

VISUAL IMPETUS

The 25th Art History and Visual Studies Graduate Conference

Art as Witness Challenges and Opportunities

Friday January 21st, 2022 ☎ 4:00 p.m. - 7:30 p.m.

Saturday January 22nd, 2022 ☎ 9:30 a.m. - 4:30 p.m.

Fine Arts Room 103 / Zoom



Webinar Registration:
https://uvic.zoom.us/webinar/register/WN_ktc_9WDQNiW2KKOT1Lx_Q

For more info visit:
<https://finearts.uvic.ca/historyinart/graduateassociation/vi2022/>

We acknowledge with respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

V.I. 25: PROGRAM SCHEDULE

FRIDAY, JANUARY 21st

4:30pm – 4:55pm: Welcome, Territorial Acknowledgement, and Opening Remarks

- Sarah Roberts, Chair, Visual Impetus Organizing Committee
- Dr. Allana C. Lindgren, Acting Dean, Faculty of Fine Arts
- Dr. Marcus Milwright, Chair, Department of Art History and Visual Studies

4:55pm – 6:25pm: Panel 1 “Art and Power: Witnessing Conflict and Ideology”

(Moderator: Sarah Roberts)

1. Tim McCall, PhD Student, Art History & Theory, University of British Columbia: *Flipping the Script: Hogenberg’s 1530 Monumental Etching of the Coronation of Charles V.*
2. Negar Asadollahi, MA Student, Art History & Visual Studies, University of Victoria: *Skin-colour and the Representation of Otherness in Shahnama (From the 14th to the 16th centuries).*
3. Turhan Ozan Yıldız, PhD Student, Art History & Theory, University of British Columbia: *Becoming-Warrior: An Analysis of the War and Hunting Scenes in Turco-Persianate Paintings.*

6:30pm – 6:35pm: Brief Break

6:30pm – 7:15pm: Distinguished Alumnus Address

(Moderator: Brian Pollick)

Dr. David Christopher, Assistant Professor of Media Studies, Department of Media and Communication, Xi'an Jiaotong-Liverpool University.

Flexing Armageddon: Chinese Nationalist Interests in GuoFan's The Wandering Earth (2019)

7:15pm – 7:30pm: Optional Online Networking

SATURDAY, JANUARY 22nd

9:30am – 9:40am: Welcome and Territorial Acknowledgement

- Azar Mirzaei, Visual Impetus Organizing Committee

9:40am – 11:10am: Panel 2 “Art and Document: Witnessing the Maker”

(Moderator: Azar Mirzaei)

1. Dr. Brian Pollick, 2021 PhD Graduate, Art History & Visual Studies, University of Victoria: ***Art in Context–A Systemic Approach.***

2. Katayoun Youssefi, MA Art History & Visual Studies, University of Victoria; Teaching Assistant, OCAD: *Frederick Kiesler's Sketches for Art of This Century (AOTC)*.

3. Hala Qasqas, PhD Student, Art History & Visual Studies, University of Victoria: *The Visual Heritage of Popular Tales: Folk Art in Damascene Coffeehouses (1850-1950)*.

11:10am – 11:20am: Brief Break

11:20 am – 12:20pm: Panel 3 “Art and Belief: Witnessing the Spirit”

(Moderator: Mahshid Babaei Mahani)

1. Sarah Roberts, MA Student, Art History & Visual Studies, University of Victoria: *The Nightmare Resurfacing: Leonora Carrington in Latin America*.

2. Jessica Ziakin-Cook, MA Student, Art History & Visual Studies, University of Victoria: *The Fool Eaten By God: Simone Weil's Christian Anarchism in the Art of Cecil Collins*.

12:20pm – 1:30pm: Lunch Break and Optional Online Networking

1:30pm – 2:30pm: Panel 4 “Art and Exchange: Witnessing Hybridity and Exile”

(Moderator: Mahshid Babaei Mahani)

1. Shiva Ebrahimi, 2021 MA Graduate, Art History & Visual Studies, University of Victoria: *Reflective Translation in 19th-Century Iranian Palaces: Aine-kari in Shams ol-Emareh*.

2. Nathan Clark, MA Student, Critical Curatorial Studies, University of British Columbia: *Poetry in Fragments: The Paradox of Place in Cecilia Vicuna's Pueblos des Altares (1990-2019)*.

2:30pm – 3:30pm: Keynote Address:

Professor Kerry Mason, Art Historian, Author, Curator, and Art Consultant: "An Honour and a Privilege": Emily Carr and First Nations.

(Moderator: Sarah Roberts)

3:30pm – 3:40pm: Closing Remarks

- Dr. Catherine Harding, Associate Professor and Graduate Advisor, Art History and Visual Studies
- Sarah Roberts, Chair, Visual Impetus Organizing Committee

3:40pm – 4:00pm: Optional Online Networking

EXPRESSION OF GRATITUDE

This 25th Visual Impetus Conference is only possible because of the combined efforts and support of many people serving as organizers, advisors, technical assistance providers, funders, presenters and participants. The Organizing Committee is most grateful to all those who assisted us in these ways, especially given the challenging circumstances affecting all University activities. We especially want to thank Dr. Marcus Milwright, our Department Chair, Dr. Catherine Harding, our Graduate Advisor, Sandra Curran, our Department and Secretary, and Michael Huston, our Senior Scientific Assistant, for their ongoing support, advice, and technical assistance as we planned and held the event.

We also wish to acknowledge and thank our University of Victoria funders for their generous support to enable our 25th Visual Impetus Conference:

- The Faculty of Fine Arts
- The Faculty of Graduate Studies
- The Graduate Students' Society
- The Department of Art History and Visual Studies

The Visual Impetus Organizing Committee: Chair–Sarah Roberts; Members–Raha Karamad; Mahshid Babaei Mahani; Azar Mirzaei; Brian A. Pollick

PRESENTATION ABSTRACTS AND SPEAKER BIOGRAPHIES

The abstracts and speaker biographies are listed in the order of presentation.

1. Tim McCall: *Flipping the Script: Hogenberg's 1530 Monumental Etching of the Coronation of Charles V.*

ABSTRACT:

My proposed presentation will center on Nicolaus Hogenberg's monumental etching of the coronation of Charles V is one of the largest, if not the largest, etchings ever printed. First published in 1530, there survives at least nine complete sets of the entire 40 plate etching run. In two extant cases, the prints are pasted onto 12-meter-long canvas strips creating an unbroken succession of the entire procession. While Hogenberg was not in attendance, his etchings announce their documentary status by way of massive scale, rich detail, and textual labels that name the various clergymen and princes that comprise the procession.

Unique in scale and format, it is the final four plates of the procession print that unsettle interpretation of Hogenberg's imagery. After 36 plates of elegantly posed and richly dressed retinues of prince and clergy, four plates of festive and carnivalesque chaos conclude the procession. Men, women, and children of "low" social station guzzle wine, vomit on each other, and fall to the ground in drunken stupor. Soldiers pelt the roiling crowd with bread in an ambivalent gesture that speaks of both violence and charity. While prints made to record and disseminate state sanctioned events such as triumphal entries, they rarely- if ever- include scenes of popular disorder. Seen in proximity to recent peasant uprisings and mutinies, the depicted crowd, in all its anarchic vitality, comes to reflect the ascendent emperor's anxiety concerning his ability and right to political domination.

Going beyond the description of art as an expression of power I ask what desires, dispositions, and anxieties inform the creation of Hogenberg's scroll and how might these qualities determine how power might be wielded? How do its documentary claims participate in Charles V's efforts to secure and naturalize his imperial claims through manipulation of historical and contemporary events?

BRIEF BIOGRAPHY:

Tim McCall is a first year Ph.D. student in Art History at the University of British Columbia. His work on early modern European print culture concerns the representation of specific events and the making of myths relating to race and class. He also conducts technical art historical research that explores the workshop practice of early modern painters. Tim received his M.A. in the History of Art with distinction from the Courtauld Institute of Art in 2019 and his B.A. in Art History and Chemistry from Grinnell College in 2015.

2. Negar Asadollahi: *Skin-colour and the Representation of Otherness in Shahnama (From the 14th to the 16th centuries)*.

ABSTRACT

Shahnama is a long Persian epic poem written by Abul-Qâsem Ferdowsi Tusi (935-1020) over about thirty-three years. This book is a compilation of folk tales, historical events, moral virtues, religious and national beliefs, culture, literature, and traditions of ancient Iran. Many illustrated copies of this book are produced under the patronage of different dynasties like Ilkhanids (1256-1335), Timurids (1370-1507), and Safavids (1501-1736) ruling in today's Iran and Iraq.

Some of these manuscripts remained intact, and some have been broken up and sold separately. In one of the stories of this book, Indians introduce chess to the Iranian court and challenge them to play this game. Ferdowsi narrates that Indians aim to be exempt from paying tribute if they win the game. Iranians who encountered this game for the first time practiced chess for seven days and then accepted the Indian's request. Finally, the Iranian "wise" vizier, Buzurgmihr, plays chess with the Indian envoy and defeats him in this game.

This presentation surveys six illustrations of this narration from six different copies of Shahnama produced between the 14th and 16th centuries. We will see how the painters attempted to represent the Indian ambassador as a foreigner among Iranian courtiers. Different clothing, body gestures, facial expressions, headgears, and, most noticeably, skin colour has

been employed to signify the Indian envoy's otherness. Still, these visual signals are not consistent in these manuscripts and vary from each other depending on historical circumstances.

BRIEF BIOGRAPHY:

Negar Asadollahi was born and grew up in Tehran, Iran. She studied sculpture at the University of Tehran for her Bachelor's from 2015 to 2019. Working in sculpting and ceramic studios made her curious to learn more about creating works of art throughout history. In September 2020, she started her Master's in Art History and Visual Studies at the University of Victoria.

3. Turhan Ozan Yıldız: *Becoming-Warrior: An Analysis of the War and Hunting Scenes in Turco-Persianate Paintings.*

ABSTRACT

The recent developments in the history of Turco-Persianate paintings (14th-17th centuries), and the overall digitization of materials enabled the art historians a more zoom-in case studies which will explore different aspects of Turco-Persianate paintings that took shape and gained a new iconography from the late fourteenth to late sixteenth centuries. As such, this increases in the access to the visual material rendered broader analysis in which the historian could compare the provenances and loci of different style emerged in the Greater Iranian geography.

In this study, I will pursue the differentiation and the changing aesthetics of the warrior images located in Turco-Persianate paintings and the albums particularly during the 15th and 16th centuries. These fighting warrior images are mostly contextualized in hunting, battle, and one-to-one combat scenes. While predominantly they are following Shahnama narrative plots (it is Persian epic which was compiled in 11th Firdawsi (d.1020) from the mythical and legendary narratives of ancient Persia), some battle scenes represent historical events. Nonetheless, even though I will investigate battle scenes, the individual figures such as generals, or heroes like Rustam will be the focus in such crowded scenes.

Another important point in this paper will be how the movements and posture of warrior figures turned into a very fixated, ossified or in a way domesticated version. Indeed, this could be explained the general transformation of Turco-Persian painting through the Timurid princely patronage during the early 15th century (especially three grandsons of Timur (d.1405) ; Bayshungur (d.1433) Ibrahim Sultan (d.1435), and Muhammad Juki (d.1445). Timurid princely patronage during the early fifteenth century transformed the aesthetics and visual parlance of the arts of the book in the eastern Islamicate geographies. Through repetition and fixation of the visual taxonomy the audience is introduced to a different kind of warrior which is more tamed, represented in an orderly manner, contextualized within a perplexing multi-perspective.

BRIEF BIOGRAPHY:

Turhan Ozan Yıldız is a PhD student from Turkey in the department of Art History& Theory at the University of British Columbia. His research in general focuses on the early modern Ottoman mentalities and its artistic implications. For his PhD dissertation, he is studying the perception of antiquity in the early modern Ottoman intellectual world and its artistic reflections. As such, his MA thesis titled as “Ilyas Arabi’s Risale-yi Istanbul; Reflections of Architecture and Legend Through a Sixteenth Century Ottoman Text” investigates the manners in which a medieval Byzantine narrative on Hagia Sophia and the ancient Byzantium is understood by a sixteenth century Ottoman author.

4. Distinguished Alumnus Speaker: Dr. David Christopher: *Flexing Armageddon: Chinese Nationalist Interests in GuoFan’s The Wandering Earth (2019)*

ABSTRACT:

In recent years, apparently as part the public relations for its global “soft power” initiatives, China has relaxed much of its previously archaic policy control of its cinema production industry. One result has been the release of a spate of ostensibly Chinese films to international streaming platforms such as Netflix. One highly visible example is Guo Fan’s *The Wandering Earth* (2019), a pre-pandemic apocalypse film that unabashedly appropriates conventions from such late millennium Hollywood films as *Armageddon* or *Deep Impact*. But is it as simple as all that? *Wandering Earth* narratively raises the

stakes on these Hollywood examples and resolves contemporary issues of eco-catastrophe with a melodramatic tale of xenophobic Chinese patriarchal salvation that would make Michael Bay blush, at the same time as it betrays a nationalist insecurity complex into a narrative that embeds ideological interests into its subtext in an effort to out-muscle the patriarchal masculinity and economic dominance that the American films seem to celebrate.

BRIEF BIOGRAPHY:

David Christopher – Ph.D. Critical Cultural Studies in Cinema and Media, UVic AHVS 2019.

(Assistant Professor of Media Studies, Xi'an Jiaotong-Liverpool University, China; UBC Visiting Scholar, September 2021 to August 2022; formerly Assistant Faculty Member in the Department of Social, Cultural, and Media Studies at the University of the Fraser Valley, 2018-2021; and Sessional Instructor in the Department of Art History and Visual Studies at the University of Victoria, 2016-2021).

Dr. David Christopher researches media and popular culture from a combined Cultural Studies and Political Economy perspective with particular attention to identity and class politics as well as anarchist and apocalypse philosophies in science-fiction and horror cinema.

Recently David expanded his purview to explore the sociological implications of digital cinema, social media culture, video games, and contemporary media reception and participation.

For his work as a visiting scholar at UBC in 2021-22, David is collaborating with Professor Ernest Mathijs on a book-length reception study of the films and career of Canadian-Italian auteur-director Vincenzo Natali.

5. Brian A. Pollick: *Art in Context–A Systemic Approach*.

ABSTRACT:

All art must be considered in the context of which it was initiated, created, and used. This is especially true for the pre-modern period, where the artist's role was primarily to produce imagery commissioned by individuals for specific purposes and uses. More recent art historical scholarship has long recognized that the extent to which we can understand the complexities underlying why an artwork was commissioned, its form, content, and its contemporary

functions and meanings, is dependent on us being able to establish the individual, artistic, and societal contexts in which it was conceived, created and displayed. Establishing such contexts, however, has not generally been done systematically, and this has sometimes led to inaccurate or incomplete explanations of the underlying motivations, meanings, or viewer expectations for artworks.

In this presentation I want to show how the construction and application of a specific framework can provide a systematic methodology for capturing such contexts based on identifying and exploring the primary social, economic, and religious forces that shaped the contemporary use and understanding of the visual. My case study is the analytical framework I developed for my PhD dissertation, which I have called *The Merchant's Moral Eye*. I will show how the eight synergistic and symbiotic dimensions of this framework enabled an enriched analysis of the motivations, meanings, and functions of a number of well-studied artworks produced by merchants in Trecento Italy. The specific art monuments are: the Arena Chapel in Padua, built by Enrico Scrovegni (c.1270-1336) and painted by Giotto in 1303-5; a Florentine illuminated manuscript commissioned by Domenico Lenzi (c.1305-c. 1348), created around 1340; the fresco program commissioned by Francesco de Marco Datini (1335-1410) for his Palazzo in Prato in the 1390's. I will demonstrate how such a framework provides a robust context for analyzing why such artworks were produced and how their content and placement related to their commissioner's hopes and expectations. In particular, I will discuss how this context lets us assess the reasonableness of existing interpretations, how it enables us to nuance or add incrementally to such interpretations, and how it can suggest major new interpretations for some aspects of the imagery.

BRIEF BIOGRAPHY:

Brian received his PhD in 2021 from the Art History and Visual Studies Department at the University of Victoria. His dissertation looks at how merchants in Trecento Italy used the imagery they commissioned to broadcast their Christian moral identity and serve their eschatological aspirations. Brian's previous careers, spanning almost half a century, include teaching and various senior management positions in the justice field. Brian received a B.A. from York University (1967) and an M.A. in Art History from the University of Victoria (2011). He is the recipient of several awards including a SSHRC Bombardier Fellowship.

Brian has presented papers at numerous conferences in Canada and the United States and has had two peer-reviewed articles published in ARTiculate. He is an Associate Fellow at the University of Victoria's Centre for Studies in Religion and Society, and is the Managing Editor for the next issue of Illumine, the Centre's journal, which will be published in 2022.

6. Katayoun Youssefi: *Frederick Kiesler's Sketches for Art of This Century (AOTC)*.

ABSTRACT:

In 1942, Peggy Guggenheim commissioned the Austrian American artist, exhibition designer, and theorist Frederick Kiesler to design the interior of Art of this Century (AOTC), a gallery and museum in New York City. What Kiesler created within the span of only a few months was a unique space that enjoyed huge success. The innovative ways in which he displayed masterpieces of modern art was the result of two decades of contemplating the question of how art should be displayed. This paper addresses the body of imaginative sketches that Kiesler produced while working on the project. These drawings, which were not necessarily actualized, nor were they even realistic or practical, richly document an exciting moment in the history of exhibition design that has not yet captured the attention it deserves.

As numerous variations of "total environments", Kiesler's sketches reflect his attempt to devise spaces in which different elements unite to create a particular effect and embrace the spectator as part of a totality. Scholars have acknowledged that Kiesler was indebted to Richard Wagner's concept of Gesamtkunstwerk (total work of art), yet without a close scrutiny of his interpretation. In fact, many of Kiesler's contemporaries, especially in Berlin and Vienna, where he started his career, were preoccupied with this concept. What makes Kiesler's case unique is that he applied the revolutionary principles of Gesamtkunstwerk beyond the field of theatre and drama, where it originated, to the medium of exhibition design, where it spoke to the individual viewer rather than to a mass audience.

In this paper, I will examine Kiesler's drawings for AOTC through the lens of "total work of art", as these sketches are a unique tool for analyzing his position towards the concept. Free from the constraints of realizing an architectural project, they are impossible, utopian, and radical, just like the concept itself.

BRIEF BIOGRAPHY:

Katayoun Youssefi studied MA in Art History and Visual Studies at the University of Victoria between 2017 and 2019. Her MA research revolved around display techniques in Art of this Century, a prominent art gallery that operated between 1942 and 1947 in New York. Focusing on the anarchist tendencies of Frederick Kiesler, the designer of the gallery, her research examined how these tendencies informed the design of this space. Since her graduation, she has continued her research on Frederick Kiesler in relation to nature-centric theories of the European avant-garde. Other research interests include the influence of evolutionary thought on the early twentieth century modern art, as well as the relationship between anarchism and modernism.

7. Hala Qasqas: *The Visual Heritage of Popular Tales: Folk Art in Damascene Coffeehouses (1850-1950).*

ABSTRACT:

Folk art poses a clear challenge in terms of classification and levels of aesthetic value. Most of its features indicate that there are noticeable gaps between this art and other arts, which are recognized by academic institutions and museums. Although these paintings fall short of the standards of academic art and lack many skills, they establish a state of exclusivity in art. This study highlights the importance of folk painting in the Damascene coffeehouses in the late nineteenth and beginning of the twentieth century by studying the visual experience of the Damascene painter Abu Subhi Al-Tinawi. This local artist derived the theme of his folk paintings from these popular stories of local heroes, in which moral values, courage, generosity and chivalry were manifested. Folk art is subject to inherited traditions carried out by people characterized by an authentic historical depth. The folk painting itself was a symbolic art, summarizing in its meaning the moral values. I aim to analyze the symbols through al-Tinawi paintings. The methodology will be launched from two hypotheses: First, in folk paintings, there is a clear absence of the rules of perspective and artistic anatomy. This is related to the conceptual issue, which controls all aspects of work and distinguishes it from academic painting. Second, folk art simulates the dialectical relationship between this type of art and the popular cultural atmosphere in general because it is made by the environment itself. Folk art has all the features of innate drawing, folk, and innate painters

both have similar abilities and skills, but the difference between them is shown by the subjects covered, so innate or original drawings deal with all the features and scenes of drawing. As for social life, folk paintings deal with popular life and public beliefs allied with religious and folkloric tales.

BRIEF BIOGRAPHY:

Hala Qasqas is a doctoral student at the Department of Art History and Visual Studies at the University of Victoria. She holds a bachelor's degree in Fine Arts Specializing in Interior Architecture, and she completed a master's degree in Islamic Art History at Damascus University. Hala worked in urban documentation for Damascus in the area of research including Islamic art and architecture in Mamluk and Ottoman Eras. Her Ph.D. project aims to study the impact of the emergence of coffee and coffeehouses on the development of various social and recreational activities in Damascus in the seventeenth and eighteenth centuries through a new reading and analysis of the primary historical texts.

8. Sarah Roberts: *The Nightmare Resurfacing: Leonora Carrington in Latin America.*

ABSTRACT:

British artist Leonora Carrington fled Europe and eventually settled in Latin America in 1942 where she continued her career-long endeavour of painting fantastic, surreal dreamscapes. Her interest in feminine power, witchcraft and occultism has been documented as she painted her nightmarish visions of human-animal hybrids and ghouls. Painting ghostly white women, her images speak to her scholarly fascination with the macabre and occultism. How did Leonora represent the feminine as a supernatural figure, and what was the significance of her frequent self-representation as a chimera, clothed in virginal white? Was she referencing long-standing traditions of witchcraft and 'magic' in her work, and is there a connection to the oppression of women's sexuality through accusations of supernaturalism?

Along with her colleagues, Frida Kahlo and Remedios Varo, Carrington's work has often been associated with the Surrealist movement. However, her work renegotiates feminine identity at the borders of an artistic wave that often succumbed to violent misogyny. Surrealist colleague Salvador Dali described the disfiguration of women as the artistic ideal that would make them the 'object of desire'. Carrington adopts the playful visual language and symbolism of the

surreal, using the uncanny to communicate unconscious thoughts. However, Carrington uses the unreal dream vision to portray the haunted reality of women's experiences, channeling oppressed desire in her painted works. Her own traumatic experiences of institutionalization in Spain during her earlier life are communicated through her work that portrays femininity as a social cage, the conditions of heresy and hysteria often attributed to the woman. The only escape from trauma is the self-transformation that she witnesses in her own painterly metamorphoses.

BRIEF BIOGRAPHY:

Sarah Roberts is a Masters Student in the Department of Art History and Visual Studies at the University of Victoria. Her current research focuses on Latin American cinema, with a particular interest on Feminine Embodiment and the Abject within the Mexican Melodrama of Luis Buñuel. After graduating in 2018 with a first-class BA in Art History and Visual Culture from the University of Exeter, she moved to Central London where she began working as an Account Executive in Public Relations. Spending countless weekends engrossed in the capital's extraordinary art collections; she decided to pursue full-time graduate studies.

She is the MA board chair for the AHVS Graduate Association, as well as ARTbeat editor, Global Community Council Representative and volunteer docent for the Robert Bateman Foundation.

In her spare time, she regularly writes and edits articles for online platforms including Agora Digital and Her Campus Media.

9. Jessica Ziakin-Cook: *The Fool Eaten By God: Simone Weil's Christian Anarchism in the Art of Cecil Collins.*

ABSTRACT:

In 1944 British Neo-Romantic artist Cecil Collins published *The Vision of the Fool*, a small book of drawings with a short essay on his philosophy of art and art making. The document was a call to resist the dehumanizing forces of technological society, so clearly on display in the midst of World War II. Covid-19 has intensified our current digitized context and presents intense new challenges to our ability to attend to the earth and our human and nonhuman neighbours. It is this ability to pay attention at all costs, to keep our eyes and hearts open to one another and the natural world that will build

resilience and re-center truth and cooperation over ideology and division. I want to unpack Collins's philosophy of art using the critical thought of fellow Christian anarchist Simone Weil. Through the use of a short slide presentation of Collins's work, I will explore how their thoughts on creativity and spirituality are helpful when considering today's crises of decolonization and ecological renewal.

BRIEF BIOGRAPHY:

Jessica is a first-year masters student in the department of art history and visual studies at the University of Victoria. She is the recipient of a Jeffrey Rubinoff Award, two graduate fellowships, the president's award, and the Pat Martin Bates Emerging Artist Award. Her studio practice is heavily informed by art history and includes as much research and writing as it does drawing and painting. She teaches art history, creative development, and drawing at The Vancouver Island School of Art (VISA). She graduated from the Vancouver Island School of Art in 2015 with a diploma of fine arts. She also holds a BA in Art History from the University of Victoria, and studied religion and humanities at McGill University. She is interested in all things theology, art, and activism.

10. Shiva Ebrahimi: *Reflective Translation in 19th-Century Iranian Palaces: Aine-kari in Shams ol-Emareh.*

ABSTRACT:

During the 19th century, mirror-glass and aina-kari, the art of covering an architectural façade with a mosaic of small pieces of mirror-glass, was applied extensively to the interiors of palaces. While mirror-glass was imported to Iran from Western Europe, Russia, and India, the notion of reflection and the use of reflective surfaces was part of Persian art and culture long before the introduction of mirror-glass. The retention of Persian elements as well as the acquaintance with European art and culture affected the art of aina-kari in 19th-century interior design in Iran. Informed by the theoretical frameworks of cultural hybridity and translation, I analyzed this art practice in my case study of Shams ol-Emareh palace, built by Naser al-Din Shah (r. 1848-1896) in Tehran. Hoping to be part of the modern European world, the Shah's desire was to bring European technologies back home. Naser al-Din commissioned his best architects to create

something *farangi* and modern for him, something that he would call the sun of all the palaces, Shams ol-Emareh. Aina-kari, the lavish decoration of this palace, highlighted the Qajars' understanding of the concept of modernity, and it depicted this concept in the form of decoration. This complex form of artwork is not merely inspired by European art, but through utilizing earlier techniques of Safavid art, mirrorwork flourished during the Qajar era.

BRIEF BIOGRAPHY:

I completed my master's degree in architecture in Iran, my hometown. In 2021, I got my Master's degree in the art history and visual studies department in the University of Victoria. I am currently working in the Inter-Cultural Association of Greater Victoria where I work with immigrants from all over the world. Art, language, culture is carried by immigrants and flourish when cultures meet and communicate with each other. I am interested in learning about art and crafts from Iran in the late 18th and early 19th century when Qajar elites started traveling and communicating with European communities and the result was creating extraordinary and lavish artworks incorporated into their traditional design.

11. Nathan Clark: *Poetry in Fragments: The Paradox of Place in Cecilia Vicuna's Pueblos des Altares* (1990-2019).

ABSTRACT:

Cecilia Vicuna's work, *Pueblos des Altares* was in its evolutionary process from 1990-2019, and was first exhibited at Exit Art in New York while the artist lived there after being exiled from Chile. This work is Vicuna's amalgamation of her *precarios*, or what she calls "little trashes," all of which are poetic sculptural compositions created from washed up trash found on the beach of her hometown, Concón, in Chile. Therefore, I ask the following in my paper: Through Vicuna's ever-evolving and shifting collective material narrative and ritualistic process of *Pueblos des Altares*, how does her use of transmedia poetics aid to rebuild a sense of home, and how do site-specific installations make meaning when they are constantly mobilized?

I place Vicuna in historical dialogue with Kurt Schwitters' Merzbau, who was inspired by his use of detritus within his sculptural environments. Schwitters, too, was in exile following the Nazi occupation of Germany. With these two artists in dialectical relations with each other, how does the poet/artist use language to convey form in sculptural ways, and how does this contextualize the abstract of place and object, both exiled from their origins? I see the ocean itself as the medium and mediator of these experiences, which places Vicuna in a difficult position: although she wishes to build back a sense of place in her mobilized site-specific work, it does not, as Miwon Kwon would argue, feel authentic. Rather, the use of found objects illustrates a sense of anonymity and fragmentation only found in our globalized landscape.

Ultimately, how does Vicuna's intimate connection to water and weaving aid her in building connections back to Concón Beach, and what paradoxical limitations might be present in her reconstruction of this place? I use Adorno's "collective undercurrent" found in poetry as a potential synthesis between the issue of fragmentation and longing for place in a Capitalist-dominated world. The mobility of the local through the exiled artist illustrates that land and water weave their connections to place embodied through the individual.

BRIEF BIOGRAPHY:

Nathan Clark is a first year Masters of Art History in Critical Curatorial Studies at the University of British Columbia, where he also received his Bachelors in Art History and Museum Anthropology. Nathan's research focus is on the ontologies of narrative and cultural perspective in virtual reality and digital immersive installations and the importance of haptics for the viewer's affective outcome. He is also interested in the body as cyborg and our positionality within the cyberspace landscape, and how artists are responding to this "Wild West" of new mediums and artistic processes: how do we explore our sensuous relations through this new form of flesh and phenomenology? In both pursuits, the body is the primary point of concern in understanding how we interact with this new "ontological turn."

KEYNOTE ADDRESS SPEAKER:

Professor Kerry Mason: "*An Honour and a Privilege*": Emily Carr and First Nations.

Kerry Mason is an art historian, author, curator and art consultant who has been teaching at the University of Victoria since 2001 in the Department of Art History and Film Studies and Continuing Studies. She also lectures at Western State Colorado University, the Victoria College of Art and Vancouver Island School of Art, offering courses focusing on Canada and British Columbia with a particular emphasis on Emily Carr and Indigenous Arts of the Northwest Coast. An early passion for these subjects led her to complete degrees in art history, (B.A., M.A. UVic). Her career with Emily Carr began as the first curator and manager of the Emily Carr Gallery for the Province of British Columbia. In that capacity she created 27 exhibitions of Carr's work. Kerry was later Curator of the Maltwood Art Museum and Gallery for the University of Victoria. For the University of Victoria she has provided and led Travel Study courses on Emily Carr, Art History of the Northwest Coast and Georgia O'Keeffe in New Mexico

Kerry has also written articles, many exhibit catalogues and two books, *Sunlight in the Shadows: the landscape of Emily Carr*, for Oxford University Press and most recently, *The Life and Art of Arthur Pitts (1889 -1972)*. Additionally Kerry has been an art consultant and art appraiser since 1992. In the past decade she has curated more than fifty exhibitions for the University of Victoria and other institutions throughout North America as well as contributing to many other exhibitions at the Art Gallery of Greater Victoria and the Royal BC Museum. She has served as President of the Community Arts Council of Greater Victoria, a director on the BC Arts Council and for more than a decade the editor of Arts Calendar while a director of the Community Arts Council. Kerry Mason has lectured on a variety of art history topics across Canada, the United States and abroad and has a passion for the arts. She is currently working on a number of important public and private art collections for various institutions and collectors and is teaching a course, *The Group of 7 in Western Canada*, for the University of Victoria later this term.