

SCHOOL FOR THE STUDY OF CANADA - UNDERGRADUATE  
TRENT UNIVERSITY

CAST-HIST 4200Y- CANADIAN IMAGES  
2016-17 FW  
Peterborough

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<b>*** Please note that this office is only accessible by stairs. Please contact Jeannine Crowe if this poses an accessibility problem to work out appropriate accommodations.</b>	

**Course Description:** This is a fourth-year seminar about visual culture, art, history, and politics in Canada. Through a deep engagement with art, we can grow as scholars and gain a better understanding of history, politics, and power in Canada. We will examine how art has created Canada, how art has challenged Canada, and how art has reimagined Canada. Your work in this course will change the way you look at the world around you.

**Required Texts:** Lynda Jessup, Erin Morton, Kristy Robertson (eds.), *Negotiations in a Vacant Lot: Studying the Visual in Canada*. Montreal and Kingston: McGill-

Queen's University Press, 2014. This is available at the bookstore and as an e-book on the library website. All other materials will be available on Blackboard or the library website.

**learningSystem/Blackboard:** Blackboard

SEMINAR	THU	1-3:50 PM	SCOTT HOUSE 102.1, Trail College
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Please check <http://www.trentu.ca/timetable/> to confirm times and locations.

**Objectives and Expectations:**

I have several objectives for our work in this course.

We will participate in advanced scholarly discussions in seminar, as both active speakers and active listeners. We will practice supporting and critiquing the work of our colleagues.

We will look at and learn about the relationship between art/visual culture and Canada, past and present.

We will develop our own thinking about art, visual culture, history, and politics.

You will produce a major research paper based on sustained research, thinking, writing, and editing.

You are not expected to know anything about art and visual culture in Canada. You are expected to spend time every week looking, reading, thinking, writing, and talking about art and visual culture in Canada.

You are expected to have your own goals for our work in this course, which we will discuss during the first seminar.

## **Course Evaluation:**

You will be doing several types of work in this course: participating in and leading seminars; writing responses to readings and artwork, curating a public visual exhibition; and planning, proposing, researching, and writing a major paper.

<b>Type of Assignment</b>	<b>Weighting</b>	<b>Due Date</b>
<b><u>Seminar Participation</u></b>	<b><u>15%</u></b>	<b><u>Ongoing</u></b>
<b><u>Seminar Leadership</u></b>	<b><u>5%</u></b>	<b><u>TBD</u></b>
<b><u>Reading Responses</u></b>	<b><u>10%</u></b>	<b><u>Ongoing</u></b>
<b><u>Exhibition Review</u></b>	<b><u>10%</u></b>	<b><u>November 3</u></b>
<b><u>Research Proposal</u></b>	<b><u>10%</u></b>	<b><u>November 10</u></b>
<b><u>Visual Exhibition</u></b>	<b><u>15%</u></b>	<b><u>January 19</u></b>
<b><u>Research Paper</u></b>	<b><u>35%</u></b>	<b><u>April 6</u></b>

**PLEASE NOTE: between the Exhibition Review, ½ of your Seminar Participation grade, ½ your Reading Response Grade, and your Research Proposal Grade, 32.5% of your total grade will be available to you by January.**

**Seminar Participation (15% of your total grade) and Leadership (5% of your total grade); Reading Responses (10% of your total grade)**

We will do some of our most important work in seminars. Here, we work to better understand visual culture and Canada through an informed discussion with our colleagues. These discussions will be based on our course readings and viewings. Seminars are a space for you to question the ideas that you encounter in your readings and viewings. Our discussions will develop your ability to critique scholarly arguments and help you to think, speak, and write about Canadian images yourself.

-Your participation in seminars is graded weekly. Every student is entitled to miss one seminar for any reason without penalty. After that, any missed seminars will receive a zero for that week. Marks lost for missed seminars cannot be made up

unless you provide a documented reason for missing the seminar. Participation is being graded, however, not just attendance. If you attend and do not contribute, you will receive a C- for that week. Seminar participation is 15% of your total grade. You will receive half of this grade in December, and the full grade in April.

-In addition to reading articles and books for this class, we will also be doing viewings each week. This involves looking at some work by the artists listed for the week, thinking about it, and making notes about your thoughts. We will discuss different ways to look at and think about visual culture in seminar.

-Arrive having done the readings and viewings, and thought a bit about them. This is essential. Coming to seminar with a few arguments, points, or questions about the readings and viewings already written down will help you participate effectively in seminar without having to make points off the top of your head. It will also help you learn and retain the readings. Making notes while you do the readings or look at the viewings will help with this.

To assist you in this process, you are required to submit 10 reading responses over the course of the year. These are 300 word typed discussions of your thoughts, responses, and questions based on your reading and viewing of a week's material. These are pass/fail. If you do all 10, and they are clearly relevant to each week's work, you get all 10%.

-When reading articles or chapters for seminar, consider the following: What is the author's thesis? What arguments are they making to support their thesis? What sources are they using to support these arguments? Are the arguments and evidence presented convincing? Why or why not? What is the author's perspective?

-You are encouraged to make arguments and disagree with the arguments and perspectives presented by me, the authors we read, the artists we study, and the

other members of the seminar group. Remember to always be courteous and respectful of your colleagues.

-If you find it difficult to speak in seminar, please let me know. Together we can discuss how to best facilitate your participation.

-During some seminars, we will also practice “rounds.” During rounds, you will take turns discussing your research, sharing inspirations, dead ends, problems, questions, and thoughts. This will be very useful for your work towards your major research project.

-Each student will lead or co-lead a presentation during one seminar this year. This will give you valuable experience if you plan to attend graduate school or work as a TA, instructor, or teacher. As a seminar leader, your job will be to facilitate a lively, rigorous discussion of the theme, works, and questions of the week. This will be worth 5% of your total grade.

## **Written Assignments**

### **Exhibition Review (10% of your total grade)**

For this assignment, visit an art gallery or museum exhibit that interests you.

Tour the exhibition. Be mindful and take notes - not just of the content that is presented to you, but how it's presented, and how you are reacting to what's being presented to you. Write a 1000-1500-word review of the exhibition.

Consider the following questions: What ideas and themes were showcased? What messages did the exhibition attempt convey? How was the exhibition structured to convey these messages? Was the exhibition successful in conveying its themes, ideas, and messages?

## **Major Research Project**

During this course, you will spend eight months conceiving, researching, and writing a major research project about art and/or visual culture and Canada. Your focus can be thematic, historical, or contemporary. There will be four major milestones in this process:

### **Research Proposal (10% of your total grade)**

In this document, you will propose your major research project. The elements of this proposal will include the topic of your research, the major questions you are seeking to answer, art and/or artist(s) that speak to your topic, and how you endeavour to find those answers, including a list of specific sources.

### **Visual Exhibition (15% of your total grade)**

The visual exhibition will give you an opportunity to consider your questions from a different angle, and share your thinking and passions with your colleagues in this course. For the exhibition, you are required to curate and assemble a collection of 5-10 images related to your major research project. You will publicly display these images to the Trent community at our class exhibition in January. At the exhibition, you will introduce your images with a 5-10-minute presentation about your project, the relation of your images to your project, and what you think is compelling and important about these images.

### **Research Paper Workshop (not graded)**

For this in-class workshop, you will circulate your draft papers among a small group of your classmates two weeks in advance. You will read the papers of your group members and arrive at the workshop ready to discuss your own work and offer constructive feedback of your fellow group members. You will also

submit a hard copy of your draft to me at the workshop. I will read your drafts and provide written feedback at next week's class.

### **Research Paper (35% of your total grade)**

This 30-35-page paper should display your original perspective on art and/or visual culture and Canada. It must be strongly argued and supported by significant research - 25-35 sources. It should demonstrate sustained thought about your topic and questions.

### **Weekly Schedule:**

#### **Week 1 (September 8): Introduction: What Are We Looking At Here?**

Readings: Art Gallery NSW, "Looking At Art," (online); Kit Messham-Muir, "Three Simple Steps to Understand Art: Look, See Think," *The Conversation* (online).

Viewings: Vancouver 2010 Opening Ceremonies, the Group of Seven, Jin-Me Yoon, Carl Beam

#### **Week 2 (September 15): Art & Nation-Building 1: The 19<sup>th</sup> Century**

Readings: Ruth Phillips, "Making Sense out/of the Visual: Aboriginal Presentations and Representations in 19th Century Canada," *Art History* 27, no. 4 (2004): 593-615; Gillian Poulter, "Representations as Colonial Rhetoric: The Image of the Native and 'the Habitant' in the Formation of Colonial Identities in Early Nineteenth-Century Lower Canada," *Journal of Canadian Art History* 16, no. 1 (1994): 10-29; Lynda Jessup, "Landscapes of Sport, Landscapes of Exclusion: 'The Sportsman's Paradise' in late-19th Century Canadian Painting," *Journal of Canadian Studies* 40, no. 1 (Winter 2006): 71-123.

Viewings: Cornelius Krieghoff, Paul Kane, Frances Anne Hopkins

### **Week 3 (September 22): Art & Nation-Building 2: Modern Canada**

Readings: Lynda Jessup, "The Group of Seven and the Tourist Landscape in Western Canada, or The More Things Change..." *Journal of Canadian Studies* 37, no. 1 (Spring 2002): 144-79; Barbara Jenkins, "National Cultural Policy and the International Liberal Order," in *Negotiations in a Vacant Lot*.

Viewings: Group of Seven, Emily Carr

### **Week 4 (September 29): Art & Nation-Building 3: The New Nationalism of the 1960s**

Readings: Johanne Sloan, "Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada," *Journal of Canadian Art History* 26 (2005): 81-104; Kristy A. Holmes-Moss, "Negotiating the Nation: 'Expanding' the Work of Joyce Wieland," *Canadian Journal of Film Studies* 15, no. 2 (Fall 2006): 20-43.; Marcia Crosby, "Making Indian Art 'Modern,'" *Ruins in Process* (online).; Erin Morton, "Bordering the Vernacular: J. Russell Harper and the Pursuit of a 'People's Art,'" *Journal of Canadian Art History* 34, no. 1, (2013): 84-125.

Viewings: Joyce Wieland, William Panko, Jan Wyers

### **Week 5 (October 6): Art & Nation-Building 4: Contemporary Canada**

Readings: Nathan Kalman-Lamb, "'A Portrait of this Country': Whiteness, Indigeneity, Multiculturalism, and the Vancouver Opening Ceremonies," *Topia* 27 (April 2012): 5-27; Heather Igloorte, "Arctic Culture/Global Indigeneity," and Jennifer VanderBurgh, "Our Vacant Lot Is A Trailer Park," in *Negotiations in a Vacant Lot*.

Viewings: Vancouver Opening Ceremonies, *Trailer Park Boys*, Kanaginak Pootoogook, Michael Massie

### **Week 6 (October 13): Challenging and Reimagining Canada Through Art**



Readings: Jessup, Morton, and Robertson: "Introduction: Rethinking Relevance: Studying the Visual in Canada," and Richard William Hill, "The Vacant Lot: Who's Buying It?," both from *Negotiations in a Vacant Lot*, Sherry Ferrell Racette, "Returning Fire, Pointing the Canon: Aboriginal Photography as Resistance," in *The Cultural Work of Photography in Canada*, eds. Payne and Kunard. Montreal and Kingston: McGill-Queen's University Press, 2011.

Viewings: Shie Kasai, Chris Wabie, Peter Pitseolak, Jimmie Durham

### **Week 7 (October 20): Capitalism**

Readings: James Opp, "Picturing Communism: Yousuf Karsh, Canadair, and Cold War Advertising," in *The Cultural Work of Photography in Canada*, eds. Payne and Kunard. Montreal and Kingston: McGill-Queen's University Press, 2011; Max Haiven, "Privatized Resistance: *Adbusters* and the Culture of Neoliberalism," *The Review of Education, Pedagogy, and Cultural Studies* 29, no. 1 (2007): 85-110; Not In Our Name Manifesto.

Viewings: Yousuf Karsh, *Adbusters*, LP Yuxwelupten, Sonny Assu, Dorian FitzGerald

## **OCTOBER 27 - READING WEEK - NO CLASS**

### **Week 8 (November 3): Colonialism**

Readings: Robert Evans, "Colonizing Images: The Roles of Collected Photos in Colonial Discourse," in *The Cultural Work of Photography in Canada*, eds. Payne and Kunard. Montreal and Kingston: McGill-Queen's University Press, 2011; Joan Sangster, "'The Beaver' as Ideology: Constructing Images of Inuit and Native Life in Post-World War II Canada," *Anthropologica* 49, no. 2 (2007): 191-209. Lynne Bell, "Unsettling Acts: Photography as Decolonizing Testimony in Centennial Memory," in *The Cultural Work of Photography in Canada*, eds. Payne and Kunard. Montreal and Kingston: McGill-Queen's University Press, 2011.

Viewings: the Astley Fellowes Terry album, *The Beaver*, Jeff Thomas, Ed Poitras, James Nicholas and Sandra Semchuk, Lori Blondeau and Adrian Stimson

### **Week 9 (November 10): Peterborough**

Readings: Adele Weder, "The Nation Builders," *The Walrus*, November 2013 (online); Rob Hailman, "Three Faces of the Job Crisis," *Electric City*, July 2016 (online); Ann Jaeger, "Evans Contemporary: New York. Berlin. Peterborough." *Electric City*, March 2016 (online).

Viewings: Trent, Mark Clintberg, Hunter Street Bridge Mural Project, Chance Faulkner, visit to Alex Bierk's exhibition at Artspace, Evans Contemporary

### **Week 10 (November 17): Quebec**

Readings: François-Marc Gagnon, *Paul-Émile Borduas*, Art Institute of Canada e-book; Anne Whitelaw, "A New Pavilion for Quebec and Canadian Art at the Montreal Museum of Fine Arts," *Journal of Canadian Art History* 34, no. 1 (2013): 166-86

Viewings: Paul Emile Bourduas, Refus Global, BGL, Raymonde April

### **Week 11 (November 24): Femininity and Feminism**

Readings: We Need To Talk: Sexual Harassment in the Artworld, *Canadian Art*, May 2016 (online); Kirk Niergarth, "Julia Crawford and the Rules of the Game," *Journal of Canadian Art History* 34, no. 2 (2013): 49-79.

Viewings: Shary Boyle, Jenny Holzer, Emily Carr, Julia Crawford, Mary Pratt

### **Week 12 (December 1): Research Workshop**

This week is a workshop where we will discuss your research projects and prepare for the visual exhibition taking place in January

## **WINTER VACATION AND READING PERIOD BEGINS**

### **Week 13 (January 12): War**

Readings: Laura Brandon, "Words and Pictures: Writing Atrocity into Canada's First World War Official Photographs," *Journal of Canadian Art History* 31, no. 2 (2010): 110-26; Susan Cahill, "The Art of Conflict: Liberal Development after Neo-liberalism," in *Negotiations in a Vacant Lot*; Noah Richler, "Louie Palu: The Art of War," *Canadian Art*, 4 October 2013 (online); Tina Loo, "Remembering and Forgetting Canada in Cape Breton," *Active History*, 9 July 2015 (online).

Viewings: Molly Lamb Bobak, A.Y. Jackson, Louie Palu, Afghan war rugs, Mother Canada project, Jeff Wall

### **Week 14 (January 19): VISUAL EXHIBITION**

Readings: none

### **Week 15 (January 26): Race**

Readings: Namiko Kunimoto, "Intimate Archives: Japanese-Canadian Family Photography, 1939-1949," *Art History* 27, no. 1 (2004): 129-55; Sean Carleton, "Illustrating Racism: Challenging Canada's Racial Amnesia With Comics," *Histoire Sociale/Social History* 46, no. 92 (2013): 509-522; Merray Gages, "#BlackLivesCDNSyllabus Uncovers A Vital Archive," *Canadian Art* (online).

Viewings: Paul Wong, Brendan Fernandes, #BlackLivesCDNSyllabus

### **Week 16 (February 2): Work**

Readings: Sarah Bassnett, "Shooting Immigrants: Ethnic Difference in Early Twentieth Century Press Photography," in *The Cultural Work of Photography in Canada*, eds. Payne and Kunard. Montreal and Kingston: McGill-Queen's University Press, 2011; Greig de Peuter and Nicole Cohen, "The Art of Collective Bargaining: An Interview with Carol Condé and Karl Beveridge," *Canadian Journal of Communication* 40 (2015), 333-46; Richard Hill, "Signs of Success? Class Mobility and Consumer Capitalism in Contemporary Indigenous Photography," *Prefix Photo* 32 (2015): 42-63.

Viewings: Carol Condé and Karl Beveridge, Brendan Fernandes, Mayworks, Marco Cibola, Reece Terris

### **Week 17 (February 9): The Land**

Readings: Peter Hodgins and Peter Thompson, "Taking the Romance out of Extraction: Contemporary Canadian Artists and the Subversion of the Romantic/Extractive Gaze," *Environmental Communication: A Journal of Nature and Culture* 5, no. 4 (2011): 393-410; Emily Gilbert, "Beyond Survival? Wilderness and Canadian National Identity into the Twenty-First Century," *British Journal of Canadian Studies* 21, no.1 (2008): 63-88.

Viewings: Alex Colville, Emily Carr, Edward Burtynsky, George Hunter, Evelyn Roth, Thaddeus Holownia

### **Week 16 (February 16): Violence and Addiction**

Readings: Mélissa Blais, "Negotiating the Representation of the December 6 Massacre, Or, When Feminism and Anti-Feminism Meet in the Same Film," *Canadian Journal of Film Studies* 22, no. 1 (Spring 2013): 118-39; Chris Hampton, "Jeff Bierk and the Thorny Issue of Exploitation," *Canadian Art*, June 2016 (online).

Viewings: The Red Dress Project, Walking With Our Sisters, Jeff Bierk, Aurel Schmidt

## **FEBRUARY 23 - READING WEEK - NO CLASS**

### **Week 17 (March 2): RESEARCH & WRITING WORKSHOP**

Readings: Ensure you have read your colleagues' papers before class.

### **Week 18 (March 9): Online**

Readings: Jonathan Crary, "Chapter 2," *24/7: Late Capitalism and the Ends of Sleep*. London: Verso, 2013 (online); Caoimhe Morgan-Feir, "I Want To Be Instagram Famous, and Elena Soboleva Wants to Help Me," *Canadian Art* (online); Chris Hampton, "Watch Jon Rafman's LARPing, Tamagotchi-Fuelled Film," *Canadian Art*, November 2015 (online).

Viewings: Facebook, Twitter, Instagram, Mark Clintberg, Jon Rafman, David McCallum

### **Week 19 (March 16): Sexuality**

Readings: Sarah E.K. Smith, *General Idea*, Art Institute of Canada e-book; Leah Sandals, "When A Private Trans Archive Becomes Public Art," *Canadian Art*, May 2016 (online); and "Picturing Parenthood: A Conversation with Calgary Photographer Dona Schwartz," *Canadian Art*, January 2016 (online).

Viewings: General Idea, Daniel Barrow, Dona Schwartz, Dayna McLeod, Allyson Mitchell, Kent Monkman.

### **Week 20 (March 23): Contemporary Indigeneity**

Readings: India Young, "Culture Vs. Capital: The Rebecca Belmore Case," *Contemporaneity* 3 (2014): 77-95; Leah Sandals, "6 Ways to Resist Art's Dehumanization of Indigenous People," *Canadian Art*, January 2016 (online),

Richard William Hill, "10 Indigenous Artworks that Changed How We Imagine Ourselves," *Canadian Art*, April 2016 (online).

Viewings: Rebecca Belmore, Shuvinai Ashoona, Dana Claxton, Brian Jungen, Duane Linklater, Raymond Boisjoly

### **Week 21 (March 30): Reimagining Canada**

Readings: Kirk Niergarth, "Art, Education, and a 'New World Society': Joseph McCulley's Pickering College and Canadian Muralism, 1934-50," *Journal of Canadian Studies* 41, no. 1 (Winter 2007): 172-201, 229; Leah Sandals, "Fight for Your Data - And Other Ways to Design the Future," *Canadian Art*, July 2016 (online); Peter Conlin, "Considering Sovereignty and Neo-Liberalism within Indeterminate States and Self-Determined Spaces," in *Negotiations in a Vacant Lot*.

Viewings: An Era of Dissent: Art As Occupation, Reece Terris, Temporary School of Thought

### **Week 22 (April 6): Conclusion**

Readings: none

### **Course Policies and Guidelines:**

-Use this syllabus regularly to stay on top of the work and expectations of the course. If you lose your syllabus, it will also be posted on Blackboard.

-Check your school email account regularly, because I will send announcements regarding the course to it.

-If possible, print a copy of the week's readings and bring it to lecture and seminar.

-Definitely bring your notes on the readings and viewings to seminar.

-If you have questions or concerns, talk to me! Come to my office hours or send me an email.

-It is very important that this course be safe, accessible and inclusive for everyone. If you have any concerns in this regard, please talk to me and we can discuss how to make the course a safe, inclusive, and accessible one for you.

-Please read Trent University's accessibility policy:

### **Access to Instruction:**

It is Trent University's intent to create an inclusive learning environment. If a student has a disability and documentation from a regulated health care practitioner and feels that he/she may need accommodations to succeed in a course, the student should contact the Student Accessibility Services Office (SAS) at the respective campus as soon as possible.

-Trent's Academic Skills Centre is an important resource that can help you with your reading, writing, research, critical thinking, presentations, and time management. They are located at Champlain College Suite 206. Their phone number is (705) 748-1720. They are online at <http://www.trentu.ca/academicskills/> and you can follow them on Twitter: @TrentUASC

### **Policies and Guidelines on Written Assignments**

-The most important aspect of a written assignment is making a strong argument and supporting it effectively with evidence.

-Written assignments are due at the beginning of seminar. Written assignments handed in at the end of seminar are considered late, and will have 10% of the assignment's grade deducted. An additional 10% of the assignment grade is deducted every day for late assignments.

-Individual extensions will only be granted before the due date. You must have a valid, documented reason for an extension to be granted.

-All assignments are to be submitted in hard copy. Only late assignments being handed in on weekends may be submitted electronically, with a hard copy to be submitted as soon as possible afterwards.

-Written assignments must be on 8.5" x 11" white paper. Use 12-point font and 1" margins. Number your pages. Please print double-sided.

-Keep an electronic backup of your assignments. Save your work regularly as you write it.

-Do not use a title page. Do put an original title at the top of your assignment, along with your name, student number, the date, and the word count.

-Do not plagiarize. When you plagiarize, you are stealing the work of others and passing it off as your own. Please read Trent University's statement on academic dishonesty:

**Academic Integrity:**

Academic dishonesty, which includes plagiarism and cheating, is an extremely serious academic offence and carries penalties varying from failure on an assignment to expulsion from the University. Definitions, penalties, and procedures for dealing with plagiarism and cheating are set out in Trent University's *Academic Integrity Policy*. You have a responsibility to educate yourself - unfamiliarity with the policy is not an excuse. You are strongly encouraged to visit Trent's Academic Integrity website to learn more:

[www.trentu.ca/academicintegrity](http://www.trentu.ca/academicintegrity).

For more guidance on how to cite correctly, consult:

<http://www.trentu.ca/academicskills/documentation/> or contact me.



-Originality counts in written assignments. Don't be afraid to do something different.

-Writing counts too. Read your work out loud before you hand it in. This will help you eliminate basic errors and run-on sentences. Print out your essay to edit it. When you proofread off the screen, you often miss mistakes. Have someone else read it over.

Do not use parentheses. A point is either important enough to appear in the text or it should be deleted. Parentheses divide the reader's attention and detract from the flow of your argument.

Shorter, clearer sentences are often best. Try to eliminate unnecessary words from your writing. Write "because" not "due to the fact that."

-Set aside time to think. One important thing I have learned at university is that, with all the writing, reading, and online communication we do, we often fail to take the time to put aside distractions and simply *think* quietly about the material we are reading and looking at. Giving yourself time to think and reflect will improve your work and reduce your stress level. This is especially important given the advanced concepts and research we will tackle in this course.