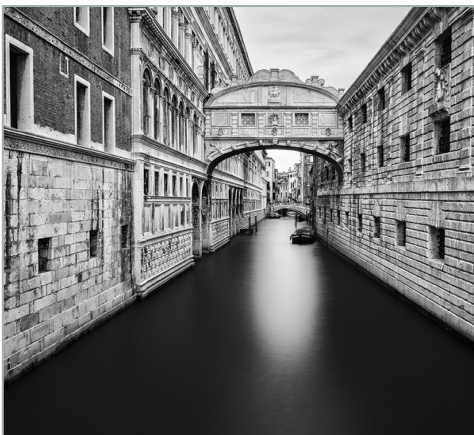
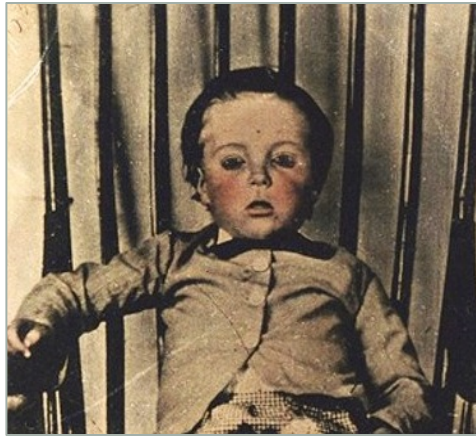
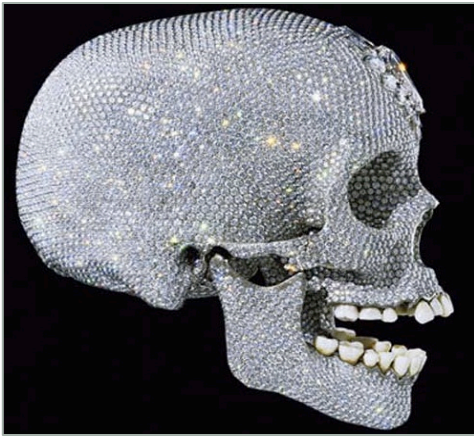


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DECADENCE/DECAY

the Carleton Art History Graduate Student's Society
Conference



**03/09/13 &
03/10/13**



Schedule of Events

March 9th

* Speakers please arrive at the Canal Building (Room 3101) at 8:30AM to register and upload presentations

** A light breakfast will be served from 9-9:30AM

9AM INTRODUCTION FROM THE CO-CHAIRS

SESSION ONE: Consumption (9:30-11:00)

Anne Pasek (McGill)

All That Glitters: Kristi Malakoff, Damien Hirst, and the Production of Value

Jennifer Boland (Carleton)

Domestic Decadence: The Ethics of Overconsumption in Reality TV

Megan Green (Waterloo)

Perceptions of Decay in Northern Alberta

BREAK

SESSION TWO: Memory (11:30-12:30)

Johnny El-Alam (Carleton)

Undead Martyrs and Decay: When Photography Fails a Promise of Eternal Memory

Elizabeth McIntosh (Trent)

Deterioration of the High School Paradigm: An Analysis of the Columbine High School Memorials

LUNCH

SESSION THREE: Aesthetics and Politics (2:00-3:00)

Diane Pellicone (Carleton)

Anchored: Art Deco and the French Embassy

Adam Brown (Ottawa)

Voyna, Vandalism, Politics and Art

BREAK

SESSION FOUR: Disintegration (3:30-4:30)

Chris Moorhouse (Carleton)

Reclaiming Time: The Past, Present and Future in Ruins

Meredith Stewart (Carleton)

Europeans in Venice: An Investigation of the Draw of the City During the Grand Tour

**5PM – 8PM: KENOTE SPEAKER AND COCKTAIL RECEPTION AT
CARLETON UNIVERSITY ART GALLERY**



Schedule of Events

March 10th

*All speakers please arrive at the Canal Building (Room 3101) at 9:30AM to upload presentations

SESSION ONE: Love and Loss (10:00-11:30)

Isabel Luce (York)	<i>Memorializing the End in Victorian Canada: An Examination of Posthumous Photography in Montreal</i>
Robin McDonald (Queen's)	<i>Bed of Roses/Bed of Thorns: Theorizing Sites of Queer Affect</i>
Troy Bordun (Trent)	<i>In Defense of Love: Tsai Ming-liang's The Hole and The Wayward Cloud</i>

LUNCH

SESSION TWO: Ecclesiastical Architecture (12:30-1:30)

Danuta Sierhuis (Carleton)	<i>Decoration and Articulation: Canterbury Cathedral and the Cult of Saint Thomas Becket</i>
Natalie Anderson (Carleton)	<i>Decadence and Decay in Religious Works by Canadian Architect Alexander C. Hutchinson</i>

SESSION THREE: Ceramics Revisited (1:30-2:30)

Stephanie Anderson (Western)	<i>Fragments from the "Pitcher Pile": The Symbolic Performance of Death and Renewal in Contemporary British Ceramics</i>
Julie Hollenbach (Queen's)	<i>Subversive Embellishment: Exploring Shary Boyle's Porcelain Sculpture</i>



March 9th Abstracts

SESSION ONE: Consumption

Moderator: Mathieu Craig

Anne Pasek (McGill)

All That Glitters: Kristi Malakoff, Damien Hirst, and the Production of Value

Inherent to contemporary globalized society is the notion that everything can be reduced to capital, and yet the ideas of money, wealth and value have become increasingly de-realized terms due to their excessive production and semiotic drift. By abandoning the gold standard, currency has detached itself from a purely physical basis for value, proliferating in the interconnected webs of global currency exchange. As money comes to exist more and more through solely electronic means, a crisis seems to emerge concerning the value of systems of currency and the 'thingness' of wealth. While this tension continues in economic and political spheres without signs of clear resolution, contemporary art provides another avenue for thinking through these problems and trouble the terms of the debate.

Kristi Malakoff's *Polyhedra Series* (2008) and Damien Hirst's *For the Love of God* (2008) can both be seen to engage with the question of wealth and its fragile construction. Through cutting and folding legal tender into elegant *kiragami* balls, Malakoff's work explores the current systems of interdependence and globalization that support and constrain the fictive reproducibility of money. Hirst's infamous sculpture, conversely, suggests a return to the inherent value of capital and its ritual function in expenditure by covering the macabre form of a human skull with platinum and diamonds. Equal parts decadence and decay, Malakoff and Hirst's work provide a telling critique of the contemporary valuation of wealth and trouble its reproduction through a return to the historical ontology of money and its roots in the sacrificial.

Jennifer Boland (Carleton)

Domestic Decadence: The Ethics of Overconsumption in Reality TV

We live surrounded by goods, yet rarely do we consider the shape of our interactions with them. The ways in which we categorize, evaluate, store, utilize, manipulate and discard the objects that we live with are not natural or innate, but are subject to particular moral standards. In order to illustrate this moral basis, this presentation will explore two reality television programmes situated in a continuum of overconsumption: *Hoarders*, which deals with therapeutic intervention in the lives of the mentally-ill; and *Extreme Couponing*, following participants who use coupons to acquire massive amounts of groceries for almost no financial cost. I argue that these programmes reproduce and promote a particular morality of consumption which I call the domestic consumption ethic. This ethic is composed of three stages which are intended to maximize the

judicious disposal. The participants in *Hoarders* and *Extreme Couponing* bring excessive consumer items into their homes, albeit with different results. Both programmes are presented televisually in similar ways, yet the judgements that viewers are invited to make about the participants are radically different. In particular, adherence to the domestic consumption ethic helps to tame the unruly consumption habits of the extreme couponer, and frames the hoarder as a willful and wasteful subject.

Megan Green (Waterloo)

Perceptions of Decay in Northern Alberta

Decadence and decay are simultaneous and conceptually interchangeable in narratives regarding oil sands mining and northern Canadian culture. The social realities of this community require an analysis that is not focused on environmentalism as morality, the issue is irreducibly complex. The perceived moral superiority of pure environmentalism is decadence for people across Canada and beyond who use Fort McMurray as a financial savior when their own communities become untenable, though oil culture signifies decadence as force for decay. Fort McMurray is manifest globalism, where it has become increasingly important to see the small as reference for the large. Exposure to extremes of scale are a feature of industry and the structures of human intimate worlds are causally linked to the sublime-scapes that modern industry mines. This seems appropriate considering Canadian culture's focus on isolated communities as a representative feature, though they can exert global influence. I will employ visual culture theory and the uncanny in examining facets of life as a resident of northern Alberta, and as someone intimately and militantly curious about the phenomenological experience of living in a relationship with the oil sands industry. My suspicion is that an examination of life in this community will suggest a new way of understanding our globalist world: I propose that it is important to acknowledge a relationship between the human experience of consciousness through the phenomenology inherent in it, and the way that our most intimate human experiences inform our thinking and thus our actions on a larger global scale.

SESSION TWO: *Memory*

Moderator: Zoe MacNeil

Johnny El-Alam (Carleton)

Undead Martyrs and Decay: When Photography Fails a Promise of Eternal Memory

Faces is a photo-reproduction series of decomposing posters depicting civil-war martyrs created in 2009 by Joana Hadjithomas and Khalil Joreige. The artists claim to have taken periodical snapshots of posters spread across the urbanscapes of Lebanon. In a Lacanian spin of the gaze, the artists refer to these posters as photographs of dead people looking at them. The documentation of these forgotten posters highlights the decomposition of these images over time. This reflects the parallel deterioration of the martyrs' memory in the public sphere; at least until a new political campaign decides to re-ab-use their memory through freshly printed

posters that generate a new cycle of degradation; physical and ethical. Arguably, the decay in the memory of these martyrs began at the moment of reducing their memory to photographic posters; to ephemeral commemorations. The artists contend that photography has failed in eternally conserving the memory of the depicted martyrs. Therefore, they employ graphic designers to bring back some features of the effaced faces. "But can the image come back?" they wonder. Obviously, the artists are engaging with contemporary critical theories negotiating archive, memory, and history. Having had no formal training in visual arts, both artists/academics belong to a group of transnational intellectuals from the Lebanese War Generation who are using archival documents to compose Real, anecdotal, and fake histories. Grounded in the photographic ruins of the artwork *Faces*, the proposed presentation intends to highlight the socio-political context of this group's productions and discuss the critical aspects/aesthetics of such art.

Elizabeth McIntosh (Trent)

Deterioration of the High School Paradigm: An Analysis of the Columbine High School Memorials

The common understanding and expectation of the high school experience permanently changed after the Columbine high school shooting April 20, 1999. The notion of perceived safety within an educational institution suffered an irreparable injury to its ethos. School is no longer safe, and the ruination this ideal solidified itself by the events at Columbine. The high school paradigm has shifted in light of gun violence and forever destroyed the decadent ideals of high school in the 1990's and its related nostalgia, as it was propagated by various television shows at the time. The emergence and spread of temporary memorials surrounding this violent and tragic event has become commonplace for any tragedy, whereas its presence was formerly unusual. Expressions of grief are shown through personal notes and letters, stuffed animals, flowers, clothing, candles, and religious tokens being left at sites of violence. By focusing on the Columbine High School shooting, this paper will examine the construction of the temporary memorial, including its contents and eventual archival and trace its transformation into a permanent memorial with a close analysis of conflicting narratives surrounding the tragedy as they are presented at each memorial.

SESSION THREE: *Aesthetics and Politics*

Moderator: Ellen Pyear

Diane Pellicone (Carleton)

Anchored: Art Deco and the French Embassy

With the help of world expositions, Art Deco succeeded in promoting France as a global entity with growing colonial interests. The 1925 Exposition internationale des arts décoratifs et industriels modernes was the government's first attempt to aggressively reinforce its rightful place as a leader

of good taste. Politicizing arts and culture, France began marketing its own national identity as a consumable product. It can be argued however, that succeeding world fairs became more definitive of Art Deco and the packaging of French modernity. For example, despite the onset of global recession, France mounted the 1931 Exposition Coloniale, which presented France as an enduring imperial power and devoted the majority of the pavilions to the promotion of its own colonial pursuits. This ethnographic display of 'othering' demonstrates an expectant commercial viability in French trade and industry during a tumultuous time. I propose that the exportation of nationalism was fulfilled through the efficiency of modern travel, leading to the consequential augmentation of international relations. For instance, by merging Art Deco style with resourceful engineering, the streamlined effect of travelling was absorbed into the design of ocean liners during the interwar years. Large and powerful, ships like the *SS Normandie* were not only outfitted for transatlantic travel, but were floating exhibitions of comfort and luxury. The efficiency of speed actually became a state of mind, indicating how the utilization of technological progress privileged the consumer with the unofficial means of cultural diplomacy. As a result, this paper will demonstrate that the French Embassy in Ottawa is a product of this systematic exportation of France's national style and culture. Literally anchoring itself within a foreign country's borders, the embassy not only ensured the acceptable pursuit of political and economic interests, but rendered itself a promotional tool for the French Ministry of Fine Arts, politicizing the Art Deco movement in the name of modernity.

Adam Brown (Ottawa)

Voïna, Vandalism, Politics and Art

This paper proposes a critical evaluation of Voïna ("War"), a Russian anarcho-art collective known for their provocative, politically charged actions - which include, most famously, *Dick Captured by the KGB* (2010), a 70-meter tall penis painted on a drawbridge, *Palace Revolution* (2010), in which seven police cars were flipped over, and *Cop's Auto-Da-Fe* (2012), an arson attack on an empty prisoner transport vehicle.

In this paper I explore boundary issues in the art world (ie. whether this work is even art at all) and attempt contextualize to Voïna's work in the 20th and 21st century traditions of dematerialization of the artwork, art as public intervention and art as erasure (with special attention to the artists Krzysztof Wodiczko and William Pope.L). In doing so, I draw on Jacques Rancière's analysis of the "metahistory" of aesthetics. In particular I'm interested in his account of the fraught and manifold relationships between aesthetics and politics and the possibility for art to ally itself with a *re-partage* of the sensible - in other words, with a shift in the very ground of what is sayable or not-sayable, knowable or not-knowable.

SESSION FOUR: Disintegration

Moderator: Amanda Harris

Chris Moorhouse (Carleton)

Reclaiming Time: The Past, Present and Future in Ruins

My interests in decay lies with the spatial influence of abandoned spaces on individuals. I am from Alberta and have some experience exploring abandoned industrial spaces, but I am also interested in the debate surrounding Detroit's abandoned ruins. The debate at the moment is in regards to John Patrick Leary's claim that the obsession with abandoned photography is superficial and ignorant to the political and social aspects of Detroit. His article, "Detroitism", is in response to the most famous of abandoned Detroit photographic works, *The Ruins of Detroit*, by Yves Marchand and Romain Meffre. Not only is this debate about the relevance of photographing decaying spaces, but also for me it is looking at the way individuals successfully and creatively respond to these spaces as a physical environment. To me the *Ruins of Detroit* is no more than a catalogue of photographic data and therefore not a creative body of work. On the other hand, I have recently interviewed Devon Opden Dries an abandoned photographer in Alberta, whose work creatively responds and effectively shows the spatial effect of these abandoned spaces.

Meredith Stewart (Carleton)

Europeans in Venice: An Investigation of the Draw of the City During the Grand Tour

Venice, during the Grand Tour, gained a reputation as a place of excess. Those who travelled to the city in the eighteenth and nineteenth century expected to experience a city with food in abundance, gambling halls littered throughout, and a wealth of courtesans. The notion of Venice as a place of excess was also evident in its built environment. The particular Venetian amalgamation of forms and styles from various sources resulted in eclectic, layered architecture that was unique to the city. The art and architecture of Venice represented a culture of indulgence and abundance, and appealed to travellers who felt their every desire could be satiated in the island republic. Venice became, to the Grand Tourist, a place of uninhibited, immoderate extravagance, informed by the culture of the city and the built environment. At the same time, those who travelled to Venice often remarked on the dirt and filth in the city, believing that the grime and neglect was somehow indicative of Venetian laziness. The Grand Tourist often equated the decay of the city to the impropriety of its inhabitants, who encouraged and took part in their culture of pleasure seeking and indulgence. The state of Venice as a place of ruin becomes even more pronounced after the fall of the Republic to Napoleon in 1797, when it came under Austrian rule. After this political and moral defeat, the city quickly fell into disrepair and began to crumble back into the sea. This image of a disintegrating Venice became of intense fascination to Romantics, who flocked to the city to witness its decline. Those who travelled to see the ruinous place attached a morality to both the city's excesses and to their decay. The Venetian inclination to indulge was viewed to be indicative of their moral weakness; the state of their city of ruins an indicator of their idleness. Venice, therefore, became a major preoccupation of the Romantic Imagination because it was not only a place they could visit which provided vices in the form of indulgence but also because it was a place where they could assert their superiority. What will be explored in this paper, therefore, is how the built environment of Venice represented to European travellers both the decadence of the city and at the same time its decay, and the cultural implications for both the tourist and the Venetians.



March 10th Abstracts

SESSION ONE: *Love and Loss*

Moderator: Emma Hamilton-Hobbs

Isabel Luce (York)

Memorializing the End in Victorian Canada: An Examination of Posthumous Photography in Montreal

Nineteenth-century Canada experienced a high child mortality rate as diseases like tuberculosis, typhoid, rubella and cholera caused sudden and often inexplicable deaths. Wealthy parents wanting to preserve the likeness of their lost children turned to artists to create posthumous portraits in their memory. By the end of the 1830s, the invention of the daguerreotype meant that the lower and middle classes were also able to participate in what had previously been considered an elitist tradition; the sub- genre of post-mortem photography would remain popular until the end of the nineteenth century.

In this paper I will examine the Victorian tradition of posthumous and mourning photography in terms of its relationship to the older traditions of Vanitas and Memento mori paintings. These works from the medieval and Renaissance periods symbolized the imminence of death and the futility of pleasure through the inclusion of strategically-placed objects. I wish to compare these early symbols associated with death to those used in post-mortem daguerreotypes found in the William Notman Photographic Archives (from the McCord Museum, Montreal).

Poverty and poor sanitation were other factors leading to the high child mortality rate in Montreal, and therefore it would be useful to better understand how working class groups in particular coped with their heavy losses. Such an examination will provide a better understanding of the differing ways in which Montreal's various social classes perceived death in the Victorian era, and the role of posthumous photography within the larger context of Victorian mourning traditions.

Robin McDonald (Queen's)

Bed of Roses/Bed of Thorns: Theorizing Sites of Queer Affect

This paper considers contemporary artistic representations – paintings, sculptures, photographs and installations – of beds as both sites of physical and sexual intimacy and psychological disarray. In considering the bed as a site of both pleasurable and painful affects, this paper aims to theorize a relationship between queer sexualities and lived experiences of anxiety, depression, and melancholia that challenges and resists pathologizing and medicalizing discourses. It also seeks to collapse the apparent binary between 'good' and 'bad' feelings by investigating locations where these affects cohabit. In drawing connections between such works as Tracey Emin's *My Bed* (1998) and Tammy Rae Carland's 2002 photographic series

Lesbian Beds, I consider the bed as a site of queer sexuality, but also one of lethargy and immobility; a safe, heterotopic space closed-off from the demands of a heteronormative society. In its objective to contest the pathologizing language of 'homosexuality' as a 'mental illness', this paper considers queer feelings of shame, depression, isolation, and alienation as a result of the systemic oppression of queer subjects by heteronormative (or even homophobic) states and societies. Here, I pose such questions as: How is the state-control of bodies felt in even the most intimate areas of life, such as a person's sexuality and sexual experiences? How do such tropes as the 'depressed' person's inability to 'get out of bed' affect the notion of the bed as a site of (sexual) pleasure? How do artists such as AA Bronson and Felix Gonzales-Torres transform the bed as a significant object within (queer) romantic relationships into a significant site of mourning? In what ways do artists employ the object of the bed within their works to confuse the division between pleasure/pain or positive/negative affects?

Troy Bordun (Trent)

In Defense of Love: Tsai Ming-liang's The Hole and The Wayward Cloud

In this paper I argue that Tsai Ming-liang's narratives of ruin are also stories of enduring love, providing a depth of interpretation beyond a simplistic labelling of him as a cynic who merely fictionalizes and exaggerates a decaying Taiwan and the failures of the modern world to provide happiness, freedom, and companionship. It is true that in *The Hole* (1998) and *The Wayward Cloud* (2005) we see the falling away of civility and morality as such by situating characters in ruinous environments; in these settings, unable to band together for collective action the protagonists do not battle for the scarce resources but accept their positions and lead bland, bleak, and solitary existences, paralleling the emptiness of an autonomous, independent, decadent life elsewhere. However, in the sexually unfulfilled *Hole* or the drawn out and eventual sexual encounter of *Wayward Cloud*, Tsai presents a lasting love between his characters without the either/or of so-called love today, i.e., according to Badiou, the well-planned marriage with procreation or the fun, passionless sexual encounter. Love is instead obstinate, as in the plays of Beckett; it is a powerful unchanging element surviving "catastrophic existence." I suggest Tsai's films answer Badiou's call to rally to the defense of love. The duration of shots, minimal editing, lingering camera, lengthy scenes and silences, sparse dialogue, crumbling and collapsed spaces, and importantly the refusal of an immediate and identifiable blossoming romance between characters, all contribute to the re-invention of love as a challenge to endure.

SESSION TWO: Ecclesiastical Architecture

Moderator: Amy Johnston

Danuta Sierhuis (Carleton)

Decoration and Articulation: Canterbury Cathedral and the Cult of Saint Thomas Becket

My proposed paper will examine the art and architecture of Canterbury Cathedral as a pilgrimage church. Canterbury Cathedral is home to the shrine of Saint Thomas Becket, the twelfth century Archbishop of Canterbury. The story of St. Thomas Becket is laced with politics;

he pitted himself against the King of England to defend the Church and what he believed was right, and thereby murdered for his efforts. Politics also affected the creation of the shrine. In the cult of the saints, art and pilgrimage were inextricably interconnected, and both played a crucial role. The visual art at a saint's shrine defined and communicated the identity, presence, and power of the saint to the faithful pilgrim. The majesty of the architecture or the splendour of the visual images in stained glass and sculpture could transform and define a pilgrim's experience at a shrine. This is the concept that I would like to explore: how art articulated the cult of Saint Thomas Becket. This will involve a short examination of his life, some of the political aspects of the creation of the shrine, the architecture of the Cathedral, the appearance of the shrine itself (it was destroyed by King Henry VIII in the 1500s), his iconography and the art related to him in the stained glass windows in the Trinity Chapel.

Natalie Anderson (Carleton)

Decadence and Decay in Religious Works by Canadian Architect Alexander C. Hutchinson

The discipline of Canadian Architectural History has been gradually gaining ground over the past fifteen years. Scholars including Peter Coffman, Malcolm Thurlby, Candace Iron, and Jacqueline Hucker have made inroads in the study of Protestant architectural forms in Canada around the turn of the last century. Alexander Cowper Hutchinson is a monumental figure in the landscape of Canadian architecture whose massive oeuvre is presently met with a dearth of scholarship. My paper addresses what may be termed Hutchinson's most decadent works: examples from among the more than 67 institutional or ecclesiastical edifices he constructed across a career of above 225 projects. I will specifically focus on Hutchinson's innovative amphitheatrically planned churches, their relationship to the Richardsonian Romanesque and to Jeanne Halgre Kilde's work, *When Church Became Theatre: The transformation of Evangelical Architecture and Worship in Nineteenth-Century America* (2002). The Protestant liturgical necessities of clear sightlines and sound prompted within Hutchinson's work the crafting of particularly excellent acoustic spaces. The interior cohesion of these marks a late flowering of a long-term trend in amphitheatrical church building. As a result of Hutchinson's skill, examples of his work have found new use, particularly as concert venues. This project sheds light on the prolific career of Hutchinson, his innovations in ecclesiastical architecture, and the triumph of a starkly Protestant, and yet decadent, career over the decay of time.

SESSION THREE: *Ceramics Revisited*

Moderator: Emily Fiszer

Stephanie Anderson (Western)

Fragments from the "Pitcher Pile": The Symbolic Performance of Death and Renewal in Contemporary British Ceramics

In a 1931 treatise entitled "The Meaning of Art," art critic Herbert Read argued that the art of

pottery is “so fundamental, so bound up with the elementary needs of civilization, that a national ethos must find its expression in the medium,” further urging that man should “Judge the art of a country, judge the fineness of its sensibility, by its pottery...”¹ Perhaps nowhere in the contemporary world does this sentiment ring more true than in Britain’s industrial pottery district of Stoke-On-Trent, Staffordshire (often referred to simply as “the Potteries), home of such iconic manufactories as Wedgwood and Spode, producers of wares that have become deeply associated with the very heart of British identity. Evidence of hundreds of years of industrial activity is found not only in the monumental industrial buildings and soaring smokestacks which define the Staffordshire skyline, but exists in spades beneath the foot, in the shraff-lined grounds which the city is literally built upon.

Since the 1970s, however, the once thriving industrial centre has been in steady decline. Labour is increasingly outsourced to developing world where labor costs are lower, and investment in advanced production technology has contributed to the decline of modes of hand production on which the industry was built. As a result, thousands of workers whose livelihood and very identities were tied to the potteries are left unemployed, and once thriving sites of manufacture have been swiftly abandoned and left to decay, instantaneous ruins. Out of this atmosphere of loss and decline, contemporary British ceramic artists such as Neil Brownsword and Clare Twomey have begun to engage with the physical by-products (redundant factory equipment, ceramic shards, and other obsolete material) and deteriorating urban landscape of the ceramic district as a way to excavate the fast-vanishing history and knowledge that lies dormant within them, as well as a mode of working-through their own relationship to historical modes of production quickly vanishing. Their method of “ceramic archeology” yields physical vestiges of labour and human knowledge, bringing to light the human dimension of processes often considered in pragmatic economic terms. Metaphoric explorations of loss, fragmentation, and death, works by these artists allow us to examine how social anxieties about globalisation, deindustrialisation, labor, skill, art, and identity are played out through an engagement with the fragments of the past.

Julie Hollenbach (Queen's)

Subversive Embellishment: Exploring Shary Boyle's Porcelain Sculpture

Critics and historians have theorized contemporary Canadian artist Shary Boyle’s highly detailed porcelain sculptures as inversions of traditional European porcelain craft and figurine traditions, and as monstrosities of fantastical otherworldly kitsch. It has been suggested that her whimsical figurines explode conventions privileging race, class, and gender hierarchies through the imaginative construction of an alternative reality. My paper pushes these analyses, taking into account Boyle’s intervention into decorative traditions that find their roots in Baroque and Rococo conventions. The modernist design reforms of the mid-19th century shifted attitudes about the decorative arts, creating a distaste for frivolous, excessive ornamentation that carries into the present moment. I begin my paper by suggesting that prior to such reforms, the object was not considered primary with the embellishment secondary, instead, historically the embellishment functioned to express specific cultural and social values.

This paper discusses the connection between Boyle’s material techniques (her re-appropriation of historical porcelain casting molds and her alterations to these), and her duplicitous and

subversive retellings of dominant narratives about beauty, embellishment and ornament. In her exquisite, entrancing porcelain sculptures, Boyle pushes ornamentation to sometimes painful extremes. Her porcelain works fracture decorative conventions materially, politically, and figuratively. In this paper, I propose a reading of Boyle's work in favour of an insurgent appreciation of garish kitsch, and a playful redeeming of historical escapism.

Acknowledgements...

The Carleton University Art History Graduate Student's Society would like to thank all of the participants and moderators who have contributed their time and effort to our conference. Additional gratitude goes out to our dedicated committee members; Diane Pellicone, Amanda Harris and Danuta Sierhuis, as well as Laurie Jaeger and Jack Coghill from SSAC for their help in the planning and execution of this event.

We would also like to thank the following sponsors for their individual contributions. Their generosity has been a tremendous support for all of us.

1. The School for Studies in Art and Culture
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7. The Institute for Comparative Studies in Literature, Art and Culture

Sincerely,

Shannon Bingeman and Jacqueline Quinn
Conference Co-Chairs



Campus Map

A larger version of the campus map is available online

<http://www1.carleton.ca/campus/cu/wp-content/ccms-files/campus-map-printable.pdf>

Saint Patrick's Building

Canal Building

