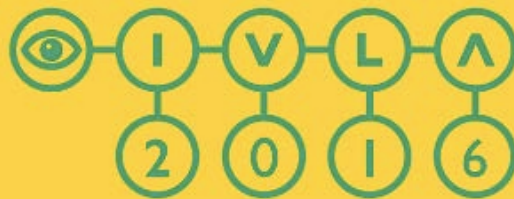


October 5-8, 2016  
Concordia University  
Montreal, Canada



48th Annual International Visual  
Literacy Association Conference

## CONFERENCE PROGRAM & SCHEDULE (ABSTRACTS)



## INTRODUCTION

In 1969, John Debes (Co-founder of the IVLA) defined Visual Literacy as “a group of vision competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences” (1969). In 2014, Brian Kennedy (Director of the Toledo Museum of Art) proposed that “Visual Literacy is the key to sensory literacy.” This suggests that the past and future of Visual Literacy lies with engaging the senses, whence the theme of this conference.

Visual Literacy is already a field of multidisciplinary investigation. How might it also become a field of multi-sensory and/or inter-sensory investigation? For example, how can insights derived from Visual Literacy be extended to other modalities of sense, such as Sound Studies? What did the great American dancer Isadora Duncan mean when she said: “If I could tell you what it meant, there would be no point in dancing it!”? Join us in exploring the far borderlands of Visual Literacy!

“Engaging the Senses: IVLA 2016” is a presentation of the Centre for Interdisciplinary Studies in Society and Culture in association with the International Visual Literacy Association. It is co-sponsored by the Centre for Sensory Studies, the Department of Art Education and the Department of Design and Computation Arts as well as the Montreal Museum of Fine Arts and the Canadian Centre for Architecture,

with additional financial support from the Office of the Dean of Fine Arts, the Office of the Vice-President Research and Graduate Studies, and Hexagram.

The plenary lectures by Jason Lewis (14:00, Thursday), Constance Classen (14:00, Friday) and Richard Sherwin (14:00, Saturday) are **free and open to the general public.**

All exhibitions and demonstrations are also **free and open to the general public** during the Walkabout (15:30-18:30, Friday).

# LOCATIONS

## CONCORDIA

7<sup>th</sup> Floor, Hall Building, rooms 760, 762, 763, 767 and the Foyer (765). 1455 de Maisonneuve Boulevard West (corner Bishop). *This is where the conference will be centred.*

4<sup>th</sup> Floor, Hall Building, rooms 401, 403, 439, 441 and 459. Presentations will take place in these rooms on the Friday and Saturday.

9<sup>th</sup> Floor, Hall Building, room 937. This auditorium will be the site of the plenary on Day 3 (Sherwin).

10<sup>th</sup> and 11<sup>th</sup> Floor, EV Building, 1515 Ste. Catherine Street West (corner MacKay). Enter by MacKay. This is the home of the Milieux Institute for Arts, Culture and Technology. There will be various exhibitions taking place on these two floors.

Grad Studio (EV5.825), 5<sup>th</sup> Floor, EV Building. This studio will be the site of an exhibition and a couple of workshops.

Black Box (EVBB), Second Basement, EV Building. Enter by MacKay. The Black Box is a massive, multipurpose space where various presentations with a performative aspect will be staged and the David MacDougall film "Schoolscapes" will be screened.

## MMFA & CCA

Maxwell Cummings Auditorium, Montreal Museum of Fine Arts (MMFA Auditorium), 1379 A Sherbrooke Street West (corner Ave. du Musée, kittycorner Bishop). The plenaries on Day 1 (Lewis) and Day 2 (Classen) will take place in this auditorium.

Studio 3, Montreal Museum of Fine Arts (MMFA3), Ground Floor. Use the Bishop Street Entrance. An exhibition space for artworks.

Canadian Centre for Architecture (CCA), 1920 Baile Street (between Saint Marc and Fort). A ten-minute walk from the Hall Building.

## TOURS, EXHIBITIONS, DEMONSTRATIONS & BLACK BOX PRESENTATIONS

### TOURS

**MMFA - “Dancing the MMFA Collection”** (90 minutes) A 45 minute tour of select MMFA galleries with dance/movement followed by a hands-on workshop doing gestural work on paper with inks and wax resist, led by Éleine Labrie. Offered at 11:00 and again at 15:30 on Friday.

**MMFA – Guided tour of the Robert Mapplethorpe exhibition and of the Canadian Collection.** Offered on Saturday at 13:30 and 15:00 respectively.

**CCA – Commented tour of the exhibition, Archeology of the Digital: Complexity and Convention,** and vaults of the Canadian Centre for Architecture. Offered at 11:00 on Thursday.

### ARTWORKS/EXHIBITIONS

Some of the exhibitions listed below are open throughout the conference, others (marked with an asterisk \*) are accessible from 12:00-13:30 on Thursday and 12:00-13:30 on Saturday. *All* of the exhibitions and demonstrations will be open, and the artists present to comment on their works and respond to questions, during the Walkabout from 15:30 to 18:30 on Friday.

#### **1-3.760 Samuel Fee (Washington & Jefferson College), “Different Views: Questioning the Precepts of Landscape Photography,”** photographs

This installation is an exercise in Conservation Photography, with focuses on telling stories with pictures about the relationships humans have with nature. Conservation Photography is a relatively new movement that serves to further the social goal of preserving the environment as well as producing powerful imagery. The photographs assembled here tell the story of the desert landscape’s change through time.

#### **1-3.765 Scott McMaster (Concordia University), “The Urban Landscape in Abstraction,”** photographs

In my photography I explore the subtler eccentricities of our urban and domestic environments in the form of large ‘human scale’ prints of abstract macro-landscapes. The unfamiliar imagery stimulates the senses, prompting narrative inquiry from viewers at the intersection of cognition and visibility, often triggering memories and other sensorial reactions.

**1-3.MMFA3 Kathleen Vaughan, curator (Concordia University), Engaging the Senses through Textiles and Materiality Research-Creation** exhibition

Participating artists: Sophie Borowska, Mary Jo Daines, WhiteFeather Hunter, RythÂ Kesselring, Lea Schwarz, Nicole Macoretta, Geneviève Moisan, Nicholas Shulman, Kelly Thompson, Kathleen Vaughan

*Engaging the Senses Through Textiles & Materiality Research-Creation* is a multi-venue exhibition on the themes of material fluency, material translation and translations of materiality that enhance visual and sensory literacy. The works address the concept of direct physical engagement with information and process through art making, representing epistemological methods where hands-on research-creation informs the production of new objects, new knowledge and new means of multisensory comprehension. Intended audiences include educators, researchers/scholars, artists, hackers and tech geeks, art appreciators and a general public of all ages.

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**Nicole Macoretta, curator (Concordia University), The Enchanted Forest,** mixed media installation

Participating artists: Nicole Macoretta, Kay Noele, Pandora Hobby, Allison Astridge, Nansi Call (the Dreamweavers collective)

Coming from a place of imagination, collaboration and transformation, the fibers based collective 'Dreamweavers' initiated and facilitated a community art installation of the Enchanted Forest. We believe making with love and compassion creates a living entity that represents and emits that love and compassion encased within it. This collaboration grew over 6 weeks, transforming the community studio into a space fostering possibility and creativity.

**1-3.EV 5.825 \* Melissa Tamporello, curator (Concordia University) Imagery as Language,** exhibition

Participating artists: Bettina Forget, (Concordia University & Visual Voice Gallery), "Women with Impact," graphite on paper; Janina Anderson (Concordia University), "Pin Collage Series," paper collage; Melissa Tamporello (Concordia University), "Outer Senses Inner Sight," mixed media installation

*Imagery as Language* incorporates an adaptation of portraiture through highly detailed drawings of moon craters named after women, through personal memory woven into images and cultural icons in three-dimensional collages, and through the inner vibrations of the human body represented by digital technology. The three artists featured in this exhibition showcase work that utilizes a variation of visual imagery to *speak* to the viewer creating a visual language that aspires to provide an individual aesthetic experience.

**Room EV 11-655 \* David Johnson (Independent Artist and Art Educator), “Sculptures from the Inner Space,”** sculpture. Curated by Florian Grond (McGill University)

The purpose of my presentation is to talk about and show a few of my key artworks. I am a blind artist and my sculptures and installations concentrate on themes of conceptualisation, synaesthesia and absence and presence in order to engage both visually aware and visually impaired audiences alike.

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**Rosalyn Driscoll (Independent Scholar/Artist), “By the Light of the Body,”** tactile sculptures

The works exhibited here are made by and for touch. They are intended to be as coherent, compelling and meaningful to touch as to see. Made of sensuous materials chosen for texture, durability and expressive qualities, these sculptures investigate the dynamic relations between inside and outside, space and form, force and matter, movement and stillness, touch and sight. Using touch reveals the critical role of the body in the aesthetic experience, whether or not we touch and whether or not we’re aware of it.

**Room EV 10.760 \* Patricia Search (Rensselaer Polytechnic Institute), “Visual Literacy as a Multisensory Experience: A Choreography of Space, Time, and Motion,”** installation

New media art and multisensory design can provide insights into creative ways to use the cross-modal perception, interactive technologies, and multisensory semiotics to enhance our understanding of patterns and relationships in complex sets of information. This interactive, multisensory art installation uses graphics, sound, and kinesthetic design to illustrate new dimensions in information aesthetics and multimodal literacy for research and education.

&

**Philippe Messier (McGill University), “Working through stones and codes: Video technics for the rediscoveries of hidden ethnographic relationships,”** installation

In this video installation, I rediscover through variable video technics (effects, filters, projections) ethnographic filming conducted with stonecutters and computer engineers/hackers in the Special Economic Zones of Hyderabad (India). The reorganization of visual material renders visible the invisible forms of labour that maintain these commodities chains in place and reflect on the relational constitution of human-technology pairing through technics and sensoria.

**2.760 Deborah Pratt Curtis (Deep See), "Meditations on a Post-human Earth, Selected Paintings,"** paintings (only on display Friday, 15:30-18:30)

An ekphrastic exposition of my process in creating more than 100 collage/drawings, and the 28 paintings they inspired, illuminates how an artist arrives at imagery that evokes the title theme. Materials, formats, conjugations, consternations, breakthroughs, and consequences are revealed with the objective of inspiring others to consider interrelationships of sensory modalities.

**2.760 David Howes (Concordia University), Sensory Literacy: Woven Language,** posters (only on display Friday, 15:30-18:30)

A report on some of the findings of the Sensory Entanglements project having to do with the sensory archive. Imagining woven language.

## DEMONSTRATIONS

**2.EV BB Black Box Leila Sujir (Concordia University), Performance Cluster. "Elastic Spaces: Bodies and Belonging"**

Website: [www.elasticspaces.hexagram.ca/](http://www.elasticspaces.hexagram.ca/)

The themes of migration, culture and body movement are explored within augmented virtual spaces using elements such as 3D stereographic software (Sandde). Elastic Spaces takes the projected or TV screen as a given and looks at the space behind and in front of it, in order to research artistic and

social possibilities. It is about designing public (screen) space(s).

*Research Assistants:* Santiago Tavera, Zoe Bacchus, Jorge Zavagno, Christian Kroitor, Andreann Cossette-Viau, Oslavi Linares, Daniela Ortiz

**EV 10.835 Speculative Life Lab, Tagny Duff (Concordia University), Speculative Life Cluster, "DIY: Re-imagining living bio-electronic systems"**

Website: <http://speculativelife.com;>  
<http://fluxnetwork.net>

A display of artworks and research prototypes made from mammalian cells and electronic components. The research implicitly critiques the practice of tissue culture engineering and the manipulation of living tissues, cells and electronic systems, raising important questions about lifespan, immortality and sustainability of life on the planet. An open source and DIYbio/electronics model is explored in conversation with contemporary "wet" scientific laboratory practices. *Research assistants:* Maya Hey, Sasha Lipskaia, Treva Pullen and Antonia Hernandez; Affiliate: WhiteFeather Hunter

**2.EV 11.435 Technoculture, Art and Games (TAG) Research Centre**

Director: Lynn Hughes (Fine Arts), Games Cluster.

Website: <http://tag.hexagram.ca/>

The TAG Director, accompanied by researchers from the Centre, will talk about TAG's mandate, games research and design and show some examples.

Creative Director: Gina Hara

**EV11.615 Aboriginal Territories in Cyberspace (AbTeC). Jason Lewis (Design and Computation Arts), Indigenous Futures Cluster**

Website: [www.abtec.org/iif](http://www.abtec.org/iif)

Visitors will be given an overview of the research-creation conducted by the Aboriginal Territories in Cyberspace (AbTeC) research network. AbTeC examines the relationship between Indigenous communities, digital technology, and the future imaginary. We will discuss the TimeTraveller™ machinima series, the Skins Workshops videogames, and the images from the Illustrating the Future Imaginary commissioning series.

*Research Associates:* Skawennati (Independent Artist and AbTeC Co-director), Scott Benesiinaabandan (Artist-in-Residence), Nancy Townsend (alumna BA Computation Arts), Sabine Rosenberg (alumna MS Computer Science & BS Computation Arts)

*Research Assistants:* David Clark, Erica Perreault, Julian Glass-Pilon, Lianne Maritzer, Travis Mercredi, Alexandria Alcancia-Shaw, and Nicole Lin.

**2.EV10.730 Textiles and Materiality Cluster Commons (and three adjacent spaces: Jacquard Weaving Room, Digital Embroidery Room and Studio subTela), “Exploring Textiles and Materiality”**

Textiles and Materiality Cluster.

Website: <https://textilesandmateriality.wordpress.com/>

A display of artworks created by faculty, graduate artist-researchers and cluster affiliates, as companion to the *Glorious Matter* exhibition in Studio 3 of the Montreal Museum of Fine Arts, plus demonstration of the digital textile technology implicated in the creation.

Researchers: Barbara Layne, Kelly Thompson, Kathleen Vaughan and pk langshaw, whose “Parachute dévoilé” exhibition is on view at the FOFA Gallery, EV Building, main floor

*Research assistants and graduate artist participants:* Sophia Borowska, Mary Jo Daines, Augustina Isidori, RythÂ Kesselring, Nicole Macoretta, Geneviève Moisan, Andrea Peña, Lea Schwarz, Nicholas Shulman. Affiliate: WhiteFeather Hunter



## BLACK BOX PRESENTATIONS

The following papers and workshops all have a performative, interactive and/or kinaesthetic dimension. They are also listed in the next section, where you will find their abstracts.

**1.EVBB.E Norman James Hogg (Concordia University), “Mobilitas Loci (Muller Ltd.)— a frenetic encounter with the sensual hypereconomy of a neomedieval future,” performative paper presentation**

Co-presenters: Neil Mulholland (Edinburgh College of Art, The University of Edinburgh)

**1.EVBB.F Gisèle Trudel (Université du Québec à Montréal), “Drawing a Transductive Ecosophy,”** performative paper presentation

**2.EVBB.D-F Christos Galanis (University of Edinburgh), “Peripatetic Praxis: Exploring Walking As A Somatic Methodology Towards Sensual Literacy,”** workshop

## CONFERENCE SCHEDULE

### Wednesday (October 5) – Day 0

17:00

**0.765 Registration Opens.** The Registration Desk is situated in the Foyer (Room H-765) of the suite of rooms on the 7<sup>th</sup> Floor of the Hall Building, where the conference will be centred.

17:30

**0.760 IVLA Board Meeting** (Board Members only)

19:00

**0.763 Opening Reception.** Enter by the Foyer (H-765).

## PAPERS, PANELS, WORKSHOPS AND ROUNDTABLES

### Thursday (October 6) - Day 1

9:30

#### **1.760.A Richard Emanuel (Alabama State University), "Images Every American Should Know: The Cultural Image Literacy Assessment-USA"**

Co-presenters: Siu Challons-Lipton (Queens University of Charlotte), Kim Baker (Alabama State University)

This paper describes the evolution of the Cultural Image Literacy Assessment-USA©. The final version of the assessment was distributed to undergraduate students (N=309) at a public university in the Southeastern U.S. Respondents correctly identified an average of 68% of the images – a visual literacy grade of D. Implications for educators are discussed and future directions for this research are described.

#### **1.762.A – 1.762.B Kylee Crook (Bass Museum of Art, Miami Beach), "Using Visual Literacy to Empower Families"**

Co-presenters: Clotilde Morales (Early Childhood Teacher), Ana Bruzual (Parent)

*Creativity in the Community*, a successful immersive art and literacy program at the Bass Museum of Art in Miami Beach, encourages togetherness and strengthens the family bond through art, storytelling and lessons on visual literacy. The program encourages families to embrace their cultural identity and builds self-esteem, knowledge and understanding of their children's educational experiences. Elementary school educators, artists, administrators and organizations seeking to create meaningful connections between parents and children are encouraged to attend. Participants in this session will receive expert commentary that goes beyond lecture and provides hands-on practicum and real-world experiences through sample lesson plans and partnership development tools to enhance their own community programs.

#### **1.763.A (ROUNDTABLES)**

#### **Mila Moschik (University of Applied Arts Vienna), "Cash engaging Senses: The Looming Loss of a Medium"**

Co-presenters: Virginia Lui (University of Applied Arts Vienna), Jeannine Jesch (University of Applied Arts Vienna)

It is believed that cash will be abolished. Therefore the understanding of the social, cultural and aesthetic dimensions of this medium is important. We are not aware of a lot of visual and haptical specialities of cash. We want to question this lack of sensual literacy in public. The missing awareness finally leads to a loss of relationship and relatedness to financial agenda.

&

**Margaretha Häggström (University of Gothenburg), "Enhancing Emotional and Visual Literacy through Picturebook Reading"**

Co-presenter: Birgitta Svensson

Using a cognitive criticism approach, the presentation considers how children responded, in different ways, orally and through body language, to the depiction of emotions in two popular Swedish picture books. The ways included different drawing styles, symbolic/aesthetic dimension, and ways of depicting emotions.

**1.767.A Joao Kulcsar (Senac University, Brazil), "Visible perceptions, the use of the photograph by visually impaired persons"**

The aim of this research is to assess how the photographic image can develop a fundamental question, which is autonomy, for visually impaired persons. The research was made in the *Image and Citizenship* project which has been running for more

than 20 years, with the purpose of preparing photography students at Senac University to be teachers in NGO cultural projects. The project received a request in November 2007 that seemed paradoxical. The Senac Braille Library users wanted to have photography classes. A photography course for visually impaired persons was developed from this request and it still continues today.

10:00

**1.760.B Geri Chesner (National Louis University), "Interpreting Picture Book Endpapers: Peritextual Element Study for Developing Visual Literacy"**

This session highlights the peritextual visual elements of picture books - namely, the endpapers - to provide an understanding of these highly complex and aesthetic elements and to emphasize the visual literacy skills that can be developed and taught using picture books. This presentation will appeal to anyone interested in using aesthetic, visual elements found in texts designed for young people.

**1.763.B (ROUNDTABLES)**

**Xiaoning Chen (National Louis Univeristy), "A Comparative Study of Visual Representations in conventional, digitized, and interactive high school science textbooks"**

This study analyzes senses engaged in viewing/reading, analyzing, and interpreting visual representations in science textbooks as they evolve from conventional, digitized, to interactive formats. The intended outcome is to understand how visuals in different formats of science textbooks are presented and how they engage senses to support students' comprehension and interpretation of science concept and content. The intended audience includes educators, instruction and content designers, and publishers.

**1.767.B Sabrina Zollner (Universidad Autonoma de Mexico), "Preliminary reflections about the definition and practice of the Visual Literacy (VL) L construct for the Latin-American context"**

This presentation showcases the preliminary results of a measurement of the Visual Literacy (VL) construct using mixed method instruments with the purpose of generating a reflection and diagnosis of its definition and implementation in the Latin American context. It is aimed at all audiences, particularly for VL researchers and educational psychologists of visual language.

10:30

**1.762.C Amélie Lemieux (McGill University), "Visual Literacy and Community Engagement: The Case of a Little Free Library"**

Co-presenters: Mitchell McLarnon (McGill University)

This presentation addresses the impact of establishing a Little Free Library on a Canadian university campus with the intention of finding accessible avenues to literacy learning. In documenting our building process, we produced a series of reflections that include text and photography. Adopting artful and critical stances toward schooling and literacy, we explore learning as a community endeavour. Through this collaborative, reflective and reflexive research process, we demonstrate how a Little Free Library can contribute to social, cultural and critical dimensions of community research and theorizing through literacy, both in local neighbourhoods, and in a university context.

**1.763.C (ROUNDTABLES)**

**Veronica Ent (Saint Vincent College), "Stereographs to Google Cardboards: Modeling Twentieth Century Visual Instruction Techniques To Design Stereoscopic Classroom Experiences"**

Co-presenters: Co-presenters: Renee Hajdukiewicz (Saint Vincent College)

This session will share lessons taken from Victorian stereograph visual instruction (c. 1900) and how these can be applied to the Google Cardboard in today's classroom. Using historical instructional materials, modern classroom teachers design and pilot

the Google Cardboard and share similar reactions to that of the Victorian era schoolmasters.

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**Danilo Baylen (University of West Georgia), “Sunday “Funnies” No More: Integrating Comics in the Classroom”**

This session will describe and discuss the use of comics or comic strips as visual literacy (VL) strategies in K-12 classrooms. The presenter will discuss examples that demonstrate connections between educational theory and effective teaching practices. Finally, the session will provide varied perspectives on how to use of technology-based tools/resources to promote VL integration in the classroom.

**1.767.C Juan Carlos Castro (Concordia University), “We learned from each other’s photos’: Images as teachers in mobile media networks”**

Co-presenters: Ehsan Akbari (Concordia University), Martin Lalonde (Concordia University), David Pariser (Concordia University), Lina Moreno (Concordia University)

We share findings from MonCoin, a long-term study involving image making, mobile and social media, and educational engagement. Specifically, our presentation focuses on how images act as a pedagogical actant in a peer-networked learning

environment. Drawing on our data, we illustrate how students learn from images produced by their peers

11:00-11:30 MORNING BREAK

11:30

**1.760.D Tomohide Mizuuchi (Nagoya University of Arts), “New visual literacy as a designing ability in an age when everyone is a designer”**

In the wake of the explosion of modern design methods, such as co-design, open-design, and inclusive design, everyone is regarded as a designer. Designing skills are becoming a common literacy that requires a deep insight into the surrounding situation and considering and expressing a subject visually. In this paper I introduce a newly created educational tool kit for acquiring this new visual literacy.

**1.762.D Emanuelle Dufour (Concordia University), “Exploring the Potential for Subjectification and Encounter within Indigenous Graphic Memories / Les mémoires graphiques autochtones: outil de subjectivation et de rencontre”**

The last few decades have witnessed the rise of a new generation of indigenous artists who use graphic novels in order to communicate the untold Canadian/indigenous peoples’ history but also to raise cultural pride and First Peoples identification. Can graphic novels contribute

to the truth and reconciliation process? Using different styles and approaches, Kwak-kwak-ka-wak artist and militant, Gord Hill (“The 500 Years of Resistance Comic Book” (2010)) and Swampy Cree writer, David Alexander Robertson (“7 Generations: A Plain Cree Saga” (2011) and “Tales from Big Spirit” (2014)) aim to educate indigenous and non-indigenous publics and create a new form of “visual sovereignty” within their respective practice.

Cette présentation pose un regard historique, théorique et conceptuel sur le potentiel pédagogique des mémoires graphiques autochtones en matière d’éducation interculturelle, de reconstruction identitaire et d’autodétermination.

Our bilingual talk will be introduced by a short presentation of the graphic document “J’ai une histoire à raconter\ A Story to Tell: Les mémoires graphiques autochtones, outil de subjectivation et de rencontre” (Dufour 2015) that focuses on the impact of cultural safety within indigenous postsecondary education. The project has been selected as one of the top 25 finalists in the Social Sciences and Humanities Research Council (SSHRC)’s Storytellers 2015 contest.

**I.767.D – 1.767.E – 1.767.F Jai Tyler (the Photographer’s Gallery) and Yemisi Blake (Freelance Artist), “The Seeing More Things Project: developing pupils’ visual literacy through photography”**

*Seeing More Things* is a 3-year visual literacy project led by The Photographers’ Gallery across four schools in London from 2013-2016. This workshop will give a short introduction to the project and engage participants in a series of practical activities looking at, investigating and making photographs. The activities are borne from the project and aim to develop, measure and learn from participants’ visual literacy skills. Included will be ideas for using the senses of touch and sound. Attendees will also have the opportunity to share successful activities, ideas and tips for ways in which they’re working with visual literacy. We welcome everyone, but this workshop would be particularly useful for those looking for interactive ways to develop participants’ visual literacy skills (particularly when working with groups) by looking at and making images.

**1.EVBB.D Sara Hanley (Concordia University), “Going inside to see outside: From sensory input to visual output”**

Co-presenter: Kelly Keenan (Concordia University)

Being welcomed by space, mapping smells, touching sounds... How can embodiment, as understood from a dancers’ perspective be transposed to the visual arts creative process? The research and performative project *Les yeux de la ville* and the workshop *Sensing and Doing* will be starting points to explore potential ways to develop awareness and sensitivity to sensory input

through somatic approaches and possible ways to use the data gathered by the body in the creative process and beyond.

12:00

**1.762.E Sally Promey (Yale University), “Material Establishment and Public Display in the United States”**

This paper demonstrates the political and social consequences of the sensory particularities of religious display in the United States. A set of case studies drawn from current legal contestations involving indigenous Hawaiian religious practice forms the paper's core. I argue that public display, in these contexts, manifests what I call "material establishment," participating in the processes of nation formation in ways that have not been fully recognized or acknowledged.

**1.EVBB.E Norman James Hogg (Concordia University), “Mobilitas Loci (Muller Ltd.)—a frenetic encounter with the sensual hypereconomy of a neomedieval future”**

Co-presenters: Neil Mulholland (Edinburgh College of Art, The University of Edinburgh)

Muller Ltd. is a ‘junior solution aligner’ and semiotic self of indeterminable taxonomy. It is on virtual pilgrimage through the transtime of the New Forest Coven Mall in search of an iconic probe-matter (such as stick or cane) that physically conjoins the heterogeneous temporalities and foreign

sensoria encountered throughout its ‘immortal’ reproductions. But will the outcome be satisfying?

12:30

**1.760.F Jasmine Burns (Indiana University Bloomington), “Verbalizing Visual Vocabularies: Using Visual Thinking Strategies in Library Instruction for Art & Design”**

This presentation describes the process by which an image librarian implements the Visual Thinking Strategies method to provide information literacy instruction to advanced undergraduates in Art & Design. Students are visually prompted to utilize the unique vocabularies of their field of study (i.e. architecture, interior design, studio arts, etc.) in order to locate images and texts for research assignments.

**1.763.F Peter Carpreau (M Leuven), “How to Implement Visual Literacy in a Museum Presentation: the Case of the M Museum”**

This case-study will present how the Museum M Leuven is planning to redesign the presentation of its art collections. This presentation documents a clear shift from the classical art historical approach towards the encouragement of the use of visual literacy skills by visitors.

**1.EVBB.F Gisèle Trudel (Université du Québec à Montréal), “Drawing a Transductive Ecosophy”**



Between 2008 and 2016, my artist research unit Ælab created a series of major artworks informed by waste operations and processual philosophies. It is shown how waste water treatments, atmospheric and electromagnetic pollution and the waste landfill have produced blocs of sensations with residual matter. This presentation delves experientially into what waste can do through a technological art practice. The documentation of these artworks becomes a plane of composition, along with music, text, and voice.

13:00-14:00 MIDDAY BREAK

14:00-15:30 PLENARY

**Maxwell Cummings Auditorium, Montreal  
Museum of Fine Arts**

**Jason Edward Lewis**

**“Populating the Future Imaginary: Using Digital Media to Visualize the Future of Indigenous Communities”**

Digital media artist, poet and software designer; Trudeau Fellow and Professor in the Concordia Department of Design and Computation Arts; founder of Obx Laboratory for Experimental Media, which explores how computation can be used as a creative and critical material in culturally aware contexts. From Obx, Lewis directs the Initiative for Indigenous Futures, a project focused on how Indigenous communities

imagine themselves seven generations hence

16:00

**1.760.H Ben Jacks (Miami University),  
“Landscape Choreography: Architectural Atmosphere and Multisensory Perception”**

The idea of architectural atmosphere is mediated through photographs, and it is also the subject of considerable promotion and debate. This paper has a pedagogical dimension in that it focuses on “landscape choreography” as both experiential education and activism, and it addresses how to account for and make sense of common kinds of photographic depictions of architectural atmosphere.

**1.762.H Hitomi Mitzutani (Aichi Gakusen University), “Vision and Multiple Senses in Recollecting Memories through Japanese Art Projects”**

Co-presenters: Kiyofumi Motoyama (Nagoya University of Arts)

After the Tohoku earthquake, we have been considering how to remember traumatic memories in Japan. This study focuses on Japanese art projects that have become popular today, and examines them as triggers for people to discuss memories and social issues. We also consider the experience of remembering and the relationship of vision and multiple senses in appreciating artworks.

**1.763.H Lauren Davis (Koç University),  
“Scent and the City”: A Sensory Exhibition  
Case-Study”**

Co-presenter: Lucienne Thys-Şenocak, (Koç University)

This paper will present a case study of the smell-based exhibition “Scent and the City,” which was open from April to June 2016 at Koç University’s Research Center for Anatolian Civilizations in Istanbul, Turkey. My presentation will cover both the design and content of the exhibition, present the initial results from visitor survey and observation, and discuss the wider implications for sensory museology.

**1.767.H Pia Scharler (University of Applied Arts Vienna), “How to feel and see living with dementia”**

The presentation demonstrates the arts-based research project D.A.S. (Dementia. Arts. Society), which engages with patterns of perception and action in the context of an aging society. This project draws on art-based processes for changing the sensory perception of persons without dementia and thereby seeks to raise general societal awareness for the situation of people living with dementia.

16:30

**1.760.I Samuel Fee (Washington & Jefferson College), “Conservation**

**Photography: Interdisciplinary Fieldwork for Education”**

Conservation Photography is a relatively new movement that serves to further the social goal of preserving the environment as well as producing powerful imagery. This work is being incorporated into interdisciplinary coursework at Washington & Jefferson College to provide learning opportunities in Art, Computing, Biology, and Environmental Studies. The class incorporates a fieldwork component enabling students to address varying environmental issues.

**1.762.I Ian Reilly (Mount Saint Vincent University), “Creative Activism, Image Events, and the Primacy of the Visual”**

In this presentation, I examine the spectacular visual dimensions of creative activist interventions; more specifically, I explore how certain signs become sticky with affect and how others fall short of moving targets and/or publics into action. What's more, I question the extent to which the affective, ecological, and environmental power of images and contemporary visual activism holds any meaningful purchase on world-building or social change.

**1.763.I Anne-Marie Emond (Université de Montréal), «Sensory Awareness of Visitors’**

### **Exploration of Contemporary Art at the Montreal Museum of Fine Arts »**

An ongoing museum research quantitative study investigates adult visitors' perceptions of self while exploring contemporary artworks. Intended for museum educators the presentation provides examples of visitors' awareness of their own bodies while interacting with artworks and initial analyses on the impact this self-awareness has on their art appreciation and to renew with this type of sensory experience.

### **1.767.I Kioh Kim (University of Louisiana at Monroe), "How Can Teachers Address Both the Analog and Digital Generations in a Classroom?"**

Most teachers and professors were taught in the analog classroom environment when they were students. There were no computers, smartboards, or smartphones; instead, there was just a chalkboard. The current generation of young students who have grown up with digital technologies expect their teachers to use technology in the classroom. This presentation discusses ways to address expectations and differences of analog and digital generations.

17:00

### **1.760.J Deborah Pratt Curtiss (Deep See, Greene Street Artists), "Meditations on a Post-Human Earth: An Exposition of the Creative Process"**

An ekphrastic exposition of my process in creating more than 100 collage/drawings, and the 28 paintings they inspired, illuminates how an artist arrives at imagery that evokes the title theme. Materials, formats, conjugations, consternations, breakthroughs, and consequences are revealed with the objective of inspiring others to consider interrelationships of sensory modalities.

### **1.763.J Rosalyn Driscoll (Independent Scholar/Artist), "What Really Happens in Looking at Art?"**

Little is known about the experiences people undergo in the encounter with visual artworks. Responses are subjective, complex, fluid, ephemeral, individual and multi-sensory. Nevertheless, there is a rigorous, subtle, effective method—the elicitation interview—that allows such responses to be articulated, recorded and analyzed. I will introduce this qualitative research method to museum curators, designers, educators and artists.

### **I.767.J Melanie Davenport (Georgia State University) "Media Literacy in an Indigenous Community: Animation Pedagogy among the Huicholes"**

Indigenous Huichol youth created 3-D stop-motion animated shorts, illustrating traditional stories in their own language, recording traditional knowledge, whilst learning media production. Bringing their stories to a large discourse through media (their work is now in the Smithsonian NMAI collection) encouraged the students to pursue more avenues of communication with the outside world.

17:30

**1.763.K Meet & Greet** — An opportunity for novice members of the IVLA to meet senior members of the Association and explore possibilities for future involvement.

## Friday (October 7) – Day 2

9:30

### **2.760.A Nicole Peterson (Iowa State University), “Exploring Visual Literacy and Spatial Volume through the Contemporary Role of Model Making”**

Design thinkers must not only develop creative problem solving skills, but should be able to visually represent how their ideas become a reality. Interior design students were asked to focus on scale modeling of common building assemblies to turn the building blocks of a residential project into a three-dimensional reality, to internalize building construction methods and discover spatial volume.

### **2.762.A Tracey Bowen (University of Toronto Mississauga), “What does Knowledge look like? Interpreting diagrams as contemporary hieroglyphics”**

Co-presenters: Max Evans (McGill University)

This presentation focuses on the analysis of graphic objects individuals use to depict the abstract concept of knowledge. Over 1200 individuals aged 5-65 produced drawings in response to the question “What does knowledge look like?” The findings demonstrate how individuals share meaning through common visual representations that

have been socially constructed and seen circulating within their culture to visually communicate concepts.

### **2.763.A Henry Drewal (University of Wisconsin-Madison), “Come to your Senses!: Sensiotics and Understandings of African Arts, Cultures, and Histories”**

This presentation invites you to come to your sense-abilities. The body and its sensing abilities is the source of cognition, not the brain/mind (*pace* Descartes). I explore this proposition with a theoretical and methodological approach I call Sensiotics (a critique of and play on text-centred semiotics.). Sensiotics analyzes the role of the senses in the production of material forms, persons, cultures, and histories, with a focus on bodily knowledge in the creative process as well as in reception by body-minds. I draw from my work among Yoruba-speaking peoples of West Africa, presenting examples of diverse multi-sensory experiences that constitute elements of a Yoruba sensorium. While I focus on one African culture, I suggest this approach has important implications universally.

**2.767.A – 2.767.B – 2.767.C Rhonda S. Robinson (Northern Illinois University), “Engaging the Senses: The Past, Present, and Future of Visual Literacy and IVLA.”**

Co-presenters: Danilo M. Baylen (University of West Georgia), Petronio Bendito (Purdue University), Janet Hethorn (Central Michigan University), Karen Tardrew (IVLA President/ National-Louis University)

How do you define visual literacy? An active group of IVLA leaders discuss the various definitions of ‘our’ term, Visual Literacy, bringing a variety of contexts to debate its meaning in the past, present, and future. The panel invites audience members to present their own definitions of this term to be considered as part of an IVLA-publication called “Visual Literacy Is...”

**2.401.A Edd Schneider (Ithaca College), “The Role of Visual Literacy and Semiotics in Construction of the New Star Wars Universe”**

When the Walt Disney company began creation of their version of the Star Wars Universe they synthesized decades of visual symbology in the process. This presentation will detail the semiotic approach Disney used to communicate to fans that this was both a new vision for the Star Wars franchise as well as one that would be true to the original films.

**2.403.A Jeremy Stolow (Concordia University), “Visualizing Aura: Notes on the Phantom Leaf Experiment”**

This presentation examines the history and legacy of psychic research at the intersection of heterodox science, alternative medicine, occult esotericism, and visual culture with specific reference to the ‘phantom leaf experiment’ (1960s-70s), an episode involving Soviet, American, and Brazilian psychic researchers photographing a mysterious vital energy that had yet to be documented by ‘proper’ science. This presentation focuses on the role of visual media technologies within controversial efforts to picture occult phenomena.

**2.439.A Marie Loudon-Hanes (University of Findlay), “Winslow Homer and the Demi-Monde: Revealing the Text, Exploring the Narrative”**

Winslow Homer’s illustrations for the popular press identify richly - layered images of mid - 19<sup>th</sup> women enjoying life in the urban environments of Boston and New York. A close reading of Homer’s visual text reveals a fresh and surprising perspective of the women.

**2.459.A (ROUNDTABLES)**

**Pamela Taylor (Virginia Commonwealth University), “RE-Visioning Learning through Student-Generated Visualizations”**

In this presentation, the case is made that through the process of RE-Visioning their learning in the form of a visualization (data, information, metaphor), students are able to “see” themselves and their learning more vividly than through traditional forms of final reflection/portfolio/presentation.

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**Marie-Josée Blanchard (Concordia University), “Where the Hand Goes, the Eyes Follow: Visual and Gustatory Literacy in Classical Indian Dance-Drama”**

In order to appreciate the performance of Indian dance-drama, the spectator needs to have a basic knowledge of the Indian visual and gestural lexicon, as well as the emotions that correspond to it. This presentation will explore this lexicon in Hindu-dominant Indian cultures as well as the role of Bharatanatyam in the Canadian-based Indian diaspora.

10:00

**2.760.B Ricardo Lopez-Leon (Autonomous University of Aguascalientes), “Photography and visual reporting as means to develop visual literacy in graphic design students”**

This paper presents research that sheds light on means for developing visual literacy in graphic design students. What would happen if students handed in photographs and visual reports instead of essays after

reading a text? The main findings show that in order to develop visual reports graphic design students need to reflect deeper upon the reading.

**2.762.B Michelle Ervine (Virginia Tech), “Design & Development of a Performance Support Tool for the Digital Curation of Non-Textual Artifacts”**

As more information is being created, or converted to, a digital format, there is a need for metadata for these artifacts. Metadata is the information that describes the artifact. Without the metadata to describe it, search engines could not find the artifact for others to discover and (re)use. This study explored the design and development of a tool to assist users to create metadata for non-textual artifacts.

**2.763.B – 2.763.C Gene Diaz (Lesley University), “Infusing Visual Literacy Across Undergraduate Disciplines”**

Co-presenters: Martha McKenna (Lesley University), Linda Pursley (Lesley University)

This practice-based paper presentation will be a 55-minute interactive session in which participants engage with the presenters in an exploration of strategies and outcomes for infusing visual literacy standards and assessment practices across the undergraduate disciplines in a liberal arts university. This session will be of interest to post-secondary educators who want to

integrate visual literacy across the curriculum.

**2.401.B Shirlynn Sham (Yale University), "Before "Look, Don't Touch": Early Cinema's Rube Films and Their Transactions With Secularization Theory"**

This paper will use an analysis of the "rube films" of early cinema to contend that the "look, don't touch" rule of modern spectatorship as it relates to the cinematic screen is rooted in the secularization theory of modernity that came to prevail in the Western world as a result of the Age of Enlightenment.

**2.403.B – 2.403.C Thomas Dale (University of Wisconsin-Madison), "Pygmalion's Power: Romanesque Sculpture, the Senses and Religious Experience"**

The ancient myth of Pygmalion has been described by Victor Stoichita as the "founding myth" of the sculpted simulacrum's capacity to transgress the boundaries between dead matter and living animated bodies. I argue that the revival of architectural sculpture during the 11th and 12th centuries in Europe was predicated on its particular capacity to appeal to multiple senses, contributing to a fully embodied religious experience.

**2.439.B – 2.439.D Guia Calicdan-Apostle (Stockton University), "Using Visual Contrasts as an Anticipatory Set in Teaching the Concepts of Power, Privilege,**

**Class and Conflict Theory to Graduate Students in Advanced Cultural Competence"**

Thought-provoking visual contrasts in images convey complex concepts of global reality e.g., power, privilege and class. Employing visual contrasts is an effective technique for teaching Advanced Cultural Competence in Social Work. This presentation will analyze the results of a MSW students' efficacy survey on the use of visual contrasts as a tool in teaching and learning in the classroom.

**2.459.B (ROUNDTABLES)**

**Thibault Zimmer (Concordia University), "Interpreting local histories through collaborative community mural making: Entwining visual, embodied and story-based literacies"**

The purpose of this practice-oriented case study is to explore the impact on participants of a collaborative community mural in the socio-economically marginal neighbourhood of Pointe-Saint-Charles, showing how the author (as facilitating artist) drew on and encouraged the further development of participants' multiple literacies including visual, embodied, story-based, and digital. The outcomes of the artistic endeavour include the creation of dynamic relationships and the acquisition of literacies through mutual learning.

&



**Eman Alshawaf (University of Minnesota),  
“The Age of the One Device:  
Iphoneography, Instagram and Learning  
New Visual Aesthetics”**

We no longer need to be professional image-makers or own professional image-making tools to start a cultural dialogue. Users of the image-based social platform Instagram are practicing iPhoneography while observing other image makers who also snap, edit and share images. We must ask, is iPhoneography making the public more aware of visual creative practices and how influential images are made?

10:30

**2.760.C Tinatin Baghashvili, “Photography  
as a Marketing Tool (in Advertising)”**

This paper covers a range of topics connected to visualization in modern marketing. The author will focus on the photographic image and its interpretation as fundamental elements of visual communication and consumption. The author will also attempt to make visible particular possibilities of meanings relative to certain images.

**2.762.C Deborah Beardslee (Rochester  
Institute of Technology), “Developing  
Experiential Graphic Design Assignments:  
Systems Flex and Other Eccentric  
Pedagogical Strategies”**

Experiential Graphic Design, the intersection of communications and the built environment, sends design thinking in new directions and involves unique collaborative goals. EGD problems interweave conceptual and practical considerations. Concrete parameters operate in tandem with useful, unexpected methodologies. Experimental prompts such as in-class charrettes and other formats will be discussed as ways of investigating systems flexibility and other “eccentric” pedagogical content and objectives.

**2.401.C James Ewald (Oklahoma State  
University), “Patterning in Miyazaki’s  
Nausicaä: Using Sensory Experience to  
Represent Ideology in Visual Narrative”**

This paper explores how patterning in Miyazaki’s Nausicaä Of the Valley Of the Wind enables the representation of sensory experience that underwrites the ideology in the visual narrative. The sensory elements discussed include the senses of sight, hearing, smell, and touch, as well as physiological orientation and phenomenal reality.

**2.441.C Suzanne Gould (Ivy Tech  
Community College of Indiana), “Collage  
Approach to Visual Qualitative Method:  
"Picture a Nurse"**

Images, both contemporary and historic, are combined with a discussion method used in museum education to craft an experimental and fruitful qualitative study that helped

reveal beginning nursing students' perceptions about their classroom science learning and their future role.

**2.EVBB.C Tereza Stehlikova (Royal College of Art), "Across the Unseen Seas"**

A presentation of two short films, the outcome of my artistic research into how multi-sensory impressions and embodied memory inform what we see and in turn, how it makes us feel. Both films employ a poetic visual language as well as sound to communicate a deeply subjective, sensual experience of eating.

11:00-11:30 MORNING BREAK

11:30

**2.760.D Christiaan Nauwelaerts (PXL-MAD School of Arts & University Hasselt), "Improving Children's Visual Literacy by Reading Artistic Picture Books as Art"**

Nowadays young children become visually literate at a fast pace due to extensive use of image-text combinations by the media. Education, however, places priority on lingual communication, causing a stagnation of visual competency. The presentation discusses the use of a watch- and read guide for artistic picture books as an early remedy. Intended for K-12 and museum education audience.

**2.762.D Rebecca Price (University of Michigan Library), "Tactile Literacy: Materials in Design Education"**

How does sensory literacy add to the conversation about visual literacy? In many design fields, such as architecture, sensory literacy is primary to the discipline. Libraries are now collecting and providing access to collections of materials to help students develop competencies in the physical nature of materials and develop tactile literacy skills.

**2.763.D – 2.763.E – 2.763.F Charles Ganelin (Miami University), "The Senses Have History"**

Co-presenters: Andrew Casper (Miami University), Wietse de Boer (Miami University), Katharine Gillespie (Miami University)

The Early Modern period (16th and 17th centuries), lends itself to a multi-disciplinary exploration in order to "reconstruct the sensory environments – physical and discursive – within which humans structured and experienced their perceptions," as Wietse de Boer has argued. Sensory phenomena conditioned the individual's relationship to the world whether through spare renderings of the austere Reformation or exuberant depictions of the Counter-Reformation sensorial. This panel, the result of a year-long faculty seminar on Sensory Knowledge, explores the visual in tandem with the other traditionally-defined senses in order to create a richly-textured tapestry

whose image renders a nuanced reflection of the period's daily life.

The panel's four papers represent art history, history, English cultural studies, and Spanish theatre; each reflects how theory and practice inform teaching as well as research. The session appeals widely and suggests how the early modern sensorium connects to today's sensibilities.

**2.767.D – 2.767.E – 2.767.F Kathleen Vaughan (Concordia University), “Glorious Matter, Engaging the Senses: A Panel Presentation by Artist-Researchers in ‘Textiles & Materiality’”**

Co-presenters: WhiteFeather Hunter (Concordia University), Donna Legault (Concordia University), Geneviève Moisan (Concordia University), Kelly Thompson (Concordia University), Mary Jo Daines (Concordia University)

What are the meanings of materiality in a research-based art practice? How does material literacy complement and contribute to visuality for creators and audiences? These questions are taken up by the artist-researchers of the Textiles and Materiality cluster of Concordia University's Milieux Institute for Arts, Culture and Technology, in an image-rich panel presentation of their work. Faculty and graduate researchers of the cluster explore their linked but diverse practices in textiles, bio-art, embodied sound and digital materiality and discuss their co-creation of the cluster as a new site of artistic

research at Concordia. The panel presentation aims to be wide-ranging and exploratory rather than definitive, and is oriented to generating a lively discussion about multiple, co-existing modalities of materiality and sensory engagement in contemporary art practice. This session will have particular relevance to those interested in collaborative research contexts and practices of “research-creation” or research through art-making. The panel serves as a companion session to the visit behind the scenes to the Cluster's working spaces and digital tools.

<https://textilesandmateriality.wordpress.com>

**2.401.D – 2.401.E Natasha Reid (Independent Researcher), “Museum Meanderings: Sensory Examinations of Visitors' Paths to the Museum”**

In a participatory cartographic artwork in a museum, visitors were asked to map the trip they took to arrive at the museum. The instructions beckoned them to call upon their sensorial memories associated with the trip. Through activating multiple senses in a hands-on fashion, this artwork challenged the traditional roles of museum visitors.

**2.439.D – 2.439.E Kathy J. Brown (University of Houston), “Patterns: Addressing Issues of Race and Stereotype in the Classroom,” workshop**

Looking to deconstruct stereotype, engage learners in productive race dialogue, while fostering critical thinking and visual literacy?

Try adapting the Visual Thinking Strategies method – an excellent catalyst for discussion. Join this interactive workshop to learn how. Smartphones needed.

**2.441.D Carolyn Berenato (Saint Joseph's University), "One School's Approach Of Using The Arts To Teach Students With Language-Based Learning Differences"**

The Aim Academy began as a Philadelphia based Lab School modeled after The Lab School of Washington. Aim Academy puts theory into practice by creating a multi-sensory, full-immersion, arts-based learning school for students with language- based learning differences. This presentation is a historical look at Aim Academy's arts-based learning curriculum using an academic club methodology and the Wilson Reading Method.

**2.EVBB.D – 2.EVBB.E – 2.EVBB.F Christos Galanis (University of Edinburgh), "Peripatetic Praxis: Exploring Walking As A Somatic Methodology Towards Sensual Literacy,"** paper and workshop

My presentation will begin with a description of the body of work that I have co-developed under the name of *Peripatetic Praxis*. Through visual documentation, I'll share my own insights into the use of walking as research, performance, and pedagogy. Here, the walking body is re-inscribed as a site of sensual and political discourse entangling self and place; environment and temporality. This will be followed by a workshop that

provides an opportunity for participants to somatically engage with *Peripatetic Praxis*. Through trying out different practices of walking we'll engage cognition as yet another sensual mode of engagement with the environment and consider it equally alongside all our other senses. No previous experience or materials necessary, just your body and the ability to walk comfortably alongside a willingness to consider and explore the implications of our migratory ancestral heritage – one which spans millions of years, billions of miles, and our place as the sole bipedal species remaining on Earth.

12:00

**2.760.E Birgitta Svensson (University of Gothenburg), "Enacting Emotions: ImageText Analyses of Children's Picture Books"**

Co-presenters: Margareta Häggström

This paper focuses attention on the emotional dimension in both image and verbal text, and compares how the different modalities correspond and complement each other in some highly regarded Swedish children's picture books. To analyze the emotional dimension a multimodal model, highly influenced of systemic-functional linguistics, is used.

**2.762.E Barbara Lehman (Lehman Design),  
“Making Visual Literacy Visible”**

“Visual literacy” can become more universally understood and demanded if explicitly defined and embedded within the burgeoning media literacy and digital literacy education movements. This can open a pathway for a toolbox of basic design principles and concepts of human perception to be taught – a visual vocabulary – integrated across the curriculum.

**2.403.E – 2.403.F Lina Moreno (Concordia University), “Possible Conversations in Visual Arts Curricula: Mapping a Sense of Relation”**

We share findings from MonCoin, a long-term study involving image making, mobile and social media, and educational engagement. Specifically, our presentation focuses on how images act as a pedagogical actant in a peer-networked learning environment. Drawing on our data, we illustrate how students learn from images produced by their peers.

**2.441.E – 2.441.F Anne Katz (Armstrong State University), “Cultivating Visual Literacy in Pre-Kindergarten through Eighth Grade: An Interactive Workshop”**

Co-presenter: June Parsons, MediaTechnics

This interactive workshop will highlight strategies for cultivating visual literacy in students, beginning in Pre-Kindergarten and

extending through 8th grade. Participants will bring their own laptop in order to model visual literacy strategies employed in three settings. These include family literacy workshop activities; an elementary literacy-through-art curriculum (collage by Romare Bearden/ poetry by Langston Hughes); and visualization/ technology applications through Audacity with middle school students in an urban school.

12:30

**2.760.F Kaori Okuizumi (Nippon Sport Science University), “What Kinds of Correlation between Words and Images Bring Qualitative Reading a Picturebook?”**

Co-presenter: Yumiko Mizusawa (Keio University)

This paper investigates how and in what orders qualitative readers interrelate pictures with words, and make meaning from a double page spread by analyzing their eye movements. The result shows that qualitative readers tended to have much more eye movements and various eye tracking paths between pictures and words than shallow readers did.

**2.762.F Carolina Cambre (Concordia University), “Seeing Smell: The Visible, Visual and Virtual in Perfume Ads”**

This multimedia presentation will explore two perfume advertisements, Dior (2011) and Fame (2012) as case studies in

transsemiotic trajectories of the visible (what is seen) the visual (what cannot be seen) and the virtual (the unrepresentable) as a thought experiment in visual methods while attending to the other sensory experiences that John Debes included in his 1969 definition of visual literacy.

### **2.401.F Florence Figols (Concordia University), “Perception in Motion: The Sensory Dialogue in the Dance Studio”**

Which senses are engaged in the action of perceiving movement? How is the eye trained? Dance teachers and choreographers watch dancers. They observe motion in flux, and witness continuous transformations. But how do they act on these observations? What language and vocabulary do they use to activate a sensory dialogue between their embodied gaze and the kinesthetic sense of the dancer?

13:00-14:00 MIDDAY BREAK

14:00-15:30 PLENARY

**Maxwell Cummings Auditorium, Montreal  
Museum of Fine Arts**

**Constance Classen**

### **“The Sensory Life of Art: A Journey through Six Paintings”**

Cultural historian, author of “The Color of Angels: Cosmology, Gender and the Aesthetic Imagination” (1998), “The Deepest Sense: A Cultural History of Touch” (2012) and general editor of the 6-volume “Cultural

History of the Senses” set (2014), among other works. Recently finished writing “The Museum of the Senses: Experiencing Art and Collections” (forthcoming from Bloomsbury).

## WALKABOUT

15:30-18:30

Montreal Museum of Fine Arts (Bishop Street entrance)

**Studio 3 Kathleen Vaughan, curator (Concordia University), "Engaging the Senses through Textiles and Materiality Research-Creation,"** exhibition

&

**Nicole Macoretta, curator (Concordia University), "The Enchanted Forest,"** mixed media installation

Hall Building (Bishop Street entrance)

**Room H-760 Samuel Fee (Washington & Jefferson College), "Different Views: Questioning the Precepts of Landscape Photography,"** photographs

&

**Deborah Pratt Curtis, "Meditations on a Post-human Earth, Selected Paintings,"** paintings

&

**David Howes, "Sensory Literacy: Woven Language,"** posters

EV Building

(MacKay Street entrance)

**Room EV 5.825 Melissa Tamporello, curator (Concordia University) "Imagery as Language,"** exhibition

**Room EV 11-655 David Johnson (Independent Artist and Art Educator), "Sculptures from the Inner Space,"** sculpture. Curated by Florian Grond (McGill University)

&

**Rosalyn Driscoll (Independent Scholar/Artist), "By the Light of the Body,"** tactile sculptures

**Room EV 10.760 Patricia Search (Rensselaer Polytechnic Institute), "Visual Literacy as a Multisensory Experience: A Choreography of Space, Time, and Motion,"** installation

&

**Philippe Messier (McGill University), "Working through stones and codes: Video technics for the rediscoveries of hidden ethnographic relationships,"** installation

**2.000 [location TBA] \* Deborah Pratt Curtis, "Meditations on a Post-human Earth, Selected Paintings,"** paintings

## DEMONSTRATIONS

**2.EV BB Black Box Leila Sujir (Concordia University), Performance Cluster. “Elastic Spaces: Bodies and Belonging”**

**EV 10.835 Speculative Life Lab, Tagny Duff (Concordia University), Speculative Life Cluster, “DIY: Re-imagining living bio-electronic systems”**

**2.EV 11.435 Technoculture, Art and Games (TAG) Research Centre**

**EV11.615 Aboriginal Territories in Cyberspace (AbTeC). Jason Lewis (Design and Computation Arts), Indigenous Futures Cluster**

**2.EV10.730 Textiles and Materiality Cluster Commons (and three adjacent spaces: Jacquard Weaving Room, Digital Embroidery Room and Studio subTela), “Exploring Textiles and Materiality”**



## Saturday (October 8) – Day 3

9:30

### **3.760.A Frank Cerreto (Stockton University), “Constructing and Interpreting Data Graphs: The Case for Different Abilities”**

Co-presenter: Jung Lee (Stockton University)

We will report on a series of studies whose purpose was to investigate the relationship between graph construction ability and interpretation ability. These studies established that graph construction ability is a bona fide construct, that it could serve as a predictor of success in college, and that this ability is distinct from graph interpretation ability.

### **3.762.A – 3.760.B Sagashus Levingston (Infamous Mothers LLC), “Infamous Mothers: A New Vision”**

**Co-panelists: Chris Charles (Creative Silence), Tanisha Pyron (Tanisha Pyron Creative Photography)**

The *Infamous Mothers* project is a visual and narrative movement that deliberately works to create dissonance between stereotypes and alternative understandings of women who mother on the margins. We do this by applying the hero's quest model to these women's stories, asking them to share not only their struggles and challenges but how these challenges make them better citizens.

In this way, we help them move the discussion from pathology to power. Regarding the visual, we capture images that are intended as part of that conversation. The women concerned are often represented as powerless, broken, and deviant. We are interested in balancing that argument. We intentionally shoot portraits and take documentary photos that represent the mothers dubbed "infamous" as anything from powerful to celebratory. The implications of this work is that these women, and the people who encounter them, are rethinking possibilities. They are being prompted to consider the reality that these mothers don't just take from – they also give back to society.

### **3.763.A Elizabeth Seward (Claremont School of Theology), “Engaging the Sense of Well-Being: School and Classroom Design in Waldorf Schools”**

Waldorf / ‘Steiner’ Schools internationally are easily recognizable by their architectural style and classroom design. Based on the Waldorf philosophy, the physical environment is the foundation stone for the pedagogy. Waldorf teachers carefully attune the physical environment to the students’



developmental stages. This paper describes how more than cognitive learning is supported by the built and designed environment.

**3.767.A – 3.767.B – 3.767.C Piet Devos (Concordia University), “The Distorting Mirror of Blindness: Visual Literacy and Non-Sighted Aesthetics”**

Co-presenters: Georgina Kleege (University of California Berkeley), Hannah Thompson (Royal Holloway London), Florian Grond (McGill University), Vanessa Warne (University of Manitoba)

This panel will explore the ways in which blind people rely on other senses and not strictly visual forms of literacy to create their ‘pictures’ of the world. By discussing the works of blind artists and literary authors, we will discover that the non-visual senses may work together in the most unexpected manners, not only to perform daily tasks such as ‘reading’ the urban environment, but also to make and experience art. Meanwhile, our panel will point out that blindness is not at all the negative opposite of visibility. On the one hand, blind artists and writers have always been very much aware of living within a predominantly visual culture, whose (linguistic) codes they need to appropriate so as to reinvent them. On the other hand, when being represented by non-disabled artists, blindness also often proves to be a productive site where visual ‘normalcy’ exposes and questions its own (metaphorical) power relations.

**3.401.A Eman Alshawaf (University of Minnesota), “Examining the Use of Theory in Visual Communication”**

Co-presenter: Le Wen (University of Minnesota)

What is visual communication theory? Is it relevant to visual communication research only or does it influence creative practices as well? And has visual communication theory made substantial progress in the past 20 years? To answer these questions IVLA conference attendees are asked to fill a short survey. Our job is to report back and start the conversation.

**3.403.A Scott R. McMaster (Concordia University), “Crowdsourcing Culture: The Influence and Possibilities of Imagery in a Globalized World”**

This presentation highlights a selection of drawings from around the world and showcases the methods and the crowdsourcing technologies used. One interesting discovery was of hybrid and homogenized visual representations within Asia which point to hubs of attention and flows of visual cultural capital that emanate from regional powers such as Korea, breaking with more traditional views of globalization being solely west to east.

**3.459.A – 3.459.B – 3.459.C Sigrid Zahner (Purdue University), “The Language of Materials”**

Co-presenter: Charles Gick (Purdue University)

Materials have their own language and agency and can lead the artist, and the viewer, to an understanding and appreciation of both the physical and metaphysical properties of each material when used in an extraordinary context or in juxtaposition with other materials. Participants may bring any small objects or piece of material (not necessarily fabric) to start thinking about using it in a sculpture.

**3.EVBB.A – 3.EVBB.B – 3.EVBB.C David MacDougall (Australian National University), “SchoolScapes”**

Inspired by sensory anthropology, the cinema of Lumière, and the ideas of the 20th century Indian thinker Krishnamurti, David MacDougall explores a famous progressive school in South India, the Rishi Valley School. This is a film dedicated to the simple act of looking, in which each scene is a single shot.

10:00

**3.760.B Orit Halpern (Concordia University), “The Smart City”**

Few discourses have gained greater popularity in our present than the idea of “smart” cities and responsive environments

as an answer to contemporary concerns about the future of human populations, security, economy, and ecology. But how did interactivity, responsive environments, and bandwidth, as rates of bits transmitted over a unit time, come to be equated with the sustainability of life itself? How did the environment become activated as a medium for design? Finally, how has the relationship between populations and individuals been reconfigured to facilitate the development of clouds and crowds, as the financial engine for this vision of life? I am labeling this emerging condition the “neuro-computational complex”; a new form of political economy grounded in a reformulation of both vision and intelligence to facilitate the ongoing penetration of computing into everyday life, and that serves as a contemporary infrastructure for both financial and logistical systems.

**3.763.B Joori Suh (Iowa State University), “Beyond Spatial Visual Literacy: The Delightful and Surprising Effect and Meaningful Use of Optical Illusion”**

Does an optical illusion only deceive human eyes? Can space designers gain any potential benefits by implementing optical illusion to create evocative, pleasant, and safe spaces for humans? This study investigates some of the significant examples of optical illusion and identifies underlying principles applicable to solving some spatial challenges.

**3.401.B Jessica Veevers (Concordia University), “Embodied Perception and Onto-Epistemic Materialization: How Alexandre Larose’s *Brouillard* Compels Art Conservation Theory-Practice”**

Co-presenter: Alexandre Larose (Artist)

Alexandre Larose's *Brouillard* blurs theory, doing and materializing such that the erected boundaries between modes of perception disappear. It is productive to juxtapose Larose's film to the term 'visual literacy' because it brings out the latter's limitations. Further, embodied perception, as discussed here, seeds the growth of a broader, more fluid art stewardship that will be better able to accommodate challenging contemporary art materialities, such as ephemeral art and time-based media.

**3.403.B – 3.403.C Li-Ley Martinez (Philippine Normal University), “Promoting Equality and Multiculturalism through the Utilization of Anime”**

In line with SD Goal 10 – Reducing Inequalities, this paper aims to promote equality and multiculturalism through visual or media literacy encouraged by using anime or animations as an educational tool in across culture. This will make use of selected Japanese anime scenes to give present examples on cultural dominant representations in language, cultural practices, social practices and traditions.

10:30

**3.762.C Sigal Barkai (Kibbutzim College Tel-Aviv), “On Visual Art, Irony and Identities: an Image-based Research”**

The paper explores a hybrid notion of "historiographic visual irony" combining criticism of historical narratives concerning the Israeli state with ironic artistic expression. The paper will deal with questions of identities of native Israeli visual artists who chose to live out of the country, or to move back and forth to and from it. The findings point out that visual and artistic irony has many different goals in the use of historiographic fiction. It can bind an artist to his homeland and native society, or it can help her to detach. It helps healing breaches in the in-between space, or it can be used as a means to completely move away from any identification with a native origin.

**3.763.C Isabelle Guillard (Concordia University), “Considering the Impact of Contemporary Art on Secondary School Art Education”**

Cette recherche vise à mettre en contexte l'enseignement de l'art actuel chez les jeunes et comment celui-ci peut contribuer au développement de leurs connaissances et à mieux comprendre le monde qui les entoure à travers quatre grandes orientations: l'identité et le concept de citoyenneté, l'interprétation de l'art contemporain, l'interdisciplinarité et la transdisciplinarité et

les technologies de l'information et des communications.

**3.401.C Jack Richardson (The Ohio State University), "From Perception to Sensation: Capturing to the Murmur of the World"**

Through American philosopher Alphonso Lingis' articulation of phenomenology as "the murmur of the world" and Deleuze's conceptualization of "affect," presentation explores thinking as sensation in art making contrasting conventional notions of thinking and knowledge often said to emerge through visual literacy. The artwork of Francis Alÿs and student artwork will illustrate a kind of thinking informed by sensation.

11:00-11:30 MORNING BREAK

11:30

**3.760.D Fred Malven (Iowa State University), "Showing the Invisible: Visual Gateways to New Frontiers in Sensory Design Education and Practice"**

This paper addresses methods of exploiting applied design's long-standing emphasis on visual exploration and communication as means of better understanding and productively applying non-visual sensory information, as well. It reports on the use of hybrid combinations of nine static visualization methods, application of graphic narratives, "pattern language" and other

methods of utilizing sensory design theory to enrich design outcomes.

**3.762.D Loren Lerner (Concordia University), "City of Jerusalem, Ideas and Images: Art History, Visual Literacy and the Sensorial Imagination"**

"City of Jerusalem, Ideas and Images" is an undergraduate art history course about different attachments to Jerusalem through artistic representations at the religious, social and political levels, with a focus on the multifaceted narratives, allegiances, and ideas of the city's history. This case study about visual literacy and the sensorial imagination considers the art works created by the students.

**3.763.D – 3.763.E Stephanie Beene (The University of New Mexico), "Visual, Data, and Media Literacy in the Sciences: Case Studies from Biology, Neuroscience, & Physics"**

Co-presenters: Christine Malinowski (Massachusetts Institute of Technology), Norma Velazquez-Ulloa (Lewis & Clark College)

The three presenters will describe their collaboration over the span of 2013-2016 while at Lewis & Clark College in Portland, OR: a small, private, liberal arts college. Norma Velazquez-Ulloa, a practicing Biologist and Assistant Professor, was interested in revamping her curriculum and thus called upon the skills of Chris

Malinowski, Science & Data Services Librarian, with a background in Science Journalism, and Stephanie Beene, Visual Resources & Arts Librarian, to assist her in modifying several of her courses across the Biology and Neuroscience curriculum to incorporate Visual, Media, and Data Literacies.

**3.767.D Le (Lettie) Wen (University of Minnesota), “Tactile Symbol Legibility: Designing Tactile-Public Service Symbol for People with low vision”**

This pilot study examines the legibility of Tactile-Public Service Symbol for people with low vision. To identify the effective tactile design principles and strategies, an initial set of tactile symbols have been developed and evaluated. The study results including the tactile symbol set, design strategies and guidelines that can be used to improve tactile legibility.

**3.401.D David Howes (Concordia University), “Data Visualization and Data Sensualization: A Comparative Study”**

This paper asks: what is gained and what is lost through the use of visualization as compared to sonification? How might the proximity senses of olfaction and gustation complement or extend our capacity to cognize and communicate about the world relative to the distance senses of vision and audition? And what of using the whole body? In examining the respective contributions of a range of different sensory technologies to

the generation of “data,” this presentation makes a strong case for sense-experiments as an alternative to (supposedly amodal) thought-experiments in the pursuit of knowledge.

**3.403.D – 3.403.E – 3.403.F Steven McGriff (Instructional Designer), “Graphic Design for Teaching and Learning”**

Graphic Design for Teaching and Learning workshop is designed to inspire educators of all grade levels. Those who may consider themselves “non-graphic designers” and those who teach basic graphic design will learn how to apply four fundamental graphic design principles; proximity, alignment, repetition, and contrast. When combined, these principles create visually appealing projects and have a cognitive effect that enhances readability and comprehension. This BYOD workshop models a simple iterative design process that can be emulated in any instructional setting. Given the same project specifications, all participants systematically apply the design principles in four iterative design cycles. Discussions about the principles include their cognitive effect on learning. Gallery walks after each cycle extends the creative collaboration. A closing discussion wraps up the experience. Resources will be available online. Participants need to bring a laptop computer or Chromebook and be able to work in Google Draw or another graphics application.

**3.EV5.825.D – 3.EV5.825.E – 3.EV5.825.F  
Bettina Forget (Visual Voice Gallery/ Lab),  
“A Touch of Colour: Creating Interactive  
Images with Thermochromic Paint”  
workshop**

This workshop explores the creative possibilities of heat-sensitive pigments. Participants will be invited to create an interactive drawing or illustration by combining traditional and thermochromic paints. The unique properties of heat-sensitive pigments allow for complex approaches of image construction and intersensory investigation. The concepts explored by participants may include time-based change, haptic and touch-based art, hiding/revealing imagery, semantic change, and participatory art concepts. The pigments are also an excellent teaching instrument to demonstrate chromatic change, shading, and opacity. Thermochromic paints become transparent at 30°C and can be activated by human touch or by constructing simple battery-powered electric circuits, thereby combining art with elementary physics and engineering skills. This activity may be of particular interest to art and physics teachers as well as artists, and is suitable for teenagers and adults.

12:00

**3.760.E Adeyanju Joel Lade (Obafemi  
Awolowo University, Ile Ife Nigeria)  
“Improving Drawing Ability of Adult  
Learners in Nigerian Universities”**

Children are known to draw what they know and this characteristics may only get corrected when they grow older. Even then it takes a careful and knowledgeable instructor to assist them learn to draw correctly. Adult like children are difficult to train to draw better because of their perceptions and belief that drawing is meant for the gifted. The study of Undergraduate students that offer Art Education as an elective course in their final year of the University Education are sample for the study. Can their drawing ability be improved?

**3.762.E – 3.762.F Alison Reiko Loader  
(Concordia University), “Visualizing  
Difficult Knowledge”**

Co-presenters: Isabel Macdonald (Concordia University), Florencia Marchetti (Concordia University), Celia Vera (Concordia University)

The notion of difficult knowledge points to that which does not fit, forcing those who engage with it to confront the conditions of their lives and the traditional boundaries of their sense of self. Isabel Macdonald uses comics reportage to consider the precarious lives in camps for internally displaced people; Celia Vera studies performance art produced under a dictatorial regime, and Florencia Marchetti applies photography to explorations of the affective and material traces of a repressive era. Brought together, they investigate how visual methods and analytics can aid in dealing with complex social dynamics, deeply troubled histories

and ongoing engagements with subjects at risk. This panel asks, what challenges and affordances do alternative media pose to scholarship, and what sorts of aesthetic and ethical issues are at stake?

**3.767.E – 3.762.F Adam Levine (Toledo Museum of Art), “A Multisensory Visual Literacy Curriculum and Its Significant Impact on Early Childhood Learning”**

Co-presenter: Mike Deetsch (Toledo Museum of Art)

The Toledo Museum of Art, in collaboration with the Toledo Public School system, developed a multisensory Visual Literacy curriculum for three- to five-year-olds. The curriculum was introduced in 2014 and had statistically significant impacts on vocabulary acquisition. In 2015, the curriculum was rolled out to an entire pre-school with similar results. This paper details the curriculum, its outcomes, and some unexpected findings about the senses.

**3.401.E Elke Mark (Europe-University of Flensburg), “I Set My Foot Upon the Air – A Performative Approach”**

Focusing on tactile knowledge and equilibrioception, the lecture invites the development of a certain atmospheric level of experience through minimal performative actions. The underlying complex tactile experience and the sense of balance are illuminated from interdisciplinary perspectives and translated into a

perceptible interactive process. Revisiting parameters of phenomenology, ethnomethodology and pedagogy the paper suggests a self-confident, sense-based Performance Art research practice to complement the conventional academic methods of knowledge production.

12:30

**3.760.F Philip Gallagher (Iowa State University), “Zeitgeist-driven Pedagogical Evolution: Design Thinking Pedagogy & the Digital Era of Professional Communication”**

The history of merging modes of communication (written, oral, visual, electronic) in compositional pedagogy unveils ideological precursors to today’s practices. Design thinking, as visual literacy education, grows from digital interests driving modes of communication into an exemplary, cohesive whole. In this presentation for communications educators, the evolution of pedagogy toward the inclusion of Design thinking in the classroom is discussed.

**3.763.F Agnes Roselli (Brick Township High School), “Enhancing the Meaning of Art Using E-Portfolio with D-Storytelling”**

The goal of this action research was to address the skills and processes needed for visual art high school students to create electronic portfolios (e-portfolio) presenting their artist’s message, through the use of



digital storytelling (d-storytelling), which made a connection between the audience and their artwork. Examples of students' e-portfolios and d-stories will be presented.

### **3.401.F Yan Ma (University of Rhode Island), "Visual Literacy for Library and Information Science Education"**

With the proliferation of visual information, research has indicated that the need to incorporate visual literacy into the curriculum of higher education especially library and information science (LIS) education is one of the most pressing tasks. ACRL Visual Literacy Competency Standards for Higher Education recognizes this need and invites educators, scholars, researchers, information professionals, and students to engage visual literacy in higher education. Implementation of visual literacy standards in LIS curriculum and design of research methodologies will prepare information professionals to enhance services for the print and digital information world and provide an opportunity for a lifelong learning journey. The researcher has been doing research in visual literacy since 1992 and teaching visual literacy for LIS studies since 1999. As past President of the International Visual Literacy Association and current guest editor of the *Journal of Visual Literacy*, the researcher will present and share her insights and experience in teaching and research results on visual literacy for LIS education with colleagues.

### **3.459.F Wejdan Almunive (Virginia Tech) "Using Paint Chips to Learn Vocabulary"**

The purpose of this action research was to investigate a new way in teaching vocabulary for English Language Learners (ELL). The lack of vocabulary among the students makes it difficult for them to learn the English language. The project aims to investigate a new way in teaching vocabulary through the use of color-coded cards (paint chips).

13:00-14:00 MIDDAY BREAK

14:00-15:30 PLENARY

### **3.937 Amphitheatre, 9th Floor Hall Building**

**Richard K. Sherwin**

### **"Sovereign Imaginaries: Visualizing the Mystical Foundation of Law's Authority."**

Wallace Stevens Professor of Law and Director of the Visual Persuasion Project at New York School of Law, author of *Visualizing Law in the Age of the Digital Baroque* (2011), and designer of the course "Visual Persuasion in the Law," the first course in the U.S. to teach students about the role, efficacy, and pitfalls of using visual evidence and visual advocacy in contemporary legal practice.

16:00

**3.760.H Naomi Petersen (Central Washington University), "Using 3-D Printing to Visualize Theoretical Frameworks for the Visually Impaired"**

Design thinkers must not only develop creative problem solving skills, but should also be able to visually represent how their ideas become a reality. Interior design students were asked to focus on scale modeling of common building assemblies to turn the building blocks of a residential project into a three-dimensional reality, to internalize building construction methods and discover spatial volume.

**3.762.H Manon Douesnard (Manon's Museums), "The Practice of SMARTT: Sensory Multiplicity Applied to Research and Transformation Training"**

The purpose of the session is to familiarize its audience with the multi-sensory approach that enhances museum engagements called SMARTT. The session outcome is that attendees will have an idea of how multi-sensory engagements are created and what the biggest challenges and successes for docents are. This paper addresses members of higher education, museum education and researchers.

**3.763.H Ernesto Leon De la Rosa-Carrillo (Universidad Autónoma de Ciudad Juárez), "Emoji literacy: Read | Write | Translate | Montage."**

Three cases of emoji literacy will be discussed. First, a group of 6 and 7 year-olds were guided through the reading and writing of emoji storytelling. The second group were high school slam poets who translated their own poetry into emojis. Finally a group of visual art students used emojis to re-tell popular movie trailers using Eisenstein's film- montage theory.

**3.767.H – 3.767.I David Howes (Concordia University), "Sensory Museology: Breaking Practices"**

Co-panelists: Adam Levine (Toledo Museum of Art). Marilyn Lajeunesse (Montreal Museum of Fine Arts)

This panel will feature three brief presentations on museal strategies for promoting visual and sensory literacy, with a particular focus on recent programming at the Toledo Museum of Art and the Montreal Museum of Fine Arts. The audience will then be invited to share their experience of and thoughts on breaking practices in sensory museology.

**3.401.H Petronio Bendito (Purdue University), "Reflections on Double Helix Collective Inter-Media Performances: Art, Ritual, Technology and The Senses."**

This presentation is an introduction to the work of the Double Helix Collective, an intermedia art performance that explores visual poetics of the intersection of music, light, shadow, drawing, software, ritual,

improvisation and literary poetry. In the performances, body and technology are in constant figure/ground negotiation. Central to its aesthetics is the notion of human and digital processes as a way to reclaim the physicality and accountability of the human expressive experience in a world increasingly automated.

### **3.403.H Karen Tardrew (National Louis University), “Teachers Through the Senses a Visual Portrait Study”**

This visual sensory project explores the complexities of practicing teachers co-constructing artistic portraits representing growth, new understandings, and professional identity. In addition, the study discovers ways in which this experience (portrait art) supports the development of meaningful professional growth of teachers. It examines how teachers can critically reflect on their teaching through image-based exploration.

### **3.459.H Alisa Tóth (University of Szeged), “Colour perception and interpretation framework”**

Co-presenter: Andrea Kárpáti (Centre for Science Communication and ELTE University)

The “Common Visual Literacy Framework” suggests ways to improve visual literacy through the solution of visual problems in everyday “Situations”. Recent studies show that visualisation significantly improves conceptual understanding in learning

processes. Both educational and psychological research indicates that colour as communication tool has a significant role in mastering everyday situations. In art and design education, there is a need for a multidisciplinary approach in order to map the partial competencies related to colour. The aim of this presentation is to introduce a research project on the developmental assessment of colour perception and interpretation among 1st and 2nd grade pupils. The first pilot results indicate the developmental effects of parallel use of traditional and digital media and the integration of edutainment functionalities in teaching about colour perception. The presentation is organized into four major sections: 1. review of literature findings and curricula analysis for the conceptual framework 2. age and sex - related differences in colour perception and interpretation 3. investigation of correlations between the five hypothetic partial competencies 4. examination the latent variables related to test achievement in a sample of second grade primary school students (age range: 7-7.8 years)

16:30

### **3.760.I Kelsey Tardrew (Coe College), “Movement with Clay”**

Before ceramics, dance was my life. The ability to flow from each of the many individual dance moves to create one fluid, single performance was something I cherished deeply. My process when throwing

pieces on the potter's wheel is similar to that of dance; throwing clay became my new dance. Creating the same sense of fluidity and movement for the viewer is of utmost importance when producing my artwork. Ceramics is a medium where the viewer is able to have a direct connection with the pieces. I invite people to pick them up, hold them, feel them. The thought of my artwork having a direct connection with others is a major reason I chose to work with ceramics. I will explore these interactions, responses and the affect it has on people.

**3.762.I- 3.762.J – 3.762.K Kathleen Vaughan (Concordia University), “Re-Imagining A Peace Intervention: Sensually/Socially Engaged Art and Learning in the Museum”**

Co-presenters: Emma Harake (Concordia University), Amina Jalabi (Concordia University), Jacob Le Gallais (Concordia University), BJ McCarville (Concordia University), Melissa Tamporello (Concordia University)

Using video, audio and photographs, Concordia University art educators explore their multi-faceted participatory “peace intervention” for Nuit Blanche visitors to the Montreal Museum of Fine Arts. Under the auspices of an experimental graduate course, panelists created the event to engage the social and sensory imaginations of visitors. Students crafted opportunities for participants to consider the theme of ‘peace’ during an hour-long guided activity that

included: experiencing the students’ performative art interventions in the classical galleries; engaging in collaborative artwork in the studios; and contributing their spoken reflections to a repository of audio that will be used to create a walk through the Museum’s new Peace Pavilion. Panelists address the conceptual, theoretical, aesthetic and pedagogic issues underpinning their project, in a session that asks, “How can artists use the museum as a site for socially engaged, participatory art?” and “How does sensual engagement promote social engagement?”

**3.763.I – 3.763.J – 3.763.K Marty Otañez (University of Colorado Denver), “Digital Storytelling and Organic Theater: Pedagogies in 21st Century Visual Literacy” workshop**

Co-presenters: Jim Walsh (University of Colorado Denver)

Digital storytelling is a method and a process of producing first-person, three-minute narratives with audio narration, personal photographs and background music. Organic theater is a collective process where individuals working in a non-hierarchical manner explore history and social justice through theater. Our case study on contemplative pedagogies merges digital storytelling and organic theater in the university classroom for the first time, contributing a culture of trans-disciplinary scholarship with a desire to promote peer-to-

peer teaching through arts-based approaches.

**3.401.I Sun young Ahn (Purdue University), “Color theory and interactive generative visual pattern system applied to fashion and design”**

Co-presenter: Petronio Bendito (Purdue University)

This presentation explores a practical way to apply color theories to fashion retailing. A customized design application based on an interactive pattern-generating system is introduced. The system allows people to sample colors from a picture, create a design, and apply them to apparel products. It has the capability of generating various patterns and color variations based on the HSB digital color model.

**3.403.I Boyd White (McGill University), “What Role Does Literacy Play In The Visual Arts?: The Limits of Literacy”**

Literacy is a reading of the world, according to Paolo Friere. But what constitutes literacy in the visual arts? In this presentation I will argue that: (a) visual acuity is essential to and precedes visual literacy; (b) visual acuity is not enough. I will demonstrate varying levels of literacy with examples from three undergraduate students’ interactions with the same artwork.

**3.459.I – 3.459.J – 3.459.K Wendy Halperin (Drawing Children Into Reading),**

**“Drawing Children Into Fine Motor Connections to Their Brain” workshop**

Children's book author/illustrator Wendy Anderson Halperin started the Drawing Children Into Reading program in 2006. It has grown from impacting 44 students to over 42,000. *Drawing Children Into Reading* is "NEW THINKING" in early childhood education. Kindergarten students in the project gain fine motor skills, a 70 minute attention span, near-far perceptual skills, acute observational skills, engaged listening skills, the hand writing every child needs and all teachers love. A preliminary research study was done in the Spring of 2016 by Dr. Karin James, a Neuroscientist at Indiana University, Bloomington. Her research has connected handwriting to brain activity and development. Bring the magic of the project into your classroom or join our efforts to effect literacy through fine motor connections to the brain in early childhood education.

17:00

**3.760.J – 3.760.K Jessie Motts (Miami University), “Sensing the Political: Hearing Images and Reading Bodies”**

Co-presenters: Nicole Cottone (Miami University), Ben Hillin (Miami University), Magda Orlander (Miami University)

This panel explores how our practices of “reading” are embedded in a socio-political context. Our panel will rethink visual literacy

in terms of multi-sensorial engagement by giving focus to the body, the inter-play of the senses, and the political. Our intended goal is to touch on our everyday interactions in a way that speaks the silent and reads the invisible. We want to call attention towards aspects that are often passed over because of how hegemonic structures inform these practices of “reading” and sensing. The four panel positions consider how our “reading” plays out in film, news media, and queered, raced, and gendered perspectives. Our intended audience is Higher Education and Social Activists.

**3.767.J Carol Faber (Iowa State University), “A Sense of Nature: An Artistic Dialog of Digital Imaging Making”**

This presentation/paper will examine how I use visual and tactical senses to interpret nature through digitally inspired imagery. I will show how natural objects can be digitized and combined with traditional studio art techniques as new ways of creating visual interest that give the digital artist more flexibility, and a unique opportunity to explore another side of nature and engage the senses.

**3.401.J Janina Anderson (Concordia University), “Pin Collage”**

In my Pin Collage series, hundreds of image fragments coalesce, forming three-dimensional collages, which explore the way in which visual information is read and understood. What happens to the meaning

and readability of images once dozens or hundreds of such icons are decontextualized and juxtaposed on the same picture plane, and how does this relate to the way we interpret written language?

**3.403.J – 3.403.K David Pariser (Concordia University), “Going to the Source: Arnheim and Visual Thinking”**

In my presentation I intend to lay out a few of Rudolf Arnheim’s fundamental principles of visual thinking and illustrate how they function in visual images taken from a wide variety of sources. It will also be my purpose to illustrate Arnheim’s contention that there is no such thing as “progress in art”. In contrast with scientific progress where one theory or paradigm displaces another, in the visual arts there is no such dynamic. Medieval paintings are not “invalidated” by Modernist Abstract canvasses, nor do the crude works of the Expressionists displace or invalidate the neoclassical works by David.

18:00-19:00

**3.760 IVLA Board meeting**  
(Board members only)

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