys : How Travelling Fruit, Ideas and Buildings Rearrange our Environment / Trajets : comment la mobilité des fruits, des idées et des architectures recompose notre environnement* (with Kozt Amemiya and Erika Beyer, 2010); *The Other Architect: Another Way of Building Architecture* (Canadian Centre for Architecture, 2015); and *Imperfect Health: The Medicalization of Architecture / En imparfaite santé : la médicalisation de l'architecture* (with Mirko Zardini and Margaret Campbell, Canadian Centre for Architecture, 2012).

Stephen Borys

Stephen Borys is the Director and CEO of the Winnipeg Art Gallery (WAG) where he oversaw the addition and opening in 2021 of [Qaumajuq](#) (the Inuit Art Centre), the largest collection of Inuit art in the world. In addition to his directorial duties, Borys holds an adjunct professorship at the University of Winnipeg where his courses on Canadian subjects include Canadian art and the history of museums and collecting. Borys has organized numerous exhibitions and written accompanying catalogues and scholarly articles. He has been the recipient of several research and exhibition grants from the

Canada Council for the Arts, Canadian Heritage, Canadian Museums Association, Winnipeg Foundation, National Endowment for the Arts, and the Samuel H. Kress Foundation. Borys is author of *Journey North: The Inuit Art Centre Project* (2021) and *100 Masters: Only in Canada* (2013); and editor of *Winnipeg Art Gallery: Guide to the Collections* (2010).

Oliver Botar

Oliver Botar is professor of art history at the University of Manitoba. Drawing on his pre-art historical training in urban geography, English, philosophy, and urban planning, as well as his family background, study in Hungary, knowledge of languages, early training and practice as a photographer, interest in experimental music, and commitment to environmentalism, Botar's work is deeply trans-disciplinary and trans-national. As such, it encompasses the histories of fine art, architecture, photography, urban planning and design, as well as the history of ideas. Botar has focused his research on biocentrism and modernism in the early-to-mid twentieth century, and on early-to-mid twentieth century Central European modernism (particularly the work of László Moholy-Nagy, the Bauhaus, and Hungarian modernism). He has also worked in the history of Canadian modernism, with special interests in Canadian Structurism, Hungarian-Canadian modernists, and the history of settler art in Winnipeg/Treaty One Territory. Since arriving in Winnipeg in 1996, Botar has become interested in the history of local modernisms, employing settler-colonial theory in his teaching and writing since 2016. He is currently working on a book on *Settler Art in Winnipeg/Treaty One Territory*, and a monograph on Winnipeg for the Art Canada Institute. His monograph, *A Bauhausler in Canada: Andor Weininger in the 50s* (2009) was awarded the Melva J. Dwyer Award of ARLIS in 2010. Botar is currently working with three colleagues on a major anthology about Dada in Central and Eastern Europe, and on a virtual version of his exhibition *Bauhaus (Canada) 101*.

Alicia Boutilier

Alicia Boutilier began her career as an exhibition assistant at the show of *Helen Galloway McNicoll: A Canadian Impressionist* at the Art Gallery of Ontario (AGO) in 1999. She then worked in various positions at the Art Gallery of Northumberland (1999-2000), the Art Gallery of Hamilton (2001-2006), as an Independent Curator (2005-2008) and as a Research Assistant (2006-2008) at the AGO. She was appointed Curator of

Canadian Historical Art at the Agnes Etherington Art Centre in 2008, and in 2017, as Chief Curator. In 2020, she served as the gallery's Interim Director. In her inaugural show, *4 Women Who Painted in the 1930s and 1940s*, Boutilier curated Rody Kenny Courtice, Bobs Cogill Haworth, Yvonne McKague Housser, and Isabel McLaughlin and discussed how these artists promote a wider Canadian consciousness of art. In her exhibitions and publications, she has continued to be interested in such a "wider consciousness," choosing to discuss, for instance, the intersections of art and craft as in quilts (2011) and assisting with the history of the Art Gallery of Hamilton's historical Canadian collection in *Lasting Impressions: celebrated works from the Art Gallery of Hamilton* (2005). In 2013, she curated *A Vital Force: The Canadian Group of Painters (CGP)* (2013), the first major touring exhibition focused exclusively on the CGP. In 2015, she co-curated with Tobi Bruce, *The Artist Herself: Self-Portraits by Historical Canadian Women Artists*. She collaborated with Bruce again on the 2021 exhibition, *Tom Thomson: The Art of Authentication*. Since 2009, Boutilier has supervised MA and PhD theses in the area of Canadian art at Queen's University and since 2019, she has served as an adjunct professor in its department of Art History and Conservation.

Patrica E. Bovey

Patricia E. Bovey is a Canadian art historian from Manitoba. Bovey was the Director of the Art Gallery of Greater Victoria (1980–1999) and the Winnipeg Art Gallery (1999–2004); art consultant (2004–2016); founder and Director/Curator, Buhler Gallery, St Boniface Hospital (2007–2016); past chair of the board of governors of the University of Manitoba and a former member of the board of trustees for the National Gallery of Canada. She also sat on the board of the Canada Council for the Arts. On October 27, 2016, Bovey was named to the Senate of Canada by Prime Minister Justin Trudeau. Bovey assumed her seat on November 10, 2016 as a member of the Independent Senators Group (ISG). On May 8, 2020, Bovey left the ISG and joined the Progressive Senate Group. As the first art historian and museologist to be appointed to the Senate, Bovey has worked on all issues, from legislation to committee work, primarily through the lens of arts and culture, and from her regional perspective. She has spoken in the Chamber about the impact of the arts, especially on health and crime prevention. She also installed the first works of Black Canadian artists in the Senate of Canada. Author and lecturer on Western Canadian art, her publications include *Don*

Proch: Masking and Mapping (2019); *Visual Celebrations: II* (with Leona Herzog, 2017) *Visual Celebrations* (2012); "Intersecting Perceptions: Continuity Through Innovation" (2015); the award-winning *Pat Martin Bates: Balancing on a Thread* (2014); "Mary Valentine: Rhythms from the Land" (2014); *Carole Sabiston: Everything Below All of the Above* (2014); and "The Prints of David Thauberger" (2014). Bovey is currently writing *Impacts and Turning Points: The Western Voice in Canadian Art*.

Christine Boyanoski

As a curator of Canadian art at the Art Gallery of Ontario (1981-1996), Boyanoski curated many exhibitions, including *Jack Bush: Early Work, Loring and Wyle: Sculptors' Legacy* and *Reading Pictures*, an innovative project that opened the permanent collection to new interpretations by contemporary Canadian writers, and allowed visitors to take personalized tours of the permanent collection. Working independently since 2004, her curatorial work has included the *Water Works* exhibition for the Art Gallery of Hamilton (2018) and *A Story of Canadian Art: As Told by the Hart House Collection* (2014). She is author of *Paraskeva Clark* (2016), an e-publication of Art Canada Institute.

Lorna Brown

Lorna Brown is a Canadian artist, independent curator, and writer. Her work focuses on public space, social phenomena such as boredom, and institutional structures and systems. Brown curated *Digital Natives*, a public art project with Other Sights for Artists' Projects, a non-profit arts organization in Vancouver, commissioned by the City of Vancouver for the city's 125th anniversary. *Digital Natives* utilized an electronic billboard, located on Skwxwú7mesh territory and visible from Burrard Bridge, to share a curated series of Twitter messages in English and Skwxwú7mesh. Brown also curated *Beginning with the Seventies*, a research project that investigated feminism, art, and activism in Vancouver in the 1970s and beyond. *Beginning with the Seventies* culminated in several exhibitions at the Morris and Helen Belkin Art Gallery, such as *GLUT* in 2018. *GLUT* featured women artists and writers Alexandra Bischoff, Lisa Robertson, Gathie Falk, Laiwan, Divya Mehra, Evelyn Roth, Elizabeth Zvonar, and Judith Copithorne.

Tobi Bruce

Tobi Bruce has been the Director of Exhibitions and Collections and Senior Curator at the Art Gallery of Hamilton since 2015. Bruce has focused on Canadian historical art in exhibitions ranging from

biography with her show of the Canadian artist Harriet Ford (2001) to her exhibition and publication on the history of the Art Gallery of Hamilton's historical Canadian collection *Lasting Impressions: Celebrated Works from the Art Gallery of Hamilton* (2005) which she co-authored to her co-curated exhibition *William Kurelek: The Messenger* (2011) which was the first retrospective of his art in a quarter century and the largest ever mounted. In the same year, she also co-curated *The French Connection: Canadians at the Paris Salons, 1880–1900*. In 2014, after three years of research and two trips to Sweden and France, she curated her major retrospective and co-authored the book *Into the Light: The Paintings of William Blair Bruce (1859–1906)*, to examine the artist from different viewpoints (Indigenous included) to achieve diversity. In 2015, she co-curated *The Artist Herself: Self-Portraits by Historical Canadian Women Artists* (2015) with Alicia Boutilier of the Agnes Etherington Art Centre. This exhibition expanded the genre's definition by using not only the human face but other art forms to explore self-representation. Her 2021 exhibition, *Tom Thomson: The Art of Authentication* co-curated and authored with Boutilier, established criteria to authenticate a work of art, taking as its focus the work of Tom Thomson and exhibiting possible Thomson paintings and known fakes to illustrate the help authentication can provide. Bruce has contributed a chapter to *Canada and Impressionism: New Horizons at the National Gallery of Canada* (2019) and also has written entries to such exhibitions as *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* (Vancouver Art Gallery, 2015) and *Uninvited, Canadian Women Artists in the Modern Movement* (McMichael Canadian Art Collection, 2021).

Kathryn Brush

Kathryn Brush is professor emerita in the Department of Visual Arts at the University of Western Ontario. Brush became the first woman hired for a full-time position in Art History at the University of Western Ontario in 1987. She also was the first visual arts professor to be named a Fellow of the Royal Society of Canada in 2015. In 2010, Brush was the curator for a SSHRC-funded exhibition on *Mapping Medievalism at the Canadian Frontier*. The exhibition and accompanying essay explore the concept of "medieval" Canada, considering the technologies developed by Indigenous peoples before 1500, the medieval notion of "wilderness" grafted onto Canada's landscape by European colonists, and the medievalisms of Canada's iconic Group of Seven.

Alena Buis

Alena Buis is instructor and Department Chair in the Art History and Religious Studies Department at Langara College and instructor in the Fine Arts Department at Kwantlen Polytechnique University (KPU). She is interested in seventeenth century Dutch visual and material culture and Canadian art histories. Buis is one of the founders of [Open Art Histories](#) (OAH) a SSHRC-funded collective, committed to building a generative and supportive national network for teaching Canadian art or art history in Canada and addressing pressing pedagogical challenges, including globalizing art history, decolonizing the discipline and using OER/OEP to advance accessibility and inclusion. Selected publications include: *Craft, Community and the Material Culture of Place and Politics, 19th-20th Century* (edited with Janice Helland and Beverly Lemire, 2014); “‘A Story of Struggle and Splendid Courage’ Anne Savage’s CBC Broadcasts of The Development of Art in Canada,”(2012); “The Raw Materials of Empire Building: Depicting Canada’s “Home Children” (2009); “Sanaugait in Nunavut” (with Sarah E.K. Smith, 2013); “Introduction to Craft, Creative Work and Networks of Indigenous Knowledge” (with Sarah E.K. Smith, 2011); and “Thread, Fur and Hair: Preserving Inuit Histories through Textiles” (with Sarah E.K. Smith, 2011):

Nicole Burisch

Nicole Burisch, curator, critic, and cultural worker, is Director of the FOFA Gallery at Concordia University. Her projects focus on discourses of craft, feminism, performance, publishing, labour, and materiality within contemporary art. Burisch worked as Administrative Coordinator at Centre Skol (2011-2014) and as the Director of Calgary’s Mountain Standard Time Performative Art Festival (2007-2009). Her work as Managing Editor for the Mentoring Artists for Women’s Art’s (MAWA) project resulted in the publication *Desire Change: Contemporary Feminist Art in Canada* (2017). Her research (with Anthea Black) into curatorial strategies for politically engaged craft practices is included in *Extra/ordinary: Craft and Contemporary Art* (2011) and *The New Politics of the Handmade: Craft, Art, and Design* (2020).

Samantha Burton

Samantha Burton is a lecturer in the Department of Art History at the University of Southern California, where she teaches undergraduate classes on visual culture, modern and contemporary art, and the history of photography. Her research focuses on transnational mobility

and cultural exchange in the nineteenth-century British Empire. Burton is currently completing a book manuscript that examines the ways in which white settler Canadian women artists who lived and worked in Britain managed multiple and often competing ideas about empire, race, and national identity in the decades prior to World War I. Her research has been published in venues that include *Victorian Studies*, *Journal of Canadian Art History*, and *Nineteenth-Century Art Worldwide*. Her biography of the artist [Helen McNicoll](#), published online by the Art Canada Institute, was released in 2017.

Carolyn Butler-Palmer

Carolyn Butler Palmer is associate professor of Art History and Visual Studies and Legacy Chair at the University of Victoria. She researches the intersection of Canadian art history, Engagement Studies, and issues of Rights (Human and Indigenous). Her focus is on Indigenous, diasporic, and settler relations to art in the Pacific Northwest region, theories and practices of curating, digital presentation of art historical work, and advocacy within the discipline of art history for engaged art history. Selected articles and book chapters include “Building Autonomy: The Fifteenth Ward Hall of the Mormon Women’s Relief Society” (2013); “Big Art History: Art History as Social Knowledge” (2013); “Renegotiating Identity: ‘Primitivism’ in 20th Century Art’ as Family Narrative” (2008); and “David Neel: Cosmopolitan and Kwagiutl?” (2010). Butler-Palmer is principal investigator of the [“The Williams Collection Oral History Project and Pacific Northwest”](#) database initiative which collects, transcribes, and annotates transcripts interviews, and of [“ACCESS Art,”](#) an installation of over forty works of art at ACCESS Health, Cool Aid Community Health Clinic, Victoria. In 2017, Butler-Palmer curated, along with David and Lou-Ann Neel, the first exhibition of Ellen Neel’s artwork held at a public art gallery in more than sixty years for the University of Victoria’s Legacy Gallery. The exhibition included artwork from six generations of the Neel family, including David’s two children. She is developing the Curatorial Incubator, a digital curation space funded by the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art at Concordia University.

Susan Cahill

Susan Cahill is an independent filmmaker, curator, and associate professor of art history at the University of Calgary. She is the principal investigator of the SSHRC-funded “Art and Surveillance Project,” a database dedicated to Canadian artistic engagements with the

surveillance state post-9/11. This database also forms the basis for her forthcoming book project, *States of Observance*. Her articles on this subject include: “Visual Art, Corporeal Economies, and the ‘New Normal’ of Surveillant Policing in the War on Terror” (2019); “Affective Terrains: Art, War, and National Belonging” (2017); “The Elsewhere War: Art, Embodiment, and the Spaces of Military Engagement” (2017); and “Surveillance Stories: Imagining Surveillance Futures” (2021). A specialist in Canadian contemporary settler art, Cahill has a research program that engages a number of regional contexts, including the Ontario Arts Council-Northern Arts Program funded curatorial and artist residency project “You Art Here: Visualizing Place at the ‘Gateway to the North.’” She recently completed filming a documentary on the historical resettlement of Newfoundland out-port communities.

Christina Cameron

Christina Cameron is professor in the School of Architecture and Canada Research Chairperson in Built Heritage at the Université de Montréal, where she directs a research program on heritage conservation. Her research focuses on UNESCO’s World Heritage Convention and conservation approaches in Canada from 1950 to 2000. Prior to joining the university, her career as a heritage executive with Parks Canada spanned more than thirty-five years. As Director General of National Historic Sites, she provided national direction for Canada’s historic places, focusing on heritage conservation and education programs. She also served as Secretary to the Historic Sites and Monuments Board of Canada from 1986 to 2005. She has been actively involved in World Heritage as Head of Delegation for Canada (1990–2008), Chairperson (1990, 2008) and rapporteur (1989). A recipient of the Outstanding Achievement Award of the Public Service of Canada, a Fellow of the Royal Society of Canada, and a holder of the Gabrielle Léger Medal for Lifetime Achievement in heritage conservation, she was appointed to the Order of Canada in 2014.

Nancy G. Campbell

Nancy G. Campbell has been an independent curator and writer on contemporary and Inuit art since 1993. She was curator at the Macdonald Stewart Art Centre (now the Art Gallery of Guelph), University of Guelph; director of the Doris McCarthy Gallery at the University of Toronto Scarborough; adjunct curator at The Power Plant Contemporary Art Gallery, Toronto; curator of special projects at the

Art Gallery of Ontario; and guest curator at the McMichael Canadian Art Collection. From 2014 to 2015, she served as the editor of the *Inuit Art Quarterly*. Nancy has produced numerous exhibitions including a three-part series at the Justina M. Barnicke Gallery (2009-2012) that connected Inuit art with the Canadian contemporary mainstream, as well as the landmark *Annie Pootoogook: Cutting Ice* at the McMichael Canadian Art Collection (2017). She is the author of the Art Canada Institute e-publication, *Shuvinai Ashoona: Life & Work* (2022).

Lora Senechal Carney

Lora Senechal Carney, professor emerita, University of Toronto, is interested in the relationship of Canadian art to politics and wider society. She is the author of *Canadian Painters in a Modern World, 1925–1955: Writings and Reconsiderations* (2017) and co-editor with Dominic Hardy and Annie Gérin of *Sketches from an Unquiet Country: Canadian Graphic Satire 1840–1940* (2018). She taught at the University of Toronto for more than thirty-five years and until recently, served as an editor of RACAR (*Revue d'art canadienne /Canadian Art Review*).

Ken Carpenter

Ken Carpenter, professor emeritus, York University, is interested in the history, theory, and practice of art criticism, Canadian and American art since 1940, and the psychology of creativity. Carpenter's publication credits include sixty articles in journals such as *Art International*, *Arts*, *Vie des arts*, *The Journal of Canadian Art History*, *Studio International*, *The Canadian Encyclopedia*, and the *Dictionary of Art*. Curated exhibitions include *The Caro Connection: Sculpture by Sir Anthony Caro from Toronto Collections* (1995); *The Heritage of Jack Bush, A Tribute* (Robert McLaughlin Gallery and a subsequent tour, 1981); and *Caricature and Conscience: The Sculpture of Dora Wechsler* (with Carolyn Robinson, Koffler Gallery, 1992).

Angela Carr

Angela Carr, professor emerita, Carleton University, is the author of *Edmund Burke: Redefining Canadian Architecture* (1995). Journal articles and book chapters include "Colonial Building and its Architectural Heritage" (2010); "Eric Ross Arthur: The Legacy of an Architectural Conscience" (2002); "Fields and Theatre Churches: The Non-traditional Space of Evangelism" (1999); "Technology in Some Canadian Department Stores: Handmaiden of Monopoly Capitalism" (1998); "More on the Portrait of Dr. Salem Bland: Another Spiritual

Journey for Lawren Harris?” (1998); “Indices of Identity: A Canadian Architectural Practice in the Second Half of the Nineteenth Century” (1996); and “From William Hay to Burke, Horwood & White: A Case History in Canadian Architectural Draughting Style” (1990). Carr has also edited a set of graduate student essays under the title *Raven Papers: Remembering Natalie Luckyj, 1945-2002* (2010) supported by the Organized Research Unit for New Work in Canadian Art History.

Geoffrey Carr

Geoffrey Carr is associate professor in the Department of Visual Arts at the University of the Fraser Valley (UFV). His research examines the function of architecture and art in the contested spaces of colonial encounter. A persistent focus of Geoffrey’s writing concerns the largely overlooked architectural history of the Indian Residential School system in Canada, as well as the problems of preserving and commemorating these difficult places. In the offing, he will publish a book about the architectural designs of the residential schools. Geoffrey also is interested in issues related to memorialization, heritage preservation, state apology, and discourses of social reconciliation. In 2013, he co-curated the exhibition *Witnesses: Art and Canada’s Residential Schools* at University of British Columbia’s Morris and Helen Belkin Gallery. Geoffrey is co-curating an upcoming exhibition at UFV of master carver Carey Newman’s large-scale, multi-media work entitled *Witness: Pieces of History*, which will tour Canada for seven years as a testament to ongoing effects of the Indian Residential School era. Geoffrey teaches courses in art, architecture, and film at UFV, UBC, and Emily Carr University, with a particular emphasis on the impacts of modernity in Europe and on Turtle Island.

Jennifer Carter

Jennifer Carter est professeure en Nouvelles muséologies, patrimoines immatériels et objets culturels au Département d’histoire de l’art, à l’Université du Québec à Montréal. Muséologue et historienne de l’art et de l’architecture, elle est titulaire d’un doctorat en histoire et théorie de l’architecture de l’Université McGill, d’une maîtrise en histoire de l’art (School of the Art Institute of Chicago), et d’un baccalauréat (Honours) en histoire de l’art de l’Université McGill. Elle a travaillé au sein des musées et archives au Canada, notamment au Centre Canadien d’Architecture à Montréal, au Musée des Beaux-Arts de l’Ontario à Toronto, et au Canadian Architecture Collection à l’Université McGill,

Montréal. À titre de commissaire, elle a co-organisé les expositions *Drawing from Ideas, Building from Books: Architectural Treatises in the McGill University Library*, *Women and Homelessness*, et *Safdie's Sixties: Looking Forward to Looking Back*. Elle a été professeure en Museum Studies à la Faculté de l'Information à l'Université de Toronto de 2008 à 2011 avant de se joindre au Département d'histoire de l'art à l'UQAM. Ses recherches s'orientent selon deux axes principaux : sur la relation du musée, la défense des droits et la justice sociale (subventionnées par le CRSH et le FRQSC), ainsi que sur les relations entre la représentation, l'architecture des musées et l'expographie. Elle a rédigé et co-rédigé des articles en français et en anglais dans des livres et revues internationaux, notamment *National Museums : New Studies from Around the World*, *Chora : Intervals in the Philosophy of Architecture*, *MediaTropes*, *Museum Management and Curatorship*, *Information Research*, *Curator*, et *14 Arguments in Favour of Human Rights Institutions*. En 2013, Carter fut nommée Éditrice associée de la revue internationale *Museum Management and Curatorship*, publiée par Taylor and Francis / Routledge en Grande-Bretagne. Carter est, depuis 2013, membre des conseils d'administration du Musée de l'Holocauste Montréal et, depuis 2015, de l'ICOM Canada. Elle rédige actuellement le manuscrit *Museums in a culture of human rights: New museums around the globe* pour la maison d'édition Ashgate au Royaume-Uni.

Elizabeth Cavaliere

Elizabeth Anne Cavaliere is adjunct lecturer at Queen's University and a sessional instructor at the Ontario College of Art and Design University. She received her PhD from the Interuniversity Doctoral Program in Art History at Concordia University (2016). Her dissertation, soon to be published by McGill-Queen's University Press, titled "Mediated Landscape/Mediating Photographs: Surveying the Landscape in Nineteenth-century Canadian Topographical Photography," reclaims the images produced by four survey photographers for the collective imaginary by considering photographs as both mediated and mediating in their ability to bridge and accommodate a nexus of antithetical readings – maker and viewer, authorial intent and discursive function, art and document, subjective and objective, land and landscape. From 2019 to 2012, she held a SSHRC Post-Doctoral Fellow at Queen's University, pursuing research on a collection of photographs produced during Treaty 9 negotiations in 1905 and 1906. From 2017 to 2018, she was the Foundation Postdoctoral Fellow at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian

Art where she pursued research focused on pedagogical approaches to Canadian art histories at the undergraduate level. Her interest in interdisciplinary approaches to Canadian art, photograph, and history is reflected in her published writing. For example, her examination of photographic histories of the city and the self-identification of its citizens therein in the *Journal of Canadian Studies* (2016); and examining the ways in which Americans and Canadians were instructed to learn about Canada through tourist books in *Histoire Sociale/Social History* (2016). Her research is widely published: “Sliding down the Timber Chute – Photographing Colonial Relationships during the 1901 British Royal Tour of Canada” in *Environmental History* (2021); “Now and Then: Situating Contemporary Photography of the Canadian West into a Shared Photographic History” in *Imaginations: Journal of Cross-Cultural Image Studies* (2017); “Onward! Canadian Expansionist Outlooks and the Photographs that Serve Them” in *RACAR: Revue d’art Canadienne/Canadian Art Review* (2016); and “Benjamin Baltzly: A Photographer’s Expedition Journal” in the *Journal of Canadian Art History* (2014).

Zoë Chan

Zoë Chan is Curator of the Richmond Art Gallery in Metro Vancouver. From 2018 to 2002, she was Assistant Curator at the Vancouver Art Gallery where she curated *Uncommon Language* (2020-21); co-curated *Where Do We Go from Here?* (2020-21) and *Stories that Animate Us* (2021). Chan also worked as an independent Canadian curator and critic. She was the recipient of the Canada Council Project Grant to Curators and Critics for research focusing on representations of youth and youth aesthetics in contemporary art and visual culture. In 2012, she curated *Personal Mythologies* with artists Osvaldo Ramirez Castillo and Marigold Santos for the MAI (Montréal, arts interculturels), where she was visual arts programmer between 2006 and 2010. In 2014, Chan was the guest curator for *Bande à part/Kids these days*, a group exhibition featuring artists who document youth and youth cultures, for the Foreman Art Gallery of Bishop’s University in Sherbrooke, Quebec. In the same year, she and artist August Klintberg launched a research project entitled *Everyday Cooking, Cooking Every Day* at the artist-run center *Articule* in Montréal, which made links between domestic cooking and artistic and curatorial practices. As a critic, she has written on a range of artists, including Song Dong, Rabih Mroué, Joana Hadjithomas, and Khalil Joreige, for *Canadian Art*, *C Magazine*, *Esse*, *ETC*, and *Ricepaper*.

Emelie Chhangur

Emelie Chhangur is a writer, artist, and Director and Curator of the Agnes Etherington Art Centre in Kingston. This appointment follows a significant curatorial career at the Art Gallery of York University (agYU). At agYU, she led the reorientation of the gallery to become a civic, community-facing space driven by social process and intersectional collaboration; founded the gallery's residency program; and received twenty-five OAAG awards for her contributions in writing, publishing, exhibition-making, and public and educational programming. Examples of her publication while at agYU include: *Imaginary Homelands: 12 September/Septiembre-2 December/Diciembre 2012* (with Carlos Bonil and Michael Maranda, 2015) and *Migrating the Margins: Circumlocating the Future of Toronto Art* (with Philip Monk, 2019). She recently contributed a chapter titled, "The Haunting Effects of Killjoy Hospitality at the Art Gallery of York University" to *Inside Killjoy's Kastle: Dykey Ghosts, Feminist Monsters, and Other Lesbian Hauntings* (eds. Allyson Mitchell and Cait McKinney, 2019). In 2019, Chhangur won the Ontario Association of Art Galleries' inaugural BIPOC (Black, Indigenous, People of Colour) Changemaker Award and was a finalist for the Margo Bindhardt and Rita Davies Cultural Leadership Award. In 2020, she won the Hnatyshyn Foundation Award for Curatorial Excellence.

Mark A. Cheetham

Mark Arthur Cheetham is professor in the department of Art History at the University of Toronto. His research centres on artwriting and art making from the mid-eighteenth century to the present in Europe, Britain, the USA and Canada. He has written books and articles on the history, theory, and current practice of abstract art, the reception of Immanuel Kant's thinking in the visual arts and the discipline of art history, on art historical methodology, on ecological art, and on recent art in Canada and internationally. The historiography and methodology of art history and the field of visual culture studies are ongoing research interests, as is contemporary art in Canada and abroad, from both curatorial and academic perspectives. Cheetham was the Project Director of a three-year SSHRC initiative called CACHET (Canadian Art Commons for History of Art Education & Training) from 2013-2016, which linked five institutions and twenty researchers. See [ArtCan](#). He is also part of a national research project addressing settler-colonial practices in the art history of Canada, titled [Unsettling Canadian Art History](#). Selected publications include *Landscape into Eco Art: Articulations of*

Nature since the '60s (2018); the exhibition *Struck by Likening: The Power & Discontents of Artworld Analogies* (2017); the exhibition *Ecologies of Landscape* (2018–19) which explored the ongoing potency of landscape presentation in contemporary art; *Kant, Art, and Art History: Moments of Discipline* (2001); and *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s* (2006). Cheetham's current research is in three areas: ecological art in its relations to earlier landscape practices, the importance of analogy in art history and museums, and the image cultures of weather in nineteenth-century Arctic voyaging from the Anglosphere. His most recent writings are "Re-placing Appropriation Art and Postmodernism" and "The Statues (1983): Andy Patton" in *Community of Images: Strategies of Appropriation in Canadian Art, 1977-1990* (eds. Janice Gurney and Julian Jason Haladyn, 2022).

May Chew

May Chew teaches at the Mel Hoppenheim School of Cinema and the Department of Art History, Concordia University. Her research focuses on interactive and immersive technologies in diverse museum and exhibit spaces across Canada, and how these technologies facilitate the material practice of nation and cultural citizenship. Chew also collaborates on Houses on Pengarth, a research and curation project centred on developing a socially-engaged, experimental art lab in Toronto's Lawrence Heights community. Her publications include: "Phantasmagoric City: Technologies of Immersion and Settler Histories in Montréal's *Cité Mémoire*," *Public 58* (2019); "Sounding Nation: Acoustiguides and Myths of Participation at the National Gallery of Canada's Centennial Exhibit," *Journal of Canadian Art History* 39:2 (2018); *Public 57: Archive/Counter-Archives* (co-edited with Susan Lord and Janine Marchessault, 2018); "Songlines, not Stupor: Cheryl L'Hirondelle's *nikamon ohci aski: songs because of the land* as Technological Citizenship on the Lands Currently Called 'Canada,'" *Imaginations* 8:3 (co-written with Jessica Jacobson-Konefall and Daina Warren, 2017); "Mooring Subjects of Heritage: Proprioceptive Emplacement at Head-Smashed-In Buffalo Jump," *International Journal of Heritage Studies* 22:9 (2016); "Archeological Detritus and the Bulging Archive: Staging *He Named Her Amber* at the Art Gallery of Ontario," *Material Cultures in Canada* (2015); and "Towards the Other: Instances of the Grasp and Caress within the Museum," *University of Toronto Art Journal* 3 (2010).

Demetra Christakos

Demetra Christakos is a senior visual arts administrator, fundraiser, programmer and advocate. She is Director of the Art Gallery of Sudbury. Previously, she led the Ontario Association of Art Galleries (OAAG) as Executive Director. With the OAAG, she co-coordinated the Ontario-wide collaborative project *The Group of Seven Project 1920-2005* (2010). Prior to working with OAAG, she was Exhibition Coordinator at the Power Plant Contemporary Art Gallery and Assistant Director at the Laurentian University Museum and the Arts Centre in Sudbury. Selected publications include: *The Artist as Storyteller: Works in the Permanent Collection* (Laurentian University Museum and Arts Centre, 1986) and *Projecting Questions?: Mike Hoolboom's Invisible Man Between the Art Gallery And the Movie Theatre* (with Philip Monk, Chris Kennedy, Mike Cartmell, Art Gallery of York University, 2009).

Barbara Clausen

Barbara Clausen is associate professor for contemporary art and performance in the Art History department at the University of Québec in Montréal (UQAM). Her practice revolves around her work as an independent curator, writer, and teacher. She has lectured and written on the historiography and institutionalization of performance-based art practices and the parallel discourses surrounding the politics of the body and the archive, articulated through the site specificity of the exhibition. She was the director of FRQSC funded long term research project *An Annotated Bibliography in Realtime: Performance Art in Quebec and Canada* (2014-2019) as well as in 2017, the research project *Keeping it Live: On the Intersection of Performance, Archives, and Museums* (2017-2020).

Peter Coffman

Peter Coffman is associate professor of the History and Theory of Architecture at Carleton University. His interest in the Middle Ages has expanded to include later re-inventions of medieval forms – particularly Canadian Gothic Revival architecture, which is now his main area of research. The overarching theme in his current work is the exploration of the many cultural and political meanings that have been attached to the Gothic style from the twelfth century to the present day. In his courses Coffman explores the history, meaning and social significance of the built environment, and how it both reflects and shapes human circumstances. Coffman's writings on the Canadian Gothic, include

“Meanings of Gothic in Atlantic Canada” (2017); “The Gibbsian Tradition in Nova Scotia” (2015); “The Introduction of Ecclesiology to Nova Scotia” (2012); and the book *Newfoundland Gothic* (2008). A photographer in a previous professional life, his exhibitions have included *Anglicana Tales*, an exhibition of architectural photography at the Dalhousie Art Gallery (2010), and *Camino* at ViewPoint Gallery in Halifax (2009). His photographs have recently illustrated two books: *Exploring the Capital* (by Andrew Waldron, 2020), and *Camino* (2020), which he also wrote.

Curtis Collins

Curtis Collins is the Director and Chief Curator of the Audain Art Museum (AAM). Collins has served as a director and curator for a variety of institutions across Canada including the Beaverbrook Art Gallery, Art Gallery of Algoma, and Dunlop Art Gallery. Collins has also been active as an educator at McEwan University, the Yukon School of Visual Arts, and First Nations University of Canada. Collins’ recent curatorial projects at the AAM include “Tuesday Night Talks Season 1 and 2” on Zoom and the Rebecca Belmore exhibition *Reservoir*. Selected exhibition catalogues include: *Feigned Memories* (University of Lethbridge Art Gallery, 2004); *Absence or Presence* (University of Lethbridge Art Gallery, 2003); *The Beaverbrook Art Gallery Collection: Selected Works* (with Ian G. Lumsden and Laurie Arlene Glenn, Beaverbrook Art Gallery, 2000); and *Geneviève Cadieux: A Feminine Presence / une présence féminine* (Beaverbrook Art Gallery, 2000).

Melanie Colosimo

Melanie Colosimo is an interdisciplinary artist based in Kijipuktuk (Halifax). She also works as Director/Curator at the Anna Leonowens Gallery, NSCAD University, where she facilitates over 200 exhibitions and events annually, including curatorial projects, professional visiting artist exhibitions, student exhibitions and experiential learning, and the care and conservation of the Anna Leonowens Archives and the NSCAD University Permanent Art Collection. In her creative practice, she often uses soft, simple materials such as fabric and cut paper to address themes of collectivity, power, and care. Her work has been presented in festivals and galleries internationally and across Canada, such as AKA Gallery, Art Gallery of Windsor, Art Gallery of Nova Scotia, Eastern Edge Gallery, Mount Saint Vincent University Gallery, the Guangdong Museum of Art (Guangzhou), and the He Xiangning Art Museum (Shenzhen). She was long-listed for the Sobey Art Award in 2017 and 2020.

Cynthia Cooper

Cynthia Cooper is Head, Collections and Research, and Curator, Dress, Fashion and Textiles at the McCord Museum. She is a three-time recipient of the Richard Martin Exhibition Award from the Costume Society of America, most recently in 2018 for *Fashioning Expo 67*, in 2009 for *Reveal or Conceal?* and in 2003 as a member of the curatorial team of *Clothes Make the MAN*. She has taught courses on the intersections between fashion and art, and on fashion history, textile history and material culture in Concordia University's Faculty of Fine Arts and Department of Art History, and on fashion history at LaSalle College. Her research centres on dress and fashion that have become entangled with Canadian identity projects. She is the impetus behind [EncycloFashionQC](#), the unique online encyclopedic reference for the history of fashion in Quebec.

Maxime Coulombe

Maxime Coulombe est sociologue et historien de l'art. Il enseigne l'histoire de l'art actuel à l'Université Laval depuis 2006. Il s'intéresse aux nouveaux médias en arts actuels et, plus largement, aux nouvelles formes de subjectivité émergeant de notre rapport aux nouvelles technologies. Il est l'auteur de *Les jeux vidéo : ouvrir le temps, ouvrir l'espace* (2022); *Le plaisir des images* (2019); *Petite philosophie du zombie, ou comment penser par l'horreur* (2012); *Le monde sans fin des jeux vidéo*, Paris, (2010); *Imaginer le posthumain: sociologie de l'art et archéologie d'un vertige* (2009). Articles avec comité de lecture comprennent « La menace des oiseaux : l'iconicité et la ressemblance des images à l'ère du relativisme » (2016); «Prendre le zombie au sérieux: état de nature et pessimisme contemporain» (2013); «Sur l'art posthumain» (2012); et «Entrer dans la mer: posthumanité et dissolution du moi» (2011).

Penny Cousineau-Levine

Penny Cousineau-Levine is professor and Graduate Program Director in the Department of Visual Arts at the University of Ottawa. She is a photography theorist, curator, and art writer with a particular interest in photography and performance art. She is currently working on a book on the artistic strategy of masquerade. Her previous book, *Faking Death: Canadian Art Photography and the Canadian Imagination* (2003) explores the specificity of Canadian photography from 1950 to 2000 and includes reproductions and observations of more than 120 Canadian photographers, including Michel Lambeth, Charles Gagnon, Diana Thorneycroft, Sandra Semchuk, and Raymonde April.

Rhonda Corvese

Rhonda Corvese is a Toronto-based independent curator. Her curatorial projects often evolve in response to situations in which she strives to challenge the role of the curator, the artist, and the audience in the presentation of contemporary art. She is fundamentally interested in exploring the dialogue between curator and artist in the creation of new work – which often takes the form of site-specific installations that exist beyond the gallery/institutional space – and in the examination of contemporary Canadian art within an international framework. Her curatorial projects include: *Nuit Blanche, Zone A* (2007); *The Legacy of Joseph Wagenbach*, a site-specific installation by Iris Häussler (2006); *The Idea of North*, a sound art exhibition in Norway, Iceland, and Halifax (2005-2006); and *Strategies for Radical Democracy* by Ahmet Ögüt (2014).

Joan Coutu

Joan Coutu teaches visual culture and art history courses and is the former coordinator of the interdisciplinary program in Visual Culture at the University of Waterloo. Her research interests concentrate on the built environment at the bookends of the British Empire: in eighteenth-century Britain and its colonies, and in Canada in the early Commonwealth era. Her focus is on monuments, buildings, sculpture, and park design, and their relationship with politics, time, and identity. Her books include *Persuasion and Propaganda: Monuments and the Eighteenth-century British Empire* (2006) and *Then and Now: Collecting and Classicism in Eighteenth-century England* (2015) as well as two edited volumes: *Politics and the English Country House, 1688-1800* (forthcoming, 2023) and *Utopia and Hubris: Classicism in Canada, c. 1900-1950* (in-progress). Articles and essays about Canadian topics include “‘Pellatt’s Folly,’ Casa Loma, 1920-1934” and “‘Toronto’s White Elephant, Canada’s Famous Castle, Casa Loma, 1930-1970” (2023); “Re-inscribing a Monument: Vimy in the Canadian Consciousness” (2016); “Setting the Empire in Stone: Commemorating Wolfe at Stowe” (2014), “‘The Immortal Wolfe’? Monuments, Memory and the Battle of Quebec” (co-authored with John McAleer, 2012); “A Drive Through Canadian History: People, Cars and Public Art at Niagara Falls in the 1930s” (2010); “Vehicles of Nationalism: Defining Canada in the 1930s” (2002); and “Philanthropy and Propaganda: Wilton’s Bust of George III in Montreal” (1994).

Keri Cronin

Keri Cronin, professor, History of Art and Visual Culture, Queen's University, is a historian of visual culture with an interest in exploring the ways in which images shape and challenge dominant ideas in our society. Cronin teaches a range of courses relating to the history and study of visual culture including nineteenth century visual culture, and a special topics class on the representation of animals which is the focus of her current research. Her book *Art for Animals: Visual Culture and Animal Advocacy, 1870–1914* (2018) explores the ways in which art and visual culture were used in animal advocacy efforts in Britain and North America. Recent publications include: "When Neglect Isn't Working Anymore: The Unlikely Success of The Tuxedo Party" (co-authored with Tim Fowler and Doug Hagar, 2018); "Challenging the Iconography of Oppression: Confronting Speciesism Through Art and Visual Culture" (co-authored with Lisa Kramer, 2018); and "'And Has Not Art Promoted Our Work Also': Visual Culture in Animal-Human History" (2018). Currently, she is working on a SSHRC-funded project which explores human-animal histories in the Niagara region.

Ray Cronin

Ray Cronin is a writer, editor, and curator. Between 2001 and 2015 he worked at the Art Gallery of Nova Scotia as both curator and director, and he is the founding curator of the Sobey Art Award, Canada's premier award for the visual arts. For over thirty years, Cronin has written about visual arts for magazines and newspapers. As well as writing a series of "field guides" on Atlantic Canadian artists published by Gaspereau Press, he is the author of *Alex Colville: Life & Work* (2017), *Our Maud: The Life, Art and Legacy of Maud Lewis* (2017); *Alex Colville: A Rebellious Mind* (2018); *Gerald Ferguson: Thinking of Painting* (2018); *Mary Pratt: Still Light* (2018); *John Greer: Hard Thought* (2019); *Colleen Wolstenholme: Complications* (2020); *Mary Pratt: Life and Work* (2020), *Maud Lewis: Creating an Icon* (2020); and *Nova Scotia Folk Art: An Illustrated Guide* (2020).

Julie Crooks

Julie Crooks is a curator, researcher and instructor. She has been the head of the Department of Arts of Global Africa and the Diaspora at the Art Gallery of Ontario (AGO) since its founding in 2020. She was a Rebanks Post-Doctoral Fellow at the Royal Ontario Museum (ROM) from 2014 to 2016. During that time, she co-curated the exhibit *Here*

We Are Here: Black Canadian Contemporary Art with Silvia Forni and Dominique Fontaine. Crooks joined the AGO as Assistant Curator of Photography in 2017. She curated her first exhibition *Free Black North* the same year, featuring photographs from the Archives of Ontario and Brock University's Archives & Special Collections. The exhibition focused on the lives of descents of Black refugees and formally enslaved people from the United States living in southern Ontario during the mid-to-late 1800s. In 2018, Crooks worked with Mickalene Thomas on a solo exhibit of the visual artist's work. As photography curator she played an integral role in the acquisition of the Montgomery Collection consisting of more than 3,500 of historical images documenting life in the Caribbean islands.

Marcia Crosby

Marcia Crosby is a Canadian writer, art historian, educator, and curator of Tsimshian-Haida heritage. Crosby was a guest curator and writer for the Contemporary Art Gallery's exhibition *Nations in Urban Landscape* (1994). In *Nations in Urban Landscape* Crosby investigates the geo-political discourse between Canadian and Indigenous governments over the land issues that have shaped cultural practices in museums and galleries. Starting in 2008, Crosby began participating in the web project, [Ruins in Progress: Vancouver Art in the Sixties](#) in association with the Morris and Helen Belkin Art Gallery. Included on this site is an essay by Crosby titled, "Making Indian Art 'Modern'" about George Clutesi, Henry Speck, David Neel and others and their vision to be modern integrated artists during the sixties. Since 2001, Crosby has written on contemporary art history topics as diverse as the myth of Bill Reid; the sculptural works of Dina Gomez, an Argentinian artist living and working in Vancouver; Indigenous performance art; and the multi-media works of Rebecca Belmore. In 2012, Crosby co-curated with Karen Duffek, *The Paintings of Henry Speck: Udz'stalis*, at the Vancouver Belkin and Satellite Gallery. An important work by Crosby is "Construction of the Imaginary Indian" in *Academic Reading: Reading and Writing in the Disciplines* (ed. Janet Giltrow, 2002). In the text, Crosby makes clear her goal to analyze the current state and recent phenomenon in the arts and social sciences where an embracing of 'difference' is taking place. Crosby makes transparent her experiences at university and the importance of the trials and tribulations she faced.

Catherine Crowston

Catherine Crowston is the Executive Director and Chief Curator of the Art Gallery of Alberta (AGA), having joined the gallery in 1998. From 1994-1997, Crowston was the Director/Curator of the Walter Phillips Gallery at The Banff Centre (Banff, Alberta) and Editor of the Walter Phillips Gallery Editions. Prior to this, she was Assistant Curator at the Art Gallery of York University (1986-1994) and was both an Editor and Chair of the Board of Directors of *Fuse Magazine* (1989-1995). In 2019, Crowston served on the curatorial team for the Canada Pavilion at the 2019 Venice Biennale, which featured the work of the Inuit film and video collective Isuma. In 2016, she was the Commissioner for the Canada Pavilion of the Venice Biennale of Architecture and was Canadian Commissioner for the Sydney Biennale of Contemporary Art in 2002. Under Crowston's leadership, the Art Gallery of Alberta received two Canadian Museums Association Awards for Outstanding Achievement in Arts Management (2012) and Outstanding Achievement in Exhibitions (2013). In addition to her work at the AGA, Crowston has taught courses on curatorial practice and public art at the University of Alberta.

Nina Czegledy

Nina Czegledy is an artist, curator, and educator who works internationally on collaborative art, science and technology projects. The changing perception of the human body and its environment as well as paradigm shifts in the arts inform her projects. Curated art and science exhibitions, touring projects and events include: *Agents for Change / Facing the Anthropocene*, featuring artworks by women media artists working at the intersection of science, technology and art, with a focus on ecological change (co-curated with Jane Tingley, 2020); *Who's You? Ian Clothier Retrospective* (2019); *SPLICE* (2017); *Different Abilities* (with Lynn Hughes, Lynne Heller, and Judith Doyle 2015); *Open Culture: Urban Interventions* (2014); *Syncretic Transcoding* (2014); *Ability/Disability Jam* (in collaboration with Technoculture, Art and Games lab—TAG—Concordia University, and the Semaphore Lab, University of Toronto, 2014); *Data is Beautiful* (2012); and *The Pleasure of Light* (2010-2011). Selected publications include: "Eco Art: Art is Life and Life is Embedded in Nature" (2020); "Interdisciplinary Knowledge Transfer: The Future of Learning" (2015); "Art as a Catalyst" (2014); "Homage to Polar Lights" (2013); and "On Prosthetics: Extreme Loss – Potential Gains" (2013).

Laurie Dalton

Laurie Dalton is Director/Curator of the Acadia University Art Gallery and adjunct art historian in the Department of History & Classics. Her curatorial work emphasizes the role of university galleries as part of the critical academic space of a university, bringing in exhibitions of both contemporary and historical work that promote visual literacy. Dalton's research interests lie in Canadian visual culture, heritage and exhibition history, in particular how meaning is a process of display, didactics, and audience exchange. For example in *Painted Worlds: The Art of Maud Lewis, A Critical Perspective* (2022) her approach was to situate a discussion of her artworks in the cultural time in which she painted by examining art history, advertising culture and tourist ephemera. Dalton's curatorial focus is on modern and contemporary art, but she is particularly interested in intersections over time periods, artists and geographies. For example, a curatorial project *Consuming Conflict* (2014) emphasized the importance of drawing from a variety of visual culture objects in an effort to make historical links and demonstrate wider cultural, political, and social shifts in Canadian society. Selected articles and exhibition catalogues include: "Art Galleries, Academia, and Women in Fur Masks: A Case Study of Using Visual Art to Promote Engaged Classroom Learning" (co-authored with Rachel Brickner, 2012); *Black & Blue: Wayne Boucher & Don Pentz* (2012); *'Rock, Paper, Scissors: Inuit Art at Acadia* (2012); and *Picturing Landscape* (2008). Dalton has collaborated on several academic projects including the establishment of the Arts Based Research Network at Acadia and the creation of a Minor in Material Culture. Dalton has a blog, [The Roaming Curator](#). It is a forum where she lists a selection of curatorial and research projects. The blog is also a creative space in which she shares her travel tales about the culture, history, and art of places big and small.

Michael Darroch

Michael Darroch is Associate Dean, Academic, and associate professor of Cinema and Media Arts in the School of the Arts, Media, Performance and Design at York University. He is co-director of the research-creation hub IN/TERMINUS focused on participatory art interventions and exhibition curation in the Windsor-Detroit urban borderlands. Darroch co-edited *Cartographies of Place: Navigating the Urban* (2014), an interdisciplinary collection that situates different historical and methodological currents in urban media studies. His SSHRC-funded research projects on histories of arts and media education played a critical role in re-issuing the landmark

interdisciplinary media studies journal *Explorations* (1953-59) co-edited by Marshall McLuhan, Edmund Carpenter, and Jaqueline Tyrwhitt. His 2019 SSHRC Connection grant *Edgy Media: On Borders, Migrations, Media Studies and Media Arts* facilitated the fourth iteration of the international touring exhibition *Feedback: Marshall McLuhan and the Arts*, which he co-curated as a cross-border collaboration between the University of Windsor's School of Creative Arts and Detroit's College for Creative Studies; and the *Edgy Media* symposium featuring thirty scholars and artists addressing comparative border and media arts studies. Darroch is co-investigator (with Lee Rodney) on the 2020 SSHRC Insight grant *Sensing Borders: Mapping, Media and Migration*, which seeks to extend discussions around mapping in media arts by engaging with the complex dynamics of contemporary bordering practices and migratory trends that have marked borderlands spaces in different ways over time.

Louise Déry

Louise Déry has been the Director of the Galerie de l'UQAM since 1997. Previously, she was Curator of Contemporary Art at the Musée national des beaux-arts du Québec and the Montreal Museum of Fine Arts, and Director of the Musée régional de Rimouski. She has curated numerous exhibitions accompanied by catalogues, including: *Aude Moreau : la nuit politique / The Political Nightfall* (Galerie de l'UQAM, 2015); *Artur Zmijewski : scénarios de dissidence* (co-authored with Véronique Leblanc, Galerie de l'UQAM, 2011); *Solo Snow : œuvres de Michael Snow* (Galerie de l'UQAM, 2011); *David Altmejd* (Galerie de l'UQAM, 2006); *Nancy Spero—l'image parlée / Nancy Spero—The Spoken Image* (Galerie de l'UQAM, 2001); and *Rober Racine : les pages-miroirs, 1980-1995* (co-authored with Raymond Gervais and Claude Gosselin, Centre international d'art contemporain de Montréal, 1996). She was the curator of the Canada Pavilion at the Venice Biennial with an exhibition by David Altmejd (2007) and returned there to present a performance by Raphaëlle de Groot in 2013 and by Jean-Pierre Aubé in 2015. Déry has received the first Hnatyshyn Foundation award for curatorial excellence (2007). In 2011, she was the first recipient of the annual tribute from the Contemporary Art Galleries Association (AGAC) for her outstanding contribution to the visual arts community. Member of the Royal Society of Canada since 2013, she has received the Governor General's Award for her outstanding contribution to contemporary visual and media arts.

Jacques Des Rochers

Jacques Des Rochers est conservateur de l'art québécois et canadien avant 1945 au Musée des beaux-arts de Montréal depuis 2002. Il est également responsable des collections d'art inuit et des Premières Nations. Pour ces corpus – dans le cadre du 150^e anniversaire du Musée – il a développé le concept d'exposition et dirigé leur redéploiement au nouveau pavillon Claire et Marc Bourgie d'art québécois et canadien, inauguré en 2011, de même que la première publication d'envergure dédiée à l'ensemble de ces collections : *Art québécois et canadien : La collection du Musée des beaux-arts de Montréal* (2011). Il a été le co-commissaire de l'exposition et co-directeur de la publication *Une modernité des années vingt à Montréal : Le Groupe de Beaver Hall* (2015), le commissaire de *Territoires d'ombre et de lumière : Dessins québécois et canadiens de la collection du Musée* (2013-2014) et de *L'Héritage artistique des Sulpiciens de Montréal* (et co-auteur pour *Les Sulpiciens de Montréal*, Fides 2007; Wilson & Lafleur 2013), et le coordonnateur et co-commissaire des expositions et catalogues *L'Art vivant et son marchand : Œuvres choisies de la donation Max et Iris Stern à Montréal* (2004) et *Fritz Brandtner, une donation* (2003). Il a aussi été commissaire de l'exposition permanente consacrée à l'œuvre de Marc-Aurèle Fortin (2007), à la suite de l'acquisition du fonds du musée éponyme, de même que pour la présentation de la collection permanente d'art inuit Takuminartut (2006). Toutes ces expositions ont, pour leur mise en espace, été l'occasion de collaborations avec différents designers et architectes de renom et plusieurs ont été couronnées de prix. La majorité d'entre elles ont fait l'objet d'une circulation canadienne dans divers musées.

Victoria Dickenson

Victoria Dickenson is adjunct professor of Practice, McGill Libraries and Collections at McGill University. Her research centres on history of natural history based on the holdings of the Blacker Wood Natural History Collection at McGill. Dickenson is former Director of the McCord Museum in Montréal and the McMichael Canadian Art Collection in Ontario. She has also served as Director, Programs, at the National Aviation Museum and Chief Curator of the Newfoundland Museum. Dickenson researches and publishes in the areas of material culture, museum studies, environmental history and cultural geography. In 2015, she initiated "Conversations about Place," a series of regional meetings to explore the idea of place and its significance for planning, development, and conservation. Her publications include "Undescrib'd: Taylor White's 'Paper Museum'" (2021) on the watercolours of birds,

mammals, and fish collected by the British jurist Taylor White (1701-1772); *The Good Lands: Canada through the Eyes of Artists* (2017) on images of shared spaces with other sentient beings, as well as with trees, grass, rocks, and rivers; and “Reforming the Museum” in *The Radical Museum: Democracy, Debate, Dialogue* (2011) about how the museum which was founded on an ideal of inclusivity has become in its material collections and its public access, an institution epitomized as the tired creature of elitism and state hegemony.

Emma Doubt

Emma Doubt is professor of art history in the Fine Arts Department at Dawson College, and an editorial and education associate at the Art Canada Institute. Doubt’s research background is nineteenth century visual culture, with a focus on race, gender, and transculturation in different artistic contexts. She is interested in postcolonial art history, decolonizing approaches to teaching art history, and bringing contemporary voices into art historical canons. Together with colleague Pohanna Pyne-Feinberg, she is the co-leader on the ECQ funded pedagogical project “Making Art Histories: A Living Pedagogy” (2021-2023). The objective of this project is to produce a peer-populated on-line platform to generate and disseminate post-colonial and decolonizing content for CEGEP art history professors. Its aim is to intervene in pervasive trends of Eurocentrism and cultural exclusion that need to be addressed, particularly for increasingly multicultural classrooms. Universities and arts institutions are already adopting these critical frameworks. Making Art Histories will provide resources for CEGEP professors to better prepare students who are entering these increasingly popular institutional and academic contexts.

Jim Drobnick

Jim Drobnick is a critic, curator, and associate professor of contemporary art and theory at OCAD University. He has published on the visual arts, curating, performance, the senses, and post-media practices in anthologies such as *Food and Museums* (2017); *Designing with Smell* (2017); *The Artist as Curator* (2015); *L’Art olfactif contemporain* (2015); *The Multisensory Museum* (2014); *Senses and the City* (2011); and *Art, History and the Senses* (2010). His books include the anthologies *The Smell Culture Reader* (2006) and *Aural Cultures* (2004). He has edited or co-edited special thematic issues of *Performance Research* (“Under the Influence,” 2017); *PUBLIC* (“Civic Spectacle,” 2012); and *The Senses & Society* (“Sensory Aesthetics,” 2012). In 2012, he co-founded the *Journal*

of *Curatorial Studies*, which focuses on exhibitions and display culture. His curatorial collaborative [DisplayCult](#), organizes art exhibitions that foreground performative and multisensory projects. Its main objective is to creatively merge disciplines, media and communities to propose alternative prototypes for display and aesthetic engagement.

Josée Drouin-Brisebois

Josée Drouin-Brisebois is the Senior Curator of Contemporary Art responsible for the collections of Canadian and international contemporary art at the National Gallery of Canada. In exhibitions, she becomes a mediator, seeking to engage the artists and the audience in a dialogue, create meaningful stories, and enable the audience's interpretive power. Much of her inspiration for thematic exhibitions comes from listening to artists and identifying common threads between diverse practices. Her training as an artist gives her insight into the making of art and an understanding of how to create engaging experiences for visitors. Drouin-Brisebois is the curator of the thirteenth Kaunas Biennial in Lithuania (2021-22). She organized the Canadian participation in the 2013 (Shary Boyle) and 2011 (Steven Shearer) Venice Biennales. She also served as Project Director for Geoffrey Farmer's 2017 Canadian participation, and was the lead curator of Isuma for the 2019 edition. She has curated and co-curated numerous exhibitions of Canadian artists such as Arnaud Maggs (2012); Christopher Pratt (2005); Chris Cran (2015); and Wanda Koop (2010); and has curated thematic exhibitions at the National Gallery of Canada, the Art Gallery of Alberta, the Museum of Contemporary Art (MOCA) and The Rooms. Example of exhibition catalogues she has authored for the National Gallery of Canada are *Shary Boyle: Music for Silence / Une Musique pour le Silence / Musica per il Silenzio* (2013); *Steven Shearer: Exhume to Consume* (2011); and *Caught in the Act: The Viewer as Performer* (2008).

Rebecca Duclos

Rebecca Duclos is a professor of Art History at Concordia University and the former Dean and Graduate Dean, respectively, of the Faculty of Fine Arts at Concordia. From 2012-2015, she was Graduate Dean and affiliated faculty in the Visual and Critical Studies Department at the School of the Art Institute of Chicago. Prior to her teaching and administrative work in art history and studio art departments, Duclos held institutional appointments at the McMichael Canadian Art Collection, the Design Exchange, the Textile Museum of Canada, and The Manchester Museum. Her research and teaching focus is on critical interventions through objects and architectures; concepts, challenges,

and practices that have characterized museological discourse and interventionist action in cultural institutions over the past fifty years; and interpretive programming and exhibition design. She is also interested in bringing her students as emerging art historians together with curators, writers, and critics directly into spaces of production and fabrication, rehearsal and experimentation at Concordia. As an independent curator since 2004, Duclos has completed a number of projects including *As Much as Possible in the Time and Space Allotted* (Concordia's Leonard and Bina Ellen Art Gallery, 2019); *Magnify* (ICA at Maine College of Art, 2009); and two projects with Montréal's artist-run spaces: "Telepathic Drawing Session" (Articule) and "In this lack of containment lies a danger but also a power" (Skol). Past publications include essays on artists Peter Cripps, Mike Nelson, Janet Cardiff, George Bures Miller, Lyne Lapointe, Martha Fleming, Gisele Amantea, Leah Garnett, Arnaud Maggs, and Spring Hurlbut.

Guy Sioui Durand

Wendat (Huron) originaire de Wendake près de la ville de Québec au Canada, Guy Sioui Durand est membre du clan de Yanariskwa' (clan du Loup). Il participe aux rencontres et cérémonies de la Yanonchia', la Maison longue traditionnaliste. Chargé de cours depuis 1978 et conférencier de renom, il a développé depuis 1993, fusionnant les formes autochtones de l'oralité avec les codes de l'art performance, ce qu'il appelle des harangues performées. Durand enseigne comme chargé de cours *Initiation à l'art autochtone moderne et contemporain* à l'Institution Kiuna à Odanak (2012-2022), seule institution d'enseignement autochtone autonome au Québec. Ses essais publiés dans des catalogues périodiques ou en ligne comprennent, entre autres, « De la décolonisation de l'art par l'art » (2018) ; « Ensemble, Images unies » (2017) ; « Quel temps indien? La posture documentaire de Carl Morasse » (2017) ; « Le souffle complice des Chasseurs-Chamans-Guerriers chez Léa le Bricomte » (2015) ; et « Un Wendat nomade sur la piste des musées. Pour des archives vivantes » (2014).

Sandra Dyck

Sandra Dyck is Director of the Carleton University Art Gallery. Dyck is interested in contemporary and historical art made by First Nations and Inuit artists, as well as in the art produced out of encounters between Indigenous and settler societies. This is a key focus of her curatorial and writing work. She has curated *Dorset Seen* (with Leslie Boyd, Carleton University Art Gallery, 2013); *Parr and Luke Anguhadluq: Drawing from Life*

(Carleton University Art Gallery, 2011); *Frank Shebageget: Light Industry* (Carleton University Art Gallery, 2010); and *Urban Myths: Aboriginal Artists in the City* (co-curated with Jeff Thomas, Karsh-Masson Gallery, 2000). Her publications include: editorial work, *Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery Collection* (2009); chapters in edited books "A Playground for Tourists from the East: Marius Barbeau and Canadian Artists in Gitxsan Territory," in *Around and About Marius Barbeau: Modelling Twentieth-Century Culture* (edited by Lynda Jessup, Andrew Nurse, and Gordon E. Smith, 2008); A New Country for Canadian Art: Edwin Holgate and Marius Barbeau in Gitxsan Territory," in *Edwin Holgate* (edited by Rosalind Pepall and Brian Foss, 2005); articles in journals, "Life Writing," *Inuit Art Quarterly* (Fall 2014); and "Shuvinai Ashoona Drawings," *Inuit Art Quarterly* (Winter 2010).

Peter Dykhuis

Peter Dykhuis is a visual artist and Director/Curator, Dalhousie Art Gallery at Dalhousie University. Priorly, he was Director of the Anna Leonowens Gallery at the Nova Scotia College of Art and Design (NSCAD) and a guest curator for the Art Gallery of Nova Scotia. His exhibitions include: *Home/Land: Sylvia D. Hamilton and Wilma Needham* (2019); *Place Markers: Mapping Locations and Probing Boundaries* (2012); *Douglas Walker: Other Worlds* (2012); and *Giving Notice: Words on Walls* (2010). He has also contributed to a number of exhibition catalogues, including: *Martha Wilson: Staging the Self* (with Jayne Wark, Dalhousie Art Gallery, 2011); *Disrupted Pictures: Dyan Marie and Bill Marshall* (Dalhousie Art Gallery, 2010); and *Sarah Jackson: Spirit Journey, Bodies of Work* (with Pamela Edmonds, Art Gallery of Nova Scotia, 2001). Other publications include the chapter "Mackenzie Land" in the book, *Landon Mackenzie: Parallel Journey: Works on Paper (1975-2015)* (2015).

Anne Dymond

Anne Dymond is associate professor of Art History and Museum Studies at the University of Lethbridge. She is author of *Diversity Counts: Gender, Race, and Representation in Canadian Art Galleries* (2019). Her current research projects include: *Diversity Counts: Gender, Identity, and Contemporary Art in Canada*. This forthcoming book is a quantitative assessment and qualitative analysis of gender and diversity in contemporary Canadian art institutions. It reveals the gulf between institutional mandates which often stress inclusion and diversity and institutional practice. Statistical analysis, interviews, and discursive

analysis provide a ground-breaking study of contemporary curatorial practice that make a significant contribution to understanding of Canadian museums. Her second ongoing project is Gaming Art History. This project creates a computer game to further student engagement in art history (see TheCuratorGame.com) supported by the Teaching Centre, SSHRC student training grants, and a University of Lethbridge CREDO grant. Prior research projects focused on politics, power, cultural geography, and gender in late nineteenth and early twentieth century French art. A series of articles examining how anarchists mapped a cultural geography that imagined the south of France as an anarchist utopia led her to investigate tourist posters, giant statues of women, folk costumes and folk museums, and the anarchist painter Paul Signac.

Mireille Eagan

Mireille Eagan is Curator of Contemporary Art at The Rooms in St. John's, Newfoundland. Prior to this, she was a curator at the Confederation Centre Art Gallery in Charlottetown, Prince Edward Island, where she was a founding member of Prince Edward Island's artist-run collective, "This Town Is Small." In 2010, she curated *inbetween* at the Confederation Centre Art Gallery which travelled to the Doris McCarthy Gallery, Scarborough. In 2013, she co-curated an official collateral project with the 55th Venice Biennale alongside Bruce Johnson. Titled *About Turn: Newfoundland in Venice*, the exhibition was organized by the Terra Nova Art Foundation, and featured the work of Peter Wilkins and Will Gill. Of particular note was the solo exhibition titled *Mary Pratt*, which toured throughout Canada from 2013 to 2015. Eagan is co-author of *Future Possible: An Art History of Newfoundland and Labrador* (2021) wherein curators and artists navigate the histories and cultures of Newfoundland and Labrador to investigate the visual output and to write the narrative that it has created. The book arises from a two-part exhibition of the same name at The Rooms. Topics include pre-Confederation art; contemporary art, craft, and Indigenous culture; and outsider and folk art.

Pamela Edmonds

Pamela Edmonds is a visual and media arts curator focused on themes of decolonization and the politics of representation. Since 2019, Edmonds has been the Senior Curator of the McMaster Museum of Art, becoming one of the few Black curators working in curatorial

positions in Canadian museums and galleries. Edmonds began her career in Halifax in 1998 with the exhibition *Skin: A Political Boundary*, co-curated with Meril Rasmussen at Nova Scotia College of Art and Design. Working with the Sister Visions collective, Edmonds organized *Through Our Eyes* at the Art Gallery of Nova Scotia (2000). She subsequently worked at A Space Gallery in Toronto where she was the exhibitions coordinator, and in the Art Gallery of Peterborough where she became the curator/director. In 2009, Edmonds co-founded Third Space Art Projects, a curatorial collective which she co-directs with Sally Frater. In 2014, Edmonds served as mentor in the Ontario Association of Art Galleries (OAAG). In 2019, she joined forces with other prominent Black Canadian curators Julie Crooks, Dominique Fontaine, and Gaëtane Verna to organize the inaugural Black Curators Forum. Edmonds worked many years in Toronto at the Thames Art Gallery of the Chatham Cultural Centre, before her appointment at McMaster Museum of Art.

Melanie Egan

Melanie Egan is the Director of Craft & Design at Harbourfront Centre in Toronto and heads up the centre's artist-in-residency devoted to ceramics, glass, textiles, jewellery, and design. She has curated exhibitions, and organized symposia and events, and lectures. She writes, mentors and advocates for craft and design in Canada and internationally. Egan edited *Crafting New Traditions: Canadian Innovators and Influences* (2008). Her curated exhibitions include *The View from Here – A Critical Response to Canada 150* (2019); *The Mind is the Hand is the Bomb that Blows: Anders Ruhwald* (2018); *Aberrant Tales: Lindsay Montgomery* (2016); *RE: Position* (co-curated with Paul McClure for Toronto International Jewellery Festival, 2013); *Makes Sense on the Body* (Studio Huddle Gallery, 2012); and *STUFF: Ingenuity and Critique – Contemporary Danish Craft* (2004) as part of Harbourfront Centre's SUPERDANISH Festival.

Virginia Eichhorn

Virginia Eichhorn has worked in the visual arts field for over twenty-five years. She recently accepted the position of Executive Director of the Quest Art School + Gallery in Midland, Ontario. Previously, she was Director/Curator of the Tom Thomson Art Gallery from 2009-2018. She was the first full-time curator at the Canadian Clay & Glass Museum from 2004-2009. Eichhorn has worked with artists from across Canada,

including Carl Beam, Aganetha Dyck, Rae Johnson, Vessna Perunovich, Jane Ash Poitras, and Peter von Tiesenhausen. Selected publications include *No Green Berries or Leaves: The Creative Journey of an Artist in Glass* (with Paul J. Stankard, 2007); *Lyndal Osborne: Ornamenta* (with Linda Jansma, 2008); *George McLean: The Living Landscape* (with Adam Duncan Harris and Tom Smart, 2010); and *Jane Ash Poitras: Consecrated Medicine* (with Jane Ash Poitras, 2004).

Catherine Elliot Shaw

Catherine Elliot Shaw is Acting Director, McIntosh Gallery, Western University, where she previously served as Gallery Curator. She has curated a number of shows and has contributed to the associated exhibition catalogues, including: *Barbara Astman: I as Artifact* (McIntosh Gallery, 2014); *Fugitive Light: Clark McDougall's Destination Places* (McIntosh Gallery, 2011); *Collective Efforts: 50 Years of Intentionality* (McIntosh Gallery, 1992); and *The Canadian Contemporary Figure: Dominique Blain, George Boileau, Natalka Husar, Doug Pattison, David Pelletier, Cynthia Short, Colette Whiten* (McIntosh Gallery, 1988). In 2017, she curated the exhibitions, *In the Beginning, 1942* and *Behind the Lines*, exploring art created during the World Wars in London, Ontario, and contributed to the book, *Behind the Lines: Canada's Home Front During the First and Second World Wars*. This book examines the upheaval of Canadian home life during both World Wars, including little known stories and contributions of diverse communities, such as First Nations involvement; women in the workforce; Japanese internment camps; German Prisoner of War camps; Canadian Jewish women during the Second World War; First World War postcards between the home front and the battlefield; artists' depictions of the home front; and war production and consumer culture.

Tammer El-Sheikh

Tammer El-Sheikh is assistant professor of Art History at York University. He previously taught at Concordia University in the Faculty of Fine Arts. His dissertation and scholarly publications have focused on the impact of postcolonial criticism and theory on contemporary art and modern and contemporary art history. In addition to introductory courses in art history and cultural studies, he has led senior undergraduate and graduate-level seminars in postcolonial theory and art history, the art and politics of the Middle East, Islamic art and architecture, art of the 1960s in Europe and North America, art historical methodology, and the history and practice of art criticism. El-Sheikh is the editor of *Hybrid*

Bodies: An Anthology of Writings on Art, Identity, and Intercorporeality (2020), a book comprised of academic essays, personal reflections, and creative writing from researchers and artists involved in an ongoing collaborative art-science project about the experience and culture of heart transplantation. The writings and reflections included discuss embodiment, what it means to inhabit a body and define oneself in relation to it, including struggles with identity formation; set in both clinical and private spaces. He has written feature articles and reviews for *Parachute*, *C Magazine*, *ETC Magazine*, *Canadian Art*, *Black Flash* and *MOMUS* and longer essays for a number of exhibition catalogues both in Canada and abroad. In the past few years, he has written over thirty reviews of contemporary art exhibitions as a Montréal and Toronto correspondent for the website *Akimbo.ca*. Recently, he wrote an essay in Berlin-based, Canadian artist Shannon Bool's monograph *Shannon Bool: Bombshell* (2019), a review article of the National Gallery of Canada's international Indigenous art exhibition "Abadakone: Continuous Fire" for *Border Crossings* (2020), and an exhibition essay titled "Intergenerational Dialogue and Late Style in the Palestinian Diaspora" on the work of Nour Bishouty for Gallery 44 and SAVAC (2022). His scholarly writing has appeared in *Arab Studies Journal* and *ARTMargins*.

Shelley Falconer

Shelley Falconer is President and CEO of the Art Gallery of Hamilton and a member of the Culture Strategy Advisory Group initiated by the Ontario Ministry of Tourism, Culture and Sport to provide advice to the provincial government on its culture strategy. Her twenty-five-year career includes national and international experience as a consultant, curator, educator, and administrator. She has worked as a senior manager and consultant with a variety of important cultural/educational organizations including the McMichael Canadian Art Collection, University of Toronto, Centennial College, the Art Gallery of Ontario, the Toronto District School Board, the Department of Heritage, Government of Canada, Sotheby's London and Waddington Galleries, England. Falconer has also authored and produced numerous exhibition texts and catalogues including *Stones, Bones and Stitches: Storytelling through Inuit Art* (2007) and *Identities: Canadian Portraits: ReVisions, Stories from the Collection* (with Christopher Finn, Sharona Adamowicz-Clements, and Anouchka L. Freybe, 2004). Her [*Art2Life: the Canadian Century*](#) digital project won a prestigious United Nations World Summit award for best in e-content and creativity.

Emily Falvey

Emily Falvey is the Director/Curator, Owens Art Gallery, Mount Allison University. Falvey is a curator, art critic, editor, and art historian with a wide range of experience. She began her career over twenty years ago in Sackville, working first at the Owens Art Gallery, and then as Open Studio Coordinator at Struts Gallery. She was the Managing Editor of *RACAR* (2017-2018); an editorial board member for *esse Arts + Opinions* (2017-2018); and the Curator of Contemporary Art at the Ottawa Art Gallery (2004-2008). She has published widely, including: exhibition catalogues, *Kwah í:ken tsi Iroquois* (with Ryan Rice, Françoise Charron, and Hilda Nicholas, Ottawa Art Gallery 2008); *Mary Anne Barkhouse: The Reins of Chaos / Les rênes du chaos* (Ottawa Art Gallery, 2008); *Full Space: Modern Art from the Firestone Collection of Canadian Art* (with Gemey Kelly and Esther Trépanier, Ottawa Art Gallery, 2004); and *Sackville Addresses* (Owens Art Gallery, 2000); and the articles, "Hannah Claus, earth. sea. sky. constellations for my relations, Montréal, arts interculturels (mai), Montréal," in *Esse Arts + Opinions* (Fall 2018); and « Valeur d'usage, » in *Ciel variable* (printemps-été 2011). In 2009, the Canada Council for the Arts awarded her the Joan Yvonne Lowndes Award for excellence in critical and curatorial writing. Falvey received curatorial writing awards from the Ontario Association of Art Galleries in 2006 and 2012.

Sherry Farrell-Racette

Sherry Farrell Racette is an interdisciplinary scholar with an active arts and curatorial practice. Most recently she was cross-appointed to the Departments of Native Studies and Women's and Gender Studies at the University of Manitoba. Farrell Racette also had an extensive career in Saskatchewan education, working at SUNTEP Regina (GDI), First Nations University of Canada, and the University of Regina. She remains committed to experiential learning and Indigenous pedagogies. She is editor of *Close Encounters: The Next 500 Years* (2012); *Art in Our Lives: Native Women Artists in Dialogue* (with Cynthia Chavez and Lara Evans, 2010); *Clearing a Path: New Ways Seeing Traditional Indigenous Art* (with Carmen Robertson, 2009). Articles and book chapters include: "Tuft Life: Stitching Sovereignty in Contemporary Indigenous Art" (2017); "Pieces Left Along the Trail: Material Culture Histories and Indigenous Studies" (with Crystal Migwans and Alan Corbiere, 2016); "Tawow: Canadian Indian Cultural Magazine (1970-1981)" (2016); "Nimble Fingers, Strong Backs: First Nations and Métis Women in Fur Trade and Rural Economies," in *Women at Work: Transnational Histories of Indigenous*

Women's Labour in the Modern Era (2012; reprinted in *Rethinking Canada: The Promise of Women's History*, 2016); "I Want to Call Their Names in Resistance": Writing Aboriginal Women into Canadian Art History, 1880 to 1970," in *Rethinking Professionalism: Essays on Women and Art in Canada* (2012); and "Returning Fire, Pointing the Canon: Aboriginal Photography as Resistance," in *The Cultural Work of Photography in Canada* (2011). Primarily a painter and textile artist, Farrell Racette also creates narrative objects, and has begun to incorporate soundscapes into her work. She is a children's book illustrator and has collaborated with noted authors Maria Campbell, Ruby Slipperjack, Freda Ahenakew, and Wilfred Burton. Beadwork has become increasingly important as both artistic practice and creative research.

Alyssa Fearon

Alyssa Fearon is a curator, educator, and arts manager based in Regina, where she holds the position of Director/Curator at Dunlop Art Gallery, Regina Public Library. Integral to Fearon's curatorial practice is a community-based approach that prioritizes the voices of historically underrepresented audiences. In 2018, Fearon was the Inaugural Curator of Nuit Blanche Toronto's Scarborough zone. The interdisciplinary all-night exhibition, titled *STYLL*, featured the work of more than thirty artists, authors, and performers. Fearon was also Curator at the Art Gallery of Southwestern Manitoba (2018-2020). She has held lecturer positions at York University, University of Toronto Scarborough, and Brandon University.

Barbara Fischer

Barbara Fischer is the Executive Director and Chief Curator of the Art Museum at the University of Toronto (comprised of the Justina M. Barnicke Gallery and the University of Toronto Art Centre) as well as an associate professor, Teaching Stream in the Master of Visual Studies program in Curatorial Studies at the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. Fischer has curated exhibitions in the area of contemporary art and its histories, including solo exhibitions of Stan Douglas, Rebecca Belmore, Will Kwan, John Greyson, Wendy Coburn, Deanna Bowen, and Kent Monkman's *Shame and Prejudice: A Story of Resilience* (touring across Canada from 2017 to 2021), among others. She curated the internationally circulating retrospective exhibition *General Idea Editions 1967-1995* and *Projections* (2007), the first major survey (and touring exhibition) on projection-based works in the history of contemporary art in Canada. In 2010, she partnered with five curators from across

Canada to produce the first survey of conceptual art in Canada (*Traffic: Conceptual Art in Canada 1965-1980*) which toured across Canada and in reconfigured form to the Badischer Kunstverein (Germany) and the Canadian Cultural Centre in Paris (2010-2014). Fischer was part of the curatorial team for *Isuma*, presented at the Canadian Pavilion at the Venice Biennale (in 2009 and 2019 respectively).

Jennifer Fisher

Jennifer Fisher is professor of Contemporary Art and Curatorial Studies at York University. She is an art historian, critic, and curator specializing in contemporary art and curatorial studies. Her research focusses on exhibitions, display practices, contemporary art, feminist performance, affect theory, and the aesthetics of the non-visual senses. She is co-founder and joint editor of the *Journal of Curatorial Studies*. Her writings have been featured in anthologies such as *Artist Curators*, *The Ashgate Research Companion to Paranormal Culture*, *The Senses in Performance* and *Caught in the Act I & II*; and journals such as *Capacious: Journal for Emerging Affect Inquiry*, *RACAR*, *Performance Research*, *Art Journal*, *Border/Lines*, *C magazine*, *n-paradoxa*, and *Visual Communication*. Fisher is a founding member of **DisplayCult**, a curatorial organization for creative and interdisciplinary projects in the visual arts, where her practice encompasses a range of interventional artist-curator projects. With co-founder Jim Drobnick, she curated exhibitions such as *CounterPoses* (1998); *Vital Signs* (2000); *Museopathy* (2001); and *Linda Montano: 14 Years of Living Art* (2002). She is currently principal investigator of a SSHRC-supported research-creation project comprising a series of museum interventions that experiment with curatorial forensics, intuition and the affective resonance of objects.

Blake Fitzpatrick

Blake Fitzpatrick is a professor in the School of Image Arts, Toronto Metropolitan University. A photographer, curator, and writer, his research interests include critical landscape studies, photography and the nuclear era, and artistic responses to militarism. Fitzpatrick's writing and visual work have appeared in numerous journals and in edited collections including *The Cultural Work of Photography in Canada* (2011); *Camera Atomica* (2015); and *Through Post-Atomic Eyes* (2020). He is co-editor of *Critical Distance in Documentary Media* (2018) and contributed a chapter on the aerial image in contemporary documentary art for the volume. Fitzpatrick is a member of the

Atomic Photographers Guild, an international group of photographers dedicated to making visible all aspects of the nuclear era. Fitzpatrick has exhibited his photo-based work in solo and group exhibitions in Canada, the United States and Europe, including exhibitions at the Canadian Embassy in Berlin and recent group exhibitions with the Atomic Photographers Guild in Australia, Switzerland and the United States. In 2014, *Freedom Rocks*, a long-term collaborative project he has produced with artist and Toronto Metropolitan University colleague, Vid Ingelevics, was exhibited at the Goethe-Institut in Los Angeles with excerpted portfolios published in the journals *Prefix Photo* and *Public*. His curatorial projects examine the work of contemporary artists who respond to zones of conflict and include *War at a Distance*; *Disaster Topographics*; and *The Atomic Photographers Guild: Visibility and Invisibility in the Nuclear Era*. In 2013, he co-curated an exhibition of the work of Arthur Goss, Toronto's first official photographer for the Ryerson Image Centre.

Andrea Fontana

Andrea Fontana is associate professor, Faculty of Art, Graduate Studies, OCAD University. From 2008-2011 she was Curator of Contemporary Art, The Ottawa Art Gallery, Ottawa. Selected exhibitions include: co-curator, *Land Marks* (The Thames Art Gallery and touring exhibition: Chatham, Windsor, Peterborough, 2013-2015); curator, *Edna Paterson-Petty: African-American Quilts* (2011 The Ottawa Art Gallery); curator in collaboration with Deanna Bowen, *Reading the Image: Poetics of the Black Diaspora* (Thames Art Gallery, 2006). Selected publications include: catalogue essay, "Objects, Histories, and Memory," in conjunction with the exhibition, *Mining Memory: Sylvia D. Hamilton* (Thames Art Gallery, 2015); book chapter, "Arts Funding, the State, and Canadian Nation-making" in *Critical Canadian Studies* (2013); catalogue essay, *Fibred Optics exhibition* (The Ottawa Art Gallery, 2009); journal article, "Bring It Back: Thinking the Ethno-Politics of Identity Again" (with Aruna Srivastava and Rinaldo Walcott, 2007); and journal article, "In the Presence of Absence: Invisibility, Black Canadian History, and Melinda Mollineaux's Pinhole Photography" (2006).

Dominique Fontaine

Dominique Fontaine is Curator and Founding Director of *aposteriori*, a non-profit curatorial platform, researching, documenting, developing, producing and facilitating innovation in diverse contemporary art practices. Her recent projects include *Foire en art actuel de Québec* (7th edition, 2020); *Here We Are Here: Black Canadian Contemporary Art* (2018);

*Dineo Seshee Bopape, and-in. the light of this.*_____ (2017); *Repérages ou À la découverte de notre monde ou Sans titre* (2016); and *Between the earth and the sky, the possibility of everything* (2014). Fontaine is co-initiator of the Black Curators Forum (BCF) a knowledge-sharing initiative that fosters dialogue and social change, addressing unique challenges and highlighting the marginalized, suppressed and forgotten contributions of Black arts professionals to museums and galleries. BCF was inaugurated in 2019, inspired by a belief in the role of Black curators as cultural producers, changemakers and social innovators. Fontaine is a founding member of Intervals Collective, an artist collective comprised of artists and cultural professionals interested in the social role of art in the diverse world. Through multiple activities, creation, production and artistic dissemination, the collective aims to embrace liminal spaces, and through social interactions and interventions, seeks to fill a void – a gap between communities, institutions and established structures. In 2021, Fontaine was the laureate of Black History Month of Montréal.

Blair Fornwald

Blair Fornwald is Director/Curator of the School of Art Gallery at the University of Manitoba. Previously Dunlop Art Gallery and RPL Film Theatre's Curator, Moving Image and Performance, Fornwald has curated over forty projects, including nationally-touring exhibitions such as Bev Pike's *Grottesque* and the large-scale group exhibition *Material Girls* (co-curated with Jennifer Matotek and Wendy Peart). Fornwald has published writings for Dunlop Art Gallery, Black Dog Publishing, Neutral Ground, Vtape, the Organization for Saskatchewan Arts Councils, and CARFAC Saskatchewan, as well as *PUBLIC*, *BlackFlash*, and *Boulderpavement* magazines. Selected publications include: *On the Table* (with Jennifer Matotek, 2016); *Reva Stone: erasure* (with Seema Goel, School of Art Gallery, 2021); *Tragedy Plus Time: I Laughed, I Cried, I Split My Side* (with Michael Davidge, Genda Dagmara and Wendy Peart, 2015). As an interdisciplinary artist, Fornwald has presented and performed work across Canada, the United States, and in Germany. Fornwald's practices are united by a collaborative impulse and interests in the aesthetics of failure, the expression of vulnerability, and the use of humour to confront difficult truth, particularly in queer and feminist contexts.

Brian Foss

Brian Foss is a professor in the Art History department at Carleton University. He came to Carleton in 2009 after twenty-one years of teaching art history at Concordia University. Although he has taught a broad range of subjects, ranging from ancient Roman art and architecture to the decorative arts, the history of art institutions, modern and contemporary art theory, and nationhood and identity in visual culture, his deepest commitment is to Canadian art of the nineteenth and twentieth centuries. In addition to teaching and supervising MA and PhD theses in this area, he is the co-editor of *The Visual Arts in Canada: The Twentieth Century* (2011), the Chair of the Editorial Board of the *Journal of Canadian Art History*, a former editor of *RACAR: Revue d'art canadienne / Canada Art Review*, and the author of the e-book *Homer Watson: Life and Work* for the Art Canada Institute (2018). Foss has organized, co-organized or contributed essays to exhibitions on the art of Robert Harris, Molly Lamb Bobak, Mary Hiester Reid, Miller Gore Brittain, and Edwin Holgate, and has curated exhibitions on such subjects as the modern city, work by emerging artists, art collecting by the Université de Montréal, military views of Lower Canada, and the visual representation of rural Quebec. With Jacques Des Rochers of the Montreal Museum of Fine Arts, Foss organized the exhibition *1920s Modernism in Montreal: The Beaver Hall Group* (2015), which won the 2016 Award of Outstanding Achievement for an Art Exhibition from the Canadian Museums Association, while the accompanying catalogue won the Prix d'excellence for exhibition catalogues from the Société des musées du Québec, and the Melva J. Dwyer Award from the Art Libraries Society of North America. Freelance curating particularly attracts Foss because it requires him to deal hands-on with art objects as objects, and to produce work that addresses both specialists and members of the general public. On a different subject entirely, his longstanding interest in the relationship between war and art culminated in *War Paint: Art, War, State and Identity in Britain 1939-45* (2007).

Benedict Fullalove

Benedict Fullalove is associate professor, Liberal Studies, Faculty of Critical and Creative Studies, Alberta University of the Arts. Fullalove's research is focused on questions of wilderness, landscape, and identity, specifically in the context of Western Canada. He also has research interests in medievalism and in the politics of museums and collecting. Selected professional activity includes "Forgetting, Remembering, Forgetting Again: Mountain Toponymy and the

Alberta/British Columbia Interprovincial Boundary Survey, 1913-1920” at Under Western Skies III: Intersections of Environments, Technologies and Communities (Mount Royal University, 2014); “Locating Past and Presence among ‘Unmemoried Heights’ or, How to Historicize the Rockies” at Geographies of Displacement/Geographies de la dislocation (University of Montpellier, 2014); “Glaciers, Tourism and Counter Tourism: Alternate Visual Regimes in the Canadian Rockies” at Thinking Mountains Conference (Mountain Studies Centre, University of Alberta, 2012); “Spectral Crossroads: Wilderness, Anxiety and the Native Body in Images from the Canadian West, 1860-1885” at Crossroads/Carrefours – International Conference/Colloque international (University of Toulouse-Le-Mirail, 2012); and “Solitude and the Contemporary Experience of Wilderness in the Mountains of Western Canada” at Revealing Privacy: Debating Understandings of Privacy Helsinki Collegium for Advanced Studies (Helsinki, 2011). Selected essays include: “Found in Alberta: Environmental Themes for the Anthropocene Place,” in *Desire and Maps: Representing Wilderness at the Columbia Icefield* (2014).

Lynda Gammon

Lynda Gammon is an artist, curator and scholar. She is professor emerita of Photography at the University of Victoria. A significant area of Gammon’s artistic production over the past several decades has dealt with the subject of space/place, which she has explored through installation works employing sculptural and photographic elements. Her work is positioned between the flat illusionistic space of photography and the volumetric physical space of sculpture. She is interested in the differences and connections that occur when represented space (i.e., the photograph) and presented space (i.e. the sculpture) meet. In 2004, Gammon created [flask](#) an independent press dedicated to the production and publication of books by Canadian artists and writers. Working closely with artists and writers in the design and realization of each project, particular attention is paid to the book as a material object. Gammon has also curated *Work’PLACE’* (Open Space, 2014); co-curated *Realities Follies* (Open Space, 2015); and curated *the absence of the origin of its likeness* (Open Space, 2016).

Richard Gangier

Richard Gagnier est chef du Service de la restauration au Musée des beaux-arts de Montréal. Restaurateur spécialisé en art contemporain, sa pratique porte autant sur la peinture, la sculpture, l’installation que les œuvres à contenu médiatique. Ses intérêts de recherche l’ont

amené à faire partie du groupe de recherche de l'alliance DOCAM (Documentation et préservation des œuvres du patrimoine médiatique canadien, 2005–2010) où il a dirigé les activités du sous-comité Étude de cas en restauration-conservation. Plus récemment il a été membre d'un groupe d'historiens de l'art dirigé par Francine Couture (auparavant professeur au département d'histoire de l'art de l'Université du Québec à Montréal) s'intéressant à la question de la ré-exposition de l'art contemporain. Avec ce groupe, il a publié un certain nombre d'études dont *Les « impermanences » de la matérialité en art contemporain* (2013).

Monika Kin Gagnon

Monika Kin Gagnon is professor of Communication Studies at Concordia University. Gagnon has been active in the arts and cultural communities since the mid-1980s and has published on cultural politics, the visual and media arts. She is the author of *Other Conundrums: Race, Culture and Canadian Art* (2000), and with Richard Fung and eleven other artists, *13 Conversations about Art and Cultural Race Politics* (2002), translated as *Territoires et Trajectoires* in 2006. She co-edited *Reimagining Cinema: Film at Expo 67* (2014) and is co-director of the research group at Concordia and York, [CinemaExpo67](#). Her current research engages cinema, "creative archives," and memory, with a focus on Expo 67 multi-screen films. Gagnon has curated and co-curated over a dozen exhibitions since 1993, including *Immatériel / Theresa Hak Kyung Cha* (2015) on the interdisciplinary artwork of Korean American artist, Theresa Hak Kyung Cha at Centre Phi, Montréal (co-sponsored by DHC Art). In 2014, she curated *La vie polaire/Polar Life* for the CinemaExpo67 research team at the Cinémathèque québécoise in Montréal, which was a digital restoration, simulation and restaging of Graeme Ferguson's eleven-screen Expo 67 film, which partnered the Cinémathèque and National Film Board of Canada with CinemaExpo67. Most recently, she is co-curator with Lesley Johnstone of the group exhibition *In Search of Expo 67* at the Musée d'art contemporain de Montréal. Other selected publications include "From Expanded to Intimate Cinemas in Canadian Experimental Film/Video," in *The Oxford Handbook to Canadian Cinema* (2019); "Unfinished Films and Posthumous Cinema: Charles Gagnon's *R69* and Joyce Wieland's *Wendy and Joyce*," in *Cinephemera* (2014); "Communicating the Intermedia Archive: Theresa Hak Kyung Cha," in *Database/Narrative/Archivet*; and "Amplifying Threat: Reasonable Accommodations and Quebec's Bouchard-Taylor Commission" (with Yasmin Jiwani) in *Shifting the Ground: Nation-state, Indigeneity, Culture* (2012).

Samuel Gaudreau-Lalande

Samuel Gaudreau-Lalande is Directeur-conservateur at Musée Colby-Curtis Museum, Magog, Quebec. He is an art historian whose research and curatorial practice focus on regional photography, Canadian art and material culture. His dissertation *Moderniser par l'image: la propagande photographique gouvernementale au Québec (1900-1960)* investigates the immense photographic production of the Service de cinéphotographie du Québec, a forgotten provincial government agency who produced some 150,000 pictures between 1940 and 1961. His recent curatorial projects include *Bêtes et Bestiaire – Animals from the Colby-Curtis Collection* (Colby-Curtis Museum, 2020); *River Crossings: An Aesthetic Exploration of Covered Bridges Photographs* (Colby-Curtis Museum, 2019); and *St-Francis and its Affluents* (Colby-Curtis Museum, 2019). His writing has been published in *Ciel variable* magazine and the *Journal of Canadian Art History/Annales d'histoire de l'art canadien*.

Andrew Gayed

Andrew Gayed is assistant professor of Art History and Visual Culture at OCAD University where he teaches courses in visual and critical studies within the Faculty of Arts and Sciences. Gayed is developing courses in contemporary Arab art and critical race theory in addition to teaching courses on photography and global contemporary art. An Egyptian-Canadian art historian, Gayed has an academic background in diasporic art, queer visual culture, and Middle Eastern art histories among other areas of study. Before joining OCADU, Gayed was the Visiting Global Scholar at NYU's Center for the Study of Gender and Sexuality where he researched the artistic practices of the queer diaspora. Selected publications include: book chapter, "Studying Race and Ethnicity in Canadian Diasporic Art" in *Gender, Sexuality, and Queerness in Contemporary SWANA* (2022); journal article, "Cross-Cultural Pedagogy: Undoing Legacies of Whiteness within Art History," in *Photography and Culture*, Special Issue: Radical Pedagogy and the Photographic Image (2022); book chapter, "The Queer Diasporic Lens: Diaspora Consciousness and the Artwork of Jamil Hellu, Laurence Rasti, and Nilbar Güreş" in *The Routledge Handbook on Middle Eastern Diasporas* (2021); book chapter, "Coming out à l'Oriental: Diasporic Art and Colonial Wounds," in *Pioneer Lies and Propertied Lives: Canadian Art and Colonial Visual Culture* (2021); journal article, "Visual Pedagogies: Decolonizing and Decentering the History of Photography" in *Studies in Art Education*, Special Issue: In the Shadow of Change (with Siobhan

Angus, 2018); journal article, "Methods to Global Art Histories: Museums and the Islamicate" in *Kunstlicht Journal for Visual Art, Visual Culture and Architectur*, Special Issue: Globalizing Art's Histories: Politics & Paradoxes (2018); and book chapter, "Queering Middle Eastern Contemporary Art and its Diaspora" in *Unsettling Colonial Modernity: Islamicate Contexts in Focus* (2017).

Arlene Gehmacher

Arlene Gehmacher is an art historian specializing in imagery of Canada from the 18th century to the present, primarily in the visual idioms of Western European art. She studies "Canada" as a subject in its social context, in terms of production, critical reception, institutional histories, and display strategies, as a means to address how identities and historical narratives from national to personal levels are articulated and communicated. In this regard she is also interested in the significance of the development and role of printmaking - particularly chromolithography - in 19th century Canada. Since the opening of the Sigmund Samuel Gallery of Canada in the fall of 2007, she has been involved in developing researched exhibits for the Wilson Canadian Heritage space. To date she has provided the following exhibits: "Six Elegant Views"; "A Nervous Desire; Major Henry Davis at Niagara, 1846"; "Sitting Still, Faces of Childhood", and "Afterimage: Tod Ainslie's Vision of the War of 1812". Gehmacher's research has been centred on the ROM's collections. Her current primary focus is the Canadian watercolours and drawings collection and the publication with Mary Allodi, curator emeritus, of acquisitions made from 1972 to 2010. The catalogue will include extended discursive entries, as well as an introductory essay that addresses the issues on the interpretation of "history" and document as it relates to pictorial imagery. A concurrent but secondary project is the ROM's collection of the artwork and archives and Rex Woods, Canada's premier commercial illustrator from the 1930s to 1950s. The collection of 600+ paintings and drawings, 2000+ photographic negatives, and 500+ file folders of personal and business papers, will be researched with a view to publication and exhibition. Gehmacher is cross-appointed as associate professor in the Department of Fine Arts at the University of Toronto. Since 2003 she has taught her seminar course *Collecting Canada*, which using the ROM's holdings, focuses on practical and theoretical aspects of the collecting of Canadiana imagery. She was elected a member of the Print Council of America in 2006.

Mimi Gellman

Mimi Gellman is an Anishinaabe-Ashkenazi Métis (Ojibway-Jewish Métis) conceptual artist, art historian, and associate professor at Emily Carr University of Art and Design. Gellman's interdisciplinary work explores her interests in phenomenology and technologies of intuition through an embodied practice of walking and mapping and through works and installations that point to the existence of the animacy and agency of objects. The cross-cultural dialogue exemplified in her work suggests a pre-existing connection to the other-than-human worlds. It is her cosmological orientation, in other words, her Ojibwe/Métis worldview and the language that expresses it that predisposes her to be open to the reality of the spirit and life of objects and their ability to communicate across diverse thresholds. She completed her research praxis PhD entitled, "Between the Dreamtime and the GPS/ The Metaphysics of Indigenous Mapping" in Cultural Studies, at Queen's University in 2019. She continues to exhibit internationally with exhibitions in France, Germany, and Tokyo and was included in the seminal exhibition, "On line" at the Museum of Modern Art in New York (2011).

Heather George

Heather George is Curator, Indigenous Histories at the Canadian Museum of History, focusing on the social, political, and cultural history of Canada's Indigenous Peoples, as well as material culture and its interpretation. As a scholar of Euro-Canadian and Kanien'kehá:ka (Mohawk) descent, much of George's personal and professional work has been directed at gaining a better understanding of her culture and history. Her research examines the historical and philosophical underpinnings of contemporary museum practice specifically grounded in Haudenosaunee (Six Nations/Iroquois) philosophies of Edge of the Woods and Condolence. She seeks to challenge the colonial basis of cultural preservation methods and museology and better understand how we engage with material culture to heal trauma and engage in cross-cultural dialogues. George's research on Haudenosaunee beadwork and Glengarry Caps was published in the *Otsego Alumni Review* (2019). George is currently on leave, from her position, working as Guest Curator at Woodland Cultural Centre.

Annie Gérin

Annie Gérin is the Dean of Fine Arts at Concordia University. Previously, Gérin has held many roles at the Université du Québec à Montréal,

where she served as the interim dean of the Faculté des arts (2019-2020); was the Faculty's associate dean, research and research-creation from 2018 to 2019 and was chair of the Département d'histoire de l'art from 2013 to 2016. Gérin's research centres on Canadian and Soviet art in the twentieth and twenty-first centuries, with a special interest in visual satire, cultural policy, public art, and community-based practices. Recent publications include: *Devastation and Laughter: Satire, Power and Culture in the Early Soviet State, 1920s–1930s* (2018); *Françoise Sullivan: sa vie et son oeuvre* (2018); and the collection of essays *Sketches from an Unquiet Country: Canadian Graphic Satire 1840-1940* (co-edited with Dominic Hardy and Lora Senechal Carney, 2018). Gérin was a member of the editorial team at *RACAR: Revue d'art canadienne / Canadian Art Review* from 2012 to 2014, and assumed the role of editor-in-chief from 2014 to 2019.

Michelle Gewurtz

Michelle Gewurtz is the Supervisor of Arts & Culture at Peel Art Gallery, Museum and Archives (PAMA) and was most recently the Senior Curator at the Ottawa Art Gallery (OAG). Her curatorial projects explore the convergence of gender politics and creative identity, and her research interests extend to both historical and contemporary art practices. She is the author of *Molly Lamb Bobak: Life and Work* (2018). Exhibitions she has curated for the OAG include *Facing Claude Cahun and Marcel Moore* (2019); *Howie Tsui: Retainers of Anarchy* (2019); and the gallery's inaugural exhibition, *À disòkàmagan/Nous connaître un peu nous-mêmes/We'll All Become Stories* (2018). She has also served in curatorial, educational outreach, and advisory capacities at SAW Gallery (Ottawa); A Space Gallery (Toronto); Gallery 44 (Toronto); Richmond Art Gallery (British Columbia); Kniznick Gallery (Waltham, MA, USA); and The Freud Museum (London, UK).

Jennifer Gibson

Jennifer Gibson is the Director of University of Winnipeg's Gallery 1Co3. She joined Gallery 1Co3 in 1998 as Curatorial Assistant, became Curator in 2002 and Director in 2011. In 2022, Gibson collaborated with the SWARM artist collective and curators Dallas Cant and Roewan Crowe to create a digital art space and online exhibition hosted by Gallery 1Co3, titled [SWARM arc.hive](#). Gibson has authored a number of exhibition catalogues, including: *Erlking, Pilgrims: Dominique Rey* (with Ryan Doherty, Josée Drouin-Brisebois, Leon Bernard Johnson, and Dominique Rey, Southern Alberta Art Gallery, 2012); *Scott*

Benesiinaabandan: unSacred (with Scott Benesiinaabandan, Mark Francis Ruml, Jaimie Isaac, Gallery 1Co3, 2011); *Creation & Continuity: Inuit Art from the Shumiatcher Collection* (MacKenzie Art Gallery, 1998); and *Qiviuq: A Legend in Art* (Carleton University Art Gallery, 1996).

Rachel Gotlieb

Rachel Gotlieb, a ceramics specialist, is the Ruth Rippon Curator of Ceramics at the Crocker Art Museum in Sacramento. This is a new position established through the generosity of Anne and Malcolm McHenry in honor of Ruth Rippon, the influential Sacramento State professor who has long been integral in shaping the Northern California ceramics tradition. Prior to 2021, Gotlieb was the Adjunct Curator and the former Chief Curator at the Gardiner Museum of Ceramic Art, where she advised on acquisitions and donations and lectured on nineteenth century, modern and contemporary ceramics and design. Notably, she directed the installation of a monumental glazed ceramic sculpture in front of the Gardiner by artist Jun Kaneko; curated *Piece by Piece* (2015), the first museum presentation in Canada of acclaimed British ceramic artist Clare Twomey; *True Nordic* (2016-2017), a landmark survey exploring more than seven decades of Nordic aesthetic influence on Canadian design spanning furniture, ceramics, textiles, metalwork, and glassware; and a major retrospective (2017-2018) of the acclaimed Canadian artist Steven Heinemann who transformed the medium of ceramics in Canada.

Michèle Grandbois

Michèle Grandbois est actuellement chercheuse indépendante. Titulaire d'un doctorat en histoire de l'Université Laval à Québec, elle a enseigné l'histoire de l'art avant de devenir commissaire de la collection d'œuvres sur papier, puis de la collection d'art moderne au Musée national des beaux-arts du Québec en 1987. Elle fut retraitée du MNBAQ depuis 2014. En plus de ses activités de documentation, de présentation publique, et d'expansion des collections du Musée, Grandbois a coordonné, dirigé, et co-dirigé une trentaine d'expositions pendant son mandat de conservatrice. Elle est l'auteure de nombreuses monographies sur des artistes canadiens, dont Jean Dallaire, Clarence Gagnon, et Jean Paul Lemieux. Parmi ses écrits thématiques figurent *L'art québécois de l'estampe, 1945-1990* et (co-écrit avec Anna Hudson et Esther Trépanier) et *The Nude in Modern Canadian Art, 1920-1950*. Toujours à la recherche d'une compréhension plus profonde, et animée par son désir de sensibiliser davantage le public à l'histoire de l'art,

Grandbois se consacre désormais au catalogue raisonné de l'œuvre de Jean Paul Lemieux tout en poursuivant ses activités d'écriture en histoire de l'art.

Reesa Greenberg

Reesa Greenberg is a Canadian art historian who writes and teaches about exhibition histories, museums, and the internet. Her work focuses on national, gendered, and ethnic identities, the contemporary artworld and war, as well as the production of historical consciousness in current museum practices. Publications include: "Constructing the Canadian War Museum/Constructing the Landscape of a Canadian Identity" in *(Re)Visualizing National History: Museums and National Identities in Europe in the New Millennium* (2008); "Editing the Image: Two On-Site/Online Exhibitions" in *Editing the Image: Strategies in the Production and Reception of the Visual* (2008); "La représentation muséale des génocides: Guérison ou traumatisme réactualisé?" (2007); "Aesthetics of Trauma: Five Installations of Charlotte Salomon's *Life as Theatre*" in *Reading Charlotte Salomon* (2006); "Redressing History: Partners and the Friedrich Christian Flick Collection" (2005); "From Wall to Web: Displaying Art Stolen from Jews by Hitler" in *Obsession, Compulsion, Collection: On Objects, Display Culture, and Interpretation* (2004); "Lamentations: The Use of Visual Art in Exhibitions Related to World War II and the Holocaust in Canadian Museums at the Beginning of a New Millennium" in *Afterimage: Evocations of the Holocaust in Contemporary Canadian Arts and Literature* (2002); *Thinking About Exhibitions*, co-edited with Bruce Ferguson and Sandy Nairne (1996); "Barbara Steinman's *A Lapse in Logic*" in *A Lapse in Logic* (Art Gallery of Windsor, exhibition catalogue, 1993); *The Drawings of Alfred Pellán* (National Gallery of Canada, exhibition catalogue, 1980). She was associate professor of art history at Concordia University, Montréal; adjunct professor of art history at Carleton University Ottawa and at York University; and visiting professor at The California College of the Arts, San Francisco and Moscow State University for the Humanities.

Bruce Grenville

Bruce Grenville has been Senior Curator at the Vancouver Art Gallery since 1997. Previously, he was Curator at the Mendel Art Gallery, Saskatoon (1989-95) and Senior Curator of the Edmonton Art Gallery (1995-97). He has organized group exhibitions such as *The Natural World*; *Down from the Shimmering Sky: Masks of the Northwest Coast*; *The*

Alberta Biennial of Contemporary Art; Corpus; The Anti-Graceful; Active Surplus; and Mapping the Surface, and was co-ordinator of The Post-Colonial Landscape Project, a six-year series of exhibitions and a book which examined the land and its representation within the colonial and post-colonial state. As well, he has organized solo exhibitions of the work of Gathie Falk, Dominique Blain, Komar and Melamid, Arnaud Maggs, Christos Dikeakos, Ruth Cuthand, Mary Scott, Jack Goldstein, Joanne Tod, Arlene Stamp and others. He was the founding editor of the YYZ Books: Critical Works series and was a former Toronto editor of Parachute magazine.

Marc Grignon

Spécialisé en histoire de l'architecture, Marc Grignon mène des recherches sur l'architecture canadienne et européenne du XVII^e siècle à nos jours. Il s'intéresse à la représentation de la ville, aux liens entre architecture et fiction et à la théorie de l'architecture. Dans le champ du patrimoine, ses recherches actuelles s'orientent vers la pratique architecturale et la conservation des églises au Québec. Son enseignement porte sur l'histoire de l'architecture occidentale du XVII^e au XX^e siècle et sur les questions méthodologiques en histoire de l'art. Ses publications comprennent: « Les églises dans le roman *Bonheur d'occasion* » (2021); « La 'cathédrale' de Beauport et la question du néo-gothique » (2017) ; en collaboration avec Martin Bressani, « Le patrimoine et les plaisirs de la fiction » (2011); en collaboration avec Ayse Orbay, « Réflexion sur la reconstruction d'un monument historique: l'avenir du Manège militaire de Québec » *In Situ. Revue des patrimoines* (2011) ; « Le passage du moderne à l'histoire : le campus de l'Université Laval au XXI^e siècle » (2007). Ses publications sur l'histoire de l'architecture comprennent : en collaboration avec Martin Bressani, « Le monument funéraire comme paradigme du rapport au passé chez Henri Labrouste » (2020) ; « Entre historicisme et modernité : Georges-Émile Tanguay et le style néo-roman dans l'architecture religieuse québécoise au tournant du XX^e siècle » (2020) ; en collaboration avec Pierre-Edouard Latouche, « Thomas Baillairgé et la genèse du *Précis d'architecture* de l'abbé Jérôme Demers » (2020) ; "Thomas Baillairgé's Interpretation of the Gothic Revival and the 'Cathedral' of Beauport, Quebec" (2018) ; en collaboration avec Christopher Thomas, "Canadian architecture in the 19th century: Identities in Tension" (2017).

Sophie Hackett

Sophie Hackett is Curator, Photography, at the Art Gallery of Ontario (AGO) and adjunct faculty member in Toronto Metropolitan University's MA program in Film and Photography Preservation and

Collections Management. Hackett's first major show was in 2002 with the touring exhibition *The Found and the Familiar: Snapshots in Contemporary Canadian Art* at Gallery TPW. She began to achieve critical attention with such shows as *What It Means To be Seen: Photography and Queer Visibility* and *Fan the Flames: Queer Positions in Photography*, two exhibitions which she assembled in 2014 as part of the AGO's World Pride 2014 programming and *Outsiders: American Photography and Film, 1950s–1980s*, which she co-curated in 2016. In 2018, she curated *Anthropocene* at the same time as the National Gallery of Canada to chronicle the irreversible impact of humans on the Earth accompanied by a film and book by Edward Burtynsky, Jennifer Baichwal, and Nicholas de Pencier. In 2022, she curated *What Matters Most: Photographs of Black Life*, the Fade Resistance Collection, at the AGO. This group of 3500 Polaroids documenting African American family life from the 1970s to the early 2000s was assembled by Canadian photographer, physician and educator Zun Lee and acquired by the AGO in 2018. She continues to write for art journals and artist monographs, including "Queer Looking: Joan E. Biren's Slide Shows" in *Aperture* (Spring 2015) and "Encounters in the Museum: The Experience of Photographic Objects" in the edited volume *The "Public" Life of Photographs* (2016). Hackett's curatorial projects at the AGO also include *Barbara Kruger: Untitled (It)* (2010); *Songs of the Future: Canadian Industrial Photographs, 1858 to Today* (2011); and *Max Dean: Album, A Public Project* (2012).

Cynthia Hammond

Cynthia Hammond is professor of art history at Concordia University. She is an interdisciplinary artist and historian of the built environment. Presently she is the lead investigator for two, federally-funded oral history research-creation projects: "La Ville Extraordinaire," a collaboration with Le Centre des mémoires Montréalaises, which seeks to understand the urban knowledge of diverse, older Montrealers and "The Spaces of Restorative and Transitional Justice," which uses oral history and design analysis to study the architecture of Truth and Reconciliation and other alternative justice practices. Her interdisciplinary, place-based work explores the right to the city through its occupants, resulting in university-community partnerships, and collaborative, public art. Much of her solo practice revolves around a feminist approach to landscape, both living landscapes and the landscape genre. Selected publications since 2017 include: "Creativity, Conviviality, and Care: The Shift from Private to Public in Montréal's

Notman Garden" (2022); "A Feminist Arcadian Landscape: The Later Work of Joyce Wieland" (2022); "Architecture, Photography, and Power: Picturing Montreal, 1973-74" (2021); "Promenades parlantes: Didacticism on the Move" (2019); "Drawings for a Thicker Skin: A Conversation with Marc Lafrance" (2018); "The Edge of her Garden: Sveva Caetani and the Frontier of Potentia" (2018); "The Keystone of the Neighbourhood: Gender, Collective Action, and Working-Class Heritage Strategy in Pointe-Saint-Charles, Montréal" (2018); "'The Garden will be Illuminated': Gendered and Georgian Pleasures in Sydney Gardens, Bath" (2017); and "From Rust to Green: Postindustrial Urban Landscapes" (2017).

Ji-Yoon Han

Ji-Yoon Han works in Tiohtià:ke/Mooniyang/Montréal as an independent curator. She is curator of MOMENTA Biennale de l'image for its eighteenth edition, in September and October 2023. The curatorial vision for the exhibitions, public programs, and publication will build upon the metamorphic potentials of mimicry and the dynamics of visibility and invisibility in representations of the self and the other. Previously a curator at Fonderie Darling, she organized exhibitions of works by Cynthia Girard-Renard, Barbara Steinman, Javier González Pesce, and Guillaume Adjutor Provost, as well as a performative cycle on listening and sound art practices. She has contributed to monographs on Geneviève Cadieux and Louise Robert.

Dominic Hardy

Dominic Hardy est professeur au département d'histoire de l'art de l'UQAM. Il dirige le Laboratoire d'études numériques sur l'histoire de l'art au Québec (LANEHAQ), l'Équipe de recherche en histoire de l'art au Québec (ERHAQ) et le groupe de recherche Caricature et satire graphique à Montréal 1880-1950 (CASGRAM). Il est également membre associé au Centre interuniversitaire pour les études et les recherches autochtones, membre régulier de l'Institut du patrimoine, et membre de l'Équipe internationale de recherche sur l'image satirique (EIRIS). Ses travaux de recherche s'intéressent aux études sur la caricature et la satire graphique, aux théories de la représentation, à l'histoire et l'historiographie de l'art du Québec et du Canada, et à la muséologie (théories de l'éducation et du public). Spécialiste de la caricature et de la circulation de l'image satirique au Québec (18^e-20^e siècle), Dominic Hardy se penche sur l'histoire de l'image, sa narration, et sur la constitution des figures visuelles/textuelles de l'ironie, du grotesque et du carnivalesque. Il a longtemps été impliqué dans l'éducation

muséale, d'abord en Ontario à l'Art Gallery of Peterborough (1989-1998) et au Musée des beaux-arts du Canada (1998-99), et ensuite au Musée des beaux-arts de Montréal (1999-2008). Ses activités d'enseignement couvrent l'histoire des arts visuels sur les territoires regroupés sous les notions de Québec, Canada depuis la période de Contact jusqu'au 20^e siècle, l'histoire de l'image satirique, la muséologie, les idées de narration et d'histoire dans l'histoire de l'art. Ses activités de recherche et de publication cherchent à fédérer des communautés de chercheur.e.s, à la fois établi.e.s et de la relève, autour de projets collaboratifs. Ainsi ont vu le jour les ouvrages collectifs *Quand la caricature sort du journal : Baptiste Ladébauche 1876-1967* (avec Micheline Cambron, 2015), *Sketches from an Unquiet Country : Canadian Graphic Satire 1840-1940* (avec Annie Gérin et Lora Senechal Carney, 2018) et *L'image railleuse. La satire visuelle du 18^e siècle à nos jours* (avec Laurent Baridon et Frédérique Desbuissons, 2019).

Ydessa Hendeles

Ydessa Hendeles is an artist-curator, philanthropist and founding director of the Ydessa Hendeles Art Foundation (YHAF) in Toronto. In her curatorial and artistic practice, Hendeles often explores notions of difference and diversity, and especially the way representation and distortion, appropriation and assimilation can filter group and individual identities. Hendeles began to incorporate her own artistic projects into exhibitions she curated at the YHAF in the early 1990s and later in her shows outside Canada. Inducted into the Order of Canada and the Order of Ontario, Hendeles has been honoured with a Governor General's Award for Outstanding Contribution in the Visual and Media Arts.

Ingo D. W. Hessel

Ingo D. W. Hessel is a curator specializing in Inuit art. In 1983 Hessel began working in the field of Inuit art at the Department of Indian and Northern Affairs, Ottawa. As Special Projects Officer and Coordinator at the Canadian Inuit Art Information Centre from 1984 until 1998, he travelled throughout the North to work with Inuit artists and artist cooperatives. During this period, he wrote *Canadian Inuit Sculpture* (1988) and curated *Arviat Stone Sculpture* (1990–91) for the McMichael Canadian Art Collection and *Stories in Stone* (1997) in Seoul, South Korea. In 1998 his book, *Inuit Art: An Introduction* was published. In 2006, Hessel was appointed the Albrecht Adjunct Curator of Inuit Art at the Heard Museum in Phoenix, Arizona. There he curated the exhibition *Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum* (2006).

From 2008 to 2010, Hessel was Curator of the Museum of Inuit Art in Toronto, where he organized ten exhibitions including *New Directions in Cape Dorset Drawing* as well as a major retrospective exhibition on the artist Kananginak Pootoogook. During the same period, he was guest curator for the exhibition *Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery Collection* (2009) and author of the corresponding exhibition catalogue with Sandra Dyck. At the Art Gallery of Ontario, he co-curated *Inuit Modern: Inuit Art from the Samuel and Esther Sarick Collection* (with Gerald McMaster 2011) and was principal author of the exhibition catalogue published in 2010. In 2013, he was a contributor to the exhibition catalogue *Creation and Transformation: Defining Moments in Inuit Art* at the Winnipeg Art Gallery. Hessel authored the chapter on Inuit art in *The Visual Arts in Canada: The Twentieth Century* (2010). In 2011, he was appointed Head, Inuit Art Department, at Walker's Auctions in Ottawa, a position he held until 2018. Hessel is President and a founding partner of the auction-retail company First Arts Premiers Inc. based in Toronto. First Arts is the leading auction house for Inuit and First Nations art in Canada, holding twice-yearly live auctions, as well as periodic online auctions and retail exhibitions. Hessel is also known as a sculptor and painter, and has exhibited in Toronto and Ottawa, and in Japan, in Kyoto and Nagoya.

Steven High

Steven High is an interdisciplinary oral and public historian with a strong interest in transnational approaches to working-class studies, forced migration, community-engaged research, as well as oral history methodology and ethics. His publications on deindustrialization and the postindustrial include *Industrial Sunset: The Making of North America's Rust Belt* (2003); *Corporate Wasteland: The Landscape and Memory of Deindustrialization* (with photographer David Lewis, 2007); *The Deindustrialized World: Confronting Ruination in Post-Industrial Places* (co-edited with Lachlan MacKinnon and Andrew Perchard, 2017); and *One Job Town: Work, Belonging and Betrayal in Northern Ontario* (2019). He is currently leading a seven-year SSHRC Partnership project titled, Deindustrialization & the Politics of Our Time ([DePOT](#)), which brings together researchers, trade unions, labour archives, industrial museums and other partners across six countries. His most recent monograph is *Deindustrializing Montreal: Entangled Histories of Race, Residence and Class* (2022). His second area of expertise involves oral history, particularly as it relates to oral accounts of mass violence. High

led Montreal Life Stories from 2005 until 2012, where he worked in partnership with survivor groups in the recording of 500 life stories and their integration into online digital stories, radio programming, audio walks, art installations, a year-long museum exhibition, pedagogical materials, and a range of theatrical performances. He also co-edited *Remembering Mass Violence* (with Ted Little and Thi Ry Duong, 2013); edited *Beyond Testimony and Trauma* (2015); and authored *Oral History at the Crossroads* (2014) (French language edition: *Histoires de vie de réfugiés montréalais: une rencontre*). He has also co-authored *Going Public: The Art of Participatory Practice* (with Liz Miller and Ted Little, 2017); and is co-editor of the *Routledge Handbook on Place and Memory* (with Sarah de Nardi, Hilary Orange, and Eerika Koskinen-Koivisto, 2019). He recently co-edited a special issue of *Histoire sociale/Social History* on “Activist Lives” with Lana Dee Povitz and one titled, “Loss and the City” in *Urban History Review* with Laura Madokoro and Laura Ishiguro. High has also published on race and empire in Newfoundland, Bermuda, and the British Caribbean during the Second World War.

Charlie C. Hill

Charles Hill served as the Curator of Canadian Art at the National Gallery of Canada from 1980-2014. In his work as a curator, he organized exhibitions accompanied by book catalogues, such as *Canadian Painting in the 30s* (1975); *Morrice A Gift to the Nation: The G. Blair Laing Collection* (1992); *The Group of Seven: Art for a Nation* (1995); *Tom Thomson*, (with Dennis Reid, 2002); *Emily Carr: New Perspectives on a Canadian Icon* (with Johanne Lamoureaux and others, 2006); and *Artists, Architects and Artisans 1890–1918* (2013). He also co-authored with Pierre B. Landry, *Catalogue of the National Gallery of Canada, Ottawa, Canadian Art Volume One A – F*. Hill was the first president of the University of Toronto Homophile Association, a co-organizer of the first large-scale gay rights demonstration in Canada, “We Demand” in 1972, and became president of Gays of Ottawa the same year. For his life’s work and dedication to Canadian art, Hill was appointed a Member of the Order of Canada in 2001.

Richard Hill

Richard Hill is a citizen of the Beaver Clan of the Tuscarora Nation of the Haudenosaunee at Grand River. He is an artist, writer, and curator. Formerly, he was Assistant Director for Public Programs, at the National Museum of the American Indian, Smithsonian Institution; Museum Director, Institute of American Indian Arts (Santa Fe); and assistant

professor, Native American Studies (SUNY Buffalo). He recently left his position as Senior Project Coordinator of the Deyohahá:ge: Indigenous Knowledge Centre at Six Nations Polytechnic (Ohsweken, Ontario) to work as an interpretive specialist to develop exhibitions for the newly renovated Mohawk Institute, the oldest Indian residential school in Canada.

Greg Hill

Greg Hill is the National Gallery of Canada's inaugural Audain Chair and Senior Curator of Indigenous Art, an artist, and a Kanyen'kehaka member of the Six Nations of the Grand River Territory. Hill has been dedicated to expanding the collection and display and recognition of Indigenous art. He has curated several retrospective exhibitions on senior Indigenous artists in Canada, including *Norval Morrisseau: Shaman Artist* (2006)—the first-ever solo exhibition at the National Gallery of Canada for a First Nations artist—along with *Carl Beam: The Poetics of Being* (2010), and a retrospective on *Alex Janvier* (2016). He is also co-curator of an upcoming retrospective on Shelley Niro (2023). In addition, Hill was co-curator for the Gallery's ongoing series of international Indigenous art exhibitions, *Sakahàn* (2013); *Àbadakone / Continuous Fire / Feu continuel* (2019–20); and the upcoming *Àbadakone* (2025). Through these activities, he has greatly expanded the representation of Indigenous artists within the Gallery's collection and has led the establishment of a world-leading collection of contemporary art, made by some of the most significant Indigenous artists of our time.

Richard William Hill

Richard William Hill, of Cree heritage, was appointed the Smith Jarislowsky Senior Curator of Canadian art at the Vancouver Art Gallery in 2021. Hill, critic and art historian, holds a Canada Research Chair in Indigenous Studies at Emily Carr University of Art and Design in Vancouver. He is co-curator of the exhibition *The Children Have to Hear Another Story – Alanis Obomsawin* (with Hila Peleg, 2022) and co-editor of *Alanis Obomsawin: Lifework* (with Hila Peleg, 2022). Previously, Hill was an associate professor at York University in Toronto. He also worked as curator at the Art Gallery of Ontario, where he helped oversee the process of collecting and displaying Indigenous North American art. In this position, he co-curated *The American West at Compton Verney* (with Jimmie Durham, 2005) and curated *The World Upside Down* (2006).

Matthew Hills

Matthew Hills is Director, Grenfell Campus Art Gallery at Memorial University. His research focus is contemporary art, public art, twentieth-century art history, curatorial and museum studies, with a recent interest in avant-garde and radical museology. Prior to being the Director and Curator of the Grenfell Art Gallery, Hill worked in curatorial capacities at the Vancouver Art Gallery, Agnes Etherington Art Centre at Queen's University, and the University of Alberta. He is a two-time curator of the Bonavista Biennale, past juror of the Sobey Art Award, and a founding board member of the Tett Centre for Creativity and Learning. His writing has been published in *BlackFlash* ("Two Chromogenic Curmudgeons: Evergon and Jean-Jacques Ringuette," 2018); *Galleries West* ("Colleen Heslin, 'Needles and Pins,' Esker Foundation, Calgary, Jan. 23 to May 8, 2016," 2016); and *Syphon* ("Matthew Hills Lingers in Pet Symmetry," 2011); among others.

Tara Hogue

Tarah Hogue is a curator, writer, and cultural worker based in Saskatoon, located in Treaty 6 territory and the homeland of the Métis. She is Curator (Indigenous Art) at Remai Modern Remai. She is also co-chair of the Indigenous Curatorial Collective / Collectif des commissaires autochtones. She has previously held positions at the Vancouver Art Gallery, grunt gallery, the Art Gallery of Greater Victoria, and the Morris and Helen Belkin Art Gallery. Her work is invested in the capacity of art and artists to envision and enact otherwise ways of being in the world, while seeking to unsettle settler colonial frameworks by prioritizing Indigenous knowledges in dialogue with other cultural communities. Recent curatorial projects include *lineages and land bases* (2020), which explored the lives and creative practices of Sewiꞌchelwet (Sophie Frank) and Emily Carr alongside contemporary artworks from the Vancouver Art Gallery's permanent collection; *Transits and Returns* (Vancouver Art Gallery, co-curated with Sarah Biscarra Dilley, Freja Carmichael, Léuli Māzyār Luna'ī Eshrāghi, and Lana Lopesi, 2019); and *Ayumi Goto and Peter Morin: how do you carry the land?*, which featured the artists' performance collaborations with contributions by Corey Bulpitt, Roxanne Charles, Navarana Igloliorte, Cheryl L'Hirondelle, Haruko Okano, and Juliane Okot Bitek (Vancouver Art Gallery, 2018). She has contributed catalogue essays for *Maureen Gruben: QULLIQ: In Darkness, Light* (Libby Leshgold Gallery); *Tania Willard and the New BC Indian Art and Welfare Society Collective:*

dissimulation (Burnaby Art Gallery); and is co-editing a forthcoming volume with Jonathan Dewar and Jennifer Robinson called *Creative Conciliations: Reflections, Responses, Refusals*. In 2019, Hogue received the Hnatyshyn Foundation - TD Bank Group Awards for Emerging Curator of Contemporary Canadian Art.

Julie Hollenbach

Julie Hollenbach is a craft historian and material culture researcher, artist, curator, and educator. Her interdisciplinary work uses queer, feminist, disability, anti-colonial, and critical race frameworks to engage with cultural production at the intersections of history and location, tradition and ritual, contact and connection, and meaning and use. Hollenbach's SSHRC funded research expands considerations of amateur and professional craft as a gendered and classed activity to explicitly consider how craft is a racializing process that enshrines whiteness under settler colonialism. Her co-edited book *Re/Imagining Depression: New Approaches to Feeling Bad* (with Robin Alex McDonald, 2021), harnesses critical theories to generate new paradigms for thinking about the depressive experience that demonstrates the diversity of affects, embodiments, materiality, rituals, and behaviors that are often collapsed under the singular rubric of "depression." Hollenbach's current scholarly research focuses on craft as a "contact zone." Her historical research studies craft's so-called "civilizing" role within nineteenth-century Canadian settler colonial society. An important aspect of her work on the colonial imperative in Western craft is a consideration of the extractive and entitled logic that undergirds the appropriation of non-Western cultural objects, materials, and techniques in modern craft without credit or consideration of historical and cultural context. Another area of Hollenbach's current research is a critical race analysis of contemporary amateur crafting cultures, especially "craftivism" (crafty activism), which interrogates the associations between femininity, middle-class social position, and whiteness within domestic crafts, leisure, and lifestyle activism. This research assesses how amateur crafting practices are tied fundamentally to the maker's sense of self, and how that self is connected to local and global social formations and circumstances. Selected publications include: "Curating the Living Room: A Queer Feminist Decolonial Intervention in Public and Private Spaces" (2022); "Unsettling Settler Possession" (with Carla Taunton, 2020); "Moving Beyond a Modern Craft: Thoughts on White Entitlement and Cultural

Appropriation in Professional Craft in Canada” (2019); “Art and Stuff: How Spaces Structure Our Engagement with Objects” (2019); “Fat Camp: A Conversation on YA Fiction, Fat Shame, and Queer Love”(with Marty Fink, 2019), and “In the Body: 10 Artists Who Use Pleasure to Defy and Subvert” (2018). Recent exhibitions Hollenbach has curated include: *Good Red Earth: The Pots and Passion of Walter Ostrom* (with Sandra Alfoldy and Shannon Parker, 2020) and *Unpacking the Living Room* (2018).

Kristy Holmes

Kristy Holmes is associate professor, Visual Arts, Lakehead University. She is a specialist in feminist art history and Canadian settler art and is currently chair of the Department of Visual Arts. She was Research Fellow in Canadian Art at the National Gallery of Canada, where she conducted archival research on the painter and filmmaker Joyce Wieland. Holmes has published seminal articles on Wieland and on feminist production and visual culture in Canada. Select publications include: “Imagining and Visualizing ‘Indianness’ in Trudeauvian Canada: Joyce Wieland’s *The Far Shore* and *True Patriot Love*” (2020); “Negotiating the Nation” (2006); and “Joyce Wieland’s *Reason over Passion*” (2008).

Ihor Holubizky

Ihor Holubizky is an art historian and senior curator. He has held several public gallery curatorial positions, including curator at The Power Plant Contemporary Art Gallery, 1979-1988 and at the Art Gallery of Hamilton, 1989-1997. He has been a guest curator for retrospective exhibitions of Don Jean-Louis, Walter Tandy Murch, and Kazuo Nakamura at The Robert McLaughlin Gallery, Oshawa. In Australia, he was a curator at the Museum of Contemporary Art, Sydney, and the Art Museum at the Queensland University of Technology in Brisbane. He was awarded a senior Canada Council grant for independent curators in 1998 and an Australia Council grant in 2004 for a research residency at the Museum of Modern Art, Kamakura & Hayama, in Japan. Selected publications and exhibition catalogues include: *Gershon Iskowitz : Life & Work* (2019); *Living Building Thinking: art & expressionism / Vivre bâtir penser : l’art & l’expressionnisme* (2016); *Don Jean-Louis: Silver Works* (with Don Jean-Louis and Lisa Baldissera, 2006); *Radical Regionalism: Local Knowledge and Making Places* (with Paddy O’Brien, 2006); *Machine Life: Lois Andison, Doug Back, Peter Fleming, Simone Jones and Lance Winn, Jeff Mann, David Rokeby, Norman White* (with Jan Allen, 2004); *Heterostrophic* (with Franz

Ehmann, 2002); *Natalka Husar: Blond with Dark Roots* (2001); and Kazuo Nakamura: *The Method of Nature* (2001).

Candice Hopkins

Candice Hopkins is a citizen of Carcross/Tagish First Nation and lives in Red Hook, New York. Her writing and curatorial practice explore the intersections of history, contemporary art, and Indigeneity. She is Executive Director of Forge Project, Taghkanic, New York, and Senior Curator for the 2019 and 2022 editions of the Toronto Biennial of Art. She has held curatorial positions at the Walter Phillips Gallery, Western Front Society, the National Gallery of Canada, and The Institute of American Indian Arts Museum of Contemporary Native Arts in Santa Fe, New Mexico. Selected publications include “The Appropriation Debates” for *Mousse* magazine; “Outlawed Social Life,” on the ban of the potlatch ceremony and the work of the late artist Beau Dick for the documenta 14 edited issue of *South as a State of Mind* (2016); as well as the chapter “The Gilded Gaze: Wealth and Economies on the Colonial Frontier,” in the documenta 14 *Reader*. In 2016, Hopkins responded to the untimely death of artist Annie Pootoogook in the article “An Elegy for Annie Pootoogook (1969–2016),” featured in the online art criticism publication *Momus*. For the conclusion of the article Hopkins draws similarities between Pootoogook’s generous character and her unbridled genius and Sedna, an Arctic folkloric character who met an untimely death by drowning, and through death evolved to become the mother of the sea. For the 13th edition of *Fillip* released in the Spring 2011, Hopkins authored “The Golden Potlatch: Study in Mimesis and Capitalist Desire.” In this text Hopkins introduces the interconnectedness between Indigenous lands, prospectors’ interests, and monetary desires catalyzed by the Klondike Gold Rush. Other writings and articles include: “Fair Trade Heads: A Conversation on Repatriation and Indigenous Peoples with Maria Thereza Alves and Jolene Rickard” for *South As a State of Mind*; “Inventory” for *C Magazine* on sound, harmonics and indigenous pedagogies; “Native North America,” a conversation with Richard William Hill for *Mousse Magazine*; and, also in *Mousse*, an interview with artist and architect Joar Nango, titled, “Temporary Structures and Architecture on the Move.”

Shelley Hornstein

Shelley Hornstein is senior scholar and professor emerita of Architectural History & Urban Culture at York University. She explores a wide-ranging set of themes located at the intersection of memory

and place in architectural and urban sites, tourism, cosmopolitanism, nationhood, Jewish architectural and cultural heritage, and theories and histories of heritage sites generally. Her latest book, *Architectural Tourism: Site-Seeing, Itineraries and Cultural Heritage* (2020) is an investigation of how architecture is the key to tourism through tangible and intangible places. Her other books include *Losing Site: Architecture, Memory and Place* (2011); *Capital Culture: A Reader on Modernist Legacies, State Institutions, and the Value(s) of Art* (2000); *Image and Remembrance: Representation and the Holocaust* (2002); and *Impossible Images: Contemporary Art after the Holocaust* (2003).

Robert Houle

Robert Houle is a Saulteaux First Nations Canadian artist, curator, critic, and educator. Houle has had an active curatorial and artistic practice since the mid-1970s. He played an important role in bridging the gap between contemporary Indigenous artists and the broader Canadian art scene through his writing and involvement in early exhibitions of Indigenous art. Houle is predominantly a painter working in the tradition of Abstraction. His work addresses colonialism and its effects on Indigenous peoples. Houle often appropriates historical photographs and texts, repurposing and combining them with Anishnaabe language and traditionally used materials such as porcupine quills within his works. From 1977 to 1981, Houle was the first Indigenous Curator of Contemporary Indigenous Art at the National Museum of Man (now the Canadian Museum of History). However, after three years, Houle resigned from this position due to his colleagues at the National Museum of Man's insistence on relegating contemporary Indigenous art to the category of history and anthropology. After leaving the museum, Houle dedicated himself more deeply to his personal art practice. He also continued curating ground-breaking exhibitions, such as *New Work By a New Generation*, at the Norman Mackenzie Art Gallery (1982), and *Land Spirit Power: First Nations* at the National Gallery of Canada in 1992. He has been a visiting artist at Hood College, Gettysburg College, the Heard Museum, the McMichael Canadian Art Collection and the Winnipeg Art Gallery. For years, he taught as an instructor at the Ontario College of Art and Design, from which he is now retired. He is a member of the Royal Canadian Academy of Arts, and in 2015 was awarded the Governor General's Award for Visual Arts.

David Howard

David Howard is professor emeritus of art history at the Nova Scotia College of Art and Design (NSCAD). He has published on the history, politics, and theory of modernism and postmodernism in the United States and Canada after World War II. He focuses on art criticism and theory as well as nineteenth and twentieth century art history. His current research examines the complex phenomena of allegory in European and North American culture, especially in the writings of Charles Baudelaire, Walter Benjamin, and Craig Owens, as a key instrument for cultural and social critique in the twenty-first century. Selected publications include: *War Machines: Utopia and Allegorical Poetics in the Twenty-First Century* (2017); *The Day of the Dogs* (2013); “Arson/Art: A Manifesto” (2012); “What’s My Name?: Memory, Identity, and Allegory in the Age of the American Empire” (2012); “Between Avant-Garde and Kitsch: Pragmatic Liberalism, Public Arts Funding, and the Cold War in the United States” (2004); and “Critique in an Age of Rigor Mortis?: Negative Dialectics, Symmetrical Logic, and Terrorism after September 11, 2001” (2003).

Adrienne Huard

Adrienne Huard is a Two-Spirit/Indigiqueer Anishinaabekwe registered at Couchiching First Nation, Ontario, and born and raised in Winnipeg. Huard’s research focuses on desire within Two-Spirit and queer Indigenous visual culture, specifically located on the Prairies. Her goal is to highlight these practices, which are often overlooked by the contemporary art world, while pushing to make them more accessible for Indigenous artists to participate. Huard curated her first program of queer Indigenous/Two-Spirit short films—titled *Kinship and Closeness*, co-presented by MEDIAQUEER.CA—which toured across Canada in 2018. Since then, she has developed a curatorial collective, *gijiit*, alongside her collaborators Jas M. Morgan and Dayna Danger, who continue to work between Montréal and Toronto.

Anna Hudson

Anna Hudson is an art historian, curator, writer and educator specializing in Canadian art, curatorial and Indigenous studies. Formerly Associate Curator of Canadian Art at the Art Gallery of Ontario, Hudson is now a professor in the Graduate Program in Art History, Department of Visual Art & Art History at York University. Hudson’s collaborative curatorial credits include *Tunirrusiangit Revisited*,

a virtual reality reimagining of *Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak* (with Koomuatuk Curley, Taqralik Partridge, Jocelyn Piirainen, Laakkuluk Williamson Bathory, and Georgiana Uhlyarik, Art Gallery of Ontario, 2018); the international touring show *Painting Canada: Tom Thomson and the Group of Seven* (with Ian Dejardin and Katerina Atanassova, for the Dulwich Picture Gallery, London, UK, 2011); *inVisibility: Indigenous in the City*, part of *INVISIBILITY: An Urban Aboriginal Education Connections Project* (with Susan Dion and Carla Rice for the John B. Aird Gallery, Toronto, 2013); *The Nude in Modern Canadian Art, 1920-1950* (with Michèle Grandbois, Musée national des beaux-arts du Québec, 2009); and the Art Gallery of Ontario exhibitions, *Woman as Goddess: Liberated Nudes by Robert Markle and Joyce Wieland* and *Inuit Art in Motion* (co-curated with Laakkuluk Williamson Bathory). Selected publications include: “The ‘New Woman’ of Canadian Impressionism” (2018); “The F word is back: The Feminist Futures of Joyce Wieland” (2017); “Frances Anne Hopkins – The Red River Expedition at Kakabeka Falls, 1877” (2015); “Jock Macdonald’s Weave of Reality” (2014); “Time and Image: Picturing Consciousness in Modern Canadian Painting” (2013); “Stepping into the Light of Clark McDougall’s Landscapes” (2011); and “Landscape Atomysticism: A Revelation of Tom Thomson” (2011). In 2022, Hudson co-edited *Qummut Qukiria! Art, Culture, and Sovereignty Across Inuit Nunaat and Sápmi: Mobilizing the Circumpolar North* with Heather Igloliorte and Jan-Erik Lundström. The book is the final outcome of Hudson’s SSHRC Partnership Grant, Mobilizing Inuit Cultural Heritage. Hudson also continues to research and publish in the area of her doctoral dissertation, *Art and Social Progress: The Toronto Community of Painters (1933–1950)*, exploring the influence of scientific humanism on art, criticism, and cultural advocacy in the interwar years.

Kristina Huneault

Kristina Huneault is the Associate Dean, Faculty Relations & Inclusion, for the Faculty of Fine Arts and a professor of art history at Concordia University. She is also a founder of the Canadian Women Artists History Initiative. She has taught at Concordia since 1999 and was the university’s emerging research fellow in 2004. Huneault’s approach to art combines detailed historical research with theoretical questioning and close looking. She is the author of *I’m not myself at all: Women, Art and subjectivity in Canada* (2018) and *Difficult Subjects: Working Women and Visual Culture, Britain 1880-1914* (2002); and the co-editor of *Rethinking Professionalism: Women and Art in Canada* (with Janice Anderson, 2012). Selected journal articles include:

“Women and the Artistic Field, Cultural Production in the Canadian Context,” (co-authored with Janice Anderson, 2013); “Reflections: The Canadian Women Artists History Initiative” (2011); “Beyond National or International: Art and Identity in Formerly Colonial Countries” (2008); “Miniature Objects of Cultural Covenant” (2005); and “Impressions of Difference: The Painted Canvases of Helen McNicoll” (2004). Selected book chapters include: “A Past as Rich as Our Future Allows: An Historical Context for Feminist Art in Canada,” (co-authored with Janice Anderson, 2016); “As Well As Men: The Gendering of Beaver Hall (2015, also published in French); and “In Miniature: Trauma and Indigenous Identity in Colonial Canada” (2013).

Heather Igloliorte

Heather Igloliorte (Inuk, Nunatsiavut) is an Inuk scholar, independent curator and art historian. She holds the Tier 1 University Research Chair in Circumpolar Indigenous Arts and is an associate professor in the Department of Art History. She also serves as the Special Advisor to the Provost on Advancing Indigenous Knowledges, and in this role contributes to the efforts of the university’s Indigenous Directions Leadership Group. Her teaching and research interests centre on Inuit and other Native North American visual and material culture, circumpolar art studies, performance and media art, the global exhibition of Indigenous arts and culture, and issues of colonization, sovereignty, resistance and resurgence. Igloliorte is the Principal Investigator of the seven-year SSHRC Partnership Grant, Inuit Futures in Arts Leadership: The Pilimmaksarniq/ Pijariuqsarniq Project (2018-2025), which aims to empower circumpolar Indigenous peoples to become leaders in the arts through training and mentorship. With Jason Edward Lewis, Heather also co-directs the Indigenous Futures Cluster (IIF) in the Milieux Institute for Arts, Culture and Technology. Through Milieux, Igloliorte works with collaborators and students to explore how Indigenous people are imagining the future of their families and communities. She was the lead guest curator of the inaugural exhibition of the new Inuit Art Centre, *INUA*, at the Winnipeg Art Gallery. Heather has co-edited special issues of journals *PUBLIC 54*, *Indigenous Art: New Media and the Digital* (2016), and *RACAR, Continuities Between Eras: Indigenous Arts* (2017). Her essay “Curating Inuit Qaujimaqatugangit: Inuit Knowledge in the Qallunaat Art Museum,” was awarded the 2017 Distinguished Article of the Year from *Art Journal*. *The Routledge Companion to Indigenous Art Histories in the United States*

and Canada edited by Igloliorte and Carla Taunton will be published in 2023. This companion consists of chapters that focus on and bring forward critical theories and productive methodologies for Indigenous art history in North America. The contributors expand, create, establish and define Indigenous theoretical and methodological approaches for the production, discussion, and writing of Indigenous art histories. Igloliorte serves as the Co-Chair of the Indigenous Circle for the Winnipeg Art Gallery, working on the development of the new national Inuit Art Centre.

Nisk Imbeault

Since 2010, Nisk Imbeault has held the position of Director-Curator at the Galerie d'art Louise-et-Reuben-Cohen at the Université de Moncton. Previously, she was director of Galerie Sans Nom from 2001-2011. Selected publications include: *Géographie du regard* (with Ginette Savoie, Galerie Sans Nom, 2004); *Subterfuge* (Galerie Sans Nom, 2008); *John Dummett: Remember We Are All Here / Mario Doucette : Histoires* (with Sophia Yadong Hao, Eastern Edge Gallery, 2008); *Amanda Dawn Christie : Land Lost* (Scott Birdwise, Pierre Igot, Mireille Bourgeois, and Pip Chodorov, Galerie d'art Louise et Reuben-Cohen, 2014); and *Images rémanentes : Parcours d'art public à Moncton / Images rémanentes : Public Art Itinerary in Moncton* (with Dawn Arnold, Jennifer Bélanger, Simon Brault, Michelle Drapeau, Elise Anne Laplante, Annie France Noël, Atelier d'estampe Imago, 2018). Imbeault has participated in various boards and committees supporting artistic practice in her community, notably at the New Brunswick Arts Board (2009-2016) and as president of the Association des groupes en arts visuels francophones (2014-2020).

Michelle Jacques

Michelle Jacques is Chief Curator at the Remai Modern in Saskatoon. Jacques was the Chief Curator at the Art Gallery of Greater Victoria since 2012 and previously worked at the Art Gallery of Ontario (AGO). A selection of Jacques' publications include: *Howie Tsui: Retainers of Anarchy* (co-edited by Jacques, Diana Freundl, and Michelle S. Gewurtz, Vancouver Art Gallery, 2017); *In Another Place, and Here* (with Toby Lawrence and Gabrielle Moser, Art Gallery of Greater Victoria, 2015); *Carole Sabiston: Everything Below All of the Above* (with Patricia E. Bovey, Art Gallery of Greater Victoria, 2014); and *Jock Macdonald: Evolving Form* (with Linda Jansma and Ian M. Thom, 2014). Her curatorial projects at the AGO include *At Work* (2010); *Sarah Anne Johnson: House on Fire*

(2009); *All Together Now: Recent Toronto Art* (2008); *Luis Jacob: Habitat* (2005–2006); *Jennifer Steinkamp: Loom* (2005); and *Present Tense: Kori Newkirk* (2005). She also curated the AGO project series *Toronto Now*, which launched in Spring 2010. A contributing editor of *Fuse*, Jacques also sits on the board of directors of Vtape and teaches in the Curatorial and Critical Practice program at OCAD University.

Linda Jansma

Linda Jansma served as Registrar/Assistant Curator (1989–1994), Curator (1994–2012), Senior Curator (2012–2018) and Interim Director (2019–2020) of the Robert McLaughlin Gallery in Oshawa, having retired from full-time curatorial practice in 2018. Jansma places collaborative partnerships with institutions across Canada at the centre of her practice. Jansma’s exhibitions include *Order out of Chaos: Michael Forster, Sixty Years of a Canadian Artist* (1993); *Kazuo Nakamura: The Method of Nature* (2001–2003); *Mary Anne Barkhouse: Boreal Baroque* (2007–2008); *Holly King: Edging Towards the Mysterious* (2016–2017). She co-curated the exhibition and publication of *Jock Macdonald: Evolving Form* (2013–2014). In this publication, she showed the Macdonald works made in Vancouver and held in the Pailthorpe and Mednikoff archives in the [Scottish National Gallery of Modern Art](#) Archives, thereby illuminating his first foray into automatism. Jansma is now an independent curator, arts advocate, as well as a board member of the Durham Region International Film Festival (DRIFF) and a member of the City of Oshawa’s Public Art Task Force.

Carolyn Jervis

Carolyn Jervis is an art writer, curator, and gallery professional, based in Edmonton where she serves as the founding Director/Curator of the John and Maggie Mitchell Art Gallery at MacEwan University. Jervis previously held positions at the Art Gallery of Alberta, Latitude 53, and the Morris and Helen Belkin Art Gallery. As an art writer and critic, her work has been published in *Canadian Art* (“Labours of Pain and Love,” 2018) and *C Magazine* (“Ruth Cuthand: Don’t Breathe, Don’t Drink,” 2017). Recent curatorial projects include: *Articles of Faith* (John and Maggie Mitchell Art Gallery, 2021); *Grasping at the Roots* (John and Maggie Mitchell Art Gallery, 2020); and *With All Things Considered* (John and Maggie Mitchell Art Gallery, 2019).

Lynda Jessup

Lynda Jessup is Associate Dean (Strategic Initiatives), and professor in the Department of Art History and Art Conservation at Queen’s

University, with cross appointment to the Department of Film and Media and affiliated membership in the Cultural Studies Program, of which she is former director. Jessup's research is in the field of visual cultural studies. Her practice is interdisciplinary, focusing on Canadian and Indigenous North American visual culture in exhibitions, the history of museums and collecting, art historiography and, more recently, the role of art exhibitions in advancing Canadian foreign policy and international cultural relations. She is co-editor of *Curating Cultural Diplomacy*, a special issue of the *Journal of Curatorial Studies* (with Sarah E.K. Smith, 2016) and of *Negotiations in Vacant Lot: Studying the Visual in Canada* (with Erin Morton and Kirsty Robertson, 2014). Her current study, *Winners' History: The Group of Seven, the National Gallery and Canada's Global Affairs*, explores the history of Canada's national art narrative in conversation with other art histories in circulation internationally over the course of the twentieth century. The study opens a particularly rich avenue for research by exploring the history of exhibitions as sites of official nationalism and the implications of their recent, increasingly legible participation in the denationalizing tendencies identified with globalizing dynamics. It suggests that, insofar as the nationalist art narrative is a powerful means of imagining national subjectivity and territorial identification, it also functions as a strategic site for imaginaries around new subjectivities and geopolitical identities.

Alice Jim

Alice Ming Wai Jim is a professor and Concordia University Research Chair in Ethnocultural Art Histories. She is co-editor of the journal *Asian Diasporic Visual Cultures and the Americas*. Jim is also adjunct professor in Graduate Studies at OCAD University, Toronto. In 2019, she became a member of the College of New Scholars, Artists and Scientists of the Royal Society of Canada and in 2020, she joined the Provost's Circle of Distinction. She received a Concordia Academic Leadership Award in 2022. An art historian and curator, her research on diasporic art in Canada and contemporary Asian art has generated new dialogues within and between ethnocultural and global art histories, critical race theory, media arts, and curatorial studies. She co-convened the NYU Global Asia/Pacific Art Exchange, GAX 2019 Tiohtiá:ke (Montréal): Asian Indigenous Relations in Contemporary Art. Jim is a SSHRC co-investigator and FQRSC PI for the Trans-Atlantic Platform project, *Worlding Public Cultures*, and a collaborator on the SSHRC Partnership Grant project, *Thinking Through the Museum*. Her current SSHRC-

funded research project examines Afrofuturism and Black Lives Matter in the Canadian art scene as part of a larger examination of ethnic futurisms in contemporary art.

Joana Joachim

Joana Joachim is an assistant professor of Black Studies in Art Education, Art History, and Social Justice at Concordia University. Her research and teaching interests include Black feminist art histories, Black diasporic art histories, critical museologies, Black Canadian studies, and Canadian slavery studies. Joachim is co-editor of “salt: For the Preservation of Black Diasporic Visual Histories” (with Pamela Edmonds, 2022). Selected publications and exhibition essays include: “Hoodies and Regimentals: Black Attire and Access in the Canadian Art Museum” (2023); “Créolité Continued: Manuel Mathieu’s Atropical Onomatopoeia” (2022); “Black Gold: A Black Feminist Art History of 1920s Montreal” (2021); “Curating, Criticism and Care: Thoughts on the Inaugural Black Curators Forum” (2020); “Syrus Marcus Ware, #BLACKLIVESMATTER, and ‘Artivism’ in Canada” (2019); “Speculations” (2019); “‘Embodiment and Subjectivity’: Intersectional Black Feminist Curatorial Practices in Canada” (2018); “Changemakers: (self) Representation in a Kaleidoscope of Blackness” (2017); “‘blips in time’ a constellation of Black Canadian artistic tradition from 1970 on” (2021); and “In The Silence of An Untimely Glitter Stache”(2022);

Ivan Jurakic

Ivan Jurakic is the Director/Curator of the University of Waterloo Art Gallery and a practicing visual artist. He has worked with early and mid-career Canadian artists; sat on the curatorial panel for the 2009 Sobey Art Award; and co-curated “Romancing the Anthropocene” for Scotiabank Nuit Blanche (with Crystal Mowry, 2013). His writing has been published in *Espace Sculpture* (“Peace of Mind: Contemporary Art Forum, Kitchener and Area,” 2005); and *Public* (“Beacon,” with Tor Lukasik-Foss, 2014); among others. He has also contributed to exhibition catalogues, including: *Laurel Woodcock* (with Michelle Jacques, Dave Dymont, and Jen Hutton, University of Waterloo Art Gallery, 2012); *Site Visits: Investigating Intersections Between Visual Art and Architecture* (with Emma E. Shipman, Cambridge Galleries, 2008); *Radiant Dark* (with Emma E. Shipman, Cambridge Galleries, 2008); and *Passages: Andrew Wright, Lisa Klapstock* (Cambridge Galleries, 2007).

Alexandra Kahsenni:io Nahwegahbow

Alexandra Kahsenni:io Nahwegahbow is Anishinaabe and Kanien'kehá:ka, and a member of Whitefish River First Nation with maternal roots in Kahnawà:ke Mohawk Territory. Born and raised in Ottawa, Nahwegahbow is the inaugural Associate Curator of Historical Indigenous Art at the National Gallery of Canada and is a PhD candidate in Visual Culture at the Institute for Comparative Studies in Literature, Art and Culture at Carleton University. She has experience working with historical belongings in art institutions internationally, and has worked with contemporary Indigenous artists on a range of creative and curatorial projects. Her practices centre around visiting, relationality, care and customary arts. Her current work at the National Gallery of Canada focuses on historical belongings, the work of contemporary Indigenous artists who are in dialogue with customary arts, the Indigenous and Canadian Galleries, the Re-Creation Project, and exhibitions.

Harold D. Kalman

Harold D. Kalman, is adjunct associate professor, University of Victoria, Department of Art History and Visual Studies, and a specialist in heritage conservation and architectural history. He has taught graduate courses on heritage conservation planning and evaluation of historic buildings since the 1980s. Kalman also taught at the University of British Columbia from 1968-1975 before entering private practice. He recently withdrew from active consulting after thirty-five years in practice. Kalman is the founding president of the Canadian Association of Heritage Professionals (CAHP) and has served on the board of the Association for Preservation Technology. He is the author of books and articles for both professional and popular readers. Selected monograph publications include *The Evaluation of Historic Buildings* (1979, published in French as *Évaluation des bâtiments historiques*); *The Sensible Rehabilitation of Older Houses* (1979, published in French as *Pour une réfection sensée des vieilles maisons*); *Encore: Recycling Public Buildings for the Arts* (with Keith Wagland and Robert Bailey, 1980; published in French as *Encore: Réaménagement de bâtiments publics à des fins artistiques et culturelles*, 1981); *Principles of Heritage Conservation and Restoration Principles and Procedures* (with Judy Oberlander and Robert Lemon, 1989); *Exploring Vancouver: The Essential Architectural Guide* (with Ron Phillips and Robin Ward, 3rd edition, 1993); *A History of Canadian Architecture* (1994); *A Concise History of Canadian Architecture* (2000); *Exploring Vancouver: The Architectural Guide* (with Robin Ward,

photographs by John Roaf, 5th edition, forthcoming 2023); *Heritage Planning: Principles and Process* (2014, 2nd edition, with Marcus R. Létourneau, 2021).

Louis Kaplan

Louis Kaplan is a professor in the Art History department at the University of Toronto. He holds cross-appointments or affiliations with the Cinema Studies Institute, the Centre for Jewish Studies, the Centre for the Study of the United States, and the Knowledge Media Design Institute. Kaplan has contributed to the field of photography studies in such areas as spirit photography, photography and community, photographic humour, the New Vision, and photography theory. His wide-ranging research interests include twentieth and twenty-first century European and North American art and visual culture; film and media culture; deconstruction; contemporary Jewish art and visual culture; humour studies; and new media art practices (especially augmented reality). Selected monograph publications include: *At Wit's End: The Deadly Discourse on the Jewish Joke* (2020); *Photography and Humour* (2017); *Living Photographs - Arthur Mole* (2015); *The Strange Case of William Mumler, Spirit Photographer* (2008); *American Exposures: Photography and Community in the Twentieth Century* (2005); *Laszlo Moholy-Nagy: Biographical Writings* (1995); *The Damned Universe of Charles Fort* (1993); *Gumby: The Authorized Biography of the World's Favorite Clayboy* (with Scott Michaelsen and in collaboration with Art Clokey, 1986). His essays and articles have appeared in such publications as *FOAM International Photography Magazine*, *CR: The New Centennial Review*, *Journal of Visual Culture*, *Cabinet*, *History of Photography*, *PMC: Postmodern Culture*, and *Prefix Photo*. Kaplan has collaborated with the artist Melissa Shiff on research-creation projects incorporating new media including the augmented reality exploration, *Mapping Ararat*, and, more recently, the virtual reality project, *The Imaginary Jewish Homelands of I.N. Steinberg*.

Andrew Kear

Andrew Kear has been the Senior Curator and Head of Collections, Exhibitions, and Programs at Museum London since 2019. He was formerly the Head of Collections and Exhibitions and Curator of Canadian Art at the Winnipeg Art Gallery. Kear began his career at the Tom Thomson Art Gallery in Owen Sound, and has taught Canadian art at the University of Winnipeg. He has also published widely, including

the 2017 Art Canada Institute e-publication of [William Kurelek \(1927-1977\)](#). Selected exhibitions include: *William Kurelek: The Messenger* (2011); *Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art* (2013); *Dali Up Close* (2014); *Karel Funk* (2016); *The 80s Image* (2018); and *Realisms: Canadian Art, 1850 to the Present* (2020). Andrew's writing has also been published in *Canadian Art*, *Border Crossings*, and *Sculpture*.

Gemey Kelly

Gemey Kelly was Director/Curator of the Owens Art Gallery from 1989 to 2018. She also taught Canadian art history at Mount Allison University and brought museum studies into the university curriculum. For over twenty-five years she curated exhibitions of work by contemporary Canadian and international artists and engaged them in symposia, presentations, workshops and residencies, including the Handmade Assembly and the annual *Symposium of Performance Art*, co-presented with Struts Gallery in Sackville. Gemey also curated and published research on historical art and artists including nationally touring exhibitions on the art of Rockwell Kent and Arthur Lismer. She has published research on New Brunswick artist Jack Humphrey and on women artists such as Ethel Ogden, associated with the Ladies' College at Mount Allison University. Kelley is presently in the PhD program in Cultural Mediations at Carleton. Her dissertation project is entitled "Place and Standing in Canadian Art: The Discourses of Regionalism and the Nationalization of Culture in Canada, 1930–1967" and considers the art of Atlantic Canada in the twentieth century.

Bill Kirby

Bill Kirby is the Founder and Executive Director of the Centre for Contemporary Canadian Art (CCCA) and creator of the [Canadian Art Database Project](#). His main project with the CCCA which begun in 1995 was the establishment of the Canadian Visual Arts Information Network, an online database of Canadian visual artists and their work. Since 2013, it has been permanently housed at Concordia University, under the auspices of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, a Research Centre within the Faculty of Fine Arts. Kirby is the former Head of the Canada Council Art Bank and was a Visual Arts Officer responsible for the Council's Program of Assistance to Art Galleries and Artist-Run Spaces. He was also Director of the Edmonton Art Gallery, professor of Contemporary Canadian Art. and

Director of Gallery 1.1.1., at the School of Art, University of Manitoba; and Curator of Contemporary Art at the Winnipeg Art Gallery. He has also been a lecturer at Toronto Metropolitan University and visiting assistant professor in the Department of Visual Art at York University in Toronto. Kirby was a member of the Acquisition Committee of the Portrait Gallery of Canada. He is a recipient of the Royal Canadian Academy of Arts Medal for distinguished contributions to the visual arts in Canada.

August Klintberg (né Mark Clintberg)

August Klintberg is an artist who works in the field of art history and is an associate professor at the Alberta University of the Arts. His research focuses on Canadian contemporary art and curating, queer world-making, the critical potential of sensory engagement in institutional settings, ephemeral art practices, public art, and the personal, affective outcomes of academic research on contemporary artworks. Selected publications include: “Wieland Effects: Luis Jacob and the Ladies Deadbeat Invitational Society” (2022); “Sticky: The Vazaleen Posters” (2019); “My enlightenment is born and propagated through my guts: Alimentary Art” (2017); “Fugitives and Bad Guests: Character Studies of Disappearing, Dispersed, and Divided Multiples” (2017); “Museums of Good Taste: Artworks of Good Taste: Gastronomic Contemporary Art Practices” (2017); “Local, National, and Cosmopolitan: The Rhetoric of the Museum Restaurant” (2017); “Stimulating the Senses: A Non-Visual Tour of the National Gallery of Canada” (2014); “Why can’t I be two people?: The Collaborative Queer Self in Aleesa Cohene and Benny Nemerofsky Ramsay’s *The Same Problem*” (with Jon Davies, 2022); “Haunted by Queer Affect: Geoffrey Farmer’s *The Intellection of Lady Spider House* and Allyson Mitchell’s *Killjoy’s Kastle*” (with Jon Davies 2016).

Sara Knelman

Sara Knelman is a curator, educator, writer, and Executive Director, Two Rivers Gallery, Prince George, British Columbia. Knelman’s creative and research activities focus on the intersection among art histories and institutional histories, exploring the way that exhibition histories shape our understanding of art. Her writing is also grounded in intersectional feminism, and she is deeply committed to the values of community learning and engagement, and equity, diversity and inclusion, on which feminist ideology is built. Knelman has worked

as Director, Corkin Gallery; Talks Programmer, The Photographers' Gallery, London; Curator of Contemporary Art, Art Gallery of Hamilton; and as a management consultant for LORD Cultural Resources in both London and Toronto. She has taught courses in the fields of art history, contemporary art and theory, the history of photography and curatorial practice at the Courtauld Institute of Art, Sotheby's Institute of Art, Toronto Metropolitan University, and the University of Toronto. Recent independent curatorial projects include *She Unfolds* (co-curated with Alessandra Abballe, 2020); *Thirza Schaap: Plastic Ocean* (2022); and *Daniel Alexander: When War Is Over* (2018). Knelman has written about contemporary art and photography for books and magazines, including for *Canadian Art* ("Canadians Find Their Way in London," 2014); *Aperture* ("The Women Artists Who Find Freedom in Collage," 2021); and *Frieze* ("Conflict, Time, Photography," 2015); among others.

Anne Koval

Anne Koval is an associate professor of Art History, Museum and Curatorial Studies at Mount Allison University. She is also an active and independent curator of historical and contemporary art. Notably, she curated an exhibition, *Fairy Tails* at the Owens Art Gallery in 2020. This exhibition featured works by Amalie Atkins, Aganetha Dyck, Diana Thorneycroft, Meryl McMaster, Sylvia Ptak, Vicky Sabourin, Anna Torma, Laura Vickerson, and Janice Wright Cheney. Her forthcoming book, *Mary Pratt: An Artist's Life* is the culmination of many years of research on the artist's life and work. Other publications include "Hybrid Language: The Intersectional Stitches of Anna Torma's Embroideries," in *Stitching the Self* (ed. J. Amos and L. Binkley, 2020) and "From Poet to Painter: The Aestheticism of Swinburne and Whistler," in *Poetry in Painting, The Lyrical Voice of Pre-Raphaelite Paintings* (ed. S. Andres, B. Donnelly, and Peter Lang, 2018).

Andrea Kunard

Andrea Kunard is Senior Curator of Photographs at the National Gallery of Canada. She curates, researches and publishes on historical and contemporary Canadian photography. Exhibitions include *Shifting Sites* (2000); *Susan McEachern: Structures of Meaning* (2004); *Steeling the Gaze* (2008); *Scott McFarland: A Cultivated View* (2009); *Fred Herzog* (2011); *Clash: Conflict and Its Consequences* (2012); *Michel Campeau: Icons of Obsolescence* (2013); *Photography in Canada 1960-2000* (2017); and *Moyra Davey: The Faithful* (2020). Collaborations on exhibitions include those with Charles Hill on the historical photography component of *Artists, Architects and Artisans: Canadian Art 1890-1918* (2013); with Terry Graff

on Jaret Belliveau: *Dominion Street* (2014); with Susan Gibson Garvey on *Marlene Creates — Places, Paths, and Pauses* (2017); and with Sophie Hackett and Urs Stahel on *Anthropocene* (2018), which showcased the photographs of Ed Burtynsky and the films of Jennifer Baichwal and Nick de Pencier. Virtual exhibitions include *Photostories Canada* which focuses on the National Film Board of Canada, Still Photography Division collection. Co-editor of *The Cultural Work of Photography in Canada* (2008), she has also published articles on contemporary and historical photography in *Photography: Crisis of History* (2004) and *The Disappearance of Darkness: Photography at the End of the Analog Era* (2013). Kunard has taught photo history, Canadian art and cultural theory at Carleton and Queen's University and lectured on photography throughout Canada.

Nadia Kurd

Nadia Kurd is an interdisciplinary curator and art historian. She is the Curator of the University of Alberta Museums Art Collection and serves on the Editorial Committee for *BlackFlash*. Kurd has special interests in contemporary Muslim communities, Islamic art and architecture as well as Indigenous art and visual culture from North America. Her doctoral work at McGill University focused on mosque architecture in Canada and the United States as well as built-forms inspired by Islamic architecture such as the Shriner's Temples and movie theatres. Kurd was the Curator of the Thunder Bay Art Gallery from 2010-2018, where her focus was on community engagement and emerging artists in Northwestern Ontario. Selected publications include: "On Living the Good Life," exhibition essay for *UPRISING: The Power of Mother Earth* (2021); "Jane Ash Poitras" exhibition text for *Rebellious: Alberta Women Artists in the 1980s* (2020); "A Fragmentary Illumination," exhibition text for *Dew and Dust: Recent Works by Pardiss Amerian* (2021); "English is a Foreign Language," exhibition essay for *Other Histories: Amin Rehman* (2017); "Finding A Way," exhibition essay for *Nowhere is a Place* (2014); "Q&A with Sam Shahsahabi," exhibition essay for *War and Deception* (2014); "meditations on colour and form," exhibition essay for *mediation on colour and form* (2013).

Julia Lafreniere

Julia Lafreniere is Head of Indigenous Initiatives at the Winnipeg Art Gallery (WAG), involving First Nations, Inuit, and Metis communities. She is working to build capacity for Indigenous programs, partnerships, and overall outreach. Based on the research that was conducted with Indigenous leaders in Winnipeg, Indigenization primarily means

creating space for Indigenous people to tell their stories. In terms of the Winnipeg Art Gallery, that looks like Ceremony being incorporated into the Gallery on a regular basis – both ceremony for community members, and ceremony to honour the spirit of the Indigenous art that is part of the WAG collection. Indigenization at the WAG is also policy development and repatriation research that is ongoing as part of the Gallery’s provenance policy. Moreover, it is recognition that the land WAG is located on is Treaty 1 territory. Lafreniere has been working with researchers and Indigenous knowledge keepers to identify fifty-seven works at the gallery that are in need of a name change. Her position is supported in part by the Canada Council for the Arts through a Memorandum of Understanding (MOU), under which the Council is providing funding for three years via its Creating Knowing and Sharing, The Arts and Cultures of First Nations, Inuit and Métis Peoples program. Lafreniere is Metis from Treaty 4 Territory and has seventeenth years of professional experience in relationship and capacity-building in Indigenous communities, including marketing and research positions.

Laurier Lacroix

Laurier Lacroix is professor emeritus of the Université du Québec à Montréal, where he taught art history and museum studies. His research interests are principally in the fields of public collections, art in Quebec and Canada before 1940, and the historiography of art history. His curatorial projects include the exhibitions and catalogues *François Baillairgé* (1985); *Peindre à Montréal entre 1915 et 1930* (1996); Irene F. Whittome (1990, 1998, 2004); Pierre Dorion (2002); Guy Pellerin (2004); Marc Garneau (2002, 2014); Robert Wolfe (2006); Micheline Beauchemin (2009); and Lisette Lemieux (2016, 2017), as well as retrospectives of the work of Ozias Leduc (1978, 1996) and Marc-Aurèle de Foy Suzor-Coté (1986, 2002), and *Les arts en Nouvelle-France* (2012). He received the Career Award of the Société des musées québécois in 1997 and the Gérard-Morisset Prize in 2008. Laurier Lacroix is a member of the Société des Dix (2005), the Académie des lettres du Québec (2012), and the Conseil du patrimoine culturel du Québec (Council of Quebec Cultural Heritage).

Christine Lalonde

Christine Lalonde is Curator of Indigenous Art at the National Gallery of Canada. She has worked with Inuit artists across the North since the mid-1990s. Her exhibition projects have advanced an appreciation for

Inuit artists across the country and have reached new international audiences, such as *Sanaugavut: Inuit Art from the Canadian Arctic*, held at the National Museum in New Delhi in 2010. For this exhibition she worked with Indigenous artists around the world, bringing their artwork into dynamic and thought-provoking dialogue. Lalonde is committed to new museological methodologies and has explored experimental approaches to presenting work by Indigenous artists, providing a balance between commemorating their artistic accomplishments and raising awareness of critical issues. In 2014, as editor of *Inuit Art Quarterly*, she relaunched the publication with an issue dedicated to Kenojuak Ashevak, and in the following issue featured contributions by several Inuit authors. She continues as the Chair of the Editorial Board for *Inuit Art Quarterly*.

Ève Lamoureux

Ève Lamoureux est professeure au département d'histoire de l'art de l'Université du Québec à Montréal. Ayant comme thème général, le rôle social et politique de l'art, ses recherches se concentrent sur trois principaux enjeux : l'art engagé et ses modalités actuelles en arts visuels, les arts communautaires et la médiation culturelle. Elle est membre du Centre de recherche Cultures – Arts – Société (CELAT) et de l'Observatoire des médiations culturelles. Elle est l'auteure de *Art et politique : Nouvelles formes d'engagement artistique au Québec* (2009). Elle a coédité les livres suivants : *Médiation culturelle, musées, publics diversifiés. Guide pour une expérience inclusive* (2021) ; *Arts. Entre libertés et scandales. Études de cas* (2020) ; *InterReconnaissance. La mémoire des droits dans le milieu communautaire au Québec* (2018) ; *Le vivre-ensemble à l'épreuve des pratiques culturelles et artistiques contemporaines* (2018) ; et *Expériences critiques de la médiation culturelle* (2017).

Johanne Lamoureux

Johanne Lamoureux est professeure titulaire au Département d'histoire de l'art et d'études cinématographiques. Elle est l'auteure de *L'art insituable : De l'in situ et autres sites* (2001), de *Profession historienne de l'art* (2007) et coéditrice avec Olivier Asselin et Christine Ross de *Precairous Visualities* (2008) et, avec Neil McWilliam et Constance Moréteau, de *L'Anthologie d'histoire sociale de l'art* (2016). Elle a été commissaire invitée au Musée national des beaux-arts du Québec (*Irene F. Whittome : Bio-fictions*, en 2000, et *Doublures*, en 2003) et au Musée

des beaux-arts du Canada (*Emily Carr : Nouvelles Perspectives*, en 2006) et directrice de la revue *Intermédialités* de 2007 à 2010. Ses recherches dans le domaine des études muséales ont porté sur la rhétorique de l'exposition et s'intéressent, depuis 2014, aux nouveaux usages des collections muséales à l'heure de l'impératif événementiel.

Martha Langford

Martha Langford is Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, a Distinguished University Research Professor in the Department of Art History, Concordia University, and a fellow of the Royal Society of Canada. Her most recent publications are two edited collections, *Narratives Unfolding: National Art Histories in an Unfinished World* (2017) and *Photogenic Montreal: Activisms and Archives in a Post-industrial City* (2021), co-edited with Johanne Sloan. Langford's book-length studies of photographic experience include *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (2001, revised 2nd edition, 2021); *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art* (2007); and *A Cold War Tourist and His Camera*, co-written with John Langford (2011) – all from McGill-Queen's University Press. Langford was the founding director and chief curator of the Canadian Museum of Contemporary Photography (CMCP), an affiliate museum of the National Gallery of Canada, from 1985 to 1994. Prior to the creation of the CMCP, she was executive producer of the Still Photography Division of the National Film Board of Canada. She organized numerous exhibitions that toured in Canada, the United States, the United Kingdom, and Europe. A new edited collection, *Collection Thinking In and Beyond Libraries, Archives, and Museums: Ontology, Agency, Community*, co-edited with Jason Camlot and Linda M. Morra, is forthcoming from Routledge in 2022. She is currently writing a history of photography in Canada with the support of her Concordia University Research Chair and a research fellowship at the National Gallery of Canada.

Marissa Largo

Marissa Largo is an assistant professor of Creative Technologies in the Department of Visual Art and Art History in the School of Arts, Media, Performance & Design at York University. She is a researcher, artist, curator, and educator whose work focuses on the intersections of community engagement, race, gender and Asian diasporic cultural

production. Her forthcoming book, *Unsettling Imaginaries: Filipinx Contemporary Artists in Canada*, examines the work and oral histories of artists who imagine Filipinx subjectivity beyond colonial logics. She is co-editor of *Diasporic Intimacies: Queer Filipinos and Canadian Imaginaries* (2017) and guest co-editor of "Beyond Canada 150: Asian Canadian Visual Cultures," a special issue of the *Journal of Asian Diasporic Visual Cultures and the Americas* (2018). Selected publications include *From the Pearl of the Orient to Uptown: A Collaborative Arts-Based Inquiry with Filipino Youth Activists in Montreal*; co-authors R. Diaz and F. Pino, "Diasporic Intimacies: Queer Filipinos/as and Canadian Imaginaries" (2018); "Jamelie Hassan and Divya Mehra: Cultural Currency and Canada 150" (2018); "Reimagining Filipina Visibility through 'Black Mirror': The Queer Decolonial Diasporic Aesthetic of Marigold Santos" (2017); "Transnational Kinship, Diasporic Mourning and Belonging in the Canadian Animation World" (2017); "From the Pearl of the Orient to Uptown: A Collaborative Arts-based Inquiry with Filipino Youth Activists in Montreal" (2012). Since 2018, she has served as the Canada Area Editor of the *Journal of Asian Diasporic Visual Cultures and the Americas* (ADVA).

Pierre-Édouard Latouche

Pierre-Édouard Latouche est historien de l'art et professeur au Département d'histoire de l'art de l'UQAM depuis août 2010. Il enseigne l'histoire et l'historiographie de l'architecture en Amérique du Nord avant 1945, avec une spécialisation en histoire de l'architecture au Québec pour la période 17^e-18^e siècles. De 1997 à 2010, il a été conservateur adjoint puis conservateur à la collection du Centre Canadien d'Architecture (Montréal), où il a collaboré à de nombreuses expositions à titre de chercheur et de commissaire. Ses publications sélectionnées incluent « Entrecroisements entre cultures savantes et populaires dans les expertises du bâtiment à Montréal (1700-1750) » (2013) ; "Texts in an Oral World: The Case of Building Contracts in Early Eighteenth-Century Montreal" (2012) ; « Usage et décor des sanctuaires dans le Journal d'un voyage en Europe (1819) de Mgr Joseph-Octave Plessis » (2012); and « Aptitude à signer et usage de la signature chez les ouvriers du bâtiment à Montréal, 1700-1750 » (2009).

Adam Lauder

Adam Lauder is a writer, curator, and scholar of Canadian art history. He is a sessional lecturer at the University of Toronto and OCAD University.

From 2010-2013 he was York University Libraries' first W.P. Scott Chair for Research in E-Librarianship where he is developing an online catalogue raisonné of the work of Iain Baxter. His research focuses on Canadian artists' engagements with changing concepts of "information" in both the modern and contemporary periods. His most recent book, *Out of School: Information Art and the Toronto School of Communication* (2022) explores the history of information art associated with the Toronto School of Communication. It highlights the perspectives of artists inspired by the speculations of Marshall McLuhan and colleagues as well as the philosophical underpinnings of the Toronto School's ideas about information. Curated exhibitions include: *Computational Arts in Canada, 1967-1974* (with Mark Hayward, 2020); *Imaging Disaster* (2013); and *It's Alive! Bertram Brooker and Vitalism* (travelling exhibition, 2009-2011). Selected publications include: *Futurisms* (2017); "McLuhan and the Arts after the Speculative Turn" (with Jaqueline McLeod Rogers, 2017); "N.E. Thing C. Ltd: The Logic of Sensitivity" (2013).

Jean Lauzon

Jean Lauzon est un sémioticien, photographe et essayiste québécois. Après avoir complété des études en histoire de l'art et en art, il soutient une thèse doctorale en sémiologie à l'Université du Québec à Montréal. À partir des années 1970, il développe ses connaissances en photographie, sujet sur lequel il publie de nombreux textes, catalogues et livres. En 2003, il fonde et devient le directeur du premier et seul musée entièrement consacré à la photographie au Québec, le Musée populaire de la photographie, qui ouvre ses portes en 2006 dans la basilique St-Frédéric de Drummondville. Ce musée s'attarde sur l'histoire de la photographie et expose les travaux d'artistes contemporains. Jean Lauzon a publié des articles et des photographies notamment dans *Maclean's*, *L'Actualité*, *La Presse*, *Le Devoir*, *La Tribune* et *Voir*. Il a été membre du conseil de rédaction de la revue *Horizons philosophiques*, pour laquelle il a dirigé lors de l'automne 2000 un dossier intitulé *L'amodernité de la photographie*. Il a participé d'autre part à de nombreuses expositions d'œuvres photographiques, notamment au Musée de la civilisation, au Musée d'art contemporain de Montréal et à l'occasion d'un événement de la Délégation du Québec à Paris. En 2002, aux Presses de l'Université d'Ottawa, il a publié *La photographie malgré l'image*, et en 2009, avec Claude Gagnon, il a publié aux Éditions Fides *L'image de Dieu*, livre qui cherche à mettre en lumière l'histoire du suaire de Turin. En 2014, le Musée des beaux-

arts de Montréal a fait l'acquisition de plusieurs dizaines de ses photographies, en particulier celles des années 1970 et 1980.

Michelle LaVallee

Michelle LaVallee is the first Director of the Department of Indigenous Ways and Decolonization at the National Gallery of Canada. LaVallee is Anishinaabe (Ojibway) and a member of the Neyashiingamiing Chippewas of Nawash Unceded First Nation in Cape Croker, Ontario, and has Canadian Settler heritage of English/Scottish/French descent from her mother. She held the position of Director of the Indigenous Art Centre at Crown-Indigenous Relations and Northern Affairs Canada, where she was responsible for the development, care, and management of Canada's oldest and only federal heritage collection devoted to Indigenous art. She worked as part of the Corporate Secretariat management team and led the Art Centre team towards better stabilization with regards to human resources, budget, acquisitions, and collection maintenance. Previously, she was Curator at the MacKenzie Art Gallery in Regina, Saskatchewan (2007–2017) and has curated exhibitions for galleries including, A Space Gallery (Toronto) and Gallery 101 (Ottawa). Her curatorial work has explored the colonial relations that have shaped historical and contemporary culture through exhibitions including: *Moving Forward, Never Forgetting* (2015); *13 Coyotes: Edward Poitras* (2012); *Blow Your House In: Vernon Ah Kee* (2009); and *Miss Chief: Shadow Catcher—Kent Monkman* (2008). LaVallee organized the historical and nationally touring exhibition *7: Professional Native Indian Artists Inc.* (2013–2016), a retrospective exhibition of the Professional Native Indian Artists Inc., which featured Jackson Beardy, Eddy Cobiness, Alex Janvier, Norval Morrisseau, Daphne Odjig, Carl Ray, and Joseph Sanchez (2013). She has been a chosen participant for a number of Canadian Indigenous Curators Delegations sent to Australia, New Zealand, and Venice, and her curatorial work has been recognized by three Saskatchewan Book Awards, and the City of Regina Mayor's Arts and Business Awards.

Vincent Lavoie

Vincent Lavoie est professeur au département d'histoire de l'art de l'Université du Québec à Montréal, après avoir été conservateur adjoint au Musée des beaux-arts du Canada (2000-2001) et au Musée McCord (2001-2005). En 2003, il est également commissaire général de la 8^e édition du Mois de la photo à Montréal, *Maintenant. Images du temps présent*. En 2011, il est nommé lauréat de la Chaire des Amériques de

l'Université Rennes 2. Il est directeur fondateur de la revue savante *Captures. Figures, théories et pratiques de l'imaginaire* de 2016 à 2019. En juin 2019, il devient directeur du Centre de recherche Figura. Ses travaux portent notamment sur le photojournalisme, la presse illustrée et l'iconisation des images, ainsi que sur l'art contemporain et les formes de l'authenticité. Ses recherches plus récentes s'intéressent également aux études animales. Ses publications comprennent : *Trop Mignon ! Mythologies du cute* (2020) ; « Saggistica » (2019) ; *Photographie, politique et poétique de l'actualité* (dir.), Cahier ReMix, n° 1, Montréal, Figura, Centre de recherche sur le texte et l'imaginaire (2012) ; et *Photojournalismes. Revoir les canons des images de presse* (2010).

Marie-Hélène Leblanc

Marie-Hélène Leblanc, directrice/commissaire de la Galerie UQO, est artiste, auteure et commissaire. Sa pratique commissurale indépendante l'a amené à produire une douzaine de projets à ce jour, présentés dans diverses structures d'exposition, tant au Canada qu'en Europe. Parmi ses récents commissariats on retrouve *Striking a Pose_Prendre* (Musée régional de Rimouski, 2014); *La résistance - Espace blanc 5* (le centre d'artistes Caravansérail, Rimouski, 2010); *Préparation | Réparation* (Gatineau, 2014); et *Séjour temporaire | altération provisoire* (Centre d'artistes Vaste et Vague, Carleton-sur-Mer, 2013). Leblanc a occupé les postes de directrice générale du centre d'artistes Espace Virtuel à Chicoutimi (désormais BANG) et de directrice artistique du centre de production DAÏMŌN à Gatineau. Depuis quelques années, elle était chargée de cours à l'École multidisciplinaire de l'image à l'Université du Québec en Outaouais et enseignante au niveau collégial au Département des arts du Cégep de l'Outaouais. Leblanc publie aussi des textes et produit des livres d'artistes, incluent : « Emprunter les images à la guerre » en *esse* (Printemps 2019); « L'homme et la machine dans la sculpture comme dans la guerre » en *Espace* (Automne 2014); et « Les scènes festives et macabres de Hugo Gaudet-Dion (HGD) » en *Espace* (Hiver 2010-2011).

Elizabeth Legge

Elizabeth Legge is associate professor of art history at the University of Toronto, where she has taught and written on Dada, Surrealism, and contemporary Canadian and British art. Her interests include the ways that artists have worked with and against language, the relationship of language and image; and the instrumental uses of religious, racial, and national stereotypes and rhetorics in art. Selected publications

include: "When Awe turns to 'awww': Jeff Koons's Balloon Dog and the Cute Sublime," in *The Aesthetics and Affects of Cuteness* (eds. Joshua Dale, Joyce Goggin, Julia Leyda, Anthony P. McIntyre, and Diane Negra, 2017); "Boring Cool People: Some British Boredoms," in *Boredom Studies: Postdisciplinary Inquiries* (eds. Julian Haladyn and Michael Gardiner, 2016); "Nothing, ventured: Paris Dada into Surrealism," in *Blackwell Companion to Dada and Surrealism* (eds. David Hopkins, 2016); *Michael Snow's Wavelength* (2009); and *Max Ernst: The Psychoanalytic Sources* (1989) (Series: "The Avant Garde", ed. Stephen C. Foster).

Loren Lerner

Loren Lerner is professor emerita of the Department of Art History, Concordia University. She is contributing editor of *Depicting Canada's Children* (2009) and *Afterimage: Evocations of the Holocaust in Contemporary Canadian Arts and Literature* (2002); editor of *Canadian Film and Video: A Bibliography and Guide to the Literature* *Film et vidéo canadiens: bibliographie et guide de la documentation* (1997, print and eBook) and co-editor of *Art and Architecture in Canada: A Bibliography and Guide to the Literature/Art et architecture au Canada: bibliographie et guide de la documentation* (1991, print and eBook). Lerner curated the Sam Borenstein exhibition (Montreal Museum of Fine Arts, 2009), *Picturing Her: Images of Girlhood / Salut les filles: La jeune fille en images* (McCord Museum, 2009) and *Memories and Testimonies/Memoires et Témoignages* (Leonard and Bina Ellen Art Gallery, 2002). Selected publications include: « François-Marc Gagnon et ses publications » (2021); "George Agnew Reid's Paintings in Relation to English Canadian Collective Memories of Rural Childhood in Nineteenth- and Early-Twentieth-Century Canada" (2019); "Youth and Sunlight: Reflections of Childhood" (2019); "The Manipulation of Indigenous Imagery to Represent Canadian Childhood and Nationhood in 19th Century Canada" (2018); "Anna Dawson Harrington's Landscape Drawings and Letters: Interweaving the Visual and Textual Spaces of an Autobiography" (2017); "William Notman's *Photographic Selections* (1863)" (2012) and "Wassily Kandinsky's *Concerning the Spiritual in Art* and the Video Works of Sylvia Safdie, Marisa Portolese, Marielle Nitoslawska and Sarindar Dhaliwal" (2012). In 2018, Lerner was guest editor of the *Journal of the History and Children and Youth* for a special issue on children in museum settings and in 2012, guest editor of *Journal of Canadian Art History/Annales d'histoire de l'art canadien* for a special issue on contemporary art and religion.

John Leroux

John Leroux is the Manager of Collections and Exhibitions at the Beaverbrook Art Gallery in Fredericton. Architect and art historian Leroux takes a holistic view of his profession, seeing beyond buildings themselves into the cultural, intellectual and physical landscapes to which they contribute. He has worked at several award-winning architecture firms in Toronto, Atlanta and Fredericton, and also teaches at the New Brunswick College of Craft and Design and St. Thomas University. He has won awards for architectural and public art projects throughout Canada, and has pursued various creative disciplines such as set design for Theatre New Brunswick. Leroux is a contributing architecture columnist for the *Telegraph-Journal* and *Canadian Architect* magazines. Selected publications include: *Wabanaki Modern / Wabanaki Kiskukewey / Wabanaki Moderne: The Artistic Legacy of the 1960s "Micmac Indian Craftsmen"* (with Emma Hassencahl-Perley, 2022); *A Natural Balance: The K.C. Irving Environmental Science Centre and Harriet Irving Botanical Gardens at Acadia University* (with Alex Novell, 2021); *Peter Powning: A Retrospective / Une Rétrospective* (edited by John Leroux, 2020), *James Wilson: Social Studies* (photographs by James Wilson, 2020); *A Vision in Wood and Stone: The Architecture of Mount Allison University* (with artist Thaddeus Holownia, 2016); *Glorious Light: The Stained Glass of Fredericton* (2011); *Building a University: The Architecture of UNB* (2010); *Building New Brunswick: An Architectural History* (edited by John Leroux, 2008).

Jason Lewis

Jason Edward Lewis is a digital media poet, artist, and software designer, as well as a professor at Concordia University and the Concordia University Research Chair in Computational Media and the Indigenous Future Imaginary. He founded Obx Laboratory for Experimental Media, where he directs research/creation projects devising new means of creating and reading digital texts, developing systems for creative use of mobile technology and using virtual environments to assist Indigenous communities in preserving, interpreting and communicating cultural histories. Along with the artist Skawennati, he co-directs Aboriginal Territories in Cyberspace, Skins Workshops on Aboriginal Storytelling and Video Game Design and the Initiative for Indigenous Futures. His other interests include computation as a creative material, emergent media theory and history, and methodologies for conducting art-led technology research. He

is the author or co-author of chapters in collected editions covering mobile media, video game design, machinima and experimental pedagogy with Indigenous communities, as well as journal articles and conference papers. Lewis is a Trudeau Fellow, and a former Carnegie Fellow. Born and raised in California, he is Cherokee, Hawaiian and Samoan.

Robert Little

Robert Little is the Mona Campbell Curator of European Decorative Art in the Department of World Cultures at the Royal Ontario Museum (ROM). He dedicates his time developing the permanent collection of Twentieth Century Decorative Arts for the future Gallery of Twentieth Century Design, part of Renaissance ROM. Before arriving at the ROM in 2003, Little was with the Montreal Museum of Fine Arts for over twenty years, where he was the Curator of Non-Canadian Decorative Arts and Acting Curator of Antiquities, Asian Art, Islamic Art, African, Oceanic and Pre-Columbian Art. While there, he curated over thirty exhibitions and secured grants from the Getty Trust and the J.W. McConnell Family Foundation. Presently, Little is writing a book on the homes and collections of J. W. McConnell, a Montréal financier and philanthropist who established Canada's largest family foundation. The book contextualizes the McConnell homes within the Canadian and North American culture and architecture. Little is uncovering new information about the architects and designers who created these houses, and the fine and decorative art collections which filled each room.

Steven Loft

Steven Loft is the National Gallery of Canada's first Vice President of the Department of Indigenous Ways and Decolonization. Loft, of Mohawk-Jewish heritage, is a curator, writer and media artist. Previously, Loft was the Artistic Director of the Native Indian/Inuit Photographers Association (NIIPA) and the First Nations curator at the Art Gallery of Hamilton during the 1990s. In 2002, he became the Director of the Urban Shaman Gallery, Winnipeg, Canada's largest Indigenous artist-run centre. In December 2007, he became the first to hold the two-year position of curator-in-residence, Indigenous Art, at the National Gallery of Canada. His exhibitions there, which included *Culture Shock* (2008); *Back to the Beginning* (2011); and *Stealing the Gaze* (2011) presented contemporary Indigenous art that incorporated abstraction, photography and multi-media, and broke new ground

in contextualizing Indigenous art practices. Loft has also written on Indigenous art and aesthetics for magazines, catalogues and arts publications. Loft co-edited *Transference, Technology, Tradition: Aboriginal Media and New Media Art* (2005).

Caroline Loncol Daigneault

Caroline Loncol Daigneault est conservatrice/directrice artistique à la galerie Antoine-Sirois (Centre culturel de l'Université de Sherbrooke). Au cours des vingt dernières années, elle a publié plusieurs articles et a notamment signé l'essai du catalogue de l'artiste conceptuel Michael Fernandes publié par le MAI, dirigé un dossier sur le Spirituel dans l'art actuel, et supervisé une édition croisée avec la revue *L'art même* (Bruxelles) brochant un portrait de la scène artistique actuelle au Québec. En juin 2016, elle était commissaire du *Chant des pistes*, un événement-résidence aux Îles-de-la-Madeleine; en 2012, elle était également commissaire de la Biennale de sculpture de Saint-Jean-Port-Joli, placée sous le thème de l'hospitalité, puis *d'ELLE MARCHE blue mountain*, une exposition participative avec l'artiste Vida Simon. Avec l'appui de Turbine et Galerie d'art Foreman, elle a réalisé *Ranger/ Déranger*, une exposition en cocommissariat avec des enfants, présentée à la Galerie d'art Foreman de l'Université Bishop's en 2019. En tant qu'auteure, artiste et chercheuse indépendante, elle a développé le Laboratoire parcellaire, une résidence d'auteurs à OBORO (Montréal), qui a donné lieu à un cycle de médiation et à un ouvrage éponyme qu'elle a dirigé aux éditions La Peuplade (2011). Dans la continuité de ces travaux, en 2013-2014, elle est invitée comme auteure-témoin par l'artiste chorégraphe Tedi Tafel pour l'accompagner dans sa recherche intitulée *Reenchanting the City*, ainsi que par le centre Vaste et Vague (Carleton-sur-mer) dans le cadre de *Territoires partagés*, un projet avec les communautés locales micmaques.

Denis Longchamps

Denis Longchamps is the Executive Director at the Canadian Clay & Glass Gallery. From 2013 to 2018, he was the Artistic Director and Chief Curator at the Art Gallery of Burlington. He received his PhD in Art History in 2009 from Concordia University where he was the administrator of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art from 2006 to 2011. Longchamps also taught art and craft history at Concordia University, York University and at Dawson College. He has contributed essays, articles and reviews to magazines and journals such as *Espace-Sculpture*, *Ceramics Monthly*, and *Ceramics Art and Perception*. Recent curatorial projects include *Public*

Art in Glass (2020) as well as *Confined* (2022) and *Voices* (2022). He was the publisher and managing editor of *Cahiers métiers d'art: Craft Journal* (2006-2016). In 2020, Longchamps was the recipient of the Craft Ontario John and Barbara Mather Award for Lifetime Achievement.

Mary Longman

Mary Longman is associate professor of Art and Art History at the University of Saskatchewan specializing in Indigenous Art History and sculpture and drawing. She is the president of the Indigenous Art Academy (IAA). Longman is also an established artist who has been exhibiting nationally and internationally for the past thirty years. Her artistic genres are sculpture/installation, drawing, digital media and book illustration.

Patrice Loubier

Patrice Loubier, est un historien d'art, critique, commissaire, et un professeur à la retraite au Département d'histoire de l'art de l'UQAM. Loubier a signé de nombreux textes dans des périodiques, des ouvrages collectifs et des catalogues d'exposition, en s'intéressant entre autres à l'art d'intervention et aux nouvelles formes d'art public. Avec Anne-Marie Ninacs, il est à l'origine des Commensaux, programmation spéciale du Centre des arts actuels Skol (Montréal) consacrée à ce type de démarches en 2000-2001. Il a siégé aux comités de rédaction des revues *Esse* et *Inter* et, à titre de commissaire, il a contribué à des événements tels *Orange* (centre Expression, Saint-Hyacinthe, 2003), *la Manif d'art 3* (Québec, 2005) et *Espace mobile* (VOX, Montréal, 2008).

Suzanne Luke

Suzanne Luke is University Curator at Wilfrid Laurier University. In this position, Luke has articulated and implemented an innovative and diverse vision for ongoing scholarship around contemporary and Indigenous art practices. She has been actively involved in the cultural sector, serving as a Board Director, Arts Awards Waterloo Region (2016-present), External Tenure Track Committee Member, Ontario College of Art and Design (2018); Juror Member, Centre for International Governance Innovation (2015); Juror Member, City of Waterloo Public Art Program (2011); and Visual Arts Consultant, Perimeter Institute for Theoretical Physics (2012-2015). Recently, Luke has curated *Christi Belcourt: Take Only What You Need* (Robert Langen Art Gallery, 2022); *Barry Ace: Coalesce* (Robert Langen Art Gallery, 2021); and *Lana Filippone: Written Upon Leaves* (Robert Langen Art Gallery, 2019).

Ann MacDonald

Ann MacDonald is Director/Curator of the Doris McCarthy Gallery at the University of Toronto Scarborough. She has worked with Canadian artists on exhibitions such as *David R. Harper: Entre le chien et le loup* (2013); *Mélanie Rocan: Souvenir involontaire* (2013); *Jon Sasaki: Good Intentions* (2010); *Liz Magor: Storage Facilities* (2009); *Bill Burns: Bird Radio* (2008); *Euan Macdonald: Two Places at Once* (2005); and *Doris McCarthy: Everything Which Is Yes* (2004). MacDonald has assisted the Doris McCarthy Gallery with acquiring notable acquisitions, including works by Robin Collyer, Liz Magor, Ed Pien, Sasha Pierce, Zalmai, and others. MacDonald co-authored *Shiva's Really Scary Gifts* (2002) with the artist John Scott about his personal history and professional achievements. MacDonald is also a faculty member in the Arts, Culture and Media department at the University of Toronto Scarborough and of the university's MA of Visual Studies, Curatorial Stream. Selected exhibition catalogues include: *Peter Smith: You May Find Yourself* (with Maria Finta, Linda Jansma, and Jonathan Shaughnessy, Doris McCarthy Gallery, 2011); *Lois Andison: Relay* (with Ihor Holubizky and Jonathan Shaughnessy, Doris McCarthy Gallery, 2015); *Jon Sasaki: Good Intentions* (with Crystal Mowry and Ben Portis, Doris McCarthy Gallery, 2011); and *Euan Macdonald (EverythingHappensAtOnce)* (with Barbara Fischer, Midori Matsui, and Georgio Verzotti, Doris McCarthy Gallery, 2006).

Jessica Mace

Jessica Mace is an art and architectural historian, writer, and educator in the Department of Art History at the University of Toronto. Her research investigates topics in domestic and civic architecture in the nineteenth and twentieth centuries, and religious and industrial heritage in the Canadian context. Since 2015, she has been the Editor-in-Chief of the *Journal of the Society for the Study of Architecture in Canada*, the only peer-reviewed publication on the subject of the built environment in Canada. Other recent publications include *Notions of heritage* (co-edited with Yujie Zhu, 2021); *A Medieval Legacy: The Ongoing Life of Forms in the Built Environment* (2020); and *Identity on the land: Company Towns in Canada* (co-authored with Lucie K. Morisset, 2020). Mace also holds adjunct status in the Department of Urban and Tourism Studies at the Université du Québec à Montréal and in the Graduate Programme in the Department of Visual Art and Art History at York University.

Carolyn MacHardy

Carolyn MacHardy is associate professor emerita of Art History at the University of British Columbia's Okanagan campus, where she taught courses in contemporary, Canadian and outsider art history. She has written articles and exhibition catalogues essays on local artists, including Mary Smith McCulloch, Ruth MacLaurin, Percival Ritchie, Lori Mairs, and Briar Craig. MacHardy also writes and lectures on the intersection of Disability Studies and the history of art. Her journal article "Kodaking and Being Kodaked": The Guisachan Album of Ishbel, Lady Aberdeen" was published in the 2013 issue of the *Journal of Canadian Art History / Annales d'histoire de l'art Canadien*.

Anne MacKay

Anne Mackay is the head of conservation at the McCord Museum in Montréal, where she oversees all conservation and preservation activities. She has worked as a conservator in museums nationally and internationally, including the National Gallery of Canada, the Canadian Museum of History, the Metropolitan Museum in New York and the Museum of Anatolian Civilizations in Ankara, Turkey. She has published and lectured on conservation issues, is an associate editor of the *Journal of the Canadian Association of Conservation* and has taught courses on the history and theory of art conservation at Concordia University. Anne was accredited by the Canadian Association of Professional Conservators in 1995 in the conservation of sculpture. Selected publications include "Enhanced: Nineteenth Century Hand-coloured Photographic Portraits" (2019); "When is Conservation? Object Biography and Conservation Practice" (2015); and "The Frame in Context: The Seagram Collection at the McCord Museum" (2014).

Catherine MacKenzie

Professor emerita in Concordia University's Art History department, Catherine MacKenzie now focuses on research areas of relevance for studies of the Canadian art world. Analyses of art made by Euro-American and British women artists living in China from 1890-1950 sparked her interest in the work of Canadian missionary artists, as well as in the "understandings" of Japanese- and Chinese-Canadian populations in British Columbia constructed by the likes of Statira Frame and Vera Weatherbie. Research emerging from her role as principal curator and catalogue author of *Auktion 392* includes, *Reclaiming the Galerie Stern, Düsseldorf*, a 2006-2013 traveling exhibition

on the Nazi persecution of Dr. Max Stern that had prefaced his successful career as gallerist in Canada. MacKenzie has continued this research, most recently as a member of the international Stern Cooperation Project housed in Munich's Zentralinstitut für Kunstgeschichte. She has also taught a number of courses on art looting and restitution, provenance studies, and the ethics of collecting. Selected publications include: "Werke der Neuen Sachlichkeit in der Sammlung von Dr. Ismar Littmann" (2015); "'And thereon lies a tale:' Canadian Women Missionary Artists in China" (2014); and "Securing Shanghai: British Women Artists and 'Their' City" (2013).

Shirley Madill

Shirley Madill is Executive Director of the Kitchener-Waterloo Art Gallery. Previously, she was Curator of Contemporary Art and Photography at the Winnipeg Art Gallery (1979-1999), Chief Curator/Director of Programming at the Art Gallery of Hamilton and later Vice-President and Chief Operating Officer (1999-2006), CEO at the Art Gallery of Greater Victoria (2006-2008), and Director of the Rodman Hall Art Centre/Brock University (2008-2011). Madill is past President of the Board of Directors of the International Council of Museums Canada, and past President of the Board of the Ontario Association of Art Galleries. Her curatorial projects include *Future Cities* (Art Gallery of Hamilton, 2004); *Sublime Embrace: Experiencing Consciousness in Contemporary Art* (Art Gallery of Hamilton, 2006); *Kent Monkman: The Triumph of Mischief* (Art Gallery of Hamilton, 2007); *David Hoffos: Scenes from the House Dream* (Southern Alberta Art Gallery, Lethbridge, 2009, and Museum of Contemporary Canadian Art, Toronto, 2010); *The Future of the Present* (Scotiabank Nuit Blanche Toronto, 2011); *Milutin Gubash* (Kitchener-Waterloo Art Gallery, 2012); and *Kent Monkman: The Four Continents* (Kitchener-Waterloo Art Gallery, 2016). She was also the Canadian commissioner for the Bienal de São Paulo in 2004 featuring the work of David Rokeby. Most recently, Madill contributed to *Revision and Resistance: Mistikôsiwak at The Metropolitan Museum of Art* (2020).

Marie Maltais

Marie Maltais is the Director of the Art Centre at the University of New Brunswick. In addition to overseeing the Centre's collections, Maltais has focused on raising awareness about environmental issues through art. In 2019, she oversaw an exhibit entitled *Cascade: Our Plastic, Our Planet, Our Choice*. This project featured a floor-to-ceiling waterfall

made from plastic. More recently the Art Centre launched *H2o - An Ocean of Science*, an interactive app developed in collaboration with Spandrel Interactive, a New Brunswick-based game and digital media developer. The app was designed for use with a smartphone or tablet. Users can interact with the globe to learn about issues relating to water across the globe and contribute their own observations thus becoming part of a global conversation about climate change.

Lee-Ann Martin

Lee-Ann Martin, of Mohawk descent, is an independent curator of contemporary Indigenous art. Martin was the Curator of Contemporary Canadian Aboriginal Art for the Canadian Museum of History and was the head curator of art at the Mackenzie Art Gallery, Regina from 1998 to 2000. In 2018, she curated an exhibition of 150 Indigenous women artists on billboards across Canada titled *Resilience*. Martin was a recipient of the 2019 Governor General's Award in Visual and Media Arts.

Catharine Mastin

Catharine Mastin is an independent scholar, writer, and curator with specialization in modern art and feminism and is an Adjunct Member of the Faculty of Graduate Studies in Art History at York University. She received her PhD from the University of Alberta in 2012 on women in artist-couple relationships. Elements of her doctoral research have been published in *Mary Pratt* (2013) and *Uninvited: Women in the Modern Moment* (2021). She has also published, *Territories: Brenda Francis Pelkey* (2017) and has a forthcoming book on *Marion Nicoll: Life & Art* with Art Canada Institute. Her current exhibition and publishing projects include *Franklin Carmichael: A Reverence for Nature* (Art Gallery of Algoma, 2022); *Frances-Anne Johnston: Shadow Effects* (Ottawa Art Gallery, 2022); *Cobalt's Modern Artists* (McMichael Canadian Art Collection, 2024); and *Women and the Royal Canadian Academy of Arts Before 1900* (Woodstock Art Gallery, 2023-24). From 2010-2020, Mastin served as the sixth Executive Director of the Art Gallery of Windsor.

Catherine Mattes

Catherine Mattes is a Michif (Southwest Manitoba) curator, writer, and associate professor in History of Art at the University of Winnipeg. Mattes previously taught art history in Ishkaabatens Waasa Gaa Inaabateg, Department of Visual Art. She also taught for the Gender

and Women Studies program at Brandon University, and is an adjunct faculty member in Graduate Studies at OCAD University. Mattes' curation, research, and writing centers on dialogic and Indigenous knowledge-centered curatorial practice, and Indigenous art transpedagogy as strategies for care. She has curated over fifty exhibitions as a freelance curator and as Curator of Contemporary Art at the Art Gallery of Southwestern Manitoba between 2003 and 2005. Several examples of curatorial projects are: *Kwaata-nihtaawakihk – A Hard Birth* (co-curated with Sherry Farrell Racette, Winnipeg Art Gallery, 2022); *Radical Stitch* (co-curated with Sherry Farrell Racette and Michelle Lavallee, Mackenzie Art Gallery, 2022); *Inheritance: Amy Malbeuf* (Kelowna Art Gallery, 2017); and *Frontrunners* (Urban Shaman Gallery and Plug-In ICA, 2011). She has contributed artistically to several exhibitions and projects, most recently *Pasapkedjinawong: the river that passes through the rocks* (Mackenzie Art Gallery, 2021). Mattes has contributed writings to over fifty publications as a curator, exhibition guest writer, and book chapter contributor. Recent publications include: "Wahkootowin, Beading and Métis Kitchen Table Talk: Indigenous Knowledge and Strategies for Curating Care" in *Radicalizing Care, Feminist and Queer Activism in Curating* (edited by Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hofmann, 2021); "Frontrunners as an Exploration of Indigenous Littoral Curation," in *Indigenous Methodologies* (edited by Heather Igloliorte and Carla Taunton, 2021); "Calls to Action for a Lazy Academy" in *RACAR* (2019); and "Katherine Boyer, Water Meets Body, Heart Feels Home" (Gallery 1C03, 2019).

Marc Mayer

Marc Mayer is a Canadian arts manager and curator. He is formerly the strategic adviser at the Museum of Contemporary Art (MOCA), Toronto. Mayer began his career in 1986 when he was named Assistant to the Director and later Assistant Director of the 49th Parallel Centre for Contemporary Canadian Art in New York (1986-1990). He was Head of Visual Arts with the Cultural Services of the Canadian Embassy and a correspondent for the New York periodical *Rizzoli's The Journal of Art in Paris* (1990-1993). Afterwards, he served as the curator of the Albright-Knox Art Gallery in Buffalo, New York (1994-1998). From 2001 to 2004, he served as the deputy director at the Brooklyn Museum in New York City and then as director of The Power Plant in Toronto (1998–2001). From 2004-2008, he served as director of the Musée d'art contemporain de

Montréal (2004-2008). Beginning in 2008, Mayer served as director and chief executive officer of the National Gallery of Canada. He fulfilled two five-year terms as director, and completed his mandate on January 18, 2019. During his tenure as director and CEO, he helped with large-scale acquisitions such as James Hart's outdoor sculpture, *The Three Watchmen* and other works which he placed on Nepean Point hoping to begin a "precinct of beauty" in the capital. Furthermore, he co-curated the *Jack Bush* exhibition (2014) and oversaw projects such as the creation of the Canadian Photography Institute. Mayer worked to increase the recognition of Indigenous work and oversaw the opening of the Canadian and Indigenous Galleries in June 2017. Also, in that year, he published *Art in Canada*, a book that celebrated Canadian and Canadian Indigenous artists.

Shauna McCabe

Shauna McCabe is a curator, arts administrator, and educator based in Guelph, Ontario, where she is Executive Director of the Art Gallery of Guelph and adjunct professor at the University of Guelph. Appointed to the position of Canada Research Chair in Critical Theory in the Interpretation of Culture at Mount Allison University in 2007, she has also held positions as the Director of the Textile Museum of Canada, Director of The Rooms Provincial Art Gallery, and Senior Curator of the Confederation Centre Art Gallery. With a doctorate focused on contemporary art history, landscape aesthetics, and social practice from the University of British Columbia, she has curated over fifty exhibitions of Canadian and international artists, including, *Sites of Memory* (2020), *The Drive* (2019), *Jagdeep Raina: Chase* (2019), and *Matthew Moore: Fieldwork* (2018). Selected publications include: *Marimekko, with Love* (Textile Museum of Canada, 2013); *Kai Chan: A Spider's Logic / Kai Chan : La logique de l'araignée* (with Sarah Quinton, Shannon Anderson, and Charles Guilbert, Varley Art Gallery of Markham, 2010); *Ronald Bloore: Fragments of Infinity* (with Timothy Long and Ronald L. Bloore, MacKenzie Art Gallery, 2007); and "Games We Play with the Sea: Drifting," in *Collecting Everyday* (University at Lethbridge Art Gallery, 2007).

Michelle McGeough

Michelle McGeough is assistant professor of Art History at Concordia University. Originally from Amiskwaciwâskahikan, Michelle McGeough is a Métis scholar and artist. McGeough's research focuses on

reconstructing knowledge around gender and sexuality through an Indigenous worldview. She also focuses on Indigenous Queer identities in the arts, the resurgence of the Two-Spirit movement, and bringing historical, traditional knowledge into the present. McGeough is on the board of Indigenous Curatorial Collective, an Indigenous run and led non-for profit; and the Tegan and Sara Foundation, an international organization that provides financial support through grants to organizations that fight for economic justice, health, and representation for self-identified LGBTQ girls and women in both Canada and the USA. She is also a founding member of Shushkitew Collective, an organization of Métis artists and scholars who are working towards Métis equity in the arts. Selected publications include: "Through Their Eyes: Indigenous Curatorial Practices" (2012); *Through Their Eyes: Indian Painting in Santa Fe from 1918-1945*; 2008 (2009); and "Norval Morrisseau and the Erotic" (2008).

Marylin McKay

Marylin McKay is professor of Art History and Contemporary Culture at NSCAD University. McKay acts as the current Chair of Foundation Studies, Vice-Chair of Senate and Chair of the Undergraduate Curriculum Committee. McKay has also delivered many public lectures, including Early Christian Art for St. George's Church, Halifax (2016); Public Parks: From the Promenade to the Postmodern, first Annual Jarvis lecture for the Friends of the Halifax Public Gardens (2008); Opalescent Glass Murals in Toronto Kindergartens: A High Import Latent Even in Pal-a-Cake, Universities Art Association of Canada, Annual Meeting, Winnipeg (2003); and Modernity, Modernism and the Garden," Owens Art Gallery, Sackville, New Brunswick (1996). McKay is the author of *Picturing the Land: Narrating Territories in Canadian Landscape Art, 1500-1950* (2011) and *A National Soul: Canadian Mural Painting, 1860s - 1930s* (2002).

Suzanne McLeod

Suzanne McLeod is Anishinaabe-ikwe from Sagkeeng First Nation, Manitoba. She is assistant professor at the School of Art, University of Manitoba (Indigenous Arts). Her interest is in the re-examination of constructed narratives of Indigenous peoples. She is currently leading several projects related to Indigenous social, cultural and community development. She has extensive research and evaluation experience including with the Royal Commission on Aboriginal Peoples.

Karla McManus

Karla McManus is an art historian whose research focuses on how historic and contemporary concerns—from wildlife conservation, to environmental disasters, to anxiety about the future—are visualized photographically. She is an assistant professor in the Faculty of Media, Art, and Performance at the University of Regina. McManus’s current research explores how bird photography, both as an art form and a documentary mode of image-making, has contributed to the historical and ongoing understanding of ecological knowledge and wildlife species conservation. Recent publications on the topic of ecology and the photographic image include, “Narrating the Blind Field: Sites of Photographic and Ecological Knowledge in Rena Effendi’s *Liquid Land*” in *Les Cahiers de ARIP* (2020); “The Future-Past, the Future-Present, the Future-Possible: The Chernobyl Exclusion Photographs of David McMillan,” in *Through Post-Atomic Eyes* (2020); and “How Anthropogenic! Concerns and Debates about the Age of the Anthropocene” in the exhibition catalogue *Anthropocene: Burtynsky, Baichwal, de Pencier* (2018). In 2019, McManus curated the exhibition *Inside/Outside: Images of the LAND in Artexte’s Collection* based on a research residency at Artexte Information Centre. McManus is an affiliate Member of the Documentary Media Research Centre, based in the School of Image Arts, Toronto Metropolitan University, where she was an assistant professor (LTF) from 2017-2019.

Gerald McMaster

Gerald McMaster is a scholar of contemporary art, critical theory, museology and Indigenous aesthetics. He is a Canadian Research Chair at OCAD University and Director of Wapatah Centre for Indigenous Visual Knowledge. In 2022, McMaster was named by Canada Council as the recipient of the 2022 Governor General’s Award in Visual and Media Arts for his Outstanding Contribution. He is Plains Cree from the Red Pheasant Cree Nation and a citizen of the Siksika Nation. His most recent projects include *Arctic/Amazon: Networks of Global Indigeneity* (forthcoming, 2023); *Iljuwas Bill Reid: Life and Work* (2022); *Postcommodity: Time Holds All the Answers*, an exhibition and publication at Remai Modern (2021); “Beauty and Resilience: Indigenous Art in Canada,” a six-lecture HotDocs series (2021); and a virtual series titled, “[Indigenizing the \(Art\) Museum](#)” (2021). Throughout his career, his championing of the mainstream value of Indigenous art has led to his being chosen to represent Canada at international events. These include his serving as

the Canadian Curator for the 1995 Venice Biennale, Artistic Director of the 2012 Biennale of Sydney, and Curator for the 2018 Venice Biennale of Architecture. Since 2018, McMaster has also served as Adjunct Curator for Remai Modern.

Stéfy McKnight

Stéfy McKnight is assistant professor, Media Production and Design (cross-appointed with Communication and Media Studies), School of Journalism and Communication, Carleton University. McKnight (they/them/elle) is a white settler, non-binary, femme of centre (foc), and queer artist-scholar based in Katarokwi/Kingston, on traditional Anishinaabe and Haudenosaunee Territory. They are Director of PROTOHYVE: Centre for Innovative Research-Creation in so called Canada, and SurveillART: Laboratory for Disruptive Exhibitionism at Carleton University on the unceded territories of the Algonquin nation. McKnight examines research-creation as a methodology for knowledge production and fact-based storytelling in Canada. Their research interests are broad and look at surveillance as contemporary colonialism in Canada; queer and femme representation in digital and virtual spaces; 2SLGBTQIA+ activism; technology in rural communities, and art as function-creep. Their scholarly work takes the form of performance, multi-media interventions, online curatorial projects, 3D printing, installation, video, and live streaming. McKnight's research-creation has been exhibited at the Stratford Gallery (Stratford); Modern Fuel Artist-Run Centre (Kingston); Isabel Bader Centre for the Performing Arts (Kingston); White Water Gallery (North Bay), and others. McKnight is a member of the performance duo *Cam Hunters* (with Julia Chan). *Cam Hunters* seeks to reveal and interrogate the increasing presence of surveillance, in all its forms, in our lives. *Cam Hunters* does this through a range of projects, such as performances, creating satirical videos, recording a podcast, and offering critical tools. In 2020, they created the "[Statement on Declining Online Imaging and Recording for Remote Meetings, Classes, and Social Gatherings](#)," which was shared and used across Canada and internationally.

Jennifer McRorie

Jennifer McRorie is the Curatorial Director at the Moose Jaw Museum & Art Gallery in Moose Jaw, Saskatchewan since 2015. She has been active for more than twenty years in the Saskatchewan arts community as an arts administrator, curator, arts writer and visual artist, serving in

many roles within various arts organizations and galleries, including the Saskatchewan Arts Board, the Organization of Saskatchewan Arts Councils, CARFAC Saskatchewan, the MacKenzie Art Gallery, Dunlop Art Gallery, Elsie Scherle Gallery and the University of Lethbridge Art Gallery, where she started out as a curatorial intern. Selected exhibition catalogues include: *Grant McConnell: Rogue Royal* (Moose Jaw Museum & Art Gallery, 2017); *Bruce Anderson: drift* (Moose Jaw Museum & Art Gallery, 2017); *Leesa Streifler: in relation: April 18 - May 12, 2012* (Art Gallery of Regina, 2012).

Lianne McTavish

Lianne McTavish is professor of the History of Art, Design, and Visual Culture, University of Alberta. She offers courses in early modern visual culture and critical museum theory. Her interdisciplinary research, informed by her graduate degrees in Visual and Cultural Studies, has centred on early modern French medical imagery, including articles in *Social History of Medicine*, *Medical History*, and a monograph, *Childbirth and the Display of Authority in Early Modern France* (2005). Her recent work in this area analyzes representations of cure and convalescence in France, 1600-1800. McTavish has also published on the history and theory of museums, including a monograph *Defining the Modern Museum* (2013), and articles in *Cultural Studies*, *Acadiensis*, *New Museum Theory and Practice*, the *Canadian Historical Review*, and the *Journal of Canadian Studies*. Her book, *Feminist Figure Girl: Look Hot While You Fight the Patriarchy* (2015), is an autoethnographic analysis of what it felt like to compete in a bodybuilding/figure competition in 2011. Her recent publication, *Voluntary Detours: Small Town and Rural Museums in Alberta* (2021), is a SSHRC-funded research project on over 300 museums located throughout Alberta. This book analyzes the different experiences of driving to visit museums and the representation of natural resource extraction at key sites, among other issues. An associate curator at the Beaverbrook Art Gallery from 2003-2007, MacTavish continues to curate and write catalogues for exhibitions of contemporary art.

Josephine Mills

Josephine Mills is the Director/Curator of the University of Lethbridge Art Gallery and an associate professor in the Department of Art. She has worked as a curator and public programmer in art galleries and artist-run centres in Saskatoon and Vancouver. She is interested

on the relationship between art and concepts of public in Canada with specific attention to issues involved with public engagement for art galleries and within artist's practices. Mills is the principal investigator for the Complex Social Change project, with scholars from different disciplinary backgrounds. The goals are to contribute to a contemporary definition of liberal education: to better understand what is involved with creating participation and engagement in activist actions in the current social climate; and to explore theoretical positions and frameworks for effective, sustained activist engagement using examples of past successful actions and theoretical reflections from feminist, anti-racist, disability, and health (especially AIDS) movements as well as exploring current issues around public engagement. Mills is a past president of the Canadian Art Museum Directors Organization and a past president of the University and College Art Gallery Association of Canada.

Felicia Mings

Felicia Mings is Curator at the Art Gallery of York University (AGYU) since 2021. Previously she was Academic Curator in the Department of Academic Engagement and Research at the Art Institute of Chicago. A key aspect of Mings' curatorial practice is interpreting and presenting modern and contemporary art of Africa and the African diaspora, as represented by two recent exhibitions she co-curated for the Art Institute of Chicago: *Malangatana: Mozambique Modern* (2020), and *The People Shall Govern! Medu Art Ensemble and the Anti-Apartheid Poster* (2019). In addition to the aforementioned institutional projects, Mings' accomplishments include independent exhibitions and educational programs such as *Intimate Encounters* (Blanc Gallery, 2018); *Body and Soul*, (Gene Siskel Film Center, 2015); *What We All Long For* (SAIC's Student Union Galleries, 2014); *Fine Color*, a series of short films for the Chicago Home Theater Festival (2014); and the *Youth Film Club* at the Rebuild Foundation's Black Cinema House (2013). Mings has also been a part of the inaugural teams at The Council of Educators of Toronto and Nia Center for the Arts, both non-profit organizations working to enhance socio-economic opportunities for youth, and, respectively, educational attainment and access to the arts. Mings' focus on the intersections of curatorial practice and community-based arts education will be essential in AGYU's evolution.

Gerta Moray

Gerta Moray is professor emerita of the University of Guelph, where she taught art history in the School of Fine Art and Music from 1989 to 2005. She continues to write and lecture on modern and contemporary art, women's art and feminist theory, and Canadian art seen within local and international contexts. Moray is the author of *Mary Pratt* (with Sandra Gwynn, 1989); and *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr* (2006), which won a Clio Award from the Canadian Historical Association and was shortlisted for British Columbia's National Award for Canadian Non-Fiction. She has published articles in the *Journal of Canadian Studies*, *RACAR*, *The Burlington Magazine*, *Canadian Art*, and *C Magazine*, contributed chapters to books, and written exhibition catalogues for artists including Suzy Lake, Jakub Dolejs, Mary Kavanagh, Natalka Husar, and Margaret Priest.

jake moore

jake moore is the Director/Curator of Kenderdine Art Gallery at the University of Saskatchewan. She is also assistant professor in the Faculty of Art & Art History at the same institution. moore is an intermedia artist who works at the intersection of material, gesture, text, and vocality to make exhibitions, events, and other kinds of interventions public. Originally from Winnipeg, she gained early art and life experience as the singer in the all-female punk rock band, The Ruggedy Annes; sonic potential has informed her practice ever since. Her investment in social and cultural practices has led to various positions, including Mentoring Artists for Women's Art (MAWA), Studio XX in Montréal, and the FOFA Gallery at Concordia University. Her research investigates art and spatial politics through vocality and its material resonance in the work of Rebecca Belmore, Susan Philipsz, Sharon Hayes, and Irena Haiduk in her project, *Viscous Air and Surface Tensions* supported through the Fonds de recherche Société et culture. She co-edited a book with Christelle Proulx, *L'agir en condition hyperconnectée. Art et images à l'œuvre*, an extension of the symposium of the same name produced through the intrauniversity research group Médiatopias, published by Les Presses de l'Université de Montréal in 2020. Other selected publications include: "Plurimedia and the snr of s+r: v7" in *Poolside* (2004); "Florida is Galaxy Grey," in *C Magazine* (2017); and « L'esquisseur : Entretien avec François Morelli » in *esse* (2018).

Lucie K. Morisset

Lucie K. Morisset est titulaire de la Chaire de recherche du Canada en patrimoine urbain, professeure au Département d'études urbaines

et touristiques de l'École des sciences de la gestion de l'Université du Québec à Montréal et chercheure au Centre Cultures Arts Sociétés (CÉLAT). Elle est aussi responsable scientifique en matière de « Patrimonialisation et valorisation touristique du patrimoine » de la Chaire Tourisme et Valorisation du patrimoine de l'Université polytechnique des Hauts-de-France, cochercheure et membre du comité de coordination de DePOT (*Deindustrialization and the Politics of our Time*, sous la direction de Steven High), membre du Board de TICCIH, The International Committee for the Conservation of Industrial Heritage, membre du Conseil d'administration de l'AQPI, l'Association québécoise pour le patrimoine industriel, et chercheure associée au CRILCQ, le Centre de recherche interuniversitaire sur la littérature et la culture québécoises. Elle a présidé l'Association of Critical Heritage Studies de 2017 à 2020. Historienne de l'architecture et anthropologue par formation, spécialisée dans l'étude de la ville et de ses représentations et dans le développement stratégique des territoires, elle s'intéresse à l'histoire des idées et des objets d'architecture et d'urbanisme et mène depuis plusieurs années des recherches sur la formation et le sens du paysage construit. *Des régimes d'authenticité. Essai sur la mémoire patrimoniale* (2009) ; *La mémoire du paysage* (2001) ; et *Ville imaginaire/Ville identitaire* (1999), devenus des classiques, exemplifient ces travaux. Ses travaux les plus récents incluent des explorations théoriques sur les communautés patrimoniales, le patrimoine comme agent de transformation et le droit au patrimoine, dans une perspective de justice sociale, ainsi que des initiatives de recherche action sur la valorisation du territoire et le développement local. Morisset a publié, entre autres, les ouvrages *Territoires d'identité. Villes de compagnie du Canada* (2019) ainsi que, avec Luc Noppen, *Les églises du Québec, un patrimoine à réinventer* (2005). Elle a aussi édité l'anthologie *De la ville au patrimoine urbain. Histoires de formes et de sens* (2009) et dirigé les ouvrages collectifs *Patrimoines pour le XXI^e siècle* (2006), *Quel avenir pour quelles églises ? / What Future for Which Churches ?* (2006) ; *La ville, phénomène de représentation* (2011) ; *S'approprier la ville* (2015) ; et *L'architecture de l'identité* (2021). En parallèle de ses travaux sur les « villes de compagnie » eux aussi menés grâce au soutien du Conseil de recherche en sciences humaines du Canada, elle termine actuellement une nouvelle monographie sur Arvida, cité industrielle planifiée sur laquelle elle dirige aussi une initiative de recherche-action et de co-construction des connaissances sur la valorisation et l'empowerment patrimoniaux en partenariat avec les collectivités locales. Elle travaille aussi sur l'*Anthologie du patrimoine*

au Québec, le *Routledge Handbook on Heritage and the Law* (avec Lucas Lixinski) et sur un nouvel essai, *Émancipons le patrimoine!*

Suzanne Morrissette

Suzanne Morrissette is a Métis artist, curator, and scholar. She holds the position of assistant professor and Graduate Program Director for two programs at OCAD University: Criticism and Curatorial Practices (MFA) and Contemporary Art, Design, and New Media Art Histories (MA). As an artistic researcher Morrissette's interests include: family and community knowledge, the telling of in-between histories, and practices of making that support and sustain life. This year, Morrissette will open two solo exhibitions: *What does good work look like?* (Gallery 44, Toronto/Tkaronto), and *translations* (daphne art centre, Montréal/Tiohtià:ke). Morrissette's current SSHRC funded research will present creative projects related to the visual culture of grassroots activism, articulating the connections between Indigenous artists and the emergence of Indigenous-led social service organizations in the 80s and 90s in Winnipeg. She is also developing an interactive online project supported by the Canada Council for the Arts that explores the ongoing influence of Indigenous artists in Winnipeg.

Erin Morton

Erin Morton is an art historian and professor of Visual Culture in the Department of History at the University of New Brunswick. Her first two books, *For Folk's Sake: Art and Economy in Twentieth-Century Nova Scotia* (2016) and *Negotiations in a Vacant Lot: Studying the Visual in Canada* (co-edited with Lynda Jessup and Kirsty Robertson, 2014), explore art history in Canada from unlikely categories such as "folk" art and disrupt the conventional disciplinary and institutional narratives of national-colonialist fields of study such as Canadian art. Her most recent work, *Unsettling Canadian Art History* (2022), examines histories of whiteness, feminism, kinship, sexuality, and state making under settler colonialism from the early modern period to the present. Her most recent article is "When Salmon meets Saran Wrap: Settler Colonial Placidity and Anti-Relationality in Ktaqmkuk" (2021) which examines the work of Mary Pratt. Morton is co-editor of *Acadiensis: Journal of the History of the Atlantic Region*. She also serves on the editorial board of UAAC's *RACAR: Revue d'art canadienne / Canadian Art Review*

Gabrielle Moser

Gabrielle Moser is an art historian, writer, and independent curator at York University. She is the author of *Projecting Citizenship: Photography and Belonging in the British Empire* (2019) and she is at work on her second book, *Citizen Subjects: Photography and Sovereignty in Post-War Canada*. Her current research, "Photography and Biopolitics," investigates how artists and youth navigate their experiences of (self-) surveillance, and how they resist its effects through glitches, hacks, and other creative forms of speaking back to state power. She is a founding member of EMILIA-AMALIA, a feminist working group based in Toronto since 2016. Selected publications include: special issue, *Reparation and Visual Culture* (Adrienne Huard and Gabrielle Moser, eds.), *Journal of Visual Culture* (2022); "When photographs fail, when monuments fall: Photography and Reparations in Canada" (2022); "Race, Climate Change and the Photographic Negative in Richard Mosse's Heat Maps" (2022); "Settler Colonialism's Container Technologies: Photographing Crates in the Canadian Arctic" (2021); "Familial Ties and Citizen Claims: Photography and Early Civil Rights Activism in African-Canadian Newspapers" (2020); and "No Looking After the Internet: Curatorial Experiments and Pedagogical Failures in Engaging Difficult Images" (2018).

Joan Arden Charlat Murray

Joan Arden Charlat Murray is a Canadian writer, curator, and art historian. In 1969, Murray was appointed Research Curator at the Art Gallery of Ontario (AGO) and then Curator of Canadian Art (the first such Gallery appointment) (1970–1973). At the AGO, she also served as the Acting Chief Curator (1972). From 1974 to 1999, Murray served as Director of the Robert McLaughlin Gallery (RMG) in Oshawa where she organized over one hundred exhibitions and built a substantial collection, largely of Canadian art, as well as assisting with the creation of a new building by Arthur Erickson in 1987. In 1999, she retired from the RMG but remained as Director Emerita. From 2005-2006, Murray served as the Interim Executive Director and Chief Executive Officer of the McMichael Canadian Art Collection in Kleinburg, Ontario. Murray was responsible for bringing the paintings of Tom Thomson to world attention through a series of exhibitions and books, including a biography. She has prepared a full-scale catalogue raisonné of his work, an online project completed in 2020 which took her over fifty years. She also has authored many books on the history of Canadian

art, most notably *Canadian Art in the Twentieth Century* (1999); *Northern Lights: Masterpieces of Tom Thomson and the Group of Seven* (1994); *McMichael Canadian Art Collection: One Hundred Masterworks* (2006); and *Laura Muntz Lyall: Impressions of Women and Childhood* (2012). She has published over one hundred catalogues and two hundred articles on subjects ranging from folk art to contemporary artists. Murray's collection of papers and over 600 interviews with artists can be found in Library and Archives Canada. Murray was elected to the Royal Society of Canada in 1992; and in 1993, was honoured with the Senior Award from the Association of Cultural Executives (A.C.E.) for her outstanding contribution and dedication to Canadian cultural life. She received the Award for Lifetime Achievement from the Ontario Association of Art Galleries in 2000. She received the Order of Ontario in 2003, and the Queen Elizabeth II Diamond Jubilee Medal in 2012.

Lisanne Nadeau

Lisanne Nadeau est historienne, enseignante, et la directrice de la Galerie des arts visuels de l'Université Laval. Depuis une vingtaine d'années, elle publie des textes critiques dans des revues d'art, des catalogues et des livres d'artistes. Ses publications incluent : *Vue sur Québec à la/at Liverpool Biennial* (bilingue, 2010) ; *Vingt ans d'intégration des arts à l'architecture et à l'environnement, 1981-2001* (2004) ; et *Le Vertige de L'Évidence 2^e Année Photographique à Québec* (avec Rodrigue Bélanger, Gilbert Boss, et Vivian Paradis, 2001). Elle a contribué de *Vingt ans d'intégration des arts à l'architecture et à l'environnement : 1981-2001* (2004), un ouvrage qui souligne les vingt ans de gestion de la Politique d'intégration des arts à l'architecture et à l'environnement par gouvernement du Québec. Avant de rejoindre la Galerie des arts visuels de l'Université Laval, elle a été une commissaire indépendante, notamment pour Manif d'art 4, Biennale de Québec (2008). Engagée au sein du collectif de la Chambre Blanche à Québec pendant de nombreuses années, elle initia dans ce contexte divers événements in situ en milieu urbain.

Julie Nagam

Julie Nagam is a Canada Research Chair in Indigenous Arts, Collaboration and Digital Media and associate professor in the department of Art History at the University of Winnipeg. She is the inaugural Artistic Director for 2020/2021 for Nuit Blanche Toronto, the largest public exhibition in North America. Nagam is the Director of

the [Aabijjiwan New Media Lab](#) and the Co-Director of the Kishaadigeh Collaborative Research Centre. She is a collective member of [GLAM](#), which works on curatorial activism, Indigenous methodologies, public art, digital technologies, and engagement with place. As a scholar and artist, she is interested in revealing the ontology of land, which contains memory, knowledge and living histories.

Wanda Nanibush

Wanda Nanibush is an Anishinaabe curator, artist, and educator based in Toronto. She is the Curator of Indigenous Art at the Art Gallery of Ontario and the author of the book *Violence No More: The Rise of Indigenous Women* (2017). Nanibush has a long-standing relationship with Anishinaabe multimedia artist Rebecca Belmore and has curated a series of shows featuring her work including *KWE: Photography, Sculpture, Video and Performance by Rebecca Belmore* (2014) and *Rebecca Belmore: Facing the Monumental* (2018), a retrospective of Belmore's thirty-year career. Nanibush began work at the Art Gallery of Ontario (AGO) in 2016 as Assistant Curator of Canadian and Indigenous Art in the department of Canadian art. Her first curatorial project at the AGO was assisting with *Toronto: Tributes + Tributaries, 1971–1989* (2016), for which she included Anishinaabemowin interpretive text alongside English and French as a way of marking Toronto as traditional Indigenous territory. When the AGO restructured in 2017, renaming the department of Canadian Art to the department of Indigenous and Canadian Art, Nanibush was promoted to Curator of Indigenous Art. As part of the role, Nanibush co-heads the department with Georgiana Uhlyarik, the curator of Canadian Art. Together they have made a series of changes to the exhibition of Indigenous and Canadian art ranging from the renaming of an Emily Carr painting from *The Indian Church* to *Church in Yuquot Village* as a way of paying respect to the people the artist admired throughout her career and positioning Anishinaabe as the first available text on display in the J.S. McLean Centre for Indigenous and Canadian Art, followed by English and French, as a way of recognizing Indigenous peoples as the first occupiers of what is now Canada. Since becoming the curator of Indigenous Art, Nanibush's influence has led to Indigenous artists representing nearly one third of those featured at the AGO. Her other selected exhibitions include *Sovereign Acts II* (2017) and *The Fifth World* (2015).

Roald Nasgaard

Roald Nasgaard began his career as a lecturer and assistant professor at the University of Guelph (1971-1975), then served as the Curator of Contemporary Art at the Art Gallery of Ontario (AGO) (1975-1978), Chief Curator (1978-1989), and Deputy Director and Chief Curator (1989-1993). In his role as Chief Curator, he oversaw the expansion of the gallery's permanent collection, as well as organizing exhibitions, often of Canadian abstract art. He served as Chair of the Department of Art at Florida State University, Tallahassee (1995-2006), and as professor of art history since 2006. He is now professor emeritus of that institution. Nasgaard's curatorial history includes: *The Urge to Abstraction* (Varley Art Gallery of Markham, 2007); *The Automatiste Revolution: Montreal 1941-1960* (Varley Art Gallery, 2009); *The Plasticiens and Beyond: Montreal, 1955-1970* (co-curated, Musée national des beaux-arts du Québec and the Varley Art Gallery, 2013); *Mystical Landscapes: Masterpieces from Monet, Van Gogh and more* (co-curated, AGO and Musée d'Orsay, 2016); and *Higher States: Lawren Harris and his American Contemporaries* (McMichael Canadian Art Collection and the Glenbow Museum, 2017). Selected exhibition catalogues, include: *Yves Gaucher: A Fifteen-Year Perspective* (1979); *Structures for Behaviour: New Sculptures by Robert Morris, David Rabinowitch, Richard Serra and George Trakas* (1978); and *The Mystic North: Symbolist Landscape Painting in Northern Europe and North America, 1890-1940* (1984). In 2007, his book *Abstract Painting in Canada: A History* was published. He has also co-written *The Automatiste Revolution: Montreal 1941-1960* (2009); *The Plasticiens and Beyond: Montreal, 1955-1970* (2013); and *Higher States: Lawren Harris and His American Contemporaries* (2017). Nasgaard is an Officer of the Order of Canada since 2012.

Charmaine A. Nelson

Scholar, art historian, educator, author and the first-ever Black professor of art history in Canada Charmaine A. Nelson joined the UMass Amherst Department of History of Art and Architecture in 2022 to teach Black Diasporic Art and Visual Culture. Following an extended period of teaching art history at McGill University from 2003 to 2020, Nelson joined UMass Amherst from the Nova Scotia College of Art and Design University in Halifax, Canada. There, she was a Tier 1 Canada Research Chair in Transatlantic Black Diasporic Art and Community Engagement and the founding director of the Institute for the Study of Canadian Slavery, the first research center to focus on the 200-year history of Canadian participation in Transatlantic Slavery. She brings

this research hub to UMass as the Slavery North Initiative, expanding the focus to include both Canada and the American North. Slavery North will continue to host research and cultural events and to support and promote the research of scholars and artists-in-residence in these understudied and often neglected histories. Her scholarship examines Canadian, American, European, and Caribbean art and visual culture including various types of “high” and “low” art and popular art forms including TV, film, photography, print culture, sculpture, painting, and dress. To date she has published seven books including the edited volumes: *Racism Eh?: A Critical Inter-Disciplinary Anthology of Race and Racism in Canada* (2004); *Ebony Roots, Northern Soil: Perspectives on Blackness in Canada* (2010); *Legacies Denied: Unearthing the Visual Culture of Canadian Slavery* (2013); and *Towards an African Canadian Art History: Art, Memory, and Resistance* (2018). Her single-authored books include: *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America* (2007); *Representing the Black Female Subject in Western Art* (2010); and *Slavery, Geography, and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica* (2016). Nelson has held several prestigious fellowships and appointments including a Caird Senior Research Fellowship, National Maritime Museum, Greenwich, UK (2007), a Fulbright Visiting Research Chair, University of California – Santa Barbara (2010), and a Visiting Professorship at the University of Wisconsin – Milwaukee, Department of Africology (2011). She was also awarded a Woman of Distinction Award from the Montréal’s Women’s YWCA in 2012 (Arts and Culture Category). Nelson was the William Lyon Mackenzie King Visiting Professor of Canadian Studies at Harvard University (2017-2018). She was the first Black woman and the second art historian to hold this position.

Diana Nemiroff

Diana Nemiroff is an art historian and a former curator of contemporary and modern art at the National Gallery of Canada. Diana Nemiroff has numerous exhibitions to her credit, including *Land, Spirit, Power: First Nations at the National Gallery of Canada* (co-curated with Robert Houle and Charlotte Townsend-Gault, 1992), which was the National Gallery’s first major exhibition featuring the accomplishments of a new generation of Indigenous artists. Other exhibitions include *Crossings / Traversées* (1998, National Gallery of Canada), which examined the theme of globalization and migration in contemporary art; and *Melvin Charney and Krzysztof Wodiczko* (1986) for the 42nd Venice Biennale. In 2012, Nemiroff was the recipient of the Governor General’s Award in

Visual and Media Arts. She is recognized for writing on such artists as Eric Cameron, Jana Sterbak, and Nancy Spero, which have appeared in several catalogues and monographs. Her most recent publication is titled *Women at the Helm: How Jean Sutherland Boggs, Hsio-yen Shih, and Shirley L. Thomson Changed the National Gallery of Canada* (2021).

Tara Ng

Tara Ng is an art historian and curator who most recently served as Associate Curator at the Art Gallery of Hamilton, where she curated the exhibition *Norval Morriseau* (2018-19). She was guest curator of the exhibition *Chun Hua Catherine Dong: I Have Been There* (2021) at the Art Gallery of Hamilton. Apart from her curatorial work, Ng has worked in development positions at the Montreal Museum of Fine Arts and Egale Canada Human Rights Trust. Her writing is featured in the exhibition publication *Norval Morriseau: Toward Another World* (2019) and *Global Engagements in Contemporary Canadian Art* (2013). Ng is the Editorial and Programming Associate at Art Canada Institute where she helps to create the weekly newsletters, online exhibitions, essays, and spotlights on artworks.

Kirk Niergarth

Kirk Niergarth is associate professor at Mount Royal University. An expert in Canadian cultural history and Atlantic Canadian art, he has published on Canadian settler visual culture, including *The Dignity of Every Human Being: New Brunswick Artists and Canadian Culture, 1930-1950* (2015); "Memorial of War, Memorial of Hope: Contemplating the Creation, Destruction, and Re-creation of Fred Ross' mural *The Destruction of War, Rebuilding the World Through Education*, 1948, 1954, and 2011" (2013); "'What would he have us do?': Gender and the 'Profession' of Artist in New Brunswick in the 1930s and 1940s" (2012); "North American Muralism, Cultural Nationalism and Canadian Art Discourse in the 1930s and 1940s" (2012); and "'Missionary for Culture': Walter Abell, Maritime Art, and Cultural Democracy, 1928-1944" (2006).

Lindsay Nixon

Lindsay Nixon is a Cree-Métis-Saulteaux curator, editor and writer. Nixon was winner of the 2019 Writers' Trust of Canada Dayne Ogilvie Prize for LGBTQ Emerging Writers and winner of the 2019 Quebec Writers' Federation Concordia University First Book Prize. Nixon was the lead editor for the summer 2017 issue of *Canadian Art* in the "Best Editorial Package" category—an issue on the theme of "Kinship." In

2019, Nixon won a digital publishing award under the “Best Editorial Package” category—alongside several other writers and editors who contributed to a digital issue of *The Walrus* on the theme of “Sex Ed”—for their article “#MeToo and the Secrets Indigenous Women Keep.” They currently hold the position of Editor-at-Large for *Canadian Art* and previously edited *mâmawi-âcimowak*, an independent Indigenous art, art criticism and literature journal. Their writing has appeared in *Malahat Review*, *Room*, *GUTS*, *Mice*, *esse*, *Inuit Art Quarterly*, *Teen Vogue*, and other publications. Nixon’s first book *nîtisânak* is out now through Metonymy Press.

Luc Noppen

Directeur des partenariats de la Chaire de recherche du Canada en patrimoine urbain, Luc Noppen est professeur au Département d’études urbaines et touristiques de l’Université du Québec à Montréal depuis 2001 ; auparavant il a enseigné à l’Université Laval (depuis 1972), au Département d’histoire et à l’École d’architecture. Il a été invité par l’UQAM à devenir le premier titulaire de la Chaire de recherche du Canada en patrimoine urbain (2001-2008), à l’École des sciences de la gestion; cette Chaire a été renouvelée pour un deuxième terme (2008-2015). Une approche intégrée du paysage bâti, une connaissance approfondie de l’histoire de l’architecture au Québec, et la recherche de solutions concrètes caractérisent les travaux de Noppen ; cela lui a valu de collaborer à plusieurs projets d’aménagement et de mise en valeur en milieu historique, parmi lesquels il convient de mentionner la restauration / insertion sur les sites des maisons Hazeur/Smith à la place Royale (Québec) et la mise en valeur du site des moulins du Parc régional de l’Île-de-la-Visitation (Montréal), tous deux couronnés d’un prix d’excellence. Plus récemment, il s’est fait le promoteur de la conversion de l’église Sainte-Brigide-de-Kildare (Montréal) à des fins communautaires en plus d’assurer la direction scientifique du « plan églises » de la vallée du Haut-Saint-Laurent, territoire qui regroupe 5 MRC et une centaine d’églises. Noppen collabore régulièrement avec le Musée régional de Vaudreuil-Soulanges en aidant cette institution à se positionner comme « maison du patrimoine » de la MRC de Vaudreuil-Soulanges. Il travaille sur le patrimoine religieux du Québec depuis 1970. Avec sa collègue Lucie K. Morisset il a cosigné « Les églises du Québec, un patrimoine à réinventer » (2005) ; il a été l’organisateur du colloque international « Quel avenir pour quelles églises ? / What Future for Which Churches ? », tenu à l’UQAM en octobre 2005 et dont les textes ont été publiés ; il a organisé aussi le colloque international interuniversitaire sur l’avenir des abbayes, couvents et monastères, qui s’est tenu à Montréal et à Québec à l’automne 2009 (« Des couvents

en héritage / Religious Houses : A Legacy », 2015). Noppen est membre de la Société royale du Canada depuis 1994 (section architecture, Académie des lettres) ; il a obtenu la Bourse Killam en 1998 et s'est vu décerner plusieurs prix d'excellence pour son apport à la connaissance de l'architecture et à la conservation du patrimoine bâti, dont le Prix Gérard-Morisset (Prix du Québec, 1999) et le Prix Thomas-Baillairgé (Ordre des architectes du Québec, 2006).

John O'Brian

John O'Brian is an art historian, writer, and curator. He is best known for his books on modern art, including *Clement Greenberg: The Collected Essays and Criticism* (1986) and for his exhibitions on nuclear photography such as *Camera Atomica*, organized for the Art Gallery of Ontario in 2015. *Camera Atomica* was the first comprehensive exhibition on postwar nuclear photography. From 1987-2017, O'Brian taught art history at the University of British Columbia, where he held the Brenda & David McLean Chair in Canadian Studies (2008-2011) and was an Associate of the Peter Wall Institute for Advanced Studies. He is the author or editor of twenty books and many articles. His first book, *David Milne and the Modern Tradition of Painting* (1983), is the first in-depth study of the artist. His most recent book, *The Bomb in the Wilderness: Photography and the Nuclear Era in Canada* (2020), is the first substantial examination on what photography reveals about the size and shape of Canada's nuclear footprint. Other selected publications include: *Through Post-Atomic Eyes* (2020); *More Los Angeles Apartments* (2013); *Atomic Postcards: Radioactive Messages from the Cold War* (with Jeremy Borsos, 2011); *Postcard to Moscow* (2010); *The Nuclear Family of Man* (2008); *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art* (co-edited with Peter White, 2007); *Voices of Fire: Art, Rage, Power and the State* (co-edited with Bruce Barber and Serge Guilbaut, 1996); and *The Flat Side of the Landscape: The Emma Lake Artists' Workshops* (1989).

Melanie O'Brian

Melanie O'Brian is a Canadian curator of contemporary art and writer based in Vancouver, where she serves as Acting Director/ Curator of the Morris and Helen Belkin Art Gallery at the University of British Columbia. Formerly, she was Director/Curator of Simon Fraser University Galleries (2012-2020); Curator/Head of Programs at The Power Plant (2011-2012); Director/Curator at Artspeak (2004-2010); and Assistant Curator at the Vancouver Art Gallery (2001-2004). She is the editor of

such publications as *Vancouver Art & Economies* (2007); *Judgment and Contemporary Art Criticism* (with Jeff Khonsary, 2010); *Entertainment* (with Milena Hoegberg, The Power Plant, 2011); *5,000 Feet is the Best: Omer Fast* (The Power Plant, 2012); *\$5 Handshake: Art on Treaty 8*; and *Territory* (with Stan Douglas, SFU Galleries, 2018). In 2022, she also was one of the writers contributing to Althea Thauberger's publication, *The State of the Situation*. O'Brian has taught courses at Emily Carr University, Simon Fraser University and the University of British Columbia.

Niamh O'Laoghaire

Niamh O'Laoghaire has over twenty-year's experience in the Canadian heritage sector. She was a faculty member at McMaster University (1991-1999) teaching Canadian art history from the eighteenth century through to the 1990s. While there, she was a member of the McMaster University Museum of Art's Acquisitions Committee, tasked with spending the \$15 million Levy Bequest to create a collection for the University and Hamilton Community. After opening her own gallery, SCAM Contemporary Art, she was appointed Director of the University of Toronto Art Centre (UTAC) in 2001. For the next dozen years, she directed all UTAC functions: artistic and curatorial direction; exhibitions; educational & public programs; finances, publications; human resources; marketing, and facilities. Today, O'Laoghaire is the Varley Art Gallery of Markham's Director. Selected publications include: *Great Art for a Great University: The University College Collection* (with Matthew Brower, University of Toronto Art Centre, 2011); *Paris 1890: The Art of Modern Life* (with Celeste Adams and Richard H Axsom, Grand Rapids Art Museum, 2003); and *Judy Major-Girardin* (Kitchener-Waterloo Art Gallery, 1994).

Gwendolyn Owens

Gwendolyn Owens, Director of Curatorial Affairs, Visual Arts Collection, McGill University, is responsible for the university's collection, which includes more than 2500 works of art across three campuses. She previously held curatorial positions at the university museums at Cornell University, Williams College, and the University of Maryland as well as the Canadian Centre for Architecture. An expert on university collections, collection management, and museum buildings, she has worked with many institutions, particularly universities, to help them organize their collections and follow professional standards. In 2017, she co-curated the exhibition *Higher States: Lawren Harris and his American Contemporaries* for the McMichael Canadian Collection.

Her publications include articles, exhibition catalogues, and books on a wide range of topics including artist-architect Gordon Matta-Clark, on whom she has written extensively; mid-nineteenth century American landscape painting; painters Maurice Prendergast and David Milne; Montréal artist Melvin Charney; art markets in the twentieth century; and kitchen wallpaper in Canada. The book *Modern Nature: Georgia O'Keeffe and Lake George*, to which she contributed one of the three essays, received honorable mention from the Association of Art Museum Curators in 2014. She is currently researching the work of Marian Dale Scott.

Edith-Anne Pageot

Spécialistes des modernismes au Canada, Edith-Anne Pageot est professeure au département d'histoire de l'art de l'UQAM. Visant le décentrement épistémologique, ses recherches s'intéressent aux logiques transculturelles et transnationales qui traversent les modes de production et d'exposition des objets d'art et d'artisanat. Elle est chercheuse principale des projets, *La culture artistique et médiatique au Collège Manitou* (CHRSH, PAFARC) et *Une géographie des réseaux de production et de diffusion de la fibre dans l'art moderne et contemporain au Québec* (FRQSC, PAFARC). Elle est co-chercheuse du projet international *Worlding Public Cultures* (FRQSC, CRSH). Elle co-dirige la revue *Le Carnet. Histoire de l'art au Québec*. Elle est membre régulière de l'Institut de recherches et d'études féministes (IREF), membre régulière du Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ) et membre associée du Centre interuniversitaire d'études et de recherches autochtones (CIERA). Elle a co-réalisé le premier *Massive online open course* (MOOC), en français, sur les arts autochtones, *Ohtehra' l'art autochtone aujourd'hui*.

Sandra Paikowsky

Sandra Paikowsky retired from the Department of Art History at Concordia University in 2010 after coming to the department in 1969. She co-founded the *Journal of Canadian Art History/Annales d'histoire de l'art canadien* in 1974 and was the Managing Editor until 2010 and Publisher until 2012. From 1981 to 1992, she was the Director/Curator of the Concordia Art Gallery (now the Leonard & Bina Ellen Art Gallery). She also has guest-curated several exhibitions, including the *Goodridge Roberts 1904-1974* (traveling retrospective, 1998); co-curated *Achieving the Modern. Canadian Abstract Painting and Design in the 1950s* (1992)

and *Nova Scotian Pictures 1940-1966* (1994). In 2010, she curated the exhibition *John Fox: Refiguration* in Montréal, as well as four other presentations of his work, including *John Fox: Opera su carta* in Venice, Italy. She has also contributed to three publications on Fox's paintings and drawings. Paikowsky was co-editor and contributor to *The Visual Arts in Canada: The Twentieth Century* (2010) and has been the series co-editor with Martha Langford of the McGill-Queen's *Beaverbrook Canadian Foundation Studies in Art History*. She has written extensively on the work of James Wilson Morrice, and her monograph on his paintings and drawings of Venice will be published in Fall 2023. In 2016, she was made a member of the Order of Canada for her contribution to the discipline of Canadian art history.

Jenifer Pappararo

Jenifer Pappararo is the Director/Curator at the Art Gallery of York University. She comes to the AGYU from Plug Institute of Contemporary Art in Winnipeg, where she was the Executive Director. She was previously, the Curator at the Contemporary Art Gallery, Vancouver and the Program Director at Mercer Union, Toronto. She has curated numerous solo and group exhibition. In 2018 at Plug In ICA, she worked with Skeena Reece, DIS.art, BUSH gallery, Naufus Ramirez-Figueroa, Przemek Pyszczyk, and co-curated the group exhibition *Days of Reading: beyond this state of affairs*. She has written numerous curatorial texts and edited various exhibition related books: including *My Best Thing* by Frances Stark (2011) and the exhibition catalogue *Enter the Landscape* (2017), that focuses on the female or queer body, its representation and relation to the land. Pappararo is a founding member of the artist and curatorial collective Instant Coffee, whose work has been exhibited worldwide.

Suzanne Paquet

Suzanne Paquet poursuit des recherches transdisciplinaires entre histoire de l'art et géographie, s'intéressant aux usages de l'art, aux rôles des artistes ainsi qu'aux systèmes de représentation, et au regard de la production de l'espace. Elle enseigne au Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal. Ses publications comprennent : *La part artistique de l'habiter: perspectives contemporaines* (Olivier Lazzarotti, Guy Mercier et Suzanne Paquet dir., 2017); *Errances photographiques. Mobilité et intermédialité* (Suzanne Paquet dir., 2014) ; *Ciel variable Art photo médias culture*, n° 95,

automne 2013 : Direction d'un dossier spécial sous le thème « cyber / espace / public » avec des textes de Daniel Fiset, Janine Marchessault, Christelle Proulx, Élène Tremblay et Christine Ross ; *Intermédialités. Histoire et théorie des arts, des lettres et des techniques*, n° 17, « Reproduire », sous la direction de Suzanne Paquet (2011) ; et *Le paysage façonné. Les territoires postindustriels, l'art et l'usage*, (2009).

Sarah Parsons

Sarah Parsons is associate professor, Graduate Program in Art History, Department of Visual Art and Art History, York University where she teaches courses in the history and theory of photography, modern art, Canadian art, and art crime. Parsons's research focuses on the history and theory of photography. With Sarah Bassnett, she co-authored a survey of photography in Canada to be published by the Art Canada Institute in 2023. Her current research project, "Feeling Exposed: Photography, Privacy, and Visibility in Nineteenth-Century North America," is funded by a SSHRC Insight Grant (2019-2024). This project examines how early photography shaped ideas about privacy, from the earliest observations about photography's surveillance possibilities to its pivotal role in shaping the "right to privacy." The first component of the research is an [online project](#) for the McCord Museum in Montréal co-authored with former York AHVC PhD student, Vanessa Nicholas in 2022. The project will culminate in a scholarly book and an exhibition at The Image Centre at Toronto Metropolitan University in 2024. From 2016-2018, Parsons was part of the steering committee of a large-scale collaborative SSHRC-funded research project, [The Family Camera Network](#). The project explored the relationship of photography to the idea of family, whether of origin or choice, and generated an international conference, two special journal issues, and two collections of photographs and oral histories stored at the Canadian Lesbian and Gay Archive and the Royal Ontario Museum (ROM). As the recipient of a research fellowship in the Prints and Drawings Department at the Art Gallery of Ontario (AGO), Parsons researched the provenance of the drawing collection to ensure compliance with the Task Force Report on the Spoliation of Art during the Nazi/WWII era. Later, she served as a research consultant for the Beaverbrook Art Gallery in their legal proceedings with the Beaverbrook Foundation. This research informed the creation of one of her first university-level courses on art crime. Parsons is co-editor of the scholarly journal, *Photography and Culture*. Selected publications include: "Women in Fur: Empire, Power and Play in a Victorian Photography Album" (2020); "Site of Ongoing Struggle:

Race and Gender in Studies of Photography” (2020); “Special Issue: Seeing Family” (co-edited with Jennifer Orpana, 2017); and “William Notman’s Studio as a Space of Performance” (2016).

Helga Pakasaar

Helga Pakasaar is a contemporary art curator and writer based in Vancouver. She has worked as curator at Polygon Gallery since 2003 and is now the Audain Chief Curator of Polygon. She has also curated exhibitions for Griffin Art Projects in North Vancouver and worked as a curator at the Art Gallery of Windsor and the Walter Phillips Gallery. Pakasaar has curated several exhibitions focusing on historical and contemporary photography and media art. Her curatorial endeavours encompass multi-venue contemporary art projects, including *Moodyville*, featuring a special issue of the *Capilano Review*, and *Territory*, produced in partnership with Artspeak, Vancouver. As curator at the Polygon Gallery, Pakasaar presented photography by artists based both in western Canada and internationally. In 2015, Pakasaar curated the inaugural exhibition at Griffen Art Projects, showcasing art held in private collections and emphasizing the role of women collectors. Selected curatorial projects include: *Another Happy Day: Found Photographs Collected by Jonah Samson* (2013); *Cindy Sherman Meets Dzunuk’Wa: From The Michael And Inna O’Brian Collection* (2014); *Stan Douglas: Synthetic Pictures* (2014); *Liz Magor* (2014); *Lee Friedlander: Thick of Things* (2014); *Tris Vonna-Michell* (2015); *B.C. Almanac(H) C-B* (2015); *Isabelle Pauwels: Lying Stills /Constructing Truth With Photography* (2016); and *Nanitch: Early Photographs of British Columbia from the Langmann Collection* (2016).

Elaine Cheasley Paterson

Elaine Cheasley Paterson is professor of Craft Studies in the Department of Art History at the Faculty of Fine Arts of Concordia University. Her research concerns women’s cultural philanthropy in early twentieth-century British, Irish and Canadian craft guilds of the home arts movement and for tracing a lineage from this historical material to current resurgences in Do-it-yourself, maker culture and craftivist practices. A new line of her research focusses on education, settlement, social benevolence and imperial philanthropy (through the migration of people, craft practices and objects) in early twentieth-century Britain and Canada. Her publications include *Craft and Heritage: Intersections in Critical Studies and Practice* (2021); a special issue on Identity, Craft, Marketing in the *Journal of Canadian Art History* (2018); and *Sloppy Craft:*

Postdisciplinarity and the Crafts (with Susan Surette, 2015). She is the series editor, with Susan Surette, for Bloomsbury Academic's *Critical Craft Studies Series* (launched in 2022).

James Patten

James Patten is Director/Chief Curator at McIntosh Gallery, Western University. Since 1986 he has held curatorial positions in various Canadian art galleries, including the Art Gallery of Windsor, Winnipeg Art Gallery and Museum London. He has produced exhibitions and publications on contemporary Canadian and international artists, including solo exhibitions for Ed Pien, Kelly Wood, Jason McLean, Adrian Norvid, Janet Werner, Marcel Dzama, David Claerbout, Ron Terada, David Mabb, Willie Bester, Kim Moodie, David Merritt, Sheila Butler, Gerald Ferguson, Kelly Mark, Shelley Niro, Carlo Cesta, and Carl Beam. Patten has curated several group exhibitions including *Home Show*, featuring Sam Taylor Wood, Jamelie Hassan, and Jeff Wall (Winnipeg Art Gallery, 2004), and *Young Contemporaries*, which included Steven Shearer, Taras Politaiko, Yoko Takashima, Ron Terada, Germaine Koh, and David Hoffos (Museum London, 1996).

Lori Pauli

Lori Pauli is Curator of Photographs at the National Gallery of Canada. With over twenty years of work as a photography curator, Pauli has organized several exhibitions including major monographic examinations of the work of Canadian photographers such as *Manufactured Landscapes: The Photographs of Edward Burtynsky* (2003); *Utopia/Dystopia: The Photographs of Geoffrey James* (2008); and *Domestic Symphonies: The Photographs of Margaret Watkins* (2012). She also published on the work of photographers Paul-Émile Miot, André Kertesz, Stella Simon, Edward Weston, Diane Arbus, and Gary Schneider. Pauli has organized thematic exhibitions including *Acting the Part: Photography as Theater* (2006) and *Wonder and Invention: 19th Century British Photographs from the National Gallery of Canada* (2011). Pauli has recommended numerous acquisitions for the national collection from the fields of nineteenth and twentieth century photography and of contemporary photography. Pauli has also been a guest lecturer at the University of Ottawa where she has taught the history of photography.

Carol Payne

Carol Payne is professor and Associate Dean, Research and International, in Art & Architectural History, Carleton University. Her research principally addresses the history of photography in Canada with an emphasis on collaborative photo-based methodologies undertaken with Inuit communities. From 2005 to 2014, she was principal investigator of the research program *Views from the North*, which was funded through two multi-year grants from the Social Sciences and Humanities Research Council of Canada (SSHRC). *Views from the North* was a collaboration with the Inuit training program, Nunavut Sivuniksavut (NS), and Library and Archives Canada's (LAC) *Project Naming*. It extends *Project Naming's* photographic identification program to include oral history interviews conducted by Inuit students with Elders in their home communities. Her most recent SSHRC-funded research program is titled *Returning an Inuk Gaze: the 1950s Photographs of Joseph Idlout and their Legacy*. This research will result in an exhibition and educational program about a little-known group of photographs by Inuk hunter Joseph Idlout. Selected books include: *Atiqput: Inuit Oral History and Project Naming* (with co-editors Beth Greenhorn, Deborah Kigjugalik Webster, and Christina Williamson, 2022); *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941-1971* (2013); and *The Cultural Work of Photography in Canada* (with co-editor Andrea Kunard, 2011). Selected essays and journal articles include: "Disruption and Testimony: Archival Photographs, Project Naming and Inuit Memory in Nunavut" (2021); "Althea Thauberger: L'arbre est dans ses feuilles" (2018); and "Photographic Communities" (2017).

Rosalind Pepall

Rosalind Pepall recently retired as Senior Curator of Decorative Arts at that Montreal Museum of Fine Arts (MMFA). Previously, she was Curator of Canadian Art at the MMFA (1995-2000). In these positions, Pepall assisted in a wide range of exhibitions, publications, conferences, and research in the areas of the decorative arts and Canadian art and architecture. Since 2000, she has headed the curatorial committees for exhibitions on *Ruhlmann: Genius of Art Deco*, (2003-2004), in collaboration with the Metropolitan Museum of Art, New York., and the Musée des Années 30, Paris, France; the Canadian travelling exhibition *Edwin Holgate, Canadian Painter* (2005-2007); and *Tiffany Glass: Colour and Light* (2009-2010), presented in Paris, Montréal, and Richmond, Virginia. Pepall also co-edited the 400-page book on the Montreal Museum of Fine Arts' collection of decorative arts and design, which

accompanied the 2012 reinstallation of the Liliane and David M. Stewart Pavilion of Design. From 2009, she was a member of the curatorial committee for the preparation of the exhibition, *Artists, Architects, and Artisans: Canadian Art 1890-1918*, presented at the National Gallery of Canada in 2014. She is presently acting as a free-lance writer and curator. Her most recent book, *Talking to a Portrait: Tales of an Art Curator* (2020) is a collection of stories which revolve around her experience as a curator in organizing exhibitions, searching for art loans, or making museum acquisitions.

Nicola Pezolet

Nicola Pezolet is an associate professor of Architecture and Art History and Graduate Program Director in the Department of Art History at Concordia University. He regularly teaches courses on Montréal architecture and urbanism, as well as on Canadian architectural culture more broadly. His scholarly research interests centre on the integration of art into the built environment, art and architectural publishing, and the renewal of Christian sacred art and architecture in postwar Canada. He has explored these topics in an essay on Jean-Paul Mousseau's Hydro-Québec mural for the *Journal of Canadian Art History* (2022); as well as in *Reconstruction and the Synthesis of the Arts in Postwar France, 1944–1962* (2017); and *Sites of Photographic Knowledge: The Book* (co-edited with Eduardo Ralickas, 2022). The latter contains essays on John Max's *Open Passport*, Lorraine Monk's *Between Friends/Entre Amis* and on the 1960s magazine *Foto Canada*.

Kimberly Phillips

Kimberly Phillips is a writer, educator, and curator in Vancouver, where she works as Director/Curator of SFU Galleries at Simon Fraser University. She has also taught at the undergraduate and graduate levels, often teaching curatorial practice and the history of modern and contemporary visual art at Emily Carr University of Art + Design (ECUAD) and the University of British Columbia (UBC). Presently, Phillips is Sessional Faculty at ECUAD and is Course Leader for the Low Residence Master of Applied Art program. Phillips has authored numerous articles and exhibition catalogues on contemporary art and artists. Her writings have appeared in *Artforum* ("Esther Shalev-Gerz," 2013); *Canadian Art* ("James Nizam: Aperture for Destruction," 2016); and *Filip* ("Kimberly Phillips: Fetishism, Curiosity, and the Work of Brian Jungen," 2006). In 2022, she was one of the writers who contributed to Althea Thauberger's publication, *The State of the Situation*.

Ruth Phillips

Ruth Phillips is professor emerita at Carleton University, who specializes in Indigenous art. Previously, she was Director of University of British Columbia Museum of Anthropology, where she, with three First Nations partner communities, and museum staff created a successful expansion and renewal plan for a \$41 million grant to the Canada Foundation for Innovation, the British Columbia Knowledge Foundation, and the University of British Columbia. In 2005, Phillips, in partnership with other scholars and Indigenous partners, co-founded the [Great Lakes Research Alliance for the Study of Aboriginal Arts & Cultures](#) (GRASAC). Phillips is co-author—with Janet Catherine Berlo—of the survey text *Native North American Art* (revised ed. 2013). Her 1997 book, *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900*, argued for the authenticity of historical arts made for the curio and souvenir markets and explored the creative innovations and cross-cultural exchanges they embody. Her book, *Museum Pieces: Toward the Indigenization of Canadian Museums* (2011) traces the epochal changes in representation and practices following the contestations and postcolonial critiques of the 1980s and 1990s and was nominated for the Donner Prize in Public Policy. Other selected publication include: *Unpacking Culture: Arts and Commodities in Colonial and Postcolonial Worlds* (with Christopher B. Steiner, 1999); *Sensible Objects: Colonialism, Museums and Material Culture* (co-edited with Elizabeth Edwards and Chris Gosden, 2006); *Museum Pieces: Toward the Indigenization of Canadian Museums* (2011); and *Museum Transformations* (co-edited with Annie E. Coombes, 2015). Phillips has served as a consultant to Canadian and international museums as the president of the Comité International d'Histoire de l'Art and is a fellow of the Royal Society of Canada.

Carol Podedworny

Carol Podedworny is the Director and Chief Curator of the McMaster Museum of Art and adjunct assistant professor in McMaster University's School of the Arts. Podedworny has worked for a number of cultural institutions in the Canadian arts community since 1982. She has produced over seventy exhibitions and contributed over fifty essays to journals, books and exhibition catalogues. Selected exhibition catalogues include: *Greg Staats: Liminal Disturbance* (with Richard W. Hill, 2012); *Rising to the Occasion: The Long 18th Century* (with Ihor Holubizky, Mark A. Cheetham, Lyn Carter, and Angela Sheng, 2011);

Kirsten Abrahamson: Diary of a River (2004); *Imagining an Other Canada: Reconsidering Images of Nationalism in the Canadian Landscape* (1999); and *Bodies of Memory* (1998). Podedworny has taught at York University and University of Waterloo and was Scholar in Residence in the Art History Department at Queen's University. Podedworny's research interests include: curatorial and museological practice; contemporary Canadian art; and post-contact Indigenous art.

Chantal Pontbriand

Chantal Pontbriand is a contemporary art curator, critic, and art consultant whose work is based on the exploration of questions of globalization and artistic heterogeneity. She has curated international contemporary art events: exhibitions, international festivals, and international conferences, mainly in photography, video, performance, dance, and multimedia installation. Pontbriand was the founder-director of *Parachute*, a contemporary art magazine that she founded in 1975. She acted as the publisher/editor of *Parachute* until 2007. She also co-founded FIND (International Festival of New Dance) in 1982 and acted as its president and director until 2003. In 2010, she was appointed Head of Exhibition Research and Development at Tate Modern in London. In 2013, Pontbriand received the Governor General of Canada Award for Outstanding Contribution in the Visual and Media Arts. In 2014, Pontbriand received an Honorary Doctorate from Concordia University and the distinction of Officier of the Arts and Letters Order of France. Selected exhibitions include: *Mark Lewis Above and Below* (2015); *Per/Form: How to Do Things with[out] Words* (2015); *Photography Performs: The Body as the Archive* (2014); *Dora Garcia, Of Crimes and Dreams* (2014); and *Higher Powers Command* (2010). Selected publications include: *Suzanne Lafont*, (1997); *Mutations, Perspectives on Photography* (2011); *The Contemporary, The Common: Art in A Globalizing World* (2013); *Per/Form: How To Do Things with[out] Words* (2014); and *Parachute: The Anthology* (2012–2015).

Naomi Potter

Naomi Potter is the Director/Curator of Esker Foundation in Calgary. Over the last fifteen years, she has developed numerous curatorial, artist, and residency projects in Canada and Central and Eastern Europe. From 2009–2011, she was curator of Walter Phillips Gallery at The Banff Centre where she produced solo projects and exhibitions with many artists including Anthony Burnham, Geoffrey Farmer,

Melanie Gilligan, Brian Jungen, Ragnar Kjartansson, Silke Otto-Knapp, Frances Stark, and Ron Terada. More recently she curated projects at Esker Foundation and has published a number of catalogues, including: *Wonder and Resonance: Fiction/Non-fiction: Raymond Boisjoly, Wally Dion, Brenda Draney, Dean Drever, Jeff Funnell, Jeffrey Gibson, Alex Janvier, Jonathan Jones, Glenn Ligon, Duane Linklater, Kent Monkman, Jude Norris, Krista Belle Stewart* (Esker Foundation, 2015); *Etienne Zack: The Sun Torn from the Sky* (Esker Foundation, 2016); and *Earthlings / Nunajuarmi Nunaqaqtut / Terriens* (with Shary Boyle, Heather Igloliorte, and Shauna Thompson, Esker Foundation, 2017). In 2003, Potter was awarded a yearlong Deutsche Akademische Austauschdienst (DAAD) artist residency in Istanbul, and from 2003 to 2007 was co-director of the international artist residency program at CESTA in the Czech Republic.

Danielle Printup

Danielle Printup is a Hodinohso:ni / Anishnaabe arts administrator and curator from Kitigan Zibi Anishinābe, Quebec, with maternal roots in Ohsweken, Ontario. She has worked at Galerie SAW Gallery, the Indigenous Art Centre, and the City of Ottawa's Public Art Program. She is now program's assistant at Carleton University Art Gallery. Printup curated the group exhibition *Inaabiwin* (2018-2020), which was first presented at The Robert McLaughlin Gallery. The exhibition explored how Indigenous peoples have always embodied a relational approach to understanding and interacting with the world which allows them to engage more deeply through complex relationships with themselves and the natural world. The artists in this exhibition use their varied art practices to explore these relationships and by doing so, offer a glimpse into the complexities underscoring Indigenous worldviews.

Didier Prioul

Didier Prioul est professeur d'histoire de l'art au Département des sciences historiques de l'Université Laval depuis 2000, après avoir occupé les fonctions de conservateur de l'art européen au Musée des beaux-arts de Montréal et conservateur en chef du Musée du Québec (aujourd'hui MNBAQ), de 1993 à 1999. À titre de commissaire, il a réalisé et collaboré au développement de nombreuses expositions au Québec et à l'international. Spécialisé sur la peinture et les arts graphiques au Québec au XIX^e siècle, ses recherches et son enseignement se sont orientés sur l'interrelation entre l'art au Québec et la culture visuelle en Amérique du Nord. Il est membre de l'Équipe de recherche en histoire

de l'art au Québec (ERHAQ). L'objectif à court terme de l'ÉRHAQ est de produire un bilan de la recherche sur l'histoire de l'art au Québec entre 1600 et 1960. À long terme, l'équipe proposera des travaux de synthèse qui seront accessibles à toute la communauté. Ses publications comprennent : « Musée d'art au présent : réseaux, promesses, (re) présentations » (2003) ; « Inventorier le profil de Québec » ; « Étranger dans un nouveau pays » ; « Une vision panoramique » ; « Des pôles d'attraction » ; et « Les paysagistes britanniques au Québec : de la vue documentaire à la vision poétique » (1991).

Michael Prokopow

Michael Prokopow is curator and cultural historian at OCAD University. His areas of expertise include material culture, aesthetics, and design history. He has written about material life and domesticity and is currently working on a project on middle class taste in North America between 1940 and 1975. Between 2004 and 2008, he was curator of the Design Exchange, Canada's only museum of 20th-century industrial design. In 2012, he was co-curator of *Museum for the End of the World*, Nuit Blanche, in Toronto. In 2011, he curated an exhibition on the work of architect and theorist George Baird at the Daniels Faculty of Landscape, Architecture and Design and he co-curated the *Leona Drive Project*, a site-specific installation in Willowdale, Ontario. Selected publications include: "Above It All: Society, Politics and the Photography of Christoph Gielen Hazlitt" (2014); "shelf Life: or Museums, Mission and Issues of Collecting Craft and Design" (2014); "Coupland's True North Strong and Free" (2014); "Object Lessons: Creativity and Boundlessness in the Contemporary Field" (2012); and "A Scenic Tour: A Remembrance of Arthur Erickson" (2009). He is currently working on an exhibition on the roles of Scandinavian aesthetics in Canadian design culture between 1920 and the present, as well as a project for the *New York Times* on prison architecture and the aesthetics of incarceration.

Pohanna Pyne-Feinberg

Pohanna Pyne-Feinberg is an Art History teacher in the Fine Arts Department at Dawson College CEGEP in Montréal. As artist-educator, Pyne Feinberg both studies and creates place-based works and participatory audio walks, exploring themes of collective memory, impermanence, coexistence, and decolonizing through re-storying of the land. With Emma Doubt, Pyne-Feinberg has been working on the ECQ funded pedagogical project, *Making Art Histories: A Living*

Pedagogy (2020-2022). Selected publications include: “Experimenting Interpretation: Methods for Developing and Guiding a ‘Vibrant Visit’” (with Marie-Hélène Lemaire, 2021); “Re-storying Place: The Pedagogical Force of Walking in the Work of Indigenous Artist-Activists Émilie Monnet and Cam” (2021); and “Walking together: Shared Authority and Co-mentorship between Two Artists on the Move” (with Kathleen Vaughan, 2016).

Eduardo Ralickas

Eduardo Ralickas is an associate professor of Art History at the Université du Québec à Montréal (UQAM), where he teaches courses in aesthetics and the philosophy of art, art history, and methodology. He is working on a book-length project provisionally entitled *Voicing, Pictures: Photography, Epistemological Realism, and the Performance of Art-Historical Knowledge Narratives*. Ralickas is the former English-language Assistant Editor of *Parachute* and is one of the editors of *RACAR*. He also sits on the editorial board of the *Journal of Canadian Art History/Annales d'histoire de l'art canadien* and the board of directors of *Arttexte*. He is one of the founding members of *Formes actuelles de l'expérience photographique : épistémologies, pratiques, histoires*, a research team led by Martha Langford. Ralickas has authored a number of essays that engage critically with the conditions of contemporary art, topics in the history of aesthetics, and the intersections of art and politics. Selected publications include: “Reflections on the Pragmatics of the Illustrated Perspective Treatise: Performative Failures and (Pre-) Romantic Innovations” (2010); “Introduction à l'archimur. Réflexions sur la voix et le commissaire (autour de l'exposition *As Much as Possible Given the Time and Space Allotted*)” (2010) ; and “Le dandysme et la figuration de l'histoire ” (2004).

Christopher Régimbal

Christopher Régimbal is an art historian and the senior exhibitions manager at the National Gallery of Canada. Previously he worked for eight years at the Justina M. Barnicke Gallery and the Art Museum at the University of Toronto as curatorial assistant, and then as the exhibition and projects coordinator. He has coordinated more than thirty exhibitions of modern and contemporary art in museums and galleries across Canada and Europe, including *Gauguin: Portraits* (National Gallery of Canada, 2019) and *Traffic: Conceptual Art in Canada, c. 1965–1980* (Justina M. Barnicke Gallery, 2010–2014). Régimbal also

served as curatorial assistant for the Canada Pavilion at the 2009 Venice Biennale. In addition to his work as an art administrator, Régimbal has published essays and curated exhibitions on postwar and contemporary art. His writing has examined abstract painter Eleanor Mackey, the collective General Idea, and celebrated Minimalist pioneer Sol LeWitt. In 2011, he curated a solo exhibition on the American artist Bruce Nauman. His essay “Institutions of Regionalism: Artist Collectivism in London, Ontario,” published in *Fillip* in 2014, examined one of the earliest manifestations of artist-run galleries in Canada and its lasting effect on the Canadian art scene.

Dennis Reid

Dennis Reid is professor emeritus of the University of Toronto, where he researched and taught about Canadian art with particular emphasis on the nineteenth and twentieth centuries. He also worked at the Art Gallery of Ontario (1979-2010) as Curator of Canadian Historical Art, Senior Curator of Canadian Art, and Chief Curator, Director of Collections & Research; and as Chief Curator of Research at the National Gallery of Canada and as Curator of Post-Confederation Canadian Art (1967-1979). He was named a Member of the Order of Canada (1998), Honorary Fellow of the Ontario College of Arts and Design (2000), and recipient of the Queen’s Golden Jubilee Medal (2002) and Queen’s Diamond Jubilee Medal (2012). Reid is author of *A Concise History of Canadian Painting* (first published in 1973 and revised in 1988 and 2012). Selected publications include: *Collecting for the Future: Gifts of Art to Celebrate the New Art Gallery of Ontario* (2008); *Greg Curnoe: Life and Stuff* (edited with Matthew Teitelbaum, 2001); *Frank Gehry: Toronto* (2006); *Krieghoff: Images of Canada* (with Ramsay Cook and François-Marc Gagnon, 1999); *The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario* (1989); and “Our Own Country Canada”: *Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890* (1979).

Mary Reid

Mary Reid is the Director/Curator of the Woodstock Art Gallery, Woodstock, Ontario. Previously, she was Director/Curator of the School of Art Gallery at the University of Manitoba (2011-2014), Curator of Contemporary Art and Photography at Winnipeg Art Gallery (2004 to 2011), and curator at the MacLaren Art Centre, Barrie, Ontario (1999-2004). In 2013, she was appointed by the city of Winnipeg to the Winnipeg Arts Council Board of Directors. In 2010, she worked with the

Winnipeg Arts Council as part of the Cultural Capital program of events to coordinate *My City's Still Breathing*, a symposium that explored the many dimensions of the arts, artists and the city. Selected publications include: *Erika Lincoln: The Singing Condition* (Winnipeg Art Gallery, 2011); *Wanda Koop: On the Edge of Experience* (with Robin Laurence and Josée Drouin-Brisebois, National Gallery of Canada, 2010); and *Stephen Hutchings: Landscapes for the End of Time* (with Petra Halkes and Vincent Varga, Glenbow Museum, 2011). Reid has lectured and taught at the University of Winnipeg, University of Manitoba, and Georgian College on issues regarding contemporary art, curating and museum practice as well as critical writing.

Stuart Reid

Stuart Reid has served as museum director and curator of contemporary art at galleries across Ontario and Saskatchewan. From 2001 to 2009, he was Director/Curator of the Tom Thomson Art Gallery in Owen Sound. From 2009 to 2011, he was Executive Director of the MacKenzie Art Gallery in Regina, and was adjunct professor at the University of Regina. From 2011 to 2016, he was Director/Curator of Rodman Hall Art Centre/Brock University in St. Catharines. Selected exhibition catalogues include: *How to Eclipse a Photograph* (2016); *The Source: Rethinking Water through Contemporary Art* (2017); *Janet Jones: DaDa* (with Nell Tenhaaf, 2010); *15 minutes: Michael Buckland, Suzy Lake, Sasha Yungju Lee, Mitch Robertson* (2000); *Seeing Things: The Paintings of Gary Evans* (2000); and *Manifest Destiny: John Armstrong, Jordan Broadworth, Doug Guildford, Sadko Hadzihasonović, Patrick Mahon* (1998). In 2016, Reid joined the Community Foundation Grey Bruce as Executive Director.

Caroline Riedel

Caroline is Acting Director, Legacy Art Gallery at the University of Victoria. Previously, she was Curator of Collections at the same institution. In this role she develops exhibitions and programs that utilize the permanent collection to promote interdisciplinary collaborations and mobilize knowledge and research. Selected exhibition catalogues include: *The Collections at 50: Building the University of Victoria Collections* (with Martin Segger, University of Victoria Art Collections, 2012) and *Convergence/Divergence: Landscape and Identity on the West Coast at the Legacy Art Gallery* (University of Victoria Art Collections, 2011).

Ryan Rice

Ryan Rice was appointed the Chair of Indigenous Visual Culture at the OCAD University in 2014. A Mohawk of Kahnawake, Quebec, Rice has worked for various museums and art galleries, including the Iroquois Indian Museum, the Indian Art Centre, Carleton University Art Gallery, and the Walter Phillips Art Gallery. From 2009-2014, he was the Chief Curator of the Museum of Contemporary Native Arts in Santa Fe, New Mexico. He was also co-founder and former director of the Aboriginal Curatorial Collective. His exhibitions include *ANTHEM: Perspectives on Home and Native Land* (2008); *Oh So Iroquois* (2008); *Scout's Honour* (2009); *Hochelaga Revisited* (2009); and *Soul Sister: Re-imagining Kateri Tekakwitha* (2019).

Laura Ritchie

Laura Ritchie is the Director of MSVU Art Gallery on the campus of Mount Saint Vincent University in Halifax, Mi'kma'ki. Ritchie has worked in collections and exhibitions management and visual arts administration for the Beaverbrook Art Gallery, the New Brunswick Crafts Council, the New Brunswick Arts Board, Museum London, the Tom Thomson Memorial Art Gallery, the Commonwealth Association of Museums, Kelowna Art Gallery. Formerly the Head of Exhibitions and Collections and Management at the Art Gallery of Alberta, Ritchie is a fellow of the Getty Leadership Institute's NextGen, Executive Education for the Next Generation of Museum Leaders. One of her most significant undertakings to date has been the *Africville: A Spirit That Lives On—A Reflection Project* exhibition, a celebration of the thirtieth anniversary of the original 1989 exhibition. Through artifacts, audiovisual materials, photographs, memorabilia and other documentation, the exhibition reflected the Africville community's rich culture. Reuniting the original collaborators and joined by the Africville Museum, the exhibition ran from August to November 2020.

Carmen Robertson

Carmen Robertson is the Canada Research Chair in North American Art and Material Culture in the Faculty of Arts and Social Sciences jointly appointed in the School for Studies in Art and Culture, the School of Indigenous and Canadian Studies and the Institute for Comparative Studies in Literature, Art, and Culture at Carleton University. A Scots-Lakota professor of art history, her research centers around contemporary Indigenous arts and constructions of Indigeneity in

popular culture. In 2016, Robertson published *Norval Morriseau: Art and Life* and *Mythologizing Norval Morriseau: Art and the Colonial Narrative in the Canadian Media*. Selected book publications include: *Seeing Red: A History of Natives in Canada's Newspapers* (with Mark Cronlund Anderson, 2011) and *Clearing a Path: New Ways of Seeing Traditional Indigenous Art* (co-edited with Sherry Farrell Racette, 2009). Selected book chapters and essays in edited collection include: "Storying Histories of Art: Activating the Visual" (2020) and "The Beauty of a Story: Toward an Indigenous Art Theory" (2016). Selected journal articles include: "The Ethical Challenges of Recovering Historical Memory, Seeing Land: Resituating Landscapes Through Contemporary Indigenous Art Exhibitions" (2019); "Land and Beaded Identity: Shaping Art Histories of Indigenous Women of the Flatland" (2017); and "Thunderbirds and Concepts of Transformation in the Art of Norval Morriseau" (2012). Robertson sits on the editorial board of *The Australian Journal of Indigenous Education* and *RACAR (Revue d'art canadien / Canadian Art Review)*. She is a member of the Board of Governors for the Social Science and Humanities Council and the Norval Morriseau Heritage Society.

Clive Robertson

Clive Robertson is associate professor, Department of Art History and Art Conservation, Queen's University. Working as an artist, curator, critic, and artist historian since 1972, Robertson worked extensively with Fluxus artists, Joseph Beuys, Robert Filliou, Dick Higgins, and Alison Knowles while curating a number of defining Canadian and international performance and video festivals in the 1970s, and media arts exhibitions and events in the 1980s and 1990s. *THEN + THEN AGAIN: Practices Within an Artist-Run Culture, 1969-2006* was a national touring archival retrospective exhibition (2007-2011) of his individual and collaborative art, curatorial and publishing projects. His work is also featured in the Canadian joint museum touring exhibition: *TRAFFIC: Conceptual Art in Canada c. 1965-1980* (2012). Prior to teaching art history and cultural studies at Queen's, Clive worked as a media artist, theorist, practitioner, and national policy spokesperson within the artist-run centre movement directing interdisciplinary production and display spaces in Calgary, Toronto, and Ottawa. An exemplar of multi-format publishing, Robertson is a founding editor/publisher of *Voicespendence Audio Art Publishing*, *Arton's Video Publishing*, and *Centerfold/FUSE* magazine. His current research project, "Living in our Sixties," is a feature-length video documentary on the formation of a

group of artist friends and colleagues in England and Wales and their connective paths and passions as artists, poets and musicians in the early 1960s. Selected books include: *Policy Matters: Administrations of Art and Culture* (2006); *Performance au/in Canada 1970-1990* (with Alain-Martin Richard, 1991); and *The 1978 Canadian Video Open* (1978). Selected exhibition catalogues include: *Speaking Volumes, The Mediation of Art Practices through Journalism and Documentaries, 1957-1996* (1997) and *A Conceptographic Reading – International Artists Television Festival* (with Paul Woodrow, 1973). Selected chapters in books include: “The Artworld and its Other: Forever the Twain shall Meet?” (2008); “Conversation with Bruce Barber” (2008); and “83.1 Talking with Clive Robertson about Artist-run Culture” (2008).

Dylan Robinson

Dylan Robinson is associate professor, Department of Music, University of British Columbia. Robinson is a xwélmexw (Stó:lō/Skwah) artist, curator, and writer. From 2015-2022, he was the Canada Research Chair in Indigenous Arts at Queen’s University. Robinson’s curatorial work includes the international touring exhibition *Soundings* (2019-2025) co-curated with Candice Hopkins. His research project *xoxelhmetsset te syewa:l, Caring for Our Ancestors*, involves working with Indigenous artists to reconnect kinship with Indigenous life incarcerated in museums. His book, *Hungry Listening* (2020), examines Indigenous and settler colonial practices of listening, and was awarded best first book for the Native American and Indigenous Studies Association, Canadian Association for Theatre Research, and the Labriola Centre American Indian National Book Award. Other publications include the edited volume, *Music and Modernity Among Indigenous Peoples of North America* (2019) and *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada* (2016). Robinson’s current research project documents the history of contemporary Indigenous public art across North America, and questions how Indigenous rights and settler colonialism are embodied and spatialized in public space. Funded by the Canada Research Chair program, this project involves working with Indigenous artists and scholars to collaboratively imagine new forms of public engagement and create new public works that speak to Indigenous experience. As co-chair of the Indigenous Advisory Council for the Canadian Music Centre, he is currently leading a process for the reparation and redress of music that appropriates Indigenous song and misrepresents Indigenous culture.

Kirsty Robinson

Kirsty Robinson is professor of Contemporary Art and the Director of Museum and Curatorial Studies at Western University where she also directs the [Centre for Sustainable Curating](#). She has published on the intersection of activism, visual culture, and museums, culminating in her book *Tear Gas Epiphanies: Protest, Museums, Culture* (2019). She is a founding member of the [Synthetic Collective](#), a group of artists, scientists and cultural researchers working on plastics pollution in the Great Lakes Region and project co-lead on [A Museum for Future Fossils](#), an ongoing “vernacular museum” focused on responding curatorially to ecological crisis. Her books include: *Tear Gas Epiphanies: Protest, Museums, Culture* (2019); *Imagining Resistance: Visual Culture and Activism in Canada* (co-edited with Keri Cronin, 2011); *Putting Intellectual Property in its Place: Rights Discourse, Creative Labor and the Everyday*, (with Laura Murray and Tina Piper, 2013); *Negotiations in a Vacant Lot: Studying the Visual in Canada* (co-edited with Lynda Jessup and Erin Morton, 2014). Edited journals include: *Textile: The Journal of Cloth and Culture* (special issue: *Crafting Community: Textiles, Publics, Performance and Participation*) (with Lisa Vinebaum, 2016) and *Craftivism: A Special Edition of Utopian Studies* (with Maria Elena Buszek, 2011). Chapters in books include: “Secret Stash: Textiles, Hoarding, Collecting, Accumulation and Craft” in *Craft on Demand* (2020); “Textiles” in *Fueling Culture: Politics, History, Energy* (2016); “Oil Futures/Petrotextiles” in *Petrocultures* (2017), “Shopping Cartographies” in *The Vancouver Carts: Photographs by Kelly Wood* (2016); “Quilts for the Twenty-First Century: Activism in the Expanded Field of Quilting” in *Handbook of Textiles* (2015); and “Four Houses Never at Home: Tents, Capitalism, and the Fabric of Living” in *Breaking and Entering: The Contemporary House Cut, Spliced and Haunted* (2015).

Christine Ross

Christine Ross is Distinguished James McGill Professor in Contemporary Art History at McGill University. Her areas of research include contemporary media arts; vision and visibility; transformations of spectatorship in contemporary art; participatory media and art; artistic redefinitions of the public sphere; and reconfigurations of time and temporality in contemporary media art practices. Her most recent book project, entitled *Art for Coexistence: Unlearning the Way We See Migration*—a study of contemporary art’s response to the migration crisis—was published in the fall of 2022. Other book

publications include: *The Participatory Condition in the Digital Age* (co-edited, 2016); *The Past is the Present; It's the Future Too: The Temporal Turn in Contemporary Art* (2012); and *The Aesthetics of Disengagement: Contemporary Art and Depression* (2006). Between 2005 and 2018, she was the principal investigator of the FQRSC-funded MediaTopia team research projects. She was the Director of Media@McGill—a hub of interdisciplinary research, scholarship, and public outreach on issues in media, technology and culture, from 2012 to 2017; and co-founded (with Will Straw) the Department of Art History and Communication Studies in 2000.

Paul Roth

Paul Roth is Director of the Image Centre at Toronto Metropolitan University. Previously, he served as Senior Curator of Photography and Media Arts at the Corcoran Gallery of Art in Washington, and as Executive Director of The Richard Avedon Foundation in New York. Roth has organized numerous exhibitions and film series, including *Scotiabank Photography Award: Mark Ruwedel* (2015); *Edward Burtynsky: Oil* (2009); *Richard Avedon: Portraits of Power* (2008); *Sally Mann: What Remains* (2004); and *I...Dreaming: The Visionary Cinema of Stan Brakhage* (2002). Among his publications are *Gordon Parks*, for the series *Photo Poche* (2013); *Gordon Parks: Collected Works* (2012); "Unholy Trinity" in *Richard Avedon: Murals and Portraits* (2012); and *Richard Avedon: Portraits of Power* (2008).

Allan Ryan

Allan Ryan is associate professor at Carleton University since 2001 when he was appointed New Sun Chair in Aboriginal Art and Culture, the first position of its kind in Canada. He holds a joint appointment as associate professor in the School of Indigenous and Canadian Studies and the Department of Art History in the School for Studies in Art and Culture. He teaches both undergraduate and graduate courses on Indigenous topics, with a special interest in contemporary Indigenous issues and identities and their aesthetic manifestation in literature, film, music and the visual arts. Since 2002, he has organized the annual New Sun Conference on Aboriginal Arts, which celebrated its sixteenth anniversary in 2017, and is currently on temporary hiatus. He is also interested in postcolonial theory, comparative Indigenous minorities, cultural representation in museums, and the field of humour studies. Many of these interests were brought together in his book *The Trickster Shift: Humour and Irony in Contemporary Native Art* (1999) which won an

American Book Award for its contribution to multicultural literature. This book led Ryan to conduct post-doctoral research on Indigenous cartoonists at Simon Fraser University. In 2005, he co-curated the exhibition *About Face: Self-Portraits by Native American, First Nations and Inuit Artists* at the Wheelwright Museum of the American Indian in Santa Fe, New Mexico. He currently uses the catalogue to this exhibition for an interactive course on Indigenous self-portraiture where students get to create their own self-portraits. Previously, Ryan worked as a graphic designer, television satirist, singer-songwriter, and recording artist. He has received the inaugural Alumni of Influence Award for Distinguished Educator from the Ontario College of Art and Design University (2015); the Distinguished Alumni Award for Career Achievement from Brandon University (2016); and the Alumni Association Award for Professional Achievement from the University of Arizona (2017).

Denise Ryner

Denise Ryner was the Director/Curator at Or Gallery, Vancouver (2017-2022). Her curatorial, research, and writing interests include place-as-agent in exhibition-making, and the cultural production of transnational counterflows of the nineteenth and twentieth centuries. Ryner curated the exhibition, *Location/Dislocation* at the Jackman Hughes Institute in Toronto from September 2011 to July 2012. Welcoming the contributions of contemporary artists for the first time, this arts program exhibition focused on hybridity and displacement within diasporic communities through photo and installation work. Ryner worked as the writer and researcher for exhibition interpretative texts for the project, *Mashup: The Birth of Modern Culture* (Vancouver Art Gallery, 2014-2015). As the curatorial assistant and intern at SFU Galleries in the same year, she curated *Walk: Through a Window: RAIN OR SHINE SATURDAYS* (2015), consisting of sound walks that observed the soundscape of British Columbia's coastal communities in Vancouver. In 2015, Ryner curated *Public Objects, Private Frames* for the Canadian Heritage Regional Office in Toronto. In 2019, she co-organized the Bodies, Borders, Fields symposium with writer Yaniya Lee. Independent curatorial projects include: *Common Cause: Before and Beyond the Global* (Mercer Union, 2018); *Bodies of Fact: The Archive from Witness to Voice* (HKW, 2017); *Harbour/Haven* (in collaboration with Tonel, 'thirstDays' VIVO Media Arts, 2016); *Interim Measures* (8-11 Project Space, Toronto, 2015); and *Projections at the Perel* (SFU Galleries/SWARM, 2015). Ryner was an editorial board member and contributing editor to *FUSE* magazine from 2011 to 2014. Select publications include: "Fair-Weather

Funding" (2018) and "Naufragios: Manuel Piña-Baldoquín" (2016). In 2020, Ryner co-edited *Canadian Art's* Fall Chroma issue with Yaniya Lee. Ryner has also taught curatorial practice as a sessional faculty at Emily Carr University.

Jennifer Salahub

Jennifer Salahub is professor emerita of Art and Craft Histories at Alberta University of the Arts. Before moving to Calgary, she taught art history at Concordia University, the University of Ottawa, and Montréal's Marianopolis College. In 2000, Salahub was a research fellow at the Royal Ontario Museum (ROM). There, she investigated the ROM's collection of nineteenth century Canadian domestic embroideries that have traditionally been dismissed as a private feminine activity in a project titled, *The Public and the Private Face of Fashionable Domestic Embroidery in 19th Century Canada*. Selected publications include: "A Tipping Point in Canadian Craft History" (2008); *Natural Flow: Contemporary Alberta Glass* (with Mary-Beth Laviolette, 2011); *Marion Nicoll: Silence and Alchemy* (with Ann Davis, Elizabeth Herbert, and Christine Sowiak, 2013); and "The Embroidery is on the Wall" (2022).

Joan Schwartz

Joan Schwartz is professor of Art History in Queen's University's Department of Art History and Art Conservation and is cross-appointed to the Department of Geography and Planning. A specialist in photography acquisition and research at the National Archives of Canada for more than two decades prior to her faculty appointment, Schwartz brings expertise in archives, materiality, memory, and institutional discourse to her teaching and writing. Schwartz has published and lectured in the field of archives, historical geography, and the history of photography, and has served on the editorial boards of *The Oxford Companion to the Photograph* (2004) and the *Encyclopedia of Nineteenth-century Photography* (2007). She co-edited *Picturing Place: Photography and the Geographical Imagination* (with James Ryan, 2003); *All Shook Up: The Archival Legacy of Terry Cook* (with Thomas Nesmith and Greg Bak, 2020); and "Archives, Record, and Power," two double issues of *Archival Science* (with Terry Cook, 2002). Schwartz's research focuses on photography in nineteenth-century visual culture and on the relationship of photography and archives to notions of place, identity, and memory. She has a particular interest in photographically illustrated books and the role of photography in nineteenth-century Canadian nation-building. With the support of an Insight Grant from the Social Sciences and Humanities Research Council of Canada,

she is engaged in a four-year project entitled, Picturing 'Canada': Photographic Images and Geographical Imaginings in British North America, 1839-1889. She is currently revising *Life, Land, and Legacy*, a research monograph on nineteenth-century British Columbia photographer Frederick Dally.

Kitty Scott

Kitty Scott is the Deputy Director and Chief Curator of the National Gallery of Canada. Previously, she was the Carol and Morton Rapp Curator of Modern and Contemporary Art at the Art Gallery of Ontario; Director of Visual Arts at The Banff Centre; Chief Curator at the Serpentine Gallery, UK; and Curator of Contemporary Art at the National Gallery of Canada. Scott's resume includes exhibitions of artists such as Francis Alÿs, Stephen Andrews, Janet Cardiff, Paul Chan, Peter Doig, Janice Kerbel, Ragnar Kjartansson, Ken Lum, Scott McFarland, Silke Otto Knapp, Frances Stark, and Ron Terada. Recently, Scott curated the exhibition *Brian Jungen: Friendship Centre* (2019) at the AGO and co-curated the Liverpool Biennial, titled *Beautiful World, Where Are You?* (2018). She also curated Geoffrey Farmer's exhibition for Canada at the 2017 Venice Biennale and was a core agent for Germany's documenta (13) in 2012. Scott has written and lectured on contemporary art and curating. Recent publications include an introduction to Ken Lum's writings, *Everything is Relevant; Writings on Art and Life 1991-2018* (2020), as well as catalogue essays on Stephen Andrews, Theaster Gates, Adam Pendleton, and Melanie Smith. She also edited *Raising Frankenstein: Curatorial Education and Its Discontents* (2011) and co-edited *Frances Stark: My Best Thing* (2012).

Jonathan Shaughnessy

Jonathan Shaughnessy is Associate Curator, Contemporary Art at the National Gallery of Canada. He is also an adjunct professor with the Department of Visual Arts at University of Ottawa. Shaughnessy curated *One, Some, Many: 3 Shows by Carsten Höller* at Shawinigan Space in Shawinigan, Quebec in 2007. This was the artist's first solo exhibition in Canada. In 2010, Shaughnessy was coordinating curator of the exhibition *Pop Life: Art in a Material World* for the National Gallery of Canada, organized by Tate Modern. As a curator in the Contemporary Art department at the National Gallery of Canada, Shaughnessy has proposed numerous artworks for the national collection by Canadian and international artists, including Shannon Bool, Sarah Sze, David Hartt, Bharti Kher, David Altmejd, Nick Cave, Mika Rottenberg, Amar Kanwar, and Ai Weiwei. He is the organizer for the 2017 Canadian

Biennial, and has been the curator of NGC exhibitions such as *Mary Pratt: This Little Painting* (2016); *Human Scale* (2016); *Vera Frenkel . . . from the Transit Bar* (2014); *Builders: Canadian Biennial 2012* (2012-2013); *Louise Bourgeois (1911-2010)* (2011-2012); and *David Hoffos: Scenes from the House Dream* (2009).

Roxane Shaughnessy

Roxane Shaughnessy is Senior Curator and Manager of the Collection at the Textile Museum of Canada in Toronto. Shaughnessy spent many years researching and developing the Latin American collection at the Textile Museum of Canada in partnership with the museum's donors, while also actively working to rehouse the museum's storage of its ancient Peruvian textiles through initiatives that would ensure their care and preservation while encouraging scholarly access and public interest. She has published widely on the Textile Museum's collection, including *Ancestry and Artistry: Maya Textiles from Guatemala* (Textile Museum of Canada, 2013) and *Wrapped in Silk: Embroidered Shawls from Pakistan* (with Natalia Nekrassova, Textile Museum of Canada, 2004). Her writings on Canadian fibre arts include: *Qallunaaqtait sikusilaarmit / Printed Textiles from Kinngait Studios* (with Anna Richard, Heather L. Igloliorte, Norman David Vorano, Nakasuk Alariaq, Textile Museum of Canada, 2020) and "The Untold Story of Inuit Printed Fabrics from Kinngait Studios, Kinngait (Cape Dorset), Nunavut, Canada" (with Anna Richard, in *Textile Society of America Symposium Proceedings*, 2019). She also co-directed the Virtual Museum of Canada project [Cloth & Clay: Communicating Culture](#).

Christine Shaw

Christine Shaw is a curator, editor, and educator. Since 2013, she has been the Director/Curator of the Blackwood Gallery at the University of Toronto Mississauga, where she is associate professor of Curatorial and Visual Studies. Shaw's curatorial programming direction takes a critical stance on social, political, and ecological urgencies, sets out to develop durable visual-cultural literacies, and invites publics to create new encounters in the common struggle for a future. Her commitment to curatorial experimentation, collective cognition, philosophical inquiry, and social resilience has been applied to long-term collaborative projects including *Take Care*, a yearlong exhibition series curated with Letters & Handshakes and involving over 150 artists, activists, careworkers, curators, and researchers critically engaging the crisis of

care (2017–18); *I stood before the source*, a group exhibition traversing various scenes of accumulation (2016); *The Elements of Influence (and a Ghost)*, a residency, exhibition and performance program on systems of capture and control (with Julien Prévieux, 2017); *The Cage is a Stage*, a five-part performance and exhibition project on interspecies relations (with Emily Mast, Blackwood Gallery and Harbourfront Centre Theatre, 2016); *Migrant Choir*, an action by Public Studio (Elle Flanders & Tamira Sawatzky) and Adrian Blackwell with recent migrants to Italy and their supporters at the Venice Biennale (2015), rendering the exclusionary nature of national anthems visible, while asserting rights of citizenship; *The Work of Wind*, an operatic exhibition in thirteen parts (Nuit Blanche, Toronto, 2015); and *The Work of Wind: Air, Land, Sea* (2018–20), a curatorial and editorial project series designed to open perspectives on climate change, environmental crisis, and resilience through artistic practices, transdisciplinary inquiry, and political mobilization.

David P. Silcox

David P. Silcox has a long career in the arts, his positions ranging from the first Senior Arts Officer of the Canada Council for the Arts and Associate Dean, Faculty of Fine Art, York University, to federal Assistant Deputy Minister of Communications (Culture) and Ontario Deputy Minister, Culture and Communications. Most recently, he was president of Sotheby's Canada for twelve years. Selected publications include: *Painting Place: The Life and Work of David B. Milne* (1996); *The Group of Seven and Tom Thomson* (1996); and *Tom Thomson: The Silence and the Storm* (with Harold Town, 1977). To honour his contribution to culture and the arts in Canada, Silcox has received the Order of Canada, the Governor General's Award in Visual and Media Arts, and honorary doctorates from Victoria University in the University of Toronto and the University of Windsor.

Erin Silver

Erin Silver is a historian of queer and feminist art, visual culture, performance, and activism and an assistant professor of Art History and Critical and Curatorial Studies at the University of British Columbia. She is the author of *Suzy Lake: Life & Work* (2021) and *Taking Place: Building Histories of Queer and Feminist Art in North America* (2023), as well as co-editor of *Otherwise: Imagining Queer Feminist Art Histories* (with Amelia Jones, 2016) and the winter 2017 issue of *C Magazine*, "Force," on intersectional feminisms and movement culture (with taisha paggett). She is an editor of *RACAR (Revue d'art canadien / Canadian*

Art Review). *Otherwise: Imagining Queer Feminist Art Histories* is the first publication to address queer feminist politics, methods, and theories in relation to the visual arts, including new media, installation and performance art. Despite the crucial contribution of considerations of “queer” to feminism in other disciplines of the humanities, and the strong impact of feminist art history on queer visual theory, a visible and influential queer feminist art history has remained elusive. This book fills the gap by offering a range of essays by key North American and European scholars, both emerging and renowned, who address the historiographic and political questions arising from the relationship between art history and queer theory in order to help map exclusions and to offer models of a new queer feminist art historical or curatorial approach.

Cheryl Sim

Cheryl Sim is the Managing Director and Curator at PHI Foundation for Contemporary Art in Montréal as well as a media artist and scholar. She began her professional life at Studio D of the National Film Board of Canada, which led her to video art and an involvement with artist-run culture. As an artist, her work in video and installation, presented in North America and Europe has persistently dealt with questions of identity formation, women’s labour and relations of power. Her work at PHI has been informed by the artist-run ethos and learning from the margins. Recent exhibitions include *GROWING FREEDOM: Yoko Ono* (2021) and *RELATIONS: Diaspora and Painting* (2021). Her book, *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora*, was published in 2019.

Julia Skelly

Julia Skelly is affiliate assistant professor of art history, Concordia University. Skelly specializes in feminist art and art history, craft, modern and contemporary art, addiction, decadence and excess. She recently completed a two-year contract as Faculty Lecturer in the Department of Art History and Communication Studies at McGill University. Her publications include: *Wasted Looks: Addiction and British Visual Culture, 1751-1919* (2014); *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (2017); and the edited collection, *The Uses of Excess in Visual and Material Culture, 1600-2010* (2014). Skelly’s most recent book, *Skin Crafts: Affect, Violence and Materiality in Global Contemporary Art*, was published 2022. She is working on two book-length projects: one on Black women and textiles, the other on tattoos.

Colleen Skidmore

Colleen Skidmore is a photography historian and professor emerita in the Department of History and Classics at the University of Alberta. Her interdisciplinary research interests are in the history of photography in Canada from 1840-1940, with a particular focus on women's photographic practices and archives of women in photography. Projects and publications range from the first colour autochromes made in Canada by the German immigrant photographer Hugo Viewegar in Alberta in 1914, the historical significance of photography made in convent studios in nineteenth-century Quebec, the aspirations represented by William Notman's portfolio of stereographic views of Canada presented to the Prince of Wales in 1860, the work of women employees in the Notman studio printing room, and the role of women's photography in imagining the Canadian Rockies at the turn of the twentieth century. Her publications, *Searching for Mary Schäffer: Women Wilderness Photography* (2017) and *This Wild Spirit: Women in the Rocky Mountains of Canada* (2006; third printing 2016) draw on the wealth of materials located in public and private archives and collections in Banff, Toronto, Philadelphia, Washington, New York, Connecticut, and elsewhere. Skidmore's most recent work, *Rare Merit: Women in Photography in Canada, 1840-1940* (2022) is the first comprehensive survey of women photographers and studio employees who worked in Canada during the first century after photography's invention.

Johanne Sloan

Johanne Sloan is a professor in Art History at Concordia University. Her book, *Joyce Wieland's The Far Shore* (2010) is the culmination of a major research project on the artist and concerns the question of how landscape was both critiqued and reinvented by this generation of Canadian artists. Other publications and conference papers address the artwork of Roni Horn, Mark Dion, Bill Vazan, Ron Terada, Lynne Marsh, Jack Chambers, Janet Werner, and Althea Thauberger. Sloan is also interested in broader categories of visual culture and the urban environment, and these issues converged in the multi-authored book of essays about the world's fair held in Montréal during the summer of 1967: *Expo 67: Not Just a Souvenir* (2010). Most recently, she is co-editor with Martha Langford of *Photographic Montreal: Activisms and Archives in a Post-Industrial City* (2021).

Sarah E.K. Smith

Sarah E.K. Smith is assistant professor in Communication & Media Studies in the School of Journalism and Communication at Carleton University. At Carleton, Smith is affiliated faculty in the [Bachelor of Global and International Studies \(BGIInS\)](#), where she is associated with the Specialization in Global Media and Communication. She is also an Affiliate of the ALiGN (Alternative Global Network) Media Lab. Her research addresses visual and material culture, with a focus on modern and contemporary art, as well as exhibitions, museums, and cultural policies. Current projects encompass a range of topics from contemporary video art and artists' labor unions to the international circulation of exhibitions, curatorial networks, and cultural diplomacy. Recent publications include contributions to the *Wiley Blackwell Concise Companion to Visual Culture* (2021) and the *International Journal of Politics, Culture, and Society*. In 2016, Smith published the open-access, online, peer-reviewed monograph [General Idea: Life & Work](#) for Art Canada Institute. In 2020, her co-authored article "Unsettling Canadian Heritage: Decolonial Aesthetics in Canadian Video and Performance Art," was awarded the prize for the Best Article Published in the *Journal of Canadian Studies* by the Canadian Studies Network/Réseau d'études canadiennes. In 2017, Smith co-founded the North American Cultural Diplomacy Initiative (NACDI)—a transdisciplinary research network addressing cultural diplomacy that includes academics, policymakers and practitioners from North American and beyond. That same year she provided expert witness testimony to the Senate Standing Committee on Foreign Affairs and International Trade's study of the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy. Smith has been a fellow of the Canadian Global Affairs Institute since 2018. She is actively engaged the pedagogy of visual culture as a core team member of the [Open Art Histories](#) initiative. Smith also has experience in the museum sector and was the Curator of Contemporary Art at the Agnes Etherington Art Centre.

Devon Smither

Devon Smither is associate professor of Art History/Museum Studies at the University of Lethbridge. She is a founding member of [Open Art Histories](#), a group of art historians in Canada devoted to advancing the conversation and scholarship on art, art history, and pedagogy. Her research and teaching interests include gender and modernity, modern colonial-settler art in Canada, and modern North American

women artists. She is completing a book manuscript on the female nude in Canadian painting and photography from 1913 to 1980 and a manuscript, *Pegi Nicol MacLeod: Life & Work* for the Art Canada Institute. She has published articles and reviews in *RACAR*, *The Journal of Historical Sociology*, and *The Literary Review of Canada*.

Karen Stanworth

Karen Stanworth is professor emerita of the School of the Arts, Media, Performance, & Design at York University. She is an art historian whose research addresses issues of knowledge formation within visual culture, with a particular emphasis on the representation of identities, and the paradox of belonging and difference. She has published on topics related to visual culture and pedagogy, higher education and the arts, feminist cultural theory and production, and narrative and history. Stanworth is completing a manuscript on visual culture and identity in nineteenth century Canada which will examine the ways in which visual culture participates in the construction and mediation of social identities, particularly in early museum pedagogies, visual spectacle, and the representation of group identities. She is also engaged in the development of a collaborative network for historical research in visual culture in Canada, and a research project of case studies about bawdy images in twentieth century Canada. Selected publications include: "Interdisciplinarity in the Work of Françoise Sullivan" (2005); "A Critical Introduction to Feminist Cultural Production (2002); "In Sight of Visual Culture: Pedagogy and the Discipline of Art History" (2002); and "Storytelling, History, and Identity in William Pars's *Portrait of Three Friends*" (1997).

Mary Ann Steggles

Mary Ann Steggles is professor, School of Art, University of Manitoba. Her research is interdisciplinary crossing the boundaries of contemporary ceramic history, the marginalization of women within the practice of wood firing, and locating ceramic practice within current environmental concerns. For two years, she studied the use of colour in wood-fired ceramics, a project that was supported by a University of Manitoba Creative Works Grant and the SOA Curriculum Development Fund. Steggles was an Interdisciplinary Artist in Residence at Hospitalfield House, Arbroath, Scotland where she explored the theme of transience alongside locating ceramics within current environmental concerns. This research and her studio work at

Hospitalfield House will form a chapter for Amanda White and Elysia French's forthcoming book, *Making (Eco) Logical*. Steggles has studied on the impact of the Vietnam War Resisters on Canadian ceramic history. This research is included in book and journal chapters such as "Transnationalism and Resistance: The Border at the 49th Parallel, the Vietnam Era Resister, Then and Now" (2019); "The Vietnam Era Resisters Who Shaped Canada's Ceramic History" in *The Other Side of 150: Untold Stories and Critical Approaches to Canadian History, Literature and Identity* (2019); and "Just Across the Border - Opportunity, Studio Potter" (2018). Steggles is a regular contributor to *Toplerblatt*, *Neue Keramik*, *Art and Perception*, *Ceramics TECHNICAL*, and *Studio Potter*. She co-authored a revised edition of *The Traditional and Religious Arts of Asia* (with C. Martin, 2019) and is completing two other manuscripts, one on the contributions of the Vietnam Resisters to the history of Canadian ceramics and a second volume co-authored with C. Martin, *The Branches of the Bodhi Tree*.

Shepherd Steiner

Shepherd Steiner is associate professor in the School of Art at the University of Manitoba. Literary theory, philosophical aesthetics, and the continuance of modernism in the contemporary are Steiner's general areas of research. One key area of investigation involves the question of projection, in particular, the ways in which we inhabit or live in the work of art or literary text. This research is inclusive of the theoretical notion of *teleopoiesis*, confronts the problem of identity and opens onto the horizon of ethics. Steiner is actively researching a wide range of contemporary photographic practices for a book titled *The Outsides of Photography*. Books include *Rodney Graham: The Phonokinetoscope* (2013); *The New Criticism: Formalist Literary Theory in America* (co-edited with Rick Armstrong and Alfred J. Drake, 2013); *Cork Caucus: On Art, Possibility, and Democracy* (co-edited with Trevor Joyce, 2007). A book-length essay titled, "Toward a Spacious, Excitable Open: On the Surveillance, Care and the Bliss of Tiny Creatures," was published for the exhibition *Henrik Hakansson: Sweet Leaf* (2000). Steiner recently completed a manuscript titled, *Projective Politics and the Mnemotechnics of Support: High Modernist Painting, Sculpture and Criticism, 1945-1968* on David Smith, Jackson Pollock, Helen Frankenthaler, Morris Louis, Kenneth Noland, Jules Olitiski, Frank Stella, and Donald Judd.

Thérèse St-Gelais

Thérèse St-Gelais est professeure titulaire à l'Université du Québec à Montréal (UQAM), où elle dirige l'Institut de recherches et d'études féministes. À titre de commissaire d'exposition, elle a entre autres présenté *Le Désordre des choses* (avec Marie-Ève Charron) à la Galerie de l'UQAM en 2015 et l'exposition de Ghada Amer au Musée d'art contemporain de Montréal en 2012. Elle a contribué à de nombreux catalogues d'exposition, notamment ceux consacrés à Teresa Margolles (Musée d'art contemporain de Montréal, 2017) et à Marion Wagschal (Musée des beaux-arts de Montréal, 2015). Elle a collaboré à plusieurs ouvrages collectifs dont *Desire Change: Contemporary Feminist Art in Canada* (2017) et a codirigé avec Ève Lamoureux un numéro de la revue *Recherches féministes* intitulé « Où en sommes-nous avec le féminisme en art ? » (2014). Elle a codirigé les publications *Le Désordre des choses. L'art et l'épreuve du politique* (avec Marie-Ève Charron, 2019) et *Archi-Féministes! Art contemporain, théories féministes* (avec Marie-Ève Charron et Marie-Josée Lafortune, 2019). Elle a contribué au MOOC « Elles font l'art » produit en collaboration avec le Centre Pompidou et l'UQAM. Elle est membre du Réseau québécois en études féministes (RéQEF).

Susan Surette

Susan Surette is a ceramic artist and craft historian who received her PhD in 2014 with a dissertation on the ceramic murals of the Sturdy-Stone Centre in Saskatoon, Saskatchewan. She completed a SSHRC funded post-doctoral position at NSCAD University in 2016. Her research interests are focussed upon the contested discursive spaces of Canadian ceramic production, textiles, craft and decorative art, as well as the application of an interdisciplinary approach that addresses the relationships among the object, maker and consumer over time. Since 2008 Susan Surette has taught undergraduate courses at Concordia on ceramic histories, textile histories, and craft theory and histories, and a graduate course on craft theory. Her research into Canadian ceramics has been published in *Métiers d'art/Craft Journal*, *Itinéraire: Rendez-vous 2009 en métiers d'art*, 2010; *Métiers d'art/Craft Journal*; *Craft: Perception and Practice Vol. 2*; *Utopic Impulses: Contemporary Ceramics Practice*; *On the Table: 100 Years of Functional Ceramics in Canada*; *Journal of Canadian Art History* and various museum catalogues. She has co-edited *Sloppy Craft: Postdisciplinarity and the Crafts* (Bloomsbury, 2015), *Craft and Heritage: Intersections in Critical Studies and Practice* (Bloomsbury 2021)

and *Special Edition on Crafts, Journal of Canadian Art History* (2018-2019). Susan Surette's ceramic murals and vessels are found in corporate, public and private collections in Canada, the United States and Europe.

Maia-Mari Sutnik

Maia-Mari Sutnik was Curator of the Curatorial Department of Photography at the Art Gallery of Ontario (AGO) from its founding in 2000 until 2015. Sutnik joined the AGO in 1967 and held many positions at the gallery, including in the Department of Photographic Resources in the 1970s. Through her work, she accumulated resources and gained public support for annual exhibitions of photographs at the AGO. In 2000, the Curatorial Department of Photography was established in the AGO and she was appointed the Curator. At this time, the Curatorial Department of Photography featured one acquisition—an ambrotype of a chalk drawing of Charlotte Bronte. Under Sutnik's stewardship, the collection came to reflect the artistic, historical, and social impact of the medium with over 60,000 objects from the 1840s onwards. It includes nineteenth century photographic examples of the medium's development by early practitioners, including Linnaeus Tripe, and Julia Margaret Cameron, and a rare collection of photographs from *The 1851 Great Exhibition of Works of Industry of all Nations*, also known as the *Crystal Palace* exhibition in London, England. She acquired in-depth representations of vernacular World War I albums, personal albums, and several international press agencies, alongside a critical mass of work by Josef Sudek, Alfred Eisenstaedt, Diane Arbus and many others. She acquired a representative collection of Canadian photographers from both the nineteenth and twentieth centuries, including Michel Lambeth, Lynne Cohen, Jeff Wall, and Edward Burtynsky. In 2013, she was invited by Paris Photo to curate an exhibition, which culminated in *Performance Propositions*, featuring the Canadian artist Arnaud Maggs's autobiographical series, *After Nadar* in dialogue with selected original press prints of the 1930s from the AGO's collection. She also contributed to international editions of *Contemporary Photographers* and *Contemporary Masterpieces*, and *Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate* (2007). In 2015, Sutnik organized the travelling exhibition *Memory Unearthed: The Łódź Ghetto Photographs of Henryk Ross*, and edited "Cruel Tragedies, Consoling Pleasures. Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross" for the book *Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross*. She also curated a special

complimentary exhibition *The Last Journey of the Jews of Łódź* for the Oregon Jewish Museum and Center for Holocaust Education, Portland. In 2014, a show of her collection titled *Curious Anarchy: The Photographic Collection of Maia-Mari Sutnik* was held at the Ryerson Image Centre, Toronto Metropolitan University.

Riva Symko

Riva Symko is Head of Collections and Exhibitions and Curator of Canadian Art at the Winnipeg Art Gallery. Previously, she held posts with institutions such as the Kimura Gallery, University of Alberta Museums, Nuit Blanche Edmonton, Modern Fuel Artist-Run Centre, and ArtLab Gallery. In addition, Symko has held a number of academic positions including assistant professor of Art History at the University of Alaska Anchorage, and has taught at the University of Lethbridge, Memorial University, and Queen's University. Her primary areas of research include twentieth and twenty-first century Western visual culture, North American Indigenous creative practices, Canadian art, copyright law and the doctrines of fair use/fair dealing, as well as critical and cultural theory including feminist theory, theories of authenticity and originality, historiography, and decolonization pedagogy and methodology. Her writings include: "Riffing the Canon: The Pictures Generation and Racial Bias" in *Journal of Curatorial Studies* (2019); "Does the Sublime Know Change? Updating Landscape for the Anthropocene," in *Momus* (2017); and "Re-Presentations, Adaptions, and Variations," in *Luma* (2016).

Carla Taunton

Carla Taunton is associate professor, Division of Art History and Contemporary Culture, Nova Scotia College of Art and Design University (NSCAD); adjunct associate professor, Department of Cultural Studies, Queen's University; adjunct associate professor, Department of Graduate Studies, Dalhousie University; and she serves on graduate committees at Carleton University and University of British Columbia. Taunton's research contributes to arts-based critiques of settler colonialism, Indigenous arts and methodologies, contemporary Canadian art and activism(s), museum and curatorial studies, as well as theories of decolonization, anti-colonialism and settler responsibility. She is co-investigator on The Kanata Indigenous Performance, New and Digital Media Art Project, a collaborative research partnership that traces Indigenous practices and methodologies in the areas of

performance, digital and new media arts. She is also a co-organizer and collective members of the Art and Activism Project at NSCAD University and a member of the organizing committee for the Halifax-based Indigenous Speakers Serie. Her research investigates current approaches towards the writing of Indigenous-specific art histories, recent Indigenous and settler research/arts collaborations, and strategies of creative-based interventions that challenge colonial narratives, national/ist institutions and settler imagination. Selected publications include: "Ursula Johnson: Embodying Indigenous Art Histories" in *Ursula Johnson: Mi'kwite'tmn (Do You Remember)* (2015); "Addressing the Settler Problem," in *fuse* (2013); and "Indigenous (Re) memory and Resistance: Video Works by Dana Claxton" (2010). Her current projects include Theories and Methodologies for Indigenous Arts, and "This is What I Wish You Knew": Urban Aboriginal Artists Tell Their Stories of Identity and Reconciliation, a multi-institution community arts-based project that will engage urban Indigenous youth in Halifax. *The Routledge Companion to Indigenous Art Histories in the United States and Canada* edited by Heather Igloliorte and Taunton will be published in 2023. This companion consists of chapters that focus on and bring forward critical theories and productive methodologies for Indigenous art history in North America. The contributors expand, create, establish and define Indigenous theoretical and methodological approaches for the production, discussion, and writing of Indigenous art histories. Taunton is also an independent curator and co-curated with Erin Sutherland *Memory Keepers: Methodologies of Memory, Mapping and Gender* at Urban Shaman Gallery in conjunction with the 30th Anniversary of MAWA (2014); and *Art in the Open – Indigenizing pei* co-curated with Heather Igloliorte in Charlottetown (2014).

Andrea Terry

Andrea Terry is the Director of the StFX Art Gallery at St. Francis Xavier University in Antigonish, Nova Scotia. Terry has researched and engaged in critical feminist art histories and art practices for the past fifteen years. She has previously curated exhibitions at Thunder Bay Art Gallery and Definitely Superior Art Gallery. Her research, teaching, and curatorial practice explore historic, modern, and contemporary visual and material cultural production in Canada, critical museum studies, and participatory installation practices. She has published articles in peer-reviewed academic journals such as *Gender and History*

("Gender, Canadian Nationhood, and 'Keeping House': The Cultural Bureaucratization of Dundurn Castle," 2013); *Revue d'art canadienne / Canadian Art Review* ("Un canadien errant: Charles Smeaton and the earliest photographs of the Roman Catacombs" with John Osborne, 2007); the *Journal of Heritage Tourism* ("Claiming Christmas for the Tourist: 'Living History' in Dundurn Castle," 2008); and *FUSE* magazine ("Pasturizing Canada: Joe Fafard," 2008). Her first sole-authored book, *Family Ties: Living History in Canadian House Museums*, was published in 2015. In 2019, she wrote *Mary Hiester Reid: Life & Work* for the Art Canada Institute. She has also taught art history courses at universities across Canada, including Queen's University, Carleton University, Mount Allison University, and Lakehead University.

Michèle Thériault

Michèle Thériault is Director of the Leonard and Bina Ellen Art Gallery at Concordia University. She is a curator, writer, and editor interested in translational issues in art, reflexive frameworks, knowledge in art and in the context of exhibition. She has developed a program that reflects critically upon contemporary artistic production and curatorial activity often in relation to the recent history of contemporary art. She has curated exhibitions with Canadian and international artists such as *Claude Tousignant. 3 paintings, 1 sculpture, 3 spaces* (2005); *Walid Raad, The Atlas Group* (2006); the first exhibition in North America of Harun Farocki's installations (2007); *Kent Monkman: My Treaty is With the Crown* (2011) and *Olivia Boudreau: Oscillations of the Visible* (2014). She was also a co-curator of *Traffic, Conceptual Art in Canada, 1965-1980* (2010-2014). Selected publications include: *Blues Klair. Vincent Meessen* (Leonard and Bina Ellen Gallery and The Power Plant Contemporary Art Gallery, 2021); *Actions that Speak : Aspects of Québec Culture in the 1960s and 1970s* (with Sean Mills, Leonard and Bina Ellen Art Gallery, 2012); and *Documentary Protocols / Protocoles documentaires (1967-1975)* (with Vincent Bonin, Leonard and Bina Ellen Art Gallery, 2010).

Marie-Josée Therrien

Marie-Josée Therrien is a professor at OCAD University. Prior to working at OCAD, she worked at the Canadian Museum of Civilization (now the Canadian Museum of History), the National Film Board of Canada and Radio-Canada. Author of multiple architectural heritage reports for Parks Canada, Therrien has also collaborated on the

planning of national conferences on the preservation of modern architectural heritage. Selected publications include: “Built to Educate: The Architecture of Schools in the Arctic from 1950 to 2007” (2015); *La sauvegarde de l’architecture modern* (with co-editor France Vanleathem, 2014); *Au-dela des frontières, l’architecture des ambassades canadiennes 1930-2005* (2005); “Canadian Chanceries in Tokyo” (2008); “Toronto’s Parking Garages” (2007); and “Changing Trends in the Canadian Mallscape of the 1950s and 1960s” (2011).

Ian Thom

Ian Thom was the Senior Curator-Historical at the Vancouver Art Gallery from 1988-2018 and since then, has worked as an independent curator and consultant. Involved in Canadian art museums for more than thirty years, he has held senior curatorial positions at the Art Gallery of Greater Victoria and the McMichael Canadian Art Collection. In his time at the Vancouver Art Gallery, the collection doubled in size, from 6,000 to 12,000 works, many by the Group of Seven and Emily Carr. He brought into the collection or increased the representation of such artists as John Vanderpant, Beatrice Lennie, Jock Macdonald, and Lilius Farley, as well as Indigenous artists, both historical and contemporary. Selected publications include: *Andy Warhol: Images* (1995); *Art BC: Masterworks from British Columbia* (2000); *E.J. Hughes* (2002); *Takao Tanabe, B.C.* (2005); *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast* (2009); and *Gordon Smith: Don’t Look Back* (2014). Since he retired, to celebrate the 100th anniversary of the Group of Seven, he curated *Northern Pine: Watercolours and Drawings by the Group of Seven from the McMichael Canadian Art Collection* organized by the Kelowna Art Gallery in 2020 with a publication of the same name. Thom also published *Clarence Gagnon: The Maria Chapdelaine Illustrations* (2020); *Takao Tanabe: A Modern Landscape* (West Vancouver Art Museum, 2021); and “Bess Harris” in Sarah Milroy’s catalogue *Uninvited: Canadian Women Artists in the Modern Moment* (McMichael Canadian Art Collection, 2021).

Grace Eiko Thomson

Grace Eiko Thomson is a Japanese Canadian internment camp survivor. She is the founder of the Nikkei National Museum and Cultural Centre in British Columbia. In 1995, Thomson was asked to coordinate an event for artists of Japanese heritage from across Canada, sparking a renewed interest in the history of her community. In 2000, she became the inaugural curator and director of the new Japanese Canadian

National Museum (now the Nikkei National Museum and Cultural Centre). She resigned from that position in 2002 but continued to collaborate with the museum as a guest curator. From 2005 until her 2010 retirement, she was president of the National Association of Japanese Canadians. In 2021, Thomson published a memoir based on her family's experience, *Chiru Sakura: Falling Cherry Blossoms*.

Malcolm Thurlby

Malcolm Thurlby is a professor at York University, specializing in medieval art and architecture and Canadian architectural history. A Fellow of the Royal Historical Society and a Fellow of the Society of Antiquaries of London, he has published books and articles on aspects of Romanesque and Gothic architecture and sculpture in Britain and nineteenth century architecture in Canada. Selected publications include: *The Architecture and Sculpture of Deerhurst Priory: The Later 11th, 12th- and Early 13th-Century Work* (2014); *The Herefordshire School of Romanesque Sculpture* (2013); *Romanesque Architecture and Sculpture in Wales* (2006); "Heritage Churches in the Niagara Region: An Essay on the Interpretation of Style" (2018); "St Andrew's Presbyterian Church, Niagara-on-the-Lake (Ontario) and Church Design in Upper Canada down to 1840" (2018); "Christ's Church, Hamilton, Ontario, and the Changing Image of the Anglican Church 1835-1875" (2017); and "The Roman Catholic Churches of Joseph Connolly (1840-1904): The Adaptation of Pugin's True Principles and Aspects of Irish Identity in Ontario" (2016).

Janis Timm-Bottos

Janis Timm-Bottos is associate professor, Art Therapy, Creative Arts Therapies and Provost Fellow for Community Engagement, Fine Arts, at Concordia University. She is a board-certified art therapist and an interdisciplinary scholar with a sustained research practice investigating the community art studio as a therapeutic site for individual, family, and community healing. She is founder of ArtStreet, an art studio with Albuquerque Health Care for the Homeless, OFFCenter Community Arts Project, an arts-based public homeplace in downtown Albuquerque and "Kitchen Table Arts," which was housed in a thrift store in Nelson, British Columbia and spawned "Children of the Seams" a youth collective that remakes fashion from discarded clothing. A presenter in both local and international venues, Timm-Bottos advocates for the return of small, welcoming, and free community art spaces located between neighbourhoods. Her current

research focuses on promoting social inclusion through public science in the art hives network. This work includes a storefront classroom in Saint-Henri, Montréal, “*La Ruche d’Art: Community Studio and Science Shop.*” *La Ruche* is open two days a week for the community to join together to make art. She and her students have launched a national network of similar [art hives across Canada](#). Timm-Bottos is committed to helping lead the university’s new strategy: Embrace the City. One outcome of this initiative is to support Concordia’s partnership with the Montreal Museum of Fine Art through facilitating a new downtown art hive at the museum.

Nancy Tousley

Nancy Tousley is a senior art critic, journalist, art writer, and independent curator whose practice has included writing for a major daily newspaper, art magazines, and exhibition catalogues. Tousley’s work as art critic of the *Calgary Herald* appeared regularly from 1978–1998. She joined the Herald as a staff writer in late 1979. In addition to reviewing local, national and international art exhibitions, her newspaper practice included feature and profile writing, arts news reporting and special series. Toulsey was senior arts writer and art critic of the *Calgary Herald*, where she also served as Assistant Editor and Arts Coordinator of the Entertainment department and edited the freestanding Sunday Books and the Arts section. Toulsey was a contributing editor to *Canadian Art* magazine from 1986- 2016. Her reviews, interviews and feature articles have appeared in magazines such as *The Print Collector’s Newsletter*, *Artscanada*, *Vanguard*, *Parachute*, *Border Crossings*, and *Canadian Art* since the early 1970s. In 2011, Tousley was appointed the first Critic in Residence at the Alberta College of Art and Design. Selected exhibitions include: *The News From Here: 2013 Alberta Biennial of Contemporary Art* (2013); *Made in Calgary: The 1990s* (2013); *A Sublime Vernacular: The Landscape Paintings of Levine Flexhaug* (co-curated with Peter White, 2015-2017); *Walter May: Object Lessons, One New Work series* (2016); *Pamela Norrish: Magical Thinking, One New Work series* (2016); and *M.N. Hutchinson: The Last Longest Day, One New Work series* (2017). In 2009, she was awarded the Medal of the Royal Canadian Academy of Arts for distinguished contributions to the visual arts as a writer and editor. In 2011, she was awarded the Governor General’s Award in Media and the Visual Arts for her distinguished contribution to art in Canada.

Zoë Tousignant

Zoë Tousignant is Curator, Photography, at the McCord Stewart Museum. Her research has focussed on examining print culture as a vital form of dissemination for photography; retracing the networks of people and institutions that constitute the field of visual culture; and elucidating the affective bonds created by photographs and photographic practice. Tousignant is a member of the FQRSC-funded research group *Formes actuelles de l'expérience photographique: épistémologies, pratiques, histoires*, based at Concordia University, the Université du Québec à Montréal, the Université de Montréal and Université Laval. Her curatorial projects have included close collaborations with such photographers as Serge Clément, Carlos Ferrand, Marisa Portolese, and Gabor Szilasi. She has been a regular contributor to the magazine *Ciel variable* since 2008. Most recently, she published « L'histoire de la photographie à Montréal selon Robert Graham / Robert Graham's History of Photography in Montreal » in *Ciel variable* (Fall 2021). Her essays have also been published in *Canadian Art*, *Archivaria*, and *Revue de Bibliothèque et Archives nationales du Québec*. Selected publications include: "Shelter: Seeking Solace; The Photographs of William Eakin," (2021); "La vie artistique (selon Vincent Lafrance) / The Artful Life (according to Vincent Lafrance)" (2021); « Rebus et refus dans l'art de Donigan Cumming / Refuse and Refusal in the Art of Donigan Cumming » in *Corps-à-corps : l'œuvre de Donigan Cumming / Body-to-Body: The Works of Donigan Cumming* (2020). Tousignant was the assistant editor of the book *Notman: A Visionary Photographer* (McCord Museum, 2016), which received the Award for Outstanding Achievement in Research – Cultural Heritage from the Canadian Museums Association. In 2019, she published *Gabor Szilasi: The Art World in Montreal, 1960-1980* and in 2020, contributed to the anthology *Une histoire mondiale des femmes photographes*, edited by Luce Lebart and Marie Robert.

Charlotte Townsend-Gault

Charlotte Townsend-Gault is an art historian, professor emerita, author, and curator. Townsend-Gault's research, teaching and scholarship concerns contemporary visual and material Indigenous cultures, particularly those of the Pacific Northwest. Townsend-Gault developed early career experience as curator of the Mezzanine Gallery at the Nova Scotia College of Art and Design (NSCAD) between 1969 and 1973. She joined the Department of Art History, Visual Art and Theory

(AHVA) at the University of British Columbia (UBC) in the late 1980s. Townsend-Gault is also an associate faculty member (emerita) with the Department of Anthropology at UBC and an honorary professor in the Department of Anthropology at University College London. Selected books and exhibition catalogues include: *Native Art of the Northwest Coast: A History of Changing Ideas* (2013); *Bill Reid and Beyond: Expanding on Modern Native Art* (co-edited with Karen Duffek, 2004); *Rebecca Belmore: The Named and the Unnamed* (with James Luna, 2003); *Land, Spirit, Power: First Nations at the National Gallery of Canada* (with Diana Nemiroff and Robert Houle, 1992). Book chapters include: "The Raven, the Eagle, the Sparrows, and Thomas Crow: Making Native Modernism on the Northwest Coast" (2006); "Ways of Knowing" (2006); "When the (Oven) Gloves Are Off: The Queen's Baton – Doing What to Whom" (2001); and "Conceptual Daze at NSCAD – The Mezzanine" in *Conceptual Art: The NSCAD Connection 1967-1973* (2001). Selected exhibitions include: *Yuxweluptun: Born to Live and Die on your Colonialist Reservations* (1995); *Rebecca Belmore: The Named and the Un-named* (2003); and *Backstory: Nuuchaanulth Ceremonial Curtains and the Work of Ki-ke-in* (2010). Townsend-Gault is working on a forthcoming book, *Masked Relations: Display and Disguise on the Northwest Coast*.

Esther Trépanier

Professeure émérite au département d'histoire de l'art de l'UQAM où elle a enseigné de 1981 à 2020, Esther Trépanier a été directrice générale du Musée national des beaux-arts du Québec de 2008 à 2011 et directrice de l'École supérieure de mode de Montréal de 2000 à 2007. Elle est l'auteure de nombreuses publications sur l'art québécois et canadien des premières décennies du XX^e siècle et sur les questions relatives à la modernité. Mentionnons, entre autres, *Peinture et modernité au Québec, 1919-1939* (1998) et *Peintres juifs de Montréal. Témoins de leur époque, 1930-1948* (2008). Elle a aussi œuvré, à titre de commissaire, à la réalisation d'expositions dont *Peintres juifs et modernité : Montréal 1930-1945* (Centre Saidye-Bronfman, 1987 ; tournée canadienne 1988-1989) ; *Marian Dale Scott. Pionnière de l'art moderne* (MNBAQ, 2000 ; tournée canadienne 2000-2003) ; *Jack Beder. Lumières de la ville/City Lights*, (avec Sandra Paikowsky, Galerie Leonard et Bina Ellen, Université Concordia, 2004); *Femmes artistes. La Conquête d'un espace : 1900-1965* (MNBAQ, 2009 ; MAJ 2010 ; AGH 2010-2011) ; *Mode et apparence dans la peinture québécoise, 1880-1945* (avec Veronique Borboën, MNBAQ 2012) ; et *Oubliés! Scott, Brandtner, Eveleigh, Webber : revoir l'abstraction montréalaise des années 1940* (MAJ 2022-2023). Elle a

également collaboré à la rédaction de catalogues d'exposition, entre autres sur le Groupe de Beaver Hall, le nu dans l'art moderne canadien, Marc-Aurèle Fortin, Adrien Hébert, James-Wilson Morrice, Ozias Leduc.

Dot Tuer

Dot Tuer is a writer, artist, and professor, Faculty of Liberal Arts and Sciences, Graduate Studies at OCAD University where she teaches about contemporary art, Latin art, and memory studies. Tuer's scholarly and creative work focuses on the intersection of archival traces and visual storytelling in processes of memorialization. She has published on Canadian and Latin American art, with a focus on photography, performance, and new media. Tuer is the author of the book, *Mining the Media Archive* (2005), as well as a number of museum catalogues, book anthologies, and journal essays, such as "Common Ground: The Thematics of Dispossession in Contemporary Arab and Canadian Art" (2016); "A Greeting from the Anishanabe of Canada to the Tzotzil in Chiapas: Decolonizing the Gesture of Friendship between Indigenous Nations" (2014); "Beyond the New Media Frame: The Poetics of Absence in Vera Frenkel's String Games" (2013); and "A Certain Regard: The Spectre of the Self (as other)" (2011).

Georgiana Uhlyarik

Georgiana Uhlyarik is the Fredrik S. Eaton Curator of Canadian Art at the Art Gallery of Ontario (AGO). Prior to joining the AGO in 2002, Uhlyarik held various curatorial roles at the McMichael Canadian Art Collection, The Power Plant, and the Gershon Iskowitz Foundation. She is an adjunct faculty member at York University and University of Toronto, and research associate, Modern Literature & Culture, Toronto Metropolitan University. As co-lead of the AGO's department of Indigenous and Canadian art, Uhlyarik's area of specialty is the work of twentieth century women artists. Selected exhibitions include: *Betty Goodwin: Work Notes* (2010); *The Passion of Kathleen Munn* (2011); *Introducing Suzy Lake* (2014); *Georgia O'Keeffe* (2017); and *Florine Stettheimer* (2017).

France Vanlaethem

France Vanlaethem est professeure émérite à l'École de design de l'UQAM. Ses intérêts de recherche portent sur l'histoire et la conservation de l'architecture moderne, des sujets qu'elle a traités dans de nombreux articles et ouvrages. Parmi ses plus récents livres,

notons : *Conservation de l'art contemporain et de l'architecture moderne. L'authenticité en question* (en collaboration, 2010) ; *Patrimoine en devenir : l'architecture moderne du Québec* 2012) ; *La sauvegarde du patrimoine moderne* (en collaboration, 2012) ; *Place Ville Marie, l'immeuble phare de Montréal* (en collaboration ; 2012), ce dernier en français et anglais. Récemment, elle a dirigé deux études patrimoniales d'envergure, celle du Parc olympique de Montréal à la demande de la Régie des installations olympiques (RIO), publiée en français et en anglais, et celle du campus initial de l'UQAM.

Kathleen Vaughan

Kathleen Vaughan is professor, Art Education, Concordia University, Research Chair in Art + Education for Sustainable and Just Futures (Tier 1), Co-Director, Textiles and Materiality cluster, Milieux Institute for Arts, Culture and Technology, and member of the College of the Royal Society of Canada. She is a visual artist, writer, scholar, and educator whose work reflects a trans-disciplinary orientation to questions of place and belonging and the theme of 'home'. She aims to balance her love for post-industrial sites, urban forests and green spaces with critical engagement, and often uses walking and mapping as method and form. Her art making includes textile practices, painting, drawing, photography, installation, audio and video. Her work comprises multiple approaches, studio-based, collaborative/participatory and community-based. Active within her Montréal neighbourhood of Pointe-St-Charles, Vaughan has worked with seniors and children in social housing, schools and community agencies. She has also developed creative projects with children, adults and seniors in Toronto, Iceland, Latvia and the Netherlands, oriented to cultivating knowledge and awareness of 'place' and building community. As the Concordia University Research Chair in Art Education for Sustainable and Just Futures (Tier 1, 2021-26) and Socially Engaged Art and Public Pedagogies (Tier 2, 2016-21), Vaughan initiated [Studio Re-Imagine](#), to create and evaluate a series of socially engaged art projects in collaboration with a variety of local stakeholders in Montréal, Canada, and elsewhere, working with graduate researchers via research-creation and oral history methods. Its mandate is to explore how socially engaged art engages public pedagogies to build impact and promote change. Her recent research projects include: *Walk in the Water / Marcher sur les eaux*, on the environmental and social histories of the St. Lawrence River at Pointe-St-Charles, a studio-based project that integrates oral histories into textile mapping; *Black and Light /*

Noir éclair, a participatory project in partnership with two Montréal cultural institutions to explore the impact of art-making on museum visitors; and *At Home in the City /Être chez soi dans la ville*, a collaborative exploration of community building through artmaking in the dense and rapidly developing neighbourhood around Concordia's downtown campus. Given her emphasis on oral history, Vaughan is a core member of Concordia University's Centre for Oral History and Digital Storytelling (COHDS/CHORN) [COHDS](#).

Gaëtane Verna

Gaëtane Verna, art historian and arts administrator, is executive director of the Wexner Center for the Arts at The Ohio State University. From 2012 until 2022 she was been the Director of The Power Plant Contemporary Art Gallery (Toronto). Previously she was Executive Director and Chief Curator of the Musée d'art de Joliette (Joliette) from 2006 to 2012. Prior to her appointment at Joliette, Verna served as Curator of the Foreman Art Gallery at Bishop's University (Sherbrooke) from 1999–2006, while also teaching in the Art History department of both Bishop's University and the Université du Québec à Montréal. Since 1998, Verna has curated and organized exhibitions by emerging, mid-career, and established Canadian and international artists, including Terry Adkins, John Akomfrah, Vasco Araújo, Miriam Cahn, Alfredo Jaar, Luis Jacob, Kimsooja, Yam Lau, Oswaldo Maciá, Mario Pfeifer, Javier Tellez, Denyse Thomasos, Bill Viola, Zineb Sedira, and Franz Erhard Walther. Verna is one of the initiators of the Black Curators Forum. She is a member of the advisory committee of the Art Gallery of Ontario's Arts of Global African and the Diaspora and of the Advisory Board of The Institute for the Study of Canadian Slavery at NSACAD University. In 2017, she was appointed Chevalier de l'Ordre des Arts et des Lettres (Order of Arts and Letters) by the French government to recognize her significant contribution to furthering the arts in France and throughout the world.

Louise Vigneault

Louise Vigneault est professeure au département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal. Spécialiste de l'art nord-américain, elle s'intéresse aux imaginaires collectifs, aux constructions culturelles ainsi qu'aux stratégies de représentation identitaire. Elle s'intéresse également aux créations contemporaines autochtones, et plus récemment, à l'intégration des arts à l'architecture du métro de Montréal. Ses publications comprennent *Zacharie Vincent*.

Une autohistoire artistique (2016); *Zacharie Vincent. Sa vie et son oeuvre* (2014); *Espace artistique et modèle pionnier. Tom Thomson et Jean-Paul Riopelle* (2011); et *Identité et modernité dans l'art au Québec. Borduas, Sullivan, Riopelle* (2002).

Norman Vorano

Norman Vorano is associate professor, Department of Art History and Art Conservation, Queen's University. From 2005 to 2014, he was the Curator of Contemporary Inuit Art at the Canadian Museum of History (formerly Canadian Museum of Civilization). He has been an elected board member of the Native American Art Studies Association (NAASA), served on the editorial board of the *Inuit Art Quarterly*, and is a Fellow of the Royal Canadian Geographic Society. He is a 2017 Pierre Elliott Trudeau Foundation Fellow, for a project that entails the development and creation of an Arctic Cultural Heritage Research Network (ACHRN). In addition to his teaching and advising duties in the Department, he is cross-appointed to the Agnes Etherington Art Centre as Curator of Indigenous Art. Vorano's research and teaching is in the area of historic and contemporary Indigenous arts of North America as well as in curatorial/museum studies. His focus is on Indigenous arts in "contact zones." His areas of specialization are Indigenous art and the "Global Indigenous", colonialism and visual cultures, and various topics related to museum and curatorial studies. His courses and seminars have explored Indigenous modernism(s), the marketing of culture, and digital museum cultures (including VR/AR/interactive technologies). Vorano has curated several international touring exhibitions, including *Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic* (2011-2013), which toured Canada and Japan, and *Picturing Arctic Modernity: North Baffin Drawings from 1964* (2017-2019), which is now touring across Canada, including satellite exhibitions in Clyde River, Pond Inlet, and Iqaluit, Nunavut. Vorano is also a research partner in a comparative project housed at the University of Cambridge that explores Indigenous modernisms from around the globe, *Multiple Modernisms: Twentieth Century Artistic Modernisms in Global Perspective*. He continues to work in North Baffin region on a long-term research project to empower Northern communities by fostering links with cultural heritage resources in museums outside the Arctic. Selected publications include: *Mediating Modernism: Indigenous Artists, Modernist Mediators, Global Networks* (co-edited with Ruth

Phillips, 2019); *Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic* (2011); "Things: The Agency of Objects or Objects of Appropriation? The Toronto Airport Inuksuit" (2020); "'Even Banks Have Large Windows That Need Draperies': Marketing Canada in Cape Dorset Textiles" (with Jennifer Burgess, 2019); "Cape Dorset Cosmopolitans: Making 'Local' Prints in Global Modernity" (2018); "'We All Have to Live by What We Know': Activating Memoriscapes in the North Baffin Inuit Drawing Collection to Understand Environmental Change" (2018); and "Inuit Art: Canada's Soft Power Resource to Fight Communism" (2016).

Amy Wallace

Amy Wallace is an art historian and curator who teaches as an instructor in the Department of Art and Architectural History at Carleton University. Wallace specializes in nineteenth- and early twentieth-century art with a focus on the intersections of art and the environment during this period. Her dissertation, entitled "Studio of Nature: The Transformation of Artists' Studios, 1845–1910," examines the impact of artists' changing relationship to nature on studios in Britain, France, and the United States from the advent of Realism to the Arts and Crafts movement at the turn of the twentieth century. A second area of Wallace's research is the status and representation of women artists in Canada. She recently curated *The Artist's Dream: Works of French Symbolism* (Art Gallery of Hamilton, 2020). The exhibition explored dreaming as a metaphor for artistic vision during the Symbolist movement in France. Selected publications include: "Vehicles of Truth: Portable Studios and Nineteenth-Century British Landscape Painting" (2021); "The Women Artists of French Symbolism" (2020); and with Joyce Zemans, "Where are the Women? Updating the Account!" (2013).

Andrea N. Walsh

Andrea Walsh is a visual anthropologist and associate professor at the University of Victoria who specializes in twentieth century and contemporary Indigenous art and visual culture in Canada, as well as theoretical and methodological approaches to visual research. Her research considers how institutions which care for Indigenous objects and images engage Indigenous and non-Indigenous communities and audiences through curatorial and exhibition practice. Her work also focuses on Indian Residential Schools and Indian Day School art collections. Selected exhibitions include: *There is Truth Here: Creativity*

and Resilience in Children's Art from Indian Residential and Day Schools (2017-2018); *Out of the Frame: Contemporary Salish Printmaking* (2016); *To Reunite, To Honour, To Witness: Art from the Port Alberni Indian Residential School* (2013); *We Are All One* (2014) and *Transporters: Contemporary Salish Art* (2007-2008).

Aidan Ware

Aidan Ware is Director and Chief Curator of the Tom Thomson Art Gallery in Owen Sound. Prior to joining the Tom Thomson, Ware was Director of Cambridge Art Galleries (2015-2020) and Director & Curator of Gallery Stratford (2013-2015). Under her leadership, Cambridge Art Galleries developed and delivered on a strategic plan that focused on diversity, inclusion, and access. For example, she oversaw *Transformed Through Touch*, a multi-sensory exhibition created by deafblind students. Ware is a member of the Canadian Art Museum Directors Organization and serves on many local committees and juries.

Jayne Wark

Jayne Wark is professor in the Art History and Contemporary Culture Division at the Nova Scotia College of Art and Design (NSCAD) in Halifax. Wark teaches courses in twentieth-century art, feminist art and film, design history, time-based art, conceptual art and professional arts writing. She has published articles, book chapters and exhibition catalogue essays on performance, video, and conceptual art. She is the author of *Radical Gestures: Feminist Performance Art in North America* (McGill-Queen's University Press, 2006). She was co-curator of the exhibition *Traffic: Conceptual Art in Canada 1960-1980*, which toured nationally and internationally from 2010-2014 and won the Canadian Museum Association award for Best Exhibition in 2011. Wark's current research focuses on the intersection between conceptual art, the New York avant-garde and the back-to-the-land movement in Nova Scotia in the 1960s-1970s.

Scott Watson

Scott Watson is professor emeritus in the Department of Art History, Visual Art and Theory, University of British Columbia; director emeritus and research fellow at the Morris and Helen Belkin Art Gallery; and faculty associate at the Institute for Gender, Race, Sexuality and Social Justice. Watson's research and curation focuses primarily around topics related to contemporary art, art theory and criticism, twentieth-century art history, and curatorial studies. Selected exhibitions include:

Image Bank (2019); *Letters: Michael Morris and Concrete Poetry* (2012); *Mark Boulos* (2010); *Jack Shadbolt: Underpinnings* (2009); *Exponential Future* (2008); *Thrown: Influences and Intentions* (2004); *Intertidal: Vancouver Art & Artists* (2005-2006); and *Stan Douglas: Inconsolable Memories* (2005-2006). Selected publications include: *Thrown: British Columbia's Apprentices of Bernard Leach and their Contemporaries* (2011); "Race, Wilderness, Territory and the Origins of the Modern Canadian Landscape" and "Disfigured Nature" in *Beyond Wilderness* (2007); "Transmission Difficulties: Vancouver Painting in the 1960s" in *Paint* (2006); and "The Lost City: Vancouver Painting in the 1950s" in *A Modern Life: Art and Design in British Columbia 1945-1960* (2004).

Adam Welch

Adam Welch is Associate Curator of Canadian Art, National Gallery of Canada where he is responsible for settler Canadian art made between 1945 and 1995. Welch's particular interests are conceptual, transnational and queer practices. In 2022, he organized *General Idea* for the National Gallery of Canada, the most comprehensive retrospective of the queer artist group to date, which will travel to the Stedelijk Museum Amsterdam and the Gropius Bau, Berlin in 2023. Previously, he was co-curator for the Indigenous and Canadian Galleries (2017), and organized or co-organized exhibitions for the National Gallery including *Alex Colville* (2015); *Joseph Beuys* (2015); and *The Advent of Abstraction: Russia, 1914-1923* (2016). A recent journal article is "Brillo Boxes, Fluorescent Light, and the Front de libération du Québec: Brydon Smith at the National Gallery of Canada" (2020).

Simone Wharton

Simone Wharton is Senior Designer at Art Canada Institute. Previously, she was copyeditor for *Inuit Art Quarterly* (2016-2019). She has done freelance editorial, design, and curatorial assistant work for CONTACT Photography, the McMichael Canadian Art Collection, York University, and YWCA Canada. She has also co-curated the following exhibitions: *Piece by Piece* (Gales Gallery, York University); *Helen Lucas: Roots to the Present* (Todmorden Mills Heritage Site); and *ab NEXT: Contemporary Abstraction by Emerging Artists* (with Linda Jansma, Robert McLaughlin Gallery).

Darlene Coward Wight

Darlene Coward Wight has been the Curator of Inuit Art at the Winnipeg Art Gallery since 1986. Her work is devoted to preserving,

promoting, and celebrating the work of Inuit artists in Canada. Wight began working in the field of Inuit art history in 1981 when she started as the Fine Arts Curator for Canadian Arctic Producers (CAP). CAP was the marketing agency for all Inuit-owned co-operatives across the Canadian Arctic. She made her first trip to the Arctic in 1982 to work with the carvers and co-ops in the communities of Taloyoak and Gjoa Haven. Once at the Winnipeg Art Gallery, Wight helped make the Inuit Collection more representative, both geographically and chronologically. Under her stewardship, developments in Inuit art were defined and the collection doubled in size. Her rapport with collectors of Inuit art—such as Harry Winrob, Bob and Marlene Stafford, Jerry Twomey, and others—has resulted in some outstanding collections being donated to the WAG, to the point where almost half of the permanent collection is now Inuit sculpture, prints, drawings, ceramics, and textiles. Wight has curated over ninety exhibitions and written twenty-six exhibition catalogues, as well as many smaller publications and articles. Wight co-authored and edited the book catalogue, *Creation and Transformation: Defining Moments in Inuit Art* (2014) in concurrence with her major survey exhibition of contemporary Inuit art in Canada. This exhibition drew on 250 pieces from the gallery's collection. She has also been a regular contributor to *Inuit Art Quarterly*.

Tania Willard

Tania Willard of Secwépemc and settler heritage, is associate professor, Faculty of Creative and Critical Studies, University of British Columbia (UBC), as well as a working artist and graphic designer. She is interested in mixing traditional Indigenous arts practices with contemporary ideas, often working with bodies of knowledge and skills that link Indigenous and other cultures. In her teaching in Creative Studies at UBC, she focuses on Secwepemc aesthetics/language/land and interrelated Indigenous art practices. Public Art projects include, *Rule of the Trees*, a project at Commercial Broadway sky train station, in Vancouver and *If the Drumming Stops*, with artist Peter Morin, on the lands of the Papaschase First Nation in Edmonton. Willard's ongoing collaborative project BUSH gallery, is a conceptual land-based gallery grounded in Indigenous knowledges and relational art practices. Her current research constructs a land rights aesthetic through intuitive archival acts. Selected curated exhibitions include: *Beat Nation: Art Hip Hop and Aboriginal Culture* (co-curator, 2012); *unlimited edition* (2014); *CUSTOM MADE / Tsitslem te stem te ck'ultens-kuc* (2015); *Unceded Territories: Lawrence Paul Yuxweluptun* (co-curator, 2016); *Nanitch: Early*

Photographs of British Columbia from the Langmann Collection (co-curator, 2016); *Work to Rule: Krista Belle Stewart* (2016); and *Maureen Gruben: Stitching My Landscape* (2017).

Anne Whitelaw

Anne Whitelaw is professor of art history at Concordia University. Her areas of teaching expertise include the history of visual culture in Canada, theories of museums and exhibitions, historiography and archives, and the history of advertising. Whitelaw's research examines the intersections of art historiography and cultural institutions in Canada, with a particular focus on practices of exhibition and collecting as a means of understanding the formation of nationhood. She has published on the display of Canadian art at the National Gallery of Canada, on the integration of Indigenous art into the permanent displays of national museums, and on the work of settler collectors in Canada. Whitelaw is the author of *Spaces and Places for Art: Making Art Institutions in Western Canada 1912-1990* (2017) and co-editor of *The Visual Arts in Canada: The Twentieth Century* (co-edited with Brian Foss and Sandra Paikowsky, 2010). Selected articles include: "Writing National Art Histories in Canadian Museums" (2015); "From the Gift Shop to the Permanent Collection: Women and the Circulation of Inuit Art" (2014); "A New Pavilion of Quebec and Canadian Art at the Montreal Museum of Fine Arts" (2013); "Women, Museums and the Problem of Biography" (2012); "Professional/Volunteer: Women at the Edmonton Art Gallery, 1923-1970" (2012); "Art Institutions in the Twentieth Century: Framing Canadian Visual Culture" (2010); and "Theorizing in the Bush: Camping, Pedagogy, Tom Thomson, and Cultural Studies" (2007). Whitelaw is the co-leader of a SSHRC-funded partnership development grant examining the global circulation of objects from northern North America, with Beverly Lemire and Laura Peers, titled *Object Lives*. She is also writing a book on the work of volunteer women in North American art museums.

Michael Windover

Michael Windover is a historian of modern architecture, design, and material culture at Carleton University. He has particular interests in the intersections of architecture with other media, the role of the built environment in public cultures, and the effects and affective dimensions of everyday design. He is also an adjunct curator of Design at Ingenium: Canada's Museums of Science and Innovation and commissioning editor of Dalhousie Architectural Press's series *Canadian*

Modern. Windover is the author of *Art Deco: A Mode of Mobility* (2012); *Seeing, Selling, and Situating Radio in Canada, 1922-1956* (with Anne MacLennan, 2017); and co-editor of *The Routledge Companion to Art Deco* (co-edited with Bridget Elliott, 2019).

Victoria Wyatt

Victoria Wyatt is associate professor at the University of Victoria in the field of Indigenous arts of North America, with a specialization in Indigenous arts of the Northwest Coast. Her teaching, publications and curatorial works have pertained to art works, historical photographs, and oral history. Her courses cover Indigenous arts in most regions of North America, exploring themes such as spirituality, relationships with the environment, and diversity. Wyatt has a keen interest in interdisciplinary collaboration. She has served on national science commissions making public policy recommendations. One of her current research interests relates to how recent shifts in methodology in the natural sciences may prove fruitful to studies of Indigenous arts. Selected publications include: "Alaska and Hawai'i" (1994); "Art and Exploration: The Responses of Northwest Coast Native Artists to Maritime Explorers and Fur Traders" (1993); "Interpreting the Balance of Power: A Case Study of Photographer and Subject in Images of Native Americans" (1992); *Images from the Inside Passage: An Alaska Portrait by Winter and Pond* (with Lloyd Winter and Percy Pond, 1989); and *Shapes of their Thoughts; Reflection of Culture Contact in Northwest Coast Indian Art* (1984).

Liz Wylie

Liz Wylie until recently was curator of the Kelowna Art Gallery. Upon her arrival at the Kelowna Art Gallery in 2007, Wylie made it a priority to add key works by important local artists to the collection such as Rose Braun, Briar Craig, Jane Everett, Byron Johnston, Wanda Lock, Gary Pearson and Bryan Ryley, so that eventually their work will be represented in some depth and variety in the gallery's holdings. In addition to the Kelowna Art Gallery's collection, she was also responsible for the programming of the forty-foot-long satellite gallery space at the Kelowna Airport. Before 2007, she held the position of University of Toronto Art Curator for eleven years. As well as her work as a curator, she has been writing reviews and articles on contemporary and historical Canadian art since 1977. Selected publications include: *John Hall: Travelling Light: A 45-year Survey of Paintings* (2016); *Landon Mackenzie: Parallel Journey: Works on Paper (1975-2015)* (2015); *A Picture as a Living Thing: Lionel LeMoine Fitzgerald and Landscape* (2014); *Drawing*

from Life: Installations of Large-scale Drawings by Eight Okanagan-based Artists (2016); *Module: Eliza Au + Ian Johnston + Lylian Klimek* (2012); *David Alexander: The Shape of Place* (editor, 2012); *The Point Is: Pierre Coupey, Landon Mackenzie, Martin Pearce, Bernadette Phan, and Bryan Ryley* (2011); and *Nexus: Histories and Communities* (2007).

India R. Young

India Rael Young is Curator of Art and Images at the Royal BC Museum. She oversees the collections of paintings, prints, drawings, and photographs, which are primarily housed in the BC Archives. Highlights of the collections include early BC photographer Hannah Maynard's BC Gems, Emily Carr's sketchbooks, and the thousands of photographs from *Beautiful British Columbia Magazine*. Young's research and exhibitions trace Canadian and American art histories through feminist, decolonial, and critical race frameworks. Her curatorship has brought exhibitions of media arts and contemporary Indigenous arts to museums and art spaces in Canada, the United States, and Russia. Previously, Young worked as the Research Specialist in Native American Art at the Princeton University Art Museum, a position funded through the Andrew W. Mellon Foundation. In her work on Indigenous prints, she has collaborated on exhibitions with the Art Gallery of Greater Victoria and the University of Victoria's Legacy Art Gallery and curated the exhibition *Cultural imprint: Northwest Coast Prints* (2017) at the Tacoma Art Museum. Selected publications include: "Naming and Claiming: The Language of Indigenous Art" (2019); "Communal Spaces: Emerging Through the Fog into a New Place for Northwest Coast Arts" (2018); "John Brent Bennett: Haida Jeweler, Printmaker, and Sculptor" (2018); "Shifting [hemi]Spheres: Trans-Pacific Transmissions: Video Art Across the Pacific at the Art Gallery of Greater Victoria" (2016); "The Visual Vernacular of Northwest Coast Indigenous Prints and Coast Salish Aesthetics" (2016); and "Culture v. Capital: the Rebecca Belmore Case" (2014).

Joyce Zemans

Joyce Zemans, art historian, curator, cultural policy specialist, and academic administrator, served as dean of the Faculty of Fine Arts (1985-1988), acting director of the Graduate Program in Art History (1994-95), and chair of the Department of Visual Arts Department (1975-1981) at York University. In 1994, she became co-director of the MBA Program in Arts, Media and Entertainment Management in York's Schulich School of Business and served as co-director and director of that program for over 25 years, retiring in 2020 as Senior Scholar;

University Professor Emerita. Moreover, Zemans was director of the Canada Council for the Arts from 1988 to 1992. Zemans' research focuses on art history and cultural policy with specific reference to the Canadian experience and international comparative cultural policy. Her publications include *Museums after Modernism, Strategies of Engagement* (co-edited with Griselda Pollock, 2007); *Making Change: A History of the Laidlaw Foundation* (co-edited with Nathan Gilbert, 2001); *The Revenants: Long Shadows: The Paintings of Tony Urquhart* (2002); *Art Gallery Handbook III* (editor, 2001); *Comparing Cultural Policy: A Study of Japan and the United States* (co-edited with Archie Kleingartner, 1999); *Where is Here? Canadian Cultural Policy in a Globalized Environment* (1997); *New Perspectives on Modernism in Canada: Kathleen Munn & Edna Tacon* (1988); *Christopher Pratt* (1985); and *J.W.G. Macdonald: The Inner Landscape* (1981). Zemans was appointed a member of the Order of Canada in 2002 in recognition of her contributions to Canadian arts and culture. In 2010, she was awarded the Canadian Conference of the Arts' Diplôme d'honneur for sustained contribution to the cultural life of Canada.

John Zeppetelli

John Zeppetelli joined the Musée d'art contemporain de Montréal (MACM) in 2013 as Director and Chief Curator. At MACM, he oversees wide-ranging exhibitions, public programs, and acquisitions. His first show at the Musée titled *nouveautés et autres obsessions* centred his first major acquisition, a work by Thomas Demand called *Vault* (2012). Before joining the MACM Zeppetelli was curator for close to seven years at DHC/ART Foundation in Montréal where he organized exhibitions with artists Marc Quinn, Haroun Farocki, Stan Douglas, Christian Marclay, Sophie Calle, Michal Rovner, Jenny Holzer, Ceal Floyer, John Currin, Thomas Demand, and Cory Arcangel among others. He has lectured in video art at NSCAD University and at Concordia University where he also ran the MFA Visiting Artist Program. John has curated media arts festivals in both Canada and Europe. He is also an award-winning filmmaker whose work has been screened internationally in festivals and galleries. Zeppetelli contributed to the exhibition catalogues *Dana Schutz* (with Robert Enright, Benjamin Klein, and Dana Schutz, Musée d'art contemporain de Montréal, 2015); *Leonard Cohen: A Crack in Everything* (with Victor Shiffman, Sylvie Simmons, and Chantal Ringuet, Musée d'art contemporain, 2018); and *Teresa Margolles: mundos* (with Jean-Philippe Uzel, Emeren García, Thérèse St-Gelais, and Lulu Morales Mendoza, Musée d'art contemporain de Montréal, 2017).

Examples of University-Level Courses on the Visual Arts in Canada

Course descriptions delineate the course subject or theme and provide a brief overview of the content. The undergraduate and graduate courses in this section are representative of the many types of courses offered on the historical and contemporary study of the visual arts in Canada. In the following section, you will find examples of art historical course descriptions, graciously sent to us by university faculty across Canada. As different universities have distinctive requirements on the formatting of such course descriptions, these entries vary in length and detail. Entries are organized in alphabetical order, by the name of the professor, with undergraduate courses listed first and graduate courses following. Additional course descriptions can be found by following the links in the “University and College Faculty and Curators in Canadian Visual Arts” section of this guide. These hyperlinks will direct you to faculty-members’ university webpages, many of which feature their current and past courses.

Bruno Andrus. ARTH 370: Studies in Canadian Art: Modern Craft in Quebec. Concordia University.

This course will critically address the history of modern craft in relation to the particular socio-cultural context of Quebec. Focusing on the twentieth century, the course will offer an in-depth account of the development of this field as a whole, while also looking at different trades related to the transformation of specific materials such as ceramics, textiles, wood, metal and glass. We will examine the period of the Quiet Revolution, when artisanal productions were invested with different, often conflicting, values linked to the negotiation of identity in Quebec. The course will introduce case studies related to a variety

of modern craft productions ranging from the hand-made to the industrially-manufactured to the artistic installation; in this way we will examine how objects can shift from one category to another between *métiers d'art*, craft, art, design and architecture, or occupy ambiguous spaces of convergence between such categories and nomenclatures.

**Lori Beavis. ARTH 376: Topics in Indigenous Art.
Concordia University.**

This course will concentrate on contemporary First Nations, Métis and Inuit art, with a focus on the body. In Indigenous lexicons there is a belief that the body refers to both the land and the beings who live upon it. We will explore Indigenous art practices that disrupt prescribed definitions of identity in favour of self-definition. Through the lens of self-representation, we will explore the art production of various Indigenous artists and consider the critical intent of the work as it relates to history, current affairs and socio-political realities. Students will be introduced to the diversity of Indigenous contemporary practices across the land now known as Canada, in media such as painting, photography, video, performance, and installation. The course will also provide an introduction to Indigenous theories and methodological approaches that contextualize these current practices, including resistance, resilience, sovereignty, self-determination and survivance.

**Gentiane Bélanger. FIN388: Museums and Communities.
Bishop's University.**

This course surveys the evolving notion of “public service” entertained by museums across time and disciplines, and the varying strategies deployed to increase community engagement.

The power dynamics implicit in museum practices are critically addressed, such as the constant (re)construction of history in the context of evolving communities, revisiting museum collections and unpacking the authoritative narratives they convey, and analyzing current decolonial strategies such as institutional self-reflexivity and the repatriation of cultural objects. The impact of museum architecture on communities is also examined through the prism of current strategies for opening up exclusive spaces. The course also surveys attempts in museology at disrupting the hierarchy of knowledge through bottom-up initiatives designed to enrich community life. Such efforts to democratize museum practices are analyzed for their vulnerability to tokenism, particularly in community-based practices.

The content of the course is structured around several themes, each delineating a specific form of museum engagement with the notion of community. Museums are here studied from a multidisciplinary vantage point, and contextualized within a much broader visual and material culture.

Gentiane Bélanger. FIH318: Current Art Practices and Production. Special Topic: Make Space or Move On: Spatial Politics in Current Art. Bishop's University.

This course frames a broad range of contemporary art practices in the context of our current globalized condition and its effect on spatiality. The ever-increasing circulation of resources, workforces, capital, cultures and subjectivities across real and imaginary borders sets the terrain for widely differing art postures. International art productions show symptoms of a globally integrated world (like the neonomic condition and the effervescence of art-based tourism), while strategies of resistance and localism keep on sprouting in the gaps of established art credentials.

This course provides a comprehensive understanding of the spatial conditions induced by the ongoing tendency towards globalization, and its effects on contemporary art's formal and discursive development. Geographic tendencies in current art—from projects always on the move, artists treading the land, interstitial approaches and pirate territorial occupations to fringe explorations—are analyzed, notably as regards the rearticulating of modern and postmodern tropes (*dérive* and heterotopias among others) to suit actual critical dispositions.

Gentiane Bélanger. FIH260: Art and Nature: From Landscape to Environmental and Ecological Art. Bishop's University.

This course analyses how the relationship between art and nature has been constructed through aesthetic and symbolic representations as diverse as that of the mystic Garden of Eden, landscape painting since the Renaissance, the sublime in nature, French and English gardens, and landscape architecture. It also examines the direct involvement with nature in Earthworks and Land Art since the late 1960s and, as artists became conscious of environmental issues in the eighties, in Environmental Art, Ecological Art, interventions within ecosystems, and posthumanist forms of engagement in the context of the Anthropocene.

These varied art contexts set the terrain to explore differing interpretations of the natural world: nature as God, nature as providence, nature as chaos, nature as manifest destiny, nature as grit, nature as resilience, nature as invention. Issues pertaining to site-specificity, ephemerality, institutional contexts, mediation and documentation of art are also addressed.

Because art is not an insular realm of inquiry, art practices are contextualized within a much broader visual and material culture, encompassing naturalists, taxonomists, collectors, landscapists, architects, urban planners, scientific illustrations, species classifications, cabinets of curiosities, curatorial contexts.

Reilley Bishop-Stall. ARTH 267 Aspects of the History of Photography. Concordia University.

Through a series of semi-chronological and thematic lectures, photography is approached in this course as simultaneously an art form, a social practice and a political tool – a technology as relevant to science, medicine and journalism as it is to art, advertising and popular culture. Perhaps more than any other artistic medium, photography is employed as frequently by amateurs as professionals and is an integral element of contemporary life. This course is by no means comprehensive, but is intended to introduce students to key themes, figures and movements in the history of photography, as well as attending to less familiar and often overlooked photographers and photographic events. The history of photography is often portrayed as a history of European innovation and image making that relegates non-white, non-European participants, practitioners and audiences to the periphery of the narrative. With significant emphasis on Canadian and American contexts, this course endeavours to diversify the narrative, centralize often-obscured stories, and examine not only the history of photography, but also the way that history has been told. Above all, this course is designed to help students think critically about photography as a powerful tool that has served and continues to serve a variety of purposes from colonization to commemoration, from science to advertising, from propaganda to resistance and from dispossession to empowerment.

Reilley Bishop-Stall. ARTH 370: Indigenous and Settler Photography in Canada. Concordia University.

This course will examine Indigenous and settler photography in Canada (and, to some extent, the United States) from settlement

and confederation to the present moment. Photography has played a distinct and integral role in North American settler colonialism, functioning equally as a weapon of dispossession, misrepresentation, and control, and as a tool of empowerment, exposure and self-determination for Indigenous artists and activists. Through a series of thematic lectures, guided by the work of contemporary artists, this class will investigate the importance of photography to the formation of Canadian national identity, to the fields of anthropology, ethnography and fine art, and to colonial policies of assimilation, erasure and containment targeting Indigenous people. Engaging with the foundational characteristics of the medium and its longstanding association with imaging, obscuring or aestheticizing violence and atrocity, specific emphasis will be paid to the use of photography in the promotion and documentation of the Indian Residential School system, in the production and dissemination of racialized stereotypes, in conflict reporting in the news and on social media, and in the purported pursuit of “truth and reconciliation.” Since the camera’s invention, Indigenous people have proven popular subjects for European and settler photographers, but have had equally as long a history behind the camera. There is a rich tradition of Indigenous artists confronting and questioning the hegemony of settler photography in challenging, revelatory and anticolonial ways. Engaging with both historical archives and the work of contemporary artists, students will be asked to critically analyze both familiar and lesser-known images within the context of colonial Canada.

Reilley Bishop-Stall. ARTH 373: Issues in Contemporary Canadian Art: Land, Space, and Place. Concordia University.

This course will examine contemporary art in Canada from (approximately) 1980 to the present. Approaching a broad range of artistic production, including photography, film, painting, drawing, performance, installation and new media art, the course will be semi-chronological, with attention paid to the specificity of different urban and rural regions across the country. All artists, works and locations encompassed in the course will be examined within the context of land, space and place. Canada is a settler colonial nation, with a diverse and changing population, occupying Indigenous land and contested territories. The history, economy and national identity of Canada has, since its origins, largely been determined by the land upon which the country was formed. By engaging with contemporary art production, students will confront and consider some of the most pressing

concerns affecting Canada and the larger world, today. These include: climate change; Indigenous land claims and territorial rights; racial justice and anticolonialism; immigration; identity formation; safety and belonging; disputed borders and territories; and the politics of language and naming.

Brayden Burrard. ARTH 373: Issues in Contemporary Canadian Art: Conceptual art, Fluxus art, and Performance Art Networks between 1960-1990. Concordia University.

This course surveys the history of Canada's Conceptual art, Fluxus art, and performance art networks between 1960-1990. The course will be organized chronologically by decades and by region: West Coast, the Prairies, Ontario, Quebec, and the Maritimes. Attention will be given to the development of experimental communities, events, and artist-run centres that introduced the Canadian public to a thriving network of local artist initiatives beginning in the 1960s. The material under examination will focus on the narrative of conceptual art, attending to which practices were foregrounded while others ignored, while given presence to Fluxus and performance artists who explored social histories concerning anti-war activism, feminism, the civil rights movement, and gay liberation. Lectures will question how the local was incorporated into international narratives of national Canadian art during the 1970s and 1980s, by emphasizing the role of the artist as a participant in a new system of circulation that emphasized its own publicity.

Carolyn Butler-Palmer. AHVS 264: Art History and the Lens. University of Victoria.

A survey of the role of images in various social and cultural venues. Case studies may examine the relationships between photographic images and exhibitions, publications, film, artwork, and other media within the context of different cultures and social practices.

Carolyn Butler-Palmer. AHVS 300B: Fakes, Forgeries and Fraud. University of Victoria.

Case studies examine art crimes in different regions and periods. Introduces historical, legal and forensic issues related to authentication and object recovery.

Carolyn Butler-Palmer. AHVS 310A: Making Art History. University of Victoria.

Experiential research into objects and applied arts. Students engage with objects to develop technical and social insight into their histories and cultural values. Topics vary.

Carolyn Butler-Palmer. AHVS 310F: Modern and Contemporary Design. University of Victoria.

Focuses on the cultural roles of design in finding creative solutions to basic human needs, such as shelter, clothing, useful objects, visual communications, transportation and built environments in a variety of social contexts.

Carolyn Butler-Palmer. AHVS 368B: Modern and Contemporary Canadian Art. University of Victoria.

A history of the visual arts (painting, sculpture, installation and performance art) from Tom Thomson and the Group of Seven to the present.

Carolyn Butler-Palmer. AHVS 381B: Contemporary Art of the Pacific Northwest. University of Victoria.

A thematic examination of the arts of the Pacific Northwest from 1945 to the present. May include primitivism, the Northwest School, the Totemland Studio, modern architecture, public art, feminism, postmodernism, the Vancouver school of photography, commemorations of Japanese internment, environmentalism and indigeneity.

Carolyn Butler-Palmer. AHVS 381A: Modernism and Modern Art of the Pacific Northwest. University of Victoria.

A survey of the arts of Alaska, British Columbia, Washington, and Oregon from the nineteenth century to 1945. Investigates the relationship between “art” and issues such as colonialism, travel and tourism, the potlatch, the prohibition of the potlatch, ethnography, immigration, moral improvement, the Great Depression and modernity.

Carolyn Butler-Palmer. AHVS 457: Seminar in Canadian Art. University of Victoria.

An intensive study of selected aspects of Canadian art, design and curating.

Carolyn Butler-Palmer. AHVS 484: Seminar in the Contemporary Arts of the Pacific Northwest. University of Victoria.

An intensive study of a selected aspect of Pacific Northwest art.

Carolyn Butler-Palmer. AHVS 389: Art History and Curatorial Research. University of Victoria.

A thematic survey of curatorial research in art history.

Carolyn Butler-Palmer. AHVS 385A: Indigenous Fashion in the Pacific Northwest. University of Victoria.

A thematic overview of Indigenous wearable arts and body adornment in the Pacific Northwest. Topics surveyed may include every day and ceremonial attire, tattoos, piercings, fashion and cultural appropriation.

Carolyn Butler-Palmer. AHVS 385B: Pacific Northwest Indigenous Arts and Exhibitions. University of Victoria.

Case studies in the histories of exhibiting Pacific Northwest art and material culture, including ceremonial and cultural displays, photographs, world fairs, museums, galleries, public monuments and performative acts.

Carolyn Butler-Palmer. AHVS 584: Seminar in the Contemporary Arts of the Pacific Northwest. Graduate Seminar. University of Victoria.

An intensive study of a selected aspect of Pacific Northwest art. Content varies from year to year.

Carolyn Butler-Palmer. AHVS 593: Seminar on the Williams Collection. Graduate Seminar. University of Victoria.

An intensive study of selected aspects of the Williams Collection. Topics vary.

Elizabeth Anne Cavaliere. ARTH 375: Issues in the Montréal Art Milieu: A Photographic History. Concordia University.

Photography has played a central role in the commercial, artistic, scientific and social aspects of city life. This course will survey the people, institutions and history that have shaped the development of the photographic scene in Montréal. Using a historical and thematic approach, we will chart photography's development and usage through the emergence of nineteenth century photographic studios,

the Art Association of Montreal and various museums to more contemporary events, public projects and artist-run centers. This course will provide students with an introduction to the geographical, political and historical contexts that are linked to a local history of photography in the city of Montréal as well as an opportunity to connect the local to broader themes and issues in photographic history. The course will be comprised of lectures, an individual meeting to discuss students' progress, guest speakers in specific areas of expertise and quizzes. An underlying theme in the course will be various historiographical and methodological tools in understanding photography. Students will be introduced to such fundamental questions as: What is the role and function of a photograph? What constitutes and shapes it's meaning? And, what is the significance of history and society on the interpretation of a photograph? The purpose here is not only to introduce students to a specific history of photography in Montréal, but to raise and confront serious methodological questions regarding the extent to which our understanding of the political, social, economic and cultural dynamics of Montréal is shaped by photography, and likewise, photography by Montréal.

Elizabeth Anne Cavaliere. ARTH 368: Studies in Contemporary Art and Architecture: Cities, Centers, and Canadian Art. Concordia University.

The "metropolitan thesis" proposed by historian Harold Innis suggests that the driving forces of Canadian history – politics, commerce, resource, and industry – are rooted in the nation's metropolitan centers. This course proposes that metropolitan centers have also played an important role in contemporary Canadian art. Leaping from city to city, this course will place regional movements within the broader trajectory of contemporary Canadian art and cover a range of media as they create identities for different cities. For example, what conditions precipitated in Halifax during the late 1960s that made it central to the flourishing of conceptual art in Canada and on a global stage? Or, what is it about Winnipeg that draws artists to the darker-side of things? In addition to exploring a diversity of perspectives and identities that constitute the city, this course will explore how contemporary art and artists issue challenges on the homogeneity of a city's citizen constituency as well as on the dominance of the metropolitan center by exploring alternative narratives of Canadian art and the anti-local. Through weekly lectures this course will develop

the relationship between the city and contemporary art. Students will have the opportunity to deploy this knowledge by actively viewing contemporary art in the gallery space. Students will come away from this course with the ability to situate contemporary Canadian art within histories of the city, of identity, and of the art institution.

Elaine Cheasley Paterson. ARTH 352: Studies in Fibre Art History. Concordia University.

This course will explore the production and consumption of textiles and fashion in Britain and Ireland, 1850-1915, with an emphasis on the Aesthetic Movement, the Arts & Crafts Movement, and Art Nouveau. We shall discuss art education related to fibre arts and its precursors in schools such as the Glasgow School of Art, the development of aesthetic dress and rational dress as complements to (or distractions from) the expanding women's movements, and the display of textiles and performance of fashion in Arts and Crafts Exhibitions as well as at international exhibitions. The emphasis will be upon the study of material culture and a social history of textiles and fashion, and we shall focus on objects displayed in major recent exhibitions such as *Art Nouveau* (London 2000), *The Arts and Crafts in Europe and America* (Los Angeles 2005) and *International Arts and Crafts* (London 2005). We shall conclude with displays of recent fibre art which address this history, ranging from *The Subversive Stitch* (Manchester 1988) to *Boys Who Sew* (London 2004) and DIY and craftivist interventions, such as the Calgary-based *Revolutionary Knitting Circle* (2001).

Elaine Cheasley Paterson. ARTH 357: Studies in the History of Craft and the Decorative Arts. Concordia University.

This course surveys the development of Western European and North American decorative arts, crafts and design, considering aspects of production, theory and social context from the late eighteenth century to the early twentieth-century. We shall explore these changes and developments by focusing upon specific case studies and by discussing selected museum collections, such as those held by the Montreal Museum of Fine Arts; the Victoria and Albert Museum (London); the Metropolitan Museum (New York); the McCord Museum (Montréal); the Musée des arts décoratifs (Paris).

Through lectures and discussions, this course will provide students with a rich historical understanding of the decorative arts and its attendant categories of craft, design and material culture. By framing historical and contemporary collections of decorative arts through

the lens of class, gender and race, we shall seek answers to questions around the position of the decorative arts as a field of scholarly discourse.

Elaine Cheasley Paterson. ARTH 368: Studies in Contemporary Art: Craftivism from the Studio Movement to the DIY Movement. Concordia University.

This course will explore a broad range of craft disciplines and practitioners while examining the ideologies and issues emerging from craft's response to the place of objects in an industrialised society. Crafts have redefined their various practices in relation to fine art, design, modernism, patterns of consumption, class, politics, and many other currents in social and cultural history, demonstrating how multivalent and constructed the idea of craft is. Yet it is precisely this shifting identity that makes the study of contemporary craft so compelling and absorbing.

Taking as its starting point the Studio Movement, this course will explore themes such as the relationship of craft to Modernism, the institutionalising of craft, the global craft community and counter-culture, postmodernism and new directions in craft, women and craft, as well as 'the meaning of making in the digital age' as suggested by Pamela Johnson. Readings and discussions of the writings of craft historians and theorists, including Tanya Harrod, Paul Greenhalgh, Canadian scholars Sandra Flood and Paul Mathieu, will familiarise the student with current debates within craft history.

Elaine Cheasley Paterson. ARTH 614: Examining the Craft and Artisan Traditions in North America: Arts and Crafts Ethics in Contemporary Craft. Concordia University.

Vernacular revivals, like that of the Arts and Crafts Movement in Britain, emerged throughout Europe and North America as antidotes to the growing internationalisation and mechanisation of late nineteenth century society. Similarly, current DIY (Do-it-yourself) culture in North America claims to be developing alternate economies while 'craftivism' takes political, social and cultural action through craft production and process. Consequently, the goal of this seminar is to familiarise students with this historical material and to deepen their understanding of the Arts and Crafts Movement by exploring its continued relevance to these current expressions of craft.

In keeping with the nature of the Arts and Crafts Movement itself, this course will consider expressions of class, gender and ethnicity as

well as cultural concepts such as comfort, community, domesticity, labour, skill, tradition and hygiene within a broad discussion of craft practices and objects, including furniture, metalwork, ceramics, jewellery, glasswork, fashion, and textiles. Students will be expected to engage with this material through readings, discussions and primary research.

Elaine Cheasley Paterson. ARTH 648: Aspects of Museum and Curatorial Studies: Theory: Curatorial Strategies for Craft. Concordia University.

Craft is shaped by its perception as an accessible art form, often preoccupied with the ordinary, the everyday, the repetitive, the functional, the traditional, the decorative, the mundane, among others. This graduate seminar will explore the problematic of exhibiting such objects and practices within museums or other institutional frameworks.

Using recent examples of craft exhibitions, we will examine issues relevant to contemporary museum practice, curatorial issues of exhibition and display and the relation between collecting practice and the history of art. A series of case studies will inform the weekly seminar discussions, such as *Disobedient Objects* (Victoria and Albert Museum, 2014); *Global Africa Project* (Museum of Arts and Design, 2011); *Factory: the Seen and the Unseen* (Tate Modern, 2017); *Hand+Made: The Performative Impulse in Art and Craft* (Contemporary Arts Museum Houston, 2010); *Junk Kaleidoscope* (Aldrich Contemporary Art Museum, 2018); *The Power of Making* (Victoria and Albert Museum, 2011); *AMPLIFY: Advancing the Front Lines of Social Justice* (Museum of Arts and Design, 2018); *She Will Always Be Younger Than Us* (Textile Museum of Canada, 2009); *Gestures of Resistance* (Museum of Contemporary Craft, Portland, 2011), *Can Craft? Craft Can!* (Art Gallery of Burlington, 2017); *Naked Craft* (Centre Materia, Quebec, 2015).

Students will be expected to engage with this material through readings, discussions, exhibition visits, primary and archival research. As the final project for this seminar, it is anticipated that students will address the material from the course by developing a substantive exhibition concept for select craft practices, including a detailed written curatorial strategy for craft grounded in their seminar learning.

Mark A. Cheetham. FAH 194F: Public Art: Local/Global. University of Toronto.

We are surrounded by public art, whether in the form of official commemorative monuments or ephemeral (some say illegal) street art. Just what is meant by the term “public”? We will examine the history and current practice of this important art form in Toronto and internationally. The focus will be on discussing the nature, roles, and issues pertaining to public art. How do these qualities mesh with the aesthetic features of given works? We will pay special attention to the many issues surrounding the status of public monuments to controversial figures. How should we account for these histories? Should these memorials be removed? Altered? Contextualized?

Mark A. Cheetham. FAH 1921H: GeoAesthetics: Arctic Voyaging. Graduate Seminar. University of Toronto.

Our geoaesthetic focus in this course is the extensive visual culture of Arctic voyaging in the long nineteenth century. Extending the reach of eco art history and the environmental humanities, we will discuss Western and Inuit perspectives on the search for the Northwest Passage, often in their interaction, the magnetic and geographic north poles, commercial enterprises, and scientific understandings of the unique physical, meteorological, human, botanical and animal phenomena of this region. Water and coastlines become more important than land per se in these contexts. Presentations of the Arctic in film and in exhibitions will also be discussed. To underscore ecological understandings of the Arctic in the nineteenth century and today, we will frame our investigation of the visual culture of this region and time with an interrogation of the notion of the ‘Anthropocene.’ We will examine the extensive visual culture of voyages in the Arctic from the sixteenth century to the present, with an emphasis on the long nineteenth century and the Anglosphere. Topics include Western and Inuit perspectives on the Northwest Passage, the magnetic and geographic north poles in print culture, imaging technologies, commercial enterprises in the Arctic and in Europe, the USA, and Canada, nationalism, colonialism, and scientific understandings of the unique meteorological, human, and animal phenomena of this region. We will also interrogate the notion of the Anthropocene and competing contemporary ideas of the human impact on nature as a way to explore ecological understandings of the Arctic in the nineteenth century and today.

Mark A. Cheetham. FAH 1870H: Recent Canadian Art in the International Perspective: Ecological Art in Canada since the 1960s. University of Toronto.

In 2011-2012, we will investigate the intersections of four definitive frames in the discipline of art history, using Canadian art and artists in their interactions with international practices as case studies. As the title of this course suggests, we habitually use national groupings to organize our field. More particularly, we employ genres such as landscape, land art, and public art to contour our thinking. Since Montesquieu and Winckelmann in the eighteenth century, we have also relied on what Thomas Da Costa Kaufmann calls the “geography of art,” defined as “the effect of the environment, cultural and natural, on what humans have created.” Finally, when we speak of the “contemporary” as a temporal category, we tend to assume that it is a global, not national, phenomenon. Our case studies will embrace land and environmental art in Canada since the 1960s. Looking at theoretical materials, international art, and the work of Joyce Wieland, Michael Snow, Paterson Ewen, N.E. Thing Co., Stan Douglas, Isabelle Hayeur, Edward Burtynsky, Roy Arden, Fastwürms, Jeff Wall, and others, we will ask if there is a “Canadian” contribution in this genre. While we will range broadly, there will be opportunities for research on nearby works of art and archives held in Toronto.

May Chew. ARTH 642: Aspects of Media and New Media: Immersion. Graduate Seminar. Concordia University.

Immersion is an increasingly ubiquitous element of contemporary art practice and audience engagement. More than this, we can argue that it also structures the ways in which we navigate our material and virtual worlds; and understand the relationship between technology, mediation, and agency. While acknowledging its more recent iterations, this course also aims to historicize immersion in art and media. We will examine how technologies touted as “new” can be traced to aspects of Medieval art, eighteenth century panoramas, early museum dioramas, 1960s experiments in expanded media, and more. Conceptually, we will employ immersion—particularly its premise of the work of art/text as seamless or “total”—as a means to think through ambience, absorption, submission, and control. This in turn will illuminate the ways that immersion can be investigated as a social and political figure, for example in urban planning; surveillance capitalism; and current discourses around labour and attention economies. An

underlying thread throughout this course concerns how, despite their promises, immersive paradigms often inscribe normative or “default” forms of embodiment while excluding others based on race, gender, class, ability, etc. We will also test out how immersion relates to issues around land, settler-coloniality, and un/authorized occupations of space. To this end, the work of Indigenous artists using virtual and augmented reality technologies will help upend settler understandings about the relationship between body, technology, and the terrestrial.

Joan Coutu. FINE 282: Canadian Art from the 17th-century to c. 1940. University of Waterloo.

This course explores imperial and settler perceptions of ‘Canada’ from the late seventeenth century to about 1940. The course is about encounters: encounters with the land and between peoples. European explorers and settlers brought socio-economic systems and cultural and aesthetic ‘baggage’ with them when they crossed the ocean. This fundamentally informed how they perceived the land, the spaces, the animals, and the people who lived in the country they would call ‘Canada’. To avoid the pitfalls of a survey course, the course is set up as a series of conversations in which we will explore examples of visual culture that evoke particular themes. The conversations will provide you with robust take-aways about the relevance of our past and how it bubbles into our present and our future. The major project is another variant on conversation in which you interrogate the impact of a visual object (of your choice) in various contexts.

Eva Crocker. ARTH 373: Issues in Contemporary Canadian Art: Queer Art (From the 1980s). Concordia University.

This course is structured around a range of themes, theories, political events and activism that have informed queer art and visual culture in Canada since the 1980s. We will look at artists whose work troubles the idea of one cohesive, institutionalized version of queer history and challenges a narrative of linear progress. We will explore the relationship between queer art, activism and physical space by considering how deeply intertwined events like queer raves and protests are in many queer artists’ practices. We will also look at work that raises questions about how representation and visibility impact political autonomy and how to balance the importance of remembering with the dangers of memorialization.

Rebecca Duclos. ARTH 633: Creative and Critical Literature in Art History: The Place of Embedded Art Writing. Graduate Seminar. Concordia University.

This seminar takes advantage of our place amongst nine vibrant Fine Arts departments where creative production happens on a vast scale daily. The course brings emerging art historians, curators, writers, and critics directly into spaces of production and fabrication, rehearsal and experimentation at Concordia. We will not only produce work alongside creative practitioners whom we find in our midst, but will also look at other experiences of “embeddedness” as described by journalists, ethnographers, geographers, and zoologists in the field. This is a course for students who would like to develop their own approach to art writing—new ways to capture and compose, observe and articulate—in order to formulate a distinct voice through live interaction and critical conversation with peer practitioners.

Tammer El-Sheikh. FA/ARTH 1130: Introduction to Art History. York University.

This introductory survey examines key monuments and topics in global art from prehistory to the present and familiarizes students with the fundamentals of art history as a practice. With an emphasis on acquiring skills particular to visual literacy, throughout the course we will critically analyze works of art while contextualizing them historically, socially, and culturally with respect to significant places, periods, and themes. Among other topics, we will explore the mechanics of patronage and art markets, the shifting status of the artist, and the impact of religion, politics, science, and technology on art production. While the course is a Global Art History survey (from prehistory to the present) we will have occasion to consider the works of contemporary Canadian artists along the way in “contemporary art interludes”.

Tammer El-Sheikh. FA/ARTH 4320: Art History: Then and Now. York University.

This is a 4th year seminar on past and present methods in the discipline of art history. We take a roughly chronological approach to the topic, beginning with an introduction to the philosophical basis of the Modern discipline. From here we move through three sections on: 1. the Modern (18th – early 20th c.) discipline’s methods (formalism and iconography/iconology), 2. more recent (20th and 21st c.) interdisciplinary

methods (Marxism, Feminism, Psychoanalysis, Semiotics and Postcolonialism) and 3. new approaches to the study of art (Global and Decolonial, Critical Race and Queer Studies, and Critical Curatorial studies). We take a critical approach to the study of the discipline of art history. To this end, debates on the utility and limits of the various methods studied will be fostered in three ways. Firstly, we follow the “critical appraisals” of the textbook’s authors at the end of each chapter. Secondly, we set the course material in its historical context by paying special attention to institutional supports for particular methods, and their authors’ particular frames of reference (national, cultural, ethnic, gendered, able-bodied, etc.). The goal here is to assess the values of an originally European discipline of art history, and set those values in dialogue with those of a more globally oriented, 21st century discipline. Thirdly, to solidify a 21st century viewpoint on the discipline’s history, in each unit we may consider the extent to which the methods we study can be applied in the analysis of contemporary artworks. In the interest of bringing the course as close to home as possible, many of these contemporary art case studies will be on artwork produced in Toronto and other Canadian art centres.

Tammer El-Sheikh. FA/ARTH 3680E: 1960s Art in the U.S.A., Europe (and Beyond). York University.

This online course is designed to introduce students to the art produced in North America and Europe in the 1960s. We will examine art produced in a broad range of media. Readings will be drawn from artists’ statements and interviews, art criticism and theory as well as from an overarching history of the period. The art of this period frequently emerged as a direct reaction to the issues and political events of the era both within Europe and North America and abroad. In recognition of this, we will spend some time considering what happened beyond Europe and North America that might have influenced the art made within Europe and North America. Assignments as well are opportunities to look beyond the geographic boundaries indicated in the course title. Two experiential education (EE) opportunities in particular are worth emphasizing here. In a visual analysis assignment students will have a chance to respond to artwork from the 60s on display at the Art Gallery of Ontario. And in a “Yearbook Assignment” students will produce a study of art from the 60s on the basis of an eyewitness account of the decade given by a friend or relative. For this last assignment, students will very often learn from their eyewitnesses/interviewees about the 1960s in Toronto and other Canadian cities.

Tammer El-Sheikh. FA/ARTH 2350: Islamic Art and Architecture. York University.

This is a roughly chronological survey course in Islamic Art and Architectural history. We'll follow a schedule of textbook readings that introduce objects from three periods in Islamic Art History: Early (600 – 900 AD), Middle (900 – 1500 AD) and Late (1500 – 1800 AD). In this trajectory, we'll begin with the founding of the religion of Islam in the 7th century and its establishment under the first two caliphates (Umayyad and Abbasid). We move on to a middle period characterized by the emergence of multiple centers of power in places such as Cordoba, Delhi, Isfahan and Cairo. In the third part of the course, we follow the history of Islamic Art and Architecture through early Modern times, focusing on objects and monuments produced within the Ottoman, Mughal and Safavid Empires. Your assigned reading will follow this history but it is organized as well according to types of material (architecture; books; textiles; objects). One of the major goals of the course is to set the objects and monuments we see in the readings in their historical contexts. While the readings end in 1800, we will take opportunities to think about Islamic art and architecture between the 19th c. and the present. Finally, we will make extensive use of the excellent online resources available to students of Islamic Art and Architecture. This engagement with online collections will provide an opportunity to look closely at the materials we study, and to get a sense of how the history of Islamic Art is organized within museums. Of course, Islam is a living tradition and the work we associate with it is also living artwork and architecture. This is especially true in the case of architecture that remains on site, outside of museums. The art historian Oleg Grabar has described Islamic architecture as a kind of "talking building," for example, on account of the inscriptions we see in them. The major aim of this course is to account for this and other *living* aspects of Islamic art and architecture, or to get at the religious, social and political *meanings* of the works and buildings we study. To this end we will engage in the course with local institutions of Islamic Art such as Toronto's Aga Khan Museum, and with contemporary Canadian artists whose work deals in some way with the Islamic world.

Tammer El-Sheikh. FA/ARTH 3620 C: Middle East Modern Art York University.

The 19th c marked a major turning point in the Middle East. As the historian Albert Hourani notes: "In the 7th c. the Arabs created a new world into which other people were drawn (the Islamic world). In the

19th and 20th, they were themselves drawn into a new world created by Western Europe” (Albert Hourani, *A History of the Arab Peoples*, London: Faber and Faber, 2005, p. 249). In the course we follow this story, from the twilight of the Islamic Ottoman Empire, through the long 19th c. of European colonial adventures in the Middle East and North Africa, and into a 20th c. marked by the emergence of Modern nation states out of anti-colonial revolutions. The Arab world’s encounter with Europe through trade, war and colonialism, and of course *art* is at the center of this course. We track the relationship between ‘modernization’ as a political and economic phenomenon, and artistic and literary ‘modernism’ in and beyond the Arab world. At every turn we’ll take care to set the art we view in its proper contexts, and to insist on the especially close connection between art and politics in the Modern Middle East. In a region so profoundly impacted by political events – the British-French partition of the Middle East; failed anti-colonial uprisings in Egypt, Iraq and Palestine in the first half of the 20th c.; pan-Arab alliances and modernization movements through the mid-20th c.; Arab-Israeli conflicts in 1948 (*Nakba*), 1967 (*Naksa*) and the Yom Kippur War of 1973; the Egyptian nationalization of the Suez Canal; the discovery of oil in the Persian Gulf and deepening US economic and military interests in the area; the Lebanese Civil Wars, the so-called “Gulf Wars,” the “Arab Spring,” and a decline of Arab secularism from the 1980s into our time – the art we study here will be hard to isolate from politics.

With this history in the background our study will be roughly chronological, from the late 1800s to the present. Throughout the course we’ll pause on examples of contemporary art from the Arab world and its diasporas to consider how our history is activated by artists nowadays. This is a story of art movements and groups, like Arab Romanticism, Egyptian Surrealism, the Algerian Lettrists and Situationists, the Casablanca School, the Plastic Arts Movement in Damascus. It is also a history of institutions of Arab art, like Cairo’s School of Fine Arts, the First Arab Biennial and a more recent explosion of arts patronage in the Gulf region, and galleries in major cities from Ramallah to Beirut and Cairo. Finally, it is a history we access through the writings of Arab artists, critics, historians and scholars who animated Modern Arab Art, and art/cultural historians writing nowadays, from all over the world, to establish a place for such efforts in a history of Global Modernisms.

For short and informal, as well as longer and more formal written assignments we’ll make use of resources available in York’s library, online, and in galleries within Toronto. Our schedule of weekly readings

will anchor discussions in class and support your independent work for the course. Most of the reading will be drawn from a recently published collection of “primary documents” on Modern Arab Art. Our secondary sources will mostly be posted as PDFs on the course site. The schedule will be divided into three sections: Part I. The Middle East in the Age of European Empires (1800 – 1939); Part. II. The Age of Nation States (1939 – 1967); Part. III. Modern to Contemporary Art of the Arab World. Throughout the course we’ll have occasion to study the work of contemporary Canadian artists from the Arab world’s many diasporic communities.

Jennifer Fisher. AMPD/ARTH 1000: Critical Issues in Contemporary Art. York University.

This lecture/seminar course introduces students to thinking creatively and analytically about visual culture in the contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, including paintings, prints, photographs, film, television, video, advertisements, social media, news and science images. The course examines how images can be “read” as visual language, as well as how aesthetics, ideology, gender, race and class inform ways of seeing.

Jennifer Fisher. AMPD/VISA 3611: Curatorial Studies: Practices of Display. York University.

This seminar examines how the medium of exhibition generates specific aesthetic, semiotic and ideological contexts. Topics will explore the role of curatorial agency in determining aesthetic and conceptual experience. In particular, participants will research the methodologies, approaches, and motives of contemporary curators. These practices will pertain to a wide range of exhibition types including monographic exhibitions, thematic exhibitions, archival exhibitions, interventional exhibitions, biennials, art fairs, blockbuster exhibitions as well as collection-based shows. Participants will be invited to undertake research on the practice of a contemporary curator working internationally, nationally or locally, with reference to a particular exhibition that illustrates their practice. Findings will be presented to the class.

Jennifer Fisher. AMPD/ARTH 4610: The Senses in Art. York University.

This course aims to introduce students to sensorial aesthetics and to provide an overview of critical issues in this field. Run as a seminar, we

will explore the senses in the experience and production of art, with an emphasis on the senses beyond vision – taste, touch, smell, hearing, as well as what has been termed the 6th senses of proprioception and intuition. The seminar will analyze how the senses are a prominent factor in contemporary artworks that involve spectators physically, focus on the body, and use new technologies to create distinct perceptual experiences. Our study will examine the regime of visibility and the hierarchy of the senses, as well as the allegorical representation of the senses in art history, in order to consider the emergent activation of the non-visual senses in contemporary art practice. Topics will focus on the cultural politics of the senses in art, with focused case studies of sensorial and synaesthetic art.

Jennifer Fisher. AMPD/ARTH 5175: Curatorial Practice. York University.

This graduate seminar will integrate both theoretical and practical aspects of curatorial practice. The verb “to curate” identifies a shift from the custodial to the epistemological in curatorial studies as the significance of creating exhibitions is increasingly acknowledged as the principle medium for the distribution and reception of art. Whereas art history traditionally privileged the autonomous art object, “the curatorial” encompasses a form of relational and catalytic critical agency. During the seminar we will investigate curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions and networked interactivity. We will analyze how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions. As the wealth of conceptual exhibitions, interrogative displays, and site-specific interventions in the last fifty years demonstrate, the role of the curator expands beyond simply mediating the artist and institution: it also encompasses generative possibilities for art and its agents, contexts, standpoints and histories.

Jennifer Fisher. AMPD/ARTH 5610: Theoretical Issues: The Aesthetics of Affect. York University.

This course will investigate the “aesthetics of affect” that has emerged within contemporary art and cultural theory over the past twenty years. We will review debates that redefine the category of the aesthetic so that it can be mobilized not simply as a qualifier of style or judgment, but as a way to articulate experience, relationship and bodily

cognition. In this revised sense *the aesthetic* has reached a confluence with recent theorizations of *affect* as a locus of sensation, connection and embodiment. Classes will survey recent theorizations that engage affect in a complex range of experiential modalities ranging from shock, disgust and trauma, to relief, conviviality and reconciliation, and even to contradictory or intangible states. This seminar is designed to provide an overview of current theorizations of affect, to apply these concepts to cultural practices and contexts, and ultimately, to support participants in expanding the discourse elucidating artistic practice.

Brian Foss. HIS 10240: Introduction to Canadian Studies. University College Dublin.

This module surveys the political, economic, social and cultural development of Canada from the pre-contact period to the end of the twentieth century. The objective of the module is to provide students with an introduction to the study of Canada. One way of thinking about Canada is an ongoing conversation about origins, identities and destinies. For that conversation to be meaningful, energetic and controversial, students need to know the basic facts and the recurring themes in Canadian history, culture and society.

Brian Foss. ARTH 370: Aspects of Canadian Art History: The 20th Century. Concordia University.

This course is organized both chronologically and thematically, to deal with key aspects of the history of art production and reception in Canada between c.1890 and c.1970. Topics to be covered include: the formulation of ideas about Canadian art and national growth during the first half of the twentieth century; conflicts between nationalist and internationalist approaches to Canadian art from the 1920s to the 1950s; difficulties and achievements of Canadian women artists; points of contact between art, politics and ideals of social welfare; and the diverse theorisations and developments of abstract and non-objective art in French and English Canada.

Brian Foss. ARTH 370: Aspects of Canadian Art History: The Landscape. Concordia University.

Faced with a vast and frequently inhospitable land, Canadians in general - and Canadian artists in particular - have engaged in a wide variety of responses to their physical environment; but they have rarely been able to ignore that environment. The Canadian landscape has

been studied and analyzed not only for its own inherent fascination, but also for its status as a vehicle for the exploration of new, imported art 'styles', and as a means of defining those factors which are (usually naively) posited as making this country and its inhabitants unique. This course examines some of the ways that Canadian artists have approached and interpreted the landscape, as well as the ways in which the landscape has helped shape the Canadas (plural) in which we live today.

Brian Foss. ARTH 370: Aspects of Canadian Art History: Modernism & Modernity in Quebec. Concordia University.

This course focuses on the emergence and development of modernism, in its many, often contradictory, varieties, in Quebec from the late nineteenth century to approximately 1960. The development of modernism will be discussed not only in terms of the actual physical appearance of works of art, but also in terms of the patterns of social, political and economic structures, assumptions, beliefs and prejudices that supported the diverse trends of modernity in Quebec. Although much of the emphasis of the course will be on francophone Quebec's difficult, often adversarial relationship with notions of economic, social and religious modernity during the first half of the twentieth century, significant attention will also be paid to the ways in which anglophone Quebec increasingly had to deal with seismic changes in the province's socio-economic power structures.

Brian Foss. FFAR/INTE/COMS/SOCI 399: HIV/AIDS: Cultural, Social & Scientific Aspects of the Pandemic. Concordia University.

The goal of this course is to provide an interdisciplinary survey of the major issues and challenges of the AIDS pandemic. It is based on a cooperative learning model that includes an internship component. This framework will make it possible to: (1) examine the interaction between personal perspectives, values and beliefs, and our own behavior and actions. This entails confronting the stigmatization and marginalization the pandemic has unleashed. (2) Acquire knowledge by developing a critical perspective on research, texts, images and experience, and by bringing together cultural, social and scientific paradigms and experience of HIV. (3) Apply knowledge by honing individual tools and skills, enhancing activism and fieldwork, linking academia and the world, and daring the believe that the pandemic can end. Contains Canadian content.

Brian Foss. ARTH 2003: Canadian 20th-Century & Contemporary Art. Carleton University.

This course offers an introductory survey to art made in Canada since c.1900. Particular attention is paid to the formal development of a variety of media, from “fine art” to “craft” and “commercial art”, and to the constantly shifting relationships of influence between art and the social, religious, economic and political contexts in which it is made, consumed and contested.

Brian Foss. ARTH 3000: Themes in Canadian Art. Carleton University.

Today, more than ever before, the idea of “Canadian art” is a problematic, quixotic one. In an age when statues of the country’s first prime minister – along with those of other political and social figures of authority – are increasingly subject to vandalism and destruction, plurality, not monolithic identities, plays a determinative role in defining how (and what) art is promoted, protected, and employed as diplomatic tools in relations between sovereign states. Canada is so huge, so geographically, ethnically and racially diverse, so conflicted by its multiple divisions, that question arises: Does it even make sense to talk about a Canadian art and a Canadian cultural identity? Did it ever, in fact, make sense? This course approaches its subject in three complementary ways. First, it examines the advantages and disadvantages—the logics and the problems—of selected definitions of “Canadian” art. Second, it considers some of the theories that deal with what it means to talk about a national art, especially in a country that is as diverse, as complex, and as historically divided as Canada. And third, it encourages students to reflect on how “Canadian” art, and the institutions that support it, are inflected by the racial, ethnic, linguistic, geographical, historical, sexual, and other communities with which they themselves identify.

Brian Foss. ARTH 626: Nationhood & Identity in Canadian Art. Graduate Seminar. Concordia University.

Over the course of three centuries the land mass that is now known as “Canada” has had a series of inter-relating self-identification crises on a variety of levels and themes and all involving the phenomena of nationhood, regionalism, and personal identities grounded in gender, sexuality, ethnicity, race, and insider/outsider status. This course examines key debates about nationhood and identity in Canada, and considers ways in which they have been played out in the visual arts, cultural institutions (museums, funding agencies, heritage lobbyists,

government ministries, etc.) from the arrival of European settlers in the seventeenth century to the present day's problematization of the very notions of nationhood and citizenship. Analysis of selected theories of national belonging and outsider-ness in general will be correlated with examination of specific art works, groups and movements, with the goal of defining intersections between concepts of a coherent, monolithic national identity, and the forces that disrupt, undermine and complicate it. Core to the course will be a consideration of selected contemporary philosophers – Michel Foucault, Jacques Derrida, Homi K. Bhabha and others – whose writings suggests ways of thinking about the issues raised elsewhere in the course.

Brian Foss. ARTH 632: Historiography of Canadian Art History. Graduate Seminar. Concordia University.

This seminar examines the work of a number of representative historians of Canadian art in an attempt to outline a history of art historical writing in this country and identify the changing trends, biases and beliefs that have shaped the writing of Canadian art history in the anglophone and francophone communities since the late nineteenth century. The historians under consideration have been chosen for discussion on the basis of how well they exemplify significant trends and concerns in the writing of Canadian art history. Seminar participants should expect to be reading a significant number of texts by authors working from the early nineteenth century up to the present day.

Brian Foss. ARTH 640C: Mysticism, Spirituality & Utopianism in 20th-Century Canadian Art. Graduate Seminar. Concordia University.

This course deals with the inter-relationship between Canadian art, principally of the twentieth century, and the various strains of mysticism, spirituality or utopianism that made their influence felt roughly between the end of the First World War and the end of the 1940s. The emphasis is on abstract or non-objective art, but consideration is also given to the relevant figurative work produced by First Nations artists, as well as by such settler artists as Lawren Harris, Bertram Brooker, L.L. FitzGerald, Emily Carr and J.W.G. Macdonald. The goals of the course are threefold: to encourage students to explore some non-formalist and non-expressionist bases of art in the century; to indicate the breadth and depth of philosophical thought that underlies or inflects much Canadian art (and that is too often dismissed

as being poorly thought-out gibberish); and to note points of similarity and difference between the impact on Canadian and non-Canadian art of the various philosophies to be discussed during this semester.

Brian Foss. ARTH 640F: Imaging Us: Art and the Body Politic. Graduate Seminar. Concordia University.

Building upon the ideas expostulated by figures such as communications theorists Harold Inness and Marshall McLuhan, literary scholar Northrop Frye and others, this seminar explores the rich history and variety of the interaction between art and a sense, whether dominant or contested, of political cohesion in Canada from the arrival of settler explorers/conquerors in the mid-seventeenth century, to the present day in our age of massive refugee movements and the development and flourishing of diasporic communities that negotiate complex, ever-changing relationships with the host communities that surround them. In a multi-cultural and, today, post-modern nation such as Canada, what does it even mean to talk about a body politic? As Indigenous nations increasingly reclaim their past experiences and present-day lives, can Canadian cultural institutions stretch and redefine themselves to incorporate Indigenous concerns into a larger body politic, or is this a conceptual impossibility? Given this multiplicity of aspects in play, no graduate seminar can hope to deal exhaustively with them all. It is therefore hoped that this seminar course one will provide a strong basis in various features of the overall topic, so that the researcher will be enabled to pursue more narrowly-focused avenues of interest with a critical awareness of the inherent potentialities and pitfalls.

Brian Foss. ARTH 5117: Community & Identity in Canadian Art. Graduate Seminar. Carleton University.

This seminar explores key aspects of identity and self-definition in Canada by using the work of selected artists, art historians and theorists to probe notions of identity and the ways they have informed the history of Canadian art production and presentation. An important goal of the course is to identify intersections between the concept of a monolithic national identity, and the social and artistic forces that disrupt, undermine or otherwise complicate it. Special attention is given to such things as: the relationship between landscape and “Canadian-ness”; traditional and contemporary definitions of identity in the art of Quebec; the often uneasy relation of First Nations art to Canadian self-definition; and the ways in which identity issues have been proposed and promoted by Canadian art institutions, including museums and galleries.

DJ Fraser. ARTH 370: Studies in Canadian Art: Re-interpreting Nationalist Imagery in Canada 1800-2015. Concordia University.

This course offers a survey of Canadian art from the nineteenth century to the contemporary moment, from early nationhood to a comprehensive understanding of the idea of nation through images and narrative-driven creative practices. From westward expansion to the Idea of North, Canada has been conjured in the popular mindset as an open, empty and productive space to be cultivated and settled. However, this call to dominate the landscape has been challenged by indigenous artists and practices that seek to decolonize and challenge understandings of nationhood that rely upon erasure, genocide and colonial control. As part of an ongoing practice of Truth and Reconciliation, this course will interrogate motives behind nationalist narratives in art, reaching out beyond the Canadian landscape and into political, performance and critical art practices.

Charles Gagnon. ARTH 375: Issues in the Montréal Art Milieu: Urban Renewal. Concordia University.

For this course the city of Montréal will be considered as an inspiration for artists, and as a material environment onto which artists attach their work. Taking into consideration the city's on-going state of transformation, or urban renewal, we will examine artworks and exhibitions that address this state by using the street as well as abandoned sites for/as artworks. Starting with the 1976 Montréal Olympics and coming up to the present day, some of the artists and projects we will examine are Melvin Charney, including his censored *Corridart* exhibition, the collaborative work of Lyne Lapointe and Martha Fleming, the unbuilt *parc de la langue française* of Rober Racine, the Silophone, the various locations occupied by Dare-Dare gallery, and the imminent demolition of Vie D'Ange gallery in Little Italy. As well, we will look at a range of artists, exhibitions, and magazines that have critically engaged with the history and identity of Montréal.

Francois-Marc Gagnon. ARTH 271: Introduction to Canadian Art. Concordia University.

The video lectures listed below are by François-Marc Gagnon. When Gagnon died in 2019, his online course, "Introduction to Canadian Art," was terminated. These lectures by Gagnon at the Montreal Museum of Fine Arts, on aspects of the course material, are online, in English and French. The course introduces the art of Canada, with a particular emphasis on Quebec art and society in relation to the rest of Canada.

The lectures examine Quebec and Canadian painting before and after Paul-Emile Borduas. It was Borduas, a pivotal Canadian artist,

who believed in an open society and painted accordingly. Through his abstract compositions and the publication of his manifesto *Refus Global* (Total Refusal), Borduas precipitated the change in Quebec culture from a closed society, represented by the Catholic religion and the French language, to an inclusive society premised on the defence of universal values. The course begins with an analysis of the figure in Quebec painting to show how each type of figure symbolizes aspects of pre-modern Quebec as it related to Canadian culture at that time. This includes the nun and religion; the figure of the habitant (pioneer); the relation of the individual to the land; and the figurative construction of First Nations. Landscape, a persistent theme in Canadian art, is also be considered, especially the political discourse imbedded in images of the land and how that evolved from the realistic representation of the land to the abstract work of Borduas.

**François-Marc Gagnon MMFA Lecture Series, 2004,
Four Portraits of Nuns by Antoine Plamondon**
<http://www.youtube.com/watch?v=8GvkMZjF1dU>

**François-Marc Gagnon MMFA Lecture Series, 2005,
Visions and Visionaries of New France**
http://www.youtube.com/watch?v=C_1JFoJhhWw

**François-Marc Gagnon MMFA Lecture Series, 2006,
Portraits of Power in Canada**
<http://www.youtube.com/watch?v=mQld-roGiAo>

**François-Marc Gagnon MMFA Lecture Series, 2005,
The Religious Art of Ozias Leduc**
http://www.youtube.com/watch?v=tSrTmnJne_Q

**François-Marc Gagnon MMFA Lecture Series, 2003,
Alfred Pellán: Cubism as a Form of Realism**
<http://www.youtube.com/watch?v=g7Fd6Xs-XpY>

**François-Marc Gagnon MMFA Lecture Series, 2001,
Paul-Émile Borduas's Inscapes (1 of 2)**
<http://www.youtube.com/watch?v=nEVoZpMWKcQ>

**François-Marc Gagnon MMFA Lecture Series, 2001,
Paul-Émile Borduas's Inscapes (2 of 2)**
<http://www.youtube.com/watch?v=abpBznAyuIQ>

François-Marc Gagnon MMFA Lecture Series, 2002,
Borduas and Surrealism
<http://www.youtube.com/watch?v=mx-TS4KgAb4>

François-Marc Gagnon MMFA Lecture Series, 2006,
Self-portraits by Canadian Painters
<http://www.youtube.com/watch?v=BZoEHOD4eR8>

François-Marc Gagnon MMFA Lecture Series, 2009, Public Space
<http://www.youtube.com/watch?v=F2lTqx1SztE>

François-Marc Gagnon MMFA Lecture Series, 2006,
The Exotic Portrait in Canada
<http://www.youtube.com/watch?v=GTaoaEMdgHM>

François-Marc Gagnon MMFA Lecture Series, 2005,
Faith or Folklore
<http://www.youtube.com/watch?v=NCZH-jYYGkw>

François-Marc Gagnon MMFA Lecture Series, 2008,
Age and Femininity
<http://www.youtube.com/watch?v=KYTTrFPla-o>

François-Marc Gagnon MMFA Lecture Series, 2004,
The Habitant in the Work of Suzor-Coté
<http://www.youtube.com/watch?v=NZsYwo78bUM>

François-Marc Gagnon MMFA Lecture Series, 2003,
Cornelius Krieghoff
http://www.youtube.com/watch?v=PaGhD_k8GZM

François-Marc Gagnon MMFA Lecture Series, 2009,
Communal Space
<http://www.youtube.com/watch?v=Ry-s6hADvEE>

François-Marc Gagnon MMFA Lecture Series, 2008,
Age and Masculinity
<http://www.youtube.com/watch?v=SOoXKuugARI>

François-Marc Gagnon MMFA Lecture Series, 2001,
The Essence of Landscape in the Works of Stanley Cosgrove
<http://www.youtube.com/watch?v=GaaeagKEbZo>

François-Marc Gagnon MMFA Lecture Series, 2008,
Adulthood in Canadian Art
<http://www.youtube.com/watch?v=pvHQLwhMe5g>

François-Marc Gagnon MMFA Lecture Series, 2006,
Social Class in Canadian Portraits
<http://www.youtube.com/watch?v=dh6VwdJuvmc>

François-Marc Gagnon MMFA Lecture Series, 2004,
Last of the Hurons, Plamondon
<http://www.youtube.com/watch?v=esKfk8Wn7jw>

François-Marc Gagnon MMFA Lecture Series, 2008,
Childhood in Nineteenth Century Canadian Art
<http://www.youtube.com/watch?v=yjoEE2Sam7w>

François-Marc Gagnon MMFA Lecture Series, 2002,
Jean-Paul Riopelle
http://www.youtube.com/watch?v=ELL5d7xo7_Y

François-Marc Gagnon MMFA Lecture Series, 2004,
Françoise Sullivan and The Figure in Motion
<http://www.youtube.com/watch?v=JNjXzrNNPws>

François-Marc Gagnon MMFA Lecture Series, 2006,
Canadian Portrayals of the Inner Self
<http://www.youtube.com/watch?v=ql3C22sgrnM>

François-Marc Gagnon MMFA Lecture Series, 2003,
Ozias Leduc Trompe l'Oeil
<http://www.youtube.com/watch?v=xo5M3g8rv-o>

François-Marc Gagnon MMFA Lecture Series, 2002, The Plasticiens
<http://www.youtube.com/watch?v=oo2qYlqKBKo>

François-Marc Gagnon MMFA Lecture Series, 2001,
Jean Paul Lemieux Metaphysical Painting
<http://www.youtube.com/watch?v=Jk5NjzNN-G4>

François-Marc Gagnon MMFA Lecture Series, 2002, Fernand Leduc
<http://www.youtube.com/watch?v=fOQEQAuLBU>

Cynthia Hammond. ARTH 450: The Voice of the Living Artist: Oral History and Art History. Concordia University.

Art History values the skills of visual analysis, social and historical contextualization, and the application of theoretical models to works of art. It also often speculates about artistic intent. Oral history, in contrast, is a method that privileges the voice and knowledge of the individual, seeking to make space in the academy for perspectives that might otherwise go unheard or misunderstood. What might oral history approaches bring to an art historical project?

The central tool of the oral historian is the interview. Interviews with artists can lead to a more complex and inclusive picture of art and architectural worlds. They can also, in the practice of art history, make space for artists and architects who perhaps did not become “stars” but whose work matters nonetheless. In this way, oral history can help to close the gap between that which is already in museums and archives, and that which predates the online era. It can also pay attention to the reasons why certain artists and architects found acceptance in the art world to be more challenging, such as reasons of gender, race, mobility, and so forth. In other words, listening to older artists and architects can create a more egalitarian history of creativity.

In this upper-level, under-graduate seminar, students will either conduct a direct interview with a Montréal-based artist or architect, or will use existing interviews to develop a clearer picture of those artists and architects who began to practice in the 1970s, 1980s, or 1990s (*there will be exceptions to this time frame - see below). This seminar will also provide students with an introduction to the methods and ethics of oral history, Canada’s Tri-Council Policy Statement on Research Ethics with human beings, and they will learn how to submit a partial ethics application, following the guidelines of Concordia’s Research Ethics Board. They will learn how to prepare for an interview, how to use interview materials in a respectful and ethical way, and will engage in the question of how to make public use of private memories.

Cynthia Hammond. ARTH 611: The Right to the City / Pointe-Saint-Charles, Montréal. Concordia University.

This course will introduce students to the distinctive industrial urbanism of Montréal’s South-West. Our focus will be the vernacular architecture and cultural landscapes of Pointe-Saint-Charles, traditionally a working-class neighbourhood. Living memories and oral history will be our entry point into the district’s built environment.

Students will discover the domestic architecture and industrial

morphology of “the Point,” as well as encounter the spatial expression of class-based power dynamics. These include the complete erasure of all trace of indigenous inhabitation. Other, more recent forms of erasure are transforming the neighbourhood, particularly gentrification and adaptive re-use of the district’s many factories and the formerly industrial Lachine Canal. With these changes, an intangible heritage of working-class activism and self-determination is becoming harder to access. How might architectural historians, artists, curators and cultural workers make visible or palpable the otherwise largely invisible local histories of labour and resistance? How can this making-visible also attend to questions of accessibility, gender and diversity, and ecology?

This course is part of a multi-year initiative in cross-disciplinary pedagogy and hands-on learning, called The Right to the City. Our seminar, Industrialization and the Built Environment has been scheduled to overlap with two other courses: Dr Edward Little’s “The Neighbourhood Theatre” (Theatre Department), and Dr Kathleen Vaughan’s “Studio Inquiry” (Art Education).

All students will share off-campus learning spaces in the Point, and will work together towards a collective event at the end of term that will include all students’ research and creative outcomes. Students in all courses will connect regularly during the term and discover different methods relevant to the study of place-based research and creation. Overall, the course is a unique opportunity to consider the city as a collaborator in the production of knowledge, and to work with residents and oral history archives as vital resources for understanding the importance of place in a time of change.

Cynthia Hammond. ARTH 636: The History and Future of Parks, Gardens and Sustainable Urbanism in Montréal. Concordia University.

Landscapes and gardens are places that are meant to be experienced repeatedly, explains architectural historian David Leatherbarrow. But, as Leatherbarrow points out, there is no such thing as true permanence in nature (2004, 200). This seminar will introduce students to the shifting urban landscapes of Montréal, exploring the creation, design, and use of such places. We are going to take advantage of warmer weather (rain or shine) to visit some of our city’s many public parks, community gardens, accidental landscapes, and growing body of sustainable design projects, up close. Key objectives will include mapping the motivations that lead to the creation of shared green (and greening) space in the city; understanding the design features of our parks and gardens, and theorizing how green spaces in the city participate in

larger, “cultural landscapes”, the politics of land and ecology, and the future of cities.

To meet these learning objectives, students will be asked to do two things. First, you will choose an “landscape” in the city of Montréal to which you have easy access, and you will learn about its history, design and present-day controversies. You can expect to work closely with both archival resources and theoretical perspectives to explore questions of environmental sustainability, publicness, and the always open future of urban landscapes. Second, you will develop a project by which you “intervene” in your chosen landscape. This intervention will seek to make visible an aspect of the site’s history or use that would otherwise go unknown. The intervention can be very subtle, minimal and brief. But it will require an in-person, embodied engagement, as well as careful documentation. The purpose of this intervention is to balance “distanced” academic learning with the first-person, “situated” knowledge that the users of parks and public green spaces already have, a knowledge which we will collectively work towards as we proceed through this course.

Cynthia Hammond. ARTH 270/2-A: Icons of Architectural History. Concordia University.

In one sense, the history of iconic architecture is a history of building types, styles and technologies. But at the same time, the history of iconic architecture is a history of ideas about what matters in architecture, and what societies invest, symbolically, economically and politically in their most important buildings. While some architectural icons “stand the test of time,” others are a source of confusion, disregard, or embarrassment for subsequent generations. Underpinning much of the awe and disdain that surrounds major works of architecture is a latent belief that, as “form-givers,” architects transcend ordinary human limitations. In what ways has this understanding of the architect helped to advance civic, national and colonial objectives? The goal of this course is to introduce students to some of the most exciting, beautiful and controversial works of architecture of all time. Equally, the course seeks to equip students with a critical language to begin to think not only about the blockbusters of architectural history, but also about the built environment that surrounds and shelters us every day. To meet these learning objectives, this course will consist of a combination of in-class lectures, required readings, documentary films, and field trips to visit local icons of Montréal’s architectural history.

Cynthia Hammond. ARTH 374: Architecture and Urbanism in Montréal - Vernacular Architecture. Concordia University.

In his 1964 book, *Architecture Without Architects*, Bernard Rudofsky asserted that “architectural history as we know it ... amounts to little more than a who’s who of architects who commemorated power, an anthology of buildings by and for the privileged.” Rudofsky introduced the term vernacular architecture to describe what he called “non-pedigreed architecture”: the houses and settlements of people who have no special claim to power or privilege. Montréal is rich in domestic, vernacular architecture, much of which was built during the dramatic urban transformations of the Industrial Revolution. This course will introduce students to the origin and form of Montréal’s key housing typologies – triplexes and duplexes, row housing, and “shoebox” houses – in relation to the city’s key morphological features: the river, the mountain, and the canal. In parallel, we will learn about Montréal’s rise as the centre of North American industrial production in the late-nineteenth and early-twentieth centuries. We will also touch on the urban forms and typologies that emerged alongside vernacular housing: Montréal’s vast system of ruelles or alleyways, farmers’ markets, public baths, public parks, and fire stations. If you’ve ever been curious as to why Montréal, as a city, looks the way it does, this course is for you.

Cynthia Hammond. ARTH 610/4: City as Palimpsest: The Dialectics of Montréal’s Public Spaces. Graduate Seminar. Concordia University.

In his *Arcades Project* (1930s), cultural critic Walter Benjamin used the term, “dialectical image” to describe his experience of the late-nineteenth century covered passages, or arcades that had been part of Baron Haussman’s transformation of Paris (1852-1870). Architectural theorist, Jane Rendell suggests that the dialectical image is “a moment where the past is recognized in the present as a ruin that was once desired.” (2006, 77) By the time of Benjamin’s writing in the 1930s, the arcades had already fallen out of fashion and thus had become, in a sense, a ruin. What was in ruin, however, was not so much the arcades themselves, but the society to which they belonged, the Second Empire. To experience the arcades, for Benjamin, was to confront the incommensurability of the past with the present, yet to be surrounded with the evidence of the past’s regimes, its failures and beauty.

How might the idea of the dialectical image be useful to the

study of Montréal's built environment? Historic architecture and urban space give us clues to how power was expressed in days gone by (via mansions, les hôtels de ville, universities); how values were demonstrated (via the creation of flower gardens and public parks), and whose voices can still be heard, and whose have been muted (city planning, slum clearance). The built form of the city likewise can tell us about present-day concerns, priorities and struggles. The city is full of sites where our present-day experience collides with politics, policy, culture and multiple histories. These collisions, if identified and analysed, can be understood as a kind of dialectic between history and our own times. No urban site is, however, as powerfully evocative of the overlap between past and present as the public spaces of a city.

Students in this course will become the cultural archaeologists of a specific public site, broadly defined, in Montréal. Comparing an historic image with present built and social circumstances, students will try to answer the following questions: what has been kept from the past in this site? What has been excised, erased? What do these gestures tell us about the city; how does its multiply layered surface communicate continuity or contradiction, ruin or rupture? As well as asking these questions, students are expected to document their site as it is today via site visits, notes, and photographs (sound recordings, films, videos, etc). Working towards a final research paper (which may be creative in nature), students should be attentive to the debates about urban space and architecture as presented via the course readings. In addition to learning to read their images, buildings and spaces for their social, architectural and political content, students will make use of Montréal's substantial archival and library resources to develop a deep understanding of their site, its buildings, its users, and their multiple histories.

Anna Hudson. ARTH 3740: 20th Century Canadian Art. York University.

Our purpose for the Winter 2018 session of *20th Century Canadian Art* is to reconsider the history of art of the twentieth century from a post-150th celebration of the founding of Canada. It investigates twentieth century Canadian arts in the social and political contexts of race and ethnicity, gender, and national identity. The course considers the social position of the artist, genres (fine art/craft/folk art), art markets and patrons and the development of arts institutions.

The purpose of this course is to recognize the significance and

complexity of researching, writing, and exhibiting twentieth century “Canadian” art today.

A brief list of specific learning outcomes:

- To become familiar with key moments of Canadian art in the twentieth century
- To appreciate the breadth and depth of engagement of artists, scholars, writers, and curators in Canada with social, political, economic and cultural issues related to nation, culture, economic status, race, and gender
- To consider the future of Canadian art history in light of global networks, climate change, and population migration

Anna Hudson. ARTH 4800 I: Art of the Arctic. York University.

Art of the Arctic examines various contemporary, modern and traditional Inuit and First Peoples’ creative practices of the northern circumpolar region including video, new media and television, sculpture, printmaking, material culture and oral tradition.

Art of the Arctic examines various contemporary, modern and traditional Inuit and First Peoples’ creative practices of the northern circumpolar region including video, new media and television, sculpture, printmaking, material culture and oral tradition.

Our purpose for the Winter 2020 session of the course is to review, critique and expand research associated with Mobilizing Inuit Cultural Heritage: A Multi-media/Multi-platform Re-engagement of Voice in Visual Art and Performance. MICH is a SSHRC Partnership Grant that focuses on the contribution of Inuit visual culture, art, and performance to Inuit language preservation, social well-being, and cultural identity. Our core questions will be:

- i) Is putting cultural health first – to embrace Inuit Traditional Knowledge – an essential act of decolonization?
- ii) in the face of climate change, amidst increasing pressures of resource extraction and economic development, what do Inuit arts and performance have to offer?

Our overarching theoretical framework is mapped by the eight Guiding Principles of *Inuit Quajimajatuqangit*. This mapping recognizes that cultural health is the core element of I.Q., and is the basis for every other kind of health because in it resides a sense of identity, collective social supports for individuals, and the sense of belonging grounded in positive relationships that nurture individuals and communities now and for future generations (Tagalik, 2009-2010).

Anna Hudson. ARTH 4110: Joan Goldfarb Visual Arts Study Centre Curatorial Placement. York University.

The Curatorial Placement is a team-based practicum for the

development of professional museological skills using the Joan Goldfarb Visual Arts Study Centre at York University. The Study Centre is a state-of-the-art research, display and storage facility. Managed by the Art History & Visual Culture graduate program with the support of the Art Gallery of York University. It houses the donated Goldfarb collection as well as other works from the University's collection, and is a flexible exhibition space for the permanent collection and works on loan.

The Winter 2021 version of this course will take place remotely utilizing Art Gate VR (<https://www.artgatevr.com>), a virtual reality exhibition platform accessible via phone, computer or virtual reality headset. As a class we will curate two exhibitions through Art Gate VR.

In the words of the Swedish curator, writer and educator, Maria Lind "the curatorial" is a concept that encompasses a form of critical agency that links "objects, images, processes, people, locations, histories and discourses in... space like an active catalyst" (2010: 63).

Heather Igloliorte. ARTH 376: Introduction to Circumpolar Inuit Art. Concordia University.

This course presents a comprehensive overview of the broad scope of Inuit artistic productions, including the long-maintained practices of performance, storytelling, sewing, body art, basketry and carving, and now also the contemporary art practices of drawing, photography, filmmaking and other digital media. The historic development of these various art forms will be examined in social, political, economic and cultural context, and related to artistic practices and social movements in both the modern North and urban Inuit centres in the South. This course will draw on postcolonial and Indigenous art theories, Canadian art history, and Inuit research methodologies in order to illuminate how the complex history of contact, trade, cultural imperialism and Inuit resistance strategies have shaped the production of art in the circumpolar Arctic (and how art-making, in turn, influences Northern culture, society, political movements and economic action).

Students will be introduced to the role of Inuit art as a repository for cultural knowledge, an expression of identity, a marker of cultural resilience and a means for maintaining cultural sovereignty in the post-colonial world, as well as the multitude of other meanings attributed to the art forms and contributing to their critical and popular success. Throughout the course, attention will be paid to the complex interplay between transcultural forces and colonial legacies, Inuit society, individual talent and community identity. This course will consider how the production of Inuit art has played an integral role in fostering and safeguarding Inuit cultural knowledge throughout a long history of

contact and exchange, demonstrating the continuity, innovation, and resilience of Inuit culture.

Heather Igloliorte. ARTH 400: Advanced Seminar in Art Historical Method: Indigenous Approaches to Curatorial Practice. Field Course. Concordia University.

In this advanced seminar students will learn about the history and theory of the exhibition and collection of contemporary (1967-present) Indigenous art in Canada, and gain hand's-on experience by meeting with Indigenous art curators, visiting contemporary art exhibitions, and conducting archival research in an Indigenous archive of national significance. Over the course of an intensive week of study, lectures, museum visits and tours, students will be exposed to many facets of Indigenous exhibition and curatorial practice, and engage with critical theories and practices in Indigenous contemporary art and curatorial methods. This seminar centres Indigenous theory, curatorial methodologies, and concepts in art history, museum studies, settler colonial art histories, place, race, gender, and sexuality. In this seminar, students will visit galleries, museums and contemporary arts institutions in Montréal and Ottawa, work directly in an archive, review one of the exhibitions visited, and propose their own imagined exhibitions as a final project. Much of the travel expenses will be provided but students should anticipate some costs associated with their participation in this field seminar while traveling.

Heather Igloliorte. ARTH 396: Contemporary Indigenous Art in Canada. Concordia University.

In this survey course, students will be introduced to the diversity of Indigenous contemporary practices across the land now known as Canada, in such medias as painting, photography, video, performance, and installation. Our course will also provide an introduction to Indigenous theories and methodological approaches which contextualize these current practices, including resistance, resilience, sovereignty, self-determination and survivance. In this course we will analyze how artists engage with concepts such as “traditional,” “modern” and “contemporary” in their artworks, as well as how they negotiate other issues such as stereotypes and the “hollywood Indian,” cultural appropriation, and settler colonialism. Recognizing that the discipline of Western art history has been complicit in the processes of colonization over centuries, and also that Indigenous peoples have, by infiltrating these institutions over the last five decades, begun the processes of decolonization and indigenization throughout Canada,

this course is framed by the study of not only significant arts and artists but also the colonial legacies of art museums and other Western institutions and the corresponding decolonizing strategies. By studying the pivotal moments in the dissemination, collection and display of contemporary Indigenous art from coast to coast to coast, we will come to understand contemporary Indigenous art in terms of its production, circulation, and consumption today.

Heather Igloliorte. ARTH 649: Aspects of Curatorial Practice: International Indigenous Art, Theory and Praxis. Graduate Seminar. Concordia University.

In this graduate seminar course students will study the history and theory of contemporary Indigenous art exhibitions and curatorial practice, focusing on emerging work produced in comparative settler colonial states such as Canada, the circumpolar Arctic (Inuit Nunangat and Sapmi), Australia, and New Zealand. This course will centre Indigenous scholarship and creative practice in the study of key texts, concepts, interventions and innovations in the display and dissemination of Indigenous art, by drawing on case studies from significant exhibitions, biennials, and public art events over the last thirty years. We will examine current issues, themes and frames such as Indigeneity, diaspora, sovereignty, self-determination, resistance, and resurgence. We will cultivate an understanding of the legacies and ongoing impacts of settler colonialism on Indigenous peoples and consider how this continues to influence gallery and museum practices, arts education, and public space and place in and between these nation states, with a focus on how Indigenous academics, curators and artists challenge, intervene, and disrupt these histories, institutions, sites, and the spaces between them. Students will gain an understanding of the Indigenous arts milieu through focused readings, (possibly virtual) museum and gallery tours, and by guest lecturers from across the fields and disciplines of contemporary Indigenous art and curatorial practice. Taking a hands-on approach, students will bring together theory and practice as they propose and plan an exhibition of Indigenous arts from concept, to proposal, to (imagined) installation and catalogue creation.

Heather Igloliorte. ARTH 642: Aspects of Media and New Media: Indigenous Art: Experimental Film, New Media and the Digital. Graduate Seminar. Concordia University.

In this course we will examine the art histories, theories and methodologies for understanding contemporary Indigenous film, new media, and digital arts. Drawing on the work of leading scholars, curators, and artists from the Indigenous territories in primarily Canada and the United States of America, but also Australia and Aotearoa (New Zealand), this course brings forth urgent conversations about resistance to colonial modernism, and highlights the historic and ongoing use of technology by Indigenous communities and artists as vehicles of resilience and cultural continuity. In this class we will examine the discourses around the definitions of new and digital media art and practice-based work within the framework of Indigenous art and theory. Students will be introduced to the key texts, authors, concepts and themes at the intersection of Indigenous theory and criticism, such as Indigeneity, authenticity, culture, tradition, intervention, sovereignty, self-determination, resistance and resilience. We will trace the history and development of these art theories and methodologies in the digital arts, as rooted in postcolonial thought and specific Indigenous cultural worldviews, teachings, and knowledges, focusing on the late-twentieth century to the present. While showcasing Indigenous artists' work, this course also probes the significant ways that this work contributes to—yet also intervenes on—the fields of art history, visual, cultural and media studies. Using a special issue of *PUBLIC* 54 as the key course text, in this class we will investigate contemporary Indigenous digital and new media art's relationships with sovereignty, self-determination, and nationhood. Through the study of artworks and dialogues we will examine the ways that Indigenous new media art can dynamically activate and embody Indigenous epistemologies, cosmologies, and methodologies.

Heather Igloliorte. ARTH 615: Postcolonial and Indigenous Theories and Methodologies for Art History in North America Graduate Seminar. Concordia University.

This course will examine postcolonial and Indigenous art theories and methods for the study of art history in a North American context. In this course students will be introduced to the key texts, authors, concepts and themes at the intersection of Indigenous and postcolonial theory and criticism, such as race, ethnicity, Indigeneity, diaspora, identity, gender, authenticity, hybridity, culture, critical museology, tradition, sovereignty, self-determination, resistance and resilience. We will trace the history and development of these art theories and methodologies as rooted in postcolonial thought and specific

Indigenous cultural worldviews, teachings, and knowledges, focusing on the mid-twentieth century to the present. In this class students will cultivate an understanding of colonization relative to the Western art world, the critique of colonial power structures, the aftermath of colonialism on global Indigenous and non-Western peoples, and the ongoing processes of decolonization and (often hidden) neo or settler colonialism in the present. In this course, students will examine key texts that enhance our understanding of postcolonial and Indigenous theory and criticism in the contexts of public scholarship, art, artists, exhibits and institutions.

Joana Joachim. ARTH 400: Advanced Seminar in Art Historical Methods: Black Women and Art in Canada. Concordia University.

Canada's Black visual art and exhibition milieu has largely been led by the work of Black women across the country for several decades. In this course, students will consider some of the leading figures in art history as they relate to the topic of Black Women and Art in Canada. This course will examine the cultural contributions by Black diasporic women and think critically about the disciplines of museology, curating and art history. Through readings, museum visits, screenings, discussions and case studies we will consider how Black women in Canada have developed a rich cultural milieu filling ongoing institutional gaps in art history.

Joana Joachim. ARTH 298: Black Atlantic Art. Concordia University.

In this course, we will focus on some of the key figures, moments and issues related to Black diasporic art. This course will offer a critical survey of Black art and theory focusing on pivotal issues such as Black feminisms, creolization, Black Atlantic, Black aesthetics and curating, Black civil rights movements, critical archival practices, settler colonialism, slavery, and globalization. We will examine cultural production by Black people across the globe with a focus on Turtle Island. In this course we will also think critically about the disciplines of museology, curating and art history in relation to global histories of anti-Blackness.

Joana Joachim. ARTH 615: Issues in Postcolonial Theory in Art and Art History: Issues in Black Canadian Art Histories. Graduate Seminar. Concordia University.

This seminar will consider some key issues in Black Canadian history as they relate to the material, cultural and historical contributions by Black people on this land. This course will critically reflect on the disciplines of museology, curating and art history in Canada. We will develop an understanding of Black feminisms and harness skills to discuss art from critical perspectives considering issues around gender, race, sexuality and class. The goal of this course is to familiarize students with some basic principles of Black feminism, key aspects of Black Canadian history and relate these to art history. This course will lead students to gain an understanding of political and museological stakes of Black Art Histories in Canada and of locating Canada within a larger Black diaspora. Students will be encouraged to question the practices which have led to the marginalization of these histories. At the end of the course students will be able to articulate these issues in a compelling manner and will have a general knowledge of Black Canadian art contributions from the nineteenth century to today. Students will also develop basic curatorial skills and learn how to facilitate conversations around Black Canadian art histories.

Stefan Jovanovic. ARTH 375: Outside the Box: Public Art and Site-Specific Practices in Montréal. Concordia University.

This course will explore the diverse history of Montréal artists and institutions in the development, since the 1960s, of art practices located at the interstices of local histories, geographies, architecture and urban spaces. While the term 'site-specific' has by now come to encompass and be applied to a wide range of contemporary practices, including the rhetorics of installation and display in the conventional gallery/museum setting, our focus will be on projects, interventions and performances outside of the museum or gallery space, engaging with the unique social and spatial histories and the urban fabric of Montréal. Our approach will be both historical and theoretical; in addition to some general readings and overviews of public/site-specific practices and concepts, our weekly lectures and activities will introduce students to case studies that highlight the important role of Montréal artists and of local projects by visiting artists at the forefront of issues such as the role of art in the public sphere, the evolution of the monument and outdoor sculpture after modernism, the making and remaking of local identities, the phenomenology of viewing art outside the gallery, as well as in relation to the broader psychical dimensions of the urban experience. We will also consider the question of the ontological status

of site-specific works (both permanent and temporary) and the role of documentation and the archive in preserving ephemeral phenomena. This course will introduce students to some of the most significant artists, practices and projects/exhibitions in the Montréal art milieu of the past four decades, and allow each student to conduct primary research into a specific local artwork or event.

Stefan Jovanovic. ARTH 374: Architecture and Urbanism in Montréal: Montréal's Recycled Architecture. Concordia University.

The repurposing of existing buildings and structures is a characteristic aspect of architecture and urban redevelopment in Montréal. This course will examine the theory and practice of *adaptive reuse* – the conversion of older buildings to new uses while maintaining elements of the original design and structure. As a conservation strategy and sustainable alternative to the demolition and reconstruction of unused buildings, adaptive reuse projects are interesting not only in their application of new designs and functions to obsolete structures, but also in their engagement with the existing physical and social context and the different layers of the city's architectural past. Beyond extending the useful life of a building and making use of existing infrastructure, such projects aim to preserve the significant historic character of buildings and urban districts while meeting the changing demands of use, functionality and taste.

Beginning with a historical and typological overview of adaptive reuse as an architectural concept, we will survey the challenges and variables of reuse projects in terms of scale, materiality and physical context, such as the design and execution of structural additions or alterations, the rehabilitation of existing facades and the maintenance of the historic character/aesthetic and cultural identity of the urban landscape, as well as issues around public access to important heritage buildings and the revitalization and gentrification of working neighbourhoods that result from a 'district' approach to adaptive reuse and urban redevelopment. We will then move on to an examination of significant architectural transformations in Montréal that highlight the legacy of the city's strong religious, commercial and industrial heritage, including churches and other sacred spaces, factories, historic mansions, and exhibition and sporting venues. In addition to the class lectures, we will undertake site visits to some examples of repurposed architecture in the city. Students in the course will gain a new awareness of adaptive reuse as an approach to architecture, learn

to compare and classify different types of architectural interventions/transformations, and research, study and discuss some important examples of adaptive reuse in Montréal and their relationship to Montréal's architectural and cultural history.

August Klintberg. AHIS 311: Canadian Contexts. Alberta University of the Arts.

This course will examine the changing relationship between art and pop culture in Canada since the 1960s, encompassing a wide range of art practices, while also engaging with the popular forms that have inspired these artworks, and the debates concerning the relationship between these fields internationally. While some have argued that modern art should serve as a defence or antidote to popular culture and mass entertainment, the terms of this debate shifted dramatically from the 1960s onwards. Should visual art maintain a critical position toward pop culture? Should the boundaries between art and pop culture be dissolved - or do they even exist today? Questions like these continue to be debated and reformulated. This course will therefore look at some important artworks and texts addressing issues of kitsch, mass culture, the opposition of "high" and "low" cultures, postmodernism, commodity fetishism, nostalgia, and the promise of visual culture.

August Klintberg. AHIS 311: Canadian Contexts. Alberta University of the Arts.

This course begins by problematizing the geo-political entity named "Canada" - a product of colonial enterprise, and the expropriation of land from Indigenous peoples. Taking cues from theories of regionalism and located knowledge, each week of the course will focus on a particular region, site, or settlement within Canada's current borders, in particular phases of their existence. While each site will be treated in continuum, special focus will be granted to particular decades: Vancouver in the 1990s, Cape Dorset in the 1960s, Calgary in the 2000s, and Halifax in the 1970s, among other sites, will be studied as loci for cultural production, thought, and theorization. Our endeavor is to shuttle continually between artistic production in antecedent decades, while studying how artists, art historians, curators, and critics now approach and work within these contexts today. Methodological frameworks discussed and applied in this course will include postcolonial and decolonial critique, feminist and queer theory, and

social history of art to name but a few.

Ève Lamoureux. HAR 1825: Champ des arts visuels au Québec et au Canada. UQAM.

Ce cours propose un regard historique sur la composition du champ des arts visuels québécois et canadien durant les périodes modernes et contemporaines, soit de 1920 à aujourd'hui. Le contenu exploré se divise en trois parties : (1) définition de certains concepts clés et topographie du champ des arts visuels québécois et canadien ; (2) mise sur pied et évolution du champ des arts visuels québécois et canadien ; (3) analyse ciblée des plus importantes institutions du champ des arts visuels québécois et canadien : institutions politiques et politiques culturelles, musées, galeries, lieux parallèles de production/création, associations de défense des artistes.

Ève Lamoureux. HAR 4415: Sociologie et anthropologie de l'art. UQAM.

Ce cours propose une introduction à diverses approches sociologiques et anthropologiques des arts visuels : histoire sociale de l'art, sociologie de l'art, anthropologie culturelle, études culturelles, études visuelles, études postcoloniales, etc. Nous explorerons ainsi la relation entre l'art, la culture et la société en reprenant le découpage thématique proposé par Nathalie Heinich (*La sociologie de l'art*, Paris : La Découverte, 2004) : production, réception, diffusion et médiation, œuvre. Nous nous attarderons plus spécifiquement aux questions liées à la délimitation de certaines catégories clés (art/non-art, art/artisanat, artiste/amateur, art/culture populaire, champ de l'art moderne/ champ de l'art contemporain, etc.) au cœur des débats entre les différentes approches. Nous serons ainsi en mesure d'aborder à la fois les contextes de production, de diffusion et de réception de l'art, mais aussi les façons singulières qu'ont les auteur.e.s de les aborder et de les analyser.

Ève Lamoureux. HAR 4620: Pratiques sociales et politiques de l'art. UQAM.

Ce cours est consacré aux rapports entre l'art et les sphères publiques, sociales et politiques par l'examen de productions artistiques variées qui abordent des questions sociopolitiques ou interviennent dans la cité. Sont questionnés le rôle social et politique que s'attribuent et

attribuent à leur art divers.e.s artistes depuis le début du XX^e siècle, ainsi que les relations qu'ils et elles établissent avec les institutions artistiques et politiques, et avec le public. Cette interrogation nous permettra de cerner différentes façons de concevoir le rôle sociopolitique de l'art et de l'artiste, et de comprendre l'évolution historique des diverses approches. Pour réaliser ces deux objectifs, nous analyserons, d'une part, différentes pratiques sociales et politiques de l'art en prenant bien soin de les contextualiser en fonction des conceptions de l'art du moment, mais aussi de la conjoncture sociopolitique et de la compréhension du rôle civique des divers acteurs sociaux. Nous mènerons aussi une réflexion plus théorique qui permettra de saisir le contexte d'émergence des pratiques sociales et politiques de l'art, leur évolution et leurs enjeux, dont ceux liés aux rapports entre les artistes et les pouvoirs, entre l'art et les publics, entre les pratiques professionnelles et celles amateurs.

Ève Lamoureux. HAR 4610: Art et altérité. UQAM.

Ce cours propose une analyse des représentations visuelles et culturelles de la différence et de la construction visuelle des identités et des communautés, de même qu'une réflexion critique sur les corpus visuels à partir d'approches discursives, méthodologiques et théoriques issues des études postcoloniales, des études sur le genre, des études culturelles. Il vise les objectifs suivants : (1) comprendre diverses acceptions et enjeux de l'altérité dans l'art et voir comment cette question évolue dans le temps ; (2) lire des textes clés des études postcoloniales, culturelles, sur le genre ; (3) explorer plusieurs corpus artistiques qui abordent cette question de façon diversifiée.

Ève Lamoureux. HAM 5850-80: Stage en milieu professionnel. UQAM.

Réalisation d'un stage de 120 heures auprès d'un organisme artistique ou culturel. Familiarisation de l'étudiant.e avec la diversité des fonctions d'un milieu professionnel donné. Mise en situation de l'étudiant.e à l'intérieur de la production d'un événement ou d'une manifestation culturelle, dans ses différentes étapes de réalisation. Cette activité a pour but de sensibiliser l'étudiant.e aux milieux de l'histoire de l'art et de la muséologie, ainsi que de mettre en pratique des apprentissages du programme et de développer la réflexion critique sur son activité pratique. Par un encadrement personnalisé de la personne stagiaire, cette activité l'accompagnera dans le cheminement de réalisation

d'un projet en milieu professionnel et la préparera au bilan de son intervention.

Ève Lamoureux. HAR816C: L'art engagé aux XX^e et XXI^e siècles. Maîtrise en histoire de l'art. UQAM.

Le séminaire explore comment les artistes et leurs œuvres, aux XX^e et XXI^e siècles, éclairent de façon particulière les transformations qui s'opèrent dans l'espace public et dans les formes de mobilisation sociale et politique. Profondément influencés par la société, les artistes témoignent de celle-ci ; soucieux d'avoir une incidence sur leurs publics, ils contribuent à modifier les perceptions, les valeurs, les identités, etc. Plusieurs aspirent même à collaborer à une transformation politique concrète. Par le biais d'analyses d'œuvres, d'une compréhension de la vision artistico-sociale et artistico-politique de certains artistes ou mouvements artistiques déterminants, et de l'apport de certains théoriciens, seront donc approfondis :

- a) les paramètres de l'art soucieux d'avoir une certaine incidence politique et sociale ;
- b) les débats et enjeux qu'il suscite à diverses époques ;
- c) les transformations qui s'opèrent dans la conception même de l'art et de la mobilisation sociale et politique ;
- d) les mutations de l'espace public et de l'action politique que révèlent ces transformations.

Ève Lamoureux. HAR 816^E: Citoyenneté, justice et engagement culturel. Maîtrise en histoire de l'art, co-enseignement avec Jennifer Carter, dimension pratique. UQAM.

La démocratie participative est au cœur de plusieurs conceptions contemporaines liées à la fois à la citoyenneté et au rôle sociopolitique de l'art. À quoi ressemble l'engagement artistique et culturel lorsqu'il se met au service de la justice sociale, de la participation réelle à la vie démocratique et de l'élaboration d'alternatives ? Quelles formes revêt-il ? Quels enjeux soulève-t-il ? Et comment pourrait-on concevoir de nouvelles pratiques ou expériences ? Structuré selon trois grands axes (perspectives analytiques, pratiques institutionnelles et pratiques artistiques), ce cours examine les concepts, les approches et les expérimentations liés à certaines formes d'engagement artistico-politique. Seront ainsi analysés les sujets sensibles, les expositions, les musées des droits de la personne, les projets d'art communautaire, les événements socio-artistiques, l'art dans les manifestations, ainsi que les initiatives de participation culturelle sur Internet. L'objectif poursuivi

est, d'une part, de mieux cerner la diversité des pratiques liées à la justice sociale dans les champs de l'art et de la muséologie et, d'autre part, de comprendre leurs contours, impacts et limites.

Ce cours est à la fois théorique et pratique puisque certaines séances permettent aux étudiant.e.s de vivre une expérience professionnelle de style stage en collaboration avec le Centre d'histoire de Montréal. Il s'agit d'une expérience concrète de médiation culturelle autour de l'exposition portant sur des parcours d'immigration liés au séisme de janvier 2010 en Haïti : *Raconte-moi... Haïti et Montréal*.

Ève Lamoureux. SOC 8695: Problématiques et questions méthodologiques de la recherche Maîtrise en sociologie, co-enseignement avec Magali Uhl, dimension pratique. UQAM.

Ce cours se concentre sur le processus de recherche en contexte urbain à partir d'approches théoriques qui sont autant de méthodes destinées à enclencher des processus réflexifs et créatifs (par exemple poétique de l'espace public, méthode des parcours commentés, dispositifs visuels de recherche, médiation culturelle et interculturelle, pratiques performatives, cartographie participative, etc.). Des intervenant.e.s (chercheur.e.s du CÉLAT, mais aussi personnes impliquées dans les milieux communautaires, artistes, etc.) sont prévu.e.s dans le dispositif pédagogique qui s'articulera autour d'un terrain spécifique à Montréal dans le quartier Parc-Extension. Ce cours-atelier a pour objectif de donner les outils théoriques des recherches dans l'espace urbain à partir d'une expérience concrète de travail de terrain.

Ève Lamoureux. HAR915J: Pratiques artistiques et muséologiques d'action sociopolitique et d'intervention Doctorat interuniversitaire en histoire de l'art. UQAM.

Ce séminaire entend réfléchir au phénomène relativement récent de la prolifération de pratiques artistiques et muséales qui conjuguent l'art et la participation sociopolitique et l'art pour une meilleure santé mentale et physique des individus. Celles-ci se retrouvent dans les institutions culturelles et, bien souvent, dans des lieux non traditionnellement dédiés à l'art (la rue, les espaces communautaires, les milieux de soin, etc.). Ainsi, face à des problématiques culturelles, sociales, éducatives et liées à la santé, de plus en plus complexes, plusieurs milieux se tournent vers le pouvoir innovant de l'art pour compléter leurs façons de voir, de faire et d'intervenir. Ces pratiques, qui impliquent une relation à l'autre et un agir sur et dans la sphère sociale, favorisent la participation sociopolitique, le rétablissement, le mieux-être, la collaboration et l'inclusion sociale. Elles font écho à une mouvance

internationale de démocratie culturelle et trouvent des résonances dans les orientations gouvernementales qui tiennent maintenant compte du rôle social de plus en plus important dévolu à la culture. Ce séminaire aborde ainsi trois grandes questions.

- a) Quelles sont les mutations dans la conception même du rôle social de l'art, dans les politiques culturelles et les programmes de financement ?
- b) Quelles sont les pratiques artistiques et muséologiques à teneur sociale et politique actuelles selon divers lieux et milieux ? Quels sont leurs contours, forces et enjeux ?
- c) Comment ces pratiques redéfinissent-elles les rôles professionnels des divers intervenant.e.s dans le milieu de l'art mais aussi à l'extérieur, et forcent-elles l'expérimentation dans les modèles mêmes de recherche (recherche-crédation, recherche-action, recherche-intervention, histoire de cas, approche narrative, *arts-based research*, etc.)?

Ève Lamoureux. EPA9002: Séminaire de recherche et de création – Méthodologie 1 Doctorat en études et pratiques des arts, co-enseignement avec Magali Uhl. UQAM.

Ce séminaire est la première partie des deux séminaires de recherche et de création. Il se propose de donner les grandes lignes d'une démarche de recherche-crédation en insistant sur cinq éléments fondamentaux : l'écriture, la problématisation, la créativité, l'opérationnalisation et la réflexivité. L'objectif principal du séminaire est d'enclencher le processus de recherche de doctorat. Les étudiant.e.s devront ainsi tracer les contours de leur propre projet en effectuant le cadrage des théories et/ou des pratiques (ou des cas) préalables à l'élaboration de leur problématique et de leur méthodologie (séminaire de méthodologie 2). Un autre objectif visé est d'opérer, à travers des lectures théoriques, un décentrement et une ouverture par rapport au langage des arts, en découvrant d'autres approches et raisonnements (notamment en histoire, anthropologie, sociologie et philosophie), pour revenir ensuite vers les objets disciplinaires avec un questionnement renforcé. Les cours feront alterner ateliers de travail (par exemple, comment circonscrire un objet de recherche, bâtir une revue exploratoire des pratiques, des cas, et/ou de la littérature ; comment passer de la question de départ à la question de recherche ; comment reconnaître les concepts directeurs d'une recherche) et séminaires de lecture à visée réflexive (sur la recherche-crédation, la place des chercheur.e.s dans le processus de recherche et la théorie du point de vue situé). De courts exercices créatifs ponctueront chaque séance (ateliers d'écriture et séquences d'improvisation notamment).

Martha Langford. ARTH 359: Studies in Contemporary Photographic Art: A Selective Examination of Recent Photographic Practice. Concordia University

This course examines ways of thinking about photography and photographic experience. How does photography deliver knowledge? How does it express or prompt memory? How does it stimulate the imagination? What are the strengths, what are the limitations of the medium? Each week will be composed of three elements: assigned reading/s; a pre-recorded lecture; and a participatory meeting of the class via Zoom. Participatory because in this forum, on rotation, we will be sharing photographic images that strike us as relevant to the reading and lecture, and explaining how they work – whether to illustrate, expand, or challenge the ideas we are considering. Designed to expand our understanding of photographic discourse and to instill confidence in our ability to analyze a photographic work – critically, respectfully, and empathetically – this course is ideal for photography practitioners, researchers, communicators, and thinkers. Halfway through the course, students will decide whether to produce an essay or a curatorial proposal as their final project – both will involve research, argument, and clear expository writing, with the aim of developing these academic and professional skills.

Course Structure:

The course will consist of required readings, recorded lectures, and participatory responses to the weekly topic.

Course Objectives:

This course is designed to build on what you know and to expand it, hopefully in unexpected directions. Theory is a framework that allows us to situate photographic practices in three ways: to interpret the work; to assess its impact and effectiveness; and to explore its life in the culture. Knowledge of history and theory leads to methodology which can be defined as the most productive way to investigate a work and the conditions of its creation. All of these practices have a language, or shared terms, that signal the writer's or curator's position and approach. Understanding the language of photography and exploring the cultural conditions that favour photographic production are the main goals of this course. Secondary objectives, closely linked to the first two, are developing our abilities to analyse concepts and histories, and to explain them in discussion and in writing. You may be at Concordia for any number of reasons. For photography students in studio arts, this is a required course. Use the course to understand the cultural history and current climate in which you can present your

work and discuss the work of your cohort. Others are taking this course because they are interested in writing or curating photography. More broadly, you may be taking this course because you enjoy (or want to learn to enjoy) reading, writing, and talking about cultural production. This course is designed as a place of exchange in which your knowledge of photography and its contexts, as well as your analytical and communication skills will grow. Your learning goals should be reflected in both your major and minor assignments.

Martha Langford. ARTH 384: Theories of Representation: Photography and Memory. Concordia University.

[Note to the users of this Guide: readings are drawn from the Euro-North American lexicon; Canadian content was introduced in the lectures. Part 2 of the course follows the framework developed for my monograph, *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art* (MQUP, 2007) whose every chapter is based on Canadian photographic themes and practices.]

The connection between photography and memory is almost automatic. Should it be? Has photography become a substitute for memory? Looking at a photographic work of art, what portion of meaning should we assign to memory, to history, or to imagination? Is the expression of memory visible in a photographic work of art, and if so, what signs and devices should we look for? These are the basic questions that will be addressed in an interdisciplinary approach organized in two parts. We begin with a selective overview of twentieth-century ideas about photographic representation – the meanings and uses of photography. All of these texts refer somehow to the relationship between photography and memory. In the second half of the course, we bear down on this relationship, basing our investigation on different systems of analysis, including phenomenology, psychoanalysis, cognitive psychology, sociology, ethnography, criminology, ethics, and historiography. Throughout the course, we will be looking at photographic images which will be analyzed visually and contextually; most of these images will be drawn from North American photography, with a particular emphasis on Canadian photographic work. The research paper is an opportunity to demonstrate both knowledge and insight in relation to the memory work of a North American photographer.

Martha Langford. ARTH 450D: Advanced Seminar in the History of Art: Aspects of Photographic Narrative. Concordia University.

[Note to the users of this Guide: this seminar revolved around the 2007

edition of *Le Mois de la Photo à Montréal*, presenting an international selection of photography and video, while serving as an introduction to participating art spaces in the city of Montréal.]

Photography is frequently defined as a medium that seizes a moment from the flow of time. Narrative, by contrast, is felt to extend time, whether through orality (storytelling, songs, and conversations) or literacy (novels, histories, and even theoretical works). Hybrid forms (photographic albums, films, multi-media installations, and photographic novels) help us to consider the characteristics of artworks whose purpose, it seems, is to give an account of events or experiences. Whose account? That is one question that photographic theory has been posing for some time, insisting that the photographer take responsibility for his or her images: by supplying the invisible details of the context and conditions of photographing; sometimes, by stepping in front of the camera. But while photography (the medium of *The Real*) has been running to reveal the mechanics of photographic reality, the notion of narrative has exploded. Novelists long ago abandoned the traditional voices of narrative; they juggle different points of view; they mix temporal streams. Filmmakers are no longer content to follow a main protagonist through a realistic set of challenges and daily circumstances.

How does the photographic image function in such a culture? How have photographic media transformed the nature of storytelling? Making extensive use of exhibitions organized by Marie Fraser for *Le Mois de la Photo à Montréal* 2007, this seminar will be an intense exploration of photography's narrative possibilities. Assigned readings will include short stories and novels, as well as theoretical texts. Visits to exhibitions will be organized during class time, that is, we will sometimes meet off-campus. Students are advised to consider this possibility as they organize their schedules.

Seminar Structure:

A schedule of visits to exhibitions at *Le Mois de la Photo à Montréal* will be developed during the first week of class and our tour of the festival (September 6 – October 21) will begin immediately. The festival normally includes educational events, such as symposia and a conference. Two events already announced are the McCord Museum's symposium "Images de Société" (Thursday, September 20, at the McCord Museum) and MPM's "The Photographic Becoming of the Image" (Friday, October 5, at the Canadian Centre for Architecture). These will be excellent opportunities to enrich your research, so try to attend at least some of the events.

The schedule of readings in the syllabus is based on the day that these readings will be discussed in class. The assignments are long and quite challenging; they are meant to be read over the preceding two-week period. Please plan your work accordingly. The aim is to be stimulated, not overwhelmed.

Martha Langford. ARTH 640. Issues in North American Photographic History: Selected Issues Pertaining to the Production or, or Writing About, Photography in North America. Concordia University.

[Note to the users of this Guide: this was a course on historiographical methodology, as might be applied to North American photographic practice. Case studies based on history from below and global/local contexts heightened interest in Canadian topics, which were brought to the discussion by the participants.]

The history of Western photography is dominated by European and American movements and personalities. In terms of documentary photography, canonical photographic histories follow the timelines of photogenic events, such as military adventures, colonization projects, and exploitation schemes. The emergence of photography as an art form fits into the history of modernism whose recognized sites of activity include Paris, Weimar, New York, and Carmel. Postmodern eruptions are tied to leading publications, international art centres and the increasingly important global network of biennales and art fairs.

Against this tide, different photographic histories are beginning to emerge, from particular points of view. These may be geopolitical: national, regional, local. Or, they may be other forms of photographic experience, reflecting personal and collective memories in a form of storytelling.

How shall these parallel accounts be written? Are local and anecdotal photographic histories displacing or revising the canon? These are broad historiographical issues that apply not only to photographic history and theory, but to art production as a whole. This seminar will tackle them through the optic of North American photography.

The course will be structured as a series of discussions based on a historiographical method.

Martha Langford. ARTH 283 B/2A: The Life and Work of Michael Snow. Concordia University.

The astonishingly varied and prolific output of Canadian artist Michael

Snow spans over fifty years, including a decade in New York during which he expanded his practice from painting and sculpture to experimental film and photography. Impossible to categorize, Snow has worked at the leading edge of virtually all media, including sound and holography, in parallel with his performances and recordings as an improvisational musician. A study of Snow's contributions to Canadian culture must also include his writing and interviews in which he grapples with philosophical problems of perception and creation. The course will investigate the ideas and movements that coincide – sometimes intersecting, sometimes colliding – with Snow's practice, including Pop, Neo-Dada, Minimalism, Conceptual Art, and Structural Film. Most of the lectures will be organized according to medium; as well, each class will address "critical terms" for art history, as they relate to Snow's practice. This part of the lecture will draw on Nelson and Shiff, *Critical Terms for Art History*, which is a recommended text. A highlight of the course will be an evening of screenings in the presence of Michael Snow.

Short Essay:

Drawing on the assigned readings of September 11 and 18, answer the following question:

What were the key factors in visual and critical analysis when Michael Snow emerged as a visual artist? Your essay should define three key terms discovered through readings and lectures and apply these to works by Snow. Be concise. Look for areas of agreement and disagreement. Be detailed and precise in your references to Snow's works, including title, date, medium, and dimensions. Works by Snow (and much other useful information) can be accessed on the Centre for Contemporary Canadian Art website and on the National Gallery site, Cybermuse: http://www.ccca.ca/artists/artist_info.html?languagePref=en&link_id=259&artist=Michael+Snow
http://cybermuse.gallery.ca/cybermuse/search/artist_e.jsp?iartistid=5140

Longer Essay:

How does the work of Michael Snow relate to the cultural trends of his times? Choose two works from one decade of his production and discuss how they relate to three artistic, technological, philosophical, scientific, social, political, or institutional trends of that decade. Remember, you must address at least three of these headings. To repeat: you must write about one decade, two works, and three significant aspects of that decade (chosen from the broad categories listed above).

Martha Langford. ARTH 384A: Theories of Representation: Realism and Reality Effects in Western Art Since 1839. Concordia University.

[Note to the users of this Guide: readings are drawn from the Euro-North American lexicon; Canadian content was introduced in the lectures: photographic work and film, drawing on NFB content, such as Michel Brault, Marcel Carrière, Claude Fournier and Claude Jutra, *La Lutte* (1961) which astonished students and was a reference point in several essays.]

An examination of the various concepts of representation involved in creating, defining, and interpreting an artwork, this course will focus on the different manifestations and understandings of art and literature in relation to realist aspirations, definitions of the real, and everyday experience. A series of case studies, drawing on a range of media, will capture the shifting, often slippery definitions of 'realism' as a means to convey and comment on contemporary life.

Course Objectives:

This course is designed to build on what you know and to stretch it. Realism is a very elastic concept. As a genre, it is present in all media, and its terms and conditions migrate across media. This what we want to sort out: when realism emerges and how it adapts to different situations. Understanding the language of realism and exploring the cultural conditions that favour realist production are the main goal of this course. Secondary objectives, closely linked to the first, are developing the student's abilities to analyse concepts and histories, and to explain them in discussion and in writing.

You are here because you enjoy reading, writing, and talking about cultural production. This course is designed as a place of exchange in which your knowledge of realism and its contexts, as well as your analytical and communication skills will grow.

Major assignment – your realism, your essay:

Every week, you are asked to extract the key concepts and key words from assigned readings. Realism is not something 'out there', but a set of conditions that represent a form of reality that artists develop and audiences, including critics, historians, and theorists, understand in those terms. Your essay will elucidate those conditions at a certain point in time, between 1839 and the present. You must choose one work in any visual art medium*, drawing out the motives for realism. How do your subject-society and your subject-artist, who is a member of this society, explain and demonstrate the necessity to work in a realist style? In answering that question, you must address how this

sense of realism is achieved. Here you should use comparison to other works of the period, by this artist and others, without losing focus on your subject. What are your subject-work's reality effects? Finally – this is the point of the course – you must show how the work of art contributes to a sense of reality. A realist work not only describes or comments on reality, it is a real object whose existence changes perceptions of the real world.

Start thinking about your essay right from the beginning, but keep your mind open. Turning the pages of the readings, you will see a range of approaches to realism and you will see many more examples in class. Avoid using the artists that we are analysing in class, so that your contribution is fresh and really belongs to you. You should nevertheless apply the ideas arising from the readings, as we delve into them in class.

Note: a visual art medium in today's world is quite broadly defined, including anything that might be shown in an art gallery (sound works and performances, for example), as well as the objects of visual culture (advertising, for example). They can include reality TV. When you submit your abstract, you will be told whether the professor and the TA need to see the object-image in question. You must write about an object that is part of the public sphere because you have to present evidence of public reception.

Martha Langford. ARTH 390: Art and the Institution: The Museum. Concordia University.

This course deals with the nature and function of the art museum. Who owns the museum? Who shapes the museum's policies and practices? How do these institutions shape our understanding and appreciation of art? How has the role of the art museum evolved? The art museum cannot be examined in splendid isolation. Rather it fits into a complex network of relationships with the university, the art gallery, alternative art spaces, the dealer, the corporate collection, the private collection, the artist's studio, the art press, the Internet, and the street. The 21st-century art museum will be confronted and reimagined through lectures, readings, discussions, and projects.

Evaluation and Schedule:

Students will be evaluated on two projects: a detailed report, hereafter referred to as the "Museum Survey;" and a research paper on a topic devised by the student within the framework of the course and approved by the professor. In addition, students will be evaluated on class participation (15%) by submitting questions (weekly). The Museum Survey (40%) is due February 28. The abstract and preliminary

bibliography for the final research paper (15%) is due March 14. The final paper (45%) is due April 18.

Class participation (15%). Each week, students will submit in writing a question or comment based on the required reading. This submission should be short and to the point. It should be typed or printed in block letters. Include your name and student number. In class (classes 2-13), 5-6 questions will be selected to be read aloud and, if necessary, clarified by the writer. The class will work as a group to answer the question or respond to the comment. The participation grade will be based on the weekly submission (12); the quality of the question or comment will be evaluated out of 3. The quality will be measured according to two criteria. First, does the question or comment consider the group of readings or delve deeply into one reading (either is fine); Second, does the question or comment draw a response from the class? If the question/comment is too general or too vague, there will likely be no response. Questions/comments cannot be submitted electronically. If your question/comment is selected, and you are absent, you will automatically lose the three marks – this means that you must come to class. Please note: once you have been chosen, you must continue to submit your weekly question/comment to obtain your weekly mark, but write DONE at the top right corner. These submissions will be read, not just checked off.

The Museum Survey. Combining first-hand observation with insights gained through the lectures and readings, students will closely describe exhibitions drawn from the permanent collection in the Montreal Museum of Fine Arts, the Musée d'art contemporain, or another major art museum (choice to be submitted for approval). The aim is to extract every aspect of the museum experience and every bit of information available to the visitor. Use your wits and your body; the guards will jump if you pull out a measuring tape, but get a rough idea of the dimensions of the space by pacing it off. Think of this project as a kind of audit. Extract everything you can from your repeat visits. Do not neglect the site, the building, the entrance to the space, visitor services, or the behaviour of fellow visitors – describe, quantify, analyze every aspect of the space and its contents. Visit the space on different days of the week. What does this detailed analysis of the exhibition tell you about the museum, about the society that it serves and also reflects? Your report should include a highly descriptive narration of a visitor's experience (5-8 pages), an inventory and plan of the space, images, and any charts or statistics that you find useful.

Final Paper: Reimagining the Art Museum. Choose some facet of the art museum, under collection, programme, or administration, that you would like to rethink and recreate according to a different system of values or set of conditions. You may shape your project around an existent museum – its collections and resources – or you may work with a type of museum, based on your studies.

Your paper should consist of four parts. First, the introduction should contain a historical overview of some aspect of the museum, whether collection, programme, or administration, leading to your identification of an issue that you would like to address. Explain the issue, with reference to critical perspectives that have been raised during the course. Second, establish the institutional context. Work through the problem internally, explaining which departments of the museum would be involved in making the changes that you find necessary. This can be big or small, involving policies, practices, or projects. If your idea means a new building, almost everyone will be involved. If your idea involved new audiences, perhaps only marketing and education will be involved. Explain the issues involved for each internal stakeholder – the problems and the possibilities – and argue your case. In the third part, make your vision public, whether through an exhibition (actual or virtual), an event, a new wing, or some other possibility yet to be imagined. Think creatively and practically. Convince the reader of the importance and viability of this new art museum model, by citing precedents, as well as current trends in cultural production and theory. In the fourth part – the conclusion – address the very heart of the museum, the collection. Propose a new acquisition that somehow represents the change that you have brought about. Write a justification for this acquisition, as your conclusion to the paper.

This assignment is intended to measure your involvement with the art museum, as well as your knowledge and understanding of museums and museology. Creativity will be rewarded. Papers will be evaluated on the basis of research and organization, as well as clarity and quality of expression. The text portion of your project should be between 2,500 and 3,000 words, including notes and bibliography. Images are welcome, but not all projects will require them. If in doubt, please ask.

Rebecca Lemire. ARTH 371: Studies in Canadian Architecture. Concordia University.

This course will survey the history of Canadian Architecture and

critically explore broad questions related to the concepts of national identity, authorship and professionalization. We will attempt to reconstruct the various intersections of architecture and modern governmentality, as well as assess how the practice of architecture both reflects and actively gives shape to changing political, economic and productive structures. Challenging the traditional organization of architecture history around a chronological succession of styles or movements, each lecture is instead structured around a series of themes, such as: Indigenous architectures; the search for a post-colonial/federal identity; modernization, regionalisms and nationalisms; architecture and urban planning; the interface between race, class and the built environment; the imagination of “wilderness”; changing notions of domesticity; art in public space, etc. Such a thematic division would mean not only looking at authorial/canonical buildings and monuments, but also carefully considering vernacular, bureaucratic and commercial architecture (suburban houses, social housing complexes, government embassies, department stores, parish churches, public parks, temporary installations, etc.) While the course focuses on buildings and architectural and urban projects constructed within the territorial boundaries of Canada, we will also consider some projects built by Canadian architects abroad, and examine Canada’s contributions to a broader transnational history of architectural developments.

Loren Lerner. ARTH 450H/2 Advanced Seminar. Topic: Family Works: A Multiplicity of Meanings and Contexts. With Raymonde April, Laura Endacott and Tema Stauffer, from the Studio Arts program at Concordia University. In partnership with the Montreal Museum of Fine Arts. Concordia University.

For this course Art History students will write about ca. 100 works in the permanent collection of the Montreal Museum of Fine Arts (MMFA) that portray children, childhood and family in different historical and cultural contexts. Your writings about these works will consist of descriptive analyses; exhibition essays; and curatorial texts about the photographic and textile works created by Studio Arts students, inspired by works in the MMFA.

The descriptive analyses will be in-depth studies of individual works that examine a variety of topics, including the gendered education of youth in modern Europe, female adolescent sexuality and identity, the autonomy of children, the Romantic ideal of childhood innocence and the Holy Family in Christianity. The exhibition essays,

each providing a comparative analysis of three or four artworks will address subjects such as the evolution of children's clothing in early modern and modern Europe; poor and destitute children in late-nineteenth-century Europe; the commemoration of deceased children through miniature portraiture; the capacity of depictions of family to critique the construction of Canadian national identity; and the perception of Roman Catholic children as the tangible presence of the divine in Quebec in the late twentieth century.

The outcomes of this course are an exhibition of the works at the MMFA and a web publication.

See web publication: [Family Works: A Multiplicity of Meaning and Contexts](#)

Loren Lerner. ARTH 450H/2: Advanced Seminar: "Here's Looking at you Kid": Picturing Children, Envisioning Childhood. Concordia University.

The visual representation of children and childhood imagery has often been marginalized by Art History as sentimental and banal. For this reason, pictures of children have been largely been ignored. Confronting this lacuna, this seminar will focus on a selection of images to highlight unexpected meanings about the family, children, and childhood identity. Some of the questions and concerns to be addressed are how childhood is perceived, remembered and imagined by Canadian artists; the assumptions that images of children and youth call into question; the ways that schooling, immigration, urbanization, sickness and health, consumerism, the media and peer group pressures contribute to the concept of childhood; and the many ways Canadian artists have chosen to visualize children and youth. The Art History students will write essays about particular works of their own choosing. They will also be paired with artists in the *Boy/Girl Culture* photography course taught by Marisa Portolese. The students will interview the artists and write catalogue entries that introduce these artists and consider one of their works.

See web publication: [Picturing Children and Youth: A Canadian Perspective](#)

Loren Lerner. ARTH 400: Advanced Seminar in Art Historical Method: Rethinking Visual Narration: Myths, Religious Stories, Fairy Tales, Legends and Other Collective Beliefs and Accounts in

Contemporary Canadian Art. Concordia University.

Art over the centuries has been closely associated with narration, its content derived from mythological, religious, historical, and biographical sources. With the advent of modernism, narrative descriptions were often rejected, but more recently, since the 1970s, through painting, photography, sculpture, video, installation and performance, artists have envisioned new approaches to real and fictional narration to explore individual experiences and shared stories. The objective of this seminar is to study the diverse narrative paradigms of Canadian contemporary art and its interpretive potential to communicate meaning about history, spirituality, identity, gender, sexuality, and other significant social, political and personal themes. This endeavor will require connecting with artists, researching and writing about works on the CCCA Canadian Art Database (<http://ccca.concordia.ca/>), and creating engaging texts that are informative and scholarly yet accessible to a wide audience. The intention is to produce virtual exhibition essays for the CCCA Academy (<http://ccca.concordia.ca/academy/>), a laboratory and educational forum that under the auspices of the Gail and Stephen A. Jarislowky Institute for Studies in Canadian Art at Concordia University is devoted to reinforcing research activities and creating communities of pedagogical practice.

See web publication: [Rethinking Visual Narration: Myths, Religious Stories, Fairy Tales, Legends and Other Collective Beliefs and Accounts in Contemporary Canadian Art](#)

Loren Lerner. ARTH 649: Aspects of Curatorial Practice: The Permanent Collection of Canadian Art at the Leonard and Bina Ellen Art Gallery. Graduate Seminar. Concordia University.

The Leonard & Bina Ellen Art Gallery located on the downtown campus of Concordia University focuses on the presentation and critical investigation of Canadian and international art with an emphasis placed on contemporary art. The permanent collection represents movements, styles and schools that have shaped Canadian art history, including significant historical and early modern works. Students in this course will collectively decide on an exhibition theme based on a selection of works from the collection. Expected outcomes are: exhibition essays; symposium presentations; and an exhibition at the FOFA Gallery, Concordia University.

The course with this topic was offered two times. See web publications:

[Introduction to Metro Borduas exhibition theme](#)

[Symposium and Exhibition Essays; click on underlined titles of the presentations to read the exhibition essays](#)

[Photo Gallery; photos of the installation of the exhibition, vernissage and symposium](#)

[*Ensemble, An Exhibition of Art and Jazz*](#)

Loren Lerner. ARTH 649: Aspects of Curatorial Practice: Global Engagements in Contemporary Canadian Art. Graduate Seminar. Concordia University.

Attention to location and the physical space occupied by an artist leads to the contextualization of the creative process as an embodied experience within a particular environment. From this perspective the works of the artist are understood to resonate with social meanings and cultural relationships that belong to one geographical location. For more and more contemporary artists, however, geography encompasses more than one place. The art historian seeking to explore the trajectory of the Canadian contemporary artist needs to consider the physical locations and visual cultures of Europe, the Middle East, Asia, Latin America, and Africa. In this transnational era when artists and their works are so mobile the recent publications on global art studies provide helpful routes for deterritorializing art history. This seminar considers contemporary Canadian artists with multiple locations, and works of art viewed through broad cultural, global and temporal perspectives. The virtual exhibitions will involve exploration of the worlds experienced by artists who migrate for political, economic or personal reasons; the influences beyond the places artists physically inhabit that precipitate the creation of other spaces; and the idea of the itinerant artist as a cultural specialist who traverses the world in search of different social, political, cultural and aesthetic engagements.

See web publication: [Global Engagements in Contemporary Canadian Art: Thirty-Nine Exhibition Essays and Fifty-Five Artists](#)

Loren Lerner. ARTH 649: Aspects of Curatorial Practice: The Portrait Gallery of Canada. Graduate Seminar. Concordia University.

The Portrait Gallery of Canada (PGC) is the curatorial focus of this seminar. Issues we will consider include the dynamics of representing Canadian people from the 1860s to the present day; the concepts and conventions that have shaped likeness and portrayal; the tensions of identity and identification; the differences between articulated formulas and actual practices; uses of pose, performance and

dramatization; depictions of race, ethnicity, class, and, or gender; the political and social language of the face; and how artists reflect current practices or participate in creating new visions. Relevant to this discussion is the PGC's role as a national portrait gallery, and its range of exhibitions on specific themes and subjects. The objective of PGC is to acquire portraits by contemporary artists; portraits that challenge the accepted notions of portraiture; and portraits that focus on self-identity by artists from native, multi-cultural and other communities. A gallery without an exhibition space, the PGC combines "the resources of an archive and the historical perspective of a museum with the aesthetics of an art gallery." Students will be expected to contribute to the public face of the gallery by creating a website whose format and content will be determined in consultation with the curatorial staff. Participants will be responsible for researching and writing about specific works and developing texts that are informative and scholarly yet accessible to a wide audience. All types of images located at the Portrait Gallery of Canada are relevant to this curatorial engagement, art works (paintings, drawings, prints, photographs), archival records, commercial reproductions, cartoons, medals, philatelic items and other media that explore the ideas, frameworks and assumptions about Canadian faces.

See web publication: [Canadian Portraits](#)

Loren Lerner. ARTH 649: Aspects of Curatorial Practice: Canada's Got Treasures. Graduate Seminar. Concordia University. Graduate Seminar. Concordia University.

This seminar will be devoted to the research and study of fifty-two objects selected by Canada's national museums who are members of the Canadian Heritage Information Network (CHIN). CHIN, which manages an online national inventory of over 3.5 million cultural artifacts, including 700,000 images, is used by heritage professionals and educators to research and discover Canadian collections in hundreds of museums across the country. For this project, curators from the Canadian Museum of Civilization, Canada Science & Technology Museum, National Gallery of Canada, Canadian War Museum, National Capital Commission, Canadian Museum of Nature, Canadian Agricultural Museum, Canadian Aviation Museum, and Library and Archives Canada have selected fifty-two objects considered to be Canada's treasure because of their national significance. Participants in this seminar will be responsible for researching the

objects and developing engaging texts that are informative and scholarly yet accessible to a wide audience. The aims of the project are: to excite interest in museums and their collections by different audiences, through new content that encourages youth to consider careers in museums; and to create their own responses to the selected museum objects.

[The student texts were a significant part of the Canada's Got Treasures website. This web publication is no longer available. The texts have been integrated into the descriptions and analyses of these objects.]

Loren Lerner. ARTH 648B-2: Aspects of Museum and Curatorial Studies: Envisioning Digital and Virtual Forms of Exhibitions: The Curatorial Translation of Theory into Practice. Graduate Seminar. Concordia University.

The objective of the seminar is to research and write about contemporary artists and their work, and create engaging texts and video presentations that are informative and scholarly yet accessible to broad-based, public access audiences. Students are encouraged to think broadly about exhibitions in light of the theory and practice of curatorship. Visiting speakers and weekly readings will encourage the class to consider the function of the curator in developing new relationships among artists and artworks and to conceptualize the exhibition as a way of presenting and analyzing ideas and concepts. Students' writing projects will consist of curatorial proposals with the potential to be realized as virtual exhibitions. The emphasis is on critical and creative thinking, self-direction, originality, and independent research. The assignments are divided into three sections. In the first section, students will research artists who are part of the CCCA Canadian Art Database, selecting two to three, and writing a short essay on an exhibition theme. The theme could be based on a number of factors: period, locale, medium, genre, subjects, characteristics, concepts, or other unifying factors. In the second section, students will research artists who are not yet part of the CCCA Canadian Art Database to develop a second exhibition theme. In the third section, students will write about two artists considered in sections one and two; and develop an exhibition essay. As part of this last assignment, students will create video presentations based on their findings.

See web publication: [Envisioning Virtual Exhibitions](#)

Patrice Loubier. HAR-3833: L'art québécois de 1968 à nos jours. UQAM.

Saisir les grandes transformations de l'art contemporain au Québec

de la fin de la Révolution tranquille jusqu'aux pratiques actuelles. Baliser le champ des arts visuels à travers les médiums et les pratiques accompagnant l'émergence de l'art contemporain au Québec, en se familiarisant avec la production de quelques artistes marquants et les enjeux du discours critique de la période.

Le cours examine le développement de l'art contemporain au Québec selon trois grands moments (problématique de l'inscription de l'art dans le champ social et politique durant les années 70; repli vers le privé, avènement du postmodernisme et de l'installation dans les années 80; repositionnement de l'art dans l'espace public depuis le milieu des années 90). À travers ce découpage, il propose des aperçus sur la production artistique, le discours critique et les pratiques nouvelles (art conceptuel, performance, installation, art d'intervention...). Le cours comprend aussi des lectures obligatoires (recueil de textes). Enfin, projection, randonnée, visite d'exposition et rencontre avec artiste sont au menu.

Jessica Mace. FAH199H1: Architecture of Toronto. University of Toronto.

The architecture of Toronto is characterized by artful and influential monuments as well as stylistically incoherent neighbourhoods, vibrant civic spaces alongside dysfunctional infrastructure. This course investigates how Canada's national metropolis came to embody such extremes of architectural richness and urban contradictions. The seminar focuses on how to "read" the buildings of Toronto and think critically about the forces that have shaped city planning, monuments, public space, and concepts of heritage. Readings and discussions will be combined with field trips, research on site or in the archives, and direct engagement with local communities and preservation initiatives. Restricted to first-year students.

Jessica Mace. FAH 248H1: Canadian Painting, 1665-1960. University of Toronto.

An introductory survey of the history of painting in Canada from the seventeenth to the twentieth century.

Jessica Mace. FAH 473H1: Studies in Canadian Architecture and Landscapes, Hidden Canada. University of Toronto.

An in-depth study of themes in the history of architecture and landscape in Canada, this course will explore how the built environment in Canada has been written, studied, and preserved, with particular attention paid to which narratives have been privileged and which have been suppressed. Through a series of themes and case studies, we will unveil histories and narratives in the architecture of Canada that have been hiding in plain sight by using various critical lenses to reveal issues of race, religion, public space, heritage, gender, class, and more. Through an immersive and collaborative semester-long research project, students will carry out original research while gaining practical experience in writing and publication for a partner organization.

Jessica Mace. VISD 2006: Canadian Art: The Modern Era. OCAD University.

This course looks through a post-colonial lens at a formative period (c.1920 to 1960s) that saw the advent of competing strands of modernism in Canada. The Group of Seven offered their stylized yet conservative northern landscapes as symbols of Canadian national unity, while Quebec artists countered with visions based in social memory and formal experimentation. First Nations, erased from the landscape in the Group's paintings, then extended their ancestral traditions to address a wider public. Finally, as designers and artists adapted the international concepts of Modernism and High Realism to regionally varied Canadian settings, Canada celebrated its coming-of-age with Expo 67.

Jessica Mace. VISD 3001: Architecture in Canada, Past and Present. OCAD University.

Through a survey of architecture in Canada, this course will explore the relationship between historical developments and wider changes in socio-political, technological and aesthetic realms in architecture and the built environment. From post-contact, hybrid Aboriginal architecture to the most recent manifestations of environmentally responsible design, this course will examine architecture as a cultural practice shaped by its own rules and contexts, including spatial forms, materials and discourse. The course will analyze the relationship between these complex contexts and contemporary architectural and associated design practices.

Jessica Mace. FA/ARTH 3740: 20th Century Canadian Art. York University.

This course will track the development of art and architecture in

Canada as it either adheres to tradition or attempts to find its own path. Changing art practices from across the country will be examined in relation to social and political developments alongside developments within the broader context of Western art history. We will also consider the question of what constitutes Canadian art and what such definitions exclude, and, relatedly, we will examine indigenous-settler relations in the fine arts. Links will be drawn between various artists and types of media in relation to broader ideological themes of nationalism, modernism, anti-modernism, identity, and diversity.

Michelle McGeough. ARTH 376: Survey of Indigenous Arts of North America. Concordia University.

This course provides an introduction to the visual culture and history of the three groups of Indigenous peoples in Canada - First Nations, Metis, and Inuit. The course content focuses on Indigenous art produced across geographical regions and cultural areas in Canada from pre-contact through the present day. Topics will be examined in terms of cultural significance, techniques, materials, and aesthetic form to provide historical context to socio-political issues related to land, spirituality, representation and the colonial encounter.

Michelle McGeough. ARTH 370-A: Studies in Canadian Art: Pacific North West Indigenous, The South. Concordia University.

The intent of this course is to explore the artistic production of the First Nations people, whose traditional territories are located in the southern region of the Northwest coast. This includes the Coast Salish, Nuu-Chah-Nulth and Kwakwaka'wakw cultural groups. There are a number of ways that we will approach this inquiry including chronological and thematic methodologies as well as oral traditions. We will examine the cultural production of the Northwest coast from prehistory to contemporary times keeping in mind how a connection to place and community are expressed through the visual arts.

Michelle McGeough. ARTH 376 Topics in Indigenous and Inuit Art. Concordia University.

This course provides an introduction to the visual culture and history of the three groups of Indigenous peoples in Canada - First Nations, Metis, and Inuit. The course content focuses on Indigenous art produced across geographical regions and cultural areas in Canada from pre-contact through the present day. Cultural production from these three

groups will be examined in terms of cultural significance, techniques, materials, and aesthetic form. The intent of this is to provide a historical context to socio-political issues related to land, spirituality, representation and the colonial encounter.

Michelle McGeough. ARTH 370-B: Studies in Canadian Art: Indigenous Art: Pacific Northwest Coast, The North. Concordia University.

This course will explore the artistic production of the First Nations people, whose traditional territories are located in the northern region of the Northwest coast. This includes the Haida, Tlingt and Tsimhian Nations. There are a number of ways that we will approach this inquiry including chronological and thematic methodologies as well as oral traditions. We will examine the cultural production of the Northwest coast from prehistory to contemporary times keeping in mind how a connection to place and community are expressed through the visual arts.

This is one part of a two-part course on Northwest Coast Indigenous art, offered in Fall 2021 and Winter 2022. (The other course is: ARTH 370 Studies in Canadian Art – Pacific NW Indigenous, South.) Students are encouraged to register for both courses for a comprehensive overview of this topic, but are allowed to register for one (either fall or winter) of the courses.

Michelle McGeough. ARTH 400: Advanced Seminar in Art Historical Methods: Indigenous Collections and the Museum. Concordia University.

It has been close to thirty years since the release of the Task Force Report on Museums and the First People, how has the relationship between Canadian Museums and Indigenous people changed? Through assigned readings, class discussions, museum visits, and conversations with museum professionals, we will examine the impact the inclusion of Indigenous Knowledge(s) has made in the care of Indigenous collections and museum display practices, while also imagining the future.

Michelle McGeough. ARTH 613: Special Topics in Indigenous Art and Art History: Indigenous Feminisms. Graduate Seminar. Concordia University.

Presently, we are witnessing a growing body of scholarship by Native American feminist scholars and their allies that have focused on exposing the connections between settler colonialism and heteropatriarchy. In particular, they have examined how colonialism has transformed and altered all Indigenous structures including gender relations as well as the status and power of Indigenous women. In this seminar, we will explore Indigenous scholars and artists from the settler nation-states of Canada, the United States, and as well as Latin America, who posit Indigenous feminisms as being based on the revitalization of Indigenous institutions and practices. We will also examine the possibilities this trajectory offers in terms of decolonization.

Alice Ming Wai Jim. ARTH 379: Migration and Mobility in Contemporary Art. Concordia University.

Suitcases, maps, passports, tours, journals, transit lounges, security screening technologies, planes, trains and automobiles: what do all these have in common? They are among the many facets of human movement explored by contemporary artists in the global age of migration and mobility. This course explores the aesthetic potential of contemporary art that engages with the experiences, policies, travel infrastructures, migration museums, and pleasure, identity and freedom industries associated with an era of unprecedented mass migration. Drawing from interdisciplinary postcolonial research, we will examine the production, exposure and circulation of art in response to current conditions of transience, in relation to issues such as borders, home, displacement, asylum, tourism, travelling aesthetics, migrant subjectivities, postcolonial cosmopolitanism, nomadism, belonging, transnationalism, global citizenship, and new geographies of contemporary art. Special attention is paid to notions of borders and national identity in the context of Canada, Quebec, and the Americas in general.

Alice Ming Wai Jim. ARTH 389: Race, Citizenship and Art in Canada. Concordia University.

Significant legislation and dates for the projects of nation building and identity formation in Canada and Quebec, such as immigration policies and citizenship acts provide the historical framework for this course which explores Canadian art's engagement with issues of race and citizenship through the lens of racialized visible minority artists. From critical perspectives on the Group of Seven to the recent Black Lives Matter activist movement, classes will examine the politics of representation, redress, and recognition in Canadian art, focusing

primarily on contemporary praxis by Black Canadian and Asian Canadian artists. Topics include: Emily Carr's approach to Chinese immigrants and First Nations peoples, migration histories and colonial stereotypes, Canada's role in the Transatlantic Slave Trade and as part of the Pacific Rim, hyphenated identities and "diasporart," nationhood and Quebec nationalism, the paradoxes of multiculturalism and cultural diversity, national ethnic categories, systemic racism, and "reasonable accommodation," Afro-Asian-Indigenous futures, and the relationship between community, art, and activism.

Alice Ming Wai Jim. ARTH 450K/4-A: Contemporary Asian Art in a Global Context. Concordia University.

The past two decades has witnessed the appearance of modern and contemporary art from various Asian contexts on the international art scene. Yet just as there is no one Asia, there are no overarching trends binding the diverse practices, histories and geographies that fall under the heading of contemporary Asian art. Consequently, this seminar examines themes and issues related to contemporary Asian art through case studies of significant artists, institutions and exhibitions in select national, regional or global contexts. Beginning with an investigation of what is meant by the term "Asian art," students will be exposed to a wide range of artistic practices from mainly China, India, Korea and Japan with other examples drawn in from the Asian Pacific Rim region and its diaspora, including from the Asian Canadian context. While it is helpful, no prior knowledge of Asian art is required. An acquaintance with modern and contemporary art in Europe or North America is recommended.

Alice Ming Wai Jim. ARTH 615: Afrofuturism in Canadian Art. Graduate Seminar. Concordia University.

Afrofuturism's major cultural moment in the mainstream spotlight was spectacularly symbolized by the massive success of Marvel's 2018 blockbuster film *Black Panther*, America's first superhero of African descent. This revitalized attention to the literary and music movement that looks at sociopolitical issues through an Afrocentric futuristic and science fiction lens, points to the urgency of critical responses and political activism to imagine the possibility of attainable life-bearing future worlds in response to an unprecedented historical period of widespread anti-immigrant animus, anti-black racism, unguarded misogyny, homophobia, and white supremacy. In North America (US and Canada), the popular rise of Afrofuturism also parallels a flurry of activity in the arts and culture sectors that speak to a resurgence of contemporary art by BIPOC (Black, Indigenous, people of colour) artists

influenced by the ideas of the movement. On many levels this is not surprising given the key tenets of Afrofuturism that include tackling issues of the present by imagining our continued existence in the future.

Focusing on moving image works (experimental film and video), performance art, AI and virtual reality artworks by Canadian-based BIPOC artists, this seminar will explore the convergence of artistic practice engaged with Indigenous and Afro-Asian futurist aesthetics, drawing from the interdisciplinary approaches and models of analysis from the fields of Afrofuturism, science fiction criticism, feminism, critical race theory, transatlantic slavery studies, and media archeology. Ultimately, this seminar asks: What is the political and cultural significance of this new art to not only art history and art criticism but also understanding a world increasingly characterized and driven by algorithms.

Alice Ming Wai Jim. ARTH 615: The Art of Migration and Diaspora in Canada. Graduate Seminar. Concordia University.

This seminar focuses on travelling concepts and mobile theories from migration, diaspora and transnational studies in relation to artistic practices in Canada responding to the contemporary era of mass migration, upheaval, and refugeeism. The seminar is designed as an introduction to migration and diaspora studies in relation to artistic and cultural production. Each week is devoted to exploring the implications of specific theoretical or practical issues particularly relevant for the postcolonial study and presentation of art and visual culture in the Canadian and Quebec contexts.

For the winter 2018 seminar, the development and application of this knowledge base will be fostered through the major project assignment which is to produce an intellectually rigorous curatorial project or educational/community outreach program on a course theme focusing on diasporic artists based in Canada and/or Quebec that is tailored to an existing art or cultural organization in Canada, but preferably in Montréal.

Alice Ming Wai Jim. ARTH 615: Historiography of Contemporary Asian Art and Asian Diasporic Art. Graduate Seminar. Concordia University.

Over the past two decades, contemporary from various Asian contexts has attained a high level of international visibility. This seminar examines the historiography of contemporary Asian art and Asian diasporic art. How have the histories in these two interrelated fields been written, by whom, and why? What were the priorities of these histories and how might they be understood in relation to art historical canons, interpretations of alternative modernisms, shifting geopolitics, and the internationalism of the art market? Beginning with an investigation of what is meant by the term “Asian art,” the seminar explores the literature on contemporary art, artists, institutions, and events shaped in both Asia and its diasporic communities in North America, Europe, Australia, to ascertain the implications of this emerging historiography on redefining the discourse of contemporary art. Topics include postcolonial constellations, transnationalism, exhibition strategies, hybrid identities, and cultural translations.

Alice Ming Wai Jim. ARTH 649: Contemporary Exhibition Practice in the International Arena. Graduate Seminar. Concordia University.

How are major perennial art exhibitions responding to the age of increased global migration and mobility? What are current strategies in critical and curatorial practices addressing the shifting terrains of the global contemporary from the older centre-periphery model to the representation of various art worlds, each with its own processes of self-constitution, geopolitics, and demands of the art market? This seminar examines broad critical, cultural and socio-political issues that concern international exhibitions of art presented in museums, art galleries and other sites of public display. Key issues and methodologies to be explored include biennialism, mobile cultures, cultural tourism, the museumification of cities, global art histories, migration studies, travelling concepts in the humanities and the capitalist economy of knowledge. The seminar will reflect on “what is to come” by focusing on BNLMTL 2014: L’avenir (looking forward) presented by La Biennale de Montréal and co-produced with the Musée d’art contemporain de Montréal, October 21, 2014-January 4, 2015.

Alice Ming Wai Jim. ARTH 648: International Art Exhibitions. Graduate Seminar. Concordia University.

How are major perennial art exhibitions responding to the age of

increased global migration and mobility? What are current strategies in critical and curatorial practices addressing the shifting terrains of contemporary art from the older centre-periphery model to the representation of various art worlds, each with its own processes of self-constitution, geopolitics, and demands of the art market? This seminar examines broad critical, cultural and socio-political issues that concern international exhibitions of art presented in museums, art galleries and other sites of public display. Key issues and methodologies to be explored include biennialism, mobile cultures, cultural tourism, the museumification of cities, global art histories, migration studies, travelling concepts in the humanities and the capitalist economy of knowledge. As core case studies, the seminar will reflect on Montréal's MOMENTA 2019: BIENNALE DE L'IMAGE and the National Gallery of Canada's quinquennial International Indigenous Art Exhibition 2019.

**Alice Ming Wai Jim. ARTH 649: Curating the "Other".
Graduate Seminar. Concordia University.**

This seminar is designed as an introduction to curatorship and is open to interdisciplinary and intercultural studies. The development and application of curatorial knowledge, skills and practices will be fostered through the organization of an exhibition taking place in the FOFA Gallery and related events. For fall 2008, the class will be focusing on the exhibition "Rearranging Desires: Curating the 'Other' Within" which explores the presentation, reception, interpretation and pedagogical implications of culturally-specific work in a postcolonial context. Coinciding with the rededication of Place Norman Bethune in Quartier Concordia this fall, the exhibition is presented in conjunction with the poster exhibition "Crossing Cultures: Images of Norman Bethune in China," curated by Dr. Catherine Mackenzie, and two related symposia on the same day, respectively: "Rearranging Desires: About Culturally-Specific Work" and "Norman Bethune and Visual Culture(s)." Students will work collaboratively to handle different aspects of the exhibition, including: the design of the exhibition space and installation of the works; the preparation of panel texts, website and media releases; fundraising and grant writing, and the development of an educational program and parallel event(s) to accompany the exhibition. A collection of interviews and writings published on the exhibition website, a cultural event to mark United Nations Day, and a documentary response exhibition for the Department of Art History vitrine will be

produced by the course participants.

Alice Ming Wai Jim. ARTH 649: Curating Global Asian Indigenous. Graduate Seminar. Concordia University.

This seminar examines methodological, cultural and socio-political issues in curating Global Asian-Indigenous in exhibitions of contemporary art. In the context of our studies, Global Asian-Indigenous is used to refer to the historical and present-day connections between Asian/Asian diasporic and Indigenous peoples across the globe as well as to describe Indigenous peoples of Asia writ large and peoples of mixed Asian-Indigenous heritage. For this semester, key issues and curatorial strategies will be explored focusing on work by artists from the Asia Pacific and the Americas including the Pacific Islands and the Caribbean. The development and application of curatorial knowledge, skills and practices will be fostered through organizing the presentation, reading and interpretation of select artworks towards an exhibition planned in the near future. Students will work collaboratively to handle different aspects of curating, such as ethics protocols, community engagement, wall texts and catalogue essays, media releases and an educational program to accompany the proposed project.

Alice Ming Wai Jim. ARTH 649: Curatorial Practice: Theory and Practice Asian Indigenous / Curating Hospitality. Graduate Seminar. Concordia University.

This seminar examines methodological issues in curating contemporary exhibitions of Asian Indigenous relationalities. The rubric 'Asian Indigenous' is taken to refer to the historical and present-day connections between Asian/Asian diasporic and Indigenous peoples across the globe as well as to describe Indigenous peoples of Asia writ large and peoples of mixed Asian-Indigenous heritage. The fall 2022 semester will focus on the Asia Pacific—including Hawai`i, the Pacific Islands, Oceania, Samoa, and New Zealand. Drawing from global art histories, curatorial studies, and critical race museology, the seminar's main premise that curating hospitality is a political practice of (mis) care and therefore subject to constant critical scrutiny; the intention is to design, develop, and otherwise recognize the appropriate tools to embed continuous reflexivity, or feedback loops. Consider just some of the topics explored by award-winning interdisciplinary Samoan artist Yuki Kihara, as the first artist from New Zealand to

present at La Biennale di Venezia who is Pasifika, Asian and Fa'afafine: "Small island ecologies, climate change, queer rights, Gauguin's gaze, intersectionality and decolonization" (Biennale Arte 2022).

The fall 2022 seminar will focus on the 59th Venice Biennale (April 23 through November 27) to examine the Asia Pacific in the global art world. As part of NYU's GAX 2022 (Global Asia/Pacific Art Exchange) in Venice, Dr. Jim's seminar will be held in conjunction with graduate seminars at Rutgers University, New York University, and AUT University, Aotearoa. In addition to pre-recorded content produced especially for this session, students will have access to live stream video of the scheduled international symposium from Venice, and opportunities to participate in online remote workshops and develop transnational peer relationships and projects. Open to MA and PhD students.

Alice Ming Wai Jim. ARTH 809: Methodologies: Global Art Histories. PhD Seminar. Interuniversity Doctoral Program Seminar. Concordia University.

This seminar seeks to examine the connections between world art studies as the global and multidisciplinary examination of the visual arts, and the global turn in contemporary art and art history.

Over the last two decades, the terms "World Art Studies," "Global Art Histories," and "Comparative Art Histories" have become the focus of postcolonial scholarship and decolonial practice for a growing number of researchers and art practitioners. In 2004, James Elkins declared the prospect of world art history as "the most pressing issue facing the discipline of art history" and in 2007, the College Art Association recognized world art as a discipline among its membership and therefore as a legitimate area of research and practice. As a concept and approach, world art studies began formally in 1992 when John Onians coined the term as the new name for his art history program at the University of East Anglia. As a broad discipline, global art histories propose to approach art from a global perspective in a way that transcends chronology and geography and to study it from all relevant disciplinary viewpoints imaginable, ranging from visual culture, cultural studies, and anthropology to neuroscience and philosophy. It explores new ways to not only account for how art and the discourses around it are increasingly global, transnational, and interdisciplinary, but also put into contention the traditional Eurocentric focus on Western art-historical canons formed during

colonialism and the formation of the modern nation. In 2006, Hans Belting and Peter Weibel proposed to distinguish global art, as a new phenomenon in the contemporary art scene, from world art, in the sense of world art heritage, while acknowledging how the areas of practice, historicization, and musealization may be linked in several ways.

In winter 2022, the course was taught as part of the *Global Art Histories Pedagogy* (GAHP) project “Global Art Histories as Method,” led by Dr. Jim in collaboration with the Montreal Museum of Fine Arts curators of the Arts of One World exhibition in connection with the SSHRC-funded project *Thinking Through The Museum* (TTTM). Seminar participants worked with the research team using the proposed framework of global art histories as method to examine how conceptualizing digital content for museum apps intended for the public helps researchers to address implicit biases and systemic issues early in the research design of art-historical projects. As a point of departure, participants selected and responded to an object related to their research topic from the museum’s innovative intercultural and transhistorical exhibition Arts of One World. Global art histories as a method prioritizes decolonizing research, the process of self-reflexive positionality, and inclusion of diverse worldviews and ways of being. Participants deployed global art histories as method by using their own dissertation project (regardless if it is Canadian-specific, of the diaspora, or global) as a case study on how and what to be mindful of in designing from the onset, research projects that are responsive to the systemic issues addressed by the global art histories decolonial framework and the changing discipline of art history in general.

Didier Morelli. ARTH 367 Studies in 20th Century Art and Architecture - Performing Space: Art, Architecture, and Movement. Concordia University.

This course explores post-war movement-based performance practices in relation to North American built environments. Students will learn about bodies in movement in art events from the 1950s onwards as subjects and objects of performance in various urban, suburban, and rural sites. We will consider the potential of aesthetic, kinesthetic actions and embodied knowledge to engender new spatial subjectivities in the city and its peripheries. Students will grapple with issues connected to past and present sites of complex and conflicting power relations, flows of bodies, architectural structures, and social

dynamics, such as the dances of Françoise Sullivan in Montréal's east end oil refineries, the media-savvy Los Angeles based Chicano artist collective Asco, and Adrian Piper's *Catalysis* series in New York City, amongst many others.

This course is addressed to students interested in dance and movement studies, performance art/theory, urban interventions, site-specific/responsive art, feminism, critical race theory, decolonial thought, as well as traditional and contemporary spatial theory. Every week we will work our way through the decades, moving across geographic regions and critical frameworks/social movements to explore how performance art, bodies in movement, and site-specific interventions coalesced differently according to architecture, context, and culture across the continent. Questions we will seek to answer include: What constitutes movement and how is it enacted and represented in Art History and Architecture? How do political and social economies of built environments and design dictate the trajectories and shape of bodies in particular contexts?

Considering how motion is conceived, challenged, and changed in daily rituals and/or artistic events, students will develop individual research projects that engage their own fields of interest, through reading, writing, and in-class workshops. A research-creation option around enacting your own urban art movement-performance and reflection on it will be made available as a major assignment.

Julie Nagam. ARTH 642: Aspects of Media and New Media: Entering Public Space armed With Indigenous Methodologies and Curatorial Practices. Graduate Seminar. Concordia University.

This seminar course engages with critical theories and practices in Indigenous contemporary art, public space and curatorial methods. Night festivals and public art have been pushing the boundaries of public and private spheres. This course reflects on Indigenous theory, curatorial methods and methodologies, and concepts in art history, museum studies, geography, colonialism, place, race, gender, ability and sexuality. The course investigates concepts of the land, concepts of space and place, and contemporary arts institutions within Canada and abroad.

Sarah Parsons. FA/ARTH 1900: Art in the City. York University.

Art in the City provides a blended (online content and, when possible, in person tutorials) introduction to art: its language, issues, systems,

and research for non-visual art majors. The course considers Toronto as a microcosm of the art world through careful study of its art history, art institutions, and networks to better understand the role of art within the multicultural city. Students are introduced to modern and contemporary art practices through weekly readings, webcast lectures, online films, podcast walking tours, and gallery visits. Weekly topics and assignments approach learning as a cumulative act, beginning with a focus on analytical approaches to historical and contemporary art, and expanding to how artists, curators and writers intervene in public spaces and arts institutions.

Amy Prouty. ARTH 298: Inuit Graphic Arts in Canada. Concordia University.

This course presents a survey of the diverse regional styles, histories, and mediums of graphic arts across the four Inuit homelands within Canada: the Inuvialuit Settlement Region (northern Northwest Territories), Nunavut, Nunavik (northern Quebec) and Nunatsiavut (northern Labrador). Students will learn about major artists, the development of various Inuit printmaking techniques, the linkages between contemporary graphic art and older forms of Inuit visual culture such as textile work, mapmaking, and engraving, the history of Inuit art cooperatives, and the breakthrough of Inuit drawings into the mainstream art world during the mid 2000s.

Additionally, the course covers the social, political, economic, and cultural context of Inuit graphic arts. Topics to be covered include the impact of neoliberalism and settler colonialism on Inuit art production, differences between Indigenous and Western philosophies of art, artmaking as a form of cultural resilience, the gendered aspects of Inuit graphic art, transculturation and settler notions of cultural “authenticity”, the use of drawing as a form of auto-ethnography, Inuit modernism and futurism, as well as a detailed look into the complex relationship between Inuit imagery, twentieth century primitivism, and Canadian nationalism.

Farrukh Rafiq. ARTH 370: Studies in Canadian Art: What Makes Art “Canadian”? Concordia University.

How do we understand or read Canadian Art? How can we appropriately challenge settle-colonial narratives? In this course, we will examine issues such as colonialism, nationalism, and representations to understand the multitude of iterations that have come to be

understood as “Canadian Art”. We will look at a broad range of interdisciplinary texts to explore the subject from multiple viewpoints, and delve into photography, craft, and design, in addition to traditional media. The course will consist of lectures, group discussions, in-class exercises, and tests; however, students will also be encouraged to visit local art institutions to assess the current state of the field. Students in this course will learn to critically analyse Canadian visual culture beyond the scope of traditional art history.

Carmen Robertson. ARTH 4005: Visual Storytelling in Contemporary Indigenous Art. Carleton University.

Visual Storytelling has deep roots in Indigenous cultures. Taking advantage of contemporary Indigenous art exhibitions such as the National Gallery of Canada’s *Abadakone: The Continuous Fire (closes in April)*, OAG’s *Inaabiwin (closes January 19th)* and CUAG’s *They Forgot that We Were Seeds* opening in February, this course will explore story, storywork and storytelling in relation to Indigenous arts in a variety of contexts.

Carmen Robertson. ARTH 4005: Resistance and Healing in Contemporary Indigenous Art. Carleton University.

This seminar will facilitate an in-depth examination of how Indigenous artists have formulated a politicized discourse of resistance through their artistic expressions in order to prompt transformative and decolonizing healing within communities. This course will include readings, analysis of diverse forms of art, and critical analysis of art exhibitions and includes a final research paper and oral presentation.

Christine Ross. ARTH 336/CRN 1305: Art for Coexistence: Contemporary Art’s Response to the so-called “Migrant Crisis”. McGill University.

This course examines contemporary art’s response to the alleged “migrant crisis.” Focusing on European and North American artistic practices, it asks: what is art’s original contribution to the understanding of that “crisis” and why is this contribution critical to the development of the twenty-first century? The answer to this twofold question can be encapsulated in a single yet multilayered term: coexistence—the state, awareness and practice of existing interdependently. Art discloses migration not so much as a crisis than an interaction between two counterforces: the influx of displaced

people worldwide and the increased refusal to host displaced people; art is also searching for ways to transform that relation.

The course's main claim (to be discussed and investigated) is that contemporary art is uniquely attentive to the dark and potentially more luminous interdependences shaping migration today—the interdependences between citizens-on-the-move of some of the poorest, most colonially-damaged and politically unstable countries worldwide (parts of Africa, Asia and Latin America) and citizens of some of the wealthiest economies and democracies worldwide (Europe and North America), between these migrating beings seeking asylum and Europe's and North America's anti-migration policies, as well as the interdependencies structuring the internal displacement of people within specific countries in Latin America and North America. Art explores coexistence not as a living-together or a cohabitation but as what intellectual historian Mira Siegelberg designates as a "political organization of humanity," that turns exodus into a process of exclusion, marginalization and latent elimination of 1% of humanity (one in every ninety-seven people worldwide). Challenging that relation, art invents a set of interconnected calls for coexistence: the call to historicize, to become responsible, to empathize, to story-tell; in these calls, viewers (primarily, though not exclusively, from Europe and North America) are interpellated as participating in the dynamic forces of migration, both its "necropolitics" and its struggle for equality.

The artistic practices examined in the course include installations, performances, video works, webcasts, digital platforms and alarm phones, counter-monuments, sculptures, graffiti, photographs and paintings, rescue boats and forensic investigations. Focusing on the work of Banksy, Isaac Julien, Undocumented Migration Project, John Akomfrah, Binta Diaw, Richard Mosse, Laura Waddington, Ursula Biemann, Chantal Akerman, Florian Schneider, Forensic Oceanography, Teresa Margolles, Kader Attia, Ai Weiwei, Tania Bruguera, Bouchra Khalili, Isuma, Stan Douglas, DAAR (Decolonizing Architecture Art Research) and Kent Monkman, the course investigates these artistic practices by establishing a dialogue between art and key texts in the fields of political philosophy, postcolonial, decolonial, Black and Indigenous studies, and the critical field of refugee and migrant studies (including writings by Hannah Arendt, Giorgio Agamben, Achille Mbembe, Tiffany Lethabo King, Ariella Aïsha Azoulay, Jacques Rancière, Gayatri Chakravorty Spivak, Thom Davies and Arshad Isakjee, Christina Sharpe, Sabine Hess and Bernd Kasperek, Didier Fassin, Étienne Balibar, Georges Didi-Huberman, Iris Marion Young, María Puig de la Bellacasa,

Judith Butler, Édouard Glissant, Sheila Watt-Cloutier, Mark Kalluak and Dylan Robinson). Its ultimate claim is that contemporary art is inviting us to unlearn our preconceptions and assumptions about the refugee or migrant “crisis.” Unlearning is about learning so see migration more critically, more disobediently and as transformable.

Christine Ross. ARTH 421/CRN 1185: Anti-colonial, Postcolonial and Decolonial Dialogues in Art History and the Humanities. McGill University.

This seminar provides a critical introduction to some of the major writings in the field of anti-colonial, postcolonial and decolonial studies, from the mid-twentieth century period of decolonization to the present. It focuses on the theoretical and methodological debates which have informed the field’s evolution and its main objects of contention: imperialism, colonialism, settler colonialism, the transatlantic slave trade, the coloniality of being, decolonization, as well as what anthropologist Ann Laura Stoler has called the tenaciousness of the histories of colonialism in the present—the “strange” (that is, not straightforwardly identifiable) continuity between the colonial past and present, its inherent racism and necropolitics. These studies have significantly influenced (although perhaps not significantly enough) the art historical study of art and art institutions of societies that have arisen from colonial rule; they also offer and renew analytical tools to analyze them. Special emphasis will be given to the theoretical dialogues that have grown around these studies. Starting with Frantz Fanon’s *Black Skin White Masks* (1952) and Edward W. Said’s *Orientalism* (1978), we then turn to some of the contemporary developments and questioning of these major texts, notably the Subaltern Studies Collective and the decolonial option, and their expansion within the fields of Black studies, Indigenous studies and environmental studies. These perspectives will be typically discussed in relation to specific artworks and institutions.

Erin Silver. ARTH 343: Inventing Canada through Art. University of British Columbia.

This course investigates the role that art has played in constructing “Canada.” Canada’s unique art histories are rarely taken up in canonical writings, despite the wealth of historical and contemporary practices and what artists offer in articulating notions of “place” and “situatedness.” A cultural imaginary positioning Canada as a “vacant lot” promotes the cultural specificity of the nationalist discipline of Canadian art history as built up by state support, and the increasingly

tendentious formulation of a view to a national art history in the face of urgencies surrounding historical and present-day colonial violence and Indigenous resistance. In the face of these urgencies, what does “Canadian art” mean, and does it hold as a category?

Erin Silver. ARTH 344: Contemporary Conversation about Art in Kanata/Canada. University of British Columbia

A “conversation” infers the sharing of ideas between two or more individuals, and aptly reflects how contemporary Canadian art might be conceived of as an ongoing dialogue without clear beginnings or endings, nor a distinct set of styles, mediums, or preoccupations. So how might we make sense of the vast array of practices that commingle across the country—practices that, in many cases, are still in the process of unfolding?

This lecture/conversation course provides an overview of some of the issues, ideas and artworks that have helped to shape contemporary Canadian art since the 1960s. Drawing upon examples from a variety of mediums, we will examine key issues in contemporary Canadian and Indigenous art such as nationalism and sovereignty, regionalism, multiculturalism, gender identity, and cultural diversity. Influences in contemporary Canadian art such as the artist-run centre movement, feminism, First Nations work, new-media arts, installation, and the landscape tradition are discussed. The texts used in the course expose students to writings by Canadian artists, critics and cultural theorists. Students will be active interlocutors in the conversation and work together to forge an understanding of the conversations presently underway in various arts ecologies across the country.

Erin Silver. ARTH 443: Seminar in Canadian Art: Art and Activism in Canada. University of British Columbia.

This seminar will critically examine activist art histories in Canada, from the late nineteenth century to the early twenty-first century. With a particular emphasis placed on rethinking land in relation to histories of art in Canada, we will consider place as both actual and politically urgent and reflect on how Canada’s colonial demarcation has also functioned as a site of resistance whereby forms of visual activism have been consistently engaged and activated. Through readings, screenings, and site visits, we will examine both local and national political struggles and how artists/activists have employed visual media to achieve specific ends.

Erin Silver. ARTH 543: Queer Episodes in Canadian Art. University of British Columbia.

The Massey Report of 1951 promoted the cultivation of a distinctly

Canadian culture to bolster Canada's international identity, and propelled the development of several government-sponsored cultural initiatives, such as the Canada Council for the Arts, that are still foundational to Canada's cultural communities today. While cultural activity in Canada was burgeoning throughout the 1960s, and despite changes to Canada's criminal code in 1969 (Bill C-150, which decriminalized homosexual acts between men over the age of consent of twenty-one), sexual orientation was not added to the Canadian Human Rights Act until 1996, resulting in only a partial decriminalization, or, in Tom Hooper's estimation, a recriminalization, of homosexuality in the time in between. With art and culture being promoted on the international stage at the same time as LGBTTQ2A+ individuals were not fully legitimized as citizens, what kinds of subcultures flourished in the underground? What was the role of artists in not only supporting gay liberation, but also making Canadian culture *just a little bit gay*?

This course focuses on episodes in Canada's queer art history, loosely centered on the late-1960s to the late-1980s (with additional contemporary reflections/re-engagements on the borders of this timeframe). Canonical art histories chronicle a shift, beginning during World War I and fully realized in the early-1950s, from Europe as the centre of the artworld to the United States, following mass immigration and displacement during the two World Wars, and the building up of new mythologies supporting singularity and a view to a detached form of art spectatorship to support this shift. On a global scale, Canada's unique art histories, while at times overlapping with American art histories and at other times entirely divergent, are rarely taken up in canonical writings, despite the wealth of historical and contemporary practices and, in particular, what artists and theorists offer in articulating notions of "place" and "situatedness." The enduring push, since the 1950s, for legislation supporting LGBTTQ2A+ rights, coupled with Canada's artworld centres being largely built and defined, in the 1960s and 1970s, by the experimental practices and institutional initiatives of feminist and queer artists, support a view of Canada as queerly operating in relation to dominant art historical discourse.

Examining the technologies (print, telecommunications) and mediums (performance, video, periodicals) at artists' disposal during this time, the course will think through the parasitic, conspiratorial, camp, and disidentifying nature of much queer art practice through these decades. Interspersed will be considerations of the queer theory,

the minor architectures of queer space and spatial occupation, and the sociological dimensions of queer existence during this time. Students will be asked to engage with secondary and primary source material, drawing from the increasingly rich archival materials (many digitized during the COVID-19 pandemic) as integral aspects of the course.

Julia Skelly. ARTH 370: Studies in Canadian Art: Issues of Race and Intersectionality. Concordia University.

Drawing on recent scholarship concerned with African Canadian Art History, intersectionality, and settler-colonial art history, this course will cover a range of visual material from the nineteenth century to the present. Case studies will include Montréal artist Prudence Heward's paintings of black female subjects, as well as other white artists representing subjects of colour. Readings will discuss, among other topics, Rebecca Belmore's performance *Vigil* (2002), which commemorated the missing and murdered Indigenous women of Vancouver's Downtown Eastside, and contemporary textile and performance art by queer feminist artist Allyson Mitchell. Ultimately, the objective of the course is to encourage students to think about both artistic producers and the subjects of representation through the lens of intersectionality, an analytical tool that has been adopted by some feminist art historians as a way to address not only gender, but also class, race, and sexuality, and which reminds us that whiteness must be critically interrogated as a racial identity.

Johanne Sloan. ARTH 375: Art and Visual Culture in Montréal: The 1960s, 70s, and 80s. Concordia University.

This course is concerned with the transformation of both art and visual culture in Montréal over a period of three decades in the late twentieth century: the 60s, 70s, and 80s. We will look at Expo 67 and the Ti-Pop art movement of the 1960s, Conceptual Art initiatives of the 70s, and the Postmodernist scene of the 1980s. Throughout this period there were indeed art movements, artistic tendencies, ideas and theories that circulated internationally and nationally, but that were taken up by local artists so that the art became rooted in Montréal in meaningful ways. These decades were tumultuous in social and political terms, and so this course will also feature examples of visual culture that flourished alongside the production of art: we will look at photography, posters, print culture, and/or comics related to the Québécois nationalist movement, feminist politics, protests by Black students, Indigenous projects, gay rights, urban activism, countercultural practices, and the

anti-Vietnam War movement. Students will have the opportunity to explore research projects related to this dynamic episode in the history of Montréal.

Johanne Sloan. ARTH 450: Advanced Seminar in the History of Art and Architecture: Remembering Expo 67. Concordia University.

2017 is the fiftieth anniversary of Expo 67, the world's fair held in Montréal during the summer of 1967. This glittering spectacle enchanted both Canadians and international visitors, while it can be argued that Expo 67 has over the years remained lodged in Montréal's "urban imaginary" (to use Andreas Huyssen's vocabulary.) This seminar sets out to assess the impact of Expo 67 from a range of perspectives. We will address the history of world's fairs, particularly the internationalism and rhetoric of global unity. We will examine Expo 67 in relation to both Canadian and Québécois nationalism, as well as its particular meaning for Montréal. We will then study examples of Expo 67's art, architecture, design, expanded cinema experiments, and other aspects of its visual and material culture. Since a number of Montréal museums and galleries are holding commemorative exhibitions related to Expo 67, we will also visit some of these, to ask how they set out to invoke and remember the event 50 years later.

Johanne Sloan. ARTH 373: Issues in Contemporary Canadian Art: Reinventing Landscape. Concordia University.

The landscape genre is deeply embedded in Canadian art, going back to the earliest European settlers who pictured the land according to sublime or picturesque traditions. By the latter part of the twentieth century, landscape art had been transformed by artists, and that reinvention continues today. Two primary issues frame the twenty-first century study of landscape in Canada: the rise of Indigenous land-claims, including the insistence that their cultural survival is linked to the land; and, the ecological consequences of the Anthropocene, a term that refers to the inexorable changes to the planet caused by human activity. We will also encounter art practices and critical writings that approach landscape in other ways, by considering: the land as national territory; the land as site of raw material, resource-extraction, and wealth; the land as site of utopian dreams; the notion of an everyday, inhabited landscape; gendered landscapes; the production of technologized or digital landscapes.

Johanne Sloan. ARTH 612: Contextualizing North American Sculpture: Topics in History, Theory and Practice: Destructive Tendencies. Graduate Seminar. Concordia University.

This seminar considers art practices and critical writing that approach contemporary sculpture from the perspective of destruction. The notion of “destructive tendencies” encompasses a range of concepts that have direct relevance for art: iconoclasm, l’informe, entropy, deconstruction, censorship, waste, repair; readings will consist of art historical and theoretical texts related to these questions. We will also consider a wide range of North American and international art practices: for example, Robert Smithson’s embrace of entropy; Cornelia Parker’s exploded objects, Danh Vo’s dismantled Statue of Liberty, Walid Raad’s response to the traumatic destruction of war, Kader Attia’s “repair” project, Tricia Middleton’s romantic ruination, Thomas Hirschhorn’s accumulations of waste matter, Geoffrey Farmer’s furniture-burning artwork, Aganetha Dyck’s bee-sculptures that are both destructive and regenerative, etc.

Devon Smither. ARHI 3152: Critical Issues in Contemporary Indigenous Art History. University of Lethbridge.

This course examines current critical issues in contemporary Indigenous visual culture and from across the settler-colonial areas of North America, as well as Australia and Aotearoa (New Zealand). The relationship of Western art history to Indigenous art is a fraught one, and so analyzing it requires an understanding of the discipline’s (and the museum’s) role in colonization. This course will investigate the recent role of Indigenous art in the questioning of identity and self-representation, decolonization, sovereignty, self-determination, and anti-colonial resistance.

Devon Smither. ARHI 3240: Canadian Art up to 1960. University of Lethbridge.

An examination of the art, artists, and art institutions from pre-contact to the establishment of the French and English colonies, up until the advent of abstraction in Canada. Issues of race, gender, nationalism, and colonialism will be addressed.

Devon Smither. ARHI 3245: Canadian Art from 1960. University of Lethbridge.

An examination of art, artists, and art institutions in Canada from 1960 to the present, including First Nations and Inuit art, feminist art, race and multiculturalism, queer identity, and contemporary art practices.

Devon Smither. FAH 457: Representing the Body in Canadian Art. University of Toronto.

This course examines how some images of the body have been framed

in a negative light and the various attempts to prohibit, edit, or censor certain bodies. Students will study a number of theoretical approaches to body imaging and the impact of gender, sexuality, race, nationalism, and identity for the production, reception, and cultural understanding of art produced in Canada during the twentieth century. The course considers the contemporary legacy of images of the body in Western art history and how that legacy plays out in a Canadian context.

Devon Smither. ARTH 2490: Canadian Art History in the Twentieth Century. University of Guelph.

An overview of the visual arts in Canada from the earliest times to the present, with emphasis on the diverse contributions made by the First Nations, by French and British colonization, and by subsequent settlers from a great variety of different cultural origins.

Steven Stowell. ARTH 610: Selected Issues in North American Art and Architectural History: Conversion, Colonization and Agency: The Power of Sacred Images in Early Modern Europe and North America. Concordia University.

This course considers the power of sacred images in the Early Modern period, focusing specifically on the use of images in the colonial context in North America. Sacred images played numerous roles in the Early Modern period: they were objects of veneration and prayers for miracles, they supported rituals, and were used as aids to teaching Scripture. Sacred Christian images were also introduced into North America in this period with the goal of converting Indigenous people and supporting European colonies. At the same time, throughout the fifteenth, sixteenth centuries and beyond, the category of “art” was emerging as a distinct form of image-making, separate from the earlier notion of holy icons, about which different expectations and responses existed. This course sets out to explore the power sacred Christian images had in the Early Modern period, with special attention to the issue of their use in colonial North America as tools of conversion; we will also look at modern theories of art’s “agency,” to gain greater understanding of how inanimate objects could participate in the process of social change.

The use of the image as a tool of colonization assumes that the image had certain qualities, which are specific to theories of images in the Early Modern period. We will be looking primarily at

objects and primary sources that may be considered through the lens of the European art-making traditions (broadly defined), though not with the intention of excluding or denying the importance of other perspectives: in fact, we will be studying the fascinating ways European practices changed as a result of the cultural encounters that took place between Europeans and Indigenous peoples in this period. The complexities of this issue will be considered both through readings of current scholarly approaches to the art of the Counter-Reformation and the Baroque period, as well as close readings of primary sources and documents.

Susan Surette. ARTH 264: Aspects of the History of Ceramics. Concordia University.

During the last three thousand years, ceramic tiles have performed the function of containing, cladding and dressing buildings. However, in the twentieth century this rich history was largely eclipsed by modernist architecture's rejection of ornament. Happily, it lingered on at the periphery of Western and non-Western practices and discourse just long enough to become a force in late modern and postmodern expressions, testified to by the wide variety of artistic approaches to ceramic tiles within the art, craft and architectural communities. Some of these include the modernist works of Josef Albers and Claude Vermette, as well as postmodern examples that combine industry and craft, decoration and concept. Turning to examples of tile forms, their glazed and relief decorative surfaces, sculptural variations, and applications to buildings from the first millennium BCE to the present, this course explores how contemporary Western expressions have revisited historical precedents. Specific historical tile productions to be covered include Islamic, Medieval, Renaissance, and later European and North American studio and industrial productions. These objects will be considered within their original and present architectural spaces and modes of making, understood as social, cultural and even political. This interdisciplinary course looks to art and craft histories, anthropology and material culture and explores issues pertaining to Heritage, Decoration, Orientalism, and the Applied Arts. Contains Canadian content.

Susan Surette. ARTH 352 Studies in the History of Fibre Art: Hybridity in 20th Century Textile Art. Concordia University.

A hybrid is created by intermingling heterogeneous sources and

is understood as something composed of elements of different or incongruous kinds. Hybridity has become a key concept in postcolonial studies as well as being closely aligned to interdisciplinarity, and even so-called post disciplinary practices in craft and art. In this course we will explore the notion of hybridity in twentieth-century textile art through four themes: cultural crossovers, textile reclamation and reuse, fine art/ craft transgression, and the expanded concept of fibres in art. We will investigate various nuances of hybridity that emerge within the context of the objects and productions we encounter, drawn from seminal Canadian and American works and others from around the world. Specific topics, among others, to be addressed include hooked rugs, Bauhaus weaving, basketry, quilts, the Lausanne Biennial, Métis beading, off loom weaving sculptures, architectural textiles, and textile art as performance.

Alex Tigchelaar. ARTH 373: Visual Culture in Canada 1960s to the Present. Concordia University.

Visual Culture in Canada 1960s to the Present examines visual art through an activist lens. In this course, students will explore how disenfranchised groups such as people with AIDS, sex workers, people with disabilities, and negatively racialized populations, have used visual art as an apparatus for social change. Through a selection of texts, films, and personal records of those involved in these movements, students will learn both the histories and ongoing struggles of activists through their visual advocacy.

Alexandra Tigchelaar. ARTH 392: Queer Methods in Canadian Art 1960s-Present. Concordia University.

In this course students will be introduced to methods, themes, and materials used by queer artists in Canada from the 1960s to the present day. Students will learn how queer artists have asserted their identities through creative interventions, and how they have they disrupted stigmatizing and criminalizing narratives using techniques like parody, camp, hauntings, stealth, imitation, legibility, and radical softness. Materials and methods such as 'zines, social cartography, poster campaigns, performance/art, graphic novels, as well as more traditional visual art practices will be highlighted.

Jessica Veevers. ARTH 370: Studies in Canadian Art: Abstract Painting in Canada 1900 to Present. Concordia University.

This course will provide a survey of Canadian abstract painting

from the early 1900s until the present. We will look at how the different movements originating in Europe, such as Cubism, German Expressionism, and Surrealism, uniquely influenced a distinctive manifestation between early Canadian and American abstract painting. Canadian abstract art has many parallels with the Abstract Expression and Colour Field painting that was developing in New York, but it retained its own unique character and motivation. We will also look at the broad variation in regional expression throughout Canada. While artists across Canada were similarly motivated to break with traditional modes of representation and envisioned the abstract as a necessary fissure that would allow them to move away from a nationalist narrative to a universal narrative, their regional expression was quite diverse. This course will provide students with a thorough understanding of the development of abstract painting in Canada, a comprehension of the theoretical and material underpinnings that drove these new types of expression, and an appreciation for the place of Canada's abstract art in relation to International trends.

Travis Wysote. ARTH 376: Topics in Amerindian & Inuit Art. Concordia University.

Canada's Indian Residential School (IRS) system attempted to eliminate Indigenous peoples as distinct cultures over the course of several generations. The schools were designed to accomplish what the Truth and Reconciliation (TRC) has termed "cultural genocide" by separating thousands of Indigenous children from their homelands and families. Using critical works by Indigenous scholars and first-hand accounts from Survivors, this course explores how Indigenous artists challenge, confront, and refuse the harmful legacy of the IRS system.

Building on the treaty philosophies articulated by Indigenous thinkers like Sauteaux-Cree scholar Margaret Kovach and Mi'kmaw educator Marie Battiste, the course adopts the concept of "treaty" as a form of relational pedagogy for teaching and learning about the harmful and lasting effects of the schools. Guiding this experimental approach are seven sacred values featured in Indigenous creation and emergence stories – with courage, truth, respect, love, honesty, wisdom, and humility being cumulatively integrated as weekly themes.

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www.concordia.ca/research/jarislowsky.html

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