

# CISSC Year in Review

2016–2017



# TABLE OF CONTENTS

About the Centre for Interdisciplinary Studies in Society and Culture	3
Letter from the Director	4
Annual International Interdisciplinary Academic Conference	6
Public Lectures	8
Co-sponsored Events and Happenings	9
CISSC Working Groups	11
Revisiting Montreal's Diversities Working Group	11
Feminism & Controversial Humour Working Group	13
Risk Research Working Group	14
Urban Futures Working Group	15
The Ethnography Lab	16
Research Travel	18
Postdoctoral Fellows	20
Humanities Interdisciplinary Ph.D. Program	22
Research Creation	##

Front cover:  
Margaret Westby, *Oulu Dance Hack*, August 2016 (Oulu, Finland).  
Photo Credit: Jussi Liikala

Back cover:  
Darian Stahl, *Vital Gowns*, Ecaustic toner transfer, 28" x 40" each, 2016-2017



## About the Centre

The Centre for Interdisciplinary Studies in Society and Culture (CISSC), founded in 2007, is a joint creation of the Faculty of Fine Arts and the Faculty of Arts and Science. It houses the Humanities Interdisciplinary Doctoral Program (HUMA) which was established in 1973.

David Howes is the current director of CISSC. He is also a professor in the Department of Sociology and Anthropology.

Bina Freiwald is the current director of HUMA. She also teaches in the Department of English.

Sharon Fitch is the Assistant to the Director of CISSC and is also the Coordinator of the HUMA program.

Members of the CISSC Board and PhD Humanities Committee for 2016-2017:

- Carolina Cambre, Education
- Bina Freiwald, English
- Matthias Fritsch, Philosophy
- David Howes, Sociology and Anthropology
- Rilla Khaled, Design and Computation Arts
- Sherry Simon, Etudes françaises
- Kathleen Vaughan, Art Education

CISSC is a member of the [Consortium of Humanities Centres and Institutes](#).



## Letter from the Director

Concordia University has a strong and growing culture of interdisciplinary research and teaching. The mission of the Centre for Interdisciplinary Studies in Society and Culture is to foster this culture and serve as the institutional base for the Humanities Doctoral Program.

The Centre supports five major initiatives that promote interdisciplinary conversation and inquiry. The first is the Annual International Interdisciplinary Academic Conference, which was new this year. The Centre hosted the 48th annual meeting of the International Visual Literacy Association (IVLA) from October 5-8, 2016. The theme of the conference was "Engaging the Senses."

The second main initiative is the CISSC Public Lecture Series. Four public lectures were sponsored by CISSC in 2016-2017. In addition, CISSC continued to pursue a collaborative approach to the staging of research-related "happenings" (as we call them) by teaming up with research centres, working groups, and individual faculty members to sponsor a range of events.

The third is the Working Group Program. This program sponsors interdisciplinary discussions that prepare the ground for new cross-departmental or cross-faculty collaborations. The mandates of the Risk Research Working Group and the Critical Disability Studies Working Group were renewed for 2016-2017, and we were pleased to support four new working groups: the Feminism and Controversial Humour Working Group, the Revisiting Montreal's Diversities Working Group, the Urban Futures Working Group, and The Ethnography Lab.

The fourth initiative involves hosting Postdoctoral Fellows who are working across disciplines. In 2016-2017, Sanja Dejanovic, a graduate of York University Political Science, was the CISSC Postdoctoral Fellow. Among other activities, Sanja organized a series of meetings on the theme of "becoming elemental: the elements, senses, and imagination" which will culminate in a Senselab symposium in July.

The fifth initiative is the CISSC Diversity Research Travel Stipend program which was also new this past year. Using money from a special endowment, four such stipends, of \$1,500 each, were awarded. The monies were to be used by faculty members to engage in exploratory research in ethnic studies and social diversity (understood broadly). Cynthia Hammond (Art History), Carolina Cambre (Education), Shannon McSheffrey (History), and Mireille Paquet report on their experiences in the Research Travel section. The recipients for 2017 include: Jesse Arseneault (English), Alice Ming Wai Jim (Art History), Gada Mahrouse (Simone de Beauvoir Institute), and Kimberley Manning (Political Science).

CISSC is at the forefront of Concordia's drive to "Mix it Up," which is the fourth directive of Concordia's Strategic Directions plan. "Mixing it up," to us, involves blending research and creation, the scientific and the aesthetic, theory and practice, tradition and innovation, and the integration of the disciplines for the growth of understanding and communication.

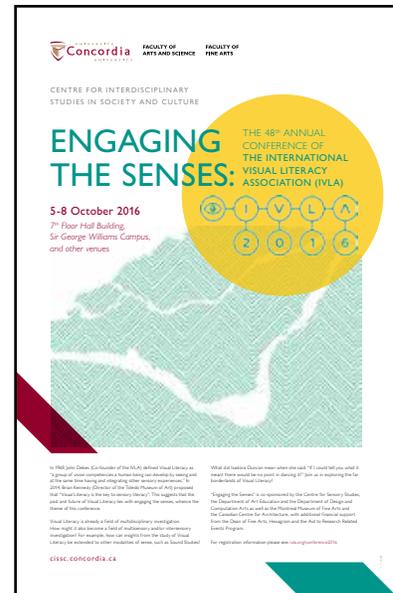
We said goodbye to two cherished members of the CISSC community this past May. Sharon Fitch, who served as the Assistant to the Director of CISSC and of HUMA since 2007, took her retirement. Her extraordinary administrative skills and warm, caring manner buoyed every one of us, and we are profoundly grateful to her for her service. Bina Freiwald, the Director of HUMA, also retired. She had been back at the helm of HUMA by popular demand, having first directed the program, with great success, from 2008 to 2011. This time round, she oversaw a major curriculum reform pursuant to the Department Appraisal, completely transformed the HUMA website, and dedicated herself to attracting and securing internal funding for the 2017 incoming student cohort. Indefatigable, vibrant and ever so attentive to students' needs and the interests of the program, Bina has contributed substantially to the enhancement of graduate student life and been one of the great champions of interdisciplinarity at Concordia. We wish her well in all her upcoming travels.

David Howes,  
Director, Centre for Interdisciplinary Studies in Society and Culture  
Co-Director, Centre for Sensory Studies  
Professor of Anthropology

# ANNUAL INTERNATIONAL INTERDISCIPLINARY ACADEMIC CONFERENCE

"Engaging the Senses," the 48th Annual Conference of the International Visual Literacy Association (IVLA) was held at Concordia from 5-8 October 2016. The conference was sponsored by the Centre for Interdisciplinary Studies in Society and Culture in association with Hexagram and the Centre for Sensory Studies, with additional support from the Department of Art Education, the Department of Design and Computation Arts, the Dean of Fine Arts, and the Aid to Research Related Events Program. The conference also involved the collaboration of the Canadian Centre for Architecture and the Montreal Museum of Fine Arts.

The conference theme, "Engaging the Senses," was framed as follows in the Call for Papers



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." 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.

Visual Literacy is already a field of multidisciplinary investigation. How might it also become a field of multisensory and/or intersensory investigation? For example, how can insights from the study of Visual Literacy be extended to other modalities, such as Sound Studies or Taste Cultures? What should we make of the great dancer Isadora Duncan's statement: "If I could tell you what it meant, there would be no point in dancing it!"

Come explore the far borderlands of Visual Literacy with us.

And come people did! There were over 175 registered participants, and the days were full to overflowing with ideas and inspiration. Among the offerings was a panel organized by Piet Devos (Postdoctoral Fellow, Concordia Centre for Sensory Studies) entitled "The Distorting Mirror of Blindness: Visual Literacy and Non-Sighted Aesthetics"

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 visuality. 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.



Co-presenters included: Georgina Kleege (University of California Berkeley), Hannah Thompson (Royal Holloway London), Florian Grond (McGill University), and Vanessa Warne (University of Manitoba) Another panel, organized by Jessie Motts (Miami University), focussed on “Sensing the Political: Hearing Images and Reading Bodies”

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.

Of particular note was the textile art exhibition and panel presentation organized by Kathleen Vaughan (Art Education) entitled “Glorious Matter:”

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 conference was a multimodal extravaganza. It included three days of paper presentations and workshops, and three plenary sessions featuring lectures by Jason Edward Lewis (Milieux/Hexagram), on “Populating the Future Imaginary: Using Digital Media to Visualize the Future of Indigenous Communities,” Constance Classen on “The Sensory Life of Art: A Journey through Six Paintings” and Richard K. Sherwin, “Sovereign Imaginaries: Visualizing the Mystical Foundations of Law's Authority.” The conference also included an exhibition of textile art (curated by Kathleen Vaughan) in Studio 3 of the Montreal Museum of Fine Arts, other solo exhibitions on the 10th and 11th floor of the EV Building, and film screenings in the Black Box. One of the highlights was the Walkabout on Friday afternoon which showcased the research-creation scene at Concordia TAG Centre: the Speculative Life Lab, Indigenous Futures Cluster, Textiles & Materiality Cluster, and Performance Cluster (Elastic Spaces), all affiliates of the Milieux Institute, graciously invited conference delegates into their labs and demonstrated their latest research.

To see and hear what the conference was about, please click on the link below to the Hexagram website. There you can peruse the conference program (including abstracts), view a selection of photos of the conference, read some participants' reflections on the event, watch videos of the plenary lectures by Jason Edward Lewis and Richard K. Sherwin, and take a moment to savour the sensational short film shot expressly for the conference (on site in the Jean-Talon Market) entitled “Theatre of Fruit” by Tereza Stehlikova.

[www.hexagram.ca/index.php/eng/hidden-past-events/23-symposium/194-ivla-2016-engaging-the-senses](http://www.hexagram.ca/index.php/eng/hidden-past-events/23-symposium/194-ivla-2016-engaging-the-senses)

# CISSC PUBLIC LECTURES

**1** Rob Shields, University of Alberta  
 Alberta  
 Cultural Topologies of Experience  
 November 1, 2016

**2** Joseph Naytowhow  
 Cree Ways of Knowing (Nehiyaw Itâpisinowin): Indigenizing University Education  
 November 2, 2016

**3** Ewa Ziarek, University of Buffalo  
 Buffalo  
 Narrative, Aesthetics and Politics in the work of Hannah Arendt  
 February 9, 2017

**4** Arthur Kroker, University of Victoria  
 Victoria,  
 Islands of Sorrow, Ships of Despair: Refugees in Flight, White Nationalism and Spectacles of Terror  
 March 30, 2017



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

## CULTURAL TOPOLOGIES OF EXPERIENCE

ROB SHIELDS  
 UNIVERSITY OF ALBERTA

Tuesday, November 1, 2016 6 to 8 p.m.  
 Henry F. Hall Building, H-763

**Lecture Details:**  
 Everyday interweaving of different temporalities and challenges today's modes of recollection, representation, and collective practice. This has implications for our understanding of justice, mobility, agency and power, and engagement with the wider environment. This discussion will explore the continuities and divergences in the sense of social totality as a global condition of contemporary urban life. It asks the role and relevance of urban aesthetic, experiential and ethical relations within political and moral revolutions and norms as a way of living the ethical with the political.

Dr. Shields will also give a graduate seminar on "Mobility and the Urban" on Monday, October 21 at 10 a.m. in H-763.

**ADMISSION IS FREE. ALL ARE WELCOME.**

**Bio:**  
 Rob Shields is the Henry Marshall Tory Chair, Professor in Sociology and in Art and Design at the University of Alberta and Director of the City Region Studies Centre. Rob Shields is an award-winning author and co-author of numerous books including Spatial Queering, The Virtual Urban: Mapping Cultures of Internet Life and Digital Play, and The Urban City. Shields was past Director of the Institute of Interdisciplinary Studies at Carleton University, Ottawa. A Commonwealth Scholar at University of Sussex, he founded Space and Culture, an international peer-reviewed journal and CISSC's graduate planning program. He was 2014 City of Victoria Visiting Professor in Architecture and Planning at UBC and is currently completing research on nanotechnology as a special interest.

CISSC Happening  
 cissc.concordia.ca



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

## CREE WAYS OF KNOWING (NEHIYO ITÂPISINOWIN): INDIGENIZING UNIVERSITY EDUCATION

JOSEPH NAYTOWHOW

Wednesday, November 2, 2016 • 2 to 4 p.m.  
 Henry F. Hall Building, H-763



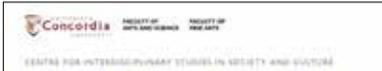
**Lecture:**  
 In this Public Lecture, Joseph Naytowhow will present an overview of Cree ways of knowing (Nehiyaw Itâpisinowin). These ways challenge the conventional organization of knowledge by discipline in the university curriculum and pose the distinction between theory and practice. While traditional education Cree regard learning as not stuck in the past but rather open up vital new avenues for "reimagining the world." This Naytowhow lecture will be of particular interest to those concerned with making indigenous knowledge an integral part of the university curriculum and working the far backdrop of interdisciplinarity and inter-cultural relations.

**Bio:**  
 Joseph Naytowhow is a gifted Plains/Woodland Cree (Nehiyaw) singer, songwriter, and actor. He acts the roles from the Surgeon-Less First Nation based in Saskatchewan. As a child, Joseph was influenced by his grandfather's traditional and ceremonial songs as well as the sounds of the fiddle and guitar. Today, he is recognized for his unique style of Cree/English storytelling, combined with original contemporary music and traditional First Nations drum and rattle songs. Joseph is the recipient of many awards. He also holds a Bachelor of Education degree from the University of Saskatchewan.

This event is co-sponsored by the Centre for Sensory Studies, the NRC's Transformations in Indigenous Communities team, and the University Research Chair in Computational Media and the Indigenous Future Imaginary.

**Seminar:**  
 Joseph Naytowhow will also lead a seminar on "Indigenous Art as Performance," which draws on his vast experience as a performer, including his recent work as Coyote (protagonist) in the stage adaptation of Maria Campbell's "Little Badger and the Fire Spirit" at Sun Theatre, Saskatoon. The seminar will be at 10 a.m. on Thursday, November 3, 2016 in EV 11.05 (Media Resource Centre).

CISSC Happening  
 cissc.concordia.ca



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

## NARRATIVE, AESTHETICS, AND POLITICS IN THE WORK OF HANNAH ARENDT

EWA ZIAREK  
 UNIVERSITY OF BUFFALO

Thursday, February 9, 2017 • 2:30 to 5:00 p.m.  
 EV 11.05, Mileux Institute

**WORKSHOP DETAILS:**  
 The year the grand oeuvre of the great in the Department of Philosophy at Concordia University, Montreal, Quebec, Canada. The workshop will be held in the Mileux Institute on Friday, February 9, 2017, from 2:30 p.m. to 5:00 p.m.

**ABSTRACT:**  
 Hannah Arendt's work has been the subject of a vast literature. In her work, she has not only created a new political philosophy, but also a new way of thinking about politics. Her work has been the subject of a vast literature. In her work, she has not only created a new political philosophy, but also a new way of thinking about politics. Her work has been the subject of a vast literature. In her work, she has not only created a new political philosophy, but also a new way of thinking about politics.



**SPEAKER BIO:**  
 Ewa Ziarek is the John H. Johnson Professor of Philosophy at the University of Buffalo. She is also the author of the book "The Spectacle of the World: Hannah Arendt's Political Philosophy." She is also the author of the book "The Spectacle of the World: Hannah Arendt's Political Philosophy." She is also the author of the book "The Spectacle of the World: Hannah Arendt's Political Philosophy."

CISSC Happening  
 cissc.concordia.ca



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

## ISLANDS OF SORROW, SHIPS OF DESPAIR: Refugees in Flight, White Nationalism and Spectacles of Terror

ARTHUR KROKER  
 UNIVERSITY OF VICTORIA

Thursday, March 30, 2017, 6 p.m. – 7:30 p.m.  
 EV 11.05, Mileux Institute Seminar Room

**SPONSORS:**  
 The Centre for Interdisciplinary Studies in Society and Culture, the Department of Public Service and the Algorithmic Media Observatory

**MEDIA PHILOSOPHY, VIDEO ART & STORIES FROM THE CAITACISM**  
 Semiotic phenomena, the high energy of predatory capitalism and the world's highest quality of digital production have brought to the surface the dark underside of a global world. This includes the race, nation, religion, culture, ethics, economics, being, and the digital world. This includes the race, nation, religion, culture, ethics, economics, being, and the digital world. This includes the race, nation, religion, culture, ethics, economics, being, and the digital world.



**SPEAKER BIO:**  
 Arthur Kroker is Canada Research Chair in Technology, Culture and Theory and Professor of Media Studies at the University of Victoria. His recent books include: Semiotics Now: Deeply Political Kroker's, Eric's in the Postmodern Future and Big Data: Boris, Hayes, Harvey.

CISSC Happening  
 cissc.concordia.ca

# CO-SPONSORED EVENTS AND HAPPENINGS

**1** Sept 15, 2016 – **The Movement to end Criminalization: Panel discussion.** Sponsor: Risk Research Working Group. *Coordinator, Martin French, Sociology and Anthropology*

**2** Oct 13, 2016 **Montreal: Temporary. City // Ville Temporaire** Sponsor: Urban Futures Working Group.

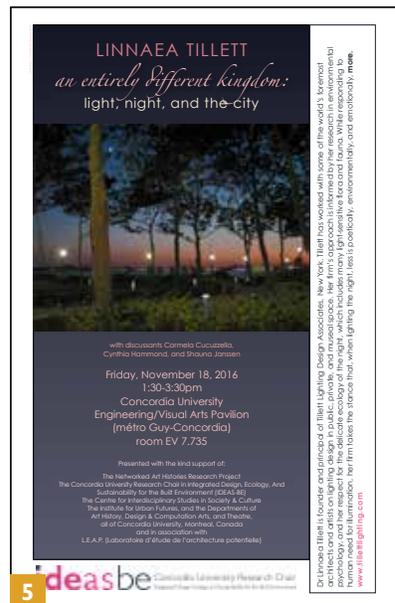
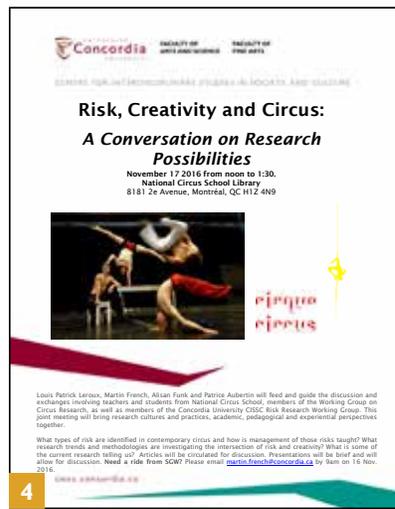
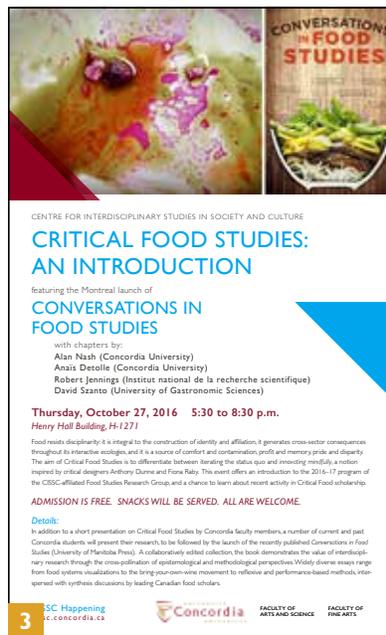
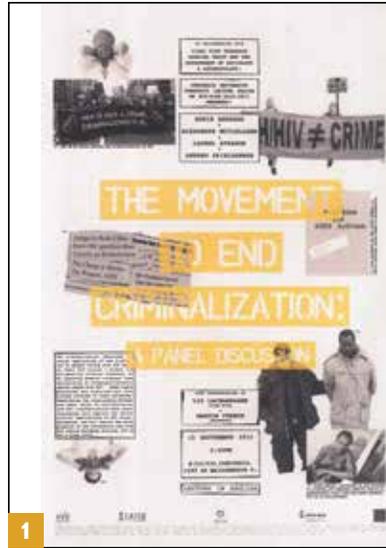
**3** Oct 27, 2016 – **Critical Food Studies: An Introduction.** Sponsor: Food Studies Research Current.

**4** Nov 17, 2016 – **Risk, Creativity and Circus: A Conversation on Research Possibilities.** Sponsor: Risk Research Working Group. *Coordinator: Patrick Leroux, English*

**5** Nov 18, 2016 – **Linnaea Tillett, An Entirely Different Kingdom: Light, Night, and the City.** Sponsor: Urban Futures Working Group.

**6** Jan 11, 2017 – **Dijana Milosevic, Invisible City.** Sponsor: Urban Futures Working Group.

**7** Jan 16, 2017 – **Multispecies Publics: A panel on animal studies and posthumanism in and beyond the University.** *Coordinators: Jesse Arsenault, English and Rosemarie Collard, Geography.*





**14** April 21, 2017 – Sensing Mental Illness: Dance and Psychiatry.  
 Sponsor: Centre for Sensory Studies.  
 Coordinator: David Howes, CISSC

**15** April 18-22, 2017 – La Pointe En Plein Air / Outdoors in Pointe-St-Charles. Sponsor : Sur le Well, Faculty of Fine Arts.  
 Coordinator : Kathleen Vaughan, Art Education

**CRITICAL FOOD STUDIES**  
 How to add more mmmm to your chocolate:  
 a "mindful eating" design workshop

Monday, March 20, 6:00 to 8:30 p.m.  
 Concordia University

**LA POINTE EN PLEIN AIR**  
 Outdoors in Pointe-St-Charles

Date/Time: April 18, 12 p.m. to 6 p.m. / April 22 (Earth Day), 12 p.m. to 5 p.m.  
 Location: Sur la Well, 2069 Wellington  
 Metro: Charlevoix  
 Contact: jesuswell.org

**hysterical:**  
 A Comedy Show

Thursday, March 9, 2017  
 7:00 – 9:00 p.m.  
 McRobb's Irish Pub

**SHOWCASING MONTREAL'S NEGRO COMMUNITY CENTRE ARCHIVES**

TUESDAY APRIL 11, 7-9 PM

**Feminism and Controversial Humour Symposium**

Friday, March 10, 2017  
 9:45 a.m. – 5:15 p.m.

**SENSING MENTAL ILLNESS: DANCE AND PSYCHIATRY**

Friday, 21 April 2017  
 2:30-4:30 p.m.



## CISSC WORKING GROUPS

### REVISITING MONTREAL'S DIVERSITIES WORKING GROUP

**Directors: Sherry Simon and  
Jean-Philippe Warren**

How are Montreal's neighbourhoods changing and how are these changes understood by Montrealers? Who speaks and who's heard when talking about ethnic and cultural diversity in the city? Are some diversities less threatening than others?

These are the questions that guided the deliberations of the working group over the 2016-2017 academic year. The group held five meetings, beginning with a first encounter at Concordia, where we discussed the terms of the research (how to critically engage with our key concepts: mapping, culture, diversity) and planned the year's activities.

Members include about 15 colleagues and students from a variety of departments.

In December we had our first walking tour, led by Perry Calce, in Park Extension. We were able to meet some important figures in neighbourhood life (Perry himself, also Mary Deros, City Councillor for the area) and to experience some of the ways that the neighbourhood is changing. This tour was beautifully supplemented by a movie afternoon organized by Gregorio Rodriguez-Arboulay in February with films about the neighbourhood, most notably 'Seducing Maarya', an astonishing 2001 film that brings the neighbourhood into unusual focus.

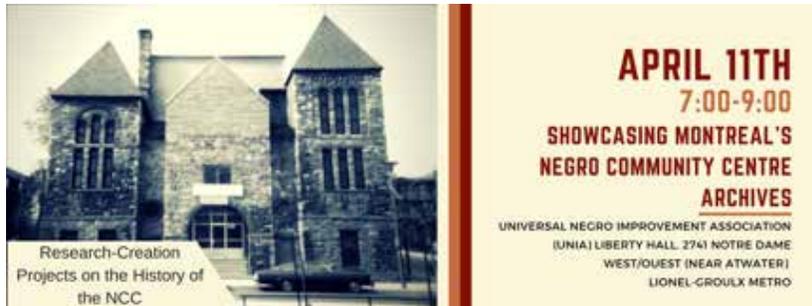
Our April event was devoted to Little Burgundy and the presentations by Steven High's students of their work with the Negro Community Centre Archives. The event was extremely successful, attracting many participants as well as media attention. Poster and description of the event are below.

A final event was held in May, with a walking tour of Montreal's Gay Village organized by Julie Podmore and Gregorio Rodriguez-Arboulay. The guide was Bruno Laprade. This was a very engaging historically-informed tour of a neighbourhood whose cultural significance is not always sufficiently recognized.

Two students were given research contracts from the group. Gregorio Rodriguez-Arboulay was responsible for organizing most of the activities, and he will contribute a bibliography of Montreal cinema that will be posted on the group's website.

Gene Morrow contributed to a subsidiary activity of the group: the preparation of monthly full-page articles on Montreal neighbourhoods for the widely diffused *Metro* newspaper. So far articles on Mile-End, Hochelaga-Maisonneuve, Cote St-Luc and Little Burgundy have been published. Others are in preparation. These have been prepared by Jean-Philippe Warren, Steven High and Sherry Simon.

Activities for 2017-18 will include further walking tours (beginning with Le Petit Maghreb in the early fall) a series of public lectures at the BanQ on Montreal neighbourhoods, and renewed critical discussions which will lead to the formulation of a grant proposal for further research.



## **Invitation: Showcasing The Negro Community Centre (NCC) Archives**

19h00-21h00 Tuesday April 11

@ UNIA (Universal Negro Improvement Association) Liberty Hall, 2741 Notre-Dame Ouest.

Are you interested in Montreal's black history? How about the history of Little Burgundy? You are invited to come out to the public launch of the NCC Archives. For the past three months, history students enrolled in the 300-level Telling Stories course have been delving into the 100 boxes of material salvaged years after the NCC closed abruptly in 1989. Working in partnership with the Concordia Library, and as part of the CISSC Working Group on Montreal Neighbourhoods and the Right to the City Initiative, the resulting research-creation projects will be showcased as will the memories of former NCC activists. Come out to learn more! Everyone welcome.

The event is being hosted by the Universal Negro Improvement Association's Liberty Hall, the same branch that produced Louise Langdon - the mother of Malcolm X.



## FEMINISM AND CONTROVERSIAL HUMOUR, Director: Danielle Bobker

It was an eventful and stimulating year for the working group in Feminism and Controversial Humour, whose members include several local comedians and independent scholars as well as faculty and graduate students in English, Communications, Women's Studies, Irish Studies, Political Science, and Psychology at Concordia, McGill, Université de Montreal, and Université de Sherbrooke. On seven occasions we met to discuss humour that addresses race, gender, sexuality, and/or disability—operating under the premise that feminists may be particularly well positioned to understand not only the costs but also the benefits of joking about issues of privilege, power, and difference, including their most violent and traumatic manifestations.

Our initial organizational meeting in April was followed by two discussions of works-in-progress. In May, we workshopped an essay by Danielle Bobker (English) about her experiences teaching the analysis of seventeenth-century and contemporary rape jokes in undergraduate and graduate literature classes and discussed related theoretical works by Ted Cohen, Anca Parvelescu, Lindy West, and others. In September, we workshopped a comic ethnography of the modern family by Emer O'Toole (Irish Studies) and also explored the legal controversy surrounding Quebec comedian Mike Ward. Consciously developing our practice of open, respectful discussion and disagreement, we focused our next two sessions around viewing and analyzing clips of controversial humour in current television and film

comedies as preselected by members of the group. Our November meeting, led by Susan Cahill (Irish Studies), dealt with abortion comedy in *Obvious Child* and *Bojack Horseman*. In our January meeting, led by Gada Mahrouse (Simone de Beauvoir), we considered the question

“When is race humour anti-racist?,” as we looked at contentious humour from Louis CK, *The Boondocks*, and *Kim's Convenience*, key concepts from Simon Weaver's *Rhetoric of Racist Humour*, as well as current research on contemporary Canadian blackface humour from our invited speaker, McGill Education professor Phillip Howard.

All of these concerns were extended and expanding during our major event of the year that ran from the evening of Thursday, March 9 through to the late afternoon of Friday, March 10, 2017. Sponsored by the Centre for Interdisciplinary Studies in Society and Culture, along with the Simone de Beauvoir Institute, the English Department, Writers Read, Irish Studies, and the Office of the Vice President of Research and Graduate Studies, the Feminism and Controversial Humour symposium brought together more than a hundred students, faculty, and interested members of the Montreal public, as well as comedians and humour scholars from across North America. We launched with a feminist stand-up show, *hysterical*, curated by working group members Kirsten Finch and Natalie Willett, hosted by Emma Cooper, and also featuring Shirley Whalen, Rush Kazi, and Tranna Wintour (with donations going to the artists and the Native Women's Shelter), then continued the next day with talks by Dr Anca Parvelescu, author of *Laughter: Notes on a Passion*, Dr Rebecca Krefling, author of *All Joking Aside: American Humor and Its Discontents*, and Emma Cooper, co-producer of the *Rape is Real... and Everywhere* stand-up tour, as well as a panel on controversial jokes by Ali Hussein and others.



## RISK RESEARCH WORKING GROUP

**Directors: Martin French, Louis Patrick Leroux, Eva Monson**

We are delighted to report that the sophomore year of the CISSC Risk Research Working Group (RRWG) was as eventful as our first year. Our Working Group grew to 31 members, including faculty, postdoctoral fellows, and graduate students from across the University.

This year was characterized, perhaps above all, by the formation of several collaborations, which connected RRWG members to new organizations in the University, and in the wider community. Additionally, the RRWG implemented a new organizational structure, with co-directors Louis Patrick Leroux, Eva Monson, and Martin French each leading the organization of our public-facing events.

### Public Events

*Thursday, September 15, 2016.* Beginning in September 2016, RRWG Faculty Members and Students collaborated with the [Concordia HIV/AIDS Community Lecture Series](#) to put on a panel examining the criminalization of HIV and its attendant risks. Entitled [The Movement to End HIV Criminalization](#), this panel featured the

world premiere of the documentary film [HIV is Not a Crime](#) (2016), along with presentations by Edwin Bernard (HIV Justice Network), Laurel Sprague (HIV Justice Network), Andrew Spieldenner (Hofstra University), and RRWG member and HUMA PhD Candidate Alexander McClelland.

*Thursday, November 17, 2016.* Our next event, which took place off-campus at the [National Circus School](#), involved a collaboration between the RRWG and Montreal's [Working Group on Circus Research](#). Entitled [Risk, Creativity and Circus: A Conversation on Research Possibilities](#), this event engaged different perceptions of risk, the contrast between risk and danger, and the illusion (and spectacularization) of risk. It featured talks by RRWG members Louis Patrick Leroux (who is also Director of the Working Group on Circus Research), Alisan Funk (National Circus School Coach and Concordia INDI MA Student), and Martin French. It also featured a presentation by National Circus School Research Director Patrice Aubertin, followed by a National Circus School Instructors' Panel Discussion, with coaches Nicolas Germaine, Adrian Martinez, and Sarah Poole, as well as the School's Head Rigger, Antoine Grenier.

*Tuesday, December 6, 2016.* We concluded the fall by collaborating with Concordia's [Research Chair on Gambling](#) to stage an event called [The Algorithm of Addiction: A Peek Inside the World of Slot Machines](#). Focused on gambling-related harms and risks, a key objective of this event was to reach out beyond academic audiences and to engage members of the general public. To support this event, RRWG co-director Eva Monson led an application to Concordia University's Aid to Research-Related Events (ARRE) Program. Our application was successful and we were awarded a sum of \$3,000. We put these funds towards travel and accommodation costs associated with bringing Natasha Dow Schüll to Concordia. Our event featured the North American premiere of the Australian documentary, [Ka-Ching! Pokie Nation](#) (2015). Concordia's Research Chair on Gambling translated the script of the film into French, and provided sub-titling, which facilitated the dissemination of the film to French-language audiences. The film screening was followed by a panel discussion, chaired by RRWG Member Sylvia Kairouz (Concordia University Research Chair on Gambling), and featuring Natasha Dow Schüll (New York University) and Magali Dufour (University of Sherbrooke).

*Thursday, February 2, 2017.* In February 2017, we collaborated with Dr. Ted Rutland (Concordia University, Department of Geography, Planning and Environment), [Concordia's Black Studies Collective](#), and with McGill's [Department of Art History and Communication Studies](#) to bring Simone Browne (University of Texas at Austin) to Concordia. A key objective of this event was to reach beyond academic audiences and engage community members. Working with the Black Studies Collective and promoting the event through their networks allowed us to reach new audiences, and our event filled EV 2.260. Dr. Browne gave a talk featuring her award-winning new book, *Dark Matters*. Her talk was entitled [Surveillance Studies and Blackness: A Field Guide](#).

*Thursday, February 16, 2017.* The RRWG also collaborated with the Milieux Institute, the Media History Research Centre, The Algorithmic Media Observatory, Concordia's Department of Communication Studies, and Concordia's Department of Sociology and Anthropology, to bring Philip Mirowski to Concordia to give a talk entitled [What is 'Open Science' Supposed to Fix?](#)

### **Concluding Discussion – Closing Cheers!**

*Thursday, May 25, 2017.* Our final event of the year was a concluding discussion about, and celebration of, our RRWG activities. We reviewed our year's activities and Year-End Report during the meeting. Most of our energies were focused on talking about future directions for the group. We agreed that we should build on the momentum we created as a CISSC Working Group and continue our activities and collaborations in the coming years, possibly with a view to making an application to the Faculty of Arts and Science for Centre status. We wrapped up our afternoon with a celebratory libation.



## URBAN FUTURES WORKING GROUP

Director: Rebecca Duclos

The Urban Futures Working Group provides a forum for dialogue and exchange on the potential of urban life from the broadly interdisciplinary perspectives of our principal members Carmela Cucuzzella, Jill Didur, Rebecca Duclos, Cynthia Hammond and Shauna Janssen. Our goal is to reimagine how we live in cities through embedded community engagement and site-responsive urban practices opening towards possible urban futures that are radically inclusive, just, resilient and sustainable.

To this end, the Working Group meetings took the form of a series of public workshops and lectures. Our funding provided essential seed money to be matched by group members' departments, faculties and affiliated research centres, and went towards the costs of promoting, producing and documenting these events. The Working Group has also stimulated and sustained the development of the Institute for Urban Futures (IUF), which has played a key role in promoting and disseminating the work of the group. CISSC funding was instrumental in developing the IUF website as a collective resource for our affiliate community.

Our inaugural Working Group meeting on May 2, 2016 gathered our members and affiliates across the university and Montréal communities to discuss the spectrum of issues entailed by the notion of "urban futures," and the nature of an Institute for Urban Futures that could engage them through different modes of research and practice. We began our Fall 2016 events with a public workshop on October 13 by the IUF's inaugural "Futurists in Residence," the social entrepreneur start-up Entremise. Organized by Shauna Janssen and IUF project manager Paul Holmquist, the workshop *Montréal: Temporary City // Ville temporaire* examined how strategies of temporary use of vacant buildings could

help preserve heritage and other at-risk properties while allowing a broader group of actors to collectively contribute to the process of urbanization. Cynthia Hammond and affiliate member Caroline Alexander organized a second public workshop over October 22-23 entitled *Safety Strategies: Space, Gender and the City* in association with the community feminist art studio and gallery Studio XX. Participants graphically mapped their perceptions of safety in urban spaces, and the resulting drawings were exhibited at Studio XX from February 11-25, 2017.

Working Group members also brought important practitioners and researchers to campus who spoke to the experience of urban life in terms of design, performance, and interactivity in a series of public lectures. These included *An Entirely Different Kingdom: Light, Night and the City* by New York-based urban lighting designer Linnaea Tillett, organized by Cynthia Hammond, Carmela Cucuzzella and Shauna Janssen on November 18; *In/Visible City*, by Dijana Milošević, founder and director of DAH Theatre Research Centre in Belgrade, organized and moderated by Shauna Janssen on January 11; and *Mobile Culture in Brazil: Creative Uses of Mobile Technologies in Art, Games, and Low-income Communities*, by Adriana De Souza e Silva, Director of the Communication, Rhetoric and Digital Media program at North Carolina State University, organized by Jill Didur on March 31. Under the aegis of the IUF, Indian artist and activist Jasmeen Patheja spoke on February 3 about confronting gender-based violence against women in public spaces through art, performance and social media, and on February 9, internationally renowned urban thinker Mikael Colville-Andersen gave a keynote address on bicycle urbanism.

Finally, the Working Group actively engaged the Montréal community in two particular initiatives: first, the international student design competition *More than Waiting for the Bus*, organized by Carmela Cucuzzella from February 2 to April 19, which called for envisioning four Montréal bus stops as public spaces that helped develop climate change awareness; and second, the IUF's co-sponsoring of the international symposium *Montréal transitoire*, organized by Entremise for the City of Montréal over January 25-26, which explored strategies of temporary use for vacant public buildings with experts and stakeholders from Paris and New York.

With the support of CISSC, the Working Group has succeeded in opening a space – and through the IUF, establishing an enduring framework – for gathering the diversity of concern for the urban condition across the university and larger Montréal community into a collective and practicable speculation on our potential urban futures.



## THE ETHNOGRAPHY LAB

**Directors: Kregg Hetherington and Bart Simon**

The Ethnography Lab had a highly successful first year owing to the dedication and enthusiasm of its 35 graduate student affiliates and 13 faculty affiliates, referred to collectively as “Labbers.” A core group of students from diverse disciplines emerged as the informal Lab committee. One of the first tasks they took on was to transform the rather barren studio space that was allocated to our working group (EV 10.625) into an environment conducive to exchange and collaboration: “the Lab room.” This involved making many aesthetic and functional changes to the space, including the creation of an ethnographic field-data gallery, handcrafting a (massive) wooden conference table, and also acquiring other furniture. The Lab room, shared with Milieux groups Elastic Spaces and XModal, is also supported by the Speculative Life research cluster. It was in the Lab room that we held our vernissage in January and where the various open workshops, organized by our tireless student coordinators (Aryana Soliz and Elizabeth White), have taken place. One particularly memorable workshop was on “Methods Bombs” (as in the misses and bloopers of fieldwork). The Lab also acquired a virtual presence through the creation of a vibrant website at [www.concordia.ca/artsci/cissc/working-groups/ethnography-lab.html](http://www.concordia.ca/artsci/cissc/working-groups/ethnography-lab.html).

Since the Lab’s inauguration in October 2016, the students have formed into 6 research groups pursuing different projects, but with lots of overlap and exchange. These projects are supported by several channels of funding, with the core support coming from CISSC, and additional funds stemming from professors’ research grants and community partners secured by the research groups.

The *Cabot Square* group is composed of 7 graduate students and several community-based partners. It is a participatory action research project which grew out of the relationships a number of our grad students had already formed with Montreal’s Indigenous community. The aim of the group is to

give visibility/audibility to Indigenous self-narrations of urban Montreal life, and its activities have involved training Indigenous students in the use of the *Photovoice* storytelling method, and setting up a kiosk in Cabot Square, which holds drop-in sessions on indigenous histories of Montreal. The *18 Wheeler* group has been interviewing women who work as truck drivers in Quebec. The group has experimented with the ethnographic method of "object-oriented storytelling," where respondents are asked to bring one or several meaningful, career-related objects to the interview. The Labbers involved also attended the weekend-long "Expo Cam" in order to observe the business world of trucking in Québec up close. Two members will represent the research group at a conference, "Ethnographic Experimentation. Fieldwork Devices and Companions" in Lisbon this summer organized by Colleex, a network associated with the European Association of Sociology and Anthropology.

*Best, Concordia* is the Ethnography Lab's graduate student pod cast series. Six episodes have been produced to date, which deal with topics ranging from coping with stress and thriving as individuals to exposing the backstage workings of academia.

The *Methods and Creative-Reuse* research group spearheaded the ethnographic field-data gallery, known as the Living Gallery, and has been experimenting with various research-creation methods centring on objects. Two of its members will also be presenting at the conference in Lisbon this Summer.

The Writing Circle meets every Thursday morning to write together and talk about problems associated with writing ethnography. The Circle also held a retreat on May 9-10-11. There are about 10 active members of this group, and several hangers-on.

*Thinking in Space Time* is another ad hoc group, more dedicated to conversing than writing. Members meet periodically to explore the topic (and in the process build) community.

Finally, the Ethnography Lab is supporting the *IVSA (International Visual Sociology Association) Conference* which will take place from June 19 to 22. Numerous Labbers will be presenting, and also serving as hosts.

The work of the Ethnography Lab will continue over the summer, as appears from the above list of activities, and we look forward to the start of another fruitful year of experimental ethnography and cross-disciplinary research come September.



## RESEARCH TRAVEL

**Carolina Cambre**

Department of Education

I travelled to Buenos Aires, Argentina to lay the groundwork for my current project, "Nomadic Pedagogies: Collective visuality in a school run by and for the homeless", thanks to the CISSC Diversity Research Travel Stipend.

I was able to list this support in an application for SSHRC Insight Development Grant funding, whose success is partly due to the commitment demonstrated by Concordia through CISSC. I set off in August, which is winter term and met with my collaborating researchers and attended assemblies of the volunteer teachers at the school.

This project explores the case of School #70 Isaura Arancibia, the only known Argentine self-managed school for homeless students to complete primary education. As an unprecedented social experiment in Buenos Aires, the school has become a hive of innovation. Students, teachers and others at the school have had to organize their everyday practices by inventing a completely new way to "do school." Together we have made plans to document their original curricular practices and work on analysis to understand the new forms of collective organization, creativity, and social capital are becoming visible there.

As part of my visit, I was invited to give a lecture at the University of Buenos Aires sponsored by the Department of Sociology and the Gino Germani Institute on visual approaches to the social. This lecture was well received by the over 50 registered attendees, and special guests, my collaborators at the school were able to highlight our upcoming project there as well.

**Cynthia Hammond**

Department of Art History

In February 2016 I used my CISSC Diversity Research Travel funding to travel to New York to participate in the bi-annual meeting of the Board of the Beverly Willis Architecture Foundation (BAAF). BAAF aims to raise the profile of American women architects, designers, and engineers, who remain significantly under-represented in architectural history as well as in the architectural press more broadly, as well as in senior leadership roles in the profession. I have worked with BAAF since 2005 on various initiatives (publishing, outreach, institutional collaboration, and activism) related to their core mandate.



Photograph showing BAAF founder, Beverly Willis, age 89 (left) and founding director, Wanda Bubriski (right), at their home in Connecticut, MA in February 2017.

The discussions I had while in New York were pivotal to my ongoing work on gender and diversity in the architectural profession in the US. They inspired a new project: over the past year, I have begun a series of interviews with founding members of BAAF about the history of this organization. These interviews will be the main substance of an historical analysis of

the organization that I plan to write in the coming 18 months. One important aspect of BWAf's history that has come forward is that the founders originally hoped that their organization would support the careers of gay and lesbian architects, and to increase their visibility in histories of architecture. However, due to the ongoing heteronormativity of the profession, and fears that foregrounding the sexuality of gay and lesbian practitioners would in fact harm those individuals' careers, BWAf's goal was altered to be more broadly about women architects. I look forward to exploring these and other gender and diversity politics in a forthcoming essay about BWAf's first ten years as a series of highly successful feminist strategies and interventions into public memory and understanding of women's roles in architecture and related professions. CISSC's Diversity Research Travel funding was essential to my conceptualization and development of this project, and I am most grateful for the opportunities it has afforded me.

**Shannon McSheffrey**  
Department of History

The award of a 2016 CISSC Diversity Research Travel Stipend helped fund a week of archival research in the United Kingdom. I applied for the grant because I was interested in considering in depth an anti-immigrant riot in London in 1517 known as Evil May Day – the 500<sup>th</sup> anniversary of which just passed. This became a notorious event in London's history, celebrated in drama and street ballads between the sixteenth and eighteenth centuries, but there has been almost no scholarship on the actual riot itself. As it touches on themes that are of great interest to us today – the politics of immigration, labour, xenophobia, and popular violence – it is certainly worth thinking about. My goal for this preliminary research trip was to evaluate whether there is enough material to write a short book – and my archival forays indicated that, indeed, there is. Between June 12 and June 19, 2016, I worked in the National Archives, the

London Metropolitan Archives, and the British Library, and found some interesting new material relating to the riot and its broader context. In the fall of 2016, I gave a conference paper to the North American Conference on British Studies in Washington DC on my findings, which was well-received; it was particularly resonant that the paper was delivered four days following the American election, and since that time the themes that emanate from the riot have only become more relevant. On the 500<sup>th</sup> anniversary of the event itself – 1 May 2017 – I wrote a post for a legal history blog discussing one aspect of the riot, how the government of Henry VIII used authoritarian methods to strategize the prosecution of the rioters: <https://legalhistorymiscellany.com/2017/04/30/evil-may-day-1517>. The research stipend was instrumental in allowing me to identify the archival materials I will need as I go forward to write a short book on the riot, using it as an anchor for discussing more broadly the politics of immigration, labour, and violence in England in the early sixteenth century.



*Torn page from C16 book*



**Mireille Paquet**

Department of Political Science

The CISSC Diversity Research Travel Stipend helped me fund a month-long research trip to Australia. My research compares how subnational governments manage immigrant selection schemes. Since the mid-1990s, Australian states have access to state-specific visa programs that allow them to choose immigrants, based on the specific needs of their economies. Canada has a similar program—the Provincial Nominee Program—and my previous research had explored how provincial governments varied in their use of the program and how they justified investing resources to develop a public administration responsible for it. Since Australia, like Canada, is a federation and a traditional “settler society”, I was interested in identifying similarities and differences but also concerned about how this rescaling of immigration selection affected the management of Australia’s national immigration policy. During my trip, I visited all states and territories, from Canberra to Tasmania. I met with officials and representatives of each state offices of immigration as well as representatives of the Australian Department of Immigration and Border protection. I conducted over 60 interviews and created contacts that allowed me to carry access to information

request with the Australian government. For a week, I was an invited researcher at the Australian National University’s Centre for Federalism and I gave a talk as part of this visit. I also gave talks at the Hugo Centre for Migration and Population Research at the University of Adelaide as well as at the New South Wales’s office of Immigration and the Australian Department of Immigration and Border protection. While I am still in the process of analyzing data and awaiting a second round of reviews for an original article, it is more than fair to say that the stipend was instrumental in making me access the field in a much deeper way than planned. I was able to extend my stay in Australia, meet several more expert and to visit the Australian National Archives. More importantly, as the attached picture shows, I made friends with a very curious kangaroo!

# POSTDOCTORAL FELLOW

## Sanja Dejanovic

As a writer whose work crosses disciplinary boundaries, I was delighted to have been affiliated with CISSC and Senselab for the second year of my SSHRC Postdoctoral Fellowship, with Dr. Erin Manning as supervisor.

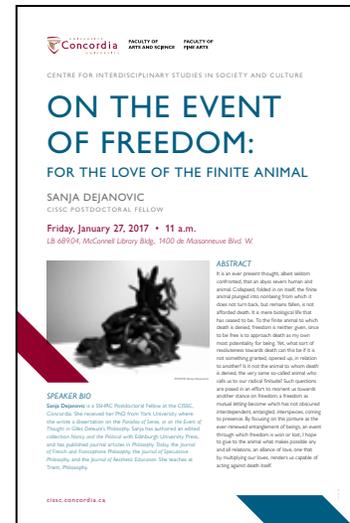
During the period of my fellowship, I organized a mini symposium, "Encounters," with French philosopher Jean-Luc Nancy as featured guest and speaker, which explored the intersections of aesthetics, ethics and the political, primarily in his work. An essay on an aspect of this theme, "Through the Fold: A Jointure of Deleuze and Nancy," was published in *Philosophy Today* (April 2016). In addition to presenting my developing postdoctoral research at the "Encounters" symposium, I have delivered papers at a number of conferences, including, as invited speaker, at the *ACLA: American Comparative Literature Association*, Harvard University; the *North American Schelling Society* in Montreal; and, at the experimental School of Making Thinking, and the *Existentialism and Phenomenological Theory and Culture* conference in Alberta.

I shared my ongoing research with the CISSC community during a lunchtime talk in February entitled "On the Love of the Animal," and also organized a series of meetings on the theme of "becoming elemental: the elements, senses, and imagination" during the Winter term. This series will culminate in an exciting symposium on the same theme to be held at Senselab in July, 2017. The "becoming-elemental" symposium, which seeks to connect up scholars, artists and activists mobilizing the elements in their respective practice, provides the foundation for my future work, including a collective publication, that I aim to develop around ecological issues and our relationship with nonhuman life forms. As part of the research for this work, I am also organizing a *butoh* dance event, performing *becoming-elemental: spheres*, in Toronto in late summer.

As part of SSHRC's emphasis on teaching development,

in the past year I was fortunate to have the chance to teach in the Trent University Department of Philosophy a course that I developed on play and creativity as self-care, and a course on existentialism, dealing with the central thinkers and artists, art movements, that broadly define the fragmented-ism.

I am grateful for the opportunities that this fellowship has offered me to grow as a thinker, artist, and teacher. My work seeks out a deep awareness of the interdependent emergence of life forms, or "letting-become," in the immediacy of encounter. Though interested in our relationship with what we might broadly construe as nature, I learn with the so-called animal, whose encountered radical otherness has the capacity to collapse what, who, how something counts. relating to the animal transforms how we approach time, language, embodiment, and purposiveness, among other things. Some of my preliminary thoughts on the subject are published with *Idealistic Studies*, "Freedom for Letting-Become." I am particularly pleased with the writing that has gone into my chapter on "Listening to the Heart of Things," which inverts the common collective relationship with language, placing the emphasis on listening, sound, voice, inspired by my engagement with sound art, musical experimentation and dance. Given that it is the interdependent play of life that is at issue in my work, I am also quite pleased that this SSHRC funding has allowed me to integrate into the fold my artistic sensibilities, and my desire to enliven the senses.



## HUMANITIES INTERDISCIPLINARY PH.D. PROGRAM HUMANITIES GRADUATES 2016-17

The Humanities program continues to have an excellent record of students graduating in a timely fashion and producing outstanding theses and research-creation projects. In the period under review the following Humanities students graduated.

### **Olivier Sorrentino**

Remix Dialectics and the Material Conditions of Immaterial Art (2017), Dr. Trevor Gould, Studio Arts, Supervisor

### **Ardath Whynacht**

Citizens of Nowhere: Diffractive Engagements with Borderline Personality Disorder (2017), Dr. Valérie de Courville Nicol, Sociology & Anthropology, Supervisor

### **Ryan Conrad**

Reviving the Queer Political Imagination: Affect, Archives, and Anti-normativity (2017), Dr. Thomas Waugh, Cinema, Supervisor

### **Mark Gaspar**

Conditions of Uncertainty: The Social and Political Dimensions of Risk Management in the Transition to the Biomedical Era of HIV Prevention, Dr. Viviane Namaste, Simone de Beauvoir, Supervisor

### **Margaret Westby**

Empowering the Female Machine: Remapping Gender Dynamics in Technologically Augmented Dance (2017), Dr. Christopher Salter, Design & Computation Arts, Supervisor

### **Felicity Taylor**

Conceptual Nationalisms: Conceptual Book-works, Countercultural Imaginaries and the Neo-Avant-Garde in Canada and Québec, 1967-1974 (2016), Dr. Johanne Sloan, Art History, Supervisor

### **Joanne Joe Yan Hui**

Better Life? Drawing the People's 2010 Shanghai World Expo (2016), Alice Ming Wai Jim, Art History, Supervisor

### **Sofian Audry (Jean-Sébastien Senécal)**

Machines That Learn: Aesthetics of Adaptive Behaviors in Agent-based Art (2016), Dr. Christopher Salter, Design & Computation Arts, Supervisor

### **Gareth Hedges**

Crisis in the Deep South and the Phenix City Story: Cinematic Memory and the Southern Imaginary (2016), Dr. Catherine Russell, Cinema, Supervisor

### **Verushka Lieutenant-Duval**

Entre reconduction de la tradition et émancipation prétendument libératrice : la représentation des pratiques sexuelles véhiculée par le flot d'images diffusées en Occident durant la « Révolution sexuelle » (2016), Dr. Thomas Waugh, Cinema, Supervisor

### **Abelardo León**

Homomercacias: Social change and sexual diversity in times of emerging neoliberalism in Chile (2016), Dr. Antonio Giménez-Mico, Classics, Modern Languages, and Linguistics, Supervisor

### **Philippe Lynes**

General Ecology: Life Death on Earth in Derrida and Others (2016), Dr. Matthias Fritsch, Philosophy, Supervisor

## Fall 2016 incoming Humanities Cohort

In September 2016 the program welcomed 14 new students poised to pursue original interdisciplinary work. The information below includes their doctoral project titles as well as the composition of their advisory committees (the Faculty designation corresponds to that of the student's major field supervisor).

### Faculty of Arts and Science

#### 1. STAHL, Darian

"Lived Scans: The Intersection of Person and Pixel." Kim Sawchuk (Communication studies), David Morris (Philosophy), Erika Adams (Studio Arts). "

#### 2. PENA, Gabriel

"Engineered Reflection: Modifying Perception through Glass Reflection." David Howes (Sociology and Anthropology), Nicola Pezolet (Art History).

#### 3. RUSCHIENSKY, Carmen

"Translating Cultural Memory: Migrations and Mediations of Contemporary Québécois Literature." Sherry Simon (French Studies), Steven High (History), J-P Warren (Sociology and Anthropology).

#### 4. BUTLER BURKE, Norah

"Between Asylum and Exile: The Criminalization of Trans Women Refugees in Canada." Viviane Namaste (Simone de Beauvoir Institute), Gada Mahrouse (Simone de Beauvoir Institute), Amy Swiffen (Sociology and Anthropology).

#### 5. MARQUIS, Didier

"The Political Ecology of Food: Raising Food Consumers' Awareness through Art, New Medias & Technology." Satoshi Ikeda (Sociology and Anthropology), Jordan LeBel (Marketing), Elizabeth Miller (Communication Studies).

#### 6. PERAIC, Ika

Research Question: "How can sensorial experience and its affective charge help us understand and establish an exhibition space as a situation open to chance and contingency in order to enable more appropriate representation of indigenous cultures and museum displays more sensitive to various forms of knowledge?" David Howes (Sociology and Anthropology), Chris Salter (Design and Computational Arts), Natalie Loveless (History of Art, Design & Visual Culture, University of Alberta).

#### 7. WALKER, Cody Lee

"Archaeology of text-editors." Darren Wershler (English), Fenwick McKelvey (Communication Studies), Bart Simon (Sociology and Anthropology).

#### 8. PERALLAT, Mathilde

"Exploring links between organizational conditions and the capacity of the social circus to be successful at effecting social change in its community." Patrick Leroux (English Dept & French Studies), Norma Rantisi (Geography), Wendy Reid (Management, HEC).

#### 9. EI HANKHOURI, Salma

"Indigenous cultural activism in the city and decolonization: a case study of the Québec province." Daniel Salée (Political Science), Mark Watson (Sociology and Anthropology).

## Faculty of Fine Arts

### 1. VALCOURT Tracy,

"Above and Beyond: Landscape through the Long Zoom." Johanne Sloan (Art History), Sebastien Caquard (Geography), Andre Furlani (English).

### 2. SCHNIDRIG, Melanie,

"Synthetic Synesthesia: Phenomenology, Immersion and Affect in Multisensorial Art." Nicola Pezolet (Art History), David Howes (Sociology and Anthropology), Aaron Johnson (Psychology).

### 3. NYE Matthew,

"Wildness in Queer Utopic architecture." Erin Manning (Studio Arts & Cinema), Tavia Nyong'o (Performance Studies, New York University), Lynn Hughes (Studio Arts).

### 4. AVILA Victor,

"Power, Transgression and Resistance in contested landscapes." Tim Clark (Studio arts), Kregg Hetherington (Sociology and Anthropology), Silvano De La Llata (Geography).

### 5. ROSE-ANTOINETTE Ronald,

"L'image est une sensation: du cinéma en régime infra-esthétique." Erin Manning (Studio Arts & Cinema), Brian Massumi (Communication Studies, U de Montreal), Alanna Thain (English, McGill).

## Funding

Following a very successful recruitment round, 14 students started the Humanities program in Fall 2016, including 9 students designated Arts and Science and 5 designated Fine Arts. We were able to offer all but one internal Concordia funding for their first three years, and of this cohort, 2 students were awarded both SSHRC and FRQSC doctoral scholarships, and 1 student a SSHRC doctoral scholarship. In addition, of this cohort one student, Nora Butler Burke, was a finalist for the highly competitive Trudeau Fellowship, and another, Darian Stahl, has recently been awarded the very prestigious SSHRC Vanier scholarship, while also winning the 2017 Concordia 3 Minute Thesis Competition – a truly remarkable double feat!

More generally, over the past few years Humanities students have been very successful in securing external funding: from September 2009 to September 2016, 47 Humanities PhD students have been awarded SSHRC or FRQSC doctoral scholarships (some of these 47 students were awarded both).

## HUMA Courses 2016-17

Fall 2016 **HUMA 888 Seminar in Interdisciplinary**

**Studies I (3 credits)**

Professor Sherry Simon

### TRANSLATION, TRANSFORMATION

As a figure of thought and as a practice, translation stands for the shifts in meaning that inevitably occur when ideas and cultural products circulate. With the intensification of global traffic, translation is increasingly recognized as a key figure for the humanities. It highlights the gaps and dissonances across memories; it questions the nature of difference; it expresses the trauma of displacement. This course will use translation as a posture of inquiry by asking what it means to transport material from one idiom, discipline or medium into another. What changes when the mode of expression is altered? In particular, translation will become a key to exploring interdisciplinarity as a conversation across discourses and forms. The principle guiding this exploration is that any exchange involves mediation, critique, response, transformation.

The reading materials for the course will explore concept and practice, ethical reflection and imaginative exercise. Students will be invited to track down, explore or invent translation projects that are relevant to their own work. There will be a number of invited speakers in the course of the term.

Topics that will be explored will include: translation as memory, redress and cultural activism; the politics of translation (the forced translations of colonialism and imperialism, the imbalances in global cultural trade); the debate over world literature (Damrosch, Apter); the poetics of translation (Anne Carson); translation and migration, concepts of bordering; (Mezzadra, Cronin); multiple modernities;; retranslating systems of thought; travelling theory; translating images (visual arts, film); translation and digital humanities; cosmopolitan cities and sites of translation; translation as a critique of origin

(Derrida, Sakai, Cassin, Berman, Liu).

\* \* \*

Winter 2017: **HUMA 889 Seminar in Interdisciplinary Studies II (3 credits)**

Professor Jean-Philippe Warren

### DIVERSITY IN MONTREAL

The issue of diversity in Montreal has a long history. The contacts with the indigenous peoples and the massive immigration of the nineteenth century have profoundly influenced local practices and institutions. Proudly displaying four flowers symbolizing four distinct groups of migrants (French, English, Scottish, and Irish), the Montreal flag bears testimony to this crossbreeding. However, it seems that in the last 10 years, the issue of diversity has acquired a new urgency, as evidenced by the reasonable accommodation crisis (2006-2008) or the debate around the so-called Charter of Values (2013).

For some, Montreal offers an innovative and efficient integration model. To others, municipal initiatives, building on deficient provincial policies, are poorly adapted and betray significant bias. Beyond the traditions of Republicanism (France), the melting pot (United States) and multiculturalism (Canada), Quebec has offered since 1974 a formal policy of interculturalism which definition itself is very much open to debate.

Certainly, the dynamics created by the presence of a majority of Francophone Quebecers significantly impacts the local context. The questions of the dominant language (French), religious heritage (Catholic) and collective affirmation (national) confuse public deliberations and make dialogue difficult.

To nourish debates around diversity in Montreal, the seminar "Diversity in Montreal" intends to adopt a resolutely interdisciplinary perspective and will focus the discussion on issues specific to the metropolis. It is inviting researchers to a crossover that promotes a multiplicity of interpretative

approaches. Also, the course will draw on the study of other cities considered more archetypal (Chicago, Los Angeles, Miami, Paris, London, Hong Kong, etc.).

Globally, the course aims to answer the following questions: How can one characterize the ethnic neighborhoods in Montreal? How can academics foster a better approach to diversity in Montreal? How can various disciplines make a contribution to scholarly knowledge and the public debate? What needs to be changed in order to arrive at a more inclusive polity? These questions - and many more - will lead classroom discussions and help students to understand the past and future evolution of "minority groups" in Montreal.

## Interdisciplinary Events

### GRADUATE CONFERENCE INFUSES INTERDISCIPLINARY PRACTICE WITH CRITICAL VITALITY

Emilie St-Hilaire

From March 24 to 26, the Humanities PhD Graduate Student Association's annual conference took place at Concordia University. This year the conference featured additional programming supported by Concordia's Community Building Fund.

The title and theme of the conference was Dirty Disciplines, Wild Knowledges: How is our work given vital form in a time of a-disciplinarity? The organizing committee wanted to highlight questions such as "how can we perform within an institutional framework, if the essence of our practice lies outside of it?" In addition to bringing together humanities program students who have few other opportunities to gather en masse, the conference was open to graduate students, faculty, unaffiliated researchers, artists, and activists who muddy the waters of disciplinary bounds and both produce and look for knowledge in the wild.

Two alumni from the humanities program gave dynamic keynote presentations which were both very well attended. On Friday the 24th we heard from David Jhave Johnston, who graduated in 2011, has just published a book with MIT Press entitled *Aesthetic Animism: Digital Poetry's Ontological Implications* which he developed based on his PhD dissertation. Dr. Johnston's talk connected three topics from his past and present work as an artist, researcher, and teacher. Kahente Horn-Miller, indigenous scholar and Assistant Professor at Carleton University began her presentation on Saturday with a powerful performance of the narrative "We Are In Her And She Is In Us." Dr. Horn-Miller then beautifully contextualized the performance with a reading which wove together the theoretical, the personal, and the mythological.

On the opening night of the conference the Living Interdisciplinarity showcase of research-creation work by current students and alumni gave place to artistic practices and highlighted the diversity of work occurring in the Humanities program. The showcase featured installation work, printmaking, film, sculpture, readings and performances. This unique one-night exhibition invited attendees to experience and appreciate the unbounded talent of these Concordia affiliated artists. In supporting and foregrounding the mandate of the Humanities program to "experiment boldly" and "mix it up," the showcase strengthened ties between students, faculty members alumni and Concordia's broader interdisciplinary community. Recognizing, honouring and sharing this work was incredibly rewarding for the organizing committee who feel this type event is crucial to building a sense of community among students, particularly those undertaking research-creation projects.

"Because the Humanities program is so diverse and spread across numerous departments on both of Concordia's campuses, creating our own central exhibition is a vital way for us to come together as artists and researchers" says first year Humanities student and printmaker Darian Stahl, who presented work in the

showcase. "It's great to feel supported by my community and it's important to me to know what my peers are working on as well."

Research-creation offers unique possibilities for the dissemination of research, but creative interventions were not limited to the opening night of the conference. Dirty Disciplines, Wild Knowledges invited interruptions, eruptions, tantrums, nonsense, and more. Conference presenters took the open format in stride and generously provided interventions that transcended traditional knowledge transfer and put pressure on institutional and disciplinary frameworks.

Conference attendee Marc Wieser described the conference as a catalyst for rethinking research, art and knowledge production both in and outside the academy. "As a forum for radical thinking, subversive methodologies and institutional critique, the conference was a crossroads for Concordia and international thinkers and makers to compare notes, share, and create new paths."

Salma El Hankouri is in her first year of the interdisciplinary Humanities program and was impressed by the variety of scholars, artists and thinkers from a broad range of practices and pathways gathered together. "The combination of workshops, panels, keynote speakers and art highlighted ideas and discussions that were beautifully unexpected yet vital for future thinking in our own research."

The Humanities PhD program was established 45 years ago and current program director Bina Freiwald feels this is a milestone worth celebrating. She initiated the application for support from the Community Building fund in collaboration with the Humanities PhD Graduate Students Association in the Fall of 2016.

I asked one of the conference organizers, Matthew-Robin Nye to share his thoughts about the event. "There was an undercurrent that ran through the weekend that questioned how a shifting awareness of the institution and its limitations frames interdisciplinary research production;

and conversely, how the role of the interdisciplinary researcher reflects upon the world at large. I was moved by the live knowledge/research/expression of deeply explorative praxis exemplified by the gorgeous readings and performances, as well as the deep rooting into lived experience and personal histories."

The conference organizers were grateful to have access to spaces on campus through support from the English department, Milieux, and CaPSL/CEREV (Curating and Public Scholarship Lab). Additionally support from the Centre for Interdisciplinary Studies in Society and Culture, the Concordia Graduate Student's Association and the Community Building Fund ensured the conference went smoothly.

The organizing committee is planning another event in the Fall of 2017 to continue the vital discussions and community building initiated over the course of these three exciting days. The Humanities PhD Graduate Students Association maintains a web site with news and event listing at [www.humanities-phd-gsa.ca](http://www.humanities-phd-gsa.ca) and some documentation from the conference will be available through the Concordia Humanities PhD Program web site very soon. .

#### **Organizing Committee**

Matthew-Robin Nye,  
Darian Goldin Stahl,  
Salma El Hankouri,  
Aurelio Meza,  
Emilie St. Hilaire,  
Margaret Westby

Special thanks to Bina Freiwald.

[www.concordia.ca/cunews/artsci/cissc/2017/03/humanities-phd-interdisciplinary-program-graduate-conference.html?c=artsci/cissc/phd-humanities](http://www.concordia.ca/cunews/artsci/cissc/2017/03/humanities-phd-interdisciplinary-program-graduate-conference.html?c=artsci/cissc/phd-humanities) OR  
<https://dirtydisciplines.wordpress.com>

## HUMA student accomplishments

Concordia News ran the following two stories on HUMA students Kelly Norah Drukker and Darian Stahl

### CONCORDIA POET KELLY NORAH DRUKKER WINS — TWICE! THE PHD STUDENT TRIUMPHED AT THE 2016 QUEBEC WRITERS' FEDERATION AWARDS



Kelly Norah Drukker's first collection of poems, *Small Fires*, (McGill-Queen's University Press, 2016) won the Concordia University First Book Prize and the A.M. Klein Prize for Poetry. The awards were presented

at the annual Quebec Writers' Federation (QWF) Awards Gala on Tuesday, November 22, at the Corona Theatre.

Drukker's poems had already earned her a CBC Literary Award and a Norma Epstein Foundation Award in Creative Writing. She was also a finalist for the 2016 Grand Prix du livre de Montréal. Her work has appeared in *The Malahat Review* and *enRoute*, among other places. Currently, Drukker is pursuing a PhD in humanities at Concordia.

Her poem, "Niamh," is from the first section of *Small Fires*. It's set on Inis Mór, the largest of the three Aran Islands, off the west coast of County Galway, Ireland.

[www.concordia.ca/cunews/main/stories/2016/11/21/poet-kelly-norah-drukker-nominated-for-two-major-prizes-qwf.html?c=artsci/cissc/phd-humanities](http://www.concordia.ca/cunews/main/stories/2016/11/21/poet-kelly-norah-drukker-nominated-for-two-major-prizes-qwf.html?c=artsci/cissc/phd-humanities)



### CONCORDIA'S NEW VANIER SCHOLAR

*Art and chronic illness*

When Stahl's sister Devan was diagnosed with multiple sclerosis, she began to create artwork that combined Devan's magnetic resonance imaging (MRI) scans with images of daily life.

Through her PhD research, she plans to expand on this project to include collaborators and narratives from other patients and practitioners in Canada.

"This investigation not only benefits the patient's agency and self-identity, but also creates empathetic exchanges between them and their doctor," Stahl says.

As a student in the Humanities Interdisciplinary PhD Program, Stahl will be working at the intersections of art and medicine to illuminate the inequities of individuals living with chronic illness.

[www.concordia.ca/cunews/main/stories/2017/06/06/meet-latest-vanier-scholars-amir-hooshiar-anne-marie-turcotte-darian-stahl.html?c=artsci/cissc](http://www.concordia.ca/cunews/main/stories/2017/06/06/meet-latest-vanier-scholars-amir-hooshiar-anne-marie-turcotte-darian-stahl.html?c=artsci/cissc)

## Research Creation

The Humanities PhD program offers an exceptionally productive and supportive milieu for students to pursue research-creation projects that combine creative practice in a variety of media with scholarly investigation. Humanities students in the Research-Creation stream and their supervisors are a vital part of Concordia's cutting-edge and internationally renowned Research-Creation centres and labs, such as Technoculture Art and Games, Hexagram, SenseLab, Centre for Sensory Studies, Centre for Expanded Poetics, Centre for Curating & Public Scholarship.



### NATALIE DOONAN

*"Performing Food, Eating Ourselves: a little embodied course work"* was a workshop presented by PhD Humanities graduate Natalie Doonan, INDI graduate David Szanto, INDI student Pamela Tudge, and Performance Studies student Edward Whittall of York University. It was a collaborative session between the Canadian Association for Food Studies and the Canadian Association for Theatre Research, held in Toronto in May-June 2017. The workshop was made up of three courses, each composed of performative and participatory activities involving the communal preparation and eating of food.

For more documentation of food workshops and upcoming events, see: [www.lesensorium.com](http://www.lesensorium.com)



### DARIAN STAHL

*"Reaching In"*  
Photo-intaglio, 16" x 11," 2017  
My Canadian Vanier Graduate Scholarship-sponsored project focuses on how a fine art recontextualization of internal medical scans can positively impact a patient's sense of identity and agency. The goal for this work is to create an empathetic exchange between doctors, patients, and caregivers that will lead to better patient care. Although this research-creation is about chronic illness in particular, the artwork is open enough for viewers to impart their own identity and experiences within the medical system, and come to find we all carry anxiety about our bodies and, more broadly, our mortality.



### EMILIE ST.HILAIRE

*Faby*

Medium: Vinyl Reborn doll parts (Sarah kit by Antonio Sanchis), natural mohair, heat-set oil paint, glass beads, polyester filling.

My doctoral research-creation project examines the practices of Reborn baby enthusiasts and the artists who make these hyper-realistic dolls. Reborn babies have never been the subject of a focused academic research project and much remains unexplored about this sub-culture. My ethnographic and thoroughly interdisciplinary approach will shed new light on the phenomenon of Reborn babies.



[concordia.ca](http://concordia.ca)