

FIELDWORK: Artistic Research, Ethics and Academic Freedom

Alberta College of Art + Design Symposium and Exhibition

March 12-14, 2015

Stanford Perrott Lecture Theatre, Main Mall and Room 371

ACAD 1407- 14 Avenue, SW Calgary, AB T2N 4R3 (SAIT stop NW LRT)

FREE and open to the public!

The Alberta College of Art + Design Research Advisory Committee invites you to attend **FIELDWORK**, a public symposium about Artistic Research, Ethics and Academic Freedom. This symposium follows on the success of Research Ethics Week this past November, and will provide an opportunity for extended, public discussion with peers and community members about Artistic Research, Ethics and Academic Freedom, key issues at the core of what we do at ACAD.

FIELDWORK is generously supported by the Alberta College of Art + Design Research Advisory Committee, the Alberta College of Art + Design Faculty Association (ACADFA), the Alberta Colleges Institutes Faculties Association (ACIFA) and the ACAD School of Critical + Creative Studies.

For more information, please contact **Diana Sherlock, Symposium Coordinator** at diana.sherlock@acad.ca

FIELDWORK Symposium Schedule of Events

Wednesday, March 11th, 7:30 – 8:50 pm, Stanford Perrott Lecture Theatre

Chris W. Carson, Executive Director, Visual Arts Alberta CARFAC

“Codes of Ethics: Best Practices for Visual Artists and CARFAC”

Chris W. Carson is both an arts administrator and a visual artist with a MFA in painting from the University of British Columbia. He has gained professional experience by working for a commercial art gallery, a public art gallery and several professional arts service organizations. Hosted by Professional Practices for Artists, School of Critical + Creative Studies.

Thursday, March 12th, 3 – 5 PM, Stanford Perrott Lecture Theatre

Keynote Speaker: James Turk

“What is an Art College Without Academic Freedom?”

James Turk is Distinguished Visiting Professor at Ryerson University and is establishing the University's new Centre for Free Expression, the first at any university in Canada. He is also Adjunct Research Professor at the Institute of Political Economy at Carleton University. From 1998 to June 2014, Jim served as Executive Director of the Canadian Association of University Teachers. Prior to joining CAUT, Jim was an Associate Professor of Sociology at the University of Toronto, specializing in Canadian Studies, and Director of the Labour Studies Program at University College. He also has held several senior staff posts in the Canadian trade union movement. Jim has written extensively on education, academic freedom, university governance, civil liberties, commercialization of universities and related public policy issues. His most recent book is *Academic Freedom in Conflict: the Struggle over Speech Rights in the University* (2014). Jim is a member of the Board of the Canadian Centre for Policy Alternatives, a member of the Steering Committee of the International Civil Liberties Monitoring Group, and a consultant to the American Association of University Professors' Committee A on Academic Freedom and Tenure.

March 9 – 14th, 2015

Alberta College of Art + Design, 371

FIELDWORK: The Exhibition

Christopher Frey

Heather Huston

Miguel Michelena

Mireille Perron

Rhiannon Rathwell

Laura Read

Amanda Salmon

Fei Su

Reception: Thursday, March 12th, 5 – 7 pm

Friday, March 13th, 9 – 9:30 am, Stanford Perrott Lecture Theatre

Russell Pensyl, Director of Research + Graduate Studies, ACAD

“About Research at the Alberta College of Art + Design”

Russell Pensyl (MFA 88, BFA 85) is an American media artist and designer. His work maintains a strategic focus on communication, narrative and user centric design processes for interactive and communication media. Pensyl's current work includes the creation of location-based entertainment several areas of technology in the application of content delivery in environmental spaces including emotion detection, facial recognition, positioning and localization, and gesture recognition. In 2011, his installation "subtle presence" which employed custom software for gender and age recognition was included in the Sarajevo Winter Festival. In 2008, The Long Bar was invited into the SIGGRAPH Asia Synthesis, Singapore. Pensyl's work has been included in the Shanghai Biennial, SIGGRAPH USA, the Machida Museum of Art and many other exhibitions. Pensyl was pioneer in the design and creation of interactive media as early as 1983. Pensyl owned and operated two companies in digital media domain from 1988 until 2003, designing and creating films and interactive media for Fortune 500 companies such as Apple, IBM, Motorola, Kodak, Adobe, Sony, Disney, Prentice Hall, Pearson Education, JCPenney, WebTV, 3Com, PalmPilot, American Airlines, Lucent Technologies and others.

Friday, March 13th, 9:30 am – 12:30 pm, Stanford Perrott Lecture Theatre

David Garneau and Cecily Nicholson

“creative collaboration and artistic research: instrumentalizing academy”

David Garneau is an artist, writer and organizer who is currently Head of Visual Arts at the University of Regina and he will present on Creative Conciliation: Assimilation and Sovereignty—the possibilities and limits of Indigenous and non-Indigenous collaboration and non-Indigenous empathy.

Cecily Nicholson is a poet and community activist who works at Gallery Gachet in Vancouver and she will present on artistic and academic engagements with communities of the Downtown Eastside neighbourhood of Vancouver, Coast Salish territories.

Student participation from ACAD’s Aboriginal, Feminist and Queeriousity Club members.

12:30 – 2 pm, Lunch

Friday, March 13th, 2:00 – 2:20 pm, Stanford Perrott Lecture Theatre

Christopher Frey, Faculty, School of Critical + Creative Studies, ACAD and ACADFA Negotiations Chair

“Article 26: Academic and Artistic Freedom” of ACAD’s Collective Agreement, was unique among all Alberta colleges and institutes (ACIFA members) for being the only one of its kind. This changed with the most recent round of bargaining across the province where other schools were able to add academic freedom clauses to their respective Collective Agreements. ACAD remains unique, however, for being the only school to include “Artistic Freedom.” Frey’s presentation considers ACAD’s Article 26 and foregrounds its importance to ACAD’s institutional being, and for both internal and external stakeholders.

Dr. Christopher Lorne Frey was born on Turtle Rock, Nose Hill. He lives and works in Calgary, Alberta. He has taught at Alberta College of Art and Design since 1998. His writings represent various genres and have appeared in journals, magazines, newspapers, and collections, as well as a novel, and as art installations and performances of local, national, and international standing. His accomplishments include several collaborations with interesting personages, all of them involving intense and playful examinations of language and word/image play. His life’s work is now known as [cCrw] (criticalCreative reSearch and writing). It strives to interrupt, intervene, and challenge systems of order that provoke, excite, but unfortunately silence. It “opportunes” people to read, interrogate, think critically, and write (act) creatively, while simultaneously creatively thinking and critically writing. He currently acts as ACADFA’s Negotiations Committee Chair, ACAD’s Academic Council Chair, and School of Critical and Creative Studies Associate Co-Chair.

Friday, March 13th, 2:30 – 2:50 pm, Stanford Perrott Lecture Theatre

Dr. Christopher Willard, Faculty, School of Visual Arts, Painting, ACAD

“Artistic Research as Real Research” will consider the particular history and development of artistic research. Next, artistic research will be examined and contrasted with scientific views and hypothetico–deductive models of research. Presuppositions about research and artistic research may be identified. A more useful definition of research will be proposed—one that is able to dovetail with expanding conceptions of artistic research. In turn, a way in which artists and art programs may more accurately assert their undertakings as valid research is suggested.

Dr. Christopher Willard teaches in the Painting Program, School of Visual Arts at the Alberta College of Art + Design. He is a painter, post–studio conceptual artist, writer, and founder of the Invisible Art Collective International. His novels, *Sundre* and *Garbage Head*, were published by Vehicule Press in Montreal. His art resides in collections world wide including the Metropolitan Museum of Art, in New York City and he has shown internationally. He has been awarded numerous grants including Alberta Foundation for the Arts, Canada Council, and a sabbatical leave during which he undertook research in Budapest and London. Willard recently completed an analytical philosophical dissertation titled *Artistic Creation is Artistic Research: Substantiation through a Bimodal Framework* at the University of Calgary.

Friday, March 13th, 3:00 – 3:20, Stanford Perrott Lecture Theatre

Nancy Nisbet, Faculty, School of Visual Arts, Photography, ACAD

“ReThinking Exchange: Ideology, Movement and Relation”

Nancy Nisbet is an interdisciplinary artist and educator. She is currently completing her PhD in communication and philosophy at the European Graduate School. She received her MFA in photography from the California Institute of the Arts, and a BSc in genetics from the University of Alberta. Her artwork and writing explore a range of social and political challenges including: climate change, economic free trade, surveillance, and institutional discipline. Inspired by the work of philosophers Alain Badiou and Catherine Malabou, Nisbet’s doctoral dissertation is an exploration of the possibilities of real change and the becoming of a subject in the context of a biological event of mutation. What does it mean to be a ‘subject’ when the world in question is the internal molecular environment of a body? Nisbet’s artwork has been included in exhibitions, residencies, and conferences in Canada, the United States, Argentina, Germany, Thailand, and Japan. Her recent essay “Conceiving a Subject of Mutation” will be published in Mosaic this June, and a French translation of her essay “Rethinking Exchange” is forthcoming in La Collection Phosphore of Laval University. She has also published essays in Leonardo, Rhizomes, Netzspannung, Art & Biotechnologies, and her work is included in the textbook, *Entering the Academic Conversation: Strategies for Research Writing*.

5 – 7 pm, Bar, ACAD Main Mall

Friday, March 13th, 7 – 8:30 pm, Stanford Perrott Lecture Theatre
Renzo Martens, Episode III, Film Screening

Episode III, also known as **Enjoy Poverty**, is the 90-minute film registration of Dutch artist, **Renzo Martens'** activities in the Congo. In an epic journey, the film establishes that images of poverty are the Congo's most lucrative export, generating more revenue than traditional exports like gold, diamonds, or cocoa. However, just as with these traditional exports, those that provide the raw material: the poor being filmed, hardly benefit from it at all. Amidst ethnic war and relentless economic exploitation, Martens sets up an emancipation program that aims to teach the poor how to benefit from their biggest resource: poverty. Thus, Congolese photographers are encouraged to move on from development-hindering activities, such as photographing weddings and parties, and to start taking images of war and disaster. With a neon sign, packed in metal crates and carried through the jungle by Martens' porters, the local population is encouraged to capitalize on what the world has given them as their share. It states 'Enjoy Poverty.' Hapless plantation workers question it, accept it, dance around it, yet in the end, the whole project seems bound to fail. The piece is the third in a series of films that, by enacting their own parameters, try to make visible their own complicity in a world obscured by depictions of it. The first of this series was 'Episode I' set in Chechnya. Episode III was first shown at the Stedelijk Museum Bureau Amsterdam. The trunks that were carried throughout the jungle, now contained the master-tape of these activities, some left over neon lights, a photograph made in collaboration with the Association des Photographes de Kanyabayonga, and a certificate. The film was screened a few times daily. On the very same day, the piece served as the opening night film the Amsterdam International Documentary Festival's 2008 edition. Ever since, the film has been shown in over 40 film festivals, art venues including Centre Pompidou, ZKM Karlsruhe, Kunsthalle Goteborg, Tate Modern, Arnolfini Bristol, The BOX LA, Nomas Foundation and art biennals such as the Moscow Biennial, Berlin Biennial and Manifesta.

Saturday, March 14th, 9 – 9:40 am, Stanford Perrott Lecture Theatre

Doug Short, President NASA and President, Alberta Colleges Institutes Faculties Association (ACIFA)

“Academic Freedom in our Colleges, Institutes and Art Colleges”

Doug Short is currently the President of ACIFA (Alberta Colleges and Institutes Faculties Association). He is also the President of the NAIT faculty association (NASA). He has been Chair of the Finance programs at NAIT and was the interim Associate Dean of the JRSSB (J.R. Shaw School of Business). Doug has instructed, reviewed exams and developed course materials for a broad range of finance courses, corporate finance, investments, financial systems and financial theory, at the undergraduate and graduate levels at several institutions and professional associations. Doug is the co-author of Foundations of Financial Management, currently in its 10th edition, a text used at numerous post-secondary institutions across Canada. Doug’s finance and political economy background manifests his current interest in transparency, income inequality and academic freedom. His finance background is useful in his role as ACIFA representative on the LAPP (Local Authorities Pension Plan) Stakeholders Group.

Saturday, March 14th, 9:45 – 10:30 am, Stanford Perrott Lecture Theatre

Dick Aaverns with Miguel Michelena

“Performance and Pedagogy: Ethical Tales from the Field”

Addresses how the role of the human body in art has become increasingly pivotal as a site of creative endeavour when addressing otherness, marginalization and issue-based practices. This presentation will deliver a case study of works from the field of performativity that confront not just ethical issues, but pose questions of responsibility for educational institutions. Artists discussed will include Ana Mendiata, Chris Burden, Vito Acconci, Lori Blondeau, Istvan Kantor, Hermann Nitsch, Carolee Schneemann, Marina Abramovic, Stelarc and Andrea Fraser.

How can academia create a pedagogical structure that on the one hand enables risk and experimentation, but on the other hand ensure ethical competency?

The content of **Dick Aaverns’** practice recalibrates the commodification of space: probing how spaces are valued, bought, sold, bartered, or fought over. Language, identity politics and media convergence—arbiters of spatial control—are wrought through sculpture, text-based works, photography, video and performance, including public art. Projects have been presented in Canada, USA, Australia, UK and Middle East. Notable exhibitions include Terms of Engagement (2014 national touring show), Ambivalence Blvd (multiple venues including Art + Activism at YYZ), War Art Now (The Founders’ Gallery), and Brick + Mortar International Video Art Festival, curated by Denise Markonish. Aaverns’ writings are widely published including Canadian Art, On Site Review, Akimbo and numerous catalogues. Significant articles include “War Art in the Face of The Project for The New American Century: A Postmodern Rake’s Progress” in Crossing Cultures: Conflict, Migration, Convergence, and “In Deference of a New Diabolique” for the international exhibition catalogue Diabolique.

Miguel Michelena is a Venezuela–American, Calgary–based emerging artist currently finishing the final year of his degree at the Alberta College of Art + Design. Over the last two years Miguel’s work has been based around his cultural background and the current political and social crisis that his home country, Venezuela, is currently facing. While addressing that subject he is also raising questions about identity, stereotypes and the social challenges of being a multinational immigrant. Miguel’s practice emphasizes the use of public gorilla interventions, installations and performances. His interactive live art, usually evolves around violent acts, moral questions, roles and responsibilities and challenging the integrity of audience members by testing the ways in which

they choose to (or not to) participate in the artworks.

Saturday, March 14th, 10:00 am – noon, Stanford Perrott Lecture Theatre

Ritu Khullar, Chivers Carpenter Lawyers

“Artistic Research and Academic Freedom” A Workshop

Ritu Khullar is managing partner at the boutique Edmonton law firm Chivers Carpenter. Her practice is focused in litigation relating to public law issues including labour and employment, privacy, administrative, professional regulation, human rights, and constitutional law. She represents public and private sector unions, administrative tribunals, and individual clients. She has acted for various tribunals including the Canadian Human Rights Commission; the Alberta Chief of Human Rights Commission; the Office of the Information and Privacy Commissioner of Alberta. She has appeared before various boards and tribunals, all levels of court in Alberta, and has appeared in the Supreme Court of Canada on several occasions, most recently for an intervener in *Saskatchewan Federation of Labour v. Saskatchewan*, 2015 SCC 4. A graduate of the University of Toronto Law School, Ritu has maintained a connection to the academic world by teaching at the University of Alberta faculty of law for over 10 years (labour arbitration and constitutional law). She has also made numerous presentations at many seminars and conferences (academic and professional) on a wide variety of topics.

Saturday, March 14th, 12:00 – 1:00 pm, Lunch

Saturday, March 14th, 1:00 – 1:20 pm, Stanford Perrott Lecture Theatre

Susan Jarosi, Associate Professor, Women's and Gender Studies, Department of Fine Arts, Duke University

“The Myths of Artistic Liberty”

Susan Jarosi is Associate Professor of Contemporary Art History and Theory in the Women's and Gender Studies and Fine Arts Departments at the University of Louisville. She earned her Ph.D. in Art History and Visual Studies from Duke University and is the recipient of a Fulbright Foundation research fellowship. Research interests include the history and reception of performance art; experimental film, video, and technology; trauma studies; and the modes of exchange between art and science. Her critical writing on performance art and expanded cinema has been published in the journals *Art History*, *Screen*, and *Art and Documentation*; and in anthologies such as *The Fluxus Reader* (ed. K. Friedman, 1998), *Not a Day Without a Line – Understanding Artists' Writings* (ed. H. De Preester, 2013), and *Interactive Contemporary Art: Participation in Practice* (ed. K. Brown, 2014). She is currently completing projects on vitrines in contemporary art exhibitions, holographic models and metaphors in art and science, and non-elite contemporary art markets.

Saturday, March 14th, 1:20 – 1:40 pm, Stanford Perrott Lecture Theatre

Tanya Rusnak, Faculty, School of Visual Arts, Drawing, Painting, First Year Studies, ACAD

“Ethical Dilemmas, Cases and Case Studies” will offer a series of examples and case studies, values and debates, and scenarios, which bring out ethical challenges and solutions found over various years in various situations and areas of practice-led artistic research in the visual arts. Topics of discussion will include forms of art that confound our judgment by transgressing the boundaries and protocols of certain societal categories. Artists discussed will include David Hammons, Anselm Kiefer, Taryn Simon, Marc Adelman, Kiki Smith and Andres Serrano, among others who grapple with ethical and political concerns. Discussion will pertain to both familiar and novel ethical issues that are often amplified by the kinds of artistic research that emerges in alternative or progressive educational contexts.

Tanya Rusnak is an artist and faculty member at the Alberta College of Art + Design. She studied at the Alberta College of Art + Design and l'École des Arts Décoratifs prior to obtaining a MFA with a focus on interdisciplinary work from the University of Calgary. A past recipient of grants awarded by the Canada Council for the Arts and the Alberta Foundation for the Arts, she has exhibited her work across Canada and abroad. The conceptual thread that seems to dictate much of her work seeks to mirror the contemporary re-emergence of interest in the interconnected realms of memory and history, in representations of the past, and issues of historical interpretation and presentation, as well as the combining of materials or knowledge that stem from different disciplinary areas such as visual studies, critical theory, history, cultural studies, politics, art history, astronomy, and modern media. Dealing with traces of meaning and historical references, her work is the outcome of a historical retrieval and interpretation process involving references to the archive; its contents; history and classificatory systems.

Saturday, March 14th, 1:40 – 2:00 pm, Stanford Perrott Lecture Theatre

Jeff Lennard, Faculty, School of Communication Design, ACAD

“Artistic Freedom, Shock Tactics and Academic Responsibility” was created as way to open discourse and provide guidance around issues of audience-appropriate image making and the presenting of it in the classroom, public venues, media and virtual worlds.

Jeff Lennard is the President and Creative Director of Ambush Advertising Group. He’s also a proud ACAD grad. You’ve probably come face to face with Jeff’s work without realizing it. Remember signing up for the Olympic Torch Relay or had a bottle of Molson Canadian catch your eye in the liquor store? Perhaps you’ve planned a trip down to the Stampede, found yourself humming moo moo moo moo cow or caught yourself imagining the freedom of winning the lotto 6/49. Or been online and landed at kelloggs.com or wonderville.ca. They’re all part of Jeff’s portfolio. His work has been recognized throughout the world. Winning Best of Show Ad Rodeo, Marketing Awards, Clios, One Show, Art Directors Club of Canada.

Saturday, March 14th, 2:00 – 2:20 pm, Stanford Perrott Lecture Theatre

Gord Ferguson, Faculty, School of Visual Arts, Sculpture, ACAD
“University Administration and the Culture of the Classroom”

Gord Ferguson is an artist and faculty member at the Alberta College of Art & Design. He received an MFA degree from the University of Montana in 1981 and has exhibited his work across Canada. He has completed a number of public commissions and was the recipient of two Canada Council grants to support his studio research. His interests include the reconsideration of manufactured consumer objects, constructed environments, design, language, advertising, corporate behavior and hierarchies of value in contemporary culture. Gord Ferguson’s work is represented in many museum and private collections across Canada.

Saturday, March 14th, 3 – 3:15 pm, Coffee

Saturday, March 14th, 3:15 – 4:15 pm, Stanford Perrott Lecture Theatre

Laura Koltutsky and Robert Tiessen in Conversation:

“Academic Freedom, Scholarly Communications, and Copyright in the Neoliberal Context” will address academic freedom issues such as the intellectual property implications of recent copyright changes, new developments in scholarly communications and open access, and how these are impacted by our current political context.

Laura Koltutsky is an associate librarian within the University of Calgary Libraries and Cultural Resources. Previously she worked at the University of Houston Libraries from 2001‐2008 and as an adjunct professor for the Department of Library and Information Sciences at the University of North Texas from 2004‐2008. Laura is co‐editor of the Library Juice Press Handbook of Intellectual Freedom: Concepts, Cases, and Theories and she contributed a chapter on Neoliberalism and Intellectual Freedom to this project. She has been active within the Intellectual Freedom and Social Responsibility communities of the American Library Association since graduating with her Master of Information Studies from the University of Alberta in 2001.

Robert Tiessen is Book & Media Collection Development Librarian within the University of Calgary Libraries & Cultural Resources. He has worked at the University of Calgary Library in various roles since 1999 after moving back to Canada from working as a librarian in Montana and Ohio. His interest was sparked in copyright after wondering why the copyright rules were so different between Canada and the US. Rob contributed the chapter on Intellectual Freedom and Intellectual Property to the Library Juice Press Handbook of Intellectual Freedom: Concepts, Cases, and Theories. He has been a member of the Canadian Library Association’s Copyright Committee since 2002 and is currently chair of the committee.

Saturday, March 14th, 4:15 – 5:15, Stanford Perrott Lecture Theatre
Closing public discussion

Saturday, March 14th, 5:15 – 5:30 pm, Stanford Perrott Lecture Theatre
Closing Remarks

In the Library, March 9 – 14th

FIELDWORK Screenings in the ACAD Library's Red Room.
Ask at library front desk for list of films.

FIELDWORK Book Trolley with a selection of publications related to
FIELDWORK: Artistic Research, Ethics and Academic Freedom.

Around ACAD

March 4 – 18, 2015, across from the third floor elevators

In Formation Out of Formation

Painting 212A, Research and Process presents an exhibition that explores the formation of art made visible without particular form.

Brett Bonk

Edward Delamont

George Drew

Sadia Fasih

Jeffery Blair

Susan Joyal

Leah Kinch

RaeAnn Kushnerek

Hannah Lacrampe

Emilie-Justine MacPhail

Lusine Manukyan

Olivia Many Guns

Conrad Marion

Maria Munar

Dominic Pinney

Felicia VandenBoogaard

Kristina Vidak