

CPI Welcomes Jennifer Eiserman's Special Issue

Cecille DePass and Ali A. Abdi (Editors)

In **Us-Them-Us**, several artists affiliated with the University of Calgary, and an invited poet, adopt perspectives, usually associated with that of being agents provocateur. Key themes, issues, images, symbols, and slogans associated with postcoloniality and postmodernity are well illustrated in particularly, vivid ways. The works selected for inclusion by Eiserman, serve several functions. In different ways, each one strips away and reveals with precision, some key societal themes, concerning past and present patterns of interactions between dominance and oppression.

Thank you Jennifer Eiserman, for working closely with the contributors, in order to, produce a special issue which highlights well established traditions of the arts and humanities. This CPI Special Issue holds up for scrutiny, central aspects of our troubling contemporary and historical life worlds.

CPI continues to flourish as a result of the passionate interests and demonstrated commitments of J. Eiserman (in the Summer 2017 issue) and as importantly, the future guest editors (for issues in Fall 2017 through to Summer 2020) who plan to create and produce the following CPI special issues:

- **Carol Lee's (Fall 2017):** anthology, **"No Return"**, is a refugee story graphically depicted in a series of poems. The anthology incorporates rich metaphors to exemplify the lived experiences of many refugees and immigrants. "No Return" brings a particularly, poignant dimension to illuminate the contemporary human conditions of many people who have been forced to flee their homes and have come to live in Canada. In interesting ways, Carol Lee's work complements Hilary Burke's docu-play in CPI, Fall 2016, as well as, John Samuel's and Nand Tandon's (2005), research conducted in major Canadian urban centres. (Extracts from Samuel's and Tandon's research which examines systemic and structural barriers encountered by immigrants, in the workplace, to be published in a future CPI issue).
- **Kathleen Sitter (Summer 2018):** will develop a special issue, **"Creating our Canvas: Blending Visual Art and Storytelling into the Curriculum Palette"**. See Call for Proposals, CPI, Fall 2016, for details.
- **Tiffany Prete, Celia Haig Brown, Loretta Loon, Cecille DePass (Early Fall 2018):** will co-create an international, intergenerational, special issue, **"My spirit and heart soar" (Chief Dan George)** which is grounded in Indigenous peoples' world views and lived experiences in Canada and overseas. The special issue will include selected articles, artwork, photographs, poetry and music. See Call for Proposals, in this issue, for details.
- **Paul A. Crutcher (Summer 2019):** will produce a special issue, **"The Politics of Contemporary Education"**. The special issue will explicate selected academic and educators' responses to attempt to control the literature curricula and texts in some North American academies. See Call for Proposals, in this issue, for details.

- **Carol Campbell (Fall 2019):** is working with several Caribbean artists to develop a special issue, **“Caribbean Peleau”** which showcases new directions of the visual and performing arts in the Caribbean region. Describing the evolving, thought provoking, and inspirational works to be included, C. Campbell states that the issue “speaks to cultural infusion... a melange of sometimes exotic, often explosive flavours built around and evolved from our blend of European, African and Eastern heritages... that’s as Caribbean, as you can get!”. A few examples of Carol Campbell’s work in Jamaica, are included in the CPI Special Issue, Fall 2016.
- **Cecille DePass, Enid Lee, Sonia Aujla Bhullar and Alleson Mason (Summer 2020):** will produce a special issue, **“I Know Why the Caged Bird Sings” (Maya Angelou)**. Another collaborative venture associated with the CIESC Preconference, University of Calgary, May 2016, the international CPI special issue will explore collective, familial and individual strategies of resistance and resiliency of immigrants/visible minorities in the diaspora. The issue will develop some key themes identified in the 2016 CIESC Preconference, as well as, in three subsequent, CPI publications: (i) Maria Wallis and Cecille DePass’ Special Issue, Fall 2016, “Still I Rise” (Maya Angelou); (ii) Carol Lee’s anthology, “No Return”, Fall 2017; (iii) The international, Indigenous, special issue, “My spirit and heart soar” (Chief Dan George), early Fall 2018.

Invitations and caveats: As an independent, voluntary, academic online journal, hosted by the University of Alberta Libraries, CPI welcomes contributions which expand our conceptual and theoretical horizons, and demonstrate ways in which equity, fairness, and justice are conceptualized and/or practiced in education.

CPI welcomes proposals to contribute to any of the special issues identified (above) for: Fall 2018, Summer and Fall 2019, and Summer 2020.

Although CPI publishes some contributions which are critical of the existing status quo, it is committed to publishing works which portray hope for a better future for all and not for a few of us. As importantly, CPI promotes the vision of a fairer, more equitable, and a just world as documented in the UN Universal Declaration of Human Rights; and espoused and practiced by Martin Luther King Jr., Mahatma Gandhi, Paulo Freire, bell hooks, Maya Angelou, Vandana Shiva, to name a few.

Contributions published in CPI, do not necessarily express the perspectives and considered opinions of the CPI Editorial Board, its editors, reviewers and production team.

Reminders:

- (i) CPI invites its Editorial Board, readers and contributors to share information, regarding fairly recent, research, publications and accomplishments.
- (ii) CPI continues to welcome contributions from/by the south and north in literature, humanities, social sciences, arts, and of course, in education.

- (iii) CPI requests that any future publication, exhibition, or performance of specific work published in the Journal, kindly acknowledges its prior publication in CPI.

Real and potential spin-offs (intended and unintended) of CPI publications, include:

- Cyril Dabydeen, Ottawa, Poet Laureate (See CPI, Summer 2016 and Fall 2016), has volunteered to promote CPI within larger academic, professional and community circles.
- Maria Wallis, Co-Editor, CPI Special Issue, Fall 2016, conceptualized and organized a successful Round Table, for the recent Social Sciences and Humanities (SSHRC) Congress, Ryerson University, Spring 2017. Sonia Aujla Bhullar (CPI, Fall 2016) was one of the presenters. In the near future, Wallis intends to produce an edited book to include some of the articles published in CPI, Fall 2016, and presentations from the 2017 Round Table.
- Hilary Burke, Author: “The Woman and Her Prize” (Fall 2016), intends to produce a play based on her CPI publication. Between April and May 2017, Burke states that she has sent “... letters to over 150 members of Parliament and to members of the Ontario Legislative Council. I made reference to CPI in all my letters. [Hilary further indicates] ...I plan to post my CPI docu-play on the ISSUU website, very soon” (Email to DePass, June 21, 2017).
- At least one academic, Martin Cannon, has included his CPI article: “Changing the subject in teacher education: Centering Indigenous, diasporic and settler colonial relations”, Volume 4, Number 2, 2012, pp. 21-37, as part of his book to be published by a major international publisher. Permission granted by CPI to include the article in Cannon’s proposed book (Winter 2017).
- At present, Kim Koh, writing with Sean Steel and Cecille DePass, will produce a book on assessment and evaluation in international contexts, to be published by Sense Publishers. On completion of the book, Kim Koh will revamp the call for proposals (published in Fall 2015), and invite proposals for an international CPI Special Issue, on current trends in assessment and evaluation.

Commendations and recognition:

In early 2017, Paul R. Carr and Gina Thesee, established a UNESCO Chair in Democracy, Global Citizenship and Transformative Education, at the Universite du Quebec a Montreal, Montreal, Canada.

In March 2017, Cree Elder Doreen Spence, Saddle Lake Cree Nations, Alberta, received an Inspire Award for significant contributions in the field of culture, heritage and spirituality. The Hon. Senator and Judge Murray Sinclair of the Peguis First Nation, Manitoba, was the sole recipient of a Lifetime Achievement Award. At least one of Elder Spence’s poems will be published in the proposed international, Indigenous, intergenerational, CPI Special Issue: **‘My spirit and heart soar’ (Chief Dan George)**.

In Summer 2017, Yvonne Brown, CPI Editorial Board Member, independent scholar, archival historian and author of “Dead Woman Pickney” (2010), was awarded the prestigious Gold Medal by The Mico University College Alumni Association (MOSA), Kingston, Jamaica for: sustained professional excellence, contributions to the academy, public and community service, and demonstrated abilities to practice the ideals of Mico (See CPI, Fall 2016, for one of Brown’s articles and also, see Brown’s dissertation for full discussion of her educational experiences).

A few recent publications of interest to CPI readers include:

Graham Reynolds’ (2016), Viola Desmond’s Canada: A History of Blacks and Racial Segregation in the Promised Land (with Wanda Robson. Foreword by George Elliot Clarke). Halifax & Winnipeg: Fernwood Publishing.

Suzette Mayr’s (2017), Dr. Edith Vane and the Hares of Crawley Hall. Toronto: Coach House Books.

Toni Morrison (2015), recipient, Nobel Prize in Literature (1993), has recently published a novel, **God Help the Child**. New York/Toronto: Alfred A. Knopf.

Departures:

Sir Derek Walcott, a St. Lucian poet and playwright; recipient, Nobel Prize in Literature (1992), passed away in March 2017. A graduate of the University of the West Indies, Mona, Jamaica, Sir Derek will be remembered for his astute, critical, insightful analyses of legacies of colonization; his visionary works, and for putting the Caribbean, at the centre-stage, in postcolonial literature and the performing arts.

Austin Clark, from Barbados originally, passed away in June 2016. Clark was the recipient of at least two major awards in literature, namely, the regional Commonwealth Writers Prize for Canada and the Caribbean, as well as, the Scotia Bank Giller Award.

Both Walcott and Clark have contributed to the field in ways which cannot be easily silenced, erased, or forgotten.

References

Brown, Y. (2005). Bodies, memories and empire: Life stories of growing up in Jamaica (1943-1965). Unpublished Doctoral Dissertation. Vancouver: University of British Columbia.

Brown, Y. (2010). *Dead Woman Pickney: A Memoir of Childhood in Jamaica*. Wilfrid Laurier Press.

Samuel, J. & Tandon, N. (2005). *Engagement Strategy for a Racism Free Workplace*. Unpublished empirical research. Ottawa.

**Cultural and Pedagogical Inquiry:
Special Issue, Summer 2017**

**Us-Them-Us: Artists Interrogate the
Ambivalent Structures of Belonging**

***Guest Editor:*
Jennifer Eiserman
University of Calgary**

***Hosted by:*
University of Alberta Libraries**

***Access online via:
University of Alberta Libraries, "Cultural and Pedagogical Inquiry"***

Us-Them-Us: Artists Interrogate the Ambivalent Structures of Belonging

Jennifer Eiserman
University of Calgary
jreiserm@ucalgary.ca

Abstract

Us-Them-Us was an exhibition held as part of the pre-conference to the Social Sciences and Humanities Congress 2016 of the Comparative and International Education Society of Canada at the University of Calgary, Alberta. The exhibition included the work of seven artists whose work engage in discourses surrounding identity and belonging. Their works disrupt the normative implicit curriculum of art education with its western, patriarchal bias. They open spaces to explore the intricate choreography that is required to be part of a society. This essay introduces the works in Us-Them-Us that form the visual essays included in this special issue. Each work pulls back the layers of the complex problem. Taken as a whole, they expose the implicit curricula that a society imposes on its members in order that they learn to belong.

Keywords: Implicit Curricula; Art Education; Art as Social Action

Early in 2016, Cecille DePass (Co-Editor of CPI) asked me to put together some artworks to complement the Social Sciences and Humanities Congress pre-conference meeting of the Comparative and International Education Society of Canada, *Another Tea at The Empress: Taking Action! Contesting Colonial Agendas in the Formal/Nonformal Curricula* at the University of Calgary. I knew it was a perfect opportunity to bring together the art work of some my colleagues, our graduate students and alumni in a rich exploration of the meeting's theme. Further, locating the exhibition within the hallways of the Department of Art provided the perfect context for the exhibition: It has been my experience as a post-secondary art instructor that the formal curricular structures and content of university art departments have privileged Western, European definitions of art, favouring so-called Fine Art over supposedly lesser forms of craft. Until only recently, these curricula have been heavily male-centred in content, and have privileged work made by people of European decent. Instructors have also tended to be white men. The instructional spaces in the art departments I have experienced in my 35-year engagement with post-secondary art education tend to be large open rooms wherein students work at easels, tables or drawing donkeys. These spaces make it difficult to teach forms that are not based on European drawing, painting or sculptural modes. In the last 20 years, computer labs have joined the traditional studios within art departments. I suggest their presence reinforces a privileged Western bias. The sheer cost of the hardware and software required to create digital art is beyond the reach of the majority of the world's population who live in poverty. Art, as it has been taught in art departments, is something for those who have, excluding those who have not. It is for Us, not for Them.

Hence, it is often the arts themselves that reproduce the normative images of “us” and the representations of “them” through their formal and informal educational institutions (art schools and museums). The arts can contribute to the continued vitality of colonial structures. However, the arts can also be the lens that exposes the mechanisms of colonization and the structures of its reproduction. Through their research, artists can provide spaces for dialogue and images that move beyond the recursive Us-Them-Us cycle towards a vision of “we.” The exhibition *Us-Them-Us* brought together the work of seven artists from the University of Calgary whose research focuses on the ways that social structures “other” some in order to reproduce the institutions that maintain “our” status quo. They investigate the ambivalence of the us-them relationship, the complex inter-relationships that require separation and an honouring of otherness. Each of the artists approaches the problem from a different perspective, demonstrating the complexity of the phenomenon.

Dick Averns engages in the political landscape of the democratic process in his performance series, *Ambivalence Boulevard*. The recent American election, with its dramatic “primaries” and vicious election campaign caught citizens of the United States in an eddy of nested identifications of us-them dichotomies: Republican-Democrat; Clinton-Sanders; Trump-Cruz; Clinton-Trump; Trump Supporters-Everyone Else. While it is easy for us Canadians to scoff at their shenanigans, is this so very different than the quieter dramas that play themselves out in Canadian politics? Recent carbon tax legislation across the country polarized discussion surrounding climate change and created an entrenched us-them dynamic between environmentalists and the oil and gas sector.

However, in both the American and Canadian contexts, we lose sight of the importance of the ambivalence that is at the heart of the issues. “Ambivalence” means “The state of having mixed feelings or contradictory ideas about something or someone.” (<https://en.oxforddictionaries.com/definition/ambivalence>) A democracy, when functioning well encourages mixed feelings and contradictory ideas. It recognizes that the debate these oppositions engender brings growth in a society.

There is no right or wrong direction on a boulevard; it moves necessarily in two directions. While we move along our lane going where we need to go, they move along theirs moving toward their destinations. We respect each other’s presence on the road and work to keep each other safe. The alternative to a boulevard is a one-way street; politically, this is totalitarianism. *Ambivalence Boulevard* provides us with an opportunity to recognize the existence of oppositional positions as a normal and healthy part of the democratic process.

In *Greekopolis*, **Jean René Leblanc** explores the global capitalist economic structures that have come to be seen as “normal.” The Greek word “metropolis” means “mother state”. Greece gave birth to the fundamental values that underpin western culture. However, today Greece is in ruins, literally. The ancient sites that bear witness to one of the greatest empires of the world are not the only ruins one finds in Greece. In *Greekopolis*, Leblanc juxtaposes the contemporary “ruins” of unfinished, abandoned construction with the remains of this formerly powerful empire. Perhaps the ideals and values upon which Western society is founded are in an equal state of destruction? In the last five years we have seen the stresses of global capitalism leading to fissures in the fabric of western nations. We have witnessed terrorist attacks in France,

Belgium, Britain, the United States and Canada targeting fundamental western institutions, including the press, government, and religious communities. We have seen a withdrawal from ideals of cooperation, from a sense of “we”, in the British decision to leave the European Union, in the election of Donald Trump in the United States, and the rise in the populist, nationalist parties in France and Germany. There is a re-entrenchment of the us-them protectionist dynamics that many seem to believe will return their nations to a nostalgic glory they associate with their past. In the ruins pictured in *Greekopolis* we are confronted with the destructive consequences of our global capitalist system, the damage being done to the very values that gave it birth.

Bringing the issues of cultural hegemony home to our own country, **Kevin Mellis’** *Portraits Not Yet Taken* offer haunting images of our First Nations Peoples caught up in a past created by the settler cultures that colonized them. The Canadian government moved to ensure the phenomenon through the Indian Act. The purpose of the original Act of 1876, and its various incarnations even until today, has been to assimilate First Nations peoples into mainstream Canadian society (<http://www.thecanadianencyclopedia.ca>). Each new revision to the act has left the core goal of the original intact. Canada cannot seem to let go of the need for all those who live on this land to be like us.

In the 19th and early 20th centuries, part of this process was the documenting of the “dying” peoples who first inhabited this place we call Canada. The idea of the imminent end of aboriginal cultures was an important element of the settler narrative of Canadian history. Paul Kane was one of the first artists to record the culture of the First Nations people in romanticized images painted in the mid-19th century. Later, in the early twentieth century the images of Edward Curtis accurately documented the peoples through photography and film in order to record their disappearing cultures. Trapped in oil paint, on glass plates and celluloid, exhibited in museums, and studied by anthropologists, these images were created by settlers, for settlers. They were to be studied to better understand the evolution of human civilization from its more primitive forms, represented by these peoples, to its evolved state within western culture.

Today, some First Nations peoples are using these same images to reconstruct all but forgotten histories to reclaim and rebuild their identities (Touchie, 2010). Aboriginal communities are piecing together their histories in order to build a strong image of who they are today, and who they will be tomorrow. Kevin Mellis’s images, created in collaboration with his sitters, are poignant statements that claim distinct, authentic First Nations identities that are clearly present and vital in the 21st century. They are images that assert that they can and will embrace their own “us”.

Kim Huynh’s work, *If I Had a Hammer*, presents the dilemmas faced by a nation that is built on immigration. Who is defined as “us” and who defined as “them” is a consequence of when one’s people came to this land. How one’s people become “us”, fully Canadian, is a contentious process in which the dominant Anglo-Franco institutions slowly allow others to move closer to inclusion – closer but not quite. As documented by Saloojee (2004), the Canadian Multiculturalism Act of 1988 carefully protects the original settlers’ cultural norms and values by containing those of subsequent settlers within well defined ethnic ghettos. The 1971 Canadian Multiculturalism Policy “... affirmed the value and dignity of all Canadian citizens regardless of their racial or ethnic origins, their language, or their religious affiliation”

(<http://www.thecanadianencyclopedia.ca/en/article/multiculturalism>). It, and the subsequent act of 1988, recognized and affirmed these differences as long as the basic social institutions of the Anglo-Franco settlers remain unchallenged. Thus, we allow Them to retain some of their cultural norms and values, as long as they do not require us to revise the status quo. Our systems of government, justice, and education are essentially the same as they have been since before Confederation. We do not amend these for Them.

Huynh's work demonstrates what happens when the values of newer Canadians clash with those of an institution like the Canada Council for the Arts. What is Canadian art? What is considered contemporary practice? Whose narratives are represented through the funded work? Whose are excluded? Who are those on the juries that make these decisions? In providing funding for some, and not for others, one of Canada's most important cultural institutions controls the creation of images of who we are, to ourselves and the world beyond. Does this We represent all of us?

We see this theme re-iterated in **Steven Nunoda's** work. Nunoda explores the travesty of the Japanese Canadian internment during World War II. From 1941, following the bombing of Pearl Harbour, until 1949 (four years after WWII ended) the Canadian government protected our interests from Them, Canadian citizens who happened to be of Japanese descent. They were interned because the nation of their ancestors declared war on our allies. We felt the internment protected us from those who might be a danger to us, to our Canadian home.

Nunoda's work, a single shack from the Rosebery camp in the Slocan Valley of British Columbia, interrogates the notion of home. A home is a place of shelter, of refuge and safety. This plain, rudimentary structure, like the hundreds of others that housed Canadians during the Second World War, provided shelter for Nunoda's mother's family. The sound of washing rice that emanates from the little house is ordinary to those of Japanese descent. It is a daily ritual that would be reassuring to those who grew up with it, a source of comfort. For those who did not, this soft sound might be meaningless. It is a strange and foreign sound, another signifier that they do not belong. *Rosebery Single* is a reminder to us that our Canadian home may not be a place of shelter, a refuge or safe for all our citizens.

The ambivalence of Us-Them is not only experienced in the Political or political realms. We can experience this dualism personally, within our own identities. **Marzieh Mosavarzadeh** seeks to express the experience of living simultaneously between and within two very different cultures; living as Us and as Them at the same time in both Canada and Iran. The phenomenon of globalization creates a sense that we can move seamlessly from place to place anywhere in the world and that we will belong with ease. Globalization creates a myth of a united Us that surrounds the planet. Mosavarzadeh reveals in *Herselves* that this belonging is a practice. To belong to Us we learn the codes, adopt the customs, and don the costume of a culture. As Bourdieu (1990) taught us, we inhabit a culture. *Herselves* demonstrates that our identities become veils that we shift as necessary to reveal those qualities needed to belong, while at the same time concealing others that would set us apart. We shift the veil in order to remain included. No longer are we simply a single self. Instead, we practice many selves in order to participate in the Us.

Rachel Thomas's series of works, *A Well-Protected Social Participant I, II and III* reveal that a veil is not necessarily sufficient to negotiate the complexities of living one's gendered life. Thomas's works explore how a woman's identity is comprised of layers of conflicting strategies for negotiating this divide between who I am and who They need me to be. Beneath the soft, feminine costume that signals her compliance with the habits of "woman" of the pictured figure, an impenetrable armour encases the soft yielding flesh providing protection, and keeping the body safe – almost. In *A Well-Protected Social Participant I* the armour doesn't quite cover the scar left on the thigh, evidence of a wound received before the woman learned to protect herself. Without the armour, the body is vulnerable. We learn to shield ourselves from others, while at the same time performing the gendered lives required of us. We learn to deploy strategies that will allow us to participate in society, while defending the self within.

Three poems by **Tania Guerrero** have been placed at intervals in this issue. Guerrero and her mother were refugees to Ecuador from Chile during the horrors of the Pinochet dictatorship. Guerrero's father was detained and tortured. Later she and her mother immigrated to Canada, which became a place of safety for Guerrero as a young girl. However, she often felt that she lived outside the world of her classmates and neighbors. Her life experience and theirs seemed so different. The poems included here, *Invisible*, *The Boarding House*, and *Confessions of a Bad Dog* document this experience of growing up and living as Other both in Canada and Chile. With wit and courageous honesty, Guerrero's work gives voice to the pain and frustration of those who strive to become Us, but never quite feel included.

Art can provide an informal curriculum that reinforces the status quo, reproducing the dominant norms and values of a society. Much of the history of western art has been a story of art's complicity with hegemonic structures. However, the arts can be a form of critical pedagogy through which these hegemonic structures are exposed and debated. *Us-Them-Us: Artists and Social Action* was an exhibition that interrogated the role of art and art education in reproducing oppressive social structures. *Us-Them-Us* engaged in a critical pedagogy by inserting works that critique the dominant cultural structures into the hallways of an institution that often reproduces these. It opened a space for debate and dialogue about who we are as a society, who we include in the discourse, who we exclude, when and why. The works of art included in this special issue of *Cultural and Pedagogical Inquiry* will provide readers with opportunities to examine their own pedagogical practices. What are the overt and hidden curricula with which they engage learners? Who is included? Who is excluded? Why?

References

- Author unknown. (2017). Indian Act. *Encyclopedia Canada*. Retrieved from <http://www.thecanadianencyclopedia.ca/en/article/indian-act>
- Author unknown. (2017). Multiculturalism. *Encyclopedia Canada*. <http://www.thecanadianencyclopedia.ca/en/article/multiculturalism>.
- Bourdieu, P. (1990). *The logic of practice*. [Richard Nice, trans.]. Stanford, CA: Stanford University Press.
- Oxford Dictionary. Retrieved from: <https://en.oxforddictionaries.com/definition/ambivalence>
- Saloojee, A. (2004). Social cohesion and the limits of multiculturalism in Canada. *Racism, Eh? A Critical Inter-Disciplinary Anthology of Race and Racism in Canada*, ed. [Camille A. Nelson and Charmaine A. Nelson, eds.] 410-429. Concord, ON: Captus Press Inc.
- Touchie, R. D. (2010). *Edward S. Curtis: Above the medicine line: Portraits of aboriginal life in the Canadian west*. Vancouver, BC: Heritage House Publishing.

Invisible

I pass through worlds unseen
looking through my kaleidoscope of genes and history.

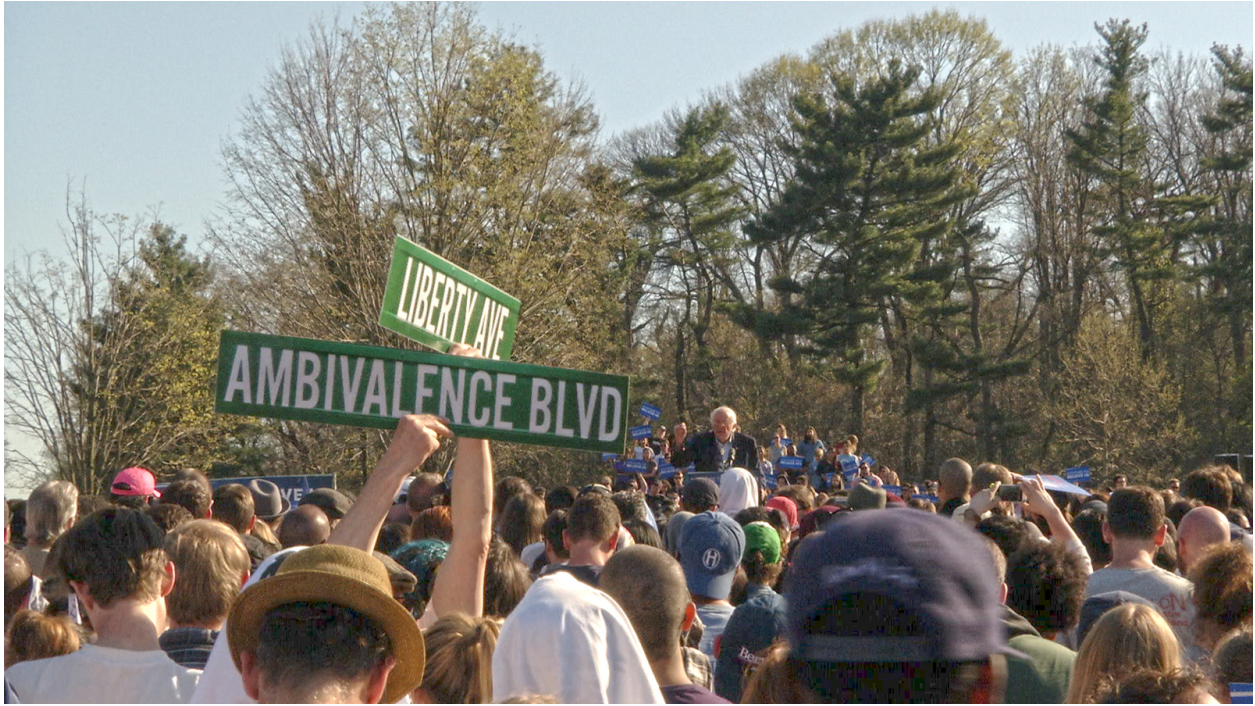
I “pass”
have no right to protest
after all
if I only mimicked,
parroted,
silenced the seen and the inherited,
all would be well.

When you do not stay between the lines
when you cannot be by “them” defined
neatly
obviously
by the naked eye
you are a note,
a step,
a line,
dissonant
in their construct,
always just on the “other” side,
looking through a filter
of the self
splintered.

Seeking to be a “Burnt Norton”¹ rose
observing
dust collecting
on walls preserving
what never was.

Tania Guerrero
2017

¹ Referring to the line “...for the roses / had the look of flowers that are looked at.” in the poem *Burnt Norton*. (Eliot, T.S. 1941)



Dick Averns, *Liberty Avenue... Ambivalence Blvd – Feel the Bern*, 2016

Digital print from video still: performance art at Bernie Sanders' "A Future to Believe In" rally for NY Presidential Primary Election. Prospect Park, Brooklyn, NY. Collection of the artist.



Dick Avern, *Ambivalence Blvd... United We Stand* (installation detail), 2001-2016

Digital print from E-6: performance art in response to 9/11. Subway Stn, New York City. T-Shirt purchased outside The Bern's rally, April 2016. Reverse of shirt is blank. Collection of the artist.



Dick Averns, *Ambivalence Blvd... Trump Road Show* (installation detail), 2016

Digital print from DSLR. Performance art outside “Trump Make America Great Again!” rally for NY Presidential Primary Election. Syracuse, NY. T-Shirt purchased outside The Donald’s rally, April 2016. Reverse of shirt reads “Trump That Bitch.” Collection of the artist.

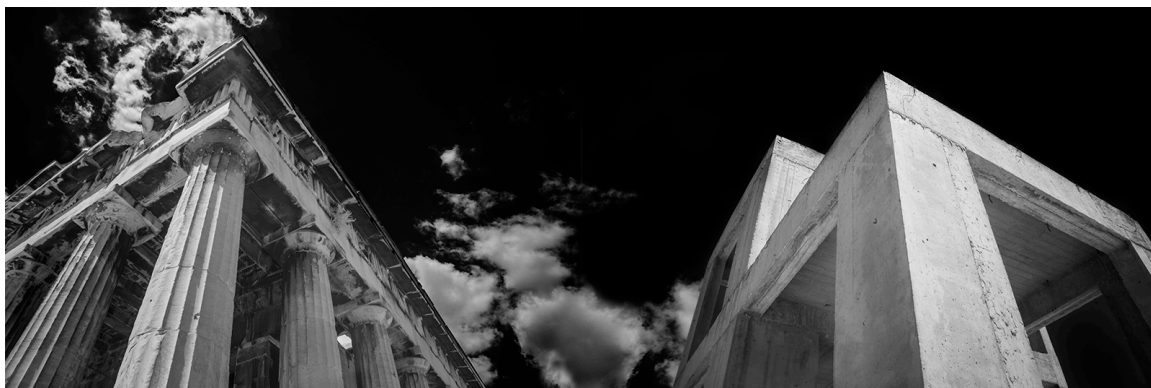
Artist Statement

Ambivalence Blvd navigates access to contested political and societal territories. Not just a mobile street sign but state of mind, *Ambivalence Blvd* is promenaded, installed and screened throughout the public domain, lending itself to redirecting the thoughts and feelings of passing audiences.

Rooted in contested values or worth, ambivalence is variously misconstrued as indecision, ambiguity or even worse, apathy. But at its core is engagement with oppositional thoughts or feelings in one mind or body, toward another body or situation: a potential means for negotiation and reconciliation. Conceived in 1999 *Ambivalence Blvd* was first installed as public art in 2000, thence performed in NYC shortly after 9/11.

Both humorous yet serious, *Ambivalence Blvd* has an international track record including the 2016 US Presidential Primary in NY, 2010 G8 summit, parliament buildings, embassies, Buckingham Palace, and multiple screenings. Notable exhibitions include solo shows at the Art Gallery of Calgary and Vernon Public Art Gallery, and group projects including *Art and Activism* at YYZ and *The Brick and Mortar International Film and Video Festival* curated by Denise Markonish.

Ambivalence Blvd appears in the major publication *Made in Calgary: An Exploration of Art from 1960 to the 2000s*, published this spring by the Glenbow Museum. Akimbo TV is airing selected performative vignettes, uploaded throughout 2016.



Jean-René Leblanc, *Greekopolis (No. 1)*, 2015

Digital infrared photography, 22 in. x 66 in. (55.8 cm x 167.64 cm). Personal collection of the artist.



Jean-René Leblanc, *Greekopolis (No. 2)*, 2015

Digital infrared photography, 22 in. x 66 in. (55.8 cm x 167.64 cm). Personal collection of the artist.



Jean-René Leblanc, *Greekopolis (No. 3)*, 2015

Digital infrared photography, 22 in. x 66 in. (55.8 cm x 167.64 cm). Personal collection of the artist.

Artist Statement

As a visual artist engaged with digital media, cultural issues and critical theory, I use a variety of media to express the concepts with which I work. My artistic research uses photographic imagery, video, interactivity, sound and visualization to discover and explore new ways of making the invisible visible.

Since 2012, I have been using digital infrared photography to investigate spaces and places with strong historical and cultural significance. *Greekopolis* is a body of work that uses this format to develop new ways of looking at the world we live in. Shot in Greece between June 15 and July 15, 2015, the project proposes a series of diptychs juxtaposing images of ancient and modern ruins to generate a dialogue between—and about—contemporary and historical landscapes and economic practices.

As an artist, I generally use the camera as a means to connect with my social and cultural environment, in order to express something personal. *Greekopolis* contrasts the overwhelming sense of connection that I experienced while immersed amidst the ruins of ancient Greece, with the feelings evoked by the many skeletal and abandoned cement housing developments that currently populate the Greek landscape. These “new ruins” (a byproduct of modern financial turbulence) are now a permanent part of the Greek landscape, left behind as indexical signs of the country’s current economic and cultural reality. By juxtaposing photographs of both types of ruin, I intend to equalize their importance in a place filled with postcard expectations of beauty.

In her book *On Photography*, Susan Sontag describes the tourist’s compulsion to place the camera between themselves and the remarkable things they encounter. However, as an artist-researcher, I am not a tourist; rather, I use photography to investigate the phenomena intrinsic to a given place. The goal of *Greekopolis* is to take viewers on a symbolic journey that shows them the splendors and contradictions of contemporary Greece as they may not have been experienced before—a journey facilitated by the transposition of modern and historical landscapes translated via infrared photography. Another goal is to engage viewers in a dialog about the global economic structures that currently embrace capitalism as the “normal” and “desired” paradigm of living. Greece’s entry into the Eurozone introduced a sort of Trojan horse filled with promises of a “better” life that have not necessarily come to be. Yet, the Greeks have a long history of enduring wars and invasions; they are extremely resilient as a people, and their way of life is both humbling and an inspiration for this series of images.



Kevin J. Mellis, *Portraits Not Yet Taken* (Installation View), 2015

Wet plate collodion photography, 24 x 24" x 3 mm black glass squares. MFA thesis exhibition, *My Extended Family*, University of Calgary, 2015. Personal collection of the artist.



Kevin J. Mellis, *Portraits Not Yet Taken* (Detail), 2015

Wet plate collodion photography, 24 x 24" x 3 mm black glass squares. MFA thesis exhibition, *My Extended Family*, University of Calgary, 2015. Personal collection of the artist.

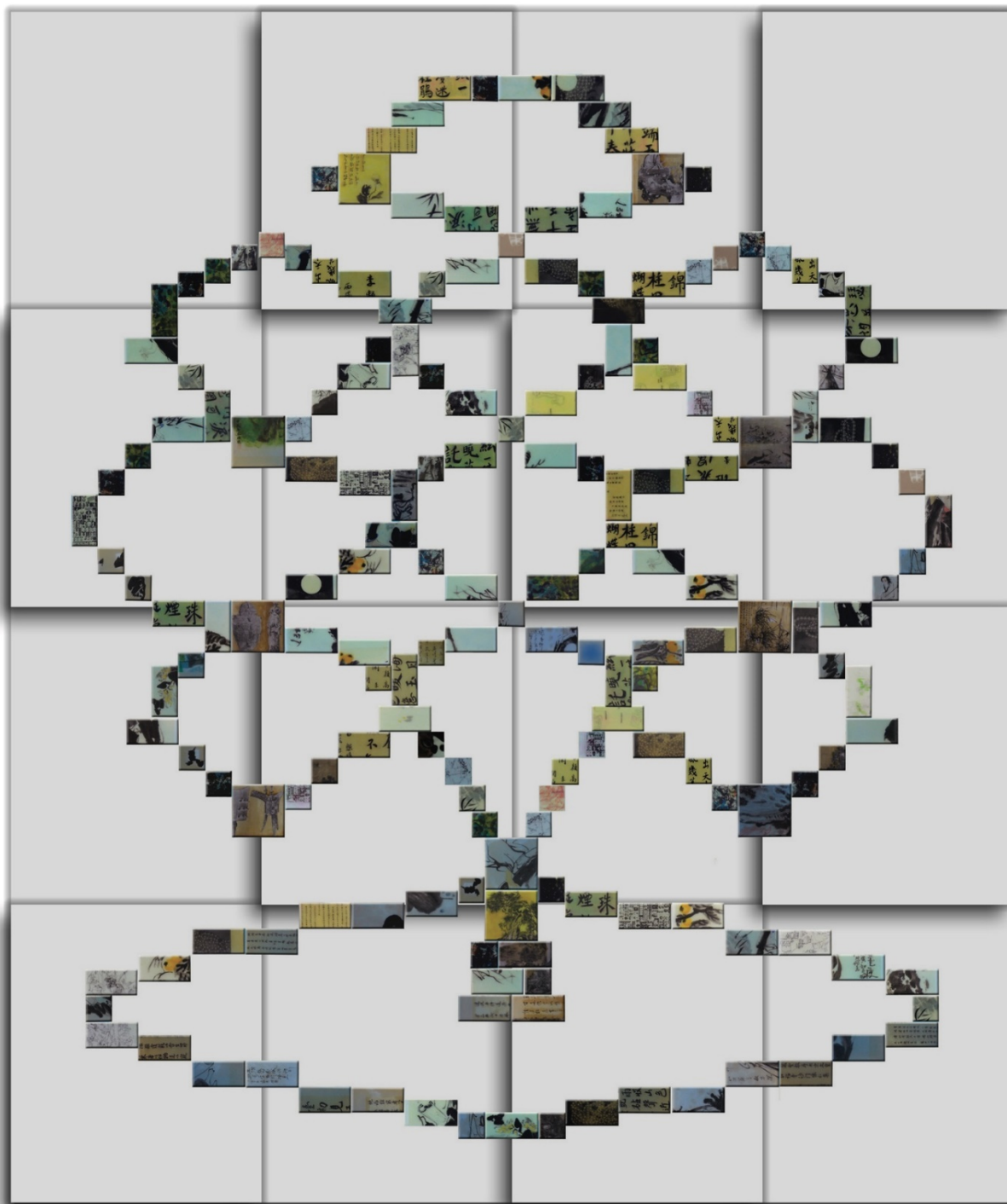
Artist Statement

After graduating from the Vancouver Institute of Media Arts in March 2012, as a Canadian, large format photographer and visual artist, I started creating photographs as an art form. I learned photography using a digital camera. More recently, I have shifted to an analog process (using exclusively, a large format view camera). All of my work is created in black and white film and with the wet plate collodion process (See photos One and Two, for examples). I use this historical medium because it allows me to drastically slow down the artistic process, and furthermore, it promotes more comprehensive artistic research. My motivation stems from a profound need to connect more deeply with the process and subjects. My artistic intention is to create images, predominately portraits and landscapes, which evoke a deep sense of emotionality and timeless sensibility.

My artistic work is heavily influenced by my concurrent profession as, a medical social worker, on the critical care team, at the Foothills Hospital in Calgary, Alberta, Canada. I work with individuals and their respective families who are often in crises. The crises stem from sudden and unexpected illnesses and physical traumas (eg. car accidents, shootings, and stabbings). Sadly, such incidences lead frequently, to severe injury or death. I have been a witness to thousands of deaths since 2007 when I first started working on the trauma team at the Hospital. I support each family member through such major life changing moments.

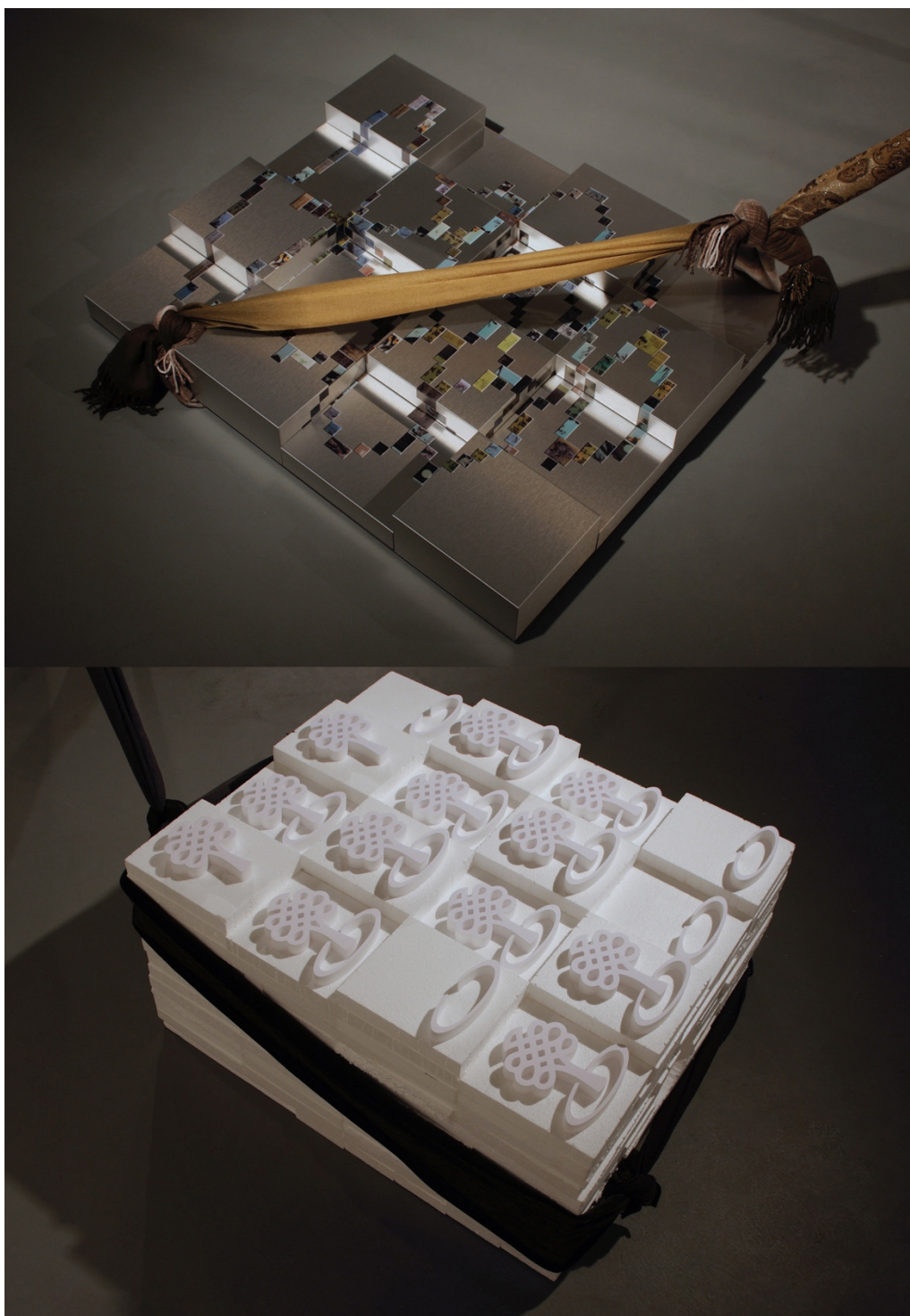
My visual art reflects the considerable artistic influences of great master photographers, such as, Sally Mann, Keith Carter and Sebastião Salgado. All of whom create works that are highly introspective. In turn, as a visual artist, I seek to create images that engage the viewer. My work offers time and space for reflection, contemplation, and solitude.

In *Portraits Not Yet Taken*, I mounted ten separate large pieces of 24 x 24" black squares on the wall in a straight horizontal line, parallel to the ground, separated by approximately 20". By placing three separate portraits on the left, with the senior elder being at the front, and then placing seven pieces of glass without portraits to the right, I deliberately, drew attention not only to the portraits themselves, but as importantly, to their absences. The power of the representational portraits are unmistakable. Ironically, that power, seems to resonate far more, when the portraits are missing. Simply put, not having a number of portraits on the wall, not only draws the viewer's attention to the portrait itself, but as importantly, it highlights the materiality of the substrate of the portraits---the black glass. The black glass is quite reflective. It allows viewers to see a moving reflection of themselves. The empty glass plates are representative also, of the portrait work that I still need to do as an artist.



Kim Huynh, *If I Had a Hammer* (Detail)

Mixed Media and Print-Installation, 621 Gallery, Department of Art, University of Calgary, May 15-May 20, 2016, *Us-Them-Us* Exhibition. Collection of the artist.



Kim Huynh, *If I Had a Hammer* (Detail)

Mixed Media and Print-Installation, 621 Gallery, Department of Art, University of Calgary, May 15-May 20, 2016, *Us-Them-Us* Exhibition. Collection of the artist.

Artist Statement

If I Had a Hammer represents the Canadian society's progress in social justice. This public narrative, as depicted in the larger installation, relies on the simple motifs of a wooden file cabinet and the dynamic motion of a horse striving forwards. The work focuses on four pivotal years, which have shaped Canadian society, namely: 1854; 1947; 1960 and 2016. These years with their associated narratives/stories correspond, respectively, with the following: the abolition of the feudal system in Canada; the abolition of the Chinese head tax; the establishment of the Canadian Bill of Rights, and the beginning of the reconciliation process with Canada's indigenous communities.

In the installation, the image of the horse is significant as it embodies the connections between the four stories. It emulates the progression of Canadian history and the continued challenges between diversity and inequality. Pulsating and shaking, the wooden file cabinet riddled with hundreds of holes represents the artist's emotional response to the struggles these cultural groups have had, and continue to have, in the face of the Canadian government's tacit policies of inequality.

The meat tenderizer (in the second photo) represents the under-representation that the Asian art community has received in Canadian cultural institutions. The piece as a whole demonstrates that Canadian institutional policies have failed to keep pace with the development of a plural society, experiencing rapid demographic and socio-cultural diversification. Going beyond simple acknowledgement of the situation, my work acts as a catalyst for a positive dialogue around ways of recalibrating and building on Canadian multiculturalism and the policies that define it.

(For more detailed and explicit views of the installation, please see Kim Huynh, CPI, Fall 2016).

The Boarding House

Excuse me
but could you lower your voice?
You speak so loud
and endlessly
You delete my choice.

Excuse me
but what are you trying to say?
who you trying to convince
and convert
to your ways?

I've got so many voices in my head
they should be paying rent

I've got tenants quoting
Jesus, Neruda, Mercedes Sosa
T.S. Eliot, Benedetti, Huxley, Berg, and J.F.K.

Marx, Trudeau, Allende, Gandhi,
Weber, Durkheim, and Nietzsche
have the balcony suites
they order room service
and debate
proletarianization of the masses
abortion, CO2 emissions, taxation and representation.

Don't even get them started
on sex, drugs, healthcare, and education.

They have agreed on many an item:
Build a missile
educate a child
subsidize a zoo
clear cut a rainforest
free testing for HIV
and treat them like lepers.

So you see...
If you want to speak
you'll have to wait your turn.

So far the vote of confidence
in the legislature of my mind
for each border
has come up nay.

Take a number
have a seat

I've got a lot of living and histories to digest
before I get to you
so don't fall in love
with the sound of your own voice
you'll always find
it's only a filtration system for your own
Cerebral Hotel
but at least
we've got
the power of choice.

Tania Guerrero



Steven Nunoda, *Rosebery Single*, 2011

Mixed media construction with sound loop of washing rice, 59 x 20.5 x 16.6 inches. Collection of the artist.

Artist Statement

The work in this exhibition, *Rosebery Single*, memorializes the internment experiences of Nunoda's family. The structure at the top is a scale model of a single-family shack in the Rosebery camp in the Slocan Valley of British Columbia. The original was occupied by the Oya's; the artist's mother, Naomi, her parents and three sisters. The model is based on historical records, measurements of surviving internment shacks at the Nikkei Memorial Internment Centre in New Denver BC, and Naomi's recollections. Viewers who listen closely can hear an audio loop of her washing rice, recorded two years before her death. This is a sound of daily labour, care and family life. It has a particular rhythm that is as individual as a voice, but is familiar to anyone for whom rice is a staple.

Rosebery Single, is part of a larger project, *Ghostown*, in which Nunoda visually represents his ongoing research of the Japanese internment camps in British Columbia during World War II. Nunoda describes this as a sort of "pilgrimage" based on the first-hand accounts from his parents and grandparents, providing a focus for his subsequent research. In doing this research, Nunoda began to look inward at his own perceived identity as a Canadian artist as well as his background as Japanese Canadian. He realized that he viewed Japanese artistic culture from a Western perspective and as a result he was part of, in his words, a "cultural erosion" that arose from the wartime experiences of early Japanese Canadians. Nunoda's work reflects his new "connectedness" with his past.



Marzieh Mosavarzadeh, *Herselves*, 2016

Video installation, *Us-Them-Us* Exhibition, University of Calgary, 2016. Personal collection of the artist; photograph Marzieh Mosavarzadeh.



Marzieh Mosavarzadeh, *Is she staring at me, or am I staring at her?*, 2016

Printmaking (photo-plate lithography on rice paper), chine-coll, 20 in. x 30 in. (50 cm x 76 cm).

Personal collection of the artist; photograph Marzieh Mosavarzadeh.



Marzieh Mosavarzadeh, *Is she staring at me, or am I staring at her?*, 2016

Printmaking (photo-plate lithography on rice paper), chine-coll, 20 in. x 30 in. (50 cm x 76 cm).

Personal collection of Dr. Jennifer Eiserman; photograph Marzieh Mosavarzadeh.

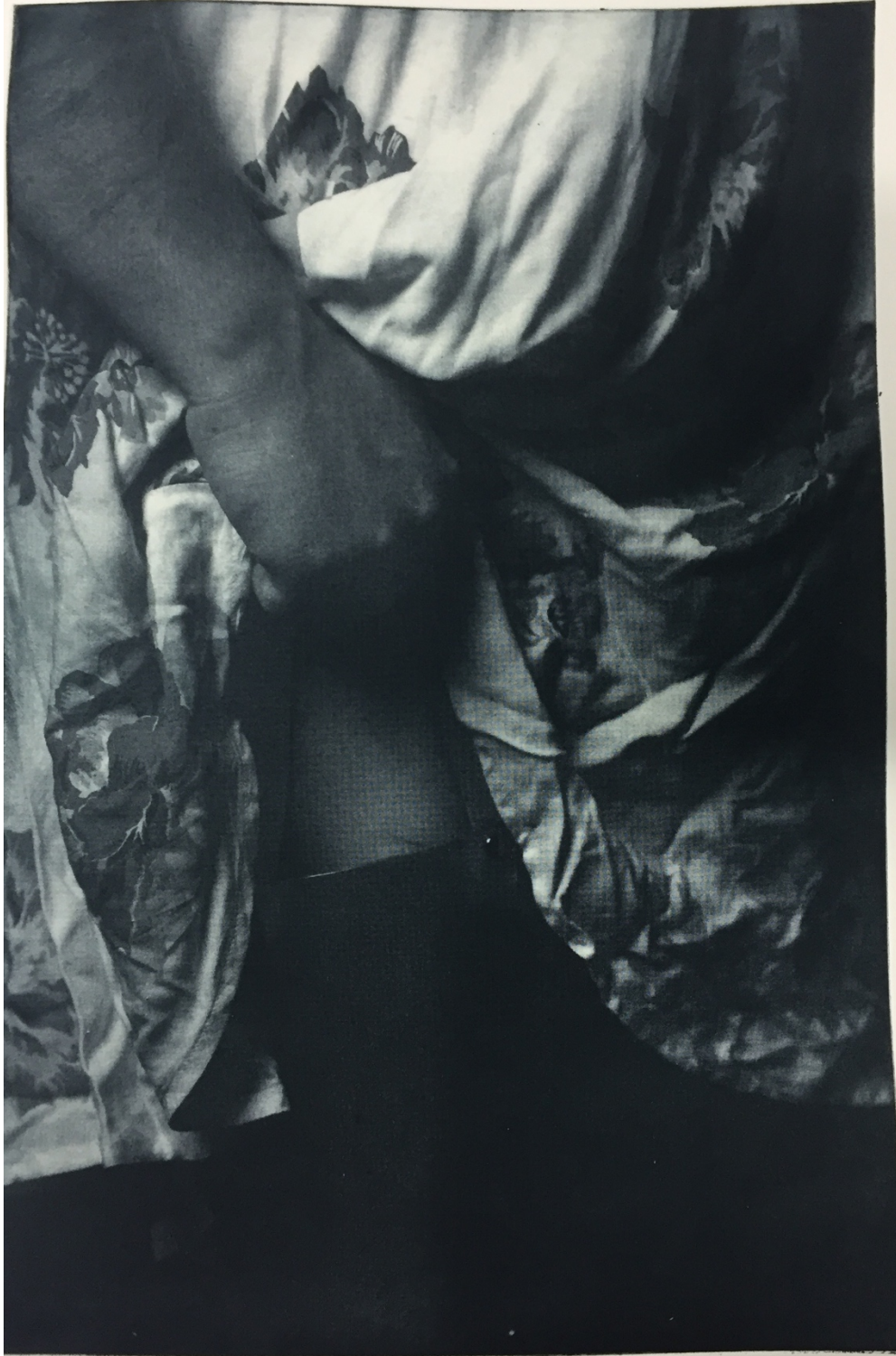
Artist Statement

As an Iranian woman artist who immigrated to Canada two years ago, my research creation examines ways of visualizing the notion of simultaneity in the lives of today's migrants, in the sense of living between several cultures and multiple states of mind. In my work, I intend to show the shifts and reconstructions that take place in one's identity as the result of immigration and living in a different culture, with the lens of simultaneity in identity, place, and language. I use an interdisciplinary approach that includes time-based media, photography, printmaking, drawing, and text as means of investigating and narrating my story. In my research creation process, I constantly raise questions such as: How can I picture the feeling of wavering between two simultaneous realities? How can I express the consequences of being "present" in two separate cultures at once? How can I embody the swings in the multiple layers and fragments of my identity and their relation to place? And how can I address the notion of searching for a sense of belonging, while I am undergoing living and being in-between?



Rachel Thomas, *A Well-Protected Social Participant (I)*, 2016

Photo-lithographs, paper, 12 x 24. Personal collection of the artist; photograph Rachel Thomas.



Rachel Thomas, *A Well-Protected Social Participant (II)*, 2016

Photo-lithographs, paper, 12 x 24. Personal collection of the artist; photograph Rachel Thomas.



Rachel Thomas, *A Well-Protected Social Participant (III)*, 2016

Photo-lithographs, paper, 12 x 24. Personal collection of the artist; photograph Rachel Thomas.

Cultural and Pedagogical Inquiry, Summer 2017, 9(1), pp. 30-33

ISSN 1916-3460 © 2017 University of Alberta

<http://ejournals.library.ualberta.ca/index.php/cpi/index>

Artist Statement

As an MFA graduate and an artist-researcher, I have been particularly fascinated by the way in which visual art can serve a multiplicity of purposes. During my sojourn, I have discovered that art can access the language of empathy where words fail, particularly with regard to the stigma of mental illness. In a similar vein, I have discovered that the findings concluded from research-creation provide a catalyst for catharsis in addition to emboldening the viability of social transformation.

During my research, I became interested in how definitions and labels pertaining to mental illness permeated into a broader social context. I discovered that when an individual has been marked with a particular diagnosis, two distinct identities are formed as a means of protection from stigma. Using David Hume's theory of Personal Identity, I concluded that each of these identities served a specific purpose for the individual and, while they fluctuated depending on the situation, stayed isolated from one another. The two identities consisted of a fortuitous public and socially acceptable façade, and a private, vulnerability indulged form beneath.

The first iteration of this exploration was synthesized in the form of photographic and sculptural works. It was then followed by monochromatic photo-lithographs, which further created a sense of human ambiguity and visually underlined the notion of protective armour.

Confessions of a Bad Dog

I confess
I am a bad dog...

I do not obey the rules
and no matter how much love
or how many comforts you give me
I will not do tricks
or beg
or amuse you.

Sometimes you will think
I am beginning to learn,
I will retrieve my leash
and ask you to go for a walk

I will bark at strangers
and bury some bones
I will be a good dog
and you will think I am happy.

But this can't last long...

One day you will find me
rolling in your rose garden
or sleeping on your best sheets
or licking your tuna spinach lasagna
off my lips.

I confess,
I will put a sad face
my most apologetic eyes
will focus into space
and its truly not
to simply calm your disapproval
I really do wish to hear,
Good dog!

But I must confess,
all this wagging and pleasing
so much retrieving and releasing
and so many strict little lines
within which you encase rules
Encase me!

And perhaps
Your spectacles are old
because since we met
I have hoped
you would see
I am not a dog...
Meow!

Tania Guerrero

Contributors

The content of **Dick Avern's** multi-disciplinary practice recalibrates the commodification of space: probing how spaces are valued, bought, sold, exchanged, or even fought over. Avern's writing has appeared in *Canadian Art* among other art journals and multiple catalogues. He has been deployed as an official war artist to the Middle East and teaches at the University of Calgary.

(Email: dick.averns@ucalgary.ca)

Jennifer Eiserman is an associate professor in the Department of Art, University of Calgary. Dr. Eiserman has been engaged in research into Canadian multiculturalism and art education and museums for 17 years. She is also a practicing artist working in mixed media, exploring issues of identity and belonging.

(Email: jreiserm@ucalgary.ca)

Tania Guerrero is a Chilean-Ecuadorian-Canadian teacher, sociologist, writer, and artist living in Calgary. She teaches and publishes her poetry and writing locally. As a member of Betzalel Arts, she exhibits her artwork in Calgary. Life course and ageing, education, and diversity are of particular interest in her research, writing, and artistic work.

(Email: tgabriela@icloud.com)

Kim Huynh immigrated to Vancouver in 1980. She received a BFA (University of Victoria) and a MFA (University of Alberta). Huynh is an associate professor in the Department of Art, University of Calgary. Her research focuses on shifting Chinese-Canadian multiculturalism, hybrid identity, and the transformations created by the impact of globalization.

(Email: khuyh@ucalgary.ca)

Jean René Leblanc: As a visual artist engaged with digital media, cultural issues and critical theory, I use a variety of media to express the concepts with which I work. My artistic research uses photographic imagery, video, interactivity, sound, and visualization to discover and explore new ways of making the invisible visible.

(Email: jrleblan@ucalgary.ca)

Kevin J. Mellis (MFA, University of Calgary) is based in Calgary, Alberta, and is internationally recognized for his use of traditional 19th century photographic processes, including the wet plate collodion process. He has won several international awards and has exhibited his work both nationally and internationally.

(Email: info@kevinjmellis.com)

Marzieh Mosavarzadeh is based in Vancouver with an MFA (University of Calgary) and a BFA (Azad University in Tehran, Iran). Her work focuses on the immigrant experience of simultaneity result from living in-between cultures. She explores simultaneity (both identity construction and deconstruction), overlaid places and moments, and mixed languages.

(Email: m.mosavarzadeh@gmail.com)

Steven Nunoda is a multidisciplinary artist based in Calgary, Alberta whose practice takes the form of long-term thematically interrelated research projects. Although oriented towards sculpture and installation, the work is physically and aesthetically diverse. Nunoda employs a variety of media including woodcarving, found-objects, photography, digital imaging, text and time-based strategies.

(Email: steven.nunoda@ucalgary.ca)

Rachel M. Thomas' (MFA) practice is centred around the medicalized body. Using autoethnography and heuristic research, Thomas seeks to open discourses between the objective medical gaze and the subjective patient experience. Thomas will be deepening her research through interdisciplinary doctoral studies at Concordia University in Montreal, Quebec.

(Email: rachel-m-thomas@hotmail.com)

Call for Submissions: Special Issue, *Cultural and Pedagogical Inquiry (CPI)*

‘My spirit and heart soar’ (Chief Dan George) Indigenous People contest the formal and lived curricula

This proposed international special issue is inspired by presentations at the morning sessions of the Comparative and International Education Society of Canada (CIESC), Preconference, May 28, 2016, University of Calgary. Through prayers, stories, music and critical narratives, we honoured the First Nations, the First Peoples of Canada. The morning sessions led by Cree Elder Doreen Spence, began with a traditional welcoming ceremony in which performers and artists from the Morley community took an active part. In panel presentations and seminars, we concentrated on Indigenous critical issues and actions which contested colonial agendas in the formal, non-formal and lived curricula.

By bringing together selected articles, poems, photographs, music and artwork, from Canada and internationally, the proposed special issue conceptualizes and analyzes critical issues. It is designed to catch our dreams, hopes, and aspirations, and as importantly, it shares case studies of positive actions which enable our seven future generations not only to survive but as importantly, to flourish.

We welcome proposals to contribute to the special issue. Understandably, all proposals and work submitted to the Co-Editors of the CPI Special Issue are to be grounded in Indigenous world views, lived experiences and/or ways of knowing. Academic and community authors, poets and artists who are interested in contributing to this CPI Special Issue, **please submit a proposal in either a single Word or PDF file to any of the CPI Special Issue, Co-Editors by December 15, 2017**. If your proposal is accepted, the completed work is to be submitted for peer-review by March 15, 2018. Planned publication date: early Fall 2018.

Co-Editors:

Tiffany Prete: Prete.tbevans@ualberta.ca

Loretta Loon: Loretta_Loon@edu.yorku.ca

Celia Haig-Brown: haigbro@yorku.ca

Cecille DePass: depassc@ezpost.com

For further information, also, contact any of the Co-Editors.

Your proposal should include:

- a title (up to 150 characters);
- an abstract (100-150 words);
- a description of the article and/or visual images and/or music (400 words).

Call for Submissions: Special Issue, *Cultural and Pedagogical Inquiry (CPI)*

The Politics of Contemporary Education

Guest Editor: Paul A Crutcher (University of Arkansas - Little Rock)

Through scholarly and creative work, this proposed CPI special issue explores central aspects and impacts of the contentious politics of contemporary education.

Acclaimed author Neil Gaiman opens *Trigger Warning*, his 2015 collection of short stories, with an introductory meditation on the contemporary culture. He reacts in particular, to the idea that schools and universities were prefacing and censoring literary experiences. He wonders if literature isn't inherently about surprise and thus, about not being safe. Gaiman's is a reasonable fear, as time and technology have shown us that human history is littered with tensions between ways of prescribing and controlling one's thinking and ways of embracing individuality, imagination, creativity, and human agency in order to become more fully human.

In North American schools, this paradox of control in education is seen in trigger warnings, safe spaces, “microaggression” and “privilege” rhetorics, and more, all extensively covered in journalism and satirized in media (including Season 19 of *South Park*). Trigger warnings are offered in advance of curricular content based on how that content may “trigger” psychological trauma in students; in 2016, the University of Chicago incited continued debate by arguing trigger warnings are antithetical to its intellectual mission, posturing that serious institutions wouldn't coddle students just to follow politically correct cultural trends. Problematically, trigger warnings and these other policies and rhetorics seem to emerge from implementation of a liberal democratic theory of education and from critical theory. The paradox, then—promoting inclusion and equity while censoring speech and truncating or eliminating contentious content.

In working to promote equity in education, how are we stripping curricular content of heart, depth, and meaning? When we ask about power dynamics and privilege, ask about who can use language, and who should write history, shouldn't we also ask whether such educational dishonesty promotes an era of Orwellian “alternative facts” and societal divisiveness? If Gaiman's right, the threat is that as educators, we indoctrinate young people into creating and burrowing into idiosyncratic, individualized fantasies rather than promoting critical, nuanced citizens and thoughtful people. Curricula aren't neutral and schooling isn't objective, but shouldn't committed educators be able to defend their curricula, even if those curricula aren't “safe”?

Proposals are invited which

- take up these and related issues in the politics and economics of education;
- explore effects of political correctness on students;
- show complexity, ambiguity and uncertainty, in a less than perfect world; or
- reflect direct teaching-learning experiences and existing research.

Potential contributors to this special issue should submit a proposal to **Dr. Paul A. Crutcher** (pacrutcher@ualr.edu) **by December 15, 2017**. **Proposals should be single Word or PDF files that include:** (a) a title of up to 150 characters, (b) an abstract of up to 150 words, and (c) a description of the proposed paper or creative work of up to 500 words.

Call for Proposals

Global Citizenship: Intersectionality, Solidarity and Living as Kin on a Suffering Planet

26-28 October 2017

Keynote Speakers

Alexis Shotwell (Carleton University)

Claiming Bad Kin: Solidarity from Complicit Locations

Malinda Smith (University of Alberta)

AntiRacism, Whiteness, and Leading Universities: Beyond the "Social Injustice of Sameness"

THE CENTRE FOR GLOBAL CITIZENSHIP EDUCATION & RESEARCH (CGCER) INVITES PROPOSALS FOR SESSIONS THAT ADDRESS THE FOLLOWING THEMES AS THEY CONNECT WITH INTERSECTIONALITY AND SOLIDARITY:

- Global citizenship education: policies, pedagogies, curriculums
- Contested citizenships and pedagogies of resistance
- Indigenous knowledges and citizenship
- Global citizenship, eco-knowledges, eco-feminism, and eco-pedagogies
- Education in the Anthropocene and environmental justice
- Ontological and epistemic decolonization
- Global social justice and citizenship
- Critical pedagogies and global citizenship
- Community engaged scholarship and pedagogies

We welcome multi-disciplinary and transdisciplinary research. Please note there will be space designated for performance and visual art presentations of research related to the conference themes.

Proposals may be submitted for the following 3 types of presentations:

Paper Presentation: single paper presentations prepared by one or more authors (15 minutes).

Poster/Exhibit: may take the form of an academic poster, exhibition of artwork or visual media

Panel: a proposal for a set of 4-5 papers on a shared theme or topic (90 minutes total).

Deadline for submissions:

June 26, 2017

Email submissions to:

CGCERcon@ualberta.ca

Include type of presentation, title, abstract (no more than 250 words)

Address inquiries to:

Benjamin Denga; Alleson Mason



Early Bird Registration

Deadline: 28 September 2017

Regular: \$130 + GST

Student: \$70 + GST

Regular Registration

Commences: 29 September 2017

Regular: \$150 + GST

Student: \$90 + GST

CGCER Co-Directors

Lynette Shultz lshultz@ualberta.ca

Anna Kirova akirova@ualberta.ca