



Ethnocultural Art Histories Research

PRESENTS

CRISIS OF NARRATIVE

March 15, 2013 to April 15, 2013, Art History Department vitrine, 3rd floor EV-Building
Concordia University, Montreal, Quebec, Canada

ARTISTS

Adrian Gorea

Aditi Ohri

Stephanie Raudsepp

Solafa Rawas

Alisi Telengut

Crisis of Narrative

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Art History Department vitrine, 3rd floor EV-Building,

Concordia University
1455 de Maisonneuve Blvd. W.,
Montreal, Quebec, Canada H3G 1M8
Produced by Ethnocultural Art Histories Research
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About Ethnocultural Art Histories Research (EAHR)

EAHR is a student-driven research community based within the Art History Department of Concordia University (Montreal, Quebec). Initiated in summer 2011 by Dr. Alice Ming Wai Jim (Associate Professor, Contemporary Art, Department of Art History) with EAHR 2011-12 Coordinators, Adrienne Johnson (BFA, Art History) and Sally Lee (MFA, Studio Arts). EAHR seeks to increase the visibility and support of students and faculty from diverse cultural communities who are invested or interested in engaging with ethnocultural art histories research across various disciplines. Central to EAHR's mandate is facilitating opportunities for exchange and creation in the examination of, and engagement with, issues of ethnic and cultural representation within the visual arts in Canada. EAHR is particularly distinguished by its membership and executive committee, which comprises of undergraduate and graduate students as well as alumni of Concordia University.

CRISIS OF NARRATIVE

Adrian Gorea • Aditi Ohri • Stephanie Raudsepp
Solafa Rawas • Alisi Telengut

To raise the question of the nature of narrative is to invite reflection on the very nature of culture and, possibly, even on the nature of humanity itself. So natural is the impulse to narrate, so inevitable is the form of narrative for any report on the way things really happened, that narrativity could appear problematical only in a culture in which it was absent...

— Hayden White, *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore: John Hopkins University Press, 1987), 1.

This exhibition seeks to investigate the role of narrative in the representation and definition of reality. More specifically, it explores the function of narrative in the transmission of knowledge and its negotiation of issues of place, identity, gender, history, hegemony, and representation within the visual arts. Narrative represents systematic ways for articulating knowledge. "Even when we look at something as static and as completely spatial as a picture," author H. Porter Abbott writes, "narrative consciousness comes into play."¹ As taxonomical, static definitions, grand narratives perpetuate the dichotomies that inform power hierarchies, thus producing an oppressive relationship between dogmatic narratives and the realities of cultural pluralism. The works in this exhibition respond to this crisis of narrative wrought by exclusory institutional discourses upon which many of our contemporary social and cultural systems are founded.

Narrative seen in this way moves towards encompassing the heterogeneity of knowledge. The varied works and strategies deployed by the five Concordia students presented here, feature diverse voices that critique narrative as a "discursive reproduction of power, abuse and social inequality."² Rather, they express negotiations of the struggle to articulate cultural identities.

Curators: Carolina Garcia Amatos • Cécile Charvet • Rajee Paña Jejishergill
• Adrienne Johnson • Katerina Korola • Sarah Catherine de Montigny Racher
• Geneviève Wallen • Brittany Watson • Samantha Wexler

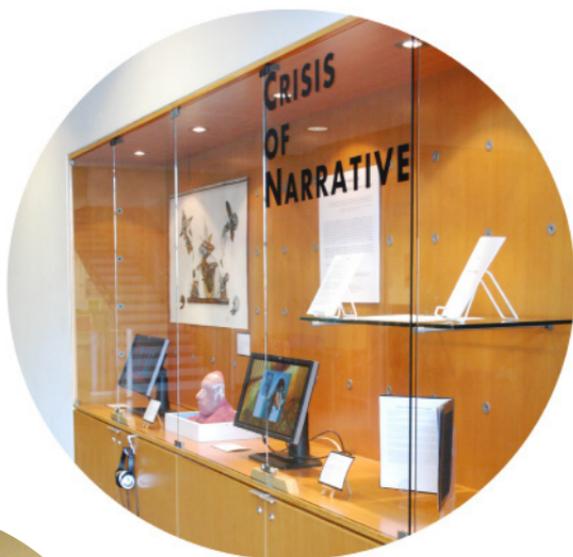
¹ H. Porter Abbott, *The Cambridge Introduction to Narrative* (New York: Cambridge University Press, 2008), 6.

² Teun A. van Dijk, *Discourse and Power* (New York: Palgrave MacMillan, 2008), 1.

Vernissage

Wednesday March 20, 2013, EV Building,
Concordia University





Adrian Gorea

While living the life of a monk and Byzantine iconographer in a Romanian Orthodox monastery, I have acquired the skills of the traditional method of icon painting, which constructs a sacred narrative that represents the world not entirely imaginary and not totally naturalistic. In the monastery, I learned how the image works in sacred rituals and experienced the interesting situation of seeing people worshipping the icons I have painted. The drawings that I make derive from a religious war on image, in which 'image haters' believed that all forms of artistic representations, as they come out of the artist's mind/imagination, are illusions that 'poison' the viewer's body and mind.

Human-made images have always been mistrusted for their power to indulge the viewer in worshipping his/her own desires or ideas of 'truth'/'god'—much like the way today's technologically manipulated images dominate our desires, imagination, and perceptions of reality to the point of violating our body. As an image maker, I believe that 'image haters' bring more violence to our body by denying or devaluating the natural relation we have to image, which manifests at our deepest physical and mental level. On the other hand, I became aware of the power of image to harm our body when it induces strong desires (from material to symbolic/conceptual desires) that we follow to their fullness such as in buying, eating, and drinking. In following the Byzantine style of making images, I create hand-made drawings that comment on the relationship between body and desire and the violence that comes out of it. I see my drawings as visual tools in contemplating on our relationship with images in contemporary society.

Adrian Gorea

Byzantine symphony

2011 / Gold, Silver, Copper leaf,
Pen and Ink on Paper 1.12m x
55cm



Using Byzantine iconography Adrian Gorea's *Byzantine symphony* creates a narrative that is both sacred as well as unexpectedly profane. The world depicted is neither entirely realistic nor completely imaginary. The insertion of popular media icons like Loony Toons characters in the space traditionally reserved for religious figures provokes a crisis in the dichotomy of the sacred and secular. The viewer, whose expectations are shocked by the appearance of these pop icons, must reconsider the boundary between these antinomies. The narrative of the film demands that the viewer question the role of both pop and religious icons in contemporary society. Do the pop icons represent religious figures? Have religious figures been transformed into popular icons through repetitive representation? Drawing on the aesthetic of the mosaic medium so emblematic of Byzantine artistic production, the faces of these figures are rendered as though constructed from assembled fragments. Their bodies, which appear contorted, further emphasize the off kilter feeling of the work, revealing the clash between the narratives of pop culture and religious iconography.

—SAMANTHA WEXLER

Aditi Ohri

This character takes the form of an exaggerated Indian hospitality agent and will eventually perform interventions on the streets of Montreal and Toronto, welcoming white people to Canada. This intervention will bring to light a deeply ingrained crisis in the narrative of Canadian citizenship and immigration, which fails to properly acknowledge that all people who are not indigenous to Canada are settlers. Through this character, I wish to explore my own position as a settler in the colonial nation-state of Canada. I hope to achieve an understanding of my potential to act as an ally to other immigrants and Indigenous people. The gesture of dressing myself in a sari is also deeply personal, relating to my Indian roots, which have been lost and found over the years of my experiences as an immigrant to Canada who has had the privilege of traveling back to India several times. Though this project will be something of a self-portrait, it is also as a portrait of myself as the Other.



Aditi Ohri *Modern Style Sari* 2012 / Video / 4 mins.

Modern Style Sari articulates the questions and uncertainties involved in the inhabiting of a "dual-identity." Aditi Ohri's efforts to wrap a sari perfectly position her body as a site of social investigation. It is on this site that Ohri attempts to destabilize the dichotomy of tradition vs. modernity, a structural opposition which reveals itself as inadequate when considering the complex negotiations of identity that lie beneath the essentialist notion of the cultural "other." Through this video performance, the artist explores how her "Indianness" interacts with and disturbs her sense of "Canadianness" and vice versa. Through the self-reflexive process of video documentation, Ohri highlights the cultural signifiers which mark her as an exotic "other" within the Canadian discourse. At the same time, however, this piece also allows for the creation of a new space wherein which Ohri allows herself to be reconciled to her own ambiguous cultural duality. In performing her Indian cultural heritage, the artist leads the viewers to consider the constant renegotiation of identity engaged in by diasporic subjects, for whom identity is often constructed from the fragments of diverse cultural signifiers.

Stephanie Raudsepp

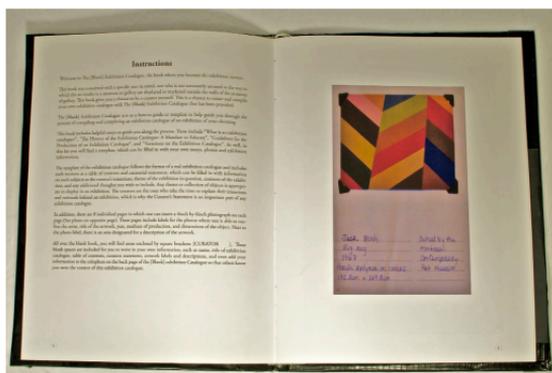
I am a multimedia artist and art historian who believes art can change people's lives. I feel this can be accomplished through revealing the inner workings of the art world through critiquing institutions and making art accessible to all. My sculptural works are conceptual, inspired by my interest and education in psychology, utilizing various media, and touching on themes from my own relationships and psychological theories of relationships and family configurations. For example, the idea of an elastic family, where members may be physically divided but not emotionally separated. This was inspired by my own family's bonds and the required flexibility in maintaining such relationships while being physically separated. As a self-taught book-binder, I also create handsewn sculptural objects utilizing the book form. The book is ideal to me because of its power as a democratic object. My work deals with two types of books, sometimes simultaneously: books with information bound inside, meant to educate or inform and books as receptacles for a person's or a peoples' thoughts or musings. Both forms are important for different reasons. For example, *The [Blank] Exhibition Catalogue* reflects the traditional historic power of the art world and the institution in generating, perpetuating and promoting certain types of knowledge without and within this world, while also promoting education through creative pursuits.

Stephanie Raudsepp

The [Blank] Exhibition Catalogue 2013

Various handmade papers, thread, ink-jet printing, photocorners, duct tape

Book 1: 9" x 12" x 0"
Book 2: 8" x 10"



Catalogues are often regarded as mere secondary resources next to the artworks featured in an exhibition. A self-taught book-binder and multi-media artist, Concordia MFA artist Stephanie Raudsepp is frustrated by this marginalization of the book. "For me, books are artworks," she states, articulate the driving concern of this project. *The [Blank] Exhibition Catalogue* elevates the book to the status of art object. The exhibition catalogue, which functions as a link between the art world and the public, is an interactive artifact that bridges these two worlds that are often regarded as separate spheres. In an effort to combat the distance between the art world and general public, Raudsepp offers her viewer the opportunity to walk in the curator's shoes, choosing what will be included in the exhibition catalogue and expressing their own opinions and understandings of art. The piece comprises three elements: a hand-made book/catalogue that relates the history, propriety, and essence of exhibition catalogues; a blank version of the catalogue; and an instruction sheet. The viewer (you!) is invited to participate by filling in the blank pages of the catalogue. What do you have to say about art?

— CÉCILE CHARVET

Solafa Rawas

Through using specific methods and techniques of therapy on my own self and the "process of purposeless play"- a term coined by artist John cage - I create sculptural works that respond to the psyche. Inside the safe blue sand box world, I examine multiple levels of consciousness as a way to generate self / outer understanding. Various body parts are casted in plaster directly from my own body and inserted in a constructed sand environment. I use sand because it only needs to be touched lightly and already traces are left behind even if I draw only a few random lines with my fingers. The precision with which the grains of sand react to any slightest movement or rearrangement creates an atmosphere of attentiveness. Sand behaves like a very sensitive receiving device that records the slightest influence with total accuracy, as if a million grains of sand were ready and 'listening'.

Solafa Rawas *Sand face*
(from the sand box series) 2013
Sand, plastic, paint, wood
28 ½" x 19 ½" x 36"

Within the context of a sand box, an object and site of childhood play, Rawas's *Sand face*, a sculpture from her "Sand box series," presents layered explorations into temporality and memory through sand. Rawas's work draws attention to the delicacy and sensitivity of this natural material. In the words of the artist, sand "need be touched only lightly and already traces are left behind even if one draws only a few random lines with one's fingers. The

precision with which the grains of sand react to the slightest movement or rearrangement create an atmosphere of attentiveness. Sand behaves like a very sensitive receiving device that records the slightest influence with total accuracy, as if a million grains of sand were ready and 'listening'." The capacity for narrative, therefore, is not exclusive to human beings but intrinsic to a vast variety beings, objects, and substances. For Rawas, an artist whose formal training is in medicine, sand has potential as both a therapeutic medium and a means of artistic expression. Through this sculpture, Rawas uses sand and its physical transformations to explore the subconscious, its relationship to identity, and the fragility of time and memory.



Alisi Telengut

Since when I was young, I have been interested in colors and paintings and I always remember the paintings that my mother used to hang on the walls. However, by chance, I came to the department of Film Animation at Concordia University. Through the 4 years of study, I have been exploring how to animate with painting as the medium and straight-ahead under camera animation as the technique for my films. Gradually I found a particular working technique to make paintings move 24 frames per second and they become alive in a persistent illusion. I believe that animation can be achieved by anything that can be manipulated frame by frame. The goal of my research is focused on the creation and experimentation of adding and removing colors to generate movement. I am interested in the experimentation of colors and textures with the hand made quality, which is lost in computer generated art.



Alisi Telengut, *Tengri*

2012 / Digital Film 16:9 / 5:47 min.

Tengri by Alisi Telengut comprises a sequence of hand painted frames animated at the speed of 24 frames per second. These hand-crafted scenes, complimented by the addition and removal of colours within each frame, generate a visual vocabulary for the narration of the Mongolian nomadic experience. In Mongolia, harsh climate conditions have led nomadic communities to develop a unique culture and lifestyle that is centuries old. Today, however, this culture is threatened by climate change, the introduction of new technology, and the development of modern cities. This culture in crisis is the subject of *Tengri*, which testifies to the persistence of Mongolian nomadic lifestyle and traditional Shamanic beliefs. The Turkic word "Tengri" refers to the heavens, as well as to the primary deity of nature that has been worshipped by Mongolian and Turkic peoples. Within traditional Mongolian spirituality, when a person dies, it is believed that the wind spirit guides that person's soul to ascend to the cradle of father heaven. While *Tengri* can be read as an homage to Mongolian rituals and a nomadic lifestyle on the verge of disappearing, it also speaks to intergenerational transmission. Telengut grew up hearing stories about her grandparents' lives as Mongolian nomads, and this film testifies to the power of such stories on the diasporic subject.

— SARAH CATHERINE DE MONTIGNY RACHER & RAJEE PAÑA JEJI SHERGILL

Artist Interviews

On the occasion of Crisis of Narrative participating artists Adrian Gorea, Aditi Ohri, Stephanie Raudsepp, Solafa Rawas and Alisi Telengut were interviewed on their artistic developments and practices.

Adrian Gorea, Byzantine symphony

EAHR: How did you come up with the idea for this piece?

A.G: For this drawing, I was inspired by my iPod screen, specifically by the volume bar. Other visual elements came intuitively while listening Byzantine chants and Looney Tunes cartoons simultaneously.

EAHR: What are you trying to communicate with your art?

AG: In my work, which comprises different media (from drawing, wood-panel painting to new media), I explore the secrets of the iconic image regarding the relationship between body and desire. I aim to build a relationship with the image that allows me to maintain a sort of monastic lifestyle in contemporary Canadian society. In this particular drawing, I communicate the clash

between a religious and Western narrative: the pop culture icons and religious figures.

EAHR: What do you see as the strengths of your piece, visually or conceptually?

AG: My drawing skill which led me to materialize the images that I see in my mind. Also, the composition of the drawing challenges the viewer conceptually at different levels, in the sense that he/she can think of many connections between the drawn elements and various visual aspects of contemporary society.

EAHR: Which creative medium would you love to pursue but haven't yet?

AG: I would like to explore the medium of performance as a continuation of the stories that I depict in my drawings.

EAHR: What's next on the horizon?

AG: I am currently producing a new series of 8 wood-panel paintings (icons) by applying the Orthodox tradition of icon painting with tempera and gold leaf on large-scale wood panels. In combination with the icons, I am working on a single-channel video entitled *Portrait of an Icon Maker* that visually documents my process of making an icon from the research to cutting and shaping of the wood panel, making glue & egg tempera and so on.





Now we come to the modern style. As its name suggests, it gives you a modern look. You can use any sari with an attractive border and a good fall. Get ready to show it off in parties.

Aditi Ohri, *Modern Style Sari*, 2013

EAHR: How did you come up with the idea for this piece?

A.O: I wanted to display the process of forming identity, as well as engage in the process of learning something about myself that I had until recently neglected. I am also interested in subverting the language of multiculturalism in Canada to get at the racism that it perpetrates.

EAHR: What are you trying to communicate with your art?

A.O: I am trying to tangibly articulate an internal process. So I suppose, some sense of subjective experience at this point. I am also trying to articulate my subject position in Canadian society and in the world at large. I think art is an excellent tool to position one's self in global superstructures.

EAHR: What do you see as the strengths of your piece, visually or conceptually?

AO: Saris are beautiful objects and are

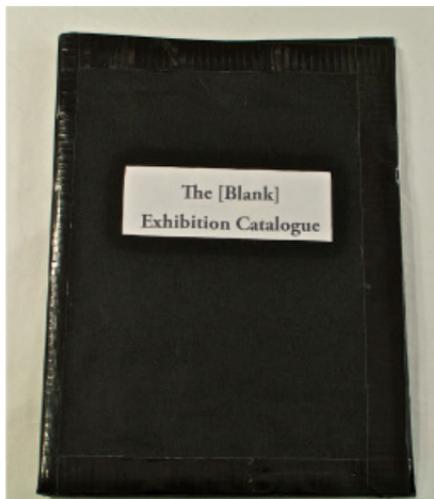
aesthetically pleasing, on a visual level. Conceptually, this piece is the first in a longer series in which I develop a character that is an exaggerated version of an Indian air hostess and in some way shape or form "welcomes" white people to India... hopefully this will expose some harsh truths about the contemporary Canadian political landscape through humour... at this point, I am unsure how humorous this work is, but it is certainly meant to be sort of funny.

EAHR: Which creative medium would you love to pursue but haven't yet?

AO: Fibres!

EAHR: What's next on the horizon?

AO: Next year I am taking my first fibres class and I plan to make Indian garlands out of old saris and colourful fabric.



EAHR: How did you come up with the idea for this piece?

SR: As an undergraduate student at Concordia, I took a class called *The Packaging of Contemporary Art* with Dr. Alice Ming Wai Jim where we discussed the art world as a series of people, institutions and ideas located within a self-sustaining and exclusive network. I believe in accessibility of knowledge for all. *The [Blank] Exhibition Catalogue* came as a fully-formed solution and reaction to this exclusivity.

In that same course, we discussed artists who applied institutional critique, principles of consumerism, marketing and display strategies to their artworks. One example is Ron Terada's subversion of institutional sponsorship, the exhibition space and related didactic material in his aptly named *Exhibition Catalogue*. I liked his use of the exhibition catalogue as the site of an exhibition. I wondered how else an exhibition catalogue could be used. I sought to transform the exhibition catalogue into an artwork itself while also keeping true to its categorization as an educational and commercial object.

Another item that served as inspiration for this piece is the idea of the do-it-yourself kit whereby higher-end or

inaccessible ideas, such as fine art, are made accessible through hands-on learning and creation with easy-to-follow instructions. Examples include how-to books by Klutz, that I grew up with and enjoyed, and Damien Hirst's diamond-encrusted skull as a do-it-yourself kit sold online at iartistlondon.com.

EAHR: What are you trying to communicate with your art?

SR: Playing on the form and intent of the traditional exhibition catalogue, I sought to bridge the gap between the art world and the public with a do-it-yourself exhibition catalogue where the user would temporarily step into the shoes of the curator.

The book as a form is fraught with historical connotations. Bookbinding and book works are not usually named as artistic media. Do exhibition catalogues need to be secondary to the artworks in an exhibition? I think not. Through a variety of essays, *The [Blank] Exhibition Catalogue* reveals the historical importance of the exhibition catalogue and essential aspects of curating an exhibition catalogue. *The [Blank] Exhibition Catalogue* encourages the user to think about the book in social, cultural and historical contexts while participating in artistic creation. *The [Blank] Exhibition Catalogue* reflects the idea of simultaneous knowledge transfer and the traditional historic power of the art world and institution in generating, perpetuating and promoting certain types of knowledge without and within this world, while also promoting self-reflection and understanding through creative pursuits.



EAHR: What do you see as the strengths of your piece, visually or conceptually?

SR: The main strength is interactivity. I think education through creation is essential to deeper understanding. *The [Blank] Exhibition Catalogue* was created to be easily reproducible, circulated, and publishable. The intent is for it to be sold as either an artist book, a do-it-yourself kit or an educational publication to be found in a variety of bookstores. Its ease of reproduction makes the art world accessible to more people.

EAHR: Which creative medium would you love to pursue but haven't yet?

SR: I'm fascinated and intimidated by digital recordings: either video, audio or both. Both sound and moving images are inherently engaging and are not easily ignored in an exhibition setting. I'm curious about audio and video, but I fear I will bombard the viewer with excess stimuli. I like when a user can experience my art at his or her own pace, so I want to incorporate that aspect into my works.

EAHR: What's next on the horizon?

SR: I've recently been working with thread, not only as a material for binding hand-sewn books, but as a medium. I have used a sewing machine to write in thread on paper: to create an absence of words and leave their traces on the page.



Solafa Rawas, *Sand face*, 2013

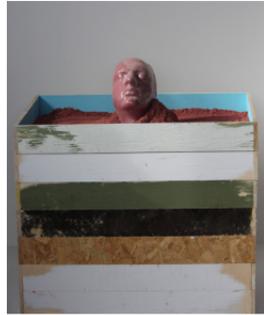
EAHR: How did you come up with the idea for this piece?

SR: I have always wanted to work with sand; it just was something I knew at some level challenged me. I am fascinated by the sand and the potentials it holds. Sand is very immediate and expressive medium and it is in itself, I find it very

inspirational. I use myself and my personal experience as the subject of investigation and it is where most of my ideas come from.

EAHR: What are you trying to communicate with your art?

SR: The self-reflective method I am using in my art allows me to be attentive to my own cultural and social makeup and gain a cultural understanding of myself in relation to others, I hope that through the mini narrative presentations that are embedded in the work it opens up conversations, propel questions and evokes emotional responses.



EAHR: What do you see as the strengths of your piece, visually or conceptually?

SR: As an artist and as a viewer I feel that both are important aspects that need to exist in artwork to be complex and satisfying. I try to have both present equally in my work; supporting and complementing each other.

EAHR: Which creative medium would you love to pursue but haven't yet?

SR: I love working with sand and I would like to pursue it further and pushed it harder and challenge its potential transformation even more.

EAHR: What's next on the horizon?

SR: I am currently preparing for upcoming shows in Montreal:

- April 12th, MFA gallery, VA building, Concordia University
- March 23- April 6th, Ultramodern, MFA group exhibition, Art Mur gallery



Alisi Telengut, *Tengri*, 2012

EAHR: How did you come up with the idea for this piece?

AT: I grew up under the influences of my grandparents who lived as Mongolian nomads and they told me lots of stories and legends about nomadic life. Since this particular life style is gradually disappearing, I want to record the nomadic traditions with animation as my medium.

EAHR: What are you trying to communicate with your art?

AT: Tengri is a Turkic word, which refers not only the holy, blue sky, but also the primary deity of nature that has been worshipped by Mongolic and Turkic peoples. It comprises Shamanism, Animism and other spiritual practices that connect people, spirits and nature together. It is an ultimate belief and reverence for nature and spiritual world. I believe that we need to preserve and spread shamanic wisdom for the sake of our environment. I also found it interesting to see my culture from a global angle.

EAHR: What do you see as the strengths of your piece, visually or conceptually?

AT: In terms of the visual, the technique of Tengri is unique. It was painted frame by frame mainly with oil pastel on one piece of paper and it was shot on a still camera. The movement was created by adding and removing colors frame by frame. I have been exploring how to animate with the straight-ahead under camera technique for almost three years. It was very difficult and time consuming, but I became confident with the technique when I made Tengri.

EAHR: Which creative medium would you love to pursue but haven't yet?

AT: I'm interested in experimenting animation with different painting materials, though some of them are not suitable for under camera animation.

EAHR: What's next on the horizon?

AT: I'm working on one short animated film that is about a story of a camel. I'm using a very similar technique for this film. It'll be complete in April 2013.



Ethnocultural Art Histories Research

The EAHR Committee

Adrienne Johnson, EAHR Graduate Co-coordinator (2011-present)

Recently having completed her BFA in Art History at Concordia University in fall 2012, Ms Johnson is presently pursuing an MA in Art History. A passionate and long time contributor to Montreal's indie art community, Ms. Johnson's current research is focused African Canadian landscape works from the late 19th to 20th century – as it relates to the exploration of presence, (mis)representation and the formation of identity.

In addition to contributing to the Canadian Women's Art Historical Initiative (CWAHI), Ms. Johnson is the co-founding Coordinator of Concordia's Ethnocultural Art Histories Research (EAHR).

Rajee Paña Jeji Shergill, EAHR Graduate Co-coordinator (2012-present)

Rajee Paña Jeji Shergill is an interdisciplinary artist and aspiring art historian who received her BFA (Interdisciplinary) and BA (Art History) from the Nova Scotia College of Art and Design University (NSCADU). She has participated in exhibitions in Vancouver, Halifax, Montreal and Guelph and is currently a Masters student in Art History at Concordia University. Her thesis, tentatively titled Postmemory and Partition: Narrative in Sharlene Bamboat's And Memory (?) and Kriti Arora's THIS or THAT? Or NEITHER? (2005), examines artworks that engage with family accounts of trauma and personal memories related to the partition of the Indian subcontinent.

Brittany Watson, EAHR Undergraduate Co-coordinator (2013-present)

A member of EAHR since 2012, Brittany Watson is a third year undergraduate student of Art History at Concordia University. Upon the upcoming completion her BFA in the fall of 2013, she intends continue her education in Art History at the graduate level. Her principle research focuses include 19th and early 20th century photography, issues of representation and self-representation in photography, archival theories and practices, Postcolonial studies, and methods of decolonization through art, museum, and curatorial practices. She is an active member and an interim undergraduate co-coordinator of Concordia University's Ethnocultural Art Histories Research Group. Brittany also has a background in graphic design, photography, music, and acting in theatre and film.

Carolina Garcia Amatos, EAHR Financial coordinator (2012- present) and Undergraduate Co-coordinator (2013-present)

Carolina is in her third year at Concordia University in the undergraduate program of Art History and Film Studies. Her main interests include contemporary art, curatorial and museum studies, film, spatial politics, urbanism, and narrative theory. After living for extended periods of time in South America, Europe, and North America, Carolina gained valuable experience and knowledge on issues of cultural identity, exchange, and belonging. A keen follower of the New Yorker and publications alike, she is interested in multidisciplinary and creative issues of contemporary culture. Carolina has been an active member of the Ethnocultural Art Histories Research group since 2011 and is currently an interim undergraduate co-coordinator. Upon graduation she intends to pursue a path in curatorial practice and educational programming for cultural institutions.

Marlee Parsons, EAHR Finance Coordinator (2012-present)

Marlee Parsons is an interdisciplinary artist and graduate from Concordia University (BFA Studio Arts - Minor Psychology). Her practice explores social inequities and the effects of institutional hegemony on individual's sense of agency and health. She joined EAHR in 2012 and contributes as Financial Coordinator. She is currently pursuing pre-medical studies through Concordia University.

Geneviève Wallen, EAHR Media Relations (2012-present)

As a Black woman and art historian Geneviève always has been compelled by issues of representation. During the course of her undergraduate studies, she became particularly concerned about the "space" allowed to artists of Caribbean and African descent within Canadian art institutions and the lack of documentation on this matter. Therefore, she decided to dedicate her practice to document and present art productions made by Afro-Canadian artists relating to race, class, gender, popular culture and politics of representation.

Sarah Catherine de Montigny Racher, EAHR Media Relations (2012-present)

Sarah Catherine de Montigny Racher is in her second year of studying Art History (BFA) in the co-op program at Concordia University. Her main study interests are issues of racial representation, post-colonial theory, Aboriginal arts, and conservation practices. She is currently a media relations coordinator for EAHR and chairs on the group's organizing committee, curatorial project and conference team. She also participates in CUJAH, the Concordia Undergraduate Journal of Art History, as a Copy Editor and feature writer. At the end of her Bachelor's degree she hopes to return to Australia to specialize in conservation practices of historical objects, crafts and aboriginal arts.

Samantha Wexler, EAHR Graphic Designer (2013-present)

Having originally trained and worked as a professional photographer, Samantha branched out to become a qualified and respected business owner, graphic designer and digital photo retoucher. As a third year student in the Art History program at Concordia University Samantha is primarily interested in Renaissance, Ancient Greek, Egyptian and Roman art, as well as having recently developed a keen interest in provenance research and art restitution.

Upon completing her undergraduate studies Samantha is looking to pursue her PHD in Art History. In addition to her studies Samantha was a cultural mediator for the 2013 edition of Art Souterrain and is a member of EAHR since 2012, both as a co-curator and graphic designer.

Cécile Charvet, EAHR Associate (2012-present)

An emerging art historian originally from France, Cécile moved to Montréal in 2010 to study at Concordia University, where she is completing her BFA in Art History. Her main interests include the study of First Nations art and artists and their representation in the different artistic institutions. In addition, Cécile also researches the expansion of art in different disciplines mainly the hard sciences and sociology. Recently, Cécile curated the show nature/culture for the Art Matters Festival 2013. She is a member of the EAHR team since September 2012.

Katerina Korola, EAHR Associate (2012-present)

Katerina Korola is in her third year at Concordia University, studying Art History and Film Studies. Her academic interests include spatial theory, film and exhibition, and historiography. In her free time she enjoys a (perhaps not so) healthy amount of literature and creative writing. She is currently Assistant Editor of CUJAH and Research Assistant to Professor Mark Sussman. Her academic writing is to be featured Yiara Magazine.

Sally Lee, EAHR Co-founder and co-coordinator (2011-2012)

Sally Lee is an interdisciplinary artist who recently obtained a MFA in Studio Arts at Concordia University. She co-founded EAHR with Adrienne Johnson in fall 2011 and was co-coordinator until summer 2012. Lee holds a BFA from Emily Carr Institute of Art and Design in Vancouver, BC. Her works explore the notion of proximity through examining the intrinsic and complex nature of communication, and cultural and gender identities. Lee has exhibited internationally, including Canada, China, Germany, Korea and Paris. Born and raised in Hong Kong, SAR, China, Lee lives in Montreal, Quebec, Canada.

*Faculty Supervisor: Dr. Alice Ming Wai Jim
(Associate Professor, Contemporary Art)*

Dr. Alice Ming Wai Jim teaches courses on contemporary art and globalization, screen and remix culture, ethnocultural art histories, and curatorial studies in the Department of Art History. Her research interests are in media arts with a focus on contemporary Asian art and Asian Canadian art from a global perspective. From 2003 to 2006, Jim was Curator of the Vancouver International Centre for Contemporary Asian Art (Centre A). Since 2008, she has been studying the pedagogical direction of global art histories in Canada to assess the curriculum development of ethnocultural art histories in the Canadian and Quebec context.



Ethnocultural Art Histories Research

PRESENTS

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March 15, 2013 to April 15, 2013, Art History Department vitrine, 3rd floor EV-Building
Concordia University, Montreal, Quebec, Canada

ARTISTS

Adrian Gorea

Aditi Ohri

Stephanie Raudsepp

Solafa Rawas

Alisi Telengut