A R T H

Undergraduate Student Symposium
Macdonald Stewart Art Centre
Wednesday, March 5th 5:30pm

A T T A C K ! 2 0 1 4

10 Papers - 20 Slides Each - 7 Minutes

Welcome and Opening Remarks - 5:30 pm

Angel Callander
"This is here and so I give it back to you": Experiencing art and the world with Jon Rafman and Google

Ailish Farrelly
Fanart: Opening a Dialogue with Mass Media

Ryan Graham
The Art of the Idea

Melanie Hayes
After Appropriation Art: Legal Art and Law as Technical Support

Keltie Laidlaw
Simulation and Hyperrealtiy in Reality Television Gamedocs

Chantal Pfaff
Yoko Ono Cut Piece

Sheilagh Quaile
Imitation Kashmir Shawls and the Paisley Textile Industry, 1780-1870: Evaluating their Economic Role

Mieke Rodenburg
Mary Delany and the Colonial Project: English Women's Artist Production and the Naturalizing of Imperial Knowledge in the Long Eighteenth Century

R.C. Salazar
The Dematerialization of the Art Object: Its Consequence in the Discipline of Art History and Thereafter

Elise Vandenbosch
Canadian Cultural Property Import and Export Art

Keynote Speaker - 7:40 pm

Paul Vanouse, University of Buffalo
"Imag(in)ing Human Difference"

Nineteenth century human sciences utilized highly visual techniques to differentiate, to liken, to individuate and to categorize. These endeavors, such as anthropometry, fingerprinting, genetics and eugenics have strong resonance in contemporary bio-sciences and our current worldview. In this lecture, Vanouse will discuss his artworks that use DNA as a medium alongside some of the intertwined scientific, political and legal histories that they interrogate.

Paul Vanouse is a professor of visual studies at the University at Buffalo. He has been working in emerging media forms since 1990. Interdisciplinarity and impassioned amateurism guide his art practice. His biological media experiments, and interactive installations have been exhibited in over 20 countries and widely across the US. Recent solo exhibitions include: Schering Foundation in Berlin (2011), Kapelica Gallery in Ljubljana (2011), Muffathalle in Munich (2012), and Beall Center at UC Irvine, California (2013).

Vanouse has been specifically concerned with forcing the arcane codes of scientific communication into a broader cultural language. In The Relative Velocity Inscription Device (2002), he literally races DNA from his Jamaican-American family members, in a DNA sequencing gel, in an installation/scientific experiment that explores the relationship between early 20th Century Eugenics and late 20th Century Human Genomics. The double entendre of race highlights the obsession with "genetic fitness" within these historical endeavors. Similarly, his recent projects, "Latent Figure Protocol" (2007), "Ocular Revision" (2010) and "Suspect Inversion Center" (2012) use molecular biology techniques to challenge "genome-hype" and to confront issues surrounding DNA fingerprinting.

UNIVERSITY of GUELPH
CHANGING LIVES IMPROVING LIFE

COLLEGE OF ARTS

ASTRA

COLLEGE OF ARTS STUDENT UNION UNIVERSITY OF GUELPH

sofam school of fine art and music

cmagazine

Reception and Live Music to Follow - Please Join Us!