

NEVER

THE

SAME

WHAT

(ELSE)

CAN

ART

WRITING

DO?

Greetings!

This weekend, we are delighted to present Never the Same: what (else) can art writing do? a symposium about the futures and agencies of art writing, that brings together artists and writers from the US, the UK, France and Canada to speak about, discuss, perform and engage with, the topic of writing in the visual arts. In an age in which there are so many platforms for both readers and writers, how do we engage in a meaningful way with this subject?

Whether you are engaged with the visual arts, creative writing, looking at art or reading, this promises to be an exciting celebration of art writing! The event is intended to provide a convivial space to meet new and old friends and colleagues, discuss and learn more.

Please take a moment to familiarize yourself with the Collateral Events taking place throughout the weekend: Pop Up Book Shop presented in partnership with Shelf Life Books, Brunch Launch, featuring 8 international and Canadian writers reading from their new and upcoming publications, CAMPER: SUBTEXT, a space for discussion and regeneration that offers symposium participants an auxiliary site to connect, and Aural Cosmologies, an evening social at the Royal Canadian Legion which will feature readings, music and performances. Please also note information on the exciting workshops that have led up to this weekend, and related public programs extending beyond it.

Working in concert with Never the Same: what (else) can art writing do?, extratextual opened on September 1, 2017 and will be on exhibition until January 21, 2018. Co-curated by CC senior curator, Lisa Baldissera and independent curator, Joanne Bristol, extratextual explores ways in which writing, textuality and narrative have informed artistic production and includes contemporary and historical projects by artists and writers from across disciplines.

I also would like to extend our sincere thanks to our partners, ACAD, TRUCK Contemporary Art in Calgary, Shelf Life Books and media sponsors CJSW and Canadian Art. We are also grateful to the Canada Council for the Arts, Alberta Foundation for the Arts, Calgary Arts Development and The Calgary Foundation, for their support of this project.

I wish you a fruitful and exciting weekend!

Warm regards,



Pierre Arpin  
Director and CEO  
Contemporary Calgary

Dear Friends,

Contemporary Calgary (CC) is committed to arts and culture and the development and support of exhibitions and programs that diversify and enrich the lives of Calgarians. As Chair of the Board of Directors, I am delighted to have you join us for our presentation of Never the Same: what (else) can art writing do?—our first major symposium.

CC is a relative newcomer in the province of Alberta, established in 2014 with the aspiration of being a hub for research for visual arts, curatorial practices and art writing. We are interested in the promotion of local, Canadian and international visual arts that will enrich the lives of Calgarians, and visitors from across Canada and abroad.

A belief in the power of art to transform the places and lives we live, a passion for art that is relevant, meaningful and challenging, and for Calgary as a global city of choice: these guiding principles set the stage for the Board and Gallery's vision of CC as a cultural destination in Western Canada dedicated to modern and contemporary art, by engaging with the art of our times.

CC is located in the City of Calgary on the traditional territories of the Blackfoot and the people of the Treaty 7 region in Southern Alberta; The City of Calgary is also home to Métis Nation of Alberta, Region III and is a city of more than 1.2 million, with over 120 languages that reflect its diversity and Albertans who derive from Asia, the Middle East, South America and Africa along with Settler European and Indigenous constituents.

CC aims to be the premiere non-collecting public art gallery in Calgary for the presentation of local, national and international artists and to serve as a cultural destination and model for research in contemporary culture by addressing the most engaging and compelling topics of our times. We are committed to raising Calgary and Canada's international profile, engaging diverse audiences and cultural producers.

Thank you for joining us in supporting and celebrating Calgary's arts and culture community!

Yours sincerely,



Jay Mehr  
Chair, Board of Directors

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## NEVER THE SAME: WHAT (ELSE) CAN ART WRITING DO?

### AN INTERNATIONAL SYMPOSIUM ON THE AGENCIES AND FUTURES OF ART WRITING

Over the past few decades multiple modes of creative and critical writing have proliferated in art worlds. A range of approaches – from ficto-criticism, speculative fiction, performative writing, site-writing, poetic innovations, new mediations and alternative forms of criticism – have made political, philosophical and academic space for art writing. Dylan Thomas notes, ‘A good poem is a contribution to reality. The world is never the same once a good poem has been added to it. A good poem helps to change the shape of the universe, helps to extend everyone’s knowledge of himself and the world around him.’ His phrase ‘never the same’ evokes the articulation of mutable writing approaches which refuse to accept art discourses and production as business-as-usual.

*Never the Same: what (else) can art writing do?* asks, what are the places for, and political implications of, de-instrumentalized forms of writing? In an age of austerity, neocolonialism, neoliberal uses of creativity, art marketing, grant writing and practice based PhD work, how can writing by and for artists and their work enact resistance to such forces? What are the language forms (re)emerging in the present? How might art writing be considered as an ethical practice towards an understanding/in defense of artistic knowledge? How do (re) emergent modes of artistic writing enact agonisms and solidarities in relation to art audiences? Never the Same will address how and for whom these new modes of art writing matter through multiple symposium sessions guided by the following four areas of investigation:

#### *Performing and Materialising Art Writing*

As writing calls and responds in proximity to bodies both present and absent, what performativities of language embody speaking subjects? By examining spaces between

gastromancy (where literally, the gut speaks) and modes of ventriloquism, narrative and performative dynamics of identity and voice emerge. Theories of new materialism consider the agencies of extra-semiotic forces in artistic production. How might art writing’s material embodiments enliven boundaries between discourse and production?

#### *Making Space, Place and Time Through Art Writing*

What real and fictional spaces and places can art writing conjure? How do inscription, gesture and language formulate and reveal cultural knowledge and difference? How does language gesture across and within difference, and how might we consider geographies, histories and futurities in this context? How do modes of site-writing occupy and form these discursive spaces? What new iterations of art writing use and transform digital media spaces? What spacings and rhythms of art writing resist forces of chrononormativity (Freeman, 2010)?

#### *Art Writing and Knowledge Production*

The introduction of artistic knowledge into educational institutions has presented frictions to epistemic certainties. How have art institutions grappled with this, and what new agencies of art writing do such frictions generate? How might other fields of knowledge benefit from art writing’s speculative, performative and material conditions? What kinds of (un)productivities or productive refusals might art writing contribute to the precarious economies of artistic and institutional labour? How does failure function as a form of resistance? What alternative forms might be brought to address these conditions?

#### *New Modes of Publishing and Distribution*

How have new modes of publishing and distribution – online and print – transformed relations between artists, writers and readers? How do such modes of publishing and distribution work to assemble or activate different kinds of readers and communities?

Through what structures of exchange does art criticism thrive? How do different serial formats or rhythms of distribution perform new critical perspectives or ecologies? What are the unanticipated afterlives and futures of digital critical art forums?

We hope that these themes and questions—along with a compelling offering of collateral events and public programming—will provide you with an atmosphere of conviviality and discussion that will extend beyond this weekend.

In writing solidarity,

Lisa Baldissera, Senior Curator,  
Contemporary Calgary  
Joanne Bristol, Independent  
Co-producer & Co-curator  
Nate McLeod, Associate Curator

**FRIDAY — SEPTEMBER 15**

5:00—6:00 PM

**BOOK LAUNCH**

Chris Kraus: *After Kathy Acker*  
Contemporary Calgary

6:00—10:00 PM

**RECEPTION**

*extratextual* curated by Lisa Baldissera  
and Joanne Bristol  
Contemporary Calgary

6:30—6:45 PM

**OPENING REMARKS**

Pierre Arpin, Director & CEO,  
Contemporary Calgary, Lisa Baldissera,  
Senior Curator, Contemporary Calgary  
Contemporary Calgary

**SATURDAY — SEPTEMBER 16**

9:00—9:30 AM

**REGISTRANT CHECK-IN**

Coffee/tea/water, and catering  
Engineered Air Theatre at Arts Commons

9:30—9:45 AM

**WELCOMING REMARKS**

Pierre Arpin, Lisa Baldissera,  
Joanne Bristol  
Engineered Air Theatre at Arts Commons

9:45—10:45 AM

**KEYNOTE SPEAKER:**

**CHRIS KRAUS**

Reading followed by Discussion with  
Jennifer Krasinski

10:45—11:00 AM

**BREAK**

Coffee/tea/water  
Engineered Air Theatre at Arts Commons

11:00 AM—12:50 PM

**PERFORMING AND  
MATERIALISING ART WRITING**

Lisa Robertson, Christof Migone, Mark  
Clintberg, Moderated by Amy Fung  
Engineered Air Theatre at Arts Commons

12:50—2:30 PM

**LUNCH BREAK**

Visit *CAMPER: SUBTEXT\**

2:30—4:20 PM

**MAKING SPACE, PLACE AND  
TIME THROUGH ART WRITING,**

Dylan Robinson, Jane Rendell, Helena  
Reckitt, Sara Raza, Moderated  
by Susan Cahill  
Engineered Air Theatre at Arts Commons

4:20—4:50 PM

**DAY ONE WRAP UP**

with Jennifer Krasinski  
Engineered Air Theatre at Arts Commons

4:50—6:00 PM

**RECEPTION**

Cash bar available  
Engineered Air Theatre at Arts Commons

8:30—11 PM

**AURAL COSMOLOGIES\***

Evening social featuring poetry readings  
and performances

**SUNDAY — SEPTEMBER 17**

9:30—10:00 AM

**REGISTRANT CHECK-IN**

Coffee/tea/water, and catering  
Engineered Air Theatre at Arts Commons

10:00—11:50 AM

**ART WRITING AND  
KNOWLEDGE PRODUCTION**  
Jeanne Randolph, Maria Fusco, Kristen  
Kreider, Moderated by Joan Borsa  
Engineered Air Theatre at Arts Commons

11:50 AM—2:00 PM

**LUNCH BREAK**

Visit *CAMPER: SUBTEXT\**

12:15—1:30 PM

**BRUNCH LAUNCH\***

Eight writers read from new and  
upcoming publications.  
Light refreshments provided.  
Contemporary Calgary

2:00—3:50 PM

**MODES OF PUBLISHING  
AND DISTRIBUTION**

Sky Goodden, Walter Scott, Emmanuel  
Iduma, David Garneau, Moderated by  
Kristy Trinier  
Engineered Air Theatre at Arts Commons

3:50—4:10 PM

**DAY TWO WRAP UP**

with Merray Gerges  
Engineered Air Theatre at Arts Commons

4:10—4:25 PM

**CLOSING REMARKS,**

Pierre Arpin, Lisa Baldissera,  
Joanne Bristol  
Engineered Air Theatre at Arts Commons

4:25—5:30 PM

**RECEPTION**

Cash bar available  
Engineered Air Theatre at Arts Commons

\* See **COLLATERAL EVENTS** for details.

KEYNOTE SPEAKER

September 16, 9:45 – 10:45AM

CHRIS KRAUS

*Face*

ABSTRACT / Chris Kraus will read an unpublished story, “Face,” that chronicles an encounter between an international art writer and a young Romanian curator in Berlin, 2011. Invited to participate in an ‘art project,’ the writer is summoned to Berlin to see the curator’s first exhibition which, it turns out, has been installed and produced just for her eyes. Is it a pataphysical joke or a psychoanalytic encounter? “Face,” a psychic collaboration between the two parties involved, points to the persistence of difference and the disparity of cultural privilege in the international art world.

Kraus’ reading will be followed by a discussion with writer Jennifer Krasinski.

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PERFORMING AND MATERIALISING ART WRITING

Christof Migone, Lisa Robertson,  
Mark Clintberg  
Amy Fung (moderator)  
September 16, 11:00 – 12:50PM

CHRISTOF MIGONE

*Shut Up (Preambles and Postfaces)*

ABSTRACT / In 2008 I attended the Banff International Curatorial Institute Symposium. Towards the end of the conference, Matthew Higgs used his presentation time to pass around the microphone to all the participants asking them to respond to the prompt of what part of the conference had impacted them most thus far. Attendees numbered close to a hundred, I was in the last row. So by the time the mic reached me a lot had been said, I felt the need to skip my turn without retreating altogether, to take the moment of speaking as a moment of listening, to unsay somehow. So I said “What has impacted most so far is everything that has been said up until now and all that will be said once I pass this mic.” This presentation will be an instructional on how to shut up productively. A consideration of the

imperative to listen. A quieting aloud. A sonics of silence. An artist talk by a talk artist that would prefer not to. A reflection on erasure and effacement, negation and mutism. A reflection on how these states of willed nullification, and the bemusement they engender, might serve as some of the pre- and post- conditions of possibility for change, however minuted.

LISA ROBERTSON

*The Baudelaire Fractal*

ABSTRACT / This is an account of how quite suddenly one morning upon waking I came into the knowledge that I had written the complete works of Baudelaire. It was certain that it was I who had written them: the lyric poems, prose poems, essays, art writings. . . even the letters and ephemera. And yet I was not Baudelaire; I remained myself. This ectoplasmic recognition took place in a hotel room in the Spring of 2017. A special consideration of the Salons shall inform the account. They called me to disorder.

MARK CLINTBERG

*Between us*

ABSTRACT / This presentation provides a focused contextualization of key artworks and pieces of critical writing from Clintberg’s practice that employ writing and inscription as forms of hailing or interpellation. In many cases, writing here becomes a publicly distributed method for evoking interpersonal relationship, and is materialized through neon signage, fibre, or printed matter. The models of interpellation discussed here are influenced by the writings of Eve Kosofsky Sedgwick and Judith Butler, who each explore how naming and hailing are methods of identity formation. The use of spatial language and prepositions in his work will also be discussed in connection to Sara Ahmed’s *Queer Phenomenology*. Particular attention will be given to the role of affect in critical writing and art practice.

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MAKING SPACE, PLACE AND TIME THROUGH ART WRITING

Dylan Robinson, Jane Rendell,  
Helena Reckitt, Sara Raza  
Susan Cahill (moderator)  
September 16, 2:30 – 4:20 PM

DYLAN ROBINSON

*gather*

ABSTRACT / This presentation will examine the polysemic overlap of two Halq’emeylem concepts: sqwálewel (thoughts, feelings) and xwélalà:m (listening, witnessing), and the ways in such concepts might impact the creation of written spaces for gathering. Drawing on David Garneau’s concept of Irreconcilable spaces of Aboriginality, artists/curators who employ Indigenous methodologies of visiting (Cheryl L’Hirondelle; Jordan Wilson), and Indigenous-led gatherings I have organized over the past two years, the presentation will outline the ways in which the physical and material aspects of Indigenous gathering might be translated upon the page. What forms of writing enable us to move beyond the colonial extraction of concepts and voices that writing habitually enacts? Defining a decolonial politics of inscription here involves moving beyond settler colonial logics of writing as well as a mere emphasis upon Indigenous citational community. Indeed, a decolonial politics of inscription asks that we reorient the page as a space where Indigenous epistemology, protocol, and legal orders might be witnessed, listened to, and felt.

JANE RENDELL

*Silver: site-writing/reading*, composed of a fictionella and a script for a courthouse drama

ABSTRACT / In January 2013 I questioned my employer, UCL’s, decision to accept \$10 million of funding from the Anglo-Australian multinational mining company BHP Billiton to create an International Energy Policy Institute in Adelaide, and an Institute for Sustainable Resources at the Bartlett Faculty of the Built Environment, London. At the

time, I was Vice Dean of Research at the Bartlett, and my questioning of the funding arrangement started a process of self and institutional critique figured here as *Silver* – a site-writing (Rendell, 2010) and site-reading. *Silver* (2016) is both a fictionella in the series *Lost Rocks*, curated by artists Justy Clarke and Margaret Woodward of A Published Event, and *A Courthouse Drama* (2017) performed at the Zeehan West Coast Heritage Centre, Tasmania, as part of *Sites of Love and Neglect*. *Silver* is structured according to the composition of the metallic element with its 47 electrons arranged on 5 shells of 2, 8, 18, 18, and 1. *Silver* deals with ethical issues connected to the sites of mining, including university meetings, sleepless nights, a desert journey to Broken Hill – the birthplace of BHP Billiton, and the bursting of a tailings dam in Brazil in November 2015.

HELENA RECKITT

*That Sparkly Feeling: Collective Knowledge and Feminist Duration*

ABSTRACT / Helena Reckitt discusses the process of collective learning and exploration that the London-based Feminist Reading Group has undertaken since 2015. Starting with a focus on under-known Italian feminisms, which emphasize relational politics that starts from the self, the group has explored other undervalued feminisms from beyond the Anglo-American tradition. Just as Italian domestic workers experienced the reawakening of agency, desire and political consciousness through returning to education in the 1970s/1980s – which one described as the “sparkly feeling” (Melchiori, 2006) – Reckitt evokes how the group’s activities have aimed to revitalize subjectivities and stimulate feminist energies.

SARA RAZA

*White Page / Black Text*

ABSTRACT / Reclaiming occupied space was one of the founding principles of groundbreaking art journals such as Third Text, ArtAsiaPacific and Bidoun.

These journals created a space for the dissemination of critical art and ideas presented by international and diaspora artists who were largely absent from mainstream art journals. The art and histories presented within these publications grappled with complex ideas pertaining to post-colonialism and provided an intellectual forum for artists residing in spaces of multiplicity and difference. Positioned as alternative critical journals, these publications challenged a predominantly Euro-American perspective of geographies and visual culture. Mainstream art writing has subsequently over the last decade shifted gears in light of a “culture follows commerce” model that has extended over the art world, which now actively makes an effort to embrace art from existing and new emerging centers that were once deemed too peripheral to be reported and written about. Within the context of this particular symposium Sara Raza’s presentation *White Page / Black Text* critically explores cosmopolitanism and multiculturalism in the mainstream art press, focusing on ways in which art writing can challenge both physical and conceptual spaces of occupation through nuanced understandings of the global within a local context.

#### ART WRITING AND KNOWLEDGE PRODUCTION

Jeanne Randolph, Maria Fusco, Kristen Kreider

Joan Borsa (moderator)

September 17, 10:00 – 11:50 AM

JEANNE RANDOLPH

*A TITLE WOULD ONLY OVERSIMPLIFY*

ABSTRACT / Two Hundred Fifty-Seven Word Abstract:

Issues our panel is considering (bold signals my bold opinion to follow; italics signal indifference)

1. *frictions to epistemic certainties*
2. *How have art institutions grappled with this*
3. *what new agencies of art writing do such frictions generate?*
4. How might other fields of knowledge benefit from art writing’s speculative, performative and material conditions?
5. What kinds of (*un*)productivities or

*productive* refusals might art writing contribute to the precarious economies of artistic and institutional labour?

6. How does failure function as a form of resistance?
7. *What alternative forms might be brought to address these conditions?*

#### RESPONSES

1. My pseudo-philosophic pronouncement how epistemic certainties are a mirage
2. benefits of hiding research from art institutions?: new art writing forms as duckweed
3. free association as a research method is old to me: is it really a new method for others?  
Are parallel, collegial artworks, including performance, instead of supplementary text, new? And the ethical responsibilities to audience are....????
4. I can’t trace the history of how philosophy has benefited (some say it has)
5. manifestos submitted and acted out by sizeable, cohesive groups or solo creative martyrdom  
(representing sizeable, cohesive enabling group) group disruption of practices (from details of language/formalities to accepted behaviours and manners) not necessarily issues: gotta think of power relations.....gotta think how little \$\$\$ an artist could subsist upon....gotta think whose respect you’d respect....
6. failure may have become a technical term by now, otherwise wouldn’t it be a phenomenon whose symptoms are relative to the social group’s values the art writer is addressing (or ignoring dramatically)
7. whatever the new forms, how can the ethics of their relationship to art phenomena and audience be made obvious?

MARIA FUSCO

*Reading With A Bao A Qu Reading When Attitudes Become Form*

ABSTRACT / Maria’s book *With A Bao A Qu Reading When Attitudes Become Form* has been described by Jens Hoffman as ‘An entertaining

*and thought provoking addition to the re-examination of one of art history’s most mythologized exhibitions that demonstrates how language is attitude and how words are form.’* The book’s methodology is a practical embodiment of the effect of reading Harald Szeemann’s 1969 catalogue of *When Attitudes Become Form* with A Bao A Qu, Jorge Luis Borges’ invisible creature described in *Book of Imaginary Beings*, to create an ad hoc, art historical taxonomy of implausible intimacy.

KRISTEN KREIDER

*‘Prairie/Argo’*

*Toward a New Poetics of Propter Nos*

ABSTRACT / With reference to a recent essay entitled ‘Prairie/Argo’, commissioned for the exhibition *Barthes/Burgin* at the John Hansard Gallery in Southampton, UK, in 2016, this paper explores the potential for art, generally, and art writing, specifically, to generate the new: new thinking, new knowledge, new forms of life and, in the words of Sylvia Wynter, a new poetics of the ‘*propter nos*’. For the essay itself, a composition of writing and drawing, myself and my collaborative partner, James O’Leary, mobilise Roland Barthes’ image of the *argo* as a critical tool through which to contemplate Victor Burgin’s video work *Prairie* (2015). Replicating *Prairie*’s formal structure as a piece of writing, details of the video become titles for fragments of text that contemplate, for example: erasure, resistance, potentiality; the relation between aesthetics and politics; the role that form, figure and rhythm play in this and the homogenising impulse of the grid; whiteness, blackness, nativeness; ornament and crime; the importance of story, poetry and myth for our conceptions of the human and new configurations of the social. So we begin with *Prairie* and, ‘by dint of combinations made within one and the same name’ come to find that ‘nothing is left of the origin’ and, from this site of disappearance, comes an emergence of the new.



## NEW MODES OF PUBLISHING AND DISTRIBUTION

Sky Goodden, Walter Scott, Emmanuel Iduma, David Garneau  
Kristy Triner (moderator)  
September 17, 2:00 – 3:50 PM

SKY GOODDEN

*The Changing Landscape of Art Criticism*

ABSTRACT / I founded *Momus* as a response to a wan moment in art criticism. I wanted to return us to a criticism that is brave, evaluative, and accessible. I particularly wanted to establish a model for trenchant, meditative, and meaningful criticism online. Because online publishers, in their early efforts, have been too cynical and cheapening of audience attention spans – and we know there’s greater potential here. *Momus* seeks to remind us of art criticism’s pulse and posture – and, alongside, of online publishing’s potential for substance. We’re slowing things down in a medium that suggests we should move on. Here, we ask ourselves: what’s good? What’s bad? And how should these things be weighted? Critically recognized, and widely read and shared, *Momus* has quickly become a trusted reference for those wishing to reflect on contemporary art at a slightly slower pace, and with greater focus and integrity, than online platforms typically allow. Now, through our publication and a newly-inaugurated podcast, we claim an important platform for the revival of art criticism, and present art writing that promotes integrity and clarity in its reflection on the complexities, challenges, and potential emerging from an art world in flux.

WALTER SCOTT

*Wendy, a satire of the art world*

ABSTRACT / *Wendy* is the continuing graphic novel series, chronicling the misadventures of Wendy, a young aspiring artist living in an urban centre who aspires to art-stardom, but whose dreams are perpetually derailed. Romantic woes, professional frustrations, parties and awkward encounters play out in black and white.

The position of the outsider and shape shifter is central to this body of work and the influence of feminist icons such as Mary Tyler Moore, Elle Woods in *Legally Blonde* or artist, punk poet, experimental novelist and filmmaker Kathy Acker lingers. The series is a satire of the larger power dynamics of the contemporary art world, but also looks closer at the interpersonal relationships of the players in this milieu - the artists, curators, performance artists - the list goes on. *Wendy* is an avatar who shifts between different cultural institutions, reinventing herself with every modality and juggling different fictions of herself. The project has taken the form of a graphic novel series, but has also as sculptural installation, billboards and public art, totebags, residencies, book clubs and performance. The mutability of *Wendy*, and its ability to function in the worlds of contemporary art, comics, indigenous narratives, institutional critique and literature simultaneously, can often create a productive friction around the way we categorize and isolate our modes cultural production.

EMMANUEL IDUMA

*The Promise of Mutability*

ABSTRACT / For several months, I have posted short excerpts from an essay-in-progress on Instagram (@emmaiduma), paired with colonial-era photographs from the National Archives of the United Kingdom, taken in Nigeria. The underlying basis for my work with the archive is a question, drawn from a line in an Edoard Glissant poem: How am I in history until my barest marrows? But it is equally an impulse to question the nature of the interaction, particularly on digital platforms, between text and image. The genealogy of such work arguably reaches back to Ekphrastic writing, is beholden to the evolution of Western and non-Western literacy, collaborations between visual artists and writers, fiction written in response to images or film, and, as in this case, the idiosyncratic ways writers use Instagram. If the use of social media in general is constrained by the need for “shameless self-promotion,” how might criticism work within those parameters?

What is the distinction, perhaps in a phenomenological sense, between “posting” and “publishing?” How is engagement sustained, carried-over, or retooled for ongoing or future work? At the Symposium, I hope to present an essay on art criticism as presented on Instagram – the promise of a mutable, fluid, and interlocutory social media platform.

DAVID GARNEAU

*Talk Sweet to Me: Critical Fear and Indigenous Art*

ABSTRACT / A few years ago, Australian Aboriginal artist Vernon Ah Kee lamented the “dearth of criticism of Aboriginal art” and suggested that the reason “no-one had ever criticized his work” was because “they were afraid.” Many Indigenous artists reckon that the lack of critical engagement is the barrier that keeps their art in a bubble at the edge of the art world pond. However, there is great anxiety that bursting this protective sphere would lead to assimilation, a shift from Indigenous art to mere art, from Indigenous artist to mere artist. In order to unlock the Ah Kee paradox we need to understand the difference between Customary, Aboriginal, and Indigenous art and then map Indigenous art’s changing relation to the dominant art world, particularly its reception, interpretation, and evaluation through critical art writing, and the rise of a parallel Indigenous art world with its own artists, curators, critical writers, spaces, protocols, and discourse. This talk concerns Indigenous critical writing about Indigenous art; non-Indigenous writing about Indigenous art; and, especially, critical art writing and critical oral performance outside of the mainstream publishing structure.

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**CAMPER: SUBTEXT**

Presented by TRUCK Contemporary Art in Calgary  
September 16 – 17, 9:00 AM – 7:00 PM  
CAMPER, located outside Arts Commons, 8th Avenue SW, near Cappuccini / Centre Court

In concert with Contemporary Calgary's *NEVER THE SAME: what (else) can art writing do?* TRUCK Contemporary Art in Calgary's CAMPER will be on site Saturday, September 16 and Sunday, September 17. A proposed space for discussion and regeneration, *SUBTEXT* offers symposium participants an auxiliary site to meet, connect, and reflect. Over the lunch hour, participants are invited to sign up to speak with guest artists and writers during special one-on-one programs, with further details to be announced soon.

CAMPER (Contemporary Art Mobile Public Exhibition Rig) is a 1975 Dodge Empress motor-home, modified to become a portable public exhibition and project space. CAMPER's mandate is to investigate the places where art, the road, education, and recreation meet, and to explore these intersections in an inclusive, participation-oriented manner that fosters public engagement and appreciation of contemporary art practices.

**\*Never the Same registration is not required**  
More information: [truck.ca/events/1035](http://truck.ca/events/1035)

**AURAL COSMOLOGIES**

September 16, 8:30 – 11:00 PM  
Royal Canadian Legion #1 Branch  
116 7th Avenue SE

This evening social features poetry readings and performances by Lisa Robertson, Jeanne Randolph, derek beaulieu, Walter Scott, Cheryl L'Hirondelle, Cobra Collins, Sleepy Panther, and others. Hosted by Su Ying Strang, Director of The New Gallery.

Doors and bar open at 8:30 PM, and Shelf Life's book table will be open in the lobby. Readings and performances will commence at 9:00 PM, with an introduction by host Su Ying Strang.

**Open to the public; admission by donation.**

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**BRUNCH LAUNCH**

September 17, 12:15 PM – 1:30 PM  
Contemporary Calgary  
117 8th Avenue SW

As part of *Never the Same*, the *Brunch Launch* event will feature writers who will read from works which have just been published or are on the verge of being published. The following writers and texts will be included:

derek beaulieu, a, *A Novel* (Paris: Jean Boîte Éditions), [www.jean-boite.fr/product/a-a-novel-by-derek-beaulieu](http://www.jean-boite.fr/product/a-a-novel-by-derek-beaulieu)

Amy Fung, *Before I was a critic, I was a human being* (Vancouver: Artspeak, 2019), [amyfung.ca](http://amyfung.ca)

Maryse Larivière, *Orgazing* (Calgary: Untitled Art Society), <http://www.uascalgary.org/current.html>

Sky Goodden, *Momus: A Return to Art Criticism (Vol. 1, 2014-17)*, <http://momus.ca>

Maria Fusco, Give Up Art: Collected Critical Writings (LA/Vancouver: New Documents), <https://new-documents.org>

Kristy Trinier, *eyedoll* by Tennis Club (Edmonton: Publication Studio Edmonton), <https://publication-studio.myshopify.com>

Emmanuel Iduma, *The Sound of Things to Come* (New York: The Mantle), <http://www.mantlethought.org/content/sound-things-come>

Jennifer Krasinski, "Untitled"

**Light refreshments provided. Brunch Launch is free but requires registration through Eventbrite.** <https://www.eventbrite.ca/e/brunch-launch-tickets-37161594329>

**POP-UP BOOK SHOP**

Presented by Shelf Life Books  
[shelflifebooks.ca](http://shelflifebooks.ca)  
September 15 – 17  
Various times and locations

Featuring a selection of publications by *Never the Same* participants, the Pop-Up Book Shop presented by Shelf Life Books will be on site during the following events:

**FRIDAY — SEPTEMBER 15**

5:00 – 6:00 PM  
Book Launch  
Chris Kraus, *After Kathy Acker*  
Contemporary Calgary  
117 8th Avenue SW

**SATURDAY — SEPTEMBER 16**

9:00 AM - 6:00 PM  
Symposium  
*Never the Same*  
Engineered Air Theatre  
234 9th Avenue SW  
  
8:30 – 11:00 PM  
Evening Social  
*Aural Cosmologies*  
Royal Canadian Legion #1 Branch  
116 7th Avenue SE

**SUNDAY — SEPTEMBER 17**

9:30 AM – 5:30 PM  
Symposium  
*Never the Same*  
Engineered Air Theatre  
234 9th Avenue SW  
  
12:15 PM – 1:30 PM  
Brunch and book pre-launch  
*Brunch Launch*  
Contemporary Calgary  
117 8th Avenue SW

## WORKSHOP

*Object Writing with Maria Fusco*  
Presented by Alberta College of Art + Design

September 13, 2.00—5.00 PM  
Gallery 371, Alberta College of Art + Design, 1407 14th Avenue NW

*The object of taste exists, concrete and singular outside of any short, finite sequence of technical terms. It carries and gives up the virtually infinite detail which causes us to suspect and guess the presence of the real, the object in the world*  
—Michel Serres

*God made everything out of nothing, but the nothing shows through.*  
— Paul Valéry

This short workshop will comprise close readings, practical writing exercises and group, collaborative practice. The aim of this course is to present, debate and embody new and innovative forms of ‘Object Writing’, which will preference subjective modes of historiography and collapsed registers of voice.

Maria Fusco is a Belfast-born writer based in Glasgow, working across fiction, criticism and theory. Her latest work, *Master Rock*, is a repertoire for a mountain, commissioned by Artangel and BBC Radio 4. Her books include: *With A Bao A Qu Reading When Attitudes Become Form* (Los Angeles/Vancouver: New Documents, 2013), and *The Mechanical Copula* (Berlin/New York: Sternberg Press, 2011). She is founder of *The Happy Hypocrite*, a journal for and about experimental writing, is a Reader at University of Edinburgh and was Director of Art Writing at Goldsmiths, University of London.  
mariafusco.net

## COURSE MATERIAL FOR PARTICIPANTS

1. *Master Rock* – Listen to the entire work, [www.artangel.org.uk/project/master-rock/](http://www.artangel.org.uk/project/master-rock/) If you wish you may also read the accompanying book, but this is not essential, <https://www.bookworks.org.uk/node/1866>

2. *The Mechanical Copula* – sample three stories from this of your choosing <http://www.sternberg-press.com/index.php?pageId=1298&bookId=193&l=en>

3. *With A Bao A Qu: Reading When Attitudes Become Form* – read the whole book, it’s quite short, <https://new-documents.org/books/maria-fusco-a-bao-a-qu-when-attitudes-become-for>

4. ‘Thirty-five Hundred Years of Consecrated Objects’ from *The Persistence of Objects* (PDF of relevant pages attached)

\* It is essential that participants make close readings of all course materials.

\*\* Pens, paper only please. No laptops.

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## WORKSHOP

*What Are the Materials? A Poetics Workshop with Lisa Robertson*

Friday, September 15, 2017  
12.30—4.00 PM

Contemporary Calgary Boardroom  
117 8th Avenue SW

The proposition is as follows: We’ll come to the table having read these texts\*, or those parts of the proposed texts that seem relevant and timely to the reader. Then we’ll have an open conversation.

Emile Benveniste’s “The Notion of ‘Rhythm’ in its Linguistic Expression”  
Anni Albers’ “Work with Material”  
Walter Benjamin’s “Theses on the Philosophy of History”  
Lisa Robertson’s “26 Theses on Craft”  
Eileen Myles’ *Inferno: A Poet’s Novel*

We’ll talk about writing in relation to the open problem of materiality—what is materiality anyways? How does it relate to time? Does the notion of materiality help us write the texts we want to write? Or is it sometimes immateriality that freshens a making? What about the relationship of materiality to critique?

I’m particularly interested in the way that some writers—Eileen, for example (but Marcel Broodthaers would be another example, or Etel Adnan)—make from their own voices, their own difficulties, their ecstasies, counter-worlds in

which their written works can totally come to life. The reader steps not into an autonomous text-object, but into a complicated form of life threading through, illuminating, and supporting a text. The outcome is a kind of critical cosmology that energizes the writer’s poems, essays, novels—or installations, or paintings. All of the nasty problems and truths of the writer’s time—fascist politics, sexism, poverty, statelessness (thinking here also of the European Jewish writers Albers, Benveniste, and Benjamin)—by an act of consistent but somehow impersonal attention, shift to open a maximal critical urgency and energy. In this sense, the political sphere doesn’t offer a context or site for a literary/linguistic act. A vivid practice of attention sews through, interpenetrates the text with the political world to the extent that they are nearly indistinguishable, and so intensely co-activated.

Can we use the lives we are politically constrained to live as the charged forms of an attentive critical cosmology? I am looking for altered figures of value, with the intuition that only a transformation in value—as performatively lived, not assigned or measured as such—can carry the text beyond the depressingly reflexive limitations of the market model and into the broad dangers and attentions of meaning.

\* the four essays will be distributed as pdfs before the workshop begins. But participants will have to seek out their own copies of the Myles novel, *Inferno*.

**EXTRATEXTUAL**

curated by Lisa Baldissera  
and Joanne Bristol

An international exhibition of  
contemporary art informed by modes  
of writing

Judy Anderson, Carl Beam, Blair  
Brennan, Suzanne Caines,  
Judy Chartrand, Chris Cran, Moyra  
Davey, Eve Fowler, Maria Fusco,  
Beatrice Gibson, Brion Gysin, Nelson  
Henricks, Sin-ying Ho, Cheryl  
L'Hirondelle, Ann Newdigate, Jacqueline  
Hoàng Nguyễn, Joachim Koester,  
Kristen Kreider & James O'Leary, Rafael  
Lozano-Hemmer, Christof  
Migone, Mary Scott, Angela Silver,  
John Will.

Contemporary Calgary  
117 8 Avenue SW, Calgary, Canada  
September 1, 2017 to January 21, 2018  
Reception: September 15, 6:00 – 10:00 PM  
Special guests present 6:00 – 8:00 PM  
Working in concert with the symposium,  
the exhibition extratextual explores  
ways in which modes of writing, as well  
as concepts of textuality and narrative  
have informed artistic production. The  
exhibition will include contemporary and  
historical projects by artists and writers  
across disciplines and addresses ways  
in which texts have both informed and  
created their own cosmologies, event-  
scapes and terms of engagement, and  
how they inform our understandings of  
contemporary narrative, performance  
and culture.

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**EXTRATEXTUAL  
PUBLIC PROGRAMMING**

September 2017—January 2018

**CURATOR'S TOUR**

Please join us on Sunday September 10th from 2:30-3:30pm for a curator's tour with Lisa Baldissera and Joanne Bristol followed by a brief Q&A session.

**LATE NIGHTS AT CONTEMPORARY  
CALGARY**

Combining film screenings, local guest speakers, music, cocktails and food, our monthly series Late Nights at Contemporary Calgary invites Calgarians to learn about contemporary art, writing and design while enjoying a night out with friends.

The first Late Night of the season on Thursday September 28th will feature a marathon of the popular TV series I Love Dick, adapted from Chris Kraus' cult novel. The evening will include Marfa themed food and drink and Kevin Bacon!

In October artist Blair Brennan will present his lecture "When You Cut Into the Present the Future Leaks Out: William S. Burroughs, Brion Gysin, Marshall McLuhan and the Cut-Up"

Additional topics will include the creative writing process of local musicians and the language of symbols in tattoo art.

**LIT FLICKS**

This monthly program will feature local authors, curators and artists who will introduce films which have influenced and inspired their work.

The first Lit Flicks of the season on October 24th will feature author Suzette Mayr who will talk about her new book Dr. Edith Vane and the Hares of Crawley Hall and introduce the horror film The Haunting (1963) just in time for the Halloween season!

Contemporary Calgary's Senior Curator Lisa Baldissera will discuss how she and Guest Curator Joanne Bristol developed our extratextual exhibition and introduce art films by Moyra Davey and John Latham.

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**CONTEMPORARY KIDS**

Each iteration of this monthly series held on the first Sunday of the month will focus on one specific artwork, artist, or theme found in our current exhibitions, welcoming families for a brief tour followed by an engaging activity developed specifically for children ages 5-12.

Children will create a writer's scrapbook, learn calligraphy from around the world, illustrate a book, write through sculpture and more!

**LUNCH HOUR AUTHOR READINGS**

Held over the lunch hour, this series held on the second Wednesday of every month invites Calgarians working in the downtown core to enjoy their lunch while they listen to talks about work that blends modes of writing and visual art.

This series will feature extratextual artists as well as local poets and visual writers.

**ART OF OUR TIMES**

Please join us on the last Wednesday of each month for a lunch hour tour and intriguing talk by our gallery staff. Areas of focus are developed on an ongoing basis and will be different each month.

**FRENCH CONNECTIONS**

Featuring a family day, exhibition tour and film screening in French, members of our Francophone community are invited to celebrate the launch of this new programming series with Director and CEO Pierre Arpin who will give a tour of the exhibition with a wine and cheese reception.

*Sous la rubrique 'French Connections' nous vous proposons une journée familiale, un film ainsi qu'une visite guidée. Les membres de la communauté francophone (et francophile!) sont donc invités à participer à l'ouverture officielle de cette série de soirées avec notre directeur, M. Pierre Arpin qui présentera une tournée de l'exposition en cours - un vin d'honneur (français!) sera aussi servi.*

**ELDER SERIES**

This program will feature an exhibition tour and roundtable discussion for senior members of our community, led by Senior Curator Lisa Baldissera.

**MARATHON READING WEEKEND**

Building upon the ideas and readings from Lisa Robertson's What Are the Materials? workshop <http://neverthesame.ca/workshops/> we invite community members to read together in a culture of solidarity. Guests will read and exchange ideas in a relaxed environment in the gallery amongst beanbag chairs and shag carpets while enjoying food and drink.

Contemporary Calgary is committed to creating free public programming for our city's broad and diverse community. We are working with community partners to develop our Community Lab series for Indigenous youth, Sensory Series for deaf, hard of hearing and visually impaired visitors and a special Elder Feature Series for individuals with memory loss.

For more information about our public programs please visit our website [contemporarycalgary.com/whats-on](http://contemporarycalgary.com/whats-on).

Or join our mailing to receive reminders about the month's upcoming program

**DEREK BEAULIEU** is a Canadian poet, writer and publisher whose work has appeared in numerous national and international publications and in 2014-2016 was named the Poet Laureate of Calgary. He has edited (or co-edited) the magazines *Filling Station*, *dANDelion* and *endNote* and in 2005 he co-edited the controversial anthology on contemporary Canadian poetry titled *Shift & Switch: New Canadian Poetry*. As well as his work editing he also founded *Housepress* in 1997, a small press publisher that focused primarily on radical poetry, prose and critical writing. This was followed in 2005 by the founding of the small press No Press. In recent years his writing has shifted to focus on conceptual fiction.

**JOAN BORSA** is a Canadian curator, critic, interdisciplinary scholar, and associate professor of Art and Art History as well as Women's and Gender Studies at the University of Saskatchewan. Her work focuses on museum, gallery and curatorial studies, socially engaged art projects, feminist art practice, the particularities of place, and situated knowledge. Her writing integrates discussions of contemporary art and culture with everyday lived experience, social history, theoretical perspectives, and storytelling. Borsa received the Saskatchewan Lieutenant Governor's Lifetime Achievement Arts Award in 2009 and the Saskatoon YWCA Women of Distinction Lifetime Achievement Award in 2015. She will be a respondent for the art writing and knowledge production panel.

**SUSAN CAHILL** is an assistant professor of Art History in the Department of Art. She completed her M.A. and Ph.D. in Visual and Material Culture Studies at Queen's University, Kingston. Dr. Cahill's research broadly explores how exhibitions and art objects function to shape and reshape the category of "Canada" in the modern and contemporary periods. Focusing on a variety of visual and material cultural objects, her research projects within the field of Canadian Art History contribute to ongoing dialogues that question art through the lens of gender, settler-Indigenous relations, governance, and

security, and that destabilize the concept of "Canada" in its relation to the writing and practices of Art History.

**MARK CLINTBERG** is a Canadian artist, critic, art historian whose practice moves across boundaries of production and discourse. Presented across Canada and internationally, his works use a range of materials and actions, expanding concepts of authorship and collaboration. His work has appeared in exhibitions across Canada, including at the National Gallery of Canada, Banff Centre and the Art Gallery of Alberta and in the United States, Germany, and Portugal. In 2013 Clintberg was a shortlisted finalist for the Sobey Art Award, which annually recognizes the most notable talent amongst visual artists under 40 across Canada. As part of the performing and materialising art writing panel, Clintberg will discuss the various modes of written and spoken address which play through his artistic and critical work.

**COBRA COLLINS** is a Calgary based Métis poet of significant height. She was the captain and coach of Calgary's 2016 Slam team, representing our city on a national level at the Canadian Festival of Spoken Word and is a member of Calgary's Inkspot Spoken Word Collective, home of Calgary's official poetry Slam. Cobra has participated in several Nationwide Spoken Word festivals, as well as collaborated with artists of different backgrounds for dance (*Fluid Movements Arts Festival*) and performance festivals (*IKG 1 ! Live Performance Festival*). Cobra was also honoured to be shortlisted as a nominee for Calgary's 2017 poet laureate.

**AMY FUNG** is a writer, researcher and curator currently based in Toronto, Canada, with a specialization in criticism, poetics, and the moving image. Fung received her Masters in English and Film Studies from the University of Alberta in 2009 and was the Artistic Director of IMAGES Festival, Toronto for 2015 - 2017. Fung has published her writings in Canadian Art, Art Papers, C Magazine, Fuse, and Frieze, among other publications and is a co-founder of MICE Magazine. Fung's recent curatorial

projects have included a two-day reading series featuring Maria Fusco, Eileen Myles, Lynne Tillman, and Jacob Wren co-presented by Artspeak, the Western Front and 221A in Vancouver; and "They Made A Day Be A Day Here," a touring exhibition at the Art Gallery of Grande Prairie, the Mendel Art Gallery, and the School of Art Gallery, University of Manitoba. She is currently writing her first book.

**MARIA FUSCO** is a Northern Irish writer, theorist and critic who is internationally recognized for her work in fiction, radio and theoretical writing, as well as her foundational work in the field of fiction as a critical practice. She is the founder and editorial director of experimental art writing journal, *The Happy Hypocrite*, former Director of Art Writing at Goldsmiths, University of London, and is currently Reader in Interdisciplinary Writing at the University of Edinburgh. She was the writer-in-residence at the Lisbon Architecture triennale, the Kadist Art Foundation in Paris and the Whitechapel in London, and in 2018 will be Research Fellow at Amsterdam School for Cultural Analysis, University of Amsterdam. As part of the art writing and knowledge production panel, Fusco will discuss how the poetics and politics of art writing afford ways of knowing which disrupt boundaries of discipline.

**DAVID GARNEAU** is a Métis artist, curator, writer and Associate Professor of Visual Arts at the University of Regina. He recently co-curated (with Michelle LaVallee) *Moving Forward, Never Forgetting* at the Mackenzie Art Gallery in Regina and *With Secrecy and Despatch* (with Tess Allas) for the Campbelltown Art Centre in Sydney, Australia. Garneau has given numerous talks in Australia, New Zealand the United States, as well as throughout Canada. He is part of the SSHRC-funded research project *Creative Conciliations*, and is working on public art projects in Edmonton. His paintings are in numerous public and private collections.

**MERRAY GERGES** studied art history at NSCAD and journalism at King's in Halifax, where she co-founded and co-edited *CRIT*, a free biannual criticism



broadsheet. In 2015 she attended Superscript, a conference at the Walker Art Center that deliberated over the futures of art criticism, as a *Hyperallergic* mentee and was the inaugural writer-in-residence at the Art Gallery of Nova Scotia. In summer 2016 she was *Canadian Art's* editorial resident, and is now assistant editor there. Her reporting, criticism and lectures have ranged from discussing the radical potential (and shortcomings) of intersectional feminist memes and ASMR connections between zit-popping and slime videos to art-world race politics and tokenism.

**SKY GOODDEN** is the founding editor of Momus, an international online art publication that stresses a return to art criticism. Momus has been critically recognized, and widely read and shared, receiving citations from peer publications including *Frieze*, *e-flux*, *The New Inquiry*, and the *LA Times*, among others. The publication was shortlisted for two International Art Criticism Awards in 2016. As it approaches its third anniversary, Momus has grown an audience of over 600,000 readers. It is now producing a podcast titled *Momus: The Podcast* (its first season is being syndicated by the popular, UK-based NTS Radio), and working on its first print edition, to be released this fall. Goodden holds an art history BFA from Concordia University and an MFA in Criticism & Curatorial Practice from OCAD University, which in 2016 awarded her with an Alumni of Influence Award, "The Trailblazer."

**EMMANUEL IDUMA** is a Nigerian writer and art critic based in New York. He holds an MFA in Art Criticism and Writing from the School of Visual Arts, New York, where he is also a faculty member. He has contributed essays on art and photography to a number of journals, magazines, and exhibition catalogues. He is the editor of *Saraba* magazine, which he co-founded. Until 2016, he was Director of Publications of *Invisible Borders*, a trans-African organization based in Nigeria, and participated in four editions of its acclaimed road-trip project. He played a curatorial role in the group's installation "A Trans-African Worldspace" at the 2015 Venice

Biennale. He co-curated the Nigerian Pavilion at the 2017 Venice Biennale. He is the author of the novel *The Sound of Things to Come* (first published as *Farad* in Nigeria), co-editor of *Gambit: Newer African Writing*. His latest book *A Stranger's Pose* will be published in 2018.

**JENNIFER KRASINSKI** is an art columnist for the *Village Voice*, and a performance critic for *Artforum.com*. Her writing has also appeared in *Art In America*, *BOMB*, *Spike Art Quarterly*, *DIS Magazine*, and *The Paris Review Blog*. She is the author of *Prop Tragedies* (Wrath of Dynasty Press, 2010), and is on faculty in the MFA Art Writing program at the School of the Visual Arts. She is the recipient of a 2013 Creative Capital / Warhol Foundation Arts Writers Grant, and was a 2016 artist-in-residence in the Lower Manhattan Cultural Council's *Process Space* program.

**CHRIS KRAUS** is a prolific and internationally recognized American writer, editor and art critic whose work focuses on a range of underrepresented art world realms and conditions. Her 1995 genre-defying book, *I Love Dick*, has recently been adapted as an Amazon television series. She has taught creative writing and art writing at The European Graduate School and has been a visiting professor at the Art Center College of Design, the University of California, New York University, the San Francisco Art Institute, and the Los Angeles Contemporary Archives. Along with Sylvère Lotringer and Hedi El Kholti, Kraus is coeditor of the influential publishing house *Semiotext(e)*, which has introduced much of contemporary French theory to an American audience. As part of the performing and materializing art writing panel, Kraus will address experimental materializations of art writing from feminist perspectives.

**KRISTEN KREIDER** is a writer and artist. Her research stems from an interest in the poetics of thought, its materialization as form, and a concern with how artworks relate to the world. She has published poetry, essays, journal articles and a single-authored monograph entitled *Poetics & Place: The*

*Architecture of Sign, Subject and Site* (IB Tauris). In collaboration with the architect James O'Leary, Kristen's artistic practice engages with sites of architectural and cultural interest. Combining aspects of performance, installation, documentary, poetry, fiction and image-making, the work of Kreider + O'Leary exposes and interweaves the complexities of place into a fabrication of the real. Their book *Falling* was published by Copy Press, *Field Poetics* is forthcoming from Eros Press, and they are currently working on a large-scale project, *Un-Governable Spaces*, engaging with five sites of community and resistance globally. Kristen is Professor of Fine Art and Director of the Art Research Programme at Goldsmiths College, London.

**MARYSE LARIVIÈRE** is an artist, writer and scholar whose work reimagines how we engage with the textual, visual and social through bodily and emotional encounters. Her practice crosses art, literature and theory, taking the form of text, performance, sculpture, and collage. Recent projects include: *Echoes from the Bosom* (DNA art space, 2017), *In Some Far Place* (The Rooms, St. John's, 2017), *A Pool Is Water* (Galerie Division Montreal, 2016), *Down to Write You this Poem Sat* (Oakville Galleries, 2016), *Talking Back, Otherwise* (Art Museum University of Toronto, 2016), *Where Wild Flowers Grow* (Kunstverein Toronto, 2015), and *L.S.D. Your Delusion, My Reality* (8Eleven, Toronto, 2015). Her books of poetry include *Hummzinger* (2016) and *Where Wild Flowers Grow* (2015). Larivière is the 2016-2017 writer-in-residence at Gallery 44, and has contributed experimental writings to a variety of platforms including *C Magazine*, *Esse Art+Opinions* and *Organism for Poetic Research*.

**CHERYL L'HIRONDELLE** is a mixed-blood multi- and interdisciplinary artist, singer/songwriter and curator. Her creative practice investigates the junction of a Cree worldview (nêhiyawin) in contemporary time and space. L'Hirondelle's performance work is featured in *Caught in the Act: An Anthology of Performance Art by*

*Canadian Women* (2001). In 2004, L'Hirondelle and Candice Hopkins were the first Aboriginal artists from Canada to be invited to present work at *DAK'ART Lab* as part of the sixth edition of the Dakar Biennale for Contemporary African Art in Dakar, Senegal. L'Hirondelle is a recipient of imagineNATIVE's New Media Award and is an Honoree in the Net.Art category of the *Webby Awards* for *nikamon ohci askiyi* (*songs because of the land*). Since 2008, she has been working as co-composer on *Why the Caged Bird Sings*, a series of songs with incarcerated women, men and detained youth in federal prisons, provincial correctional institutions and civic detention centres.

**CHRISTOF MIGONE** is a Canadian artist, curator and writer known for his multifaceted practice that moves between textual, performative and sonic realms. Presented across Canada and internationally, including in 2012 when he performed as part of the Whitney Biennial, his work encourages audiences to reconsider the material and conceptual limits and potentials of language. He received his MFA from NSCAD and his PhD from the Department of Performance Studies at the Tisch School of the Arts of NYU. As part of the performing and materializing art writing panel, Migone will discuss the various modes in which writing is investigated through his artistic and critical work.

Calgary-based drums and guitar duo **SLEEPY PANTHER** are Rita McKeough and Richard Brown. Visual artists at dawn, garage popsters at dusk. Soulful yet disaffected, energetic yet down tempo, refined and rough: two friends sharing it all.

**JEANNE RANDOLPH** is a Canadian cultural theorist, performer and author who is renowned for her method of ficto-critical writing that emerged in Canada in the 1980s. Dr. Randolph was also the first and only writer in Canada to develop *Object Relations Psychoanalytic Theory* as a medium for cultural criticism. As part of the art writing and knowledge production panel, Dr. Randolph will unravel some of the assumptions about



what (else) art writing can do. Her presentation might possibly resemble a stand-up theory performance.

**SARA RAZA** is the Guggenheim UBS MAP Curator, Middle East and North Africa based at the Guggenheim Museum, New York. Raza earned her MA in Art History and Theory and BA (hons) in English Literature and History of Art both from Goldsmiths College, University of London, and is a Ph.D. candidate at the Royal College of Art, London. She was most recently the winner of the 11th ArtTable New Leadership Award for women in the arts, previously she was awarded the Arts Council of England's Emerging Curator's Award. Raza has curated several international exhibitions and projects for biennials and festivals, including Collateral Events at the 55th Venice Biennale; Ergin Cavusoglu's Middle Eastern debut exhibition at The Pavilion Downtown Dubai; the Central Asian Salon for the 6th Tashkent Biennial at the Art Gallery of Uzbekistan. Previously she was Curator of Public Programs at Tate Modern. Sara writes for numerous publications and is the longstanding desk editor for West and Central Asia of ArtAsiaPacific magazine. She is an artist adviser for ISCP in New York and the author of *Punk Orientalism: Central Asia's Contemporary Art Revolution*, which will be published in 2018 by Black Dog Publishing, London.

**HELENA RECKITT** is a British writer, art critic, curator and Reader in Curating at Goldsmiths, University of London. Her research focuses on contemporary art, artists' film and performance, specializing in histories of feminist and queer art, collectivity and thought. Reckitt is on the editorial board of the Journal of Curatorial Studies and is a member Feminist Curators United. Her latest curatorial project, 'Habits of Care,' opens in September 2017 at the Blackwood Gallery, University of Toronto, as part of a five-month curatorial research programme 'Take Care.'

**JANE RENDELL** is a British writer and theorist whose research and writing cross architecture, art, feminism, history and psychoanalysis. She has introduced 'critical spatial practice' and 'site-writing'

through her authored books: *The Architecture of Psychoanalysis* (2017), *Silver* (2016), *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002). Rendell teaches experimental and spatialized forms of site-writing on the MA Architectural History and MA Situated Practices. Rendell is Professor of Architecture & Art at the Bartlett School of Architecture, UCL, where she is Director of History & Theory and leads the Bartlett's Ethics Commission.

**LISA ROBERTSON** is a Paris-based Canadian poet, art writer and professor who has taught at universities across the US and Europe. She is the author of the poetry collections *Cinema of the Present*, *The Weather*, *Debbie*, and *XEclogue*, and the essay collections *Occasional Work and Seven Walks from the Office for Soft Architecture* and *Nilling* as well as *A Needle Walks Into a Haystack*, a correspondence with Matthew Stadler published by Koenig Books / Liverpool Biennial, 2014. Currently Robertson is a visiting tutor at the Royal Academy at The Hague as part of their Masters in Artistic Research Program. Robertson will be teaching classes on the nineteenth century art historian and cultural theorist Aby Warburg as well as a class on experimental publishing in the arts. As part of the new modes of publishing and distribution panel, Robertson will share research and concepts about her involvement in European art discourse, her role as a conduit between continents and conversations. Robertson will also facilitate a workshop with emerging art writers.

**DYLAN ROBINSON** is an writer and artist of Stó:l descent who holds the Canada Research Chair in Indigenous Arts at Queen's University. His recent research documents histories of Indigenous public art in relation to the embodiment and spatialization of Indigenous rights and settler colonialism. His publications include the edited collections *Arts of Engagement: Taking Aesthetic Action in and Beyond the Truth and Reconciliation Commission of Canada* (Wilfrid Laurier University Press, 2016), and *Opera Indigene* (Routledge,

2011). Most recently, he has been working with the Nisga'a artists and members of the Nisga'a government to address breaches of Nisga'a and other First Nations protocol in compositions that appropriate Indigenous songs.

**WALTER SCOTT** is a Canadian interdisciplinary artist working in writing, illustration, performance and sculpture. In 2011 while living in Montreal Scott started his Wendy comic book series. The series tell the fictional story of a young woman who aspires to art stardom but whose plans are constantly being derailed. The incredibly popular Wendy series has now been serialized on Random House Canada's literary digital magazine Hazlitt. Scott has exhibited across Canada and some of his recent exhibitions include *Joan Dark* at Western Front, Vancouver, 2014, *Pre-Existing Work* at Macaulay and Co. Fine Art, Vancouver, 2015, and *Stopping the Sun in its Course*, at Francois Ghebaly Gallery, Los Angeles, 2015. In 2014, Scott was Artist-in-Residence at the Koganecho Bazaar in Yokohama, Japan as well as the Artist-in-Residence at the Art Gallery of Ontario in Toronto in 2016.

**SU YING STRANG** is an American artist, community advocate and Executive Director of The New Gallery, an artist run center in downtown Calgary. Strang is originally from the southern United States and came to Calgary to complete her Bachelor of Fine Art at the Alberta College of Art and Design. As well as spearheading the New Gallery, Strang is also the President of the Alberta Association of Artist Run Centers (AAARC) and lobbies on behalf of artist and artist-run centers at the national and international level.

**KRISTY TRINIER** is an independent curator, art director and arts consultant. Her previous roles include Director of Visual, Digital and Media Arts at Banff Centre for Arts and Creativity; Curator at the Art Gallery of Alberta, in which she curated *Future Station: 2015 Alberta Biennial of Contemporary Art*, as well as exhibitions at the AGA and Enterprise Square Galleries; Public Art Director at the Edmonton Arts Council, where she managed the City of Edmonton's Public

Art Collection, related exhibitions and public art programs and Grant Writer at Banff Centre. Trinier holds a Bachelors degree in Visual Art and English from the University of Victoria, and a Masters degree in Public Art from the Dutch Art Institute as a Huygens scholar in The Netherlands. She is currently pursuing PhD studies in Philosophy, Art and Critical Thought at European Graduate School based in Switzerland. She is the Secretary of Ociciwan Contemporary Art Collective and producer of Publication Studio Edmonton at 66B, a print on demand artist book publishing project.

# RESTAURANTS & PARKING GUIDE

## COFFEE/BREAKFAST/LUNCH

PHIL & SEBASTIAN  
102 8 Ave SW  
philsebastian.com

ROSSO  
140 8 Ave SE  
rossocoffeeroasters.com

WISE AND WRIGHT  
317 7 Ave SW #163  
wiseandwright.com

PLOWSHARE ARTISAN DINER  
817 1st SW  
facebook.com/plowsharediner/

DEVILLE COFFEE  
807 1 St SW  
devillecoffee.ca

## DINNER

RIVER CAFE  
25 Prince's Island  
river-cafe.com

CHARCUT ROAST HOUSE  
899 Centre Street SW #101  
charcut.com

THE NASH  
925 11 St SE  
thenashyyc.com

BRIDGETTE BAR  
739 10 Ave SW  
bridgettebar.com

CALCUTTA CRICKET CLUB  
340 17 Ave SW  
calcuttacricketclub.com

HY'S STEAKHOUSE  
8th Avenue 3 St SW  
hyssteakhouse.com/locations/calgary

DEANE HOUSE  
806 9 Ave SE  
deanehouse.com

PIGEONHOLE  
306 17 Ave SW  
pigeonholeyc.ca

## PARKING

There are many parking options around Arts Commons. However with multiple venues parking can get congested, so plan to arrive one half hour before event time.

Underground parking is available at Arts Commons, situated at 829 Macleod Trail SE. The entrance is between 9th & 8th Avenues; accessible from the far left lane of Macleod Trail northbound.

**OTHER PARKING OPTIONS INCLUDE**  
City Hall Parkade at 322 - 9 Ave SE.

Telus Convention Centre parkade situated off 1st Street SE between 7th & 8th Avenue.

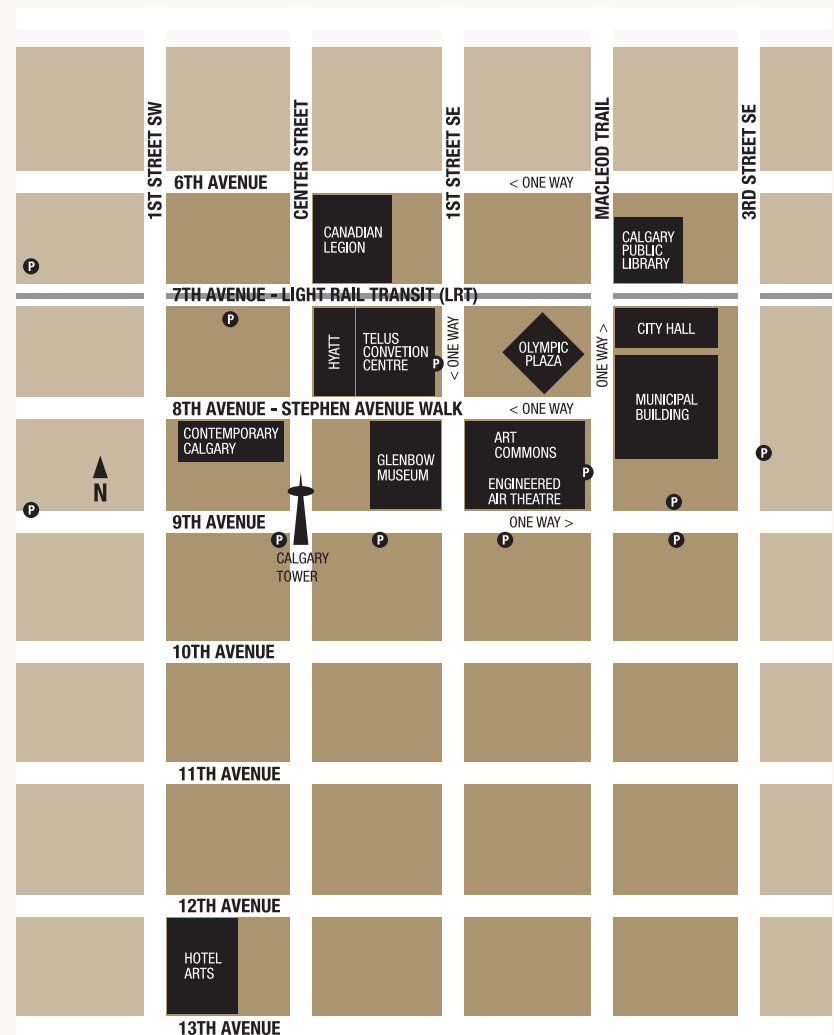
Lot 19 behind City Hall at 800 - 3 St SE.  
Tower (Palliser) Parkade at 125 9th Ave SW.

Open air parking lots in the 200, 300 and 400 blocks on the south side of 9th Avenue SE.

The CORE and Holt Renfrew Parkades on 8th Avenue and 4th Street SW.

For details visit [calgaryparking.com](http://calgaryparking.com)

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PRESENTED BY  
CONTEMPORARY CALGARY

CONTACT

FOR FURTHER INFORMATION OR ANY  
QUESTIONS REGARDING NEVER THE  
SAME, PLEASE CONTACT:  
neverthesame@contemporarycalgary.com

FOR MEDIA/PRESS INQUIRIES,  
PLEASE CONTACT:  
Alison Andersen, Executive Assistant &  
Special Events Manager  
alison.andersen@contemporarycalgary.com  
403-770-1353

FOR ALL TICKETING INQUIRIES,  
PLEASE CONTACT:  
Arts Commons Box Office  
Centre Court, 225 8 Avenue SE  
403-294-9494

VENUES (view map page 31)  
Engineered Air Theatre, Arts Commons  
234 9 Ave SE, Calgary, AB

Contemporary Calgary  
117 8th Avenue SW, Calgary, AB

Royal Canadian Legion #1 Branch  
116 7th Avenue SE, Calgary, AB

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PREFERRED HOTELS

HOTEL ARTS  
119 12 Ave SW  
Calgary, AB  
403.266.4611  
www.hotelarts.ca

FAIRMONT PALLISER

133 9 Ave SW, Calgary, AB  
403-262-1234  
(Reservation code: CONT0917\_001)  
aws.passkey.com/go/  
contemporarycalgaryro

PREFERRED TRAVEL AGENT

VISION TRAVEL: LESLEY ANNE HARPE  
256, 414 3 Street SW, Calgary, AB  
403-777-0784  
visiontravel.ca/lesleyharpe/travel-  
spotlight

ACKNOWLEDGEMENTS

Contemporary Calgary is located on the  
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Region III.

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