

**Visual Culture of the Americas 2010 Workshop**  
Department of History, Brock University  
Department of American Studies, SUNY at Buffalo

**General Information on Presenters and Keynote Speakers**

**Colleen Culleton, Department of Romance Languages and Literatures, SUNY at Buffalo, NY**

*Short Bio:*

Colleen teaches on modern Spain and Catalonia in the Department of Romance Languages and Literatures. I received an M.A. and Ph.D. from Cornell University.

*General Areas of Interest:*

My research focuses on the interaction of landscape and cultural production, including literature, film, and environmental and political policy.

*Geographical area/time-frame of specialization:*

Modern Catalonia, Spain

*Title Presentation/Summary:*

“The Landscape as a Visual Medium in Modern Catalonia.” Exploring different representations of the urban and rural landscape in Catalonia that form a part of efforts at manipulating or creating a sense of shared identity in Catalonia

**Patricia Diaz, Department of Political Science, York University, ON**

*Short Bio:*

Patricia Díaz Barrero is a doctoral candidate in Social and Political Thought at York University. Within the Latin American community in Toronto she has looked at the lives of Latin American women who have come to Canada to work as exotic dancers/stripers. She has also carried out research with Colombian refugees, particularly in London, Ontario as part of an international research called “Forced Migration of Colombians: A Comparative Study on Fear, Historical Memory and Public Representations”, a study that took place in Canada, Colombia and Ecuador. She has extensively published on both areas: Colombian refugees and Latin American exotic dancers.

*General Areas of Interest:*

Colombian refugees in Canada, Colombian internally displaced people, Latin American exotic dancer and sex workers in Canada, and temporary workers in Canada.

*Title Presentation/Summary:*

“What Do You Remember of Your Journey? Pictorial Compositions By Colombian Refugees in London, On.” This presentation aims to examine the pictorial representation that a group of Colombian refugees developed in a memory workshop in London, Ontario, about their journey to Canada in order to apply for refugee status.

**Susan Douglas, School of Fine Arts and Music, University of Guelph, ON**

*Short Bio:*

Susan Douglas teaches Photography and Media History at the University of Guelph, Ontario. Among her publications is a history of contemporary international art biennials and global culture. Oxford Press will shortly publish her Canadian adaptation of “Practices of Looking: An Introduction to Visual Culture.”

*General Areas of Interest:*

Visual Art, Curatorial Studies, Visual Culture theory, Critical Theories, Issues of Identity and Representation in Art, Photography/Media History,

*Geographical area/time-frame of specialization:*

Modern and contemporary Americas from a global perspective. Focus on Argentina Mexico Brazil & Canada.

*Title Presentation/Summary:*

“A Community of Images: Art, Politics, Power.” Visual culture is central to studies of truth and reconciliation in the global era. But it is not sufficient to suggest that images mediate public debate on these issues. There is a long history of images presented as products by which we can understand national ideology, and notions of community and democracy in the process. For discussion: the potential contradiction between what the media communicates and actual transformative development efforts in general, and in Argentina and Brazil specifically. I suggest that it is crucially necessary to look at the subject of cultural heritage, and images relative to them, as a constantly negotiating power.

**Jason Dyck, Department of History, University of Toronto, ON**

*Short Bio:*

I am a doctoral candidate in the History Department at the University of Toronto. The colonial era of Latin America is my principal area of study and my research interests include sanctity in the New World, Spanish American hagiography and historiography,

and the interaction between the religious orders and the indigenous populations. In my work I have particularly focused on the multiple ways seventeenth-century Creole scholars developed American identities in their chronicles, devotional histories, and sacred biographies. At the present moment I am writing my thesis on the life and thought of the Floridian Jesuit Francisco de Florencia (1620-1695).

*General Areas of Interest:*

Creole Patriotism, sanctity, hagiography, historiography, Indian-Spanish Relations.

*Geographical area/time-frame of specialization:*

New Spain between the sixteenth and eighteenth centuries.

*Title Presentation/Summary:*

“Retablos of Migrant Mexican Workers in the Niagara Region.” In this presentation I concentrate on Mexican migrant workers in the Niagara Region by exploring the connections between transnational labour and colonial religious practices. I am particularly interested in the possibility of following the experiences and memories of these workers in ex-voto paintings.

**Munroe Eagles, Director Canadian Studies, Department of Political Science, SUNY at Buffalo, NY**

*Short Bio:*

Munroe Eagles is a Professor of Political Science and Director of the Canadian Studies Program at the University at Buffalo – The SUNY. His primary research interests fall in the areas of political geography and Canadian and American politics. His most recent book entitled *Politics: An Introduction to Democratic Government* was released in its third edition by Broadview Press in 2008. In addition, he recently co-authored with Kenneth Carty of the University of British Columbia, is entitled *Politics is Local: National Politics at the Grassroots* (Oxford University Press, 2005) – a book that was short-listed for the Donald E. Smiley award of the Canadian Political Science Association. He is currently working with Nik Nanos of Nanos Research, Ottawa, on a multi-year project surveying Canadian and American public opinions on trade relations and attitudes toward trading partners.

*General Areas of Interest:*

Canadian politics and political geography; Canadian-American relations

*Geographical area/time-frame of specialization:*

Contemporary Britain and Canada/US

*Title Presentation/Summary:*

“Visual Culture and Urban Political Mobilization.” Talk about the ways in which visual settings and objects are enlisted as instruments in political mobilization.

**Jordan Geiger, Center for Architecture and Situated Technologies, Department of Architecture, SUNY at Buffalo, NY**

*Short Bio:*

Assistant Professor Jordan Geiger holds a Master of Architecture from Columbia University and a Bachelor of Arts in Comparative Literature from UC Berkeley. His research and design practice address time-based and temporary constructions, and collaborative, interdisciplinary methods of practice. Projects cross architecture and interaction design, considering implications of human computer interaction for social and environmental issues. He directs Ga-Ga (founded 2002), a design studio that has produced projects ranging in scale and type from installation and gallery design to urban design and agricultural land use proposals. The work has been exhibited and published internationally, including the ZeroOne festival (2008), the American Institute of Architects (2005) and the Dieppe Biennial “Tide is High” (2005). Geiger contributes to conferences and symposia, including UbiComp’s “ExUrban Noir” workshop (2006), “Philosophies of Architecture / Architectures of Philosophy” (2004) and “New Cities New Media” (2003). He has served on the curatorial committee at Southern Exposure (2007-9). In 2008, he co-organized the exhibition “Vapor” and the associated “Vapor Symposium” in San Francisco. Both of these presented architecture, design and art engaged with new technologies to address issues of air pollution and climate change.

At UB, he is a faculty member of the Center for Architecture and Situated Technologies (CAST) and of the Information and Computing Technologies Strategic Strength. Geiger has previously taught architecture, urban design and advanced interdisciplinary studios and seminars at the Academy of Fine Arts in Vienna, at UC Berkeley, and at the California College of the Arts in San Francisco.

*Geographical area/time-frame of specialization:*

Urban, contemporary.

*Title Presentation/Summary:*

“Cosmopolitanism Now: An Atmospheric Commons.” As talks in Copenhagen and elsewhere tussle with the national and global inequities in recognizing, let alone confronting climate change, we might reasonably seek radical tools for visualizing environmental stewardship as transcending national boundaries. In this context, consider the unlikely case for outer space. In the past 60 years of development, cases in fact and in fiction have offered notions of "cosmopolitanism" have appeared in space programs,

promoted environmental and social justice issues as linked, and proposed roles that architecture and human-computer interaction might even play in

**Catherine LeGrand, Department of History, McGill University, QC**

*Short Bio:*

I am Associate Professor of Latin American history at McGill University (PhD Stanford, 1980) and have previously taught at UBC and Queen's University. I have done research on the agrarian roots of violence in Colombia and have written historiographical essays on *La Violencia* of the 1950s and on the current conflicts in Colombia. I also have studied the banana region of Colombia and the great strike of 1928 against the United Fruit Company, and have published on a Canadian sugar plantation and Canadian Catholic missionaries in the Dominican Republic. My engagement with visual sources started with the co-publication of *Close Encounters of Empire: Writing the Cultural History of U.S.-Latin American Relations* (Durham, NC, 1998).

*General Areas of Interest:*

I am interested in the violence in Colombia, particularly its agrarian dimensions, and I teach on the historical roots of the crisis of the 1980s in Central America and also some on historical memory in the Southern Cone. In the past decade, I've been working on cultural dimensions of US and Canadian relations with Latin America. First I focused on life in the sugar and banana zones affected by foreign investment of the British Columbia Sugar Company and the United Fruit Company in, respectively, the Dominican Republic and Colombia. More recently, I have been exploring the cultural interactions between Quebec and Ontario Catholic missionaries and their Latin American parishes in Chile, Honduras and the Dominican Republic from 1940-1980, with particular focus on the changes wrought by Liberation Theology. I am interested in how the experiences of Canadian missionaries in late 20<sup>th</sup> century Latin America influenced Quebec (and Canadian) approaches to "development", "solidarity" and "the other," expressed in part today through attitudes toward immigrants.

*Geographical area/time-frame of specialization:*

Colombia, Dominican Republic, some interest in Central America and Chile, all in the 20<sup>th</sup> century.

*Title Presentation/Summary:*

Intercultural Visual Caches: United Fruit Company Photographs and Missionary Videos. I raise for discussion the possible uses of two sources I have come across in my recent research on trans-national interactions between North and South America: the 1000 photographs of United Fruit Company banana and sugar operations deposited in the Harvard Business School and the numerous photographs and videos produced by Canadian Catholic missionaries to communicate with Canadians about their activities

abroad. I am unsure where to go with these sources. From the perspective of the present, both collections shed light not only on the perspectives of different sorts of North American institutions and peoples on Latin America, but they also are memory sources – whose memory, how constructed, where to go with this?

**José Armando Medina, Print Master and Coordinator, CRAMpress, CRAM Collective and Gallery, Saint Catharines, ON**

José Armando Medina Sanabia was born in Santiago de Cuba, Cuba in 1977. He graduated from *José Joaquín Tejada* Fine Arts Academy with the best Academic File in the specialty of Printmaking and Drawing in the year 1996. He got a Bachelor of Education of Visual Arts at the University of Pedagogical Sciences in Santiago de Cuba in 2003. He headed the Print Board of the Academy of Arts in Santiago de Cuba from 2000 to 2008. He has been given more than 20 honours and awards, and has participated in over 90 exhibitions, including solo and group shows in Canada, Cuba, Colombia, England, United States, Spain, Italy, Mexico, and Australia. José received the decoration Guest of Honour of Santa Marta City, Colombia in 1997. His work has been permanently exhibited in the Museum Bolivariano of Contemporary Art of Santa Marta, Colombia, and Plains Art Museum, Fargo, North Dakota, USA since 1997 and 2007 respectively. José Medina has specialized in collagraph, a print technique that he learned from the first Print Masters that introduced it in Cuba. He was a practicing visual artist and a printmaking professor at the *Luis Diaz Oduardo* Cultural Workshop and the Fine Arts Academy in Santiago de Cuba for 12 years. At present, he is a member and practicing visual artist of the CRAM Art Gallery and Collective in St. Catharines, Ontario. In 2009 he became the Print Master and Coordinator of CRAMpress, the CRAM International Print Studio.

**Cynthia Milton, Canada Research Chair in Latin American History, Directrice du Réseau d'études sur Amérique latine (RÉAL), Département d'histoire, Université de Montréal, QC**

*Short Bio:*

I work on history in the Andes, in particular on historical representations of violence in contemporary Peru and perceptions of poverty in colonial Quito. I am the author of *The Many Meanings of Poverty: Colonialism, Social Compacts, and Assistance in 18th Century Ecuador* (Stanford: Stanford University Press, 2007), winner of the Bolton-Johnson Prize of the Conference on Latin American History for best work on Latin America published in 2007, and a co-editor of *The Art of Truth-telling about Authoritarian Rule* (Madison: University of Wisconsin Press, 2005). I am presently working on an edited volume entitled *The Art of Truth-telling in post-Shining Path Peru* and co-editor along with Erica Lehrer and Monica Patterson of *Curating Difficult Knowledge: Witnesses to Our Acts of Witnessing*. I am an associate professor and Canada Research Chair in Latin American History in the Department of History at the Université de Montréal.

*General Areas of Interest:*

Truth telling, historical clarification, post-conflict.

*Geographic Area/Time-frame of Specialization:*

Peru, 1980s to present.

*Title Presentation/Summary:*

“Visual representation as historical clarification: art as evidence in post-Shining Path Peru.” In post-truth commission (CVR) Peru, several forms for expressing experiences and recounting the past have emerged, outside of official testimonies and written accounts. This presentation addresses some of the possible modes of visual representation of the past, and makes an argument for historians and others to take these modes as documents for historical clarification.

**Sandy Morales, Department of Cultural Studies & Institute of Social and Cultural Studies PENSAR, Pontificia Universidad Javeriana, Bogotá (Colombia)**

*Short Bio:*

Political Science, MA candidate in Cultural Studies at the Pontificia Universidad Javeriana, Bogotá. Member of the arts collective RECLAB, member of the Movimiento de Hijas e hijos por la Memoria y contra la Impunidad. Coordinadora General de El EJE centro cultural. She is coordinator of Programa Semillero de Jóvenes Investigadores, Social and Cultural Studies Institute, PENSAR.

*General Areas of Interest:*

El area investigativa se enmarca en los Estudios Culturales, específicamente en los estudios sobre/desde la memoria abordandola desde enfoques transdisciplinarios que permita construir un espacio investigativo que dialoga sobre los archivos privados, sus usos y posibilidades como dispositivos de memoria.

*Geographic Area/Time-frame of Specialization:*

Colombia. Bogotá. Contemporary history, 1970 up to the present.

*Title Presentation/Summary:*

“Private Archives: Politics and Poetics of the Image.” The use of private collections of photographs and the use of private documents/objects to public ends: Photographic archive from a militant in the M-19 movement (Bogotá, Colombia); photographic archive of syndicalist Manuel Chacón (Barrancabermeja (Santander), Colombia).

**Carmen Norris, Department of Anthropology, University of Alberta, AL**

*Short Bio:*

I live and work in Edmonton Alberta, where I am currently pursuing a Master of Arts degree in Anthropology at the University of Alberta. In 2006 I received a Bachelor of Arts degree from the UofA majoring in both Anthropology and Spanish Language and Literature, as well as earned a certificate in Spanish Translation. After several forays to Latin America and two study abroad sessions in Italy and Mexico, in 2005 I welcomed the opportunity to travel a second time to Mexico, this time as an independent field researcher. Receiving the Roger S. Smith Undergraduate Student Researcher Award allowed me to explore visual representations of Mexican national identity as expressed through public murals and urban graffiti and present a photo essay of her findings to the Department of Modern Languages and Cultural Studies when I returned. Extending this theme to my graduate work, I hope to further explore visual culture in other Latin American contexts and well as investigate methods for inserting visual practices into academic research, thus flexing the margins of text-based anthropological discourse.

*General Areas of Interest:*

Anthropology of Art. Visual Culture. Digital Storytelling. Spanish Language and Literature. Hybrid identities and Globalization. Film, Photography and the 'Other'. Latin American History. Images of Mexican National Identity. Translation. Kinesthetic Epistemology.

*Geographic Area/Time-frame of Specialization:*

Mexico-U.S. border, present day.

*Title Presentation/Summary:*

Experiencing the Border: Processes of Reconciliation through Mexican-U.S. Border Art. Looking at the visual and performance art of Guillermo Gómez Peña I hope to provide insight into the ways in which visual culture may be employed to help resolve the violent, disarticulating affects the metaphorical space of the Mexico-U.S. border has on identity (re)formation.

**Joe Norris, Department of Dramatic Arts of the Marilyn I. Walker School of Fine and Performing Arts, Brock University, ON**

*Short Bio:*

Joe Norris is a co-founder and the artistic director of Mirror Theatre, a social issues focused touring theatre troupe. He co-edited the book Learning to Teach Drama: A Case Narrative Approach and has served as the Theatre-in-Education Network Chair and Research Network Chair for the American Alliance for Theatre and Education. After 20

years in faculties of Education, Joe now makes his home in a Faculty of Humanities teaching Drama in Education and Applied Theatre in the Department of Dramatic Arts of the Marilyn I. Walker School of Fine and Performing Arts at Brock University.

*General Areas of Interest:*

Arts-based research, drama as a way of knowing, doing, and being, teaching through drama, duoethnography, curriculum theory, case narratives, and teacher education.

*Geographic Area/Time-frame of Specialization:*

Twentieth century.

*Title Presentation/Summary:*

“Traces.” Performance by Mirror Theater.

**Elizabeth Otto, Department of Visual Studies, SUNY at Buffalo, NY**

*Short Bio:*

Having studied in Germany, France, Canada, and the US, Otto I received my doctoral degree from the University of Michigan in 2003. Among my publications are *Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt*, the catalogue to the exhibition of the same name that I curated, which was shown at the Bauhaus-Archiv in Berlin, Harvard’s Busch-Reisinger Museum, and the International Center of Photography in New York. I also recently published essays in the catalogue of the German Bauhaus exhibition and in the journal *New German Critique*. I am co-editing a volume on the international New Woman in film and photography (due out with the University of Michigan Press in 2011) and writing a book on Bauhaus constructions and reconstructions of masculinity in Germany after the First World War.

*General Areas of Interest:*

I am particularly interested in historical constructions of gender and the ways in which the shaped avant-garde representation and artists' self-presentation in diverse media. Much of my recent and current research is on photomontage at the Bauhaus; my next project will be on notions of "spirit" and spirit photography in relation to painting from the later 19th c through the early 20th C. Lastly, one of my interests that relates to this seminar is so-called "Amerikanismus," the German fascination with all things American, esp. in the interwar context.

*Geographic Area/Time-frame of Specialization:*

Europe from the later 19th c through World War II, especially in Germany.

*Title Presentation/Summary:*

“Manhood in Conflict: New Media at the Bauhaus.” My current work investigates experimental and fragmentary masculinities which were created in the wake of the violence WWI. In particular, I'm looking at this phenomenon in the work of members of the Bauhaus, a school most often associated with modern design and abstraction, rather than the human figure. But the rich figural (and often photographic) work which came out of the Bauhaus often interrogated gender roles; even as Bauhaus members were seeking to imagine new roles for the artist (as engineer or constructor, e.g.) they frequently undermined references to their own or others conventional masculinity.

**Miriam Paeslack, Department of Visual Studies and Arts Management Program, SUNY at Buffalo, NY**

*Short Bio:*

Paeslack studied Art History and the History of Law in Germany, Italy and the United States, and received her PhD at Freiburg University. Paeslack teaches at both the Visual Studies Department and Arts Management Program at the University at Buffalo (SUNY). Before coming to Buffalo, she was Visiting Assistant Professor in Visual Studies at the California College of the Arts in Oakland, California, and Assistant Professor at the Academy of Visual Arts in Leipzig, Germany. She has written numerous articles in German and in English publications focusing on contemporary as well as 19th and 20th century urban imagery in Germany and Asia. Her first book on Berlin photography of the Second Empire, *Imaging a Nation. Berlin Photography in the Wilhelmine Era*, is in preparation.

*General Areas of Interest:*

Her courses focus on modern and contemporary art, the history and theory of photography, and questions of representation, individual and collective memory, and identity. Miriam Paeslack dedicates her research to different aspects of the relationships between the photographic image and urban space. She is the founder of the workgroup “Urban Photography, Film, and Video” of the European Architectural History Network (EAHN).

*Geographic Area/Time-frame of Specialization:*

Germany, 19th and 20th centuries.

*Title Presentation/Summary:*

“Cultural Identity as Palimpsest. Thomas Florschuetz’ Palast Photo Series and 19th Century Urban Photogrammetric Imagery.” This talk discusses the function of urban/architectural photographs in two historical moments of German unification, the

first after 1871, the second after 1989. Comparing two photo series in Berlin, that manifest tellingly the city's dramatic transformation, I discuss inasmuch they inform us not only about material change, but also about the intricacies of German-German national identity.

**Masoud Raouf, Independent Film Director, Scriptwriter, Animator and Producer, Montréal, QC**

*Short Bio:*

Masoud Raouf is originally from Iran where he studied painting. Imprisoned as a social activist, he fled the country and has lived in Canada since 1988. He wrote and directed the award-winning documentary for the National Film Board of Canada, *The Tree that Remembers*. This groundbreaking film speaks openly about the massacre and torture of political prisoners in Iran and the resilience of those who survived. He has also created several animated films including the award winning, *Blue Like a Gunshot*, and *Waves at Birth* for which he created his own methods of animation. Masoud Raouf has organized and led numerous animation and documentary film workshops including *Fighting Marginalization Workshop*. Presently, he is working on his animated film about Boat People.

*General Areas of Interest:*

I am an advocate for Iranian exiles in Canada and Abroad. I am also a film educator and social activist who needs to exchange with other communities through art in order to preserve and share our stories.

*Geographic Area/Time-frame of Specialization:*

Exiled, past, present and future.

*Title Presentation/Summary:*

“Preserving Our Stories.” What is this strong desire to remember? Is this a ghost following me, or will memories help me to materialize my experiences as a form of knowledge.

**Anne Rubenstein, Department of History, York University, ON**

*Short Bio:*

Anne Rubenstein is the author of *Bad Language, Naked Ladies, and Other Threats to the Nation: A Political History of Comic Books in Mexico*, and numerous articles in the history of twentieth-century Mexico, especially concerning mass media, visual culture, and gender. Her early training was in visual art. She has recently ceased to direct the graduate program in history at York University, and is looking forward to completing a

book on movie-going and movie audiences in Mexico, 1917-1968.

*General Areas of Interest:*

Gender and gendered representations in Mexico (and in Latin America more broadly) after 1910. Cultural theory as applied to the study of history (especially Frankfurt School and symbolic/linguistic anthropology). History of art. History of film. Audiences, fans, and fan communities, especially in relation to the Internet.

*Geographic Area/Time-frame of Specialization:*

Mexico, 1920-1970 (though I also have research interests in 1930s Guatemala and contemporary US).

"The Gender of Mexican Modernism: Angel Zarraga's 'las futbolistas' in historical context." My paper deals with the relatively well-known 1924 painting by Angel Zarraga, "Las Futbolistas." A careful look at how the painting was received in Mexico in the 1920s, and what it meant as an icon of revolutionary modernity in the 1990s, suggests that the categories of "modernism," "feminine" and "Mexican" were and are more fluid than expected.

**Justin Read, Department of Romance Languages and Literatures, SUNY at Buffalo, NY**

*Short Bio:*

Justin Read is Associate Professor of Spanish and Portuguese in the Department of Romance Languages and Literatures at the University at Buffalo (SUNY). A Mexican-American from Riverside, CA, Read examines the interrelations of political-economic modernization and cultural modernism in the American hemisphere. His first book, *Modern Poetics and Hemispheric American Cultural Studies*, was released by Palgrave MacMillan in 2009. He is currently working on two book projects: *Hemispherics*, presenting his theories of the cultural production of space in the Americas; and *Alternative Functions*, focusing on the urbanization of Latin America in the 20<sup>th</sup> century. His articles have appeared in the *Journal of Latin American Cultural Studies*, the *Journal of Architecture*, *Modernism/Modernity*, and *Luso-Brazilian Review*, among others. He is also author of the blog, *Jazz du Terroir* ([readjazz.blogspot.com](http://readjazz.blogspot.com)).

*General Areas of Interest:*

Hemispheric American studies, Latin American studies, Brazilian studies, Modernism (*modernismo*, *vanguardismo*), Poetics, Architecture, Urbanism, Critical theory, Political philosophy.

*Geographic Area/Time-frame of Specialization:*

Western Hemisphere, Brazil, Argentina, Mexico, Peru, United States, Global cities, 19<sup>th</sup>-21<sup>st</sup> centuries.

*Title Presentation/Summary:*

“Sighting the Americas: Perspectives on Hemispheric American Studies.” The Americas have been charted politically and economically as a “smooth” geometric form – a hemisphere. However, the smoother political-economic geometry becomes, the more jagged the cultural terrain grows.

**Theresa Runstedtler, American Studies, SUNY at Buffalo, NY**

*Short Bio:*

A former professional dancer/actress from Canada, Theresa Runstedtler chose to shift her passion for popular culture from the stage to the classroom. She received her B.A. in History and English Literature from York University (Toronto) and her Ph.D. in African American Studies and History from Yale University. She is now an Assistant Professor of American Studies at the State University of New York at Buffalo. Her current book project, tentatively titled *Boxing's Rebel Sojourner: Jack Johnson and the Global Color Line* (University of California Press, Forthcoming 2011), explores the role of commercial sporting culture in the rise of modern ideas about race, manhood, imperial control, and the body from a transnational perspective. Dr. Runstedtler's articles appear in the *Radical History Review* (2009), *Journal of World History* (forthcoming 2010), *Canadian Issues* (Fall 2005), *Sport in America: From Colonial Leisure to Celebrity Figures and Globalization, Volume II* (2009), *In the Game: Race, Identity, and Sports in the Twentieth Century* (Palgrave MacMillan, 2005), and the *Encyclopedia of World History*.

*General Areas of Interest:*

My research interests include the intersection of race, gender, and resistance in popular culture; black transnationalism; comparative ethnic studies and postcolonial studies; the history of empire and globalization; European race relations; and black Canada.

*Geographic Area/Time-frame of Specialization:*

Transnational perspectives. Late 19th and early 20th century.

“White Censors, Dark Screens: The Jeffries-Johnson Fight Film Controversy.” Examine the concerted efforts across the United States and the British Empire to ban the moving picture featuring Johnson's defeat of the white American champion Jeffries in 1910. News of this heavily anticipated interracial fight, along with its film recording, traveled far beyond the confines of the actual live event in Reno, Nevada. The many reports and visual representations of Johnson's victory inspired anticolonial demonstrations across

the globe. They also provoked interimperial discussions about the maintenance of white supremacy in the modern world, especially given the increasingly transnational reach of mass consumer culture

**Juan Luis Suárez, Department of Modern Languages and Literatures, University of Western Ontario, ON**

*Short Bio:*

Juan Luis Suárez holds a Ph.D. in Philosophy (Universidad de Salamanca) and a Ph.D. in Hispanic Studies (McGill University); he also holds a Master in Management of Information Systems (Universitat Oberta de Catalunya). He is the director of The CulturePlex ([www.cultureplex.ca](http://www.cultureplex.ca); lab for the study of cultural complexity, supported by CFI) at the University of Western Ontario and P.I. of the MCRI-SSHRC funded “The Hispanic Baroque” ([www.hispanicbaroque.ca](http://www.hispanicbaroque.ca)). He is the author of articles and books on the history of Spanish humanism, Golden Age drama, and baroque culture. Add to the above family+cooking+listening to some fado+enjoying Barcelona soccer+reading Jhumpa Lahiri, Japan’s Longest Day, Antonio Damasio, and Horacio Castellanos Moya, and always keeping in mind Vila Matas’ words: “la autobiografía es sólo una de las ficciones posibles.”

*General Areas of Interest:*

Baroque culture; cultural complexity; cultural networks; creativity; digital humanities.

*Geographic Area/Time-frame of Specialization:*

Early Modern Period; Hispanic World; Global Networks

*Title Presentation/Summary:*

“Visualizing Cultural Complexity.” This talk will show some of the techniques used to represent cultural complexity in the context of The Hispanic Baroque Project. The objective is to show how visualizing complex issues has helped us to better conceptualize them through formalization, connectivity, and analysis. Extending the methodology to other problems will be discussed.

**David Schimmelpenninck van der Oye, Department of History, Brock University, ON**

*Short Bio:*

David Schimmelpenninck van der Oye is Professor of Russian history at Brock University. Schimmelpenninck is the author of, among other, *Toward the Rising Sun: Russian Ideologies of Empire and the Path to War with Japan* (DeKalb, IL: Northern Illinois University Press, 2001) and *Russian Orientalism: Asia in the Russian Mind from*

*Peter the Great to the Emigration* (New Haven: Yale University Press, 2010). After a childhood in the Netherlands, Schimmelpenninck was educated at the University of Toronto Schools and at Yale College. He spent ten years as an investment banker in Toronto and the City of London before returning to Yale, where he completed a doctorate in history in 1997. He has been awarded fellowships by Harvard University's Olin Institute for Strategic Studies, the National Humanities Center, SSHRC and a Brock University Chancellor's Chair for Research Excellence.

*General Areas of Interest:*

Cultural, intellectual, diplomatic and military history, Inner Asia, Orientalism.

*Geographic Area/Time-frame of Specialization:*

Eighteenth- and 19th-century Russia

*Title Presentation/Summary:*

"Vladimir Vereshchagin's Art of War: Using Paintings as a Source for Intellectual History." Using the canvases and writings of the 19th-century Russian painter Vladimir Vereshchagin, I will reflect on how I used them to understand tsarist attitudes to Central Asian conquest.

**Gwynn Thomas, Department of Global Gender Studies, SUNY at Buffalo, NY**

*Short Bio:*

Gwynn Thomas is an assistant professor in the Department of Global Gender Studies at the University at Buffalo, SUNY. Dr. Thomas, a recipient of the Elsa Chaney Award from the Gender and Feminist Studies Section of the *Latin American Studies Association*, has a forthcoming book with Pennsylvania State University Press tentatively entitled, *It's a Family Affair: Mobilizing Citizens, Claiming Leadership and Contesting Legitimacy in Chilean Politics*.

*General Areas of Interest:*

Comparative politics, political theory, political leadership. Gender. Feminist activism and women's movements.

*Geographic Area/Time-frame of Specialization:*

Latin America, Chile, 1970s-present

*Title Presentation/Summary:*

“Mobilized Familial Citizens: Creating Political Identities in Electoral Campaigns in Chile.” My talk examines how cultural understandings of the relationships between political leaders and citizens are often created through the visual representations presented in political campaigns. In particular, I examine the importance of familial identities in legitimating citizen’s participation and political demands within the context of electoral propaganda in Chile in the 1970s.

**Livianna Tossutti, Department of Political Science, Brock University, ON**

*Short Bio:*

Dr. Tossutti is an Associate Professor in the Department of Political Science at Brock University, where she teaches courses in Canadian Politics, Civil Society, Political Parties and Elections, and Research Methods. She has co-authored a textbook on Canadian Politics (*Democracy, Diversity and Good Government*) and has authored a monograph that analyzes the turnout rates of immigrants and ethnocultural minorities in federal elections, as well as state efforts in 12 countries to facilitate the turnout of immigrants. She has published articles on a variety of subjects in *Party Politics*, *West European Politics*, *European Foreign Affairs Review*, *the Journal of Canadian Studies* and in *Canadian Ethnic Studies*, among other publications. She is co-leader of the Optimizing Social, Cultural and Political Integration Research Domain of the Welcoming Communities Initiative, a SSHRC-funded multidisciplinary research project aimed at improving the welcome for immigrants and refugees in second and third-tier Ontario cities.

*General Areas of Interest:*

My research and teaching activities are in the disciplinary sub-fields of Canadian and Comparative (Industrialized) Politics. My current research interests focus on the political and civic participation of immigrants and minorities in Canada, and on how local governments have responded to immigration and diversity in their communities. I have also published works on ethno-regional political parties in Canada and western Europe, and on public and elite opinion about security and constitutional issues.

*Geographic Area/Time-frame of Specialization:*

Canada; western Europe/post-1945

*Title Presentation/Summary:*

“Political and Civic Engagement in Canada’s Diverse Communities.” I will discuss the extent to which immigrants and ethnocultural minorities are engaged in political and civic life in Canada, and explanations of differentiated patterns of participation.