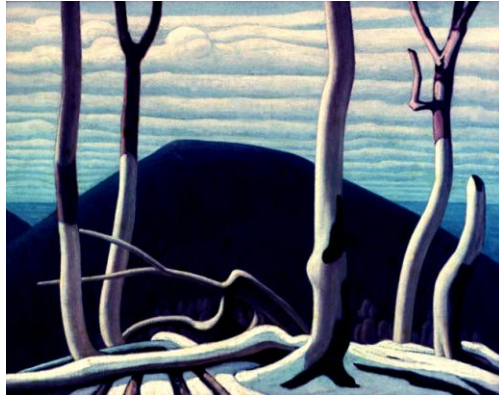


Bridging Divides: Art & Design in Canada
10:00-16:00, Friday May 8th 2015
Newman House: 85/86 St Stephen's Green



LAWREN HARRIS, ABOVE LAKE SUPERIOR (C. 1922)

Organized by the Craig Dobbin Chair of Canadian Studies at University College Dublin, in collaboration with the Association for Canadian Studies in Ireland, and with generous support from UCD College of Arts and Celtic Studies and UCD Humanities Institute. There is no admission charge for this event or need to register in advance.



PAUL BEAU, COFFEE SERVICE (C. 1910)

Morning Session: Bringing Down the Borders – Socio-Political Contexts for Canadian Art and Design

10:00-10:30: Coffee, and welcome from the symposium organizers.

10:30-11:00: Rosalind Pepall (former Senior Curator of Decorative Arts, Montreal Museum of Fine Arts): *Soaring Ambitions in Fin-de-siècle Canada*.

As Canada's ambitions grew and its economy soared around the turn of the 20th century, artists and designers sought to develop a distinctly Canadian character in their work while also responding to European developments that brought together the 'fine' and 'decorative' arts. This was accomplished in (for example) the formation of the Canadian Guild of Crafts in 1905, and also in the establishment of applied art collections at the Royal Ontario Museum (Toronto, 1914) and the Art Association of Montreal (1916). Both of these institutions acquired Canadian and international objects to serve as models of future design, and to preserve notable examples of the country's historic French, English and Aboriginal art.

11:00-11:30: Dr Emily Mark-FitzGerald (Lecturer, School of Art History and Cultural Policy, UCD): *'Celtic' Canada: Public Art, Memory, and Migration in the 20th Century*.

Since the 1990s the number of commemorative monuments to the Irish Famine has exploded worldwide, including more than twenty new monuments in Canada. This presentation addresses how and why 19th-century Irish migration has been extensively commemorated and visualized in Canada, placing this phenomenon in the context of Famine iconography, of traditions of commemoration, of contemporary politics of migration heritage, and of public art praxes.

11:30-12:00: Dr Charles C. Hill (former Curator of Canadian Art, National Gallery of Canada): *Art and Society: Canadian Art 1910-1950*.

This paper presents an overview of how artists and art movements in Canada approached art as a social tool to bring about change in Canadian society during the first half of the twentieth century. Three distinct but thematically inter-related phenomena will be covered: (1) the Group of Seven (which promoted the Canadian landscape as a means of fostering a sense of national identity and cohesion); (2) the social realist artists who between the two world wars reoriented Canadian art toward a concern with social issues; and (3) the francophone Automatiste artists who in Montreal during the 1940s explored the links between abstraction in art, and personal and social liberation.

12:00-12:30: Question period.

12:30-14:00: Lunch.

Afternoon Session: Art, Design, and (Mis)understandings between Canada's Native Peoples and Its Euro-Canadian Populations:

14:00-14:30: Dr Anna Hudson (Associate Professor of Art History, York University): *Frances Anne Hopkins's "The Red River Expedition at Kakabeka Falls"*.

By 1867, the year of Canadian confederation, resistance among the Métis – the western Canadian population that had both First Nations and European ancestry – posed a real threat to the political authority of Canada's first prime minister, Sir John A. Macdonald. In 1870 Macdonald sent an expedition to what is now the province of Manitoba, to thwart the Métis and their leader, Louis Riel. Frances Anne Hopkins's 1877 painting of the expedition incorporates a mixture of First Nations and European imagery: a combination that can be read as tacitly recognizing that appropriation of Métis cultural identity into a larger definition of Canada was essential to the success of the country's geographical expansion across First Nations and Métis territory.

14:30-15:00: Dr Gerta Moray (Professor Emeritus of Art History, University of Guelph): *'A Lady Who Prefers Indians': The Contentious Modernism of Emily Carr*.

In 1907 the British Columbia artist Emily Carr conceived a project to record in paint the traditional cultures of Canada's Northwest Coast Aboriginal populations, and to use that work to champion traditional First Nations cultures. This project set her on the path to become Canada's most distinctive, controversial, and yet most beloved modern artist: a status that she maintains both nationally and internationally to this day. This paper examines how critical assessments of her work have for the past century been as varied and as political as were the obstacles that she encountered in its making.

15:00-15:30: Dr Carol Payne (Associate Professor of Art History, Carleton University): *Cold Shots: The History of Photography in Canada's North*.

The North has long been a key marker of Canadian nationhood. For most Canadians, and certainly international audiences, these vast and remote regions are known not through personal experience but through representations, especially photographs. Artists, tourists, explorers, missionaries, ethnographers, and governmental officials have deployed the camera extensively. This paper introduces photography of the arctic and subarctic regions of Canada, surveys key uses of photography in the North, and explores how these images are being reimagined from Inuit positions in recent Inuit photography.

15:30-16:00: Question period.