

VISUAL IMPETUS

ART HISTORY & VISUAL STUDIES
UNIVERSITY OF VICTORIA



Featuring Keynote Speaker:
Dr. Jaleh Mansoor
March 15th 4-7pm
March 16th 10am-5pm
FIA 103 and online



WELCOME TO VISUAL IMPETUS

Art History and Visual Studies at the University of Victoria
27th Annual Graduate Student Conference

The Art History and Visual Studies Graduate Association (AHVSGA) is pleased to welcome you to the 27th annual graduate student conference, Visual Impetus (VI). This signature event is a multi-day conference at the University of Victoria that aims to promote inclusiveness among a range of departments across the university and beyond.

In 1926, W.E.B. Du Bois argued that “all art is propaganda” in an effort to mobilize artists to first acknowledge and then utilize the inherent political nature of image production. This statement ignited a debate as to whether, in fact, “all art is propaganda.” In 1928, Edward Bernays, the “Father of Public Relations,” wrote *Propaganda*, which argued that propagandistic messaging had to be reintroduced into the American public under a new name: public relations. In *Propaganda*, he defines the term as historically connected to Catholic expressions of devotion. Bernays argued that art, artists, and museums have yet to effectively promote themselves, but that art was a critical tool for political argumentation both locally and globally. The debate continued in the coming decades, particularly when George Orwell supported the notion that “all art is propaganda” in a 1940 essay.

Is art used for communication or political messaging? Are there examples of artworks that do not qualify as propaganda? What is propaganda, and are there different forms, e.g. state propaganda or revolutionary propaganda? Is there a boundary between free speech and hate speech in art and propaganda? How do art and propaganda intersect with racial identity? These are questions that “All Art is Propaganda” stirs and will be a springboard for discussions and debate.

For Visual Impetus 2024, the Art History & Visual Studies Graduate Association (AHVSGA) of the University of Victoria we asked our colleagues, graduate students, and early career researchers to contemplate how artists employ their craft to create propaganda.

-Visual Impetus 2024 Planning Committee

ACKNOWLEDGMENTS

The Visual Impetus Planning Committee would like to extend our gratitude to the following individuals and organizations, without whom this event would not be possible:

Dr. Allana Lindgren, Dean of Fine Arts

Dr. Erin Campbell, Chair, Art History and Visual Studies

Dr. Evanthia Baboula, Associate Dean of Fine Arts

Dr. Catherine Harding, Graduate Advisor, Art History and Visual Studies

Mike Huston, Senior Scientific Assistant, Faculty of Fine Arts

Sandra Curran, Art History and Visual Studies Department Secretary

Dr. Jaleh Mansoor, UBC Art History, Visual Art & Theory

The Department of Art History and Visual Studies

The Graduate Students' Society

Office of the Dean of Fine Arts

Anna O'Meara, Art History and Visual Studies PhD Candidate

Dersu Yazicioglu, Art History and Visual Studies MA, PhD Candidate

Peter Grauer, Art History and Visual Studies MA Candidate

Pascalie Sabine Ricard, Art History and Visual Studies MA Candidate

Zoe Kolodnicki, Art History and Visual Studies MA Candidate

The Art History and Visual Studies Graduate Student Association is comprised of graduate students in the Department of Art History and Visual Studies. The association provides a voice and an enhanced academic experience for all graduate students enrolled in the department.

TERRITORIAL ACKNOWLEDGMENT

We acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands, and the Ləkʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

PRESENTATION SCHEDULE

Friday, March 15, 2024

Fine Arts Room 103 - 4pm-7pm

WELCOME AND OPENING REMARKS

- 4:00pm Visual Impetus Welcome & Territorial Acknowledgment
- 4:05pm Remarks From Graduate Advisor, Dr. Catherine Harding
- 4:15pm Remarks From Associate Dean of Fine Arts, Dr. Evanthia Baboula

PANEL 1: CULTURAL IMPACTS ON POLITICAL PROPAGANDA

- 4:30pm-5:30pm Hala Qasqas, "Urban Fabric and Architectural Narratives: Exploring the 18th-Century Coffeehouses of Damascus"
- Ambreen Shehzad Hussaini, "Unveiling the Multifaceted Nature of Art and Propaganda: a case of Pakistani Master Calligrapher Rasheed Butt (1944—)"
- Peter Grauer, "Spectacle Warfare and Sacrificial Citizenship: on Call of Duty As Propaganda"
- 5:30pm-5:50pm **Panel 1 Question & Answer Period**

BREAK

5:50-6:30pm

NETWORKING & CONFERENCE DEBRIEF WITH REFRESHMENTS

6:30-7pm

PRESENTATION SCHEDULE

Saturday March 16, 2024
Fine Arts Room 103 - 10am-5pm

WELCOME AND OPENING REMARKS

10am Visual Impetus Welcome & Territorial Acknowledgment

PANEL 1: MATERIAL CULTURE THROUGH A PROPAGANDISTIC LENS

10:10am-10:50am McKaila Ferguson, "Resetting the Table: De-Centralizing Colonial Narratives through Curatorial Intervention"

Annika Berendt, "Colonialism and White Supremacist Ideology in Repatriation Debates and Art Market Discourse"

10:50am-11:10m **Panel 1 Question & Answer Period**

BREAK - 11:10-11:25am

PANEL 2: PROPAGANDA AS A SOCIOLOGICAL TOOL

11:25am-12:05pm Ann Edelstein, "The Perfect Victim: Reframing the Narrative of the Whitechapel Murders"

Grace Niehaus, "Motherhood: the Iconography of the Severan Dynasty of Imperial Rome"

12:05pm-12:25pm **Panel 2 Question & Answer Period**

LUNCH BREAK

2:25-1:30pm

VISITING PUBLISHER UPDATE

1:30pm-2:00pm

PRESENTATION SCHEDULE

Saturday March 16, 2024
Fine Arts Room 103 - 10am-5pm

PANEL 3: HUMAN CONNECTIONS AS PROPAGANDA

2pm-2:40pm Anna O'Meara, "Tower of Babel in the French
avant-garde, particularly Surrealism, Letterism, and the Situationist
International"

Natasha Danais, "Capturing Resilience: Japanese
Canadian Family Photography during Forced Incarceration"

2:40pm-3pm **Panel 3 Question & Answer Period**

BREAK

3pm-3:15pm

KEYNOTE SPEAKER PRESENTATION

3:15pm-3:45pm Dr. Jaleh Mansoor, UBC Art History, Visual Art & Theory
"Enacting Obedience, Passionately"

3:45pm-4:15pm Keynote Speaker Question & Answer Period

CLOSING REMARKS

4:15pm Remarks From Dean of Fine Arts, Dr. Allana Lindgren

4:25pm Remarks from AHVS Department Chair, Dr. Erin Campbell

4:35pm Visual Impetus Welcome & Territorial Acknowledgment

NETWORKING & CONFERENCE DEBRIEF WITH REFRESHMENTS

4:45-5pm

PRESENTER ABSTRACTS & BIOGRAPHIES

HALA QASQAS

Art History & Visual Studies PhD Candidate

Urban Fabric and Architectural Narratives: Exploring the 18th-Century Coffeehouses of Damascus

Abstract: Coffeehouses emerge as vital keystones in the intricate urban mosaic of Damascus. Their significance extends far beyond their physical structures, embodying a rich cultural and social heritage that has shaped the city's recreational culture and urban identity over centuries. This presentation delves into the historical and architectural significance of two specific Damascene coffeehouses during the 17th and 18th centuries, shedding light on their profound influence on the city's urban and social fabric. "Al-Nawfara," constructed within the city walls, and "Bāb al-Salām," transformed from a tannery outside the city, serve as focal points for this comprehensive exploration. This presentation meticulously examines these two coffeehouses, tracing their historical evolution to reflect socio-political shifts. Architectural analysis reveals that design choices mirrored socio-cultural norms. By comparing these coffeehouses, this study defines the unique characteristics distinguishing Damascene coffeehouses from their counterparts in other cities. This research enriches our understanding of Damascus's cultural and architectural heritage, offering valuable insights into its past and the enduring legacy of these coffeehouses. The coffeehouses in Damascus provide a unique architectural lens to explore the city's history. Unlike the better-known monumental structures, these coffeehouses, with their intimate scale and practical purpose, represent a subtle fusion of diverse influences. These establishments were pivotal hubs of communication, intellectual discourse, and even political dissent throughout Damascus's history. They functioned as vital knowledge repositories, resonating with poetry, philosophical debates, and political discussions integral to the city's intellectual and socio-cultural fabric.

Biography: Hala Qasqas is a Ph.D. candidate in Islamic Art History and sessional instructor at the University of Victoria, focusing on socio-urban history in Damascus and the cultural history of coffeehouses in the 17th and 18th centuries. She has received prestigious awards, including the Canadian Graduate Scholarship from the Social Sciences and Humanities Research Council of Canada. Hala has a decade of experience in exceptional research and is also involved in various teaching and research assistant roles 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 the University of Damascus. Also, she studied the 3D Animation and Visual Effects program at Sheridan College in Ontario. Hala worked in urban documentation for Damascus in the area of research, including Islamic art and architecture in Mamluk and Ottoman Eras. She published five books and several research papers in refereed journals between 2012 and 2021.

AMBREEN SHEHZAD HUSSAINI

Art History & Visual Studies PhD Candidate

Unveiling the Multifaceted Nature of Art and Propaganda: a case of Pakistani Master Calligrapher Rasheed Butt (1944—)

Abstract: In the realm of artistic discourse, the assertion that “all art is propaganda” provokes a multi-layered dialogue regarding the nature and purpose of artistic expression. This presentation delves into the complexity of this statement, arguing that the categorization of art as propaganda hinges upon various contextual factors. Rather than subscribing to a singular definition of art, I propose that its interpretation is inherently subjective, contingent upon the perspectives of both creator and beholder.

Central to my exploration is the recognition that the perception of art as propaganda is shaped by the intentions behind its creation and consumption. When viewed through the lens of political or revolutionary agendas, even seemingly apolitical works can adopt propagandistic qualities. Thus, the notion of propaganda in art is not confined to overtly ideological pieces but extends to the broader socio-political implications of artistic representation.

I employ a case study approach to illustrate the fluidity of artistic interpretation. Specifically, I examine Rasheed Butt's calligraphic pieces, demonstrating how they could be perceived as “Islamic state's propaganda” from one perspective, while from another angle, they may represent an intellectual quest for cultural heritage and identity.

By scrutinizing the interplay between intentionality and interpretation within specific artistic examples, I illuminate the complexities inherent in defining art as propaganda. My analysis invites participants to engage critically with the power dynamics embedded within artistic representation, fostering a more nuanced understanding of the relationship between art, ideology, and perception.

Biography: Ambreen S. H. is a PhD candidate at University of Victoria Department of Art History and Visual Studies. Before coming to Canada, she completed a two-years degree programme “Masters of Arts in Muslim Cultures” at the Aga Khan University – Institute for the study of Muslim Civilizations at London, UK. She also acquired a degree “Masters of Arts in Islamic Studies” from University of Karachi and a one-year diploma in Arabic Language from the Society for the promotion of Arabic Language – Pakistan. Currently, she is working on the “artistic expressions of the Qur'an” by investigating the creative uses of the sacred text in non-sacred spaces and on human body. Her research focuses on the use of Qur'anic text in material culture and modern arts. Ambreen enjoys teaching and learning from her students.

PETER GRAUER

Art History & Visual Studies MA Candidate

Spectacle Warfare and Sacrificial Citizenship: on Call of Duty As Propaganda

Abstract: For my presentation, I want to discuss the propagandistic dimension of the Call of Duty (CoD) series, what these games represent as a 'byproduct' of the imperial US war machine, and how the audience for the series interacts with these works. The Call of Duty games reflect America's perception of war in a post 9/11 era, shifting from Saving Private Ryan-inspired World War 2 action towards representing modern conflicts and terror plots in non-descript Middle Eastern settings. Despite their claims of accuracy to real military procedure, these games are purely fictional action-spectacles that oscillate between attempting to realistically depict war and trying to 'push the envelope' with what they can ask players to do in a game. As the series nears being 20 years old with current CoD games being developed by 2-3 studios on an annual basis, the dualistic spectacle and shock of the series has escalated wildly and produced questionable depictions of imperial US violence. Meanwhile, those involved in development and publishing have promoted the notion that Call of Duty features no political elements. Yet, the apolitical posturing of the games becomes increasingly dissonant with each entry being more and more controversial or inflammatory. My presentation will decisively argue that CoD games are firmly propagandistic and have, overtime, become increasingly worse at maintaining a veil of apoliticality as it asks players to partake in military violence made spectacle. Therefore, what does CoD illustrate as a cultural byproduct of US military imperialism and how does its players engage with the political elements of each game?

Biography: My name is Peter Grauer (They/Them), and I am a first-year Art History and Visual Studies master's student specializing in queer art and video games. I've been studying at UVIC for my whole academic career and have established my study of video games with my 'Queer Horror Gaming: LGBTQIA2S+ thru play' presentation last January. Normally my research focuses on independently made 'indie games' from queer or trans developers that express their identities and worldview. Visual Impetus 2024's theme of 'propaganda' provided me the opportunity to explore a set of games that contrast against my previous work; the Call of Duty series (2003-2023). While not relevant to my master's research on Secret Little Haven (2018) or previous presentation on We Know The Devil (2015), this presentation will help me expand my topics and add to an ongoing discussion of games and militarism. It also serves to contextualize how small-scale an 'indie game' is compared to a major game series with annual releases.

MCKAILA FERGUSON

Art History & Visual Studies MA Candidate

Resetting the Table: De-Centralizing Colonial Narratives through Curatorial Intervention

Abstract: *My Still Life* (oil on canvas, 2021) by Vietnamese-Canadian artist Chrystal Phan (b. 1982) depicts a contemporary family around a table sharing a meal. A large plate of watermelon sits in the foreground, the first of many dishes crowding the table. Behind the hotplate, on either side of a small framed picture, are two lit tapered candles drawing us further into the scene. Today, this painting sits on an easel at the centre of an 1860s kitchen featured inside a reproduction of a colonial Victorian streetscape, known as 'Old Town,' at the Royal BC Museum. Standing within the kitchen, filled with an old stove, butter churn, and the ingredients for an apple pie, you are immediately pulled out of this Victorian space. Confronting Phan's painting here shifts the focus and de-centralizes the colonial narrative of the space. According to Phan, the drive behind this work is to represent Asian faces and stories in ways that are not exotic, magical, or orientalized and draw attention to how Canadian identity is formed and guarded that prevent racialized Canadians from feeling entirely 'Canadian.' Dr. India Young, the Royal BC Museum's Curator of Art and Images, is working to re-centre marginalized groups within our narratives of the past. One of her projects is a new kind of gallery rehang, an additive insertion of contemporary artwork into intentionally exclusive and colonial spaces. While the museum is actively engaged in addressing its problematic longstanding exhibitions, the majority of 'Old Town' still only tells the story of wealthy white Canadians. The concept of a rehang is not new. Indeed, a handful of major rehangs within the last decade include the likes of: Tate Britain (London), Museum of Modern Art (New York City), and National Gallery of Canada (Ottawa). While projects of this size often include gallery closures and large budgets, Dr. Young is instead utilizing small curatorial interventions to powerfully overturn established colonial narratives.

Biography: McKaila Ferguson is an MA Candidate in the Department of Art History at the University of Victoria, BC. She holds an MSc in Museum Studies from the University of Glasgow as well as a BA in Art History from the University of Victoria. Currently, she works in the Collections & Conservation Department at the Royal BC Museum, packing and moving 7 million objects to a new research centre. She is grateful to live and work on the unceded traditional territory of the **lək** ^{wəŋəŋ} Peoples, known today as the Songhees, Esquimalt, and WSĀNEĆ Nations, whose historical relationships with the land continue to this day.

ANNIKA BERENDT

Greek & Roman Studies MA Candidate

Colonialism and White Supremacist Ideology in Repatriation Debates and Art Market Discourse

Abstract: This presentation explores the prevalence of colonialism and white supremacist ideology in art market discourse and debates around repatriation. With the growing number of repatriation claims and increasing mainstream familiarity with the application of postcolonial ideology, public opinion has developed largely in favour of repatriation. Collecting practices employed by both private collectors and public and private museums have been critiqued for a lack of due diligence in research into the provenance of their acquisitions. Despite this increasing awareness, colonialism and white supremacist ideology remain prevalent in art market and collecting discourse. This presentation centres on two main points in art market discourse, the argument around the prioritization of aesthetics over context and the debate over national versus universal cultural heritage. Arguments favouring aesthetic qualities fail to address the Eurocentric biases embedded in how aesthetic value is judged, and the debate around national vs universal cultural heritage is rooted in colonialism and white supremacist ideology. This centring of ownership in discourse on the sale and repatriation of illicit antiquities has drawn attention away from the development of solutions like long-loans and the use of replicas which have the potential to increase international access. This presentation applies postcolonial ideology to these two points in the discourse, and addresses colonialism and white supremacist ideology in art market rhetoric in order to strengthen both arguments against the sale and collection of unprovenanced antiquities and arguments in favour of repatriation.

Key words: colonialism, white supremacy, repatriation, collecting discourse

Biography: Annika is a 1st year graduate student in the department of Greek and Roman Studies at the University of Victoria, studying Greek archaeology. They completed their undergraduate degree in Greek and Roman Studies and Art History and Visual Studies at UVic in 2023. Their thesis centres on the potted forms and painted iconography of ceramics from Archaic Greece (700-480BCE) attributed to migrant craftspeople working in the mainland region of Boeotia. Annika's research applies post-colonial approaches to the role of migrant craftspeople in cultural interaction and exchange, the transmission of iconography through their work, and the adaptations they made to suit regional markets. Annika is also interested in the impact of methodological and theoretical approaches in modern scholarship, and the application of post-colonial ideology in archaeology.

ANN EDELSTEIN

Art History & Visual Studies MA Candidate

The Perfect Victim: Reframing the Narrative of the Whitechapel Murders

Abstract: Polly Nichols, Annie Chapman, Elizabeth Stride, Catherine Eddowes, Mary Jane Kelly—few recognize these names. Many, however, know of their murders and their killer “Jack the Ripper.” Not only have these five women been forgotten while their killer has become a legend, the circumstances of their deaths have been misreported and misunderstood for over a hundred years. Why is it that Polly, Annie, Elizabeth, Catherine, and Mary Jane have all been dismissed as “prostitutes” when there is no evidence that Polly, Annie, or Catherine engaged in sex work? In the last quarter of the nineteenth century in Britain, there was a belief that certain impoverished people were more deserving of charity than others. The “deserving poor” consisted of people who met the expectations of Victorian morality. In Victorian society, women were expected to become wives and mothers, to remain pious until marriage, and to take care of their homes. They were not to seek sexual pleasure or engage in “masculine” activities such as alcohol consumption or in labour outside of domestic work. Because the Ripper victims were poverty-stricken women who did not conform to Victorian moral standards, all were labeled “prostitutes.” In contrast, dead women deemed worthy of sympathy were dehumanized as well—portrayed as fragile, beautiful souls resembling Ophelia or the Lady of Shalott. Neither representation examines women as individuals, and this problem persists in present-day media portrayals of missing and murdered women. In studying the origins of this problematic trope, we can begin to dismantle its presence in contemporary media.

Biography: Ann Edelstein received her B.A. in creative writing at UC Riverside, then moved to Victoria in August of 2019. She loves all art forms, including literature, theatre, and music. She decided to pursue art history for her M.A. because of her fascination with fashion history.

Ann’s specific area of interest is the history of women’s fashion in the west, especially from the eighteenth century to the early 1910s. For her thesis, she intends to focus on mid-19th century women’s fashion in Europe. Specifically, she plans to examine British gowns made of Indian muslin with beetle wing embroidery. She also enjoys exploring the creation of historical clothing by making reproductions herself, using historical methods and materials.

Outside of school, Ann has written four published articles on the history of Victoria for Capital Daily and has opened a children’s entertainment business called Wisteria Productions, which offers visits and performances from fairytale characters.

GRACE NIEHAUS

Greek & Roman Studies MA Candidate

Motherhood: the Iconography of the Severan Dynasty of Imperial Rome

Abstract: With the establishment of each new dynasty in imperial Rome, came the establishment of a distinct rhetorical and iconographic identity that became the foundation for propaganda and political discourse. This presentation will examine the numismatic iconography of the Severan dynasty, over the course of which four women of the Severan household rose to social prominence as central political actors in the establishment and maintenance of the dynasty. Julia Domna, Julia Maesa, Julia Soaemias, and Julia Mamaea used their gendered identities as wives and mothers to promote dynastic claims of the Severans and maintain the political power of the dynasty. Utilizing the cultural understandings of the social and legal position of women within society, the four Severans were able to expand their feminine roles as wives and mothers into political spaces through their male relations. The iconographic trends featured in the Severan dynastic coinage provide evidence for the centrality of motherhood within Severan propaganda. Examining the ways in which the Severan women were perceived, as well as the ways in which they presented themselves through their propaganda, provides a greater understanding of the specific ways in which gender, marriage, and motherhood were utilized as central political tools. This presentation will discuss a number of prominent Severan coin types, the iconographic significance of these depictions, and the political impact that is reflected in these coin types. By looking at the ways in which these women represented themselves within coin types, this research aims to further our understanding of the political characters of these women, and enrich written accounts that often omit the agency that can be seen in art.

Keywords: Iconography, Motherhood, Severan Dynasty, Imperial Rome

Biography: My name is Grace Niehaus, I am a first-year graduate student at UVic in the department of Greek and Roman Studies. My thesis work examines the political use of marriage and motherhood within the Severan dynasty, specifically looking into the lives of four prominent Severan women. I have always had a passion of women's history and finding new ways in which to engage with these histories, often invisible, and frequently manipulated by external influence. I aim to combine textual and material evidence to examine the ways in which the women of the Severan dynasty were able to exercise political influence and maintain dynastic control.

ANNA O'MEARA

Art History & Visual Studies PhD Candidate

Tower of Babel in the French avant-garde

Abstract: In this presentation, I will discuss representations of the Tower of Babel in the French avant-garde, particularly Surrealism, Letterism, and the Situationist International. I am interested in how the Tower of Babel was used as a metaphor to represent both the origin and destruction of civilization and language, as well as a metaphor for confusion, unsustainability, and failed attempts to create universality through common means of communication. The core question is the following: what did the Tower of Babel mean for French avant-gardes of the 1950s and 60s? This investigation will include connotations between Babel and Babylonian history made by members of the French avant-garde, as well as intersections between philosophy, occultism, and artist groups. In particular, the mid-century proliferation of language, media, and images serves as the context for criticism. Key figures include André Breton, Guy Debord, and Isidore Isou. I am interested in how they relate to one another as well as how they contrast. Uses of Pieter Breugel's Tower of Babel by Debord and Breton are central to these considerations.

Biography: Anna O'Meara is a Ph.D. Candidate in Art History & Visual Studies at the University of Victoria. She received an M.A. in Art History from the University of Notre Dame and an Ma.T. in Education from the Relay Graduate School of Education in New York City. She is the co-editor of *On the Poverty of Student Life for Common Notions* (2022) wherein she considers the influence of the Japanese student union, Zengakuren, on the Situationist International. Her dissertation explores how philosophical concepts of the limitations of perception and of "worlds" influenced the development of the Situationist theory of the society of the spectacle. Currently, O'Meara is co-editing a collection of interviews regarding the afterlife of the Situationist International for *Common Notions* (2025) and *Sobinfluencia*, as well as a first translation and introduction to the text *Theory of Immediate World Revolution* by Belgian Surrealist Marcel Mariën (2025).

NATASHA DANAIS

History MA Candidate

Capturing Resilience: Japanese Canadian Family Photography during Forced Incarceration

Abstract: This study explores the resilience demonstrated by Japanese Canadians through family photography during forced incarceration (1942-1949). Despite the prohibition on owning cameras, individuals within the camps documented their lives, offering a unique perspective on unity, celebration, and resistance. Analyzing narratives within these photographs reveals curated portrayals, emphasizing themes of defiance within the constraints of imprisonment. Examining intentions and interpretations draws on Roland Barthes' concepts of "studium" and "punctum," providing insight into viewers' instinctive responses. The historical context underscores family photographs as artifacts of resistance against the government's attempt to erase material ties.

Photographs taken during incarceration present a positive facade, challenging official narratives and highlighting the nuanced ways individuals navigated resistance. Control emerges as a central theme, with photographers and subjects influencing the visual presentation of their experiences. The impact of photographs is explored through studium and punctum, emphasizing the emotional resonance unique to each individual. Ethical considerations arise when interpreting photographs without direct involvement from the photographers. This study contributes to understanding how Japanese Canadians used family photography as a tool for resilience, shedding light on the ways these images challenge dominant narratives and provide a platform for individual expression within a historical context of systemic injustice.

Biography: A francophone from Winnipeg, MB, Natasha is a dynamic force blending artistry, academia, and community engagement. Currently pursuing a MA in History at the University of Victoria, Natasha specializes in tourism and the Scottish Highland Clearances. Based in Victoria, BC, A two-time recipient of the University of Victoria Graduate Fellowship, Natasha excelled academically while advocating for fair conditions as a Union Steward for Teaching Assistants. Co-creator of a tour at Point Ellice House and serving on The Arbutus Review board, organizer and presenter at the Shifting Tides Conference, Natasha seamlessly merges history and education. Beyond academia, Natasha has showcased her art across Canada, and in Australia and Scotland, while leading community initiatives. Recognized in the Nova Scotia House of Assembly, Natasha graduated with first-class honors from the University of King's College with a BA in Arts, reflecting an inspiring journey of academic and community achievements.

KEYNOTE SPEAKER

DR. JALEH MANSOOR

UBC Art History, Visual Art & Theory

Enacting Obedience, Passionately: Performance Art, Exploitive Voluntarism, Service Industry

Abstract: How are the least plausibly propagandistic forms of art – those which part ways with representation and denotation associated with propagandistic messaging—mimetically inscribed in a means-ends logic associated with propaganda? This talk takes Yvonne Rainer's November 2011 charge of exploitation and abuse – which she set into negative dialectical contrast to Piero Paolo Pasolini's *Salò*-- against Marina Abramovic's Los Angeles fundrasier and NYC MoMA's retrospective on Rainer as a point of departure to explore what Frederic Lordon through his reading of Spinoza's Ethics has called "willing slaves of capital." I will touch on the projects of Merele Laderman-Ukeles, Lee Lozano, Bruce Naumann and others in my analysis of the genre of "performance" emergent in the early 1970s as a barely transparent endorsement of neo liberal competitive values that almost exceed and outspeed classical propaganda in their affirmation of capitalist social hegemony.

Biography: Jaleh Mansoor is a writer and an associate professor of Art History at the University of British Columbia, Vancouver, where she teaches modern and contemporary art history with an emphasis on Post WWII European Art. Her areas of interest, in addition to art and its histories, include Materialist Formalism, Marxist Feminism, Frankfurt School Theory and Communization Theory. Mansoor's first monographic book, *Marshall Plan Modernism: Italian Postwar Abstraction and the Beginnings of Autonomia* was published by Duke UP in 2016. She has written extensively for various journals, magazines and art institutions. She co-edited an anthology of essays addressing Jacques Rancière's articulations of politics and aesthetics entitled *Communities of Sense: Rethinking Aesthetics and Politics* (Duke UP, 2010).

Her current primary project, titled after Picabia's eponymous homage to a passage in Marx's *Philosophic and Economic Manuscripts of 1844*, is *Universal Prostitution: A Counter History of Abstraction Crossing Modernism, 1888-2008*, is forthcoming in early 2025 with Duke University Press. It traces the historical and structural entwinement of aesthetic and real (or concrete) abstraction -- defined as the extraction of labor power valorized by transactional exchange on the market— over 20th C art to offer a comprehensive account of the political economic forces that motivated modernist abstraction and the advent of post-humanism.

VISITING PUBLISHERS

ILLUMINE JOURNAL

Illumine is the scholarly journal of the University's Centre for Studies in Religion and Society. The journal is aimed at providing a forum for work by graduate students and post-doctoral scholars who have graduated in the past five years and are at an early stage in their academic careers. The articles must fit within the mandate of the centre which, as you can see below, is very broad.

The Centre for Studies in Religion and Society (CSRS) is a community of academics dedicated to the scholarly study of religion, spirituality, and secularity in relation to all aspects of human society, from law and politics to family and culture to history, the sciences and the arts. We have no affiliation with any religion and no religious agenda. We are equally interested in Eastern, Western, ancient and contemporary religions.

There is an issue being planned for release sometime in 2025 and the Call for Papers will go out shortly.

ARTICULATE JOURNAL

ARTiculate is a peer-reviewed, art historical journal that showcases the work of students currently pursuing a Graduate Degree in Art History and Visual Studies. ARTiculate issues include research articles as well as exhibition and book reviews, or other creative works. The publication is reflective of the University of Victoria's Department of Art History and Visual Culture's dedication to a global art history. The wide array of cultures and mediums covered exemplifies the development of a forum for graduate art historical scholarship that remains committed to this inclusive approach.

ARTBEAT NEWSLETTER

ARTbeat is the AHVS graduate association newsletter, published twice annually in April and December. Content features include submissions from our AHVS Chair and Graduate Advisor, Department Spotlight on faculty members and sessional instructors, Research in the Field with current students, Alumni Updates and Q&A with recently-graduated Alumni.

TAKE NOTE!

Scribble your critical thoughts, ideas and questions for our presenters, below:

NETWORK & CONNECT

Use this page to exchange contact information with likeminded individuals to stay in touch:

FINAL THOUGHTS

"In our age there is no such thing as "keeping out of politics." All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred and schizophrenia. When the general atmosphere is bad, language must suffer. I should expect to find--this is a guess which I have not sufficient knowledge to verify--that the German, Russian, and Italian languages have all deteriorated in the last ten or fifteen years, as a result of dictatorship."

-George Orwell, *All Art is Propaganda: Critical Essays*

On behalf of the VI Planning Committee, we would like to thank the Office of the Dean of Fine Arts, the Graduate Students' Society, and the Department of Art History and Visual Studies for their continued support. We would also like to recognize all those who contributed to Visual Impetus including: Our wonderful speakers, the VI Committee, volunteers, and our community partners. Lastly, we would like to extend our sincere appreciation to all of the participants and attendees—for the last 27 years, you have made this conference possible!

Continue to ask questions and see you next year!

"All art is propaganda and ever must be, despite the wailing of the purists. I stand in utter shamelessness and say that whatever art I have for writing has been used always for propaganda for gaining the right of black folk to love and enjoy. I do not care a damn for any art that is not used for propaganda."

-W.E.B. Du Bois