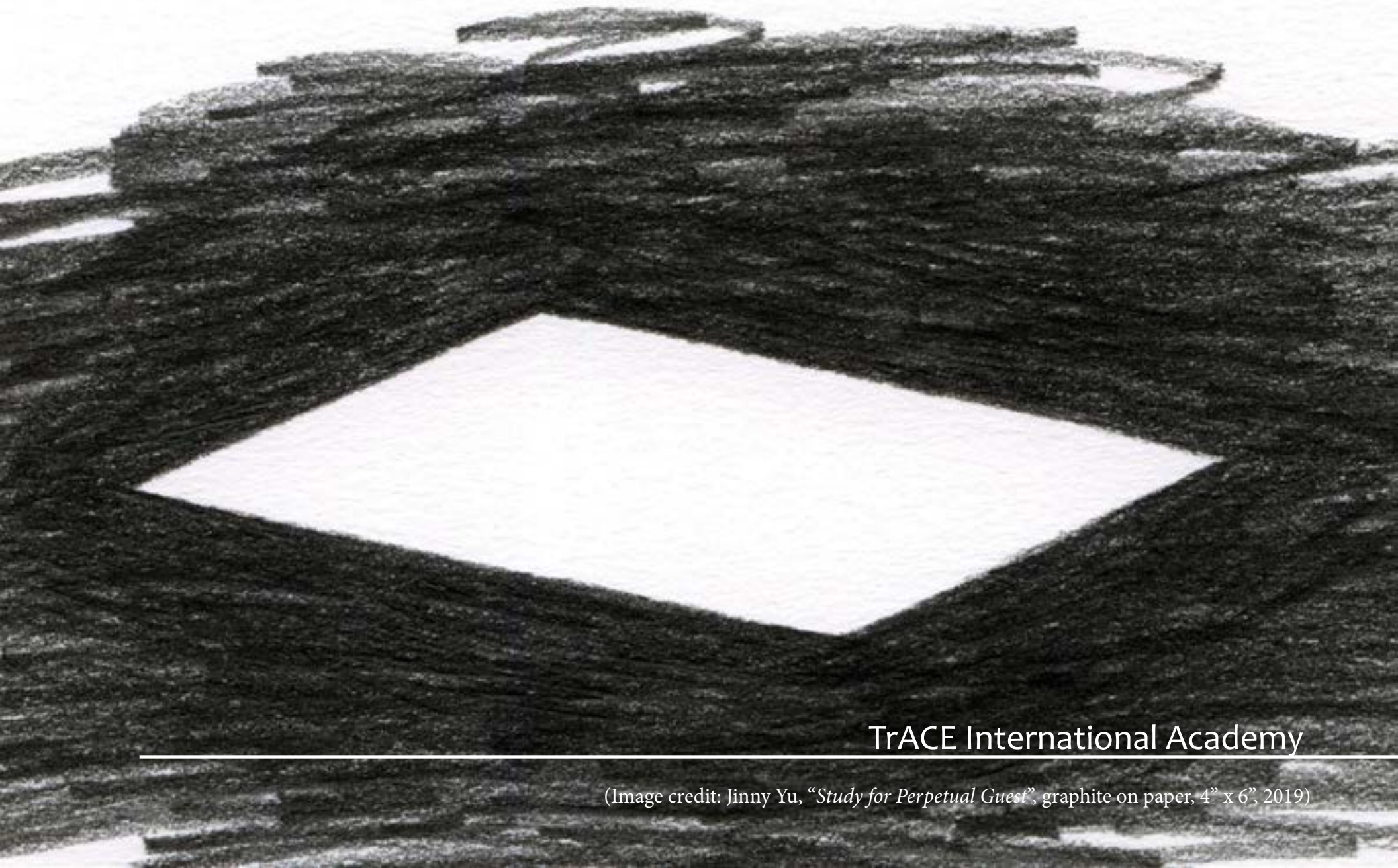


Worlding the Global: The Arts in the Age of Decolonization

Transcultural conversations thinking through intersections between Indigeneity and the global



TrACE International Academy

(Image credit: Jinny Yu, "Study for Perpetual Guest", graphite on paper, 4" x 6", 2019)

Worlding the Global: The Arts in the Age of Decolonization

“Worlding the Global: The Arts in the Age of Decolonization,” is designed to collaboratively co-constitute and pluralize the ‘global’ from multiple geocultural perspectives.

This international academy takes as its ethical starting point its situation on unceded Algonquin territory as well as the city of Ottawa’s entangled settler colonial, migrant, diasporic, and other transnational and transcultural histories.

Bringing together local, national, and international scholars, artists, activists, and curators, the academy will facilitate a multi-pronged dialogue on the global in the arts and culture, proposing to understand our global world as a temporally constituted and open-ended process of lived interrelations and interconnections. It furthermore understands art, art history and curating as world-making and activating practices that imagine the global otherwise.

Our program comprises a combination of different formats for critically engaged dialogue: from roundtable sessions and panel discussions to an early career researchers’ workshop, networking workshops, artist talks, and a keynote lecture by Shu-mei Shih (UCLA). “Worlding the Global: The Arts in the Age of Decolonization” is the first in a series of international academies and symposia organized by TrACE (Transnational and Transcultural Art and Culture Exchange), the first transregional consortium dedicated to the study of the arts and culture from critical transnational and transcultural perspectives.

The academy will conclude with the signing of a Memorandum of Understanding (MOU) between Concordia University (Montreal), Heidelberg Universität (Heidelberg), University of the Arts London (London), and Carleton University (Ottawa).

Friday, November 8

Schedule of Events

Korean Cultural Centre **150 Elgin Street (Unit 101)**

8:30am-9:00am: Introduction & Welcome by
Dr. Pauline Rankin (Dean ODFASS, Carleton)

9:00am-11:00am: Panel 1: **Decolonizing Modernisms**
Chairs: Ruth Phillips (Carleton University) & Ming
Tiampo (Carleton University)

Speakers:

Sohl Lee (Stony Brook University)
Jolene K. Rickard (Cornell University)
Samina Iqbal (Lahore School of Economics)
Rolando Vázquez (Utrecht University)

11:00am-11:15am: Coffee break

11:15am-1:15pm: Panel 2: **How we write histories:
Shedding light on art's historiographical multiplicity**
Chair: Birgit Hopfener (Carleton University)

Speakers:

Viren Murthy (University of Wisconsin-Madison)
Naoki Sakai (Cornell University)
Su Wei (Inside-Out Art Museum, Beijing)
Peter Morin (OCAD University)

1:15pm-2:15pm: Lunch at the Korean Cultural Centre

2:15pm-4:15pm: Panel 3: **Collaborative Curating, Curating
Collaboration**

Chairs: Paul Goodwin (University of the Arts London) &
Jonathan Shaughnessy (National Gallery of Canada)

Speakers:

Wanda Nanibush (Art Gallery of Ontario)
Georgiana Uhlyarik (Art Gallery of Ontario)
Liu Ding (Artist, PR China)
Nanne Buurman (University of Kassel)

4:15pm-5:00pm: Reception at the Korean Cultural Centre

National Gallery of Canada **380 Sussex Drive**

5:30pm-5:40pm: Welcome by Verna McGregor

5:40-5:45 Welcome by Sasha Suda (National Gallery of
Canada)

5:45pm-6:45pm: Keynote Lecture: **Indigenous Knowl-
edge in a Relational World**

Shu-mei Shih (UCLA)

7:00pm-9:00pm: CBC In-the Making: Laakkuluk
Williamson Bathory
Film screening and discussion

Saturday, November 9

Schedule of Events

National Gallery of Canada **380 Sussex Drive**

9:00am-10:00am: Curatorial tour of *Àbadakone / Continuous Fire / Feu continuel*

10:30am-12:00pm: Panel 4: **Art and Indigenous Ways of Knowing**
Chairs: Heather Igloliorte (Concordia University) & Carmen Robertson (Carleton University)

Speakers:

Biung Ismahasan (University of Essex)
Peter Morin (OCAD University)
Melissa Cody (Artist, Arizona)
Skawennati (Artist, Montréal)

12:00pm-1:00pm: Lunch (on your own)
Most convenient options are at the NGC cafeteria or the adjoining Second Cup

1:00pm-3:00pm: Meet the Artists of *Àbadakone / Continuous Fire / Feu continuel*

Galerie UQO **101 Rue Saint-Jean-Bosco** **Gatineau, QC**

5:00pm-7:00pm: Roundtable discussion on the occasion of Jinny Yu's exhibition *Perpetual Guest*:

Space of suspense between permanence and passing through: A conversation with Verna McGregor (Kitigan Zibi), Amy Fung (Carleton University), David Garneau (University of Regina), and Jinny Yu (University of Ottawa) moderated by Alice Ming Wai Jim (Concordia University)

7:00pm-9:00pm: Reception at Galerie UQO

Sunday November 10

Schedule of Events

Club SAW
67 Nicholas Street

8:30am-11:30am: **Early Career Researchers' Workshop: Worlding Decolonial Knowledges in Modern and Contemporary Art**

Chairs: Victoria Nolte (Carleton University) & Emily Putnam (Carleton University)

Speakers:

Anna Stielau (New York University)

Amy Kahng (Stony Brook University)

Ellie Tse (UCLA)

Marisol Villela Balderrama (University of Pittsburgh)

Krista Ulujuk Zawadski (Carleton University)

Maya Wilson-Sanchez (University of Toronto)

11:30am-12:00pm: Coffee break

12:00pm-1:30pm: Panel 5: **Worlding Gender**

Chair: Laura Horak (Carleton University)

Speakers:

Andrew Gayed (York University)

Zairong Xiang (University of Potsdam)

Raven Davis (Artist, Toronto)

1:30pm-2:50pm: Lunch

2:50pm-3:00pm: Short introduction to SAW Gallery

3:00pm-5:00pm: Panel 6: **How we work together: ethics, histories, and epistemologies of artistic collaboration**

Chair: Franziska Koch (Heidelberg University)

Speakers:

Shao-Lan Hertel (Tsinghua University Art Museum)

Katia Olalde (Universidad Nacional Autónoma de México)

Beth Hinderliter (James Madison University)

Theresa Deichert (Heidelberg University)

5:00pm-6:30pm: **World Café**

World Café tables:

Worlding (Moderated by Rebecca Dolgoy & Zairong Xiang)

Decolonization (Moderated by Malini Guha & A boubakar Sanogo)

Relational Comparison (Moderated by Shu-mei Shih)

Biennials at Large: Fit in or Subvert? (Moderated by Amarildo Ajasse & Amy Bruce)

Worlding Memory Studies (Moderated by Ania Paluch & Emily Putnam)

Global Modernisms (Moderated by EJ McGillis & Maggie Bryan)

Worlding Gender: Codes of the Local/Metaphors for the Global (Moderated by Andrea Fitzpatrick)

6:30pm: Closing party at Club SAW

Panel 1: Decolonizing Modernisms

Chairs: Ruth Phillips (Carleton University) & Ming Tiampo (Carleton University)

This panel seeks to decolonize art historical narratives about postwar modernism, and also to reveal the decolonizing projects of Indigenous, non-Western, and diaspora artists that critically engaged with modernity/(de)coloniality as a co-constituted language in the postwar period. It proposes the end of WWII as a shared impetus for global decolonization that inspired artistic practices which although shaped by nation-building impulses, addressed the messy, entangled imperial histories out of which they emerged. As the first panel of *Worlding the Global: The Arts in an Age of Decolonization*, this session proposes to reimagine decolonization as a multi-sited, entangled, and negotiated process.

Speakers:

Sohl Lee (Stony Brook University)

Jolene K. Rickard (Cornell University)

Samina Iqbal (Lahore School of Economics)

Rolando Vázquez (Utrecht University)

Sohl Lee (Stony Brook University)

Decolonizing Democracy with Minjung Art

The art and cultural movement for democracy that exploded in South Korea during the 1980s, the final decade of the country's democratization movement, is now known as *minjung misul* ("people's art" or hereafter "minjung art"). As seen in the movement's often noted nativism and nationalism, a claim to national sovereignty in a postcolonial nation is almost always driven by a strong aspiration for decolonization. This global and historical perspective requires any study of *minjung* art to trace the cultural movement's historical development back to the earlier decades of the post-liberation period. Making paintings that appropriate an emerging consumerist culture in Korea or setting the stage for a folk theater that would turn into a political protest, multiple art groups and individual artists employed diverse artistic practices in order to reactivate the decolonizing process and to reconsider the problematic notion of a liberal democracy practiced by US-supported dictatorships in the so-called "freedom's frontiers" during the prolonged years of the global cold war. Together, these artists and their practices imagined and reimagined political agency—at demonstration sites but also in the space of art and culture. Many involved in this movement considered democracy not merely as an institution defined in political terms, but also as a way of life defined beyond the issues of political representation and governance. Today, an art historical study of *minjung* art presses us to articulate global imaginations of democracy, while granting us a chance to reconsider the notion of global art history as it has intersected with global postwar politics.

Sohl Lee specializes in modern and contemporary art and visual culture of East Asia, and her interdisciplinary research interests include aesthetics of politics, activist art, vernacular modernism, postcolonial theory, historiography, and curatorial practice. She joined Stony Brook as assistant professor of art history, after receiving her PhD in Visual and Cultural Studies from University of Rochester in 2014. Her research has been supported by fellowships from the Social Sciences Research Council, the Korea Foundation, the Susan B. Anthony Institute of Gender and Women Studies at University of Rochester, and the Association for Asian Studies. Her book manuscript tentatively titled "Reimagining Democracy: Minjung Art and the Cultural Movement in South Korea" has received a major publication subvention grant from the Korean Arts Management Service of the Ministry of Culture, South Korea. Her English publications have appeared in *Yishu*, *Art Journal*, *Journal of Korean Studies*, *Journal of Contemporary Chinese Art*, and *InVisible Culture*, and she has curated exhibitions in both the U.S. and South Korea.

Jolene K. Rickard (Cornell University)

Indigenous Art Actions and Decolonization

Can Indigenous art be articulated within the context of decolonization? Has the moment arrived when a Euro-American-Canadian art historical framing is no longer assumed as the normative methodological structure for understanding multiple Modernities? How is Modernity defined through Indigenous art? These questions will be considered through a comparative analysis of Hodinohso:nih (Haudenosaunee) artists at a critical moment in both artistic expression and political formation. The recent reclamation of the Gayogohó:nø or the Cayuga Nation's relationship to their homelands is a provocation to consider the work of Gayogohó:nø artist, Joseph Jacobs (1934-2015). Where does his artwork fit in the Gayogohó:nø or Cayuga Nation imaginary? What is the continued presence of stone carving within Hodinohso:nih (Haudenosaunee) space? And, how does this work factor into the contemporary Indigenous and global art world? Jacob carved visualizations of Hodinohso:nih narratives in steatite or soapstone, alabaster, limestone and clay with astute attention to the attributes of the material. Influenced by the Tuscarora carver, Duffy Wilson, Jacob's work was part of a broader carving movement during the last quarter of the 20th century leaving an enduring record of Hodinohso:nih cosmological revitalization.

Jolene Rickard is an Associate Professor in the departments of History of Art and Art, and the Director of the American Indian and Indigenous Studies Program (AIISP) at Cornell University, Ithaca, NY. Her research and artistic practice focus on contemporary Indigenous art, materiality, and ecocriticism with an emphasis on Haudenosaunee aesthetics. Recent exhibitions include; *how the light gets in*, Johnson Museum, NY, (2019), *Hearts of Our People*, Minneapolis Institute of Art, (2019) and *Art for a New Understanding: Native Voices, 1950s to Now*, Crystal Bridges Museum of American Art, AR, (2018). A selection of publications include: "Arts of Dispossession," in *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas*, Art Gallery of Ontario (2015), "The Emergence of Global Indigenous Art", *Sakahán*, National Gallery of Canada (2013), "Visualizing Sovereignty in the Time of Biometric Sensors", *The South Atlantic Quarterly: Sovereignty, Indigeneity, and the Law*, 110:2 (2011) and "Haudenosaunee Art: "In the Shadow of the Eagle," *Three Centuries of Woodlands Indian Art: A Collection of Essays* (ERNAS Monographs 3) (2007). Jolene is on the editorial board of *American Art*, the Otsego Institute, and is part of the Initiative for Indigenous Futures (IIF). She co-curated two of the four inaugural exhibitions of the National Museum of the American Indian (2004-2014). Jolene is from the Tuscarora Nation, the sixth Haudenosaunee Nation, turtle clan.

Samina Iqbal (Lahore School of Economics)

Decolonizing Modernism: Notions of Entropy in the works of Lahore Art Circle

How can one understand, interpret, and define decolonization in the context of modern art in Pakistan - a postcolonial society established in 1947 as a result of the end of the British Empire in the Indian subcontinent. Decolonization cannot be simply comprehended as the dismantling of colonial habits and modes of life as Arjun Appadurai posits, but rather must engage in a dialogue with the colonial past, as there is no turning back to pre-colonial times.

This paper explores the modern art of Pakistan in its formative years through the works of an artists' collective called Lahore Art Circle (LAC), active between 1952-58. The author argues that LAC developed a modern syntax that selectively borrowed the vocabulary of several different European modern art movements of the 20th century, yet retained Asian aesthetics. The collective decolonized the modern art of Pakistan by deviating from the prevalent practices of colonial India such as European academic painting and the Bengal School. However, the synthesizing of European vocabulary with Asian aesthetics can be perceived as notions of entropy in their artistic practices, which has been considered as derivative and delayed by the Western canon of art history, resulting in an exclusion of the modern art history of the peripheries. Taking selective works of LAC members as a case study and using Homi Bhabha's framework of hybridity, the author furthers the discourse of what Bill Ashcroft calls the dialectic relationship between 'grafted' European cultural systems and an Indigenous ontology, which desires to create an independent local identity.

Samina Iqbal is an artist, art historian, and an academic. Her research focuses on a small group of artists called Lahore Art Circle, which became the harbingers of modern art in Pakistan after its independence in 1947. She is currently working on extending her research by undertaking a comparative study of what modern art entailed for other neighboring countries of Pakistan, including the MENASA region while examining the dialectical tensions between international, national, and local stylistic concerns of the region—a parallel dialogue to the western canon. Samina is currently working as an Assistant Professor at the Lahore School of Economics, Pakistan.

Rolando Vázquez (Utrecht University)

Earthlessness, Worldlessness and the Task of Decolonial Aesthetics

Our global era is marked by profound injustice. Global injustice calls for a deep ethical question. Can we live an ethical life in a world in which our well-being, our very sense of self is dependent on the suffering of others and the wasting away of the body of earth? This, almost unbearable question, is unavoidable if we are to approach the question of the global from a decolonial perspective. The modern/colonial order got established through the hegemony of the west since the conquest of Abya Yala (the Americas). It is an order that we characterize by three movements of separation and loss: earthlessness (the loss of earth), worldlessness (the loss of worlds) and contemporaneity (the loss of time). These movements of loss are the movements of coloniality. There is no affirmation of modernity as historical reality without coloniality. Coloniality opens the question of what has been lost; a question that is beyond the reach of phenomenology. The decolonial question of worldlessness points to the limits of phenomenology. In its understanding of coloniality, decolonial thought is concerned with what has been expelled, displaced from world-historical reality. This understanding sits at the core of a decolonial understanding of global injustice. It is from such an awareness of coloniality that decolonial aesthetics emerges as a possibility of 're-existence'. Decolonial aesthetics moves against oblivion, confronts the colonial difference to reclaim the freedom to become world-historical reality.

Rolando Vázquez belongs to the movement of decolonial thought. He teaches sociology at UCR Utrecht University. With Walter Mignolo he has coordinated for the last ten years the Middelburg Decolonial Summer School. They co-authored the seminal article '*Decolonial Aesthetics: Colonial Wounds/Decolonial Healings*'. In 2017 he curated the workshop: 'Staging the End of the Contemporary' at the Berliner Festspiele. In 2016 with Gloria Wekker et. al. he wrote the report of the Diversity Commission of the University of Amsterdam. His work seeks to transgress the modern/colonial order and contribute to decolonizing institutions, pedagogies, epistemology and aesthetics.

Panel 2: How we write histories: Shedding light on art's historiographical multiplicity

Chair: Birgit Hopfener (Carleton University)

Historiography and the reconsideration of historiographical models, this panel argues, is at the core of decolonizing and worlding art and art history in the global context. A historiographical method seeks to shed light on how art's status, its histories and multiple layers of meaning are constituted at certain times and places from the perspective of production and reception at the structural, beyond the surface level of historical narratives. A precondition for this approach is to conceive of artworks not as enclosed entities whose meanings can be identified according to one "objective" master narrative. Rather, this approach understands that the meanings, status and histories of art are constructed according to certain presuppositions in exhibition making, art historical and art critical writings. This panel explores models of history writing (e.g.: linear, counter, entangled, intersectional historiographies) and their effects. Subtending the institutionalized discursive structures of art history, contributions on this panel seek to uncover the epistemological and ideological structures produced by institutional and social agents located within specific socio-political and geopolitical contexts.

Speakers:

Viren Murthy (University of Wisconsin-Madison)

Naoki Sakai (Cornell University)

Su Wei (Inside-Out Art Museum, Beijing)

Peter Morin (OCAD University)

Viren Murthy (University of Wisconsin-Madison)

Confronting the Dialectic of Multiple Temporalities: Thinking Through Contemporary Carnatic Music

Two recurrent themes in contemporary art history concern the meaning of art and its relation to politics. I will approach this theme by bringing together two somewhat unlikely subjects: the postwar Japanese sinologist, Takeuchi Yoshimi's theorization of art and debates around Carnatic music initiated by the famous singer TM Krishna. In 1958, Takeuchi wrote an important essay entitled "Art and Power (Geijutsu to kenri)," where he outlines how a "new medieval" haunts "modern" art. In his view, art expresses the overlapping temporalities of capitalist and pre-capitalist modes of life, which constantly undermine the formation of Japanese subjectivity. I will show how this structure of multiple temporalities animates contemporary debates around Carnatic music. In particular, the famous contemporary singer, TM Krishna criticizes Brahmin hegemony in Carnatic music and attempts to delink music from rituals and religion. In this context, he constantly poses a Hegelian question about what it would mean for art or music to be modern, without negating its past. Hegel famously said that art is a thing of the past and this is partially because he believed that art failed to think. Throughout the twentieth century, various arts, including music, have sublated their sensuous dimension in attempts to respond to the challenge. TM Krishna pushes Carnatic music in this direction to break free from the grips of past forms of domination, but he returns to the past to reformulate a music for the future.

Viren Murthy teaches transnational Asian History and researches Chinese and Japanese intellectual history in the Department of History at the University of Wisconsin-Madison. He is the author of *The Political Philosophy of Zhang Taiyan: The Resistance of Consciousness* (Brill, 2011) and co-editor with Axel Schneider of *The Challenge of Linear Time: Nationhood and the Politics of History in East Asia* (Brill, 2013), co-editor with Prasenjit Duara and Andrew Sartori of *A Companion to Global Historical Thought*, (Blackwell, 2014), co-editor with Joyce Liu of *East Asian Marxisms*, Routledge, 2017 and co-editor with Fabian Schäfer and Max Ward of *Confronting Capital: Rethinking the Kyoto School of Philosophy*, Brill, 2017. He has published articles in *Modern Intellectual History*, *Modern China*, *Frontiers of History in China* and *Positions: Asia Critique* and is currently working on a project tentatively entitled: *Pan-Asianism and the Conundrums of Post-colonial Modernity*.

Naoki Sakai (Cornell University)

The Putative Unity of the West: on the identity politics of whiteness.

The modern international world has been regulated by an investment in anthropological difference since the seventeenth century when a geopolitical sphere called “Europe” emerged for the first time. *Anthropological difference* is neither a norm nor an empirically observable fact; rather it is an anticipation or desire that one kind of humanity *humanitas* ought to be distinguished from *anthropos*, the other kind of humanity; it cannot be determined as a fait accompli at any moment since it is an expectation or anticipation that must be actualized in the future. It serves as a sort of regulative idea or schema of the world that guides the progress of humanity, rather than as an observable law that determines the classification of humanity at some specific moment in history. But, this investment in *anthropological difference* has served to socially consolidate such dichotomies as Europe and Asia (Africa, Americas etc), the West and the Rest, and the white and the colored. Europe, the West, and whiteness are all so overdetermined that they do not cohere in different contexts, yet it is also widely upheld that historically, geopolitically, socio-economically, and bio-politically, Europe, the West and whiteness are somewhat affiliated with one another. The network of tropic affiliations among Europe, the West and whiteness is very complex and overdetermined, so I do not attempt to subject this network to an exhaustive analysis in my presentation. What I would like to outline instead is the identity politics of whiteness according to which an individual identifies him or herself with Europe, the West or whiteness by investing in the desire for European culture, Western civilization and a color-free race. Yet, Europe, the West or whiteness is never more than *putative*; an individual can never be adequately European, Western or white precisely; it is only in contra-distinction to what is not Europe, what is not the West, and to what is not white that one can identify with any of these. In the past, we have witnessed a number of violent eruptions of anti-immigrant racism. Anti-immigrant racism in the North-Atlantic and other areas (Japan included) is in one way or another implicated in the *putative* unity of Europe, the West or whiteness.

Naoki Sakai is Goldwin Smith Professor of Asian Studies at Cornell University. He has published in a number of languages in the fields of comparative literature, intellectual history, translation studies, the studies of racism and nationalism, and the histories of semiotic and literary multitude - speech, writing, corporeal expressions, calligraphic regimes, and phonographic traditions. He has led the project of TRACES, a multilingual series in four languages - Korean, Chinese, English, and Japanese - whose editorial office is located at Cornell, and served as its founding senior editor (1996 - 2004). In addition to TRACES, Naoki Sakai serves as a member of the following editorial boards, positions east asia cultural critique (in the United States), Post-colonial studies (in Australia), Tamkang Review (in Taiwan), International Dictionary of Intellectual History (Britain and Germany), Modern Japanese Cultural History (Japan), ASPECTS (South Korea) and Multitudes (in France).

Su Wei (Inside-Out Art Museum, Beijing)

Transposing the Political: Reconsidering Affect in China's socialist Fine Art Practice

'Affect' (情), or the emotional factor, has been unduly overlooked in the study of the socialist fine arts. From the 1950s through the 1970s, Chinese artistic practice, with its primarily revolutionary narrative and increasingly radicalized realist model, was variously engaged with real-world politics. How are 'affect' and the thoughts accompanying it to be sited as we frame socialist artistic practice, since they were displaced by both modernist and socialist doctrines? Are they the repressed undercurrents in a radicalized society, or instrumental to the critiques of a sweeping revolutionary narrative? This talk focuses on a few artists and their works from the late 1950s to the early 1960s when China was depleted after the Great Leap Forward movement. A lull followed the frustration of extreme Leftist policies when the nation's stringent political climate became less intense. It is in this context that 'affect' revived. The individual was re-initiated into tension with the nation, while artists were allowed once more to express their own internal landscape and reinstate their complex blood-ties with the nation's soil.

Su Wei is a curator and art critic based in Beijing. He is the Senior Curator of Beijing Inside-Out Art Museum (IOAM). He participated in the 2012 Curatorial Intensive at Independent Curators International (ICI) in New York. In 2014, he was awarded first place at the first International Awards for Art Criticism (IAAC). His curatorial projects include: 7th Shenzhen Sculpture Biennale (OCAT Shenzhen, 2012), *No References. A Revisit of Hong Kong Media and Video Art from 1986* (Videotage HK, 2016), *Permanent Abstraction: Epiphanies of a Modern Form in Escaped Totalities* (Red Brick Museum Beijing, 2016), *Crescent: Retrospectives of Zhao Wenliang and Yang Yushu* (IOAM Beijing, 2018), *The Lonely Spirit* (IOAM Beijing, 2018), etc. In 2015, he participated in the symposium *Dislocations: Remapping Art Histories* at Tate Modern, London. His recent work focuses on thick-description of China's contemporary art history, excavating its legitimate origins and rupturing nature.

Peter Morin (OCAD University)

Gesturing: a body, a maker, an art history

Artist and activist Nina Simone reminds us that an artist's duty is to reflect on the times. Simone's statement lives deeply in both the artistic opportunity as well as the nature of artistic practice. Simone's statement also reminds us about the fluid nature of the present as it is articulated by waves of artistic gestures. Artistic production, and the history of its material culture, builds on probably futures. Conceptually, gesture as methodology aligns itself with ideas of utterance and performance as research methodology. The artist as a maker, along with their future descendants, stand in defiance of how difficult political histories are performed within institutional structures and how those structures attempt to undermine cultural strategies for remembering.

Peter Morin is a Tahltan Nation artist and curator. Throughout his artistic practice, Morin investigates the impact zones that occur when Indigenous practices collide with Western-settler colonialism. Morin's artworks are shaped, and reshaped, by Tahltan epistemological production and often take on the form of performance interventions. Morin's practice has spanned twenty years so far, with exhibitions in London, Berlin, Singapore, and New Zealand, as well as across Canada and the United States. In addition to his exhibition history, Morin has curated exhibitions for the Museum of Anthropology, Western Front, Bill Reid Gallery, and Burnaby Art Gallery. He was longlisted for the Brink and Sobey Awards, in 2013 and 2014, respectively. In 2016, Morin received the Hnatyshyn Foundation Award for Outstanding Achievement by a Canadian Mid-Career Artist. He holds a SSHRC grant for the project *Crossing media, Crossing Canada: performing the land we are*, which explores the meeting of media and durational performance. Morin is an Associate Professor in the Faculty of Arts at the Ontario College of Art and Design University in Toronto.

Collaborative Curating, Curating Collaboration

Chairs: Paul Goodwin (University of the Arts London) & Jonathan Shaughnessy (National Gallery of Canada)

This panel interrogates the practice of collaboration as a grammar of worlding and constructing entangled, multi perspectival narratives. Drawing on the curatorial practices of the panelists, the conversation will explore the creative and political potential of collaboration, both on the level of curatorial collaborations, and curating collectives.

Speakers:

Wanda Nanibush (Art Gallery of Ontario)

Georgiana Uhlyarik (Art Gallery of Ontario)

Liu Ding (Artist, China)

Nanne Buurman (University of Kassel)

Wanda Nanibush & Georgiana Uhlyarik (Art Gallery of Ontario)

Notions of Treaty and Sharing power with the cultural field

In this presentation, Nanibush and Uhlyarik will discuss their recent implementation of a treaty relationship in the new Department of Indigenous + Canadian Art at the Art Gallery of Ontario in Toronto. They will also explicate some of the structural and value shifts necessary to bring about an equitable relationship within museums that take up nation-based collections. Some examples for practices and strategies within exhibitions will also be explored.

Wanda Nanibush is an Anishinaabe-kwe curator, image and word warrior from Beausoleil First Nation. Currently she is Curator, Indigenous Art and co-lead of the Indigenous + Canadian Art Department at the Art Gallery of Ontario, Toronto. Nanibush's recent exhibitions *Rebecca Belmore Facing the Monumental* (AGO); *Sovereign Acts* (Univerit of Toronto art Museum); and *Nanabozho's Sisters* (Dalhousie Art Gallery) are touring. She co-curated the *J.S. McLean Centre for Indigenous + Canadian Art* and *Rita Letendre: Fire & Light* with Georgiana Uhlyarik. Nanibush's exhibition *Toronto: Tributes & Tributaries, 1971-1989* (AGO) included over 100 artists. She has published widely in catalogs on many artists as well as magazines such as *Art in America*, *Aperture*, *C Magazine* and *Canadian Art*. Nanibush's essays have appeared in many books including: *Archi-Feministes!: Contemporary Art, Feminist Theory*; *The Winter We Danced: Voices from the Past, The Future, and the Idle No More Movement*, *Prospect 4: The Lotus in Spite of the Swamp*; *Time, Temporality and Violence in International Relations: (De)fatalizing the Present, Forging Radical Alternatives*; *Women in a Globalizing World: Equality, Development, Diversity and Peace*. Nanibush has also taught graduate courses at the University of Toronto and OCADU.

Georgiana Uhlyarik, MA, is Fredrik S. Eaton Curator, Canadian Art, and co-lead of the Indigenous + Canadian Art Department at the Art Gallery of Ontario, Toronto. Recent projects include co-curating: *Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak*, the *J.S. McLean Centre for Indigenous + Canadian Art*, *Introducing Suzy Lake*, as well as international collaborations and publications with Tate Modern, the Jewish Museum, NY, Terra Foundation for American Art and Pinacoteca do Estado de São Paulo. She is adjunct faculty at York University and University of Toronto. Uhlyarik has recently been appointed research associate, Modern Literature & Culture, Ryerson University. Originally from Romania, she lives in Toronto with her twin sons.

Liu Ding (Artist, China)

Personifying Histories: A Collaborative Process

Since the exhibition *Little Movements: Self-practice in Contemporary Art* in 2011, Liu Ding and Carol Yinghua Lu have been actively engaged with experimental curatorial practices. Their work questions existing art historical narratives through a holistic approach to research. While working within the global art system, they repeatedly emphasize the necessity of self-recognition of local particularities and specific historical conditions and processes. In recent years, they have conducted systematic research on socialist realism through writing and curating exhibitions, as well as Liu Ding's own art making. As a form of historical writing, their practice of exhibition and publication making establishes organic connections between history and the contemporary, investigates and narrates historical realities from multiple perspectives. They intend to generate narratives of the subjectivity in Chinese art from a diversity of entry points, related closely to the intellectual tradition in China. Underlying all of these projects, they share an understanding of the equality of all forms of practice. Thus they openly bring into our exhibitions a wide range of materials that include practices beyond those of artists in the art system, work derived from other fields of activity and other eras, as well as various kinds of historical archives.

Liu Ding is a Beijing-based artist and curator. He has participated in international biennials such as: Busan Biennale (2018); Yinchuan Biennale (2018), Istanbul Biennial (2015); Asia Pacific Triennial (2015); Shanghai Biennale (2014); Prospect 3 New Orleans (2014); Taipei Biennial (2012); Chinese Pavilion, 53rd Venice Biennial, (2009); Media City Seoul (2008); and Guangzhou Triennial (2005). His work has been shown at numerous major art institutions including: MAK Vienna, Haus der Kulturen der Welt, Tate Modern; Turner Contemporary; Arnolfini; Kunsthalle Wien; Astrup Fearnley Museum of Modern Art; São Paulo Museum of Art; ZKM; Kunstmuseum Bern; PasquArt; Fondazione Sandretto Re Rebaudengo; Seoul Museum of Art; Luggage Store Gallery; Frye Art Museum; 4A, Sydney; Iberia Center for Contemporary Art; Museum of Contemporary Art Shanghai; Times Museum; Taipei Fine Arts Museum; Para Site; Red Brick Museum; Hiroshima City Museum of Contemporary Art; Guandu Museum of Art; and MOMA PS1. He just completed a commission at the Castello Rivoli in Turin, Italy (2019).

Nanne Buurman (University of Kassel)

Ambivalences of Care, or: Curatorial Ethics of Collaboration and their Governmentalities

Starting from a heuristic model of exhibitions as a households with their respective distributions of roles and divisions of labour, I work on a political economy of the curatorial field to scrutinize the socially reproductive functions of curating as an emancipatory practice and an instrument of power. Analyzing exhibitions and related discourses, I look at how conceptions of curatorial author-ity reflect biopolitical shifts from disciplinary to control societies, or from regimes of representation to regimes of participation, from hard power to soft power (as theorized by Foucault and Deleuze). The trailer to the 2017 movie *The Square* illustrates these paradigm shifts in the way power is exercised quite well: The museum-director curator has moved into the palace formerly inhabited by the royalty & the phallic statue of the sovereign King on the horse is taken down to be replaced by a participatory artwork of an “artist and sociologist” from Latin America, a non-hierarchical space of possibility and negotiation, or quote “a sanctuary of trust and care”, where we all “share equal rights and obligations”. The film is a bitter satire of curatorial jargon and its implicit colonial undertones. In my paper, I will scrutinize how the ethics of collaboration which has become an imperative for curators working in the global field of art since the social & relational turns of the 1990s & 2000s not only serves the cause of decolonization but may also involuntarily align itself with neo-colonial tendencies.

As an associate researcher and lecturer for documenta- and Exhibition Studies at Kunsthochschule Kassel, Nanne Buurman is currently part of the team responsible for building the documenta Institute. After graduating from Leipzig University, she was a member of the International Research Training Group InterArt at Freie Universität Berlin. Her research activities focus on exhibition studies, the politics, economies and epistemologies of curating, the past and present of documenta, the shifting roles of race, class and gender in artistic and curatorial practice as well as the transcultural conditions of cultural production in a global context. She co-edited *documenta: Curating the History of the Present* (2017), *Situating Global Art: Temporalities – Topologies – Trajectories* (2018) and is founding-editor of the research platform *documenta studies/documenta studien* (launched in October 2018).

Shu-mei Shih (UCLA) Indigenous Knowledge in a Relational World

The premise of the method of “relational comparison” is that the world has always been an interconnected place and a site of infinite interrelations. The study of any given place or region therefore requires both vertical and horizontal perspectives to understand the interrelations across time (vertical) and space (horizontal). Situating Indigenous knowledge in this relational world thus necessitates a comparative view of other times and other places. But this comparative method, contrary to most comparative practices, is not for the comparison of similarities and differences, but to excavate relationalities between and among different entities brought together, in this case, different Indigenous knowledge formations across the world. Taking Indigenous knowledge as a site of relation and situating it in a relational world, we will explore how Indigenous knowledge as both ontology and epistemology makes and remakes worlds, or in the language of Zapatistas, “a world where many worlds fit,” such that relationality also becomes a site of ethics.



Painting featured in photo: Idas Losin, *I Saw Hei ti ki*, 120x120x 5cm Oil on canvas 2018

Panel 4: Art and Indigenous Ways of Knowing

Chairs: Heather Igloliorte (Concordia University) & Carmen Robertson (Carleton University)

Fluid, nonlinear, and relational, Indigenous ways of knowing, Cree scholar Margaret Kovach (2005) reminds us, remain concepts that anchor all forms of Indigenous knowledge production, including art. Such relational way of knowing shape Indigenous arts practices and curatorial visions that indicate complex and interconnected elements. Dialogues surrounding Indigenous art, then, implicitly evoke ways of knowing. Organized around conversations between curators and artists this panel, arranged in the form of a sharing circle that aims to forge pathways for wider engagement and social innovation concerning relational, collaborative, and experiential concepts in Indigenous arts.

Speakers:

Biung Ismahasan (University of Essex)

Peter Morin (OCAD University)

Melissa Cody (Artist, Arizona)

Skawennati (Artist, Montréal)

Biung Ismahasan (University of Essex)

Biung Ismahasan is a Bunun Nation (one of the sixteen Nations of Taiwanese Indigenous Groups) curator, artist and researcher, specialising in Taiwanese Indigenous contemporary art, Indigenous curatorial practice and exhibition design. He holds an MA in Cultural Policy, Relations & Diplomacy from the Institute for Creative and Cultural Entrepreneurship (ICCE) at Goldsmiths, University of London and is currently working on his Practice-Based PhD in Curating from the Centre for Curatorial Studies at the University of Essex. He was awarded the PULIMA Art Award in 2016, which is the first national art award dedicated to Indigenous contemporary art in Taiwan. His research involves issues of the neo-critical space of contemporary Indigenous curatorial practice and sovereign (decolonial) aesthetics, focusing on the curation of Taiwanese Indigenous contemporary art. His current research emphasises issues of participation, performativity and the historiography of Indigenous curation and exhibition design.

Peter Morin (OCAD University)

Peter Morin is a Tahltan Nation artist and curator. Throughout his artistic practice, Morin investigates the impact zones that occur when Indigenous practices collide with Western-settler colonialism. Morin's artworks are shaped, and reshaped, by Tahltan epistemological production and often take on the form of performance interventions. Morin's practice has spanned twenty years so far, with exhibitions in London, Berlin, Singapore, and New Zealand, as well as across Canada and the United States. In addition to his exhibition history, Morin has curated exhibitions for the Museum of Anthropology, Western Front, Bill Reid Gallery, and Burnaby Art Gallery. He was longlisted for the Brink and Sobey Awards, in 2013 and 2014, respectively. In 2016, Morin received the Hnatyshyn Foundation Award for Outstanding Achievement by a Canadian Mid-Career Artist. He holds a SSRHRC grant, *Crossing media, Crossing Canada: performing the land we are*, which explores the meeting up of media and durational performance. Morin is an Associate Professor in the Faculty of Arts at the Ontario College of Art and Design University in Toronto.

Melissa S. Cody (Artist, Arizona)

Melissa S. Cody is a fourth-generation Navajo weaver and textile artist who was raised on the Navajo Reservation in Northern Arizona. Cody received a Bachelor's degree in Studio Arts and Museum Studies from the Institute of American Indian Arts in Santa Fe, New Mexico. Cody completed an artist-in-residence in 2018 at the Heard Museum in Phoenix, Arizona. In 2014, her work received the Best of Show Award from the Autry National Center in Los Angeles, Calif., and in 2017, she received the Judges Award from the Heard Museum Fair and Market.

Skawennati (Artist, Montréal)

Born in Kahnawake Mohawk Territory, Skawennati holds a BFA from Concordia University in Montreal, where she is based. Skawennati makes art that addresses history, the future, and change. Her pioneering new media projects include the online gallery/chat-space and mixed-reality event, *CyberPowWow* (1997-2004); a paper doll/time travel journal, *Imagining Indians in the 25th Century* (2001); and *TimeTraveller™* (2008-2013), a multi-platform project featuring nine machinima episodes. These projects have been widely presented across North America in major exhibitions, such as *Now? Now!* At the Biennale of the Americas and *Looking Forward (L'avenir)* at the Montreal Biennale. She has been honoured to win imagineNative's 2009 Best New Media Award as well as a 2011 Eiteljorg Contemporary Art Fellowship. She is currently Co-Director, with Jason E. Lewis, of Aboriginal Territories in Cyberspace (AbTeC), a research network of artists, academics and technologists investigating, creating and critiquing Indigenous virtual environments. She also co-directs their workshops in Aboriginal Storytelling and Digital Media. *Skins*, This year, AbTeC launched IIF, the Initiative for Indigenous Futures; Skawennati is its Partnership Coordinator.

Space of suspense between permanence and passing through

Roundtable discussion on the occasion of Jinny Yu's exhibition *Perpetual Guest*

A conversation with Verna McGregor (Kitigan Zibi), Amy Fung (Carleton University), David Garneau (University of Regina) and Jinny Yu (University of Ottawa). Moderated by Alice Ming Wai Jim (Concordia University)

This roundtable takes place within Jinny Yu's solo exhibition *Perpetual Guest* at Galerie UQO. The exhibition reflects on colonization as a form of migration and its affective consequences from the perspective of a relatively newer settler of colour, whose position is situated between the colonizers (settlers of European descent) and the colonized (Indigenous Peoples) in Canada. Acknowledging the position of a settler of colour, the artist accepts the historic and collective responsibility as a settler towards this land and its Indigenous Peoples at the same time as sharing a marginal status with them. The round table will examine how this unique position can be used to propose a way forward, for us to live together, particularly as settlers both old and new begin to take responsibility, with the aim of better accepting the state of being and living as a Perpetual Guest.

Early Career Researchers' Workshop: Worlding Decolonial Knowledges in Modern and Contemporary Art

Chairs: Victoria Nolte (Carleton University) & Emily Putnam (Carleton University)

This workshop for early career researchers responds to the academy's relational understanding of the global and to its emphasis on the world-making and decolonial capacities of modern and contemporary art. The focus of this workshop is the conceptual link between worlding and decolonization. As a concept, worlding reminds us that location and belonging matter, illustrating different access points that reveal the lived interconnectedness of the global. However, the openness of this concept also reveals how different modes of being and knowing can be erased and/or obfuscated by colonial systems of power and thought. We therefore also seek to grapple with how art-making challenges the colonial violence of a singular "world." If our stated aim is to emphasize entanglements and to mobilize multiple decolonial perspectives in order to pluralize the global, how do we constitute decolonial knowledge? How do we engage the limits of our understanding and the edges of discourse? If we seek to develop a relational model to speak across differences, what knowledges are necessary to ethically and collaboratively re-imagine the global? What is gained and what is lost?

Speakers:

Anna Stielau (New York University)

Amy Kahng (Stony Brook University)

Ellie Tse (UCLA)

Marisol Villela Balderrama (University of Pittsburgh)

Krista Ulujuk Zawadski (Carleton University)

Maya Wilson-Sanchez (University of Toronto)

Anna Stielau (New York University)

Decolonial Tense

In a recent reflection on South African student politics, academic and activist Leigh-Ann Naidoo (2016) argues that generational disagreements about appropriate forms of political action reveal deep fault-lines in a national conception of ‘now’. South Africans inhabit a present that cannot be fully present to itself, she says, because we’re forever struggling over “who gets to tell the time.” Suspending for a moment the idea that a common temporal frame of reference is desirable, this paper explores the ‘telling’ of such times as a practice of apprehending and reconstituting temporal experience to political effect. Specifically, I am interested in the role artists play in formulating a distinctive *decolonial tense* that might generate (or generatively disorder) social time by 1) offering a framework for rethinking the intersection of past, present and future; and 2) registering plural modes of being-in-time that exceed or refuse inheritances but still ground collectivity. Understood as a verb, tense is also a somatic fact, pointing to the uneven accretion of time in bodies that face different futures; to speak of decolonial tense is to name divergent experiences even in moments of physical co-presence. With this in mind, I consider the work of artist Sethembile Msezane, in particular her performance, *Chapungu- The Day Rhodes Fell*, during the country’s 2015 Fallist protests, as an operation of decolonial tense and tensing, one that explicitly rejects the idea that these struggles have only local impact. Beginning with Msezane’s narration of her own endurance and tracking the subsequent international ‘storying’ of her intervention, I reflect on the value of thinking temporality as a vector in the ongoing project of global decolonizing.

Anna Stielau is a third year PhD student in the Department of Media, Culture and Communication at New York University. She holds a BFA and a Masters from the Michaelis School of Fine Art at the University of Cape Town, South Africa, where she previously taught courses in both art history and photography. Her current research interests include contemporary African art, decolonization work in the global South, and the politics and poetics of time.

Amy Kahng (Stony Brook University)

The World Before the Cyborg: Decolonizing Feminism in Lee Bul

Born in South Korea in 1964 and active since the mid-1980s, artist Lee Bul became known in the Korean art scene for her bold performances that criticized Korea's patriarchal society and provocative installations that employed brightly colored sequins. But since 1999, when her sleek, gender-neutralized, amputated Cyborgs series debuted, the current criticism of Lee Bul has been dominated by the discourse of techno-feminism and Donna Haraway's "Cyborg Manifesto." I seek to challenge the seemingly uniform understanding of post-human, cyborg-oriented technological utopia that serve as a dominating framework—and the only framework—through which Lee Bul has become a "feminist" and "global" artist. In order to challenge the consideration of technology removed from any national or cultural context and the universalizing concept of the global that operates through western feminist discourses, my paper focuses on the world in which the artist had sculpted for a decade preceding the debut of her Cyborgs series. I will discuss the artist's Technicolor Life: Part I from 1994 and her Monuments series from the late 1990s, which exhibit a localized criticism of patriarchal modes embedded in both South Korean nationalist movements and nationalist critiques. Lee Bul's work represents a pattern by which the specificity of the local cultural context is colonized by the overreach of a uniform discourse of the global. Reassessing the artist's body of work through worlding as a decolonial strategy disrupts paradigms of global singularity.

Amy Kahng is a PhD student in Art History and Criticism at Stony Brook University. A researcher of modern and contemporary art in South Korea, her primary interests include transnational performance and media art practices since the 1960s. Amy has worked on projects at art institutions such as the Museum of Modern Art, the Getty Museum, Kukje Gallery, and other spaces, including the co-curated exhibition *It's Snowing in LA* (2018).

Ellie Tse (UCLA)

Bodies of Water: Remembering and Forgetting the Itinerant After Viet Nam

My project looks at how quotidian spaces reorient affective flows in transpacific feminist refugee struggles against the longstanding erasure of Southeast Asians' lives in the intertwined context of French colonization, Chinese imperialism and U.S. military intervention. Contesting top-down impositions of global colonial trauma, I question how feminist formations of refugee subjectivity reimagine the visual culture of the everyday through the decolonial production and reproduction of space. Drawing from the work of Vietnamese American artists, Hương Ngô, Tiffany Chung and Trinh T. Minh-ha, I examine optics of being-in-the-world in a group of feminist aesthetic practices that remember, forget and challenge a multitude of refugee experiences. I argue that these refugee practices reorder the ways in which “minor” spaces, sites and situations become interconnected toward a feminist logic of multiple subjectivity—a layering of standpoints that unsettle the categorical vulnerability of “refugeeness” while reaffirming the knowledges and experiences that can only originate from living in and as a consequence of forced migration. This in-progress project will follow three prompts: As habitats and environments of everyday survival, resettlement and unsettlement, what other interiors and exteriors witness refugee life beyond the synonymy of the camp with narratives of harm? As cartographic projects which trace not only pathways of movement and destinations of settlement but also draw the very perimeters that govern the scale and scope of these mobilities, what worlds do maps make? Further still, as the means by which people have travelled and thus the very matrix of migratory trajectories, what distinct geographies of power do water, land and air uncover?

Ellie Tse is a PhD student in Cultural and Comparative Studies at the Department of Asian Languages & Cultures at UCLA. Her interdisciplinary projects have explored visual and media cultures of transnational resistance, queer and feminist cultural production, and the politics of script and sound in Sinophone con/texts. Ellie is a member of Lausan Collective, a publishing, organizing and curatorial platform dedicated to sharing decolonial left perspectives from Hong Kong.

Marisol Villela Balderrama (University of Pittsburgh)

We Will Win: Rina Lazo's Movable Mural and the Unexplored Narratives Between Guatemala and North Korea in the Early Cold War

The mural-scale painting *Venceremos (We Will Win)* (1959) by Rina Lazo (b. Guatemala 1923) draws parallels between the aggression of the United States's imperialist actions in North Korea and in Guatemala. Engaging with the artistic tradition of Mexican Muralism, which she learned while working as Diego Rivera's assistant for over a decade, Lazo depicted in *Venceremos* the people and army of North Korea celebrating their victory against the US on one side of the painting, while on the other, the Guatemalan people appear fearful and unsettled after the US intervention during the 1954 coup d'état. Both sides include casualties of the violence exerted by the US, represented by a US soldier in the middle of the composition simultaneously attacking North Korea and Guatemala. This study focuses on *Venceremos* as a case of underexplored transnational narratives of the Early Cold War, drawing parallels between two regions often considered disconnected from each other and peripheral to global events. It also explores the travels of the painting and its author to North Korea, where Lazo was invited in 1957 after a North Korean delegation saw the unfinished artwork during the 6th World Festival of Youth and Students celebrated in Moscow that same year. Finally, this research will address the disappearance of *Venceremos* for almost fifty years, and its rediscovery in 2010 at the same museum where it was stored shortly after its purchase by a Mexican politician, as a form of censorship (via neglect/oblivion) and a consequence of Cold War cultural politics in Latin America.

Marisol Villela is a PhD student at the Department of History of Art and Architecture of the University of Pittsburgh, where she researches the artistic exchanges between East Asia and Latin America during the Cold War focusing on muralism. She holds an MA in Art Theory from China Academy of Art in Hangzhou, China, and an MA in Contemporary Art History and Visual Culture from the Universidad Complutense in Madrid, Spain. She has taught at the University of Wuhan and the Tecnológico de Monterrey and has research and curatorial experiences at the Bilbao Fine Arts Museum and MoMA.

Krista Ulujuk Zawadski (Carleton University)

Miqqutiit: Revitalizing Traditional Knowledge among Inuit Through Local Knowledge and Museum Collections

Connecting with cultural material in museum collections is very valuable, especially for cultural revitalization efforts by Indigenous peoples. Sometimes it is less commonly known cultural materials that are often overlooked or forgotten that are particularly important for strengthening Indigenous people's cultural connections to their ancestors. *Miqqutiit* (needles) is one such example. *Miqqutiit* are very important to Inuit culture as they enabled Inuit to create very warm clothing, ensuring not only survival in the Arctic's harsh environment, but more importantly ensured the prospering of Inuit culture, language and traditions. Sewing and skin working remains a strong practice for Inuit today, and though the technologies most commonly used have changed through time, it is easy for Inuit to connect with *miqqutiit*. Building on previous work around *Kakpiit* (needle cases) Zawadski is revitalizing knowledge about *miqqutiit* through collections-based research. Zawadski is considering the decolonial capacities through the process of learning how to make bird bone needles, including the role of the collections outside of Nunavut that transports the local knowledge to a larger world-stage. Through this work Zawadski aims to examine how Inuit knowledge around needles and needle making can be applied to decolonizing of traditional Inuit knowledge in Inuit communities, as well as in museum collections.

Krista Ulujuk Zawadski was raised in Igluligaarjuk and currently calls Rankin Inlet, Nunavut, her home. Zawadski holds a Master's Degree in Anthropology from the University of British Columbia, and has focused her education and career on Arctic anthropology, museology and collections-based research, with an emphasis on fostering accessibility to collections for Inuit. Zawadski is currently a PhD student at Carleton University, and working for the Government of Nunavut as a curator.

Maya Wilson-Sanchez (University of Toronto)

Ways of Knowing Land: Métis and Anishinaabe Land Knowledge in the Work of Christi Belcourt and Bonnie Devine

Maps both reflect and produce. Maps articulate a certain relationship to space, and in this way, mapping can be understood as a world-making practice. How space is mapped tells us about the preoccupations, hopes, and priorities of the mapmakers. Drawing from the disciplines of critical geography and decolonial theory, I present the rise of European cartography and its specific depictions of land as empty and as an object to be colonized. This overview exhibits how cartography was, and still is, a powerful tool for colonization. Using Louis Althusser's conception of interpellation, I argue that through modern European mapping, land is interpellated into a resource. This world-making practice is one of hegemony, which through its creation and violent enforcement, suppresses and destroys other spatial realities and ways of relating to land. Anthropologist Maria de la Cadena calls this the "antropo-not-seen," describing what "was and continues to be, a war waged against world-making practices that ignore the separation of entities into nature and culture and the resistance to that war." I then examine alternative ideas to mapping and knowing the world by drawing on the research of Glen Coulthard and Doreen Massey, which contextualize an analysis of artwork by contemporary Indigenous artists Christi Belcourt and Bonnie Devine. I examine how these artworks appropriate and critique European mapping in order to articulate Métis and Anishinaabe ways of knowing and being. In the last section, I conclude that art historians should include Indigenous epistemologies and ontologies into their methodological repertoire when examining such works of art.

Maya Wilson-Sanchez is a curator, writer, and researcher based in Toronto. She has published essays, reviews, and exhibition texts in multiple venues including *The Senses and Society* journal and in the upcoming anthology *Other Places: Reflections on Media Arts in Canada* (PUBLIC Books, 2019). Wilson-Sanchez holds a BA in Visual and Critical Studies from OCAD University and an MA in Art History from the University of Toronto. She has worked at Gallery TPW, the Art Gallery of Ontario, Onsite Gallery, the Art Museum at the University of Toronto, and the Royal Ontario Museum. She is currently the Editorial Resident at Canadian Art.

Panel 5: Worlding Gender

Chair: Laura Horak (Carleton University)

The panel “Worlding Gender” seeks to shed new light on gender diversity in and as artistic creation rooted in a critique of modern western regimes of representation by bringing into conversation scholars and artists on different yet entangled concepts of transgender/transing gender, queerness, transdualism, and two-spiritedness.

Speakers:

Andrew Gayed (York University)

Zairong Xiang (Potsdam University)

Raven Davis (Artist, Toronto)

Andrew Gayed (York University)

Decolonizing The History Of Sexuality: Locating Queerness In Diaspora Consciousness

Diasporic artists provide a rich platform to investigate the relationship of both colonial trauma and displacement within the queer Middle Eastern community, and how the conception of homeland complicates a transnational sexual identity. I investigate transnationalism within global narratives of 'worlding' and aim to find praxis for this method of inquiry within the study of queer diasporic artists. Studying the cultural production of the queer diaspora is fruitful in investigating the ways in which we can reach a narrative of Western and non-Western modernity that works beyond the clichés of sexual oppression (Middle East) versus sexual acceptance (North America), and instead examine a negotiation of diasporic sexuality by incorporating different sociological strategies to help self-identification categories be less dichotomous. The double bind that the queer diasporic subject often faces can be linked to these colonial tensions, and the study of visual art and culture better illustrates the specific ways in which these sexual scripts are both manifested and negotiated by non-Western subjects in the West.

In this presentation I study the existing literature on Middle Eastern diasporic communities and bring queer identity into theoretical discussion with diaspora studies, creating a new framework for analysis. These ideas culminate in a consideration of works by Syrian-American visual artist, Jamil Hellu, who explores non-Western ways of being queer that are informed by diaspora consciousness, a sociological and psychological component to diaspora studies. There is an incompatibility with how diasporic subjects are socialized to become queer subjects in the West and the conflicting, often contradictory, values and understandings of their own sexual desires from a cultural perspective. The artwork of Jamil Hellu provides significant examples of how local networks of identity are transmitted through visual language and how alternative sexuality scripts can be written.

Andrew Gayed is a Ph.D. candidate in Art History and Visual Culture at York University in Toronto, Canada, and holds an M.A. in Art History, and a B.F.A. in Visual Arts. His research focuses on Middle Eastern contemporary art and he is interested in photography, identity politics, and migration/diaspora studies. As a lecturer and contract professor of Islamic Art and Architecture, Gayed has published journal articles and book chapters on wide-ranging themes, including: postcolonial photography, museum studies, queer artistic practices, and global art histories. The 2018 Osgoode Law research fellow in Transnationalism and Human rights, Gayed has developed this research at conferences and keynotes internationally at U.C. Berkley, Harvard University, Duke University, Oxford University and the British Museum.

Zairong Xiang (Potsdam University)

On the Transdualistic Body-of-Orifices

This paper will explore the notion of “transdualism” through the hexagram Tai of the *I-Ching*, used in medical contexts to illustrate the human body of the *Inner Canon*, primarily known through its nine major bodily tunnels. I read this body-of-orifices with yinyang philosophy as gender/sex-indeterminate and will show that the *Inner Cannon’s* yinyang body-of-orifices points to something more transgressive, which could unsettle from within the naturalism of gender and sexual dualism and the nature/culture as well as other dualistic divides that have informed contemporary critical rethinking of embodiment. This paper aims at rethinking the materio-discursive complexity of the body-of-orifices, which has been either dualistically separated into antagonisms between man and woman, sex and gender, body and discourse; or one-sidedly reduced to a function of “social construction,” knowable only through language; or problematically lumped together in a gender-is-fluid postmodern “both-and” which supposedly overcomes the metaphysico-theological “either/or.” The transdualistic body challenges the ocular-centric representational regime that underlies dominant theories of gender/sexuality, which since colonial times have long been complicit with (Western) colonialism.

Zairong Xiang is author of *Queer Ancient Ways: A Decolonial Exploration* (punctum, 2018). He is a postdoctoral research fellow at Potsdam University with the DFG Research Training Group “Minor Cosmopolitanisms”. He holds a cotutelle Ph.D. in Comparative Literature (summa cum laude) from Eberhard Karls Universität Tübingen and Université de Perpignan Via Domitia. His research intersects feminisms and queer theories, literary and visual studies, philosophical and religious inquiries in their decolonial variants in Spanish, English, Chinese, French, and Nahuatl. His publications have appeared in scholarly, artistic and journalistic milieu on a variety of topics. He co-edited the special issue “Hyperimage” for *New Arts: Journal of National Academy of Art* (vol.32, 2018); and a special issue at *GLQ – A Journal of Lesbian and Gay Studies* “The Ontology of the Couple” (vol.25 no.2, 2019). He was the chief curator of the “minor cosmopolitan weekend” (December 2018) at HKW Haus der Kulturen der Welt, and was one of the invited curator/researcher in residence of Para-Site Hong Kong in summer 2019.

Raven Davis (Artist, Toronto)

Disability Access and Queer Intersectionality in Indigenous Arts

Based on my research on organizational and institutional programming and services within the state of Canada, and in conjunction with my lived experience, I will share knowledge of the current environment and access available for Indigenous artists who identify as Two-Spirit, transgender, queer, deaf, disabled, and/or mad. Drawing from my research, I will illustrate the gaps in services and support for on-reserve and urban artists, and share strategies for the engagement of Indigenous artists that identify with the above-mentioned intersectionalities.

Combined with the knotted and often performative actions and policies to decolonize institutions and galleries, I will draw connections and awareness to gaps in the Truth and Reconciliation Calls to Action that do not support Two-Spirit, transgender, queer, deaf, disabled, and/or mad Indigenous artists. Demonstrated through slides and video, I will share my personal art process and connection to these identities; outlining each of the obstacles and actions required to better engage with the self-determination of Indigenous, artists with disabilities within the context of intersectional queer identity and privilege.

Raven Davis is a multidisciplinary artist, curator, human rights speaker, writer and educator from the Anishinaabek Nation, Treaty Four in Manitoba, Canada. Davis was born and raised in Tkaronto, (Toronto) Ontario, and now resides and works as a professional artist and educator between Halifax and their birth territory. A parent of three sons', Davis' work blends narratives of colonization, race, gender, disability, sexuality, Two-Spirit identity and the Anishinaabemowin language and culture into a variety of contemporary art forms. Highlighted in Canadian Art, Must Sees, Raven has been interviewed and published by No More Potlucks the CBC, the Huffington Post, Canadian Art Magazine, Black Girl Dangerous, Plentitude Magazine, and C-Magazine. Raven is currently working on a solo exhibit in 2020/2021 at McMaster University, and has been invited to speak at the Carl A. Fields Centre for Equality, and Cultural Understanding at Princeton University (New York) in November 2019.

Panel 6: How we work together: ethics, histories, and epistemologies of artistic collaboration

Chair: Franziska Koch (Heidelberg University)

Collaboration is fundamental to and characteristic of many artistic endeavors not only in our contemporary, technologically wired and heavily mediated times, but has also marked artistic practices throughout the ages and in many places of the world. Indeed, we might argue that artworks – shaped as objects, performances, or concepts alike – more often than not come into being by engaging many hands and relating more than one (master) mind. Still, the modern European romantic notion of the singular (white, male) genius who “fathers” and authoritatively signs a masterpiece continues to inform art historical narratives, serves as a strong identitarian figure in the art market and haunts curatorial practices. However, post-colonial, feminist, queer, Indigenous and network theoretical discourses have successfully questioned this convention in the last decades, while artists have taken collaboration more seriously than ever.

The panel aims to bridge earlier inquiries into cultural and historical differences and entanglements with more recent transcultural and transnational perspectives (e.a. Juneja 2018 and 2017, Tomii 2016, D’Souza 2014, Kravagna 2013) when discussing artistic collaboration in an age of decolonization and globalization. As part of the TrACE Academy “Worlding the Global” which seeks to relate long separated discourses of settler-colonial, Indigenous, migrant, diasporic, and other transnational and transcultural histories and ways of knowing in art, the panel aim is to understand how these perspectives enact and (co-)constitute the global when “we work together.”

Speakers:

Shao-Lan Hertel (Tsinghua University Art Museum)

Katia Olalde (Universidad Nacional Autónoma de México)

Beth Hinderliter (James Madison University)

Theresa Deichert (Heidelberg University)

Shao-Lan Hertel (Tsinghua University Art Museum)

Reading “Chinese Contemporary Calligraphy” through a Cross-Cultural Speech Bubble: Gains and Limitations of Artistic Collaboration under Institutional Tutelage, as seen through Wang Dongling and Martin Wehmer’s “Visual Dialogue” (2010)

In post-Mao China, Chinese calligraphy underwent official self-proclamation as a “purified” “contemporary” art form, systematically placing “modernization–internationalization–academization” onto the agenda of reopened art academies. Considering present-day discourse, while some appear to have succeeded in breaking with the deep-entrenched rationale of calligraphy as an inherently, exclusively “Chinese” genre by exploring its languages beyond the long-standing binarist rhetoric of traditional/modern, East/West, script-based/abstract, their merits and voices are marginalized; dominant calligraphy discourse continues to present a recursive field feeding from and further feeding sinocentric essentialisms of (Han-)Chinese history and culture, functioning as an efficacious motor of cohesion for certain (social, political, institutional) groups—indeed, increasingly so, given Mainland China’s powerful sweeping towards an ultra-totalitarian regime.

Against this background, an artistic collaboration produced at the China Academy of Art (CAA) in 2010 between calligrapher and Head of CAA’s Modern Calligraphy Research Center Wang Dongling, and German-born Beijing-based conceptual painter Martin Wehmer, then appointed guest professor of the Berlin University of the Arts (UdK), is introduced. Their collaborative work “Visual Dialogue—*Shijue duihua*,” based on a comic-like visual-textual structure of drawn and written speech bubbles, is critically discussed as to the incentives, conditions, gains, and limitations of such cooperative projects undertaken under official institutional tutelage of “cross-cultural dialogue.” Given the extant linguistic barriers; moreover, the different geocultural backgrounds and culture-historical contexts informing their respective work practices, Wang and Wehmer’s “visual dialogue” welcomes our epistemological inquiry: How to read the Cross-Cultural Speech Bubble drawn? How is it filled with content? What “dialogue” does it contain?

Shao-Lan Hertel is currently affiliated as postdoctoral researcher at Tsinghua University Art Museum (TAM), Beijing, where she is undertaking research on the museum’s collection of Chinese calligraphy. Shao-Lan holds a Magister degree in East Asian Art History, Sinology, and Chinese Language, obtained from Freie Universität Berlin (FUB), and a doctoral degree in East Asian Art History, obtained from FUB with a doctoral dissertation on the late-Qing/Republican-period brush-and-ink artist and art theorist Huang Binhong (1865–1955). Prior to her appointment at TAM, Shao-Lan served as assistant professor of East Asian Art History at the Art History Institute, FUB.

Katia Olalde (Universidad Nacional Autónoma de México)

Stitching together stories of solidarity and political struggle against violence and impunity in Mexico

Since the summer of 2011, people from around the world have gathered periodically in the open air to embroider handkerchiefs commemorating the victims of the so-called ‘war on drugs’ and to welcome willing passersby to join in the activity for as long as they wish.

Although familiar with the tactics seen in modern and contemporary art practices, the developers of the Embroidering for Peace and Memory Initiative (EPI) refused to define this collective action as a form of participatory or socially engaged art. Instead, they drew inspiration from Indigenous communal politics, particularly from the Zapatistas, a guerrilla movement which has not only challenged the hegemony of the neoliberal Mexican state for over 25 years, but has also cleverly made use of digital media to summon global awareness and establish long-lasting transnational solidarity networks.

In this paper I will argue that the EPI rejected authorship in favour of horizontal collaboration schemes intended to promote forms of nonviolent action, but also to put into practice the democratic principles of ‘liberty and equality for all’ on the basis of Indigenous communitarian models. Moreover, I will sustain that writing the story of the EPI involves stitching together its domestic and global trajectories with the struggles that the relatives of the victims have undergone in order to configure the violence perpetrated both by state and non-state actors as a matter of public interest on the domestic level and as a humanitarian crisis – which calls for action of the international community– on the global arena.

Katia Olalde is an associate professor in the Art History Department of the National Autonomous University of Mexico. Her research focuses on the connections that some artistic practices and forms of cultural activism maintain with the actions of resistance, the grieving processes, and the shaping of dissident memories, all of them conducted by civil society groups in contexts of violence and impunity. Her areas of interest include the aesthetic dimension of political struggles, the interdependence between the exercise of citizenship and the public space, as well as the debates surrounding the transnational public sphere and global critical citizenship.

Beth Hinderliter (James Madison University)

Collaboration and Experiential Activation in the Service of Radical Kindness

This paper examines the critical capacities of a radicalized kindness within socially engaged contemporary art praxis. Focusing on the work of L.A. based Tanya Aguiñiga, I explore her collaborations with Mayan women in Mexico with respect to decolonization and re-Indigenization. If the plural bodies present in her work are divided by borders, separated from family, and/or exposed to surveillance and movement control apparatuses, Aguiñiga offers paths to overcome these symbolic, physical, and emotional violences. From her performing weaving across the U.S./Mexico border to her cocooning of participants in felt, Aguiñiga activates our senses within a consent-based framework. This practice of caring for another while simultaneously being cared for bodies forth spaces of *radical kindness*, as she describes it.

Previous work on socially engaged art, seen through the lens of Adornian aesthetics, places the artist -and indeed most cultural practices- in a position of “monadic narcissism.” Care and kindness, which open us outward, expose us and make us vulnerable, have largely been placed outside of the realm of avant-garde criticality. Radical kindness, however, opens participants and viewers to the world and allows them to “consent to be more than a single being,” to use Fred Moten’s terminology. This multiplicity exists on multiple registers, from the sensorial and somatic to the conceptual and epistemological. Ultimately, the goal of the paper is to investigate the artistic and theoretical capacities of the sensorial dimensions of collaboration as that which makes us plural, open to the world, and capable of “worlding the global.”

Beth Hinderliter is assistant professor of art history and director of the Duke Hall Gallery of Fine Art at James Madison University in Virginia, where she works at the intersections of contemporary art history, feminist analysis, and critical race studies. She is interested in the overlapping of art, aesthetics, and politics and how art resists structural oppression and damage-centered narratives. Her recent work in curation includes the exhibition “Colonial Wounds / Postcolonial Repair” which explored colonial violence, memory and reconciliation. She is co-editor of a book on emotion and affect in the Black Lives Matter movement (forthcoming). *More than Our Pain: Affect and Emotion in the Black Lives Matter Movement* offers historical, analytical and performative studies of the Black Lives Matter movement, revealing how affective and emotive strategies inform and inspire social and political activism in the black American community. Her most recent project *Antagonizing White Feminism: Intersectionality’s Critique of Women’s Studies and the Academy*- co-edited with Noelle Chaddock, appears in December 2019 from Lexington Books. Her essays appear in *NKA, Journal of Postcolonial Writing, TDR, African and Black Diaspora*, and *October*.

Theresa Deichert (Heidelberg University)

Social engagement in post-3.11 Japanese contemporary art – Examining Kyun Chome's and United Brothers' artistic responses to the Fukushima nuclear disaster from an ecological perspective

The triple disaster of the Great East Japan Earthquake, tsunami and nuclear disaster of March 2011 catapulted art practices engaging with social concerns to the forefront of the Japanese contemporary art discourse. Recently, the term *socially engaged art* has become a buzzword used to describe post-3.11 artistic practices. However, by way of two case studies this paper argues that the way this term is applied is insufficient to describe art that critically responds to the nuclear disaster. Instead of reflecting the political involvement of a piece of art, the descriptor *socially engaged* forgoes the explicit mention of precarious concerns. However, especially critical art responding to the nuclear disaster can serve to unravel non-anthropocentric concerns.

Responding to the nuclear disaster, *Flow in Red* (2014) by Kyun Chome and the United Brothers' *Does this Soup taste ambivalent?* (2014) concern the radioactive contamination of culturally and symbolically charged foodstuffs, rice and miso soup. Postulating that in the act of eating we become aware that we are of nature and not outside of it, this paper takes on an ecological and object-oriented approach, aided by Bruno Latour's Actor-Network-Theory, as well as Timothy Morton's call for the dissolution of the nature-culture divide. This may help to unravel chains of references and to identify and trace non-human actors, such as radioactivity, animals or plants activated by their inclusion into the networks of nuclear art production. Examined in this way, the participatory artworks highlight the interconnectivity of the contaminated environment of Fukushima with their locations of display.

Theresa Deichert is a doctoral candidate at the Heidelberg Center for Transcultural Studies, Heidelberg University. Her research concerns Japanese contemporary art dealing with the ecologies of the Fukushima nuclear disaster. She holds a B.A. in Cultural Studies from Jacobs University Bremen and a Postgraduate Diploma in Art History from the Courtauld Institute of Art, London. In 2014, she graduated with an M.A. from University College London, where she specialized in contemporary art and globalization. Theresa has gained work experience at museums in the UK and Germany. Most recently, she concluded a two-year curatorial traineeship at the Institut Mathildenhöhe, Darmstadt.

World Café

World Café (a dialogic research methodology developed by the Institute for Social Innovation at Fielding Graduate University) is a dynamic and collaborative method for knowledge sharing and co-production. The World Café is organized around several different discussion tables. At each table, a moderator or “table host” guides conversation around a set of issues or questions. Participants are invited to switch tables periodically throughout the session, enabling them to contribute to many different discussions and carry knowledge further. The World Café is a non-hierarchical and informal setting with an intended purpose to connect diverse perspectives, identify patterns and issues/questions for deeper critical inquiry, and build community. The session closes with a plenary discussion where participants can share their contributions and what they have learned from each other.

Tables:

“Biennials of resistance?”

Moderated by Amarildo Ajasse & Amy Bruce

“Worlding Memory Studies”

Moderated by Ania Paluch & Emily Putnam

“Global Modernisms”

Moderated by EJ McGillis & Maggie Bryan

“Worlding”

Moderated by Rebecca Dolgoy and Zairong Xiang TBC

“Decolonization”

Moderated by Malini Guha & Aboubakar Sanogo

“Relational Comparison”

Moderated by Shu-mei Shih

“Worlding Gender: Codes of the Local/Metaphors for the Global”

Moderated by Andrea Fitzpatrick

“Biennials of resistance?”

Moderated by Amarildo Ajasse & Amy Bruce

With the number of biennials growing annually, is there still a need for considerations of inclusion and exclusion? Thinking of representation, given the number of biennials world-wide, what does it mean to be included at a specific biennial, such as the Venice Biennial? Does representation at the Venice Biennale maintain its significance if any other city or country (if able to garner the resources) host a biennial?

If biennials are viewed as sites for the subversion of dominant narratives (Enwezor, 2004; Hoskote, 2008; Bauer, 2013; Gioni, 2013), are curators pressured to fit into a “biennial” narrative, so to say, unintentionally reproducing narratives that already exist? Larger questions arise then, thinking about what are the goals of biennials and what have biennials delivered to the global art world to date? This table seeks to consider such questions and more broadly, what can a contemporary art biennial achieve?

“Worlding Memory Studies”

Moderated by Ania Paluch & Emily Putnam

Memory Studies has traditionally been organized through clearly marked boundaries of historic experience on both individual and collective levels. “Worlding Memory Studies” proposes that we understand these boundaries as porous, making memory studies an area of theory filled with the potential for transnational encounters to occur. Labouring through collective and cultural memory, this thematic table seeks to explore the possibilities of memory as method for worlding, of being-in-the-world.

“Global Modernisms”

Moderated by EJ McGillis & Maggie Bryan

Our table examines how global modernisms can be applied to a decolonial narrative without creating imagined and/or real geopolitical boundaries and differences. By investigating two case studies that prompt reflection on the incommensurability of multiple modernisms in a global context, our table considers the theoretical and methodological frameworks of Global Modernisms.

“Worlding”

Moderated by Rebecca Dolgoy and Zairong Xiang

Our table seeks to examine multiple understandings of the concept “worlding”. Originally developed by Heidegger as a way of situating his phenomenological understanding of “being towards”, it has been taken up and re-interpreted by many others including: Spivak (as a colonial process of inscription) Pheng Cheah (a powerful process of literary deterritorialization), and Ananya Roy (a process of disrupting and dislocating the standard geographies of core and periphery).

“Decolonization”

Moderated by Malini Guha & Aboubakar Sanogo

This thematic table will address the contemporary resurgence of the term decolonization across academic and other institutional contexts, as imperatives geared toward the desired goal of de-Westernization. This table will be driven by a series of questions. If decolonization is indeed the most appropriate terminology to employ at this juncture, how do we ensure that it becomes the default epistemological approach to the production of knowledge? How can a blanket term such as decolonization, which evokes a myriad of histories and periods, be made to account for such specificities? How do we come together to do the work of decolonization in ways that resist essentialization in favour of strategic and considered solidarities? How do we ‘decolonize’ in a Canadian context, given Canada’s status as settler colonial nation? What are specific models of decolonial methodologies and what demands do these methods place on academics and cultural workers?

“Relational Comparison”

Moderated by Shu-mei Shih

We will discuss how we negotiate scales of analysis between a given cultural text (literature, art, film) and the world. Is the old formulation of “the global in the local” sufficient? How else can we zoom in and out?”

“Worlding Gender: Codes of the Local/Metaphors for the Global”

Moderated by Andrea Fitzpatrick

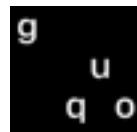
This World Cafe dialogue will involve exploring the ways we can move beyond stereotypes and increase the recognition of and respect for gender differences expressed across various cultures, and the cultural, social, educational, logistical, and/or political barriers that make this difficult. We will discuss current challenges and opportunities involved, such as: the continued violence and exclusion faced by gender minorities, especially those who are also people of colour; issues of translation (for example, how terms like gay, queer, or feminist may still be West-centric or colonial); and the pleasures of discovering cultural codes of gender expression in the age of global travel (whether in person or virtually on social media and Internet platforms), immigration, and migration.

Acknowledgments

We gratefully acknowledge the support from the Social Sciences and Humanities Research Council (SSHRC) as well as the following sponsors and local partners:



Embassy of
the Republic of Korea



Worlding the Global: The Arts in the Age of Decolonization was organized by:

Birgit Hopfener, Ruth Phillips, Carmen Robertson, Ming Tiampo

with

Victoria Nolte, Emily Putnam, EJ McGillis