

This international, bimodal and bilingual, colloquium is jointly produced by the National Gallery of Canada (NGC) and the Université du Québec en Outaouais (UQO) as part of the CIÉCO Research and Inquiry Group's *New Uses of Collections in Art Museums* Partnership. This colloquium was also made possible with the support of the Team Art and museum.

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NATIONAL
GALLERY
OF CANADA

UQO

Acquiring Differently



PROGRAM

Thursday, November 30 starting at 6 p.m. (EST)
Friday, December 1 starting at 9:30 a.m. (EST)
Saturday, December 2 starting at 9 a.m. (EST)

Bimodal colloquium
In person and online

National Gallery of Canada
(Auditorium)
380 Sussex Drive
Ottawa (Ontario) K1N 9N4

Places limited, booking required:
[acquerir-differemment.eventbrite.ca](https://www.eventbrite.ca/acquerir-differemment)

On Zoom, registration required:
bit.ly/AcquerirDifferemment

INTERNATIONAL COLLOQUIUM

Scientific direction

Mélanie Boucher, Professor, Responsible for Axis 3 of the Partnership and Director of the CIÉCO-UQO research pole (Université du Québec en Outaouais)

Josée Drouin-Brisebois, Producer and Senior Manager, National Outreach (National Gallery of Canada)

Scientific Coordinator

Jessica Minier, Coordinator for Axis 3 of the Partnership and the CIÉCO-UQO research pole (Université du Québec en Outaouais)

Logistics Coordinator

Jessica Arseneau, Educator (National Gallery of Canada)

Organization of panel discussions

Steven Loft, Vice-President, Indigenous Ways and Decolonization (National Gallery of Canada)

Jean-Michel Quirion, Coordinator of the Team Art and museum and the research-creation within the CIÉCO-UQO pole (Université du Québec en Outaouais)

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Image credit

Liam Gillick, *A Variability Quantifier* (The Fogo Island Red Weather Station), 2022. National Gallery of Canada, Ottawa. Purchased 2023. © Liam Gillick.



Conseil de recherches en sciences humaines du Canada

Social Sciences and Humanities Research Council of Canada



Acquiring Differently

Acquiring Differently examines the role of art acquisition in today's art galleries and museums. The colloquium outlines some of the innovative practices that are changing the standards and conventions of museum acquisition. These practices recognize the pursuit of equity, diversity, inclusion, and justice in collections, as well as the importance of making them more accessible. In addition to their social and civic functions, museums are developing collections that push the material and conceptual boundaries of ownership and possession, to meet the needs of contemporary art in particular. These new approaches to collecting involve revisiting the status of an artwork and encourage a deeper consideration of provenance and repatriation, which has become essential with historical art collections. They challenge the motives behind a practice founded on the principles of exemplarity and accumulation, in a time when the surplus and circulation of objects encourage reflection through the lens of ecological transition, digital technology, sharing, and collaboration. While new approaches to acquisition are becoming increasingly widespread in all areas of collecting, they are also giving rise to innovative ways of thinking and doing that are having a transformative impact on galleries, museums, art, and society as a whole.

PROGRAM

Auditorium and on Zoom
National Gallery of Canada
 380 Sussex Drive
 Ottawa (Ontario) K1N 9N4

Thursday, November 30		Ottawa EST
<i>Pour la Simulation... Three Moments of Art, Climate, and Collection</i>	Liam Gillick , artist, in conversation with Josée Drouin-Brisebois , Producer and Senior Manager, National Outreach (National Gallery of Canada)	6:00 p.m.

Friday, December 1		
Welcome		9:30 a.m.
Opening remarks		10:00 a.m.
<i>Collaborative Acquisition Methods Between Museums, with Artists and Communities</i>	Moderator: Jean-Philippe Uzel , Professor (Université du Québec à Montréal)	
<i>Beyond the Museum: New Ways of Building and Sharing Canada's Collection</i>	Josée Drouin-Brisebois , Producer and Senior Manager of National Outreach (National Gallery of Canada)	10:30 a.m.
<i>Simone Forti's Dance Constructions: From Case Study to a Tool</i>	Ana Janevski , Curator in the Department of Media and Performance (Museum of Modern Art)	10:45 a.m.
<i>Co-Ownerships in Action: Systems Developed and Lessons Learned through Nearly Two Decades of Acquisition Partnerships by the Los Angeles County Museum of Art</i>	Linda Leckart , Registrar, Permanent Collection and Loans (Los Angeles County Museum of Art)	11:00 a.m.
<i>Historical Perspectives on Co-Acquisition and Joint Stewardship in Museums</i>	Jessica Minier , PhD candidate (Université du Québec en Outaouais)	11:15 a.m.
Discussion		11:30 a.m.
Lunch		12:00 p.m.

Friday, December 1 (continued)		Ottawa EST
<i>Collaborative Acquisition Methods Between Museums, with Artists and Communities – continued</i>	Moderator: Steven Loft, Vice-President, Indigenous Ways and Decolonization (National Gallery of Canada)	
<i>Past, Present, Future: Reflections on the Witness Blanket Stewardship Agreement</i>	Heather Bidzinski , Head, Archives & Special Collections (University of Manitoba), Carey Newman , artist, and Lisa Quirion , Manager, Collections and Stewardship (Canadian Museum for Human Rights)	1:00 p.m.
Round table discussion: Decolonizing “Collecting”	Moderator: Steven Loft , Vice-President, Indigenous Ways and Decolonization (National Gallery of Canada), with Léuli Eshrāghi , Curator of Indigenous Arts (Montreal Museum of Fine Arts), and Jonathan Lainey , Curator, Indigenous Cultures (McCord Stewart Museum)	2:00 p.m.
Break		2:45 p.m.
<i>Provenance, Restitution, and Repatriation</i>	Moderator: Mitchell B. Frank , Professor (Carleton University)	
<i>Nazi-Era Provenance Research – Then and Now</i>	Anabelle Kienle Poňka , Associate Curator, European and American art (National Gallery of Canada)	3:00 p.m.
<i>Provenance and Museum Acquisitions: Then and Now</i>	Reesa Greenberg , independent researcher	3:15 p.m.
<i>The History and Application of Repatriation Policy at the Canadian Museum of History</i>	John Moses , Director, Repatriation & Indigenous Relations (Canadian Museum of History)	3:30 p.m.
Discussion		3:45 p.m.
Talk: Acquiring Differently at the National Gallery of Canada	Jean-François Bélisle , Director and CEO (National Gallery of Canada), in conversation with Johanne Lamoureux , Director of the <i>New Uses of Collections in Art Museums</i> Partnership and holder of the Canada Research Chair in Civic Museology (Université de Montréal)	4:15 p.m.
Closing remarks	With Murielle Laberge , Rector of the Université du Québec en Outaouais, and Jean-François Bélisle , Director and CEO of the National Gallery of Canada	4:45 p.m.
Reception		5:00 p.m.

Saturday, December 2		Ottawa EST
Welcome		9:00 a.m.
<i>New Spaces, Collections Ecology, and Sustainability</i>	Moderator: Julie Bélisle , Exhibition Curator (Biosphère, Space for Life)	
<i>Riopelle at the Crossroads of Antiquarian, Monumental, and Critical Histories</i>	Guillaume Savard , Director of Conversation (Musée national des beaux-arts du Québec)	9:00 a.m.
<i>Museum Acquisition Trends and Developments from a Sustainability Perspective</i>	Aude Porcedda , Assistant Professor (Université du Québec à Trois-Rivières)	9:15 a.m.
<i>Eco-Curating Collections, Bonded Humanisms, and the Emergence of Human–Non-Human Climates</i>	Fiona Cameron , Associate Professor (Western Sydney University)	9:30 a.m.
Discussion		9:45 a.m.
Break		10:15 a.m.
<i>Activating Acquisition (in Contemporary Art)</i>	Moderator: Emmanuel Château-Dutier , Professor (Université de Montréal)	
<i>Interdependencies: Exhibiting, Documenting, and Preserving Works of Art</i>	Geneviève Saulnier , Conservator, Contemporary Art (National Gallery of Canada)	10:45 a.m.
<i>Replication and the Acceptance of Change in Artworks</i>	Alexandra Nichols , Conservator, Time-based Media (Tate Modern)	11:00 a.m.
<i>Acquiring Ephemeral and Intangible Works: The Purchase of an ORLAN Performance by the Georges Pompidou Centre</i>	Julie Bawin , Associate Professor (Université de Liège)	11:15 a.m.
<i>When Contemporary Art Changes the Museum: The Contribution of Conceptual Art to Protocol Acquisition</i>	Mélanie Boucher , Full Professor (Université du Québec en Outaouais)	11:30 a.m.
Discussion		11:45 a.m.
Lunch		12:00 p.m.

Saturday, December 2 (continued)		Ottawa EST
Activating Acquisition (in Contemporary Art – Continued)	Moderator: Marie-Hélène Leblanc , Director and Curator (Galerie UQO)	
<i>Museology in the light of Conceptual Art: Towards a Relational Approach to Museum Collections</i>	Marine Thébault , Teacher-researcher (Université Côte d'Azur)	1:00 p.m.
<i>Variable Potential Beyond Iteration</i>	Mariah O'Brien , PhD candidate (Université de Montréal)	1:15 p.m.
<i>The Relational Thread</i>	Bernard Lamarche , Curator of Contemporary Art (Musée national des beaux-arts du Québec)	1:30 p.m.
Discussion		1:45 p.m.
Round table discussion: The Musealization of Artworks in Collaboration with the Artist: The Case of karen elaine spencer in Quebec's Museums	Moderator: Jean-Michel Quirion , PhD candidate (Université du Québec en Outaouais), with Julie Alary Lavallée , Curator of Collections (Musée d'art de Joliette), Bernard Lamarche , Curator of Contemporary Art (Musée national des beaux-arts du Québec), karen elaine spencer , artist, and Laurent Vernet , Director (Galerie de l'Université de Montréal)	2:15 p.m.
Break		3 p.m.
Societal Representation, Diversity, Equity, and Inclusion	Moderator: Ming Tiampo , Professor (Carleton University)	
<i>Thinking through Absence: Acquiring and Not Acquiring Work by Black Artists</i>	Michelle Jacques , Head of Exhibitions and Collections/Chief Curator (Remai Modern)	3:15 p.m.
<i>Societal Acquisition and Migration</i>	Nada Guzin Lukić , Professor (Université du Québec en Outaouais)	3:30 p.m.
<i>Data and the Delicate Art of Acquisitions</i>	Anne Dymond , Associate Professor (University of Lethbridge)	3:45 p.m.
Discussion		4:00 p.m.
Talk: The Black Canadians (after Cooke)	Deanna Bowen , artist, in conversation with Jonathan Shaughnessy , Director, Curatorial Initiatives (National Gallery of Canada)	4:15 p.m.

Liam Gillick, in conversation with Josée Drouin-Brisebois

Pour la simulation... Three Moments Of Art, Climate, and Collection

This conference is delivered in English and translated into French.

A Variability Quantifier is an artwork by Liam Gillick installed on Fogo Island as part of the National Gallery of Canada's National Outreach initiative. This lecture places the work in the context of two other projects by the artist that also address the climate emergency and global heating. Each work has been collected and is being cared for in a unique way. Considerations of climate and collecting involve rethinking time and place. Questions of interpretation, duration, and care are heightened when attempting to conserve the artist's contribution to the discourse of global heating. This lecture positions the works in relation to the way other projects by the artist have been collected and looked after in the public and private sphere.

The question of instrumentalization and the ethical demands placed on art as a carrier of critical potential is also highlighted through examples of collaborative and informal projects over the last 30 years that have deliberately or unintentionally evaded straightforward processes of collection and clear authorship. Touching on issues related to the dichotomy between what is consumed as unrewarded cultural capital compared to what is actually collected and preserved by institutions reveal possible pathways for a new generation who are facing increasing pressure to be representatives of good social practices.

Liam Gillick works across diverse forms, including installation, video, and sound. A theorist, curator, and educator as well as an artist, his wider body of work includes published essays and texts, lectures, and curatorial and collaborative projects. Gillick's work reflects upon conditions of production in a post-industrial landscape including the aesthetics of economy, labour, and social organization. Recent solo exhibitions took place at the Pergamonmuseum in Berlin (2023), the Gwangju Museum of Art in Korea (2021), and the Donnaregina Contemporary Art Museum (Madre) in Naples (2019). Important exhibitions also include *Documenta X* in 1997, the Istanbul Biennial in 2015, the German Pavilion at the Venice Biennale in 2009, and the 2023 Shanghai Biennale.

Josée Drouin-Brisebois is Producer and Senior Manager of National Outreach at the National Gallery of Canada, where she was formerly Senior Curator of Contemporary Art. She curated the 13th Kaunas Biennial (2022) and was instrumental in organizing the Canadian participation at the Venice Biennales: Steven Shearer (2011), Shary Boyle (2013) Geoffrey Farmer (2017) and Isuma (2019). She has curated exhibitions in Austria, Lithuania, Italy, and Canada. Recent projects include the commission of artworks by Christian Boltanski, Geneviève Cadieux, Liam Gillick, Rashid Johnson, Lina Lapelytė, Laura Lima, Pakui Hardware, Augustas Serapinas, Emilia Škarnulytė and Althea Thauberger, among others. Her writing on contemporary art has appeared in a variety of publications and periodicals in Canada and abroad.

Friday, December 1, 2023

Panel

Collaborative Acquisition Methods: Between Museums, with Artists and Communities

First part of the panel moderated by Jean-Philippe Uzel, Professor of Art History at the Université du Québec à Montréal. He specializes in the history and theory of modern and contemporary art and is particularly interested in the relationship between art and politics. He spearheaded the creation of the MOOC (massive open online course) *Ohtehra*, *l'art autochtone aujourd'hui* (2022-2024), focusing on the Indigenous art collections of the Montreal Museum of Fine Arts. Jean-Philippe Uzel is the Director of GRIAAC/CIÉRA-MTL, an interdisciplinary research centre on contemporary Indigenous issues, and is involved with the Axis 2 – Engaged Collections of the *New Uses of Collections in Art Museums* Partnership.

Second part of the panel moderated by Steven Loft, inaugural Vice President, Indigenous Ways and Decolonization at the National Gallery of Canada. He is Kanien'kehá: ka (Mohawk), turtle clan of the Six Nations of the Grand River, also with Jewish heritage. A curator, scholar, writer, media artist, he was formerly the Director of Strategic Initiatives for Indigenous Arts and Culture with the Canada Council for the Arts. He has curated national and international exhibitions; written for magazines, catalogues and arts publications, and lectured widely. He co-edited the books *Transference, Tradition, Technology: Native New Media Exploring Visual and Digital Culture* (2005), and *Coded Territories: Tracing Indigenous Pathways in New Media Art* (2014).

Panel's Communications

Beyond the Museum. New Ways of Building and Sharing Canada's Collection
Josée Drouin-Brisebois

Simone Forti's *Dance Constructions*:
From Case Study to a Tool
Ana Janevski

Co-Ownerships in Action: Systems Developed and Lessons Learned through Nearly Two Decades of Acquisition Partnerships by the Los Angeles County Museum of Art
Linda Leckart

Historical Perspectives on Co-Acquisition and Joint Stewardship in Museums
Jessica Minier

Past, Present, Future: Reflections on the *Witness Blanket* Stewardship Agreement
Heather Bidzinski, Carey Newman
and **Lisa Quirion**

Josée Drouin-Brisebois

Beyond the Museum: New Ways of Building and Sharing Canada's Collection

This conference is delivered in French and translated into English.

The National Gallery of Canada wants Canadians from across the country to have access to works of art that can have an impact on their lives. Works of art by leading artists provoke thought, encourage dialogue, and reward curiosity. Too few Canadians have access to the Gallery's collection or are exposed to these important works of art in their own communities. This initiative is an essential part of the Gallery's renewed strategy to focus on its civic role and has three main components: the long-term loan and/or permanent placement of existing works of art from the national collection, the commissioning of works by artists in and with communities across the country, and the co-acquisition or co-stewardship of works with other partners.

Relationships between institutions and leaders are forged in a spirit of equal exchange. These projects expand the Gallery's reach and knowledge of communities from coast to coast to coast, and vice versa. In addition to sharing the national collection with all of Canada, this initiative, which is generously supported by philanthropist Michael Nesbitt, promotes a new approach to building and enhancing the collection. Collaboration and exchange between curators and partners create new opportunities and innovative practices that build on the needs and ambitions of institutions and communities outside Ottawa. This project highlights how curatorial practice can serve communities beyond the Gallery.

Josée Drouin-Brisebois is Producer and Senior Manager of National Outreach at the National Gallery of Canada, where she was formerly Senior Curator of Contemporary Art. She curated the 13th Kaunas Biennial (2022) and was instrumental in organizing the Canadian participation at the Venice Biennales: Steven Shearer (2011), Shary Boyle (2013) Geoffrey Farmer (2017) and Isuma (2019). She has curated exhibitions in Austria, Lithuania, Italy, and Canada. Recent projects include the commission of artworks by Christian Boltanski, Geneviève Cadieux, Liam Gillick, Rashid Johnson, Lina Lapelytė, Laura Lima, Pakui Hardware, Augustas Serapinas, Emilia Škarnulytė and Althea Thauberger, among others. Her writing on contemporary art has appeared in a variety of publications and periodicals in Canada and abroad.

Ana Janevski

Simone Forti's *Dance Constructions*: From Case Study to a Tool

This conference is delivered in English
and translated into French.

A sage colleague once described performance as an intellectual gift: each one presents a unique set of questions when brought into a museum context. Over the last two decades The Museum of Modern Art (MoMA) has acquired more than 30 performances and presents a robust and dynamic performance program. Performance in general has an impact on the foundation of the institution. It alters the time-space coordinates of the exhibition apparatus; it shifts the relationship with the public; it introduces an alternative idea of authorship; it challenges the established art economy; and it exposes the museum's human infrastructure and relationships. Additionally, it reveals the cross departmental approach needed to acquire, curate, present, and steward these works.

This presentation considers a case-study of Simone Forti's *Dance Constructions* (1960-1961), a good example of how the institution can collect and preserve in material and non material ways. *Dance Constructions* are set dances based around ordinary movement, chance, and simple objects. MoMA acquired the rights to perform the dances and their preservation is carried through person-to-person, a set of instructions developed with the artist over the last decade, a network of conversation and relationships.

Ana Janevski is a Curator in the Department of Media and Performance at The Museum of Modern Art in New York, where she co-organized the exhibition *Judson Dance Theater: The Work Is Never Done* (2018-2019), along with many other exhibitions, performance projects, and collection display projects. From 2007 to 2011, she held the position of Curator at the Museum of Modern Art in Warsaw, where she curated, among many other projects, the large-scale exhibition and accompanying publication *As Soon As I Open My Eyes I See a Film* (2011), on the topic of Yugoslav experimental film and art from the 1960s and 1970s. She is currently working on a Joan Jonas' retrospective opening in March 2024. She regularly contributes to and co-edits publications on performance, the body, and the history of art in Yugoslavia.

Linda Leckart

Co-Ownerships in Action: Systems Developed and Lessons Learned through Nearly Two Decades of Acquisition Partnerships by the Los Angeles County Museum of Art

This conference is delivered in English and translated into French.

Los Angeles County Museum of Art (LACMA) entered into its first co-acquisition with the Museum of Contemporary Art, Los Angeles (MOCA), in 2006, on the joint purchase of Chris Burden's *Hell Gate* (1998). LACMA now has twenty-four co-ownerships with nineteen different institutions. We've entered into joint ownership for many different reasons that include honoring a donor request, acting on a shared desire to promote the work of specific artists, or meeting the need to distribute the cost of storage for a sizable installation. Our partners vary from large institutions like the Metropolitan Museum of Art to smaller museums like the Vincent Price Art Museum in East Los Angeles. We even own a work with a museum in Mexico! LACMA often enters into co-ownerships with institutions that rarely or have never jointly acquired artwork before. As such, we often take the lead to guide our partner through the process. In this presentation, I discuss in detail the history of co-acquisitions at LACMA, including our well-known Mapplethorpe collection shared with the Getty Museum. I highlight the lessons we've learned and identify areas where challenges tend to arise during negotiations. I also walk through LACMA's internal co-acquisition process, from the initial proposal by a curator – through contract negotiations, documentation and accessioning. Lastly, I discuss how LACMA manages these important partnerships long term.

Linda Leckart oversees LACMA's robust acquisition program with over 2,000 artworks joining the permanent collection each year. As an encyclopedic museum, LACMA collects antiquities, NFTs, and everything in between. Prior to LACMA, Linda Leckart was the Registrar for Time-based Media at the San Francisco Museum of Art. She holds an M.A. in Museum Studies from San Francisco State University and graduated with a B.A. in Anthropology from the University of California, Los Angeles. Linda Leckart recently co-wrote a chapter on "Inventory and Database Registration of Time-Based Media Art" in *Conservation of Time-based Media Art* published by Routledge in 2022.

Jessica Minier

Historical Perspectives on Co-Acquisition and Joint Stewardship in Museums

This conference is delivered in French
and translated into English.

In this network age, museums are increasingly turning to collaborative practices and partnerships. As the most outwardly visible function of museums, inter-institutional collaboration, or collaborations between institutions and audiences for the conception of exhibition, among other things, is much more apparent. Yet it is also at work in other behind-the-scenes aspects of musealization, including acquisition. Acquisition is a highly administrative process which, in normal circumstances, serves to expand the acquiring institution's collections. However, the collaborative nature of some acquisitions challenges conventional collecting practices, and has done so for longer than one might think.

This presentation will examine two collaborative acquisition methods – co-acquisition and joint stewardship – from a historical perspective, based on a case review. While co-acquisition has been used more frequently by museums since the early 2010s, it is not a new practice. The very first documented case was the joint purchase of a medieval ivory comb by the Metropolitan Museum of Art and the Louvre Museum in Paris 50 years ago. How has co-acquisition evolved since then? What is the current situation? In contrast, museums have only recently begun to consider joint stewardship of artworks. What factors motivated the advent of joint stewardship in museums?

Jessica Minier is Coordinator of Axis 3 – Expanded Collections, in the *New Uses of Collections in Art Museums* Partnership, and CIÉCO-UQO pole, of the Research and Inquiry Group CIÉCO, as well as Lecturer at the Université du Québec en Outaouais (UQO). She is a PhD candidate in Museology (UQO) and a recipient of the Joseph-Armand Bombardier Canada Graduate Scholarship (SSHRC). Her doctoral studies explore co-acquisition and joint stewardship of artworks as new forms of musealization. Her master's research on participatory curating, funded by the FRQSC and SSHRC, earned her the Roland Arpin prize, awarded by the Société des musées du Québec and the Musée de la Civilisation de Québec.

Heather Bidzinski, Carey Newman and Lisa Quirion

Past, Present, Future: Reflections on the *Witness Blanket* Stewardship Agreement

This talk is delivered in English
and translated into French.

The *Witness Blanket* is a large-scale work of art inspired by a woven blanket. It carries the stories of Indian Residential School Survivors through hundreds of items reclaimed from schools, churches, government buildings and traditional structures from across Canada. Hear from the artist, the Canadian Museum for Human Rights (CMHR) Manager, Collections and Stewardship, and the former Head of Collections as they share their perspectives on the unique Stewardship Agreement developed to share responsibility for the Witness Blanket. This conversation-style panel explores the origins of the agreement, the writing process, and the agreement's impact on a federal institution, and at the individual level. Hear how the agreement continues to stand up through organizational change and how the *Witness Blanket* and its Agreement have inspired paradigm shifts at the CMHR.

Heather Bidzinski is the Head, University of Manitoba Archives & Special Collections. She is an archivist by training with over 15 years' experience in archives, records management, and collections care. She is embracing her new role at the University of Manitoba after nearly ten years at the Canadian Museum for Human Rights. She is actively engaged in the archival community through committee and board work for the Association of Canadian Archivists and the Association for Manitoba Archives. Her ongoing work with the *Witness Blanket* inspires her journey to incorporate Traditional Knowledge and Indigenous ways of knowing and being into current archival practice.

Carey Newman - Hayalthkin'geme, is a multi-disciplinary artist, carver, filmmaker, author and public speaker. Through his father he is Kwakwak'awakw from the Kukwekum, Giiksam, and WaWalaby'ie clans of northern Vancouver Island, and Coast Salish from Cheam of the Sto:lo Nation along the upper Fraser Valley. Through his mother, his ancestors are Settlers of English, Irish, and Scottish heritage. In his artistic practice he strives to highlight indigenous, social, and environmental issues as he examines the impacts of colonialism and capitalism, harnessing the power of material truth to unearth memory and trigger the necessary emotion to drive positive change. He is also interested in engaging with community and incorporating innovative methods derived from traditional teachings and Indigenous worldviews into his process.

Lisa Quirion is Manager, Collections and Stewardship, at the Canadian Museum for Human Rights (CMHR), providing day-to-day oversight and supervision of a team responsible for ensuring cultural heritage entrusted to the CMHR is organized, documented, made accessible, and preserved for the long term. Prior to joining the CMHR in 2015 as its first Registrar, Lisa was Collections Manager at the Winnipeg Art Gallery and Curatorial Assistant at the Art Gallery of Alberta. She holds a B.A. in Anthropology and Art History from the University of Manitoba and is an active volunteer with the Association of Registrars and Collections Specialists.

Moderated by **Steven Loft**, with **Léuli Eshrāghi** and **Jonathan Lainey**

Round table discussion: Decolonizing “Collecting”

**This round table discussion is delivered
in English and translated in French.**

Collecting institutions such as museums and galleries have a unique responsibility in holding works of art and material culture of the First Peoples of this land. An obligation to uphold the sovereignty and self-determination of the Indigenous peoples of this land. This means fundamentally rethinking our institutional and organizational foundations in anti-colonial, anti-racist contexts and embarking on a course of decolonization that charts a way forward in building new relationships with the Indigenous peoples of this land, one that acknowledges our responsibility as institutions to uphold the treaty, inherent, and constitutional rights of the First Peoples of the land we now know as Canada.

As articulated in the *United Nations Declaration on the Rights of Indigenous Peoples*, Indigenous Peoples have the right to “maintain, develop, protect and control” their creative and intellectual property. This panel will consider the ethical and cultural responsibilities collecting institutions have in relation to these objects, makers, communities, knowledges, and manifestations of Indigenous culture.

Léuli Eshrāghi, b. 1986 in Yuwi Country, belongs to the Seumanutafa and Tautua clans of the Sāmoan archipelago, and intervenes in display territories to prioritize global Indigenous and Asian diasporic visuality, sensual and spoken languages, and ceremonial-political practices. Eshrāghi has realized exhibitions at major art museums and artist-run centres in Canada, Australia and Aotearoa. They hold a postdoctoral fellowship from Concordia University, a PhD in Curatorial Practice from Monash University, and a Graduate Certificate in Indigenous Arts Management from the University of Melbourne. They are Curator of Indigenous Arts at the Montreal Museum of Fine Arts.

Jonathan Lainey has been Curator, Indigenous Cultures, at the McCord Stewart Museum since 2020. He studied anthropology and indigenous studies and holds a master's degree in History from Université Laval. His areas of interest include the social, political, and cultural history of Indigenous Peoples in Quebec and Canada, as well as the history of objects and collections through time, particularly wampum belts. He previously served as Curator, First Peoples, at the Canadian Museum of History in Gatineau, as well as Archivist, Indigenous Archives, at Library and Archives Canada.

Steven Loft is Kanien'kehá: ka (Mohawk), turtle clan of the Six Nations of the Grand River, also with Jewish heritage. A curator, scholar, writer, media artist, he is the inaugural Vice President, Indigenous Ways and Decolonization at the National Gallery of Canada, and was formerly the Director of Strategic Initiatives for Indigenous Arts and Culture with the Canada Council for the Arts. He has curated national and international exhibitions; written for magazines, catalogues and arts publications, and lectured widely. He co-edited the books *Transference, Tradition, Technology: Native New Media Exploring Visual and Digital Culture* (2005), and *Coded Territories: Tracing Indigenous Pathways in New Media Art* (2014).

Friday, December 1, 2023

Panel

Provenance, Restitution, and Repatriation

Moderated by Mitchell B. Frank, Professor of Art History and Director of the School for Studies in Art and Culture at Carleton University. Since 2019, Mitchell B. Frank has been the editor-in-chief of the journal *RACAR: Revue d'art canadienne / Canadian Art Review*. He is the author of *German Romantic Painting Redefined* (2001), *Central European Drawings from the National Gallery of Canada* (2007), *The Met and the Masses in Postwar America: A Study of the Museum and Popular Art Education* (2023), and co-editor of *German Art History and Scientific Thought* (2012) and *History and Art History: Looking Past Disciplines* (2021).

Panel's Communications

Nazi-Era Provenance Research –
Then and Now
Anabelle Kienle Poňka

Provenance and Museum Acquisitions:
Then and Now
Reesa Greenberg

The History and Application of Repatriation
Policy at the Canadian Museum of History
John Moses

Anabelle Kienle Poňka

Nazi-Era Provenance Research—Then and Now

This conference is delivered in English and translated into French.

From Hitler's rise to power in 1933, through to the end of the Second World War, Nazi-led Germany confiscated cultural property on a massive scale, focusing on Jewish collectors. In the postwar years, although many of these works were returned to their rightful owners, others entered the art market and were acquired by public institutions. Having signed on to the 1998 Washington Conference Principles on Nazi-Confiscated Art, the National Gallery of Canada has a long-standing commitment to conducting research into its holdings. This presentation gives an overview of work at the Gallery and changes in the broader field of Nazi-era provenance research over the last 25 years. With the passage of time, many heirs have passed, and collective memory is lost. While much remains to be done, new databases and digitization projects allow for greater access and transparency.

Anabelle Kienle Poňka studied art history, cultural studies, and sociology in Münster and Vienna; her PhD explored the German painter Max Beckmann's ties to North America. She has organized several exhibitions at the Gallery including *Paul Klee: The Berggruen collection from the Metropolitan Museum of Art*, *Monet: A Bridge to Modernity* and *Van Gogh: Up Close*. Before coming to Ottawa, she held positions at the Saint Louis Art Museum conducting research into its renowned German Expressionist collection and documenting provenance history. She is spearheading the Gallery's Nazi-era provenance research project and has trained art history graduates in this specialized field of study.

Reesa Greenberg

Provenance and Museum Acquisitions: Then and Now

This conference is delivered in English and translated into French.

In the 21st century, provenance problems have moved from previously invisible, back-of-house research to a featured component of museum collections, visible on dedicated web pages, extended labels and in feature articles in the press and temporary exhibitions. The shift from externally driven demands for accountability to today's internally initiated efforts is accompanied by a reduction in conflict between claimants to a more collaborative approach. Although the emphasis is on existing collection items, the increased attention to establishing accurate chains of ownership for past acquisitions within a framework of examining a museum's moral history has resulted in changes of protocol and presentation with new acquisitions. These may include the hiring of dedicated, expert personnel, consultation with external specialist organizations, reacquisition, shared acquisition, custodial acquisition, absent acquisition, non-acquisition and/or stipulations regarding future exhibitions and loans when a work is acquired. In this presentation, examples of colonial and Nazi looted and stolen artifacts in museum collections are cited as part of a discussion of the recent tendency to acknowledge and accept national or communal museum claims to ownership and the resulting implications with regard to acquisition policy and practice for these museums.

Reesa Greenberg is an art historian based in Ottawa, Canada, best known for her work in exhibition studies. *Thinking About Exhibitions* (co-edited with Bruce Ferguson and Sandy Nairne) is a classic in the field. Greenberg's writings focus on identity politics, new exhibition genres, digital initiatives, and collective trauma portrayed in art and ethnographic museums. She has taught at Concordia University, Carleton University, the California College of the Arts, and Moscow State University for the Humanities. She has published widely in English, French, German, Dutch, Hungarian, Portuguese, Norwegian, and Russian and consulted for museums in Canada, the United States, and Holland. Reesa Greenberg has been contributing to CIÉCO Research and Inquiry Group's initiatives since 2015.

John Moses

The History and Application of Repatriation Policy at the Canadian Museum of History

This conference is delivered in English and translated into French.

What exists today as the Canadian Museum of History (CMH) in Gatineau, Quebec, Canada was established as early as 1856 as a small ethnographic survey collection within the Geological Survey of Upper & Lower Canada. CMH acknowledges its historical roots as a colonial institution and in its present-day practices it strives to meet the highest standards and expectations around museums and their Indigenous relations as expressed in the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) and, in Canada, the Indian Residential Schools Truth and Reconciliation Commission calls-to-action (TRC). In the 1960s, CMH (then still the National Museum of Man) was the major source of artifact content and interpretive support for the groundbreaking Indians of Canada Pavilion at Expo 67 in Montreal, which venue is now seen as a watershed in Indigenous self-representation before national and global audiences. CMH has been a global pioneer in museum repatriation since the 1970s. The current CMH repatriation policy dates from 2001. It was last reviewed and reapproved in 2011, and is being revisited again right now to confirm its consistency with Canada's own federal legislation, *The UN Declaration Implementation Act*. Repatriation at CMH is one outcome along a spectrum of Indigenous engagement activities spanning training, to loans, to shared authority, to repatriation itself.

John Moses is a member of the Six Nations of the Grand River Territory near Brantford, Ontario. The son, grandson, and great grandson of residential school survivors, he is the Director for Repatriation and Indigenous Relations at the Canadian Museum of History in Gatineau, Quebec. He holds a diploma of Applied Arts in Museum Technology; a bachelor's degree in Interdisciplinary Studies; a master's degree in Canadian Studies; and he has completed some PhD work (ABD) in Cultural Mediations. He is concerned regarding representations of Indigeneity in the museum and gallery space; and whose values inform decision-making on these matters.

Jean-François Bélisle, in conversation with Johanne Lamoureux

Acquiring Differently at the National Gallery of Canada

This talk is delivered in French
and translated into English.

In this talk, Jean-François Bélisle, Director of the National Gallery of Canada, and Johanne Lamoureux, Director of the *New Uses of Collections in Art Museums* Partnership and holder of the Canada Research Chair in Civic Museology (Université de Montréal), discuss current acquisition practices within the national institution. This conversation explores the threshold of what is collectible and how it fluctuates according to the limits of a museum acquisition process which are highlighted by art, particularly by contemporary art. It also looks at some of the ways in which the National Gallery of Canada is doing things *differently*, at a time when museums are grappling with issues of ethics, representativeness, sustainability, and access to collections. How have innovative acquisition practices driven gallery-wide transformation?

Jean-François Bélisle became Director and CEO of the National Gallery of Canada on July 17, 2023. He was previously the Executive Director and Chief Curator of the Musée d'art de Joliette (MAJ). Under his leadership, the MAJ significantly expanded its presence, role, and profile in Canada and abroad, with particular attention to the inclusion of diverse cultural voices. Over the course of his career, he has organized over a hundred highly acclaimed art exhibitions and projects in Canada, the USA, Europe, and China. He holds a B.A. and M.A. in Art History from Concordia University.

Johanne Lamoureux holder of the Canada Research Chair in Civic Museology (Université de Montréal). She has published several essays and curated a number of exhibitions in addition to co-editing two anthologies, *Precarious Visualities*, with Olivier Asselin and Christine Ross, in 2008, and *Histoires sociales de l'art : une anthologie critique*, with Neil McWilliam and Constance Moréteau, in 2016. She co-founded CIÉCO in 2014 and oversees the *New Uses of Collections in Art Museums* Partnership (SSHRC 2021-2028), where she is particularly interested in issues related to engaged collections as agents of social change. She co-edited with Mélanie Boucher and Marie Fraser the book *Réinventer la collection : l'art et le musée au temps de l'évènementiel* (Presses de l'Université du Québec, 2023), which fills an important gap in the study of museum collections.

Saturday, December 2, 2023

Panel

New Spaces, Collections Ecology, and Sustainability

Moderated by Julie Bélisle, Exhibition Curator at Biosphère, Space for Life museum. Julie Bélisle holds a doctorate in Art History, and her thesis explores the use of material culture in contemporary art. She has over twenty years' experience in museum research, conservation, and cultural action (Galerie de l'UQAM, Musée d'art contemporain de Montréal, Musée national des beaux-arts du Québec, Service de la culture – Ville de Montréal). Since 2022, she has been curating exhibitions at the Biosphère, Space for Life museum, where she collaborates on the development of visual and performing arts programming related to environmental issues.

Panel's Communications

Riopelle at the Crossroads of Antiquarian, Monumental, and Critical Histories

Guillaume Savard

Museum Acquisition Trends and Developments from a Sustainability Perspective

Aude Porcedda

Eco-Curating Collections, Bonded Humanisms, and the Emergence of Human–Non-Human Climates

Fiona Cameron

Guillaume Savard

Riopelle at the Crossroads of Antiquarian, Monumental, and Critical Histories

This conference is delivered in French and translated into English.

Quebec City's Musée national des beaux-arts du Québec (MNBAQ), whose incorporating act states that its mission is to promote and preserve "Quebec art from all periods," is already home to the largest public collection of works by Jean Paul Riopelle (1923-2002). On December 2, 2021, it was announced that this collection would be further enriched by exceptional donations of works in terms of quantity and quality, and that a new architectural pavilion to showcase them would be created within the museum complex. The announcement of the Espace Riopelle project in fall 2021 has also generated significant interest, and the museum has since attracted a considerable volume of donated works by the artist.

Such massive acquisitions force the museum to focus on and rethink the development of its collections in relation to its storage and conservation, restoration, presentation, and exhibition space. Plans for future acquisitions can even influence the current configuration of presentation spaces that will need to be built. Such collection development must also be considered in relation to time. Acquisition practices necessarily engage the museum in a relationship with the past and therefore in a historical stance, given that any work acquired comes from a past vis-à-vis the time of its acquisition.

In his *Second Untimely Meditation* (1874), Friedrich Nietzsche identifies three ways in which the past and the works it produces belong to the living: (1) the monumental history, which considers that the great moments in the history of societies form a continuous chain, and that the masterpieces of the past must remain great forever; (2) the antiquarian history, from which all that is ancient ends up being considered equally venerable; and (3) the critical history, which aims to scrupulously examine the "errors of the past" in order to be useful to present life and serve the future.

At a time when Quebec's national museums are having to update their acquisition policies, can a critical approach to their development coexist with the antiquarian and monumental views that were at the origin of their constitution or constitute their prospective uses?

Guillaume Savard holds a master's degree in the history of early Quebec art and is currently Director of Collections and Research at the Musée national des beaux-arts du Québec (MNBAQ). He has held management positions in four Quebec government departments. His extensive professional experience with the Quebec Department of Culture and Communications (MCC) led him to work with Quebec's museum network on the creative processes of Quebec's visual artists and the operating structure of the network of government-owned corporations.

Aude Porcedda

Museum Acquisition Trends and Developments from a Sustainability Perspective

This conference is delivered in French and translated into English.

How does the socio-ecological and economic transition impact museum acquisitions? How are museums responding to this shift? With whom? This presentation examines the main elements of the socio-ecological transition. A review of scientific research on acquisition issues help define the challenges and trends of this change for museums. Lastly, this communication uses examples of established museums to open up a dialogue with participants on the obstacles and levers to actioning the social-ecological transition currently underway in our society.

Aude Porcedda is Professor at the Université du Québec à Trois-Rivières and Director of the collection 21 at Editions Hermann (Paris). She studies change management towards sustainability and the relationship between health and culture through the issue of universal accessibility in museums and galleries. Her approach involves going beyond the traditional contrast between values in use and values on display, and advocates the study of the museum as an organization in its own right.

Fiona Cameron

Eco-Curating Collections, Humanisms, and the Emergence of Human-Non-Human Climates

This conference is delivered in English and translated into French.

This presentation, “Eco-Curating Collections, Humanisms, and the emergence of Human-Non-Human Climates” investigates how cultural collections can be curated as material agents for the cultural and social change on which the “de-carbonisation” of modern societies is reliant. Using the example of a melted green plastic bucket recovered from the Black Saturday bushfires in Victoria in February 2009, held in the collection of Museums Victoria, Melbourne, I explore how it is a material register of entanglements: the convergence of extreme weather events and an embodiment of climatic catastrophe in the form of wildfire. The second example is the Boulton and Watt “Lap” rotative beam steam engine, built in 1788 in Birmingham in the UK, held in the Science Museum collection, London. This engine is the only surviving largely unaltered engine of its type that inaugurated the Industrial Revolution and that embodies a profound climate history of rising emissions. I demonstrate how these collections, both books end in a climate story more than 230 years and hemispheres apart, can be put to work at new types of cultural mitigation strategies through new forms of humanisms bonded with non-human elemental fire and the photosynthetic and mobilised through their figuration as “climatic ecological compositions.”

Fiona Cameron is Associate Professor, Contemporary Museologies at the Institute for Culture and Society, Western Sydney University. She pioneered digital cultural heritage philosophy, museums, the critical posthumanities and more-than-human museologies for a post-anthropocentric world. She is internationally acclaimed for her research on museum roles in the engagement of controversial topics from the mid-2000s activating museum engagement in climate action. In 2011, Fiona Cameron led an Australian federal parliamentary briefing *A climate for change* and has contributed to international climate policy forums including the UNFCCC, influencing policy.

Fiona Cameron has 95 publications including 7 books, 8 Australian Research Council grants, 11 international grants, the most notable being the ground-breaking international project, *Hot science, global citizens: The agency of the museum sector in climate change interventions* (2008-2012) and *Curating collections for climate change mitigation* (2021-2024). Her most recent monographs are *The Future of Digital Data, Heritage and Curation in a More-than-Human World* (Routledge 2021) and *Museum Practices and the Posthumanities* (Routledge 2023).

Saturday, December 2, 2023

Panel

Activating Acquisition (in Contemporary Art)

First part of the panel moderated by Emmanuel Château-Dutier, architectural historian and Associate Professor of Digital Museology at the Université de Montréal. Emmanuel Château-Dutier is, or has been, involved in several major group research projects in art history in which digital technology figures prominently. He is responsible for the digital axis of the *New Uses of Collections in Art Museums* Partnership under the direction of Johanne Lamoureux. Emmanuel Château-Dutier is a member of the Centre de recherche interuniversitaire sur les humanités numériques (CRIHN), part of the Coordinating Committee of the Humanistica association, and is Vice-President (French) of the Canadian Society for Digital Humanities (CSDH/SCHN).

Second part of the panel moderated by Marie-Hélène Leblanc, Director/Curator of Galerie UQO at the Université du Québec en Outaouais since 2015. Her curatorial practice has involved producing over thirty projects presented in a variety of exhibition venues in Quebec, Canada, and Europe. She has been the executive director of Espace Virtuel, an artist-run centre in Chicoutimi, and the artistic director at DAÏMŌN, a production centre in Gatineau. She has also taught visual arts at college and university levels. Marie-Hélène Leblanc is a PhD candidate in Art Studies and Practices at the Université du Québec à Montréal (UQAM).

Panel's Communications

Interdependencies: Exhibiting,
Documenting, and Preserving Works of Art
Geneviève Saulnier

Replication and the Acceptance
of Change in Artworks
Alexandra Nichols

Acquiring Ephemeral and Intangible Works:
The Purchase of an ORLAN Performance by the
Georges Pompidou Centre
Julie Bawin

When Contemporary Art Changes the Museum:
The Contribution of Conceptual Art to Protocol
Acquisition
Mélanie Boucher

Museology in the light of Conceptual Art:
Towards a Relational Approach to Museum
Collections
Marine Thébault

Variable Potential Beyond Iteration
Mariah O'Brien

The Relational Thread
Bernard Lamarche

Geneviève Saulnier

Interdependencies: Exhibiting, Documenting, and Preserving Works of Art

This conference is delivered in French and translated into English.

It is common practice for museums to document an artwork when it enters their collection. Conservators thoroughly record the materials, dimensions, and methods of construction by means of written documents and photographs, to get a better understanding of the artwork's exhibition, storage, travelling, care, and upkeep needs. With contemporary artworks, the artist's intention also needs to be recorded through interviews, as all too often this has significant repercussions on how the object is to be handled. There are, however, some contemporary artworks where this level of documentation is ever too preliminary and insufficient to understand their whole essence.

Through three works from the National Gallery of Canada's permanent collection; *AIDS Sculpture* (1989) by General Idea, *Sámi Architectural Library* (2019) by Joar Nango, and *Capsule* (2019) by Rashid Johnson, I elaborate on artworks that require recurring activations, documentation, and ongoing dialogue with artists to get a better understanding of what the artwork is, what it can be, and what it can become.

Geneviève Saulnier is the Senior Conservator of Contemporary Art responsible for the restoration and preservation of Canadian and international contemporary paintings, sculptures, time-based media, and ephemeral and conceptual works of art at the National Gallery of Canada. With more than 22 years of professional experience, she has been invited as a guest lecturer and as a research collaborator nationally and internationally. Geneviève Saulnier is dedicated to the cause of contemporary art and artists and she volunteers as a consultant for artists and artist-run centres.

Alexandra Nichols

Replication and the Acceptance of Change in Artworks

This conference is delivered in English and translated into French.

Traditional conservation methodology involves treating artworks as unique objects and mitigating any change or degradation of them once they enter the museum collection. However, it is important to recognize that many artworks have intangible aspects that should be preserved. These artworks require a more flexible approach that recognizes that change is an expected and acceptable aspect of the work. When acquiring an artwork, it is important to identify any intangible aspects and to maintain flexibility for the artwork's identity beyond the physical components. To address instances where an artwork requires replicating or reproducing a component or aspect, Tate developed the Replication Advisory Group, modelled after the Whitney's Replication Committee. The RAG seeks to discuss the ethical and resource implications of replication in artworks, and provides a resource for staff members to ask questions about how to approach change in artworks. This talk goes over the structure of the Replication Advisory Group and the way that it documents the decision-making process so that it is better understood by the various stakeholders.

Alexandra Nichols has been a Conservator, Time-Based Media at Tate Gallery, focusing on exhibitions and displays at Tate's four museum sites (Tate Britain, Tate Modern, Tate St Ives, and Tate Liverpool) since 2019. Prior to working at Tate, she completed a two-year Sherman Fairchild Fellowship at The Metropolitan Museum of Art and a one-year Samuel Kress Fellowship at the Solomon R. Guggenheim Museum, both focusing on the conservation of time-based media. Alexandra Nichols holds an MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation. During her graduate studies, she completed internships at the Museum of Modern Art, the National Gallery of Denmark, the Chinati Foundation, and the Hirshhorn Museum and Sculpture Garden.

Julie Bawin

Acquiring Ephemeral and Intangible Works: the Purchase of an ORLAN Performance by the Georges Pompidou Centre

This conference is delivered in French and translated into English.

Since 2000-2010, museums such as the Tate Modern in London, MoMA in New York, and the Georges Pompidou Centre in Paris have significantly expanded their collections to include performance art, acquiring both recent creations and works by renowned historical figures. The question of how to transform (and reconstitute) an ephemeral, immaterial act into a museum collection object has thus become a key issue, both in the academic field and among contemporary art conservators. In this presentation, we look back at the main issues raised by the inclusion of performance art in collections, by examining one specific case: the 2009 acquisition of ORLAN's *MesuRAGE du Centre Pompidou* by the Musée national d'art moderne (MNAM) / Georges Pompidou Centre in Paris. Based on a detailed examination of the acquisition file kept in the MNAM's archives, and interviews with the main people involved (artist, gallery owner, curator handling the acquisition, etc.), we trace the history of this purchase, which, almost 30 years after the performance took place, and with the close collaboration of the artist, helped establish an "indissociable set" of documents (photographs, film, certificate) and objects that constitute the authorized version of the performance piece.

Julie Bawin is Professor of Contemporary Art History at the University of Liège, where she oversees all teaching and research in this field. She is the founding president of the *FNRS Musées et art contemporain* research group and has been the director of the Musée d'art contemporain en Plein Air du Sart Tilman, an outdoor museum, since 2017. She is the author of a reference work on *L'artiste commissaire* (the artist curator) (Paris, 2014), and has just completed a book entitled *Art public et controverses* (to be published in 2024, Paris, CNRS). As part of the *New Uses of Collections in Art Museums* Partnership, researcher affiliated with Axis 3 – Expanded Collections, she is jointly researching the musealization of performative practices initiated in the public space.

Mélanie Boucher

When Contemporary Art Changes the Museum: The Contribution of Conceptual Art to Protocol Acquisition

This conference is delivered in French and translated into English.

The Axis 3 – Expanded Collections of the *New Uses of Collections in Art Museums* Partnership is based on the premise that the disciplinary fragmentation and the emphasis on concept in contemporary art are opening up and redefining museum practices as a whole. This axis focuses on works that are modifying the way collections are acquired, archived, and presented, with particular attention to the musealization of performance, protocols, site-specific works, public art, media art, and mixed media works. While the influence of institutional criticism on the reflexivity and decolonization of museums is recognized, the seminal contribution of artistic intervention in collections to their new uses by museums has also been studied, most notably by the CIÉCO Research and Inquiry Group. However, the contribution of conceptual art to the production of museum protocols still needs to be explored to better grasp an important change in the acquisition of contemporary art. Along with the acquisition of objects to hang, install, or project is the acquisition of procedures to implement and interpret. This presentation examines some of the issues involved in this protocol-based practice, placing its current relevance in the context of a history dating back to the 1970s to which the collections of the National Gallery of Canada have contributed.

Mélanie Boucher is Full Professor of museum studies and art history at the Université du Québec en Outaouais (UQO) and a co-founder of the CIÉCO Research and Inquiry Group. She is director of the CIÉCO-UQO pole, research director of Axis 3 – Expanded Collections of the *New Uses of Collections in Art Museums* Partnership (SSHRC 2021-2028) and director of the research-creation project *Creating with Collections* (FRQSC 2022-2026). Mélanie Boucher is also the principal investigator of the Team Art and museum, comprising curators, visual artists, and exhibition designers from three Quebec universities, and principal investigator of the group The origin and currentness of the subject's becoming object: recreating oneself at the museum and in exhibitions (SSHRC 2018-2024). She co-edited with Johanne Lamoureux and Marie Fraser the book *Réinventer la collection : l'art et le musée au temps de l'évènementiel* (Presses de l'Université du Québec, 2023), which fills an important gap in the study of museum collections. Mélanie Boucher is also researcher in the Chaire de recherche en économie créative et mieux-être (FRQSC 2022-2027).

Marine Thébault

Museology in the light of Conceptual Art: Towards a Relational Approach to Museum Collections

This conference is delivered in French and translated into English.

Despite a historically strained relationship between conceptual art and museums, the 1960s saw a paradigm shift in art and museum practices. The progressive musealization of conceptual art therefore prompts a reconsideration and exploration of its current and potential methods of acquisition, documentation, and presentation. In light of the challenges posed by conceptual heritage, a relational approach to museum collections will ultimately seek to take a fresh look at the objects presented in museums, rethink exhibitions, and enrich their forms of mediatization.

As a postdoctoral fellow with the *New Uses of Collections in Art Museums* Partnership of the CIÉCO Research and Inquiry Group in 2023, under the supervision of Professor Marie Fraser, **Marine Thébault** is exploring General Idea collections and their promotion within art museums. Marine Thébault is a teacher and researcher in museology at the Université Côte d'Azur. Her research and teaching focus on the design and analysis of the visitor experience with contemporary art. She has carried out numerous research projects in museums in Europe and North America.

Mariah O'Brien

Variable Potential Beyond Iteration

**This conference is delivered in French
and translated into English.**

Whether through the redeployment of a collection or as part of temporary circulations, artworks have long been part of an iterative cycle – their episodic display, recontextualization, and material reconfiguration are quintessential, if sometimes underexamined, conditions of their existence. Faced with the popularization of performative and relational practices, interventionist installations and works, and objects composed of materials or technologies that are unstable or prone to deterioration or rapid obsolescence, museums have begun to take another look at the idea of permanence. Building on a broader definition of what constitutes an art object, collecting institutions have begun to develop innovative models (both practical and philosophical) for the acquisition and subsequent preservation of works in their custody.

While the circumscription of variable potential was a key issue for researchers in the 1990s and early 2000s, a conceptualization of the collection object as one whose limits cannot be fully known or anticipated has become increasingly prevalent over the past 15 years. By examining the concept of iteration, understood in the sense of a space-time slice, and by positioning it relative to the acquisition process and the documentary practices stemming from it, this talk charts developments in the perception of works as fixed objects and opens up discussion on the emerging understanding of the potential for contingent and multiplicative variation.

Mariah O'Brien is a PhD candidate in Art History at the Université de Montréal (under the supervision of Johanne Lamoureux), where she is part of the inaugural museology specialization cohort. She was awarded a Joseph-Armand Bombardier Canada Graduate Scholarship (SSHRC) for her research on the documentation and conservation of installation art in Canadian museum collections, with a particular interest in performance. She has worked in non-profit organizations, the commercial gallery sector, and at the National Gallery of Canada (as an undergraduate student). She has been contributing to CIÉCO Research and Inquiry Group's initiatives since 2018.

Bernard Lamarche

The Relational Thread

This conference is delivered in French
and translated into English.

karen elaine spencer's *ramblin' man* (2001) entered the museum via a side road. Several aspects of the work could pose difficulties given our desire to keep a record of it in the institution. A month-long random performance on the streets of Montreal, supported by the artist-run centre *articule*, *ramblin' man*, like many of the interventions by this polymorphous artist, is performed 'not to be seen'. spencer drifts through Montreal's urban space, occasionally bursting into the refrain of Forrest Richard Betts' 1973 song from which she borrows the work's title.

In keeping with a furtive register, *ramblin' man* invokes a variety of concepts, from the contractual to the re-enactment, and defies the very codes of the practice. The artist invites us to reflect on the conditions of possibility of performance and to rethink the status of non-action. In addition to the institution's recognition of the undeniable contribution of a woman whom critics have described as a "performance anarchist," the acquisition of this artwork by the Musée national des beaux-arts du Québec is in line with one of the backbones of the museum's contemporary art collection, established in 2001: relational aesthetics. But then again, *ramblin' man* escapes this context of an archival future given what remains of it.

Bernard Lamarche holds a master's degree in Art History from the Université de Montréal (1998), and has been Curator of Contemporary Art (2000 to present) at the Musée national des beaux-arts du Québec since 2012. He also served as Curator of Contemporary Art at the Musée régional de Rimouski and was an art critic for the Montreal daily *Le Devoir*. He has curated over 40 exhibitions of contemporary art, including the recent retrospective, *Evergon: Théâtres de l'intime/Theatres of the Intimate* (2022-2023). He is the author of numerous articles, exhibition catalogues and monographs, and has given many lectures on contemporary art and participated in numerous artistic and academic juries, which is just one way he gives back to his community.

Moderated by Jean-Michel Quirion, with Julie Alary Lavallée, Bernard Lamarche, karen elaine spencer and Laurent Vernet

Round table discussion: The Musealization of Artworks in Collaboration with the Artist: The Case of karen elaine spencer in Quebec's Museums

This round table discussion is delivered
in French and translated into English.

This conversation focus on the current trajectory of karen elaine spencer's infiltration-based works as they make their way into the collections of Quebec art museums, including the Musée national des beaux-arts du Québec (MNBAQ), the Musée d'art de Joliette (MAJ), and the Galerie de l'Université de Montréal (UDEM). The musealization of *ramblin' man* (2001) at the MNBAQ, *sittin' with cabot square* (2012-2016) at the MAJ, and *bread works* (2000-2018) at the Galerie de l'UDEM demonstrate acquisition, archiving, and presentation practices created specifically for the artist's furtive practice.

At first glance, karen elaine spencer's work is not a good fit for museum collections. It lies at the intersection of textual wanderings in the streets and explorations of urban spaces, particularly in metropolitan Montreal. The works, considered as existential journeys, are as much rooted in duration as in spontaneity and in different city contexts. The only surviving record of spencer's interventions is an archive of protocols to be activated, a variety of accompanying notes, material traces, and photo and video documentation.

How do the artist and institutional professionals work together to ensure that museum interventions are properly conveyed? How will they support the re-enactment, delegation, and eventual exhibition of the works? Is the musealization of spencer's work driven by its archival documentation, to ensure its authenticity and longevity? What are the new methods of musealization developed for this purpose?

Julie Alary Lavallée is Curator of Collections at the Musée d'art de Joliette. She is pursuing her doctoral studies in Art History at Concordia University on the history of exhibitions, drawing on examples of collective exhibitions of contemporary art in India that reflect social groups from the invisible margins of society. Her curatorial projects have been presented at the Musée d'art de Joliette (2020-2023), l'Écart (2018), the Maison des arts de Laval (Triennale banlieue, 2018), and the Biennale nationale de sculpture de Trois-Rivières (2020), among others.

Bernard Lamarche holds a master's degree in Art History from the Université de Montréal (1998), and has been Curator of Contemporary Art (2000 to present) at the Musée national des beaux-arts du Québec since 2012. He also served as Curator of Contemporary Art at the Musée régional de Rimouski and was an art critic for the Montreal daily *Le Devoir*. He has curated over 40 exhibitions of contemporary art, including the recent retrospective, *Evergon: Théâtres de l'intime/Theatres of the Intimate* (2022-2023). He is the author of numerous articles, exhibition catalogues and monographs, and has given many lectures on contemporary art and participated in numerous artistic and academic juries, which is just one way he gives back to his community.

name: **karen elaine spencer**
birth: earth, year of the silverfish
early childhood: softly sings make-believe songs to crumpled-up tissues in the back seat of the family car
adolescence: runs away from home to study the fine art of forgetfulness.
at present: infiltrates government offices, train stations, metros, and parks to transmit secret messages. rambles, loiters, rides the metro, listens to dreams.

Laurent Vernet is the Director of the Galerie de l'Université de Montréal. He holds a master's degree in Art History from Concordia University and a PhD in Urban Studies from the Institut national de la recherche scientifique (INRS). He worked for the Public Art Bureau of the Ville de Montréal from 2009 to 2018 and for the Collection Lune Rouge from 2018 to 2020. He recently curated two exhibitions featuring artists' research on architecture: *Ouvrages*, presented at Occurrence, featuring seven Canadian artists, and *Granche / Atelier / Ville*, at UdeM, on the work of Pierre Granche (1948-1997).

Jean-Michel Quirion holds a master's degree in Museum Studies from the Université du Québec en Outaouais (UQO), where he is currently a doctoral candidate in the same field. A cultural worker for the past ten years, he is the General Co-director – Programming at Centre CLARK in Montreal. He is a regular contributor to specialized journals such as *Ciel variable*, *ESPACE art actuel*, *esse art + opinions*, and *Vie des arts*. He has curated projects at the Carleton University Art Gallery (CUAG) in Ottawa (2022), DRAC - Art actuel Drummondville (2022), and L'Œil de Poisson (2022) in Quebec City. Jean-Michel Quirion has also been involved in the CIÉCO Research and Inquiry Group since 2015, where he currently acts as research-creation coordinator for the CIÉCO-UQO pole. Jean-Michel Quirion is also coordinator of the Art and Museum Team.

Saturday, December 2, 2023

Panel

Societal Representation, Diversity, Equity, and Inclusion

Moderated by Ming Tiampo, Professor of Art History, and Co-director of the Centre for Transnational Cultural Analysis at Carleton University. Ming Tiampo's major projects include *Gutai: Decentering Modernism* (University of Chicago Press, 2011), *Gutai: Splendid Playground* co-curated at the Guggenheim Museum in NY (2013), and *Jin-me Yoon* (Art Canada Institute, 2023). Ming Tiampo is an associate member at ICI Berlin, a member of the Hyundai Tate Research Centre: Transnational Advisory Board, a member of Asia Forum for the Contemporary Art of Global Asias, a founding member of TRACE, the Transnational and Transcultural Arts and Culture Exchange network, and co-lead on its Worliding Public Cultures project.

Panel's Communications

Thinking through Absence: Acquiring and Not Acquiring Work by Black Artists
Michelle Jacques

Societal Acquisition and Migration
Nada Guzin Lukić

Data and the Delicate Art of Acquisitions
Anne Dymond

Michelle Jacques

Thinking through Absence: Acquiring and Not Acquiring Work by Black Artists

This conference is delivered in English
and translated into French.

In my presentation, I review my experiences as a Black curator who has worked in Canadian museums for nearly 30 years. I consider how systemically biased collection development policies, over-reliance on donations, and the lack of representation in positions that have decision-making authority in relation to acquisitions have resulted in collections that are not representative of the communities that museums claim as their audiences. In the museum field post-2020, Black (and other racialized) curators often find themselves responsible for addressing decades of non-activity in the building of representative collections. I explore some of the acquisition processes I have used in past and current roles, as well as discussing how collections can become spaces of critique where we can consider absences creatively rather than holding our breath while we scramble to fill holes.

Michelle Jacques is the Director of Exhibitions and Collections/Chief Curator at Remai Modern, Saskatoon. Recent projects at Remai Modern include *Ken Lum: Death and Furniture* (2022) and *Denyse Thomasos: Just Beyond* (2022 and touring) both co-organized with the Art Gallery of Ontario, and *The Middle of Everywhere: Artists on the Great Plains* (2022) collaboratively developed by the Remai Modern curatorial team. Previously, she was Chief Curator at the Art Gallery of Greater Victoria from 2012-2021, and before moving west, she held various roles at the Art Gallery of Ontario, Toronto, where she began her career as a Curatorial Assistant in the contemporary department in 1995 and left as Acting Curator of Canadian Art in 2012. She has also taught courses in writing, art history, and curatorial studies at NSCAD University, University of Toronto Mississauga, OCAD University, and the University of Saskatchewan. In January 2023, she took on the role of board president with the Association of Art Museum Curators.

Nada Guzin Lukić

Societal Acquisition and Migration

This conference is delivered in French
and translated into English.

As an ethical, reflexive, and normative approach, societal acquisition brings together a variety of collection methods based on social criteria, aimed at increasing the representation of minority groups. Migration is a major issue in Canada and around the world. How do art museums respond to this issue that contributes to social and cultural changes? How do our collections and acquisitions reflect the plural narratives of today's society?

The principles of equity, diversity, and inclusion (EDI) are gradually being integrated into Canadian and Quebec museums. How are EDI objectives transforming acquisition methods and the orientations of national collections? Historically, an artist's national identity has been one of the acquisition criteria. However, the components of this identity have become more fragmented, notably with migration, transnational urbanity, and other identity hybridizations. This reality is no longer reflected in current acquisition policies and standards. In response to this finding, research into migration and EDI terminology identified a number of current museum practices. To what extent do these concepts provide a better understanding of current acquisition changes? What are the challenges, examples, and shortcomings of societal acquisition?

Nada Guzin Lukić is Professor at the Université du Québec en Outaouais (UQO), and co-founder of the Museum Studies programs at UQO, including the master's program that she directed from 2015 to 2023. She holds a PhD on the museology of reconciliation from Université Laval; her research focuses on the museum's social role, cultural diversity, and inclusion, and the heritage aspect of museums. Nada Guzin Lukić is a researcher in the CIÉCO Research and Inquiry Group's *New Uses of Collections in Art Museums* Partnership, affiliated with Axis 2 – Engaged Collections.

Anne Dymond

Data and the Delicate Art of Acquisitions

This conference is delivered in English and translated into French.

Acquiring works for the collection is the most important thing museum workers do. To a significant extent, acquisitions create our understanding of our culture; they shape our future's understanding of the past. Yet many aspects of the delicate art of acquisition work are outside curatorial control, cloaked in secrecy, dependent on chance, luck, and timing. Given the relatively small budgets most Canadian institutions have available, it is amazing that our institutions manage to represent the breadth and diversity of this country as well as they do. Yet the limited studies of museum acquisitions suggest that while great strides toward more inclusive and representative museums have been made, in many ways, acquisitions remain resistant to more contemporary demands for greater inclusivity. For the scholar, in-depth analysis of acquisitions remains difficult: studies tend to be focused on particular controversial pieces or be very limited in scope. This communication explores the usefulness of a more comprehensive data analysis of museum acquisitions: would statistical analysis of acquisitions in terms of equity, diversity and inclusion allow us to create better collections?

Anne Dymond (PhD, Queen's University, 2000) is Associate Professor of Art History and Museum Studies and Chair of the Department of Art at the University of Lethbridge, Alberta. Her book *Diversity Counts: Gender, Race, and Representation in Canadian Art Galleries* (MQUP 2019) was the first large-scale quantitative assessment of gender and ethnicity representation in Canadian art galleries and is "a path-breaking study and an invaluable contribution to our understanding of the contemporary art scene in Canada." Her current research explores non-national art museums' role in cultural diplomacy. She is an editor at *RACAR: Revue d'art canadienne / Canadian Art Review*.

Deanna Bowen in conversation with Jonathan Shaughnessy

The Black Canadians (after Cooke)

This conference is delivered in English
and translated into French.

What peoples and cultural knowledges are lost or hidden in the interstices of 'segregated' Black, Indigenous, and White settler archival systems? What truths can be unearthed when these separate archives are cross examined from an intersectional feminist perspective? How does one forge connections between them? What do separate, yet related, Black and Indigenous North American archives do in White settler over-culture? How do artistic research/creation practices contribute to bridge-building? Finally, how does one disseminate excavated histories in ways that affirm the experiences of peoples who exist outside of the racial classifications of North American White settler over-culture and their flawed colonialist archives?

My presentation provides a brief overview of my practice and a detailed discussion of my recent project, *The Black Canadians (after Cooke)* in an effort to address these questions while simultaneously illustrating the knowledge sharing potential of my intersectional, archive-derived interdisciplinary practice within White settler institutional settings.

Deanna Bowen is the descendant of two Black pioneer families who moved from Alabama and Kentucky to settle in Amber Valley and Campsie on the Alberta prairie. Born in 1969 in Oakland, California, the artist is currently based in Montreal. In recent years, her work has focused on a close examination of her family's migration and their connections to Vancouver's Hogan's Alley and Black Strathcona, the "All-Black" towns of Oklahoma, the Exoduster migration and the Ku Klux Klan. Her photo mural, *The Black Canadians (after Cooke)* covers the south façade of The National Gallery of Canada and is one of the largest installations in the museum's history. Bowen has received numerous prizes and awards, including the Scotiabank Photography Award (2021) and a Governor General's Award in Visual and Media Arts (2020). She is an Assistant Professor of Intersectional Feminist and Decolonial 2D-4D Image Making, Studio Arts and Co-Director of the Post Image research cluster at Concordia University.

Jonathan Shaughnessy is Director, Curatorial Initiatives, at the National Gallery of Canada and completing his PhD in Cultural Mediations at Carleton University, Ottawa. Interested in intersections between modern and contemporary art histories, his research explores the worlding of global narratives within national collections and museums. He has curated numerous exhibitions including most recently Deanna Bowen's *The Black Canadians (After Cooke)* (2023), a major photo-mural on the Gallery's South façade. He is also co-project director (with Michelle LaVallee) for the Canada Pavilion at the 2024 Venice Biennale, featuring artist Kapwani Kiwanga and curator Gaëtane Verna.

To find out more:



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