

*Globalization and
Postcolonialism*

Homi Bhabha SYMPOSIUM

Susan Douglas
Musée d'art

Coco Fusco

Maximilien Laroche contemporain

Gerardo Mosquera
de Montréal

Pierre Ouellet

Ryan Rice October 5-6, 2001



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec ::

Definitions of Visual Culture V

Globalization and Postcolonialism

This international symposium brings together writers and artists who will examine the relationship between art, politics and ethics. More specifically, it will look at the questions of power and exclusion with regard to postcolonialist theories, as well as the notions of cultural hybridity and centre/periphery in this age of globalization.

With the exception of Homi Bhabha's lecture, which will encompass as many issues as possible, the papers given will focus chiefly on the cultural and geopolitical context of the Americas. The fifth in the *Definitions of Visual Culture* series, the symposium *Globalization and Postcolonialism* follows *Memory and Archive*, at which several speakers discussed issues related to Europe. This time, it is the culture of the Americas that will form the main subject of the presentations. CHRISTINE BERNIER

Musée d'art contemporain de Montréal
185, rue Sainte-Catherine Ouest
Montréal (Québec) Canada H2X 3X5

Information:
Tel.: (514) 847-6239

E-mail: colloque@macm.org

Friday, October 5

5:00 p.m. REGISTRATION

7:00 p.m. OPENING

Welcoming Remarks

Marcel Brisebois, Director

Musée d'art contemporain de Montréal

Keynote Lecture

Homi Bhabha

Now at Harvard University, Homi K. Bhabha held the Chester D. Tripp Chair in the Humanities at the University of Chicago until last spring. Educated at the University of Bombay and the University of Oxford, Bhabha advises key arts institutions such as the Institute of Contemporary Arts in London, the Whitney Museum of American Art, New York, and the Rockefeller Foundation. He has published widely in journals including *New Formations*, *October*, *Oxford Literary Review* and *Screen*. His work has also appeared in monographs and exhibition catalogues, including *Anish Kapoor* (Hayward Gallery, London, 1998), *Mary Kelly* (Phaidon, 1997), and *Negotiating Rapture* (MOCA, Chicago, 1996), and in a number of collections and anthologies, notably *Questions of Third Cinema* (1990), *Psychoanalysis and Cultural Theory: Thresholds* (1991) and *Redrawing the Boundary of Literary Study in English* (1992). He sits on the editorial board of, among others, *October*, *Oxford Literary Review* and *New Formations* and is a regular contributor to *Artforum*. The author of *The Location of Culture* (1994) and editor of the essay collection *Nation and Narration* (1990), Bhabha is currently at work on *A Measure of Dwelling*, a theory of vernacular cosmopolitanism.

Saturday, October 6

9:00 a.m. REGISTRATION

10:00 a.m.

Christine Bernier, Chair

Musée d'art contemporain de Montréal

Ryan Rice

Artist, critic and curator Ryan Rice was born in Kahnawake in 1965. He is a founding member of *Nation to Nation*, a collective of native artists that has produced a number of exhibitions and events since 1994, including *CyberPowWow2K*, an Internet event hosted in Montréal by Oboro in April 2001. Ryan Rice was Adjunct Professor at the State University of New York (SUNY) in Cobleskill and worked at the Iroquois Indian Museum in Howe's Cave, New York, and the Canadian Museum of Civilization in Hull before becoming Curatorial Assistant at the Indian Art Centre, Indian and Northern Affairs Canada, in Ottawa. Curator (with Barry Pottle) of the exhibition *Transitions 2. Contemporary Canadian Indian and Inuit Art*, which was presented in Montréal in summer 2001, Ryan Rice has written on the work of a number of native artists including Rosalie Favell (article, with Barry Ace, in *CV photo*, winter 2000).

Pierre Ouellet

Professor in the Department of Literary Studies at the Université du Québec à Montréal, Pierre Ouellet heads up the project *Le soi et l'autre*, an interuniversity research program studying identity-related phenomena in French-speaking North America, in the context of postcolonial societies characterized by cultural hybridity. He is the author of numerous essays including *Portrait d'un regard. Devant la fin* (with Bernard Noël, 2000), *Poétique du regard. Littérature, perception, identité* (2000), *Action, passion, cognition. D'après A.J. Greimas* (1997), *Ombres convives. L'art, la poésie, leur drame, leur comédie* (1997), *Voir et savoir: la perception des univers du discours* (1992) and *Chutes. La littérature et ses fins* (1990). He has also published novels, notably *Légende dorée* (1997) and *L'attachement* (1995), and several collections of poetry, including *L'avancée seul dans l'insensé* (2001) and *Vita chiara, villa obscura* (1994). Editor of the journal *Spirale*, he also edited *Protée* before becoming editor-in-chief of *RS/SI (Recherches sémiotiques/Semiotic Inquiry)*.

11:30 a.m. PLENARY

12 noon LUNCH

2:00 p.m.

Christine Bernier, Chair

Gerardo Mosquera

Gerardo Mosquera is an art critic, historian and writer based in Havana, Cuba, and is a curator at The New Museum of Contemporary Art in New York. He has contributed to art journals around the world including *Casa de las Americas*, *New Art Examiner*, *Third Text*, *Artforum*, *Poliester*, *Art Journal*, *Kunstforum*, *Lápiz* and *Art Nexus*. He was one of the founders of the Havana Biennale and a member of the curatorial team for the first three Havana Biennales, and was a curator for the second Johannesburg Biennale. He was head of the Department of Research, Center Wifredo Lam, Havana, from 1985-1990. He has contributed to many exhibition catalogues, such as *Contemporary Art from Cuba: Irony and Survival on the Utopian Island* (1999), and has written numerous essays, including *Infinite Islands. Regarding Art, Globalization, and Cultures* (1998). Gerardo Mosquera is the author of *El diseño se definió en Octubre* (1989), and the editor of *Beyond the Fantastic. Contemporary Art Criticism from Latin America* (1995).

Susan Douglas

Susan Douglas is a writer, editor and curator who teaches modern and contemporary art and theory in the School of Fine Art and Music at the University of Guelph. Her area of specialization is contemporary Latino/Latin American visual culture, transgressive art practices and theories of vision and visuality. Her writing has appeared in *Parachute*, *C magazine*, *nparadoxa*, *Public*, *University of Toronto Quarterly*, *Atopia* and *a-r-c*. She has also written several texts for exhibitions. Her most recent curatorial project is *Trans-Access*, a film and video program of works from Central and South America presented at the Macdonald Stewart Art Centre (September 2001). Susan Douglas is the editor of the anthology *Blood, Sweat and Tears: Bodily Fluids in Art and Art History* (with Bruce Barber), and the author of *Contingencies: Postmodern Representation as Strategic Counter Production* (in progress). She is the founder of the Centre for Latin American Art Research in Guelph, Ontario.

3:00 p.m. BREAK

3:30 p.m.

Maximilien Laroche

Maximilien Laroche is Associate Professor in the Department of Literature at Université Laval. In *Dialectique de l'américanisation* (1993), he offers his analysis of the Americanness (which is indissociable from the ambiguity of the "I" form) of works from Québec, Haiti and other Caribbean countries, Brazil and China. He is the author of many other works, including *La Double Scène de la représentation. Oraliture et littérature dans la Caraïbe* (1991), *La Découverte de l'Amérique par les Américains* (1989), *Le patriarcat, le marron et la dossa* (1988), *Contribution à l'étude du réalisme merveilleux* (1987) and *L'Avènement de la littérature haïtienne* (1987). Maximilien Laroche published (with H. Nigel Thomas and Euridice Figueiredo) *Juan Bobo, Jan Sòt, Ti Jan et Bad John. Figures littéraires de la Caraïbe* (1991), as well as a number of articles on the notions of



Please return the completed form, along with your payment, to:

**Musée d'art contemporain de Montréal
Symposium
Globalization and Postcolonialism
185, rue Sainte-Catherine Ouest
Montréal (Québec) Canada H2X 3X5**

Fax registration (credit card payment only):
(514) 847-6290

REGISTRATION DEADLINE: SEPTEMBRE 21, 2001
It is strongly recommended that you register as soon as possible.

**Registration fee: \$20, tax included
(students and Friends of the Musée: \$10)**

Information:
Tel.: (514) 847-6239

E-mail: colloque@macm.org

Please write in BLOCK letters.

LAST NAME: _____

FIRST NAME: _____

OCCUPATION: (indicate if student) _____

ORGANIZATION OR INSTITUTION: _____

MAILING ADDRESS

STREET: _____

CITY: _____

PROVINCE/STATE: _____

COUNTRY: _____

POSTAL CODE: _____

TELEPHONE-HOME: (____) _____

TELEPHONE-OFFICE: (____) _____

FAX: (____) _____

E-MAIL: _____

Preferred language of correspondence: ☐ French ☐ English

Do you make use of simultaneous translation at conferences? ☐ Yes ☐ No

Method of payment

☐ Cheque: Please make your cheque payable to the Musée d'art contemporain de Montréal

☐ Credit Card ☐ Visa ☐ MasterCard

Card no.: _____

Expiry date: _____

I hereby authorize the Musée d'art contemporain de Montréal to charge the amount of \$_____ to my account

Signature: _____



Definitions of Visual Culture V

Globalization and Postcolonialism

LES OI ET L'AUTRE

UNIVERSITY
of GUELPH
COLLEGE OF ARTS

"decentring" in relation to the literary figure of the hero, notably "La lutte du héros contre sa victimisation" (*Tanbou*, 1994), "La fonction anti-idéologique du héros" (*L'Image comme écho*, 1978), and "Le héros ambigu et le personnage contradictoire" (*Le miracle et la métamorphose*, 1970).

Coco Fusco

Coco Fusco is a New York-based interdisciplinary artist. She teaches at the School of the Arts and is Director of Graduate Studies for the Visual Arts Program at Columbia University. She is the author of *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995), and the editor of *Corpus Delecti: Performance Art of the Americas* (1999). Her forthcoming book is entitled: *The Bodies that Were Not Ours* (Routledge/Iniva, 2001). Coco Fusco's performances include *Votos* (1999-2000), *Sudaca Enterprises* (1997), *The Latin Wish* (1997), *Mexarcane* (1995), *Stuff* (with Nao Bustamante, 1996-1999), *Two Undiscovered Amerindians Visit the West* (with Guillermo Gomez-Peña, 1992-1994) and *Out of Place*, a performance for the new Kunsthalle in Vienna. Her videos include *The Couple in the Cage*, *Havana Postmodern: The New Cuban Art*, and a new video installation for the *Unpacking Europe* exhibition which is part of Rotterdam's European Cultural Capital events. Her work has been included in the Whitney Biennial, the Sydney Biennale, the Johannesburg Biennale, and the Kwangju Biennial, among others. Coco Fusco is curating an exhibition on racial taxonomy in American photography for the International Center for Photography, which will open in New York in 2002.

4:30 p.m. PLENARY

All session information is subject to change.
Simultaneous translation (French and English) will be available.

Translation: Susan Le Pan, Christine Bernier

Revision: Olivier Reguin, Susan Le Pan

Symposium Team:

Christine Bernier: concept and organization

Élaine Bégin: bibliographic research

Suzel Raymond: registration

Sylvain Parent: technical direction

Communications and Marketing Department: promotion and sponsorship.

Cover: Alfred Stieglitz, *Portrait of Dorothy Norman*, 1931

Graphic Design: Épicentre

The Musée d'art contemporain de Montréal is grateful to the University of Guelph for its financial support.