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Erin Manning

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i. BIOGRAPHICAL INFORMATION

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www.erinmovement.com

[www.senselab.ca](http://www.senselab.ca)

Academic Background

2001-2003 Social Sciences and Humanities Research Council (SSHRC) Post-Doctorate, Communications and Art History, McGill University, Montréal, Canada.

1998-2001 PhD, Political Science, (Political Theory) University of Hawaii, Honolulu, Hawaii.

1996-1998 PhD, Comparative Literary Studies, Carleton University, Ottawa, Canada. [Transfer to Political Science Department, University of Hawaii due to closure of Comparative Literature Department at Carleton University].

1992-1996 Honours B.A. Directed Interdisciplinary Studies (focus: Literature, Film Studies, Philosophy), Carleton University. Graduated Highest Honours. Thesis: Manning, E. (1996). *Drawing Dis-Connections: Space and Time in Canadian Cinema.* Unpublished Thesis, Carleton University, Ottawa, Canada

1986-1990 Coursework and “Zwischenprüfung” (continental philosophy, slavic studies), Free University, Berlin, Germany.

Employment History

2020-2025 University Research Chair, Tier 2, Faculty of Fine Arts

2016 Full Professor, Concordia University

2008-2018 University Research Chair, Tier 2, Faculty of Fine Arts

2010 (winter term) Visiting Scholar, Society for the Humanities, Cornell University.

2009 Visiting Faculty at the European Graduate School (1-week course)

2004 to present Mel Hoppenheim School of Cinema and Studio Arts, Joint Appointment, Tenure Track. Concordia University

2003-2004 McGill University, Communications [courses taught in philosophy, political theory]

2001-2002 Carleton University, Sociology and Anthropology [courses taught in philosophy, visual studies, cultural studies]

1994-1998 Carleton University, Film Studies [teaching assistant for introductory courses and film theory]

Awards

2018 Honorary PhD, University of the Arts Helsinki

2015 Induction to the Royal Society of Canada, The College of New Scholars, Artists and Scientists

2015 Provost’s Circle of Distinction, Concordia University

2008 University Research Award: Concordia University Research Fellow, Emerging Scholar in the Humanities, Social Sciences and Fine Arts

1999 Werner Levi Award for high standing, University of Hawaii at Manoa.

1996 Governor General Silver Medal in Arts for highest standing

1996 University Medal in Arts for highest standing, Carleton University, Ottawa, Canada.

Languages

Fluent: German, French, English

 Good: Spanish

 Passable: Dutch

ii. RESEARCH

Exhibitions (solo)

**March-June 2019** *Anarchives – Goat Island.* Chicago Cultural Center. Curator : Nick Lowe.

**January 2018-December 2019**  *Collective Fabulations – Propositions for Social Dreaming*. Distributed work in collaboration with Andrew Goodman. 24 locations (peoples’ homes) in Montreal, Sao Paolo, Amsterdam, London ON, Budapest, Cluj, Berlin, Zurich, Melbourne, Sydney.

**July 2018** *Threadways*Curated Co-Lab. Online project. Curator : ChyeHong LIM. Singapore.

**May 2018** *The Colour of Time. Anarchive*. Centrul de Interes, Cluj, Romania.

**May 2018** *The Smell of Red.* Victoria Art Centre, Bucharest, Romania.

**October 2017**. *La couleur du temps / The Colour of Time*  Dream City - Multidisciplinary Biennale of Contemporary Art in Public Space, Tunis, Tunisia.

**June-August 2017** *Threadways* Museum vor Angewandte Kunst, “Manufactories of Caring Space-Time” Ghent Belgium.

**June 18-August 15 2016** *Threadways,* in *Het kleine Gebaar* Museum vor Angewandte Kunst,

 Ghent Belgium.

**September 2015** *Weather Patterns – Where Forces Meet* With Samantha Spurr and Andrew Goodman. Rubicon Gallery, Melbourne Australia.

**August 2015** *Weather Patterns – The Smell of Red*. With Nathaniel Stern. Vancouver Art Gallery, Vancouver. ISEA 2015.

**June 2014** *The Slow Colour Project*. Encuentro Performance Festival: Choreographing Social Movements in the Americas (with the Hemispheric Institute). Concordia University. Curated: Stephen Lawson, Shauna Janssen.

**May-July 2014** *Weather Patterns 4: The Smell of Red* (with Nathaniel Stern). Glasshouse Gallery. Brooklyn NY. Curated Jennifer Johung.

**September 2013** *Stitching Time: A Collective Fashioning* (traces). 5th Moscow Biennale, Russia. Curated Catherine de Zegher.

**June-September 2012** *Stitching Time: A Collective Fashioning.* 18th Biennale of Sydney, Sydney Australia. Curated Catherine de Zegher, Gerald McMaster.

**May 2012** *Weather Patterns, A Sentimental Construction*, with Nathaniel Stern and Bryan Cera University of Wisconsin Milwaukee (in the context of the Nonhuman Turn conference).

**October 15-16 2010** *Slow Clothes 4*: Explorations in Neurodiversity” AutCom, Milwaukee,USA.

**June 15-19 2010** *Volumetrics*. The Stockholm School of Economics - opening performance for the Society for Literature, Science and the Arts, Riga, Latvia.

**October 3 2009** *Folds to Infinity III/Volumetrics I*. Dancehouse, Melbourne, Australia.

**September 17 2009** *Folds to Infinity III/Volumetrics I*. Critical Path, Sydney, Australia.

**February 20-25 2009** *Folds to Infinity II* – Mapping: From Topography to Topology. Grand Arts Gallery, Kansas City, USA.

**November 6-8 2008** *Slow Clothes 3* - McCord Museum Montreal, Canada

**June 12-15 2008** *Slow Clothes 2* – “In Transit 08”, House of World Cultures. Berlin, Germany

**May 23-25 2008** *Slow Clothes* *1*– “Into the Folds” Société des arts technologiquesMontreal, Canada [Interview with Patti Schmitt – CBC radio one, « cinq à six », disseminated May 24]

**September 10-20 2007** *Folds to Infinity* – a mobile architecture of performance. Gallery Al Pendre, Fortaleza, Brazil

Performances

**November 2015** *Twisted Nietzsche* With Brian Massumi. Filmed performance and

installation as part of "Philosophy on Stage #4," ArtLab 4, Tanzquartier Vienna.

**March 27 2008** *Folds to Infinity* – in situ performance with Vivienne Jabri and Christine Sylvester, International Studies Association Conference, San Francisco.

\*\*note: *Folds to Infinity* and *Slow Clothes* are site-conditioned works. The mobile architecture and the performance-concept is altered for each exhibition/performance.

Choreography/Dramaturgy

**February 2015** Robert Ashley’s *Dust*. Dramaturg. Choreographer Megan Bridge.

**July 2017** *Vague de Corps*, Munich. Dramaturg. Choreographer Stephanie Felber.

Exhibitions (group)

**May 3 2018** *Birds Crossing Borders*Performance collaboration with Khadija Baker. Articule, Montreal.

**March-April 2013** Performer in *This Situation*, Tino Seghal. Musée d’arts contemporains, Montreal.

**October 2012** *Weather Patterns 3*, with Nathaniel Stern, Bryan Cera and Andrew Goodman. Group Exhibition: Entertaining the Environment. Bus Gallery, Melbourne Australia. Curated Andrew Goodman.

**September 2012** *Weather Patterns 3*, with Nathaniel Stern, Bryan Cera and Andrew Goodman. Group Exhibition: Entertaining the Environment Latrobe University Art Gallery, Melbourne Australia. Curated Andrew Goodman.

**August 2012** *Weather Patterns 3*, with Nathaniel Stern, Bryan Cera and Andrew Goodman. Group Exhibition: Entertaining the Environment Deakin University Art Gallery, Melbourne Australia. Curated Andrew Goodman.

Publications (print or electronic)

Books

Manning, E (in press) *Out of the Clear* Minor Compositions.

Manning, E (2020) *For a Pragmatics of the Useless*. Durham: Duke UP.

Manning, E. (2019, republication from 1994 with a new preface and afterword) *The Perfect Mango.*

 Punctum Books.

Manning, E. (2016) *The Minor Gesture*. Durham: Duke UP.

Manning, E. (2013) *Always More Than One: Individuation’s Dance*. Durham:

 Duke UP.

Manning, E. (2009) *Relationscapes: Movement, Art, Philosophy.* Cambridge, Mass., MIT

 Press.

Manning, E. (2007) *Politics of Touch: Sense, Movement, Sovereignty*. Minneapolis:

 Minnesota UP.

Manning, E. (2003). *Ephemeral Territories: Representing Nation, Home and Identity*

*in Canada*. Minneapolis.: University of Minnesota Press.

Manning, E and Massumi, B. (2014). *Thought in the Act – Passages in the Ecology of*

 *Experience*. Minneapolis: University of Minnesota Press.

Translations

Manning, E (forthcoming) *Toujours Plus Que Un.* Trans. Emma Bigé. Genève, Abrüpt.

Manning, E. (2020) *Le geste mineur*. Trans. Aline Wiame. Paris: Les empêcheurs de penser en rond.

Manning, E. (2019) *A Manga Perfeita*. Trans. Ernesto Filho and Christine Greiner. Punctum Press.

Manning, E. (forthcoming 2022) *O gesto Minor*. Trans. Andre Arias. Sao Paolo: GLAC.

Manning, E. (forthcoming 2022) *Sempre mais que uno*. Trans. Francisco Trento. Sao Paolo:

 GLAC.

Manning, E. (forthcoming 2022) *Politica de Toque*. Trans. Carlos Dumelo and Bianca Scliar. Sao Paolo:

 GLAC.

Manning, E and Massumi B (2018) *Pensée en Acte – Vingt propositions pour la recherche-création.*

Paris: Les presses du réel.

Edited Books

Manning, E.; Munster, A; Stavning Tomsen, Bodil Marie (Eds). (2019). *Immediation*. Open Humanities Press.

Book catalogue

Manning, E. and de Zegher, C. (2011) “Dance as a Semblance of a Composition” in *Violin*

 *Phase, Anne Teresa de Keersmaeker NY 2011*. Ghent: New Goff.

Manning, E. (2012) “Adrift” in Margarita Lypiridou, Drift||Dérive. Montreal: Blanche Gallerie

 D’art.

Book Series

Manning, E. & Massumi, B. ed. 2005-2015 *Technologies of Lived Abstraction*. (MIT Press)

Manning, E & Massumi, B ed (with SenseLab) 2012-2018 *Immediations* (Open Humanities Press)

Manning, E. & Massumi, B ed 2015-ongoing *Thought in the Act* (Duke UP)

Manning, E & Massumi B ed (with SenseLab) 2017-ongoing *3E Books Imprint; Immediations* book

 Series (Punctum Books)

Journal

Manning, E. founding editor (with Brian Massumi) and member of editorial collective, 2008- ongoing *Inflexions: A Journal for Research-Creation* , an online journal sponsored by the Sense Lab [www.inflexions.org](http://www.inflexions.org)

 Edited Journal Issues

Erin Manning, Leslie Plumb Ed. (2013)“Into the Midst” in Inflexions: A Journal for Research-Creation

 Out of Series. <http://www.inflexions.org/intothemidst.html>

Erin Manning, Nasrin Himada Ed. “Micropolitics: Exploring Ethico-Aesthetics” in *Inflexions: A*

*Journal for Research-Creation*. No. 3 (winter 2009). <http://www.inflexions.org>

Erin Manning, Ed. “Quebec Cinema and the Church” in *Nouvelles Vues*. Vol 3. (fall

2005) [www.cinema-quebecois.net](http://www.cinema-quebecois.net/) (2080 words)

Journal Articles

R\* Manning, E (2021) signé Cora Novirus, abécédaire. “Distantisme” Ed. Yves Citton. *Multitudes* (80).

R\* Manning, E (2021) “Surfacings” in “Sociality at the End of the World” Ed Jonathan Beller. *Social Text*

R\* Manning, E (2020) *“*Radical Pedagogies and Metamodelings of Knowledge in the Making*” in Critical Studies in Teaching and Learning.* Ed. Viviane Bozalek (vol 8, n S1).

R\* Manning, E (2020) “Angular Perspective, or, How Concern Shapes the Field” in LOG 49, *Anyone Corporation* (special section, “The Return of Nature” ed Sanford Kwinter) (summer)

R\* Manning, E (2020) “How Do We Repair” in *Theater.* Vol 50, No 2. Pp. 47-62.

R\* Manning, E (2019) “Proposiçôes para um movimento menor” in *Moringa Artes do Espetâculo*,

 Trans. Andre Arias. Joâo Pressoa, UFPB, v. 10, no 2. juin-dez/2019, p.11-24

R\* Manning, E (2019). “Fugitively, Approximately,” in “Incalculable Experience,” Ed.

 Lone Bertelsen. *Fibreculture*. Issue 30.

R\* Manning, E (2019) “University, Universitas,” in “Incalculable Experience,” Ed. Lone Bertelsen.

 *Fibreculture.* Issue 30.

R\* Manning, E (2019) “Towards a Politics of Immediation,” in “Cosmopolitanisms, Social Inclusion

 and Global Futures,” in *Frontiers in Sociology*. 08 January 2019.

R\* Manning, E, (2018) “Propositions for Research-Creation or, Undercommon Ways of

 Study” in *Corpografias.* ASAB, Universidad Distrital Bogotà-Colombia.

Manning, E (2018) “Trente Propositions pour la recherche-création” in ACFAS, Dossier recherche-

 création 11 fevrier.

 <http://www.acfas.ca/publications/decouvrir/dossier/recherche-creation>

R\* Manning, E (2018) “Me Lo Dijo un Pajarito: Neurodiversity, Black Life and the University as We

 Know It,” in *Social Text*. Vol 36.

R\* Manning. E. (2018) “Words that Invent Worlds,” in *Readings that Rock our Worlds*. Ed. Sarah Bridge-Rhoads, Hilary E. Hughes, Jessica Van Cleave. *Qualitative Inquiry*. 1-21.

R\* Manning, E (2017) “Dancando o Virtual” in *Movimento e Mobilizaçao Técnica -* Revista de Communicaçao e linguagensEds Jose Bragança de Miranda e Catarina Patrício*.* Dezembro de 2016 N. 45/46

pp. 185-198.

R\* Manning, E (2017) “For an Ethics of Language in the Making” – “ Etyka tworzącego się

 języka”, translated by Monika Rogowska-Stangret, "Przegląd Filozoficzno-Literacki" 1

 (46), 2 pp. 119-149.

R\* Manning, E (2017). “For a Pragmatics of the Useless, or the Value of the Infrathin” in

 *Studies in Material Thinking*. (vol 16).

Manning, E. and Massumi B. (2017). “L’allure de la répétition – En entrant dans *Les Visiteurs* de

 Ragnar Kjartansson,” in *Spirale 260*. Pringtemps.

R\* Manning, E (2016). “For a Pragmatics of the Useless, or the Value of the Infrathin” in

 *Political Theory*. 44 (1) February 2016.

https://www.materialthinking.org/sites/default/files/papers/199\_SMT\_Volume16\_Paper%2002\_FA.pdf

R\* Manning, E (2015). “Propositions for a Radical Pedagogy, or How to Rethink Value” in

 *Radical Pedagogies, Inflexions: A Journal in Reseach Creation*. (no 8) May.

R\* Manning, E, Benveniste, R., Bordeleau, E., Hornblow, M., Massumi, B., Morales. M., Kolozsvari, C., Rose-Antoinette, R., Szymanski, A (2015). “Entry Ways”

 in *Radical Pedagogies, Inflexions: A Journal in Reseach Creation*. (no 8) May.

R\* Manning, E. (2014) “Wondering the World Directly – How Movement Outruns

 the Subject” in *Body and Society*. July; 20 (2).

Manning, E. (2014). “Glasshouse – A Fragile Tending” in *TAR Magazine*, issue 2.

Manning, E and Massumi B. (2013) “Propositiones para el Pensamiento en Acto” Trans. Ana

 Fabri. In *Lobo Suelto!* <http://anarquiacoronada.blogspot.ca/2014/07/proposiciones-para->

 *el-pensamiento-en.html*

R\* Manning, E. (2013). “In the Act: The Shape of Precarity,” in *Melancholy and*

 *Live Politics* - *Magazine for Live Art Research*. Ed. Adam Czirak/Vassilis Noulas.

 Athens: Live Arts Institute. pp. 10-15 in English/Greek.

R\* Manning, E. (2013) “The Dance of Attention” in [Inflexions: A Journal for Research-Creation](http://www.inflexions.org).

 Ed. Jondi Keane. Issue 5. (7323 words)

R\* Manning, E. and Massumi, B. (2013). "A Perspective of the Universe: Alfred North Whitehead

Meets Arakawa+Gins" *Inflexions: A Journal for Research-Creation*, no. 6, pages 448-455.

 Manning, E. and Massumi, B (2013) "Vivre dans un mondes de textures. Reconnaître la

 neurodiversité" (with Erin Manning), translated by Anne Querrien and Ronald Rose-

 Antoinette, *Chimères* (Paris) no. 78, pages 101-112. Abridged French translation of book

 chapter "Coming Alive in a World of Texture: For Neurodiversity."

R\* Manning, E. (2012) “Fiery, Luminous, Scary: Entertaining the Environment” in

 *SubStance*, Special Issue on Touch “Plus qu’un toucher” (vol 40, no 3, issue 126).

pp. 41-48.

Manning, E. (2012) “Propositions for Collective Action” in *Theory and Event*. Ed. Brian

 Massumi, Darin Barney and Cayley Sorochan. (vol 15, issue 3, 2012 supplement).

(2532 words) <http://muse.jhu.edu/journals/theory_and_event/toc/tae.15.3S.html>

Manning, E. (2012) “Manifesto for Collective Action” in *Wi Journal of Mobile Media*.

 <http://wi.mobility.ca> (2129 words)

Manning, E. and Massumi B (2012) "Affective Attunement in a Field of Catastrophe. A

 Conversation with Jonas Fritsch and Bodil Marie Stavning Thomsen." *Peripeti. Tidsskrift*

 *for dramaturgiske studier* (Denmark). http://www.peripeti.dk/category/interview/ (online

publication, June 2012)

Manning, E. (2011). “Ajan Taidetta Kutomassa” (Stitching the Art of Time) in *Esitys*. Trans.

 Saara Hannula. (no 6). January 2012. pp. 18-21.

Manning, E. (2011). “Intimare” in *Etc.: Revue d’art contemporain –* Special Issue

 on nudity. No. 94. pp. 26-29.

R\* Manning, E. (2011) “The Shape of Enthusiasm” in *Parallax*, Special Issue on

 Enthusiasm, Ed. Francesco Ventrella. (vol 17, issue 2, 2011). Pp. 84-109.

Manning, E. (2010) “When Tables Dance: Technicity in Motion” – curated for *In Media Res*, 28

April. <http://mediacommons.futureofthebook.org/>

Manning, E. (2010) “The incipiency of movement” in *Rorotoko* (April 2010)

 <http://www.rorotoko.com/>

R\* Manning, E. (2010) “Always More than One: The Collectivity of *A Life*” in *Body*

*and Society*, vol 16, no 1. pp. 1-14.

R\* Manning, E. (2009) “Colouring the Virtual” in *Configurations*, Vol 16, no 3. 2008 (actual

 date of Publication, fall 2009). pp. 325-346.

Manning, E. and Himada, H. (2009) “From Noun to Verb: The Micropolitics of

‘Making Collective’ in *Inflexions: A Journal for Research Creation*. Vol 3, September

2009. [www.inflexions.org](http://www.inflexions.org) (7393 words).

R\* Manning, E. (2009) “What If It Didn’t All Begin And End With Containment?

Toward A Leaky Sense of Self” in *Body and Society*, vol 15, no 3. pp.117-128.

R\* Manning, E. (2009) “Propositions for the Verge” [translated into Croatian] in FRAKCIJA:

Journal in the Performing Arts.Ed. Ivana Ivkovic, No. 47. pp. 4-24

R\* Manning, E. (2009) “Taking the Next Step: Touch as Technique” in *Re-mediating Touch*. Ed.

Mark Paterson. Special Issue of *The Senses and Society* 4(2), 2009. pp.211-225.

 Manning, E, and Massumi, B (2009) “Histoire du milieu: entre macro- et mesopolitique.”

 Interview with Isabelle Stengers. *Inflexions: A Journal for Research Creation*,

 no. 3. [www.inflexions.org](http://www.inflexions.org)

 Manning, E and Massumi B (2009) “Les baleines et la forêt amazonienne. Gabriel Tarde et la

 cosmopolitique.” Interview with Bruno Latour. *Inflexions: A Journal for Research*

 *Creation* no. 3 [www.inflexions.org](http://www.inflexions.org)

Manning, E and Massumi B (2009) “Saisir la politique dans l’événementiel.” Interview with

Maurizio Lazzarato. *Inflexions: A Journal for Research Creation* no. 3 \ [www.inflexions.org](http://www.inflexions.org)

Manning, E. (2008) “Propositions for the Verge: William Forsythe’s Choreographic Objects”

 in *Inflexions: A Journal for Research-Creation*. No. 2 “Nexus” (December)

[www.inflexions.org](http://www.inflexions.org) (10313 words)

R\* Manning, E. (2008) “Grace Taking Form” in *Parallax: Special Issue, Installing the Body.* Ed.

Maike Bleeker and Eliza Steinbock. Issue 46, March. pp. 82-91.

Manning, E. (2008) “Creative Propositions for Thought in Motion” in *Inflexions: A Journal for*

 *Research-Creation*. Vol 1.[www.inflexions.org](http://www.inflexions.org/) (7883 words)

R\* Manning, E. (2007) “Relationscapes: How Contemporary Aboriginal Art Moves Beyond the

Map” in *Cultural Studies Review*. Vol 13, n. 2. Pp. 134-155.

R\* Manning, E. (2006) « Prosthetics Making Sense: Dancing the Technogenetic Body” in

*Fibreculture* 9, December 2006. [www.fibreculture.org](http://www.fibreculture.org/) (6907 words)

Manning, E. (2006) Danser le virtuel in *Cahiers de théâtre – Jeu*. Montreal : Transcontinental

Métrolitho, 2006 (n 119). Pp. 61-68.

Manning, E. (2005) Fluid Relations: Québec Cinema, Church and State. *Nouvelles “vues”*

 *sur le cinéma québécois, No 4*: Erin Manning, guest editor. [www.cinema-quebecois.net](http://www.cinema-quebecois.net/)

Manning, E. (2005) The Craft of Politics: Witching Times. *Theory and Event* Volume

8, Issue 3, <http://muse.jhu.edu/journals/theory_and_event/>

Manning, E. (2005) Science of the Spirit: Québec Cinema in the Age of Technological

Revolution in *Nouvelles “vues” sur le cinéma québécois, No 4*: Erin Manning, guest editor. [www.cinema-quebecois.net](http://www.cinema-quebecois.net/) (5073 words)

Manning, E. (2004) “Imaginings of and Beyond the Public Sphere” in *Canadian Journal of*

 *Film Studies* Vol 14 (2), pp. 106-116.

R\* Manning, E. (2003) “Negotiating Influence: Tango and a Politics of Touch” in *Borderlands*.

<http://www.borderlandsejournal.adelaide.edu.au/> (8422 words)

R\* Manning, E. (2003) “Happy Together: Moving Toward Multiplicity” in *Performance Research* *(Moving Bodies)* 8.4. pp. 84-91.

R\* Manning, E. (2001). “Desire at Work” in *Space and Culture*, 8, 198-201.

R\* Manning, E. (2000). Beyond Accommodation: National Space and Recalcitrant Bodies.

*Alternatives, 25 (1)*, pp. 51-74.

R\* Manning, E. (2000). “I Am Canadian: Identity, Territory, and the Canadian National

Landscape” in *Theory and Event* <http://muse.jhu.edu/journals/theory_and_event/v004/4.4manning.html.> (12235 words)

R\*Manning, E. (2000). “Reading History Through Geography: Representations of Home in

 Anne Michael's Fugitive Pieces” in *Space and Culture, 6*, 77-89.

R\* Manning, E. (1998). “The Haunted Home: Colour Spectrums in Robert Lepage's *Le*

*Confessionnal”* in *Canadian Journal of Film Studies, 7(2)*, 49-65.

Manning, E. (1998). “A Critical Ellipsis: Spacing as an Alternative to Criticism” in *Film-*

*Philosophy*: <http://www.film-philosophy.com/vol2-1998/n17manning>.

Book Chapters

R\* Manning, E (2021) “Intermezzo: Assemblage and Multiplicity” in *Minor Ethics – Deleuzian Variat*

*ions.* Ed. Casey Ford, Suzanne McCullagh, and Karen L F Houle. Montreal: McGill Queens University Press. Pp. 200-201.

R\* Manning, E and Massumi B. (2021) “The Understory, in 3 Ecologies” in *Texturing Space Towards*

*an Exponential Cartography* Ed. Christoph Brunner and Amélie Brisson-Darveau. Hamburg: Adocs Publishing. Pp. 105-112.

R\* Manning, E. “University” (2021) in *Keywords for American Studies.* Ed. Bruce Burgett and Glenn

Hendler.New York: NYU Press. Pp 246-248

R\* Manning, E. (2020) “10 Propositionen für eine radikale Pädagogik, oder: Wie den Wert neu Denken”

 *Experimente lernen, Techniken tauschen – Ein spekulatives Handbuch.* Ed. Julia Bee and Gerko

 Egert. Berlin, Nocturne. Pp 121-140

R\* Manning, E (2020). “Research-Creation as Interdisciplinary Practice – interview with Natalie

Loveless” and “The Intimacies of Doing Research-Creation – conversation with Sarah E.

Truman, Natalie Loveless, Natasha Myers and Stephanie Springgay” in *Knowings and Knots – Methodologies and Ecologies in Research-Creation.* Ed. Natalie Loveless. Edmonton: Alberta UP. Pp 211-250

R\* Manning, E and Massumi B (2020) “For a Whiteheadian Laboratory: How Do You Make Yourself a

Proposition” in *Propositions in the Making – Experiments in a Whiteheadian Laboratory* Eds/

RoLand Faber, Michael Halewood, Andrew M Davis. Maryland: Lexington Books. Pp. 3-17

R\* Manning, E. (2020) “Not at a Distance: On Touch, Synesthesia and Other Ways of Knowing,” in

*Touch*, Ed. Caterina Nirta, Danilo Mandic, Andrea Pavoni, andAndreas Philippopoulos-Mihalop

oulos. Westminster: University of Westminster Press. Pp. 120-146

R\* Manning, E. (2019) “Experimenting Immediation,” in *Immediation* Ed. Erin Manning, Anna Muns

ter, Bodil Marie Stavning Tomsen. Open Humanities Press. Pp.361-396.

R\* Manning, E (2018) “Me Lo Dijo un Pajarito: Neurodiversity, Black Life and the University As We

 Know It,” in *Socially Just Pedagogies – Posthumanist, Feminist and Materialist Perspectives in*

 *Higher Education*. Ed. Rosi Braidotti, Vivienne Bozalek, Tamara Shefer, Michalinos Zembylas.

 London: Bloomsbury. Pp. 113-130

Manning, E. (2017) “The Minor Gesture in 16 Movements” in *Manufactories of Caring Space-*

 *Time*. Ed. Catherine de Zegher. Cat. Exhib., MSK, Ghent, 2017.

Manning, E. (2017) Triologue” – conversation with Catherine de Zegher and Nikolaus

 Gangsterer in *Choreo-Graphic Figures: Deviations from the Line.* Ed. Nikolaus

 Gangsterer. Berlin: Editions. Angewandte (Walter de Gruyter).

Manning, E. (2017) “Divergent Surfaces” in *Brouillon Général: Peter Briggs*. Musée Angers. English

 Version. [“Surfaces Divergentes” in Brouillon Général: Peter Briggs. French translation.

 Musée Angers.]

R\* Manning, E. (2017) “Gloss: The Theatre of the Town,” and “Thresholding” in *Imagined Theatres –*

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R\* Manning, E. and Massumi B. (2016). “Just Like That – William Forsythe, Between Movement and Language” in Sentient Performativities. Ed. Lynette Hunter.

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R\* Manning, E. (2016) “Weather Patterns, or How Minor Gestures Entertain the Environment” in *Ubiqu*

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R\* Manning, E. (2016) “Für eine Pragmatik des Nutzlosen, oder der Wert des

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R\* Manning, E. (2015) “Against Method” in *Non-Representational Methodologies*. Ed. Phillip

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R\* Manning, E. (2015). “Mot Metode” in *Metodefestival og øyeblikksrealisme –*

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 Stuart Grant, Maeva Veerapen*.* London: Palgrave Macmillan.

R\* Manning, E. (2015) “Artfulness” in *The Nonhuman Turn*. Ed. Richard Grusin.

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R\* Manning, E (2015) Three Propositions for a Movement of Thought,” *Performance and*

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R\* Manning, E. (2014) “Relationscapes: How Contemporary Aboriginal Art Moves

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 Chris Healy and Katrina Schlunke. Sydney: UTS Review and Cultural Studies Review

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R\* Manning, E. (2014). “Another Regard” in *The Lure of Whitehead*. Ed. Adam

 Nocek and Michael Halewood. Minneapolis: Minnesota UP. pp. 312-331.

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R\* Manning, E. (2014). “Dancing the Virtual” in *Danse: An Anthology*. Ed. Noémie Solomon.

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R\* Manning, E. and Massumi B. (2013) "Coming Alive in a World of Texture: For

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R\* Manning, E. (2013) “Dancing the Constraint” in *Inventing Futures*. Ed. Joao da

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R\* Manning, E. (2013) “Waltzing the Limit: The Politics of *A Life*” in *Fascism in*

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R\* Manning, E. (2013) “Edeskettes. A Sokszorosság megközelitése“ in *Performance: Kortárs*

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R\* Manning, E. (2012) “Another Regard” [abridged] in *Carnal Aesthetics:*

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Manning, E. (2012) “Dancing the Virtual” [abridged] in *Dance*. Ed. Andrei Lepecki. Cambridge,

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Beaux-Arts d'Angers, 2011), pages 37-52 (French translation by Marie Ladame-Buchini

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Manning, E and Massumi B. (2011) “No Title Yet” in *Le Cabinet de Bracha*. Anger: Musée des

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Manning, E. (2010). “The Event of Writing: Brian Massumi and the Politics of

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R\* Manning, E. (2010) “The Elasticity of the Almost” in *Planes of Composition: Dance,*

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R\* Manning, E. (2009) “7 Propositions for the Impossibility of Isolation, or The

Radical Empiricism of the Network” in *Walled Garden*. Virtueel Platform (Amsterdam).

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 Touch [translated into French], *Couple, identité, société: le tango argentin*

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 Gabrielle Klein and Gabriele Brandstetter. Frankfurt: Frankfurt Verlag. pp. 279-298.

R\* Manning, E. (2008) Marey’s Movement Machines” in *Cinematic Folds:*

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R\* Manning, E. (2007) “Wandering the Law: Nomadic Desertscapes and Topological

 Dreamings” in *Literary Landscapes/Landscapes in Literature*. Ed. Maria-Teresa Chialant

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R\* Manning, E. (2007) “Securing Sense” in *Deleuzian Encounters: Studies in*

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 Performances” in Vigilantes: The Dream of Reason. Toronto: Fado.

R\* Manning, E. (2004) “Tango, Touch, and Moving Multiplicities,” in *Identity and*

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Manning, E. (2004). “Politics take Time,” in *Sovereign Lives (II): Grammars of*

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iii. CONFERENCES/SYMPOSIA PRESENTATIONS

**November 2018** Respondant (3 hours). *Joint Improvisation in Movement Conference 2 (JIM 2),* Neuroscience, Dance and Music. CNRS, Paris. Contact: Asaf Bachrach.

**March 2017** *Toward a Minor Gesture in 16 Movements*Haptic Bodies: Performance, Embodiment and the Politics of Touch. Barnard University.

**February 2017** Plenary Lecture – *Adventure Capital* (with Brian Massumi). Deleuze Studies in

India Collective, Mumbai, India. Contact: Parthasarathi Mondal.

**December 2016** Whitehead Conference, co-organized by Erin Manning and Brian Massumi, with Roland Fabre and Michael Halewood. Claremont University, Claremont.

**November 2016** Economic Space Agency – Open Source the Economy!. Keynote Erin Manning, Brian Massumi and SenseLab. Oakland, California.

**March 2016** *SenseLab presentation and art exploration of the anarchive.*Colloque de recherche-création sur l’imprévu. Contact: Serge Cardinal, Frédéric Dallaire.

**November 2015** *Perception, Movement, Image – Always More Than Human.* [workshop and presentation by Erin Manning, Anna Munster and Michele Barker]. Media Art Histories Re-Create. Concordia University/UQAM.

**June 2015**. *For a Pragmatics of the Useless, or The Value of the Infrathin*. *Seizing an Alternative: Toward an Ecological Civilization.* Claremont California.

**June 2015** Double Affirmation and the Question of Value, Panel and Conversation with Brian Massumi. *Seizing an Alternative: Toward an Ecological Civilization.* Claremont California.

**April 2014**. Round-Table: *Envisioning the Practice: Montreal International Symposium on Performing Arts Curation*. Contact: Jane Gabriels, Dena Davida and Dominique Fontaine.

**March 2014** *Neurodiversity in Film and Media* - Discussant. Society for Cinema and Media Studies. Seattle, USA.

**February 2014** Conference Presentation and Round-Table: *Researching Research-Creation*. University of Alberta. Contact: Natalie Loveless (Research-Creation Working Group).

**January 2014** Round-Table discussion with Sissel Tolaas on sensation. Hexagram, Montreal.

**August 2013** Workshop (closed). "Between Polyphony and Common Ground: Negotiating a One Page Manifestor for Urban Media and Public Art," with Krzysztof Wodiczko, Erin Manning,

Katharina Meissner, and Doo Eun Choi. Hexagram/CIAM, Agora de la danse, 1-2 août 2013

**September 2012** Round-Table discussion *Les sujets mobiles* with Manon Barbeau, Sherry Simon and Simon Harel. Colloque Interdisciplinaire Trajectoires Montreal.

**September 2012** Round-Table discussion with Brian Massumi and Sam Kinsley. *Articule,* Montreal.

**May 2012** “Quasi-Keynote” *Waltzing the Limit* Deleuze Conference. Kaifeng, China.

**October 2010** Conference Presentation “Debunking Another Myth: “Classical” Autistics and Figurative Language” with Ralph Savarese. AutCom, Milwaukee USA.

**August 2010** Round-Table Presentation “Beyond Synchronous Objects” with Norah Zuniga Shaw, Motion Bank, ISEA Ruhr.

**June 2010** Plenary Panel, “Coming Alive in a World of Texture” (with Brian Massumi) *Textiles in Motion* SLSA, Riga, Latvia.

**February 2010** Conference Presentation and Exhibition of Painting Series, *In Moving Colour*, Talk: *Politics and the Event of Art*, International Studies Association, New Orleans, USA.

**August 2009** Conference presentation/workshop “Empowering Becomings”, *Micropolitics of the becoming-physical*, Regulated Liberties Conference, Turku, Finland.

**August 2009** “Quasi-Keynote,” *Propositions for the Verge: William Forsythe’s Choreographic Objects*, Deleuze Studies Conference, Cologne, Germany.

**August 2009** Round Table: *Pour la Suite du Monde*. Deleuze Studies Conference, Cologne, Germany.

**May 2009** SenseLab workshop, *From Senses to Politics* "A Return to the Senses: Political Theory and the Sensorium" Trent University, Ontario.

**March 2009** Conference presentation. *A Politics of Touch?* American Comparative Literature Association Conference, Harvard University, Cambridge.

**March 26-29 2008** Conference presentation “Propositions for Thought in Motion: A Round-Table on Teaching Cinema” *International Studies Association*. San Francisco.

**March 26-29 2008** Conference presentation and Performance. “With Relational Movement: An Experiment with Politics of Performance”  *International Studies Association*. San Francisco.

**September 16-20 2007** Conference presentation “Constituting Facts: Dorothy Napangardi’s Salt Lines” *8eme Simposio Internacional de Filosofia Nietzsche/Deleuze*,” University of Fortaleza, Brazil

**Feb 28-March 3 2007** Discussant “Touch and Politics” Panel at the *International Studies Association Conference*, Chicago, USA

**June 13-16 2006** Conference presentation “Creating a Movement of Thought*” Society for Literature, Science and the Arts.* Amsterdam, Netherlands.

**May 27-29 2006** Conference Presentation. “Riefenstahl and the Becoming-Body of Fascism” *Materiafutura: Communication, Biopower, Racism.* Congrès, Naples, Italie, 26-27.

**December 2-4 2005** Conference presentation “Incipient Action: The Dance of the Not- Yet” *Radiator & Digital Cultures Symposium on Performance, Dance, and Technology Art,* Nottingham, UK.

**September 7 2005** Guest speaker, round table (with Brian Massumi, Parry Bard, Erin Mouré, Erin Diane Bisson) “State of Emergency: What Does it Mean to be a Citizen in the 21st Century?,” Gallerie Joyce Yahouda, Montreal.

**August 18-20 2005** Conference presentation “Transnational Movements of Desire” *International American Studies Association.* University of Ottawa, Canada.

**June 30-July 3 2005** Conference Presentation “Prosthetic Senses? Rethinking the Sensing Body in Movement” *CongressCath 2005: The Ethics and Politics of Virtuality and Indexicality.* Leeds,UK.

**March 1-5 2005** Conference presentation “Flesh, Sense, Movement” *International*

*Studies Association*, Honolulu, Hawaii.

**February 2005** Conference presentation “Touch and Tango” *Sensory Collections and Display Conference.* Concordia University, Montreal, Canada.

**December 2004** Discussant. *Representation, Articulation, Translation III*. Panel at the *British International Studies Conference.* Birmingham, UK.

**October 2004** Round Table Participant for *Territoires ouverts: création et*

*réseaux à haut-débit, Entretiens Jacques Cartier*  Société des Arts Technologiques, Montreal, Canada. Contact: Luc Courchesne.

**October 2004** Round Table/Lecture “Engendering, Trans-gender Politics in Artist-Run Galleries”, La Centrale – Powerhouse Art Gallery, Montreal, Canada. Contact: Aneessa Hashmi

**September 2004** Introductory lecture for *The Sense Lab* “The Sensing Body in Movement and the relation between the body, philosophy and art creation” Concordia University, Montreal, Canada. Contact: Brian Massumi.

**July 19 2004** Plenary lecture “Securing Sense? Flesh and the National Body Politic”  *Security Bytes*, Lancaster UK. Contact: Michael Dillon.

**May 2004** Conference presentation “Making Sense(s) of the Incommensurable”

*Experimenting on Intensities: Gilles Deleuze conference.* Trent University,

Peterborough, Canada.

**March 2004** Conference presentation “Happy Together: A Politics of Friendship”

*International Studies Association conference.* Montreal, Canada.

**December 2003** Conference presentation. “A Politics of Flesh” *The British*

*International Studies Association conference*, Birmingham,UK.

**January 2003** Conference presentation “Happy Together: Le tango argentin et

l’economie du désir » R*encontres discursives: Le culturel et les discours*

*économiques du texte de vulgarisation économique à l’économique dans le texte*

*littéraire, changements identitaires, exclusions et inclusions* University of Ottawa,

Canada.

**December 2002** Conference presentation “Violent Touch” *The British International*

*Studies Association conference*, London,UK.

**June 2002** Conference presentation “Engendering an other to the Nation: Argentine Tango and the Politics of Touch” *History of Concepts*, Huizinga Institute. Amsterdam,

Netherlands.

**May 2002** Conference presentation “The Politics of Gesture: Mediations of Arts and Politics”

*Politics of the Arts conference of the Politics of the Arts Group*,

Finish Institute, Berlin, Germany.

**March 2002** Conference presentation “Politics Take Time: Québec cinema and sovereignty” *International Studies Association*, New-Orleans, USA.

**March 2002** Discussant “Narrating War: Memory, Fiction and Violence I” Panel at the *International Studies Association.* New-Orleans (LA), USA.

**March 2002** Conference presentation “Re-Negotiating the Nation-State: Strange

Kinetics and Genders. *International Studies Association,* New-Orleans, USA.

**March 2002** Discussant “Deleuze, the Political and International Relations” Panel at *International Studies Association.* New Orleans (LA), USA.

**September 2001** Conference presentation “Entre toi et moi : Le tango Argentin ». *Les*

*nouveaux espaces de l'interculturel: littérature, médias, communication et Internet*

*dans les Amériques*, University of Ottawa, Ottawa, Canada.

**September 2001** Conference presentation “Negotiating Influence: Argentine Tango and the Politics of Movement. *General European Consortium for Political Research Conference*, Canterbury, UK.

**February 2001** Conference presentation “The Politics of Dislocation” *International Studies Association.* Chicago, USA.

**August 2000** Conference presentation “Dwelling With/In the Language of the Other: The Local and the Global in Robert Lepage's Films” International Political Science Association, Québec City, Canada.

**July 2000** Conference presentation “Face to Face with the Incommensurable: Srinivas Krishna's Lulu” *Re-casting the Political* Aberystwyth, Wales.

**March 2000** Conference presentation “Where the Zulu Meets the Mohawk: Race and Migration in Clement Virgo's Rude and Charles Binamé's Eldorado” *International Studies Association* Los Angeles (CA), USA.

**January 1999** Conference presentation “(De)territorializing the Ephemeral: Contemporary Canadian Landscape Painting” *Association of American Geographers Conference*, Honolulu, USA.

**February 1999** Conference presentation “Technologies of Otherness: The Subversion of Dwelling in John Greyson's Lilies” *International Studies Association.* Washington D.C., USA.

**December 1998** Conference presentation “Writing the Other Otherwise: Cross-Cultural Canadian Cinema Interrupts the Myth of the Nation” *British International Studies Association*. Sussex, UK.

**May 1998** Conference presentation “Errant Politics: Wandering the Différance of the Nation” *Congress of the Social Sciences and Humanities: Studies in Textual Analysis, Discourse and Culture,* University of Ottawa, Canada.

**May 1998** Conference presentation “The Haunted Home: Colour in Lepage's Le Confessionnal” *Congress of the Social Sciences and Humanities: Film Studies*

*Association of Canada.* Ottawa, Canada.

**May 1998** Conference presentation “Compromising Encounters: Reading History through Geography in Anne Michaels' Fugitive Pieces” *Congress of the Social*

*Sciences and Humanities: Canadian Society for Sociology and Anthropology.* Ottawa,

Canada.

**June 1997** Conference presentation “Confessions: A Ghost Story*”* *Learned Societies*

*of Canada: Studies in Textual Analysis, Discourse and Culture.* University of St. John's, Canada.

**June 1997**Conference presentation “Communication as Différance: Atom Egoyan's The Adjuster” *Learned Societies of Canada: Association for Film Studies*, St. John's, Canada.

**June 1997** Conference Presentation “Nation as Myth: Margaret's Museum and Khora” *Learned Societies of Canada: Association for Canadian Studies.* St. John's,

Canada.

**March 1997** Conference presentation “Where the Zulu Meets the Mohawk:

Migration and Immigration in Canadian Cinema” *International Symposium of the*

*Society for Cinema Studies.* Ottawa, Canada.

**November 1996** Conference presentation “Drawing (Dis)Connections: Space and Time in Canadian Cinema” *Post-Theory: Explorations of a Third Space*. Carleton

University, Ottawa, Canada.

**March 1996** Conference presentation “Waiting for Faces to Speak Pictures: Estrangement, Silence and Eternal Recurrence in Manchevski's *Before the Rain”*

*Comparative Literature Graduate Symposium.* Carleton University, Ottawa, Canada.

**May 1995** Conference presentation “King Lear: A Picture Shot in the Back – Language and Image in Late Godard” *Centenary of Film Learned Societies of Canada.* University of Québec in Montréal, Canada.

**March 1995** Conference presentation “Standing at the Edge of the Precipice: The

Quest for Christa T. – A Conversation between. Christa Wolf and Julia Kristeva”

*English Graduate Symposium*. Carleton University, Ottawa, Canada.

**June 1994** Conference presentation “In-Vestments of Love: Circe and The Crying Game” *International James Joyce Symposium.* Seville, Spain.

Research-Creation Residencies

**February-March 2019** (10 days) Goat Island retrospective artist residency. Chicago. Contact: Nick Lowe.

**June 2018** 14 days**.** a.pass (advanced performance and scenography studies). Contact: Lilia Mestre. (with Brian Massumi)

**January 2018** 14 days. School for New Dance Development in Amsterdam (SNDO). Contact: Bojana Mladenovic.

**April-August 2017** 5 months. Internationales Kolleg für Kulturtechnikforschung und

Medienphilosophie. Bauhaus University, Weimar, Germany. (with Brian Massumi)

**April 2017** 10 days.Association Art-Rue, Tunis.

**August 2016** 10 days. RICE Experimental School for Social Choreography. Directed

Michael Klien. (with Brian Massumi)

**April 2011** 4-day residency/workshop at <Fidget> Philadelphia – contact: Megan Skanse.

**December 2011** 10 day residency, Artspace, Sydney Australia

**November-December 2010** 1 month. Forsythe Company, Frankfurt

**December 2007** 14 days. New Mobilities: 3-week residency that included the leading of a 1-day

workshop at the University of New South Wales; focus on new media and mobility (with Brian

Massumi)

**February 2008** 5 days. Grand Arts, Kansas City

**April 2006** 14 days. New School/Parson’s School of Design: 2-week residency that included the

leading of a 2-day workshop; focus on movement, art and philosophy (with Brian Massumi)

**June 2008** 21 days. “Artists Lab,” In Transit Performing Arts Festival, House of World Cultures,

Berlin – co-direction of intensive 7-day workshop and performance (with Brian Massumi)

Invited Lectures, Keynotes and Special Seminars

**September 2022** Invited Lecture “Out of the Clear” Naryn/UNSW.

**September 2022** Invited Lecture “Research-Creation” University of Stockholm.

**September 2022** Invited Lecture “Contingent Agencies” University of Vienna, Austria.

**February 2022** Invited Lecture, “Out of the Clear,” Education dept. Plymouth University.

**February 2022** Invited Lecture with Brian Massumi “The Misplaced Concreteness of the Senses” Penn State, USA.

**January 2022** Special Seminar on writing, Royal Art Institute, Stockholm.

**January 2022** Invited Lecture (2 days), “Mini-Fieldings” DAS, Amsterdam

**December 2021** Invited lecture with Brian Massumi *The Three Ecologies* University of Vienna. Contact: Arno Boehler

**December 2021** Keynote lecture *Out of the Clear* Goldsmith University Contact: Miranda Matthews

**November 2021** Special Seminar - “Spilling More-Than Human T: Regenerating Paths of Living-Thinking Otherwise” Academy of the Arts, Rotterdam Contact: Dieuwke Boersma

**November 2021** Keynote lecture “schizzinganarchiving” Deleuze International Conference in India. Contact: Manoj NY

**October 2021** Invited lecture/seminar “ticcingflapping” Webinar Series on Neuroatypicality in Higher Education. South Africa/USA Contact: Vivienne Bozalek, Candace Kuby

**September 2021** Invited lecture - *The Untimely Impersonal* Relative Time/Little Time Lecture Series.

 Contact Shep Steiner and Mosaic.

**September 2021** Special Seminar - “Spilling More-Than Human T: Regenerating Paths of Living-Thinking Otherwise” Academy of the Arts, Rotterdam Contact: Dieuwke Boersma

**June 2021** Keynote Lecture, *Out of the Clear* Architecture - Digital Futures Contact: Neil Leach.

**June 2021** Invited Lecture - Practice-Based Research Consortium. Contact: Nina Eidsheim

**May 2021** Invited lecture -*In the Thick of It* Embodiment & Critical Medical Humanities. In conversation with Erin Manning. Contact: Sophie Witt.

**March 2021** Invited lecture/performance *The Untimely Impersonal*. Untimely Transgressions. Contact: Reagan Truax.

**January 2021** Invited lecture (with students Mayra Morales, Halbe Kuipers and Diego Gil). *Doing*

 *Academia Differently.* Contact: Viviane Bozalek.

**November 2020** Invited lecture - *In the Thick of It* Kulturanalyse Jetzt. Contact: Shantala Hummler.

**November 2020** Invited lecture - *Angular Perspective* Launch of Log 49 Contact: Cynthia Davidson

**January 2020** Invited lecture – *backgroundingforegrounding*. DAS Graduate School of Choreography-

Performance Art-Theatre/Veem Theatre, Amsterdam.

**January 2020** 4-day movement and philosophy workshop (with Brian Massumi), *Performance and*

*Amodal Perception* DAS Graduate School of Choreography-Performance Art-Theatre, Amsterd

dam.

**January 2020** 1-day movement and philosophy workshop (with Brian Massumi), *Moving Beyond*

*Identity* SNDO Amsterdam.

**December 2019** Keynote lecture, *Radical Pedagogies and Metamodelings of Knowledge in the Making.*

Reconfiguring Higher Education 10th New Materialism Conference. South Africa. Contact:

 Viviane Bozalek.

**September 2019** Invited lecture, "TiccingFlapping » School of Teacher Education, Sødertørn University College, Stockholm.

**September 2019** Special seminar (with Brian Massumi), on process philosophy and affect theory, with PhD students and facutly, School of Teacher Education, Sødertørn University College, Stockholm, 3 hrs.

**September 2019** Special seminar (with Brian Massumi), "Moving Across Thresholds: Propositional Pedagogies," with PhD students and faculty, Faculty of Education, Oslo Metropolitan University, Norway, full day.

**September 2019** Special seminar (with Brian Massumi) on process philosophy and affect theory with faculty in Early Childhood Education, Faculty of Education, Østfold University College, Fredrikstad, Norway, 3 hrs.

**September 2019** Special seminar (with Brian Massumi) on process philosophy and affect theory with MA students in Early Childhood Education, Faculty of Education, Østfold University College, Fredrikstad, Norway, 3 hrs.

**September 2019** Invited lecture, "Toward a Minor Movement – 19 Propositions." Faculty of Education, Østfold University College, Fredrikstad, Norway.

**May 2019** Invited lecture. "Revaluing Value : For a Pragmatics of the Useless" Grupo de Investigacion Lenguajes y Materialidades, Universidad Adolfo Ibanez, Santiago, Chile.

**May 2019** Special seminar (with Brian Massumi). "SenseLab and the Question of Thought in the Act," Grupo de Investigacion Lenguajes y Materialidades, Universidad Adolfo Ibanez, Santiago, Chile

**May 2019** Round-table discussion (with Brian Massumi and Suely Rolnik). "Powers of the Sensitive," Grupo de Investigacion Lenguajes y Materialidades, Universidad Adolfo Ibanez, Santiago, Chile

**April 2019** Special Seminar (with Erin Manning), Noyau d'étude de la subjectivité, Université catholique pontificale de Sao Paulo.

**March 2019** Keynote Presentation *NestingPatching –* Graduate Student Conference, Ontario College of the Arts University, Toronto.

**November 2018** Public Lecture/Artist Talk *Rencontrer en créant* - in conversation with Anatoli Vlassov. Université Paris 1 Panthéon-Sorbonne. Contact: Yann Toma.

**November 2018** Seminar *Ticcingflapping - on Neurodiversity and Queer Rhetoric.* Université Paris 1 Panthéon-Sorbonne. Contact: Barbara Formis.

**November 2018** Workshop"Pépinière processuelle" with Brian Massumi: "Anthropologies numériques," École des Hautes Études en Sciences Sociales/Point Éphémère,

**November 2018** Public Lecture with Brian Massumi. *La pensée en acte - des valeurs à venir.* École Universitaire de RechercheARTEC. Contact: Yves Citton.

**November 2018** Seminar with Brian Massumi *Sur la recherche-création.* École Universitaire de RechercheARTEC. Contact: Yves Citton.

**November 2018** Workshop (2 days) *Toward a Neurodiverse Science*. CNRS. Contact: Asaf Bachrach and the Labodanse.

**November 2018** Workshop (3 days) in collaboration with Asaf Bachrach and Romain Bigé. “Gestes de la recherche”. CNRS Paris. Contact: Asaf Bachrach.

**November 2018** Workshop (4 days). *The Way of the Anarchive* (with SenseLab). “Anthropologies Numériques,” CNRS Paris. Contact: Nadine Wanono.

**November 2018** Workshop *Gestes de la recherche - tisser.* With Jim Dumit. Contact: Asaf Bachrach and Labodanse.

**October 2018** Conference talk and seminar (with Brian Massumi), "Toward Emergent Altereconomies." Conference: "Volality, Scale, Affect," Center for Global Culture and Communication / Center for Transcultural Studies / Rhetoric and Public Culture Program, Northwestern University

**August 2018** Keynote Lecture *Not at a Distance: On Touch, Synaesthesia and Other Ways of Knowing “*Moving Art – Philosophical and Psychological Explorations”. University of Copenhagen. Contact: Kasper Levin.

**August 2018** Keynote Lecture: *What Things Do When They Shape Each Other*. “Affect, Interfaces, Event.” Aarhus University. Contact: Jonas Fritsch, Bodil Marie Stavning Tomsen.

**July 2018** Invited Lecture and workshop. *For a Pragmatics of the Useless* as part of “Abandoned Practices Institute, Summer Intensive. The School of the Arts Chicago (SAIC). Contact: Matthew Goulish.

**June 2018** 14 day (8 hours/day) special seminar on public/relational art. a.pass (advanced performance and scenography studies). *The Way of The Anarchive – Parallel Parasite* Contact: Lilia Mestre.

**June 2018** Public Lecture (with Erin Manning), "Crypto-economy of Affect," a.pass (Advanced Performance and Scenography Studies) / Zsenne ArtLab, Brussels, 28 June 2018

**June 2018** Special Seminar (with Erin Manning), "The Way of the Anarchive," a.pass (Advanced Performance and Scenography Studies) / Zsenne ArtLab, Brussels

**June 2018** Artist Talk, Zsenne ArtLab, Brussels.

**May 2018** Keynote Lecture *Cephalopod Dreams – Finance at the Limit.* University of Naples, Italy. Contact: Tiziana Terranova.

**May 2018** Artist Talk, *The Smell of Red.* Bucarest.

**May 2018** Artist Talk, *The Colour of Time, Anarchive.* Cluj.

**May 2018** Invited Lecture (with Brian Massumi), "Finance at the Limit: Toward the Revaluation of Value," Techno-Cultures Research Unit, University of Naples-Orientale, Italy, 11 May 2018

 Contact: Laura Ilea.

**April 2018** Invited Lecture and workshop: *Me Lo Dijo un Pajarito: Black Life, Neurodiversity and the University As We Know It.* University of Richmond. Contact: Nathan Snaza and Julietta Singh.

**March 2018** Keynote presentation. Trondheim Biennale for Art and Technology – Meta-Morf 2018. Contact: Espen Gangvik and Rachel Armstrong.

**March 2018** Invited Lecture – *Politics of Touch* as part of “On the Haptic Through the Resonance of Touch,” curated by Rizvana Bradley. Stedelijk Museum, Amsterdam.

**February 2018** Invited Lecture: *Me Lo Dijo un Pajarito: Black Life, Neurodiversity and the University As We Know It.* The Social Justice Institute, University of British Columbia. Contact: Denise Ferreira da Silva.

**February 2018** Artist Talk - *The Colour of Time* and Workshop *3Ecologies Institute.* Southern Alberta Art Gallery, University of Lethbridge. Contact: Clayton Smith.

**January 2018** 14 day (3hrs/day) special seminar on touch and movement. School for New Dance Development in Amsterdam (SNDO). Contact: Bojana Mladenovic.

**January 2018** Invited Lecture *Not at a Distance: On Touch, Synesthesia and Other Ways of Knowing* as part of the series entitled “There’s a Tear in the World: Touch After Finitude. Invitation Jorinde Seigel and Jort van der Laan, curated Rizvana Bradley. Gerrit Rietveld Academie, Amsterdam.

**July 2017** Invited Lecture/Lab: *The Colour of Time* – *Art, Time and the Minor Gesture.* IKKM: Bauhaus University. Contact: Lorenz Engel.

**June 2017** Workshop with Brian Massumi: *The Diagram and the Outside*. Arts in the Alps, Spring School. Grenoble, France. Contact: Gretchen Schiller.

**May 2017** Keynote Lecture: *What Things Do When They Shape Each Other – The Way of the Anarchive.* University of Aberdeen. Contact: Tim Ingold.

**May 2017** week-long participation in workshops, exhibitions and paper presentations as invited guest. *Knowing From the Inside.* University of Aberdeen. Contact: Tim Ingold.

**May 2017** Keynote Lecture: *Toward a Politics of Immediation*. Mediating Immediacy: Choreographing Affect. Leuven, Belgium. Contact: Arne Vanraes.

**May 2017** Workshop with Brian Massumi. *The Three Ecologies Institute: Anarchiving a Three Ecologies Institute.* Catholic University of Leuven. Contact: Arne Vanraes.

**April 2017** *Me Lo Dijo un Pajarito: Neurodiversity, Black Life and the University as We*

*Know it*. IKKM: Bauhaus University. Contact: Lorenz Engel.

**March 2017** Invited Lecture (with Brian Massumi) *3Ecologies Process Seed Bank*. Pratt

University. Contact: Jonathan Bellar.

**March 2017** 3-day Workshop between SenseLab, Volatility Group (NY) and ECSA (Finland) at

NYU/Pratt. Contact: Robert Wosnitzer and Jonathan Bellar.

**February 2017** Workshop on Felix Guattari and Process Philosophy (with Brian Massumi).

India Institute of Technology, Mumbai. Contact: Punnya Rajendren.

**February 2017** Invited Lecture *Immediation* (with Brian Massumi). School of the Arts and Aesthetics, Jawaharlal Nehru University. Contact: Ranjani Mazumdar.

**Februrary 2017** Keynote Lecture *For A Pragmatics of the Useless* and workshop. Masters in Contemporary Performance and Ecology, Matter and Process Symposium. Contact: Esa Kirkkopelto.

**February 2017** Workshop (with Brian Massumi). Deleuze Studies in India

Collective, Mumbai, India. Contact: Parthasarathi Mondal.

**December 2016** Keynote Lecture, workshop and SenseLab keynote lecture at Whitehead

Conference “How to Make Yourself a Proposition” co-organized by Erin Manning and Brian

Massumi. Claremont, USA. Contact: Roland Faber.

**August 2016** 3 special seminars with Brian Massumi (How is an Anarchive?/What is an

Altereconomy?/ How do we make a Three Ecologies Institute?) as part of the RICE experimental

school in Social Choreography. Contact: Michael Klien.

**April 2016** Keynote Lecture. *The Feeling of Effort: When Movement Exceeds Us* Movements

and Migrancies, University of Toronto English Department Graduate Conference. Toronto,

Canada. Contact: Scott Herder.

**April 2016** Artist Talk and Studio Visits, Gallery 400, UIC Chicago. Contact: Lorelei Stewart.

**April 2016** Keynote Lecture, *Affirmation Without Credit*. Deleuze and Art conference. Dublin, Ireland. Contact: Radek Przedpelski.

**March 2016** Invited Lecture, *Artfulness*. Universidad de las Americas Puebla.

**March 2016** 4-day workshop with Brian Massumi. Universidad de las Americas Puebla. Contact: Emilia Ismael.

**February 2016** Invited lecture, *Immediation* De/Synchronization Conference. ICI Berlin, Germany. Contact: Gabrielle Brandstetter.

**November 2015** Keynote Lecture, *The Art of Activism, or The Dark Precursor Meets the Infrathin*. “The Dark Precursor – International Conference on Deleuze and Artistic Research”. Ghent, Belgium. Contact: Paulo de Assis.

**November 2015** Keynote Lecture, *The Facilitation of Facilitation*. “The Science of Joint Improvisation” conference. Paris, France. Contact: Asaf Bacharaf.

**November 2015** Keynote Lecture. *Artfulness*. “How Art Does Things” conference. Aalborg Denmark. Contact: Steen Ledet Christiansen.

**November 2015** Invited Lecture. *Neuroqueer and the Politics of Rhetorical Movement(s)*. HZT, Berlin. Contact: Nik Haffner.

**November 2015** Workshop and Special Seminar: Perception and Emergent Atunement. HZT, Berlin. Contact: Nik Haffner.

**November 2015**. Workshop and Special Seminar: Artfulness and the More-Than Human. IAK-Kunst in Braunschweig. Contact: Tomas Saraceno.

**October 2015** Keynote Presentation. Affect Theory: Where’s the Future Conference. Millersville, Philadelphia. Contact: Gregory Seigworth.

**October 2015** Keynote Presentation. New Materialism Conference. Melbourne Australia. Contact: Barbara Bolt.

**June 2015** Keynote Presentation with Brian Massumi**.** *Beauty and Double Affirmation*. Whitehead Conference. Claremont, USA. Contact: Roland Faber.

**May 2015** Lecture and Workshop with Brian Massumi. *Double Affirmation: Nietzsche with Whitehead*. ArtLab5: Artist-Philosophers/Philosophy as Arts-Based Research. Tanzquartier/Dept. of Philosophy University of Vienna. Contact: Arno Boehler.

**April 2015** 3-day Thesis Seminar: *Minor Gestures – Toward a Choreographing of the Political*. Performing Arts Research Centre, Theatre Academy, University of the Arts Helsinki. Contact: Leena Rouhiainen.

**March 2015** Special 3-day Seminar with Brian Massumi: *Against Method*. Letters, Humanities and Art History Dept. University of Cholula, Mexico. Contact: Emilia Ismael.

**Feburary 2015** Invited Lecture. *Artfulness*. Department of Philosophy. University of Manitoba. Contact: Simone Mahrenholz.

**February 2015** Special Seminar on disability politics. University of Michigan at Ann Arbor. Contact: Petra Kuppers.

**February 2015** 1-day workshop on minor gestures. Thinking Dance. Philadelphia. Contact:

 Megan Bridge.

**December 2014** Keynote - *Thought in the Act* with Brian Massumi. Cultural Studies Association of Australasia at the University of Woollongong. Contact Ian Buchanan.

**November 2014** Invited Lecture with Brian Massumi. *10 Propositions for Research-Creation*. RMIT University Melbourne. Contact: Lyndal Jones.

**November 2014** Keynote Presentation. *The Minor Gesture*. COFA, Sydney. Contact: Petra Gemeinboeck.

**October 2014** Workshop with Brian Massumi "Creativity and Decision." Event: "New Materialisms Training School: Experience and Resonance, Academy of Media Arts, Cologne, Germany. Sponsored by COST (European Cooperation in Science and Technology) and the EU Research and Technological Development Framework Program. Contact: Marie-Luise Angerer.

**October 2014** Workshop (with Briam Massumi and the SenseLab collective). "What Dance

Knows." Conference: Dance Politics, Design Studio for Social Intervention. Contact: Kenneth

Bailey.

**July 2014** Keynote with Brian Massumi. "Ontopolitics of Movement: Control and Emergence in

the Era of Affective Capitalism." Conference: "History and Ontologies of Movement-Gesture."

International Metabody Forum/Universidad Autonoma de Madrid. Contact: Jaime del Val.

**July 2014** Keynote and seminar (1 week), *The Force of Performance: Movement, Affect, Participation.* Nordic Summer University, Iceland. Contact: Camilla Graff Junior.

**June 2014** Invited Lecture. *Event-Creation - Propositions for Research-Creation*. Akademie Schloss Solitude / N-1 Publications. Stuttgart, Germany. Contact: Peter Pelbart and Akseli Virtanen.

**June 2014** Invited Lecture. *Against Method - Propositions for Research-Creation*. Aesthetics of the Humanities Symposium*.* Coventry University, UK. Contact: Janneke Adema.

**May 2014** Keynote Presentation. *Artfulness: A Participatory Ethos*. Reclaiming Participation Conference. Zurich, Switzerland. Contact: Isabell Otto.

**April 2014** Keynote Presentation. *A Politics in Movement.* Joint Invitation from Graduate Student Conference *Critically Kinaesthetic: Performing bodies of political engagement* and the Performance Studies (Canada) Speaker Series. York University. Contact: Marlis Schweitzer.

**October 2013** Workshop and Special Seminar with Brian Massumi. *Process Philosophy: Where Art Meets Thought.* Tanzquartier, Vienna. Contact: Arno Böhler.

**September 2013** Invited Lecture (with Brian Massumi) *Just Like That: William Forysthe, Between Movement and Language.* Department of Aesthetics and Communication. Denmark. Contact: Bodil Marie Stavning Thomsen.

**September 2013** Round Table/Artist Talk. *Textures of Participation.* 5th Biennale of Moscow. Contact: Catherine de Zegher.

**June 2013** Movement workshop and invited lecture. *Neurodiversity and a Politics of Touch.* Université libre de Bruxelles. Contact: Fleur Courtois and Aline Wiame.

**June 2013** Joint Keynote with Brian Massumi. *Art, Politics and Process Philosophy.* Nordes Design Research Conference. Copenhagen.

**April 2013** Round Table with Brian Massumi, Louis-Claude Paquin and Owen Chapman on Research-Creation. Colloque du doctorat conjoint en communications “Enjeux et avenirs de la communication.”

**March 2013** Invited Lecture (with Brian Massumi), Seminar and Fine Arts Critiques. *For a Pragmatics of the Useless.*University of Western Ontario - Public Humanities. Contact Josh Lambier.

**March 2013** Invited Lecture and Seminar. *The Art of Time.* Norwegian Theatre Academy – Infinite Record, Archive Memory and Performance. Contact Karmenlara Ely.

**March 2013** Joint Keynote with Brian Massumi (TEDx Format). *For A Pragmatics of the Useless.* CalArts. Contact: Shannon Scrofano.

**January 2013** Invited Lecture with Brian Massumi – *Just Like That – Forsythe’s Woolf Phrase*, , Performance Studies Graduate Group Embodiments Research Cluster. UC Davis. Contact: Lynette Hunter.

**January 2013** Special Student Seminar on Work in Progress, Performance Studies Graduate Group, UC Davis. Contact: Lynette Hunter.

**December 2012** Invited Lecture and 4-day Workshop – with Brian Massumi. *The Shape of Enthusiasm.* Duke University, Franklin Humanities Institute. Contact: Ian Bauchom.

**November 2012** Invited Lecture and 3-day Workshop. *Dancing the Constraint* <Fidget> Philadelphia, Pennsylvania. Contact: Megan Skanse.

**November 2012** Invited Lecture, *Choreography as Mobile Architecture* – series on Movement. Lehigh University, Pennsylvania. Contact: Edurne Portela.

**November 2012** Invited Lecture, Round Table “Of Minds and Magnets” with Brian Massumi and Ralph Savarese. Neurohumanities Research Group, Duke University. Contact: Ralph Savarese.

**September 2012** Invited Lecture on the SenseLab and Research-Creation, with Brian Massumi (around the exhibition “Masse” with Sam Kinsley). Contact: Articule.

**August 2012** Master Class. *Performance, Philosophy, Concept Creation* College of Fine Arts/UNSW. Contact: Anna Munster.

**August 2012** Artist Talk and Workshop. *Entertaining the Environment*, Deakin University. Contact: Jondi Keane.

**August 2012** Invited Lecture, *The Art of Participation*. RMIT, Melbourne, Australia. Contact: Pia Ednie Brown.

**July 2012** Artist Talk, 18th Biennale of Sydney.

**June 2012** Round Table Conversation with Catherine de Zegher, “all our relations”, 18th Biennale of Sydney Opening Symposium.

**May 2012** Keynote Presentation *Another Regard*, Nonhuman Turn Conference. Contact: Richard Grusin.

**April 2012** Invited Lecture and Workshop. *The Dance of Attention* Performance Studies, Free University, Berlin, Contact: Gabrielle Brandstetter.

**March 2012** 3-day Workshop and residency with Brian Massumi. University of Milwaukee. Contact: Nathaniel Stern, Richard Grusin.

**January 2012** Invited Lecture, *The Force of Matter* Workshop and Critiques, Ecole des Beaux Arts, Tours, France. Contact: Peter Briggs.

**December 2011** Invited Lecture and Workshop with Brian Massumi, *Research-Creation and Practices of Making/Thinking* COFA, Sydney. Contact: Anna Munster.

**November 2011** Invited Lecture and Workshop with Brian Massumi, *Choreography as Mobile Architecture* Lisbon, Portugal. Contact: Jose Gil.

**April 2011** Invited Lecture, *Technique and Technicity* 2-day workshop, “Semaine de la danse contemporaine du Québec a Barcelone” Contact: Maria Jesus Bronchal.

**April 2011** Guest choreographer, workshop in choreographic thinking. Dansbyran, Gotheburg Sweden. Contact: Kate Elswitt.

**March 2011** Invited Lecture. *Another Regard* Utrecht, Netherlands. Symposium for Carnal Aesthetics. Contact: Bettina Papenburg.

**March 2011** Keynote Lecture with Brian Massumi, *Peindre au seuil* Musée des beaux-arts d’angers - “Le cabinet de Bracha” contact: Bracha Ettinger.

**January 2011** Round Table Discussant and Opening Presentation - “On Space: What We Will Never Know”, Semblance of Space, FASA, Concordia University. Contact: Katerina Lagassé.

**December 2010** Invited Lecture - Montreal Danse Atelier Chorégraphique 2010. *Dancing the Virtual*, Montreal. Contact: Kathy Casey.

**November 2010** 1-day Workshop with Brian Massumi, *Perception and Neurodiversity*. Olafur Eliason Studios, Berlin. Contact: Eric Ellingsen.

**November 2010** Keynote Presentation with Brian Massumi, *Dance, Politics and Co-Immunity* Frankfurt. Contact: Stefan Hoelscher.

**November 2010** Round Table Presentation with Brian Massumi, Forsythe Company. Contact: Scott de Lahunta

**November 2010** Guest curator for Dansbyrån - Movement Workshop and Lecture, Gothenburg. Contact: Kate Elswitt.

**August 2010** Invited Lecture, European Graduate School, Saas Fee. *An Ethics of Language in the Making* Contact: Wolfgang Schumacher.

**June 2010** Keynote Presentation with Brian Massumi *Coming Alive in a World of Texture*, Society for Literature, Science and the Arts, Riga, Latvia. Contact: Manuela Rossini.

**June 2010** Keynote lecture with Brian Massumi*, Strategies for Research-Creation*. Event, Signal, Affect: The Signaletic Event in Art, Culture and Politics. Arhus University. Contact: Bodil Marie Stavning Thomsen.

**June 2010** Keynote 2 with Brian Massumi, *Generating the Impossible - Limit and Threshold*. Event, Signal, Affect: The Signaletic Event in Art, Culture and Politics Arhus University. Contact: Bodil Marie Stavning Thomsen.

**May 2010** Invited Lecture with Brian Massumi “A Perspective of the Universe”, Guggenheim Contact: Martin Rosenberg.

**April 2010** Workshop and Invited Lecture – *Autism, Affect, Language*. Millersville University. Contact: Greg Seigworth.

**April 2010** Rose Goldsen Invitational Lecture, Cornell University. *Choreography as Mobile Architecture* Contact: Tim Murray.

**April 2010** Invited lecture and workshop. *Choreography as Mobile Architecture* School of Performance, Berkeley University. Contact: Ashley Ferro-Murray.

**March 2010** Keynote Lecture for “In Transit,” the 12th Annual Graduate Conference at the University of Western Ontario in London, Ontario. *Architecting Mobility* Contact: Sarah Rodrigues.

**March 2010** Invited Lecture/Seminar on *Waltz with Bashir* [“Waltzing the Limit: The Politics of A life”] Society for the Humanities, 2009-2010 Society Fellows Work in Progress Seminar, Cornell University. Contact: Tim Murray.

**March 2010** Keynote Lecture for “AG3 – Online [The Third International Conference on Arakawa and Gins]. *Arakawa and Gins – Procedural Architecture and the Dance of Attention* Contact: Jondi Keane, Martin Rosenberg.

**February 2010** Invited lecture. Symposium "The Making of Theory: Theatre, Science, Power" (February 5th-6th, 2010) *The Politics of Performance* Free University, Berlin. Contact: Erika Fischer-Lichte.

**October 2009** Workshop with Brian Massumi, Pia Ednie-Brown and Stuart Grant: *Research-Creation*. SIAL, RMIT, Melbourne. Contact: Pia Ednie-Brown.

**October 2009** Keynote lecture *A Life: Waltzing with Bashir*. “Time, Transcendence and Performance” conference. Monash University, Melbourne. Contact: Jodie McNeilly.

**September 2009** Keynote lecture. SEAM - Architecture, Dance and Film Symposium: *The Shape of Things Between Space and Movement* University of Technology, Sydney. Contact: Samantha Spurr.

**September 2009** Workshop: *Architectures in Movement*. SEAM: Critical Path, Sydney. Contact: Margie Medlin.

**September 2009** 2-hour special Seminar with Brian Massumi: *The SenseLab and the Art of Collaboration*. University of Technology, Sydney. Contact: Charles Rice.

**August 2009** 2-day workshop with Brian Massumi, *Arts of Relation* – Technologies of Lived Abstraction. Helsinki, Finland. Contact: Akseli Virtanen.

**July 2009** 4-hour special seminar with Brian Massumi, Cornell University School of Criticism and Theory. Contact: Amanda Anderson.

**May 2009** 2-hour special seminar with Brian Massumi, European Graduate School, Toronto Canada. Contact: Sean Smith

**February 2009** 3-day workshop: *Folds to Infinity II – Maps*. Grand Arts. Contact: Summer Farrar and SPURSE.

**February 2009** Invited Guest: Pecha Kucha. Society for Art and Technology, Montreal. Contact: Nicolas Marier.

**December 4 2008** Round-table intervention on Simondon, *Society for Art and Technology*. Montreal. Contact: Marie-Pier Boucher and Patrick Harrop.

**November 19-21 2008** 3-day workshop on the micropolitics of research-creation for “Walled Garden” Amsterdam, Netherlands. Contact: Annet Dekker

**October 10 2008** 2-hour special seminar “Politics of Touch” for *ONOUPS*, l'Observatoire de nouvelles pratiques symboliques, University of Ottawa. Contact: Rebecca Lavoie.

**November 1 2008** Keynote lecture “Colouring the Virtual” for launch of *Cinematic Folds*, Pleasure Dome, Toronto.

**September 19 2008** Keynote lecture “Relationscapes” for *Mediating the Aesthetic*. Memorial University. Contact: Jennifer Dyer.

**June 13 2008** Invited lecture with Brian Massumi “Propositions for Research-Creation”. *In Transit Performance Festival.* Berlin, Germany. Contact: Andre Lepecki.

**June 7-15 2008** 1-week intensive research-creation workshop (with Brian Massumi). *In Transit Performance Festival.* Berlin, Germany. Contact: Andre Lepecki.\*see also residency section

**April 21 2008** 3-hour special seminar with Brian Massumi “A Society of Molecules: On the Work of Félix Guattari,” Cultural Studies Program / Visual Arts Program, Goldsmiths College, University of London. Contact: Luciana Parisi.

**April 4 2008** Keynote lecture “Ephemeral Territories Revisited” for *Complicated Entanglements*. Carleton University. Contact: Caroline Vanderloo.

**February 2008** Invited lecture “From Biopolitics to the Biogram” and student seminar. *Centre for the Study of Theory and Criticism*, Speaker Series. University of Western Ontario. Contact: Veronika Schild.

**January 24 2008** Invited lecture “Constituting Facts” and student seminar for the *Centre for Theory, Culture and Politics*, Trent University. Contact: Davide Panagia.

**December 8 2007** 3-hour special seminar with Brian Massumi “The Thinking-Feeling of What Happens,” Philosophy, LaTrobe University, Melbourne, Australia. Contact: Philipa Rothfield.

**December 14 2007** Keynote lecture “Marey's Movement Machines” for *Poetics of Mobility.* College of the Arts / School of English, Media and Performing Arts, University of New South Wales, Australia. Contact: Andrew Murphie.

**December 3-6 2007** 4-day workshop with Brian Massumi “Perception in Movement.” College of the Arts, University of New South Wales, Australia. Contact: Anna Munster.

**November 30 2007** Keynote lecture “Incipient Action” for *Translation Dance*. University of Hamburg. Hamburg, Germany. Contact: Gabrielle Klein.

**November 4 2007** 2-hour special seminar with Brian Massumi on research-creation – for graduate students, Maine College of the Arts, Portland, Maine.

**June 26-29 2007** Keynote lecture with Brian Massumi “Arts of Relation” *Architecture in the Space of Flows*, School of Architecture, Landscape and Planning / The Culture Lab, Newcastle University, UK. Contact: Sally Jane Norman.

**November 23 2006** 1-day intensive seminar on politics and globalization (McMaster University). Contract: Imre Szeman, Susie O’Brian.

**November 24 2006** 2-hour special seminar with Brian Massumi “Defining States, Mattering Differently.” Toronto School of Creativity & Inquiry, University of Toronto School of Architecture.

**November 16 2006** Round Table presentation “Responsive Environments and Poetic Architectures,” with Sha Xin Wei, Michael Harrop. Topological Media Lab/Hexagram.

**September 27 2006** Round table presentation “Radical Empiricism” with Bojana Cvejic, Brian Massumi and Goran Sergej Pristas. *Steirischer Herbst Performance Festival*, Graz, Austria.

**September 22-29 2006** 5-day research-creation seminar with Brian Massumi *Steirischer Herbst Performance Festival*, Graz, Austria Contact: Bojana Cvejic.

**September 9 2006** Keynote lecture “How Riefenstahl Moves Through Fascism” for *Affect and Cinema* (University of Maastricht, Netherlands) Contact: Ils Huygens

**April 18-21 2006** 3-day special seminar with Brian Massumi and 2-week residency in Media Studies (New School) Parson’s School of Design. Contact: Elizabeth Ellsworth. \*see also residency section

**August 22 2005** 2-hour special seminar on research-creation with Brian Massumi “Movement and the Virtual”, Topological Media Laboratory, Concordia University. Contact: Sha Xin Wei.

**April 4 2005** Invited lecture “Tango and the Politics of Movement” for *Cultural Roots of Tango Project.* State University of New York, Plattsburgh. Contact: Jurgen Kleist.

**November 28-December 1 2005** 3-day workshop on the Technologies of Relational Movement. *Digital Cultures Lab*. University of Nottingham, Nottingham at Trent. Contact: Johannes Birringer

**September 21 2005** Keynote lecture “Of Maps and Topological Dreamings”. *Literary Landscapes.* University of Salerno, Italy. Contact: Eleonora Rao

**March 11 2005** Invited lecture “Violence and Touch” for the series "The Defiant Imagination”. Montreal, Canada. Contact: Liselyn Adams.

**March 30 2005** Invited lecture “La Turbulence des Fluides”. *7e festival littéraire de Montréal.* Fondation Metropolis Bleu, Montreal. Contact : Will Straw.

**November 26 2004** Round table conversation “Penser avec Whitehead” with Brian Massumi, Isabelle Stengers, Sha Xin Wei, Ken Dean,Thomas Lamarre. Faculty of Fine Arts, Concordia University,

**November 5 2004** Invited lecture “Moving Toward Multiplicity”, Wayne State University, Detroit USA. Contact: Steven Shaviro.

**October 22 2004** Keynote lecture “Sensing Beyond Security” for *Controlling Bodies/Controlling Spaces.* McGill University, Montreal, Canada. Contact: Anna Feigenbaum and Will Straw.

**August 3 2004** Invited lecture “Philosophy, Security and the Senses”. University of New South Wales, Sydney Australia Contact: Paul Patton

**July 26-29 2004** 3-day special seminar on philosophy, architecture, dance and the senses (with Brian Massumi) Spatial Information Architecture Laboratory, Royal Melbourne Institute of Technology, Melbourne Australia. Contact: Pia Ednie-Brown

**July 30 2004** Invited lecture “Security and the Senses”. University of Melbourne, Melbourne, Australia Contact: Peta Malins

**May 4 2004** Invited lecture “Crossing into Quebec: John Greyson's Lilies” Taejon University. Taejon, Korea. Contact: Young Hai Park

**May 5 2004** Invited lecture “On the Boundary Between Quebec and Canadian Cinema”, University of Sookmyung. Seoul, Korea. Contact: Young Hai Park

**May 6 2004** Invited lecture “Religion in Contemporary Quebec Cinema” University of Sunshin. Seoul, Korea. Contact: Young Hai Park

**May 7 2004** Invited lecture “La Turbulence des Fluides” Pusan National University. Pusan, Korea. Contact: Young Hai Park

**October 2002** Invited lecture *Le tango et le toucher métis*. “Esthétiques

du métissage: *Table ronde autour du ‘Manifeste anthropophagique’ d’Oswald de*

*Andrade”*, Université de Québec à Montreal, Canada.

General Audience Dissemination

February 2014 *Devoir* Article on Erin Manning : research, art, SenseLab

August 2013 CIBL Radio Interview on SenseLab event « 3 Mile Meal »

August 2013 *Gazette* article on SenseLab event « 3 Mile Meal » (reprinted in Ottawa Citizen)

August 2013 *24 Hour* article on SenseLab event « 3 Mile Meal »

June 2013 *Devoir* article on Immediations SSHRC Partnership Grant and SenseLab

July 2012 Sydney Biennale/Stitching Time. SBS Radio, Sydney.

July 2010 “Bezdomu komforts.” Interview on art and politics with Viestarts Galitis (with Brian

 Massumi). *Diena* (national daily newspaper, Latvia).

May 2008 Interview with Patti Schmitt – CBC Radio One, « cinq à six

iv. FUNDING

External

2020-2022 National Research Foundation (South Africa) “Reconfiguring Higher Education – Doing Academia Differently” directed by Viviane Bozalek, co-applicant.

2017-2021 SSHRC Insight Grant “Parainstitutional Practices” ($240000)

2016-2018 CoLab – Social Justice and Research-Creation CoLaboratory, University of Alberta, directed by Natalie Loveless, Collaborator

2016-2019 SSHRC SSHRCInsight Development Grant, “Dwellings – the Meaning, Loss and Promise of Home for First and Other People.” Collaborator, principle investigator Ursula Neuerburg-Denzer. $70785.

2015-2019 Leverhulme Trust “Evaluating Methods of Asthetic Enquiry” – co-applicant, principle investigator Dee Reynolds. 122 941 British Pounds.

2012-2020 SSHRC Partnership Grant – Immediations (2.91 million).

2013-2016 FQRSC Grant “The Slow Colour Project” ($132000)

2013-2018 "Metabody," European Commission, Education, Audiovisual and Culture Executive Agency (EACEA), Culture Programme, team research grant. Principal investigator: Jaime de Val (Madrid). Role: member, International Advisory; associated researcher, $2,6 million, 2013-2017

2012 SSHRC Partnership Grant Letter of Intent – *Immediations* ($20 000).

2012-2017 CFI –*Dynamic Layers for Electronic Textiles* ($160,834), co-applicant, principle investigator Barbara Layne.

2009-2012 SSHRC Research-Creation Grant – *In Moving Colour* ($132 000) - collaborator Brian Massumi

2007-2010 SSHRC Individual Research Grant – *Moving the Relation: Across Cinema, Dance and the Arts* ($132 000)

2007 Research-Creation residency, *New Mobilities* – University of New South Wales, Australia, $6000 (with Brian Massumi), 2-18 December

2007 Aid to Scholarly Conferences and Workshops: – for *Housing the Body, Dressing the Environment* (Sense Lab International Workshop) ($19000) role: co-organizer (principal grant holder: Brian Massumi)

2006-2011 Canadian Foundation for Innovation – Art & D, Society for Art and Technology, 3.1 million. (member in association with Brian Massumi of this University of Montreal/SAT project. The core group is composed of 11 research-creators)

2006 Research-Creation residency, Medias Studies Program – The New School / Parson’s School of Design, NY, $7000 (with Brian Massumi), 14-28 April

2004-2007 SSHRC New Researchers *Flesh and the National Body Politic* ($131 050)

2004-2007 FQRSC Nouveaux Chercheurs *Politiques du tango: le toucher, la chair, le mouvement* ($39 000)

2005-2008 Patrimoine Canada (member with Brian Massumi of TOT : Territoires Ouverts/Open Territories) with Société des arts technologiques (Luc Courchesne) (equivalent of $30 000)

2001-2002 Social Sciences and Humanities Postdoctoral Research Grant ($28 800/year)

1998-2000 Social Sciences and Humanities Doctoral Research Grant, Canadian Federal Government ($ 16 200/year)

1998-1999 Tuition Waver - University of Hawaii at Manoa ($ 9000)

1997-1998 Social Sciences and Humanities Doctoral Research Grant, Canadian Federal Government ($ 14 600/year); Ontario Graduate Scholarship, Canadian Provincial Government ($11 859). Scholarship not taken up because of SSHRC grant; Ontario-Quebec Exchange Fellowship Program, Canadian Provincial Government ($12 000). Scholarship not taken up because of SSHRC grant.

1996-1997 Comparative Literary Studies doctoral scholarship, Carleton University ($4000/year); Comparative Literary Studies entrance scholarship, Carleton University ($2000); Ontario Graduate Scholarship, Canadian Federal Government ($ 11 859).

1996 Deutsches Adademisches Auslands Dienst (DAAD) Scholarship for Augsburg University, German Federal Government ($4000).

1995-1996 A.D. Dunton Scholarship for high standing, Carleton University ($1000)

1993-1994 Fred Cinkant Bursary for academic merit, Carleton University ($300); Carleton Women’s Club Scholarship for high standing, Carleton University ($500)

Internal

2008 Concordia Research-Creation CASA research/seed grant for *Slow Clothes*, $3000.

2008 Concordia Research Grant: “Interdisciplinary Working Group: Interdisciplinary Art - Practices, Methods, Categories” (led by Sandeep Bhagwati), January-April

2006 Travel Grant, Concordia University ($900)

v. TEACHING ACTIVITIES

Courses

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Term/Year** | **Course Number** | **Course Capacity** | **Course Eval** | **Reason not attached** |
| 2018-2019 winter | ASEM 644 | 20 | no |  |
| 2017-2018 fall | FMST/ARTH 448 | 30 | yes |  |
| 2016-2017 fall | ASEM 644 | 22 | yes |  |
| 2015-2016 winter | FMST 635 | 19 | yes |  |
| 2014-2015 winter | HUMA 888 | 35 | yes |  |
| 2013-2014 winter | FMST 665 | 18 | yes |  |
| 2012-2013 fall | ASEM 644 | 18 | yes |  |
| 2011-2012 fall | FMST 802b | 16 | yes |  |
| 2009-2010 | HUMA 800 | 12 | yes |  |
| 2008-2009 | ARTH 448B | 18 | yes |  |
| 2008-2009 | FMST 635A | 18 | yes |  |
| 2008-2009 | ASEM 6440 | 12 | yes |  |
| 2008-2009 | ARTT 399B | 50 | yes |  |
| 2007-2008 | FMST 635A | 16 | yes |  |
| 2007-2008 | ARTT 399B | 42 | yes |  |
| 2007-2008 | ASEM 644N | 12 | yes |  |
| 2007-2008 | FMST 215 | 42 | yes |  |
| 2006-2007 | IDYS 499 | 40 | yes |  |
| 2006-2007 | FMST 610 | 17 | yes |  |
| 2006-2007 | FMST 215 | 45 | yes |  |
| 2006-2007 | ASEM 644N | 13 | yes |  |
| 2005-2006 | ASEM 6440 | 11 | yes |  |
| 2005-2006 | IDYS 499 | 29 | yes |  |
| 2005-2006 | FMST 635C | 14 | yes |  |
| 2005-2006 | ARTH 348D | 45 | yes |  |
| 2004-2005 | FMST 315 | 30 | yes |  |
| 2004-2005 | FMST 610 | 10 | yes |  |
| 2004-2005 | ASEM 644N | 12 | yes |  |
| 2003-2004 | FMST 665D | 10 | yes |  |
| 2003-2004 | ASEM 644N | 14 | yes |  |

**2018-2019**

ASEM 644 The Production of Subjectivity

**2017-2018**

ARTH/FMST 448 Sounds that Move Us, Sounds That Elude Us

**2016-2017**

ASEM 644 What is a Cuff: Speculations on Form

**2015-2016**

Affect and the Anthropocene

2014-2015

HUMA 888 When Practice Becomes Process: Methodologies for Research-Creation

2013-2014

FMST 665 Theories of Perception 1905-2013

2012-2013

ASEM 644 Reading Around Deleuze – The Question of Confluence

2011-2012

FMST 802b In Moving Colour.

2009-2010

HUMA 800 Choreographic Objects, or Spacetimes of Encounter and the Movement that Moves Them

2008-2009

ARTH 448B From Dream to Land: Australian Aboriginal Art and Cinema (30-40 students)

FMST 635A Drawing Movement: Animating Quebec Cinema (12-18 students)

ASEM 6440Topologies of Spacetime II: The Art of the Line (12 students)

ARTT399B Body, Art and the State: Folds, Bodies, Environments (50 students)

2007-2008

FMST 635A Sensing Cinemas II: How Do we Perceive Cinematically? (16 students)

ASEM 644N Flesh and Form II: The Process of Research-Creation (17 students)

ARTT 399B Body, Art and the State: Research-Creation and the Craft of Writing (42

 students)

FMST 215 Le cinéma québécois et l’accommodement raisonnable (42 students)

2006-2007

IDYS 499 Inventing the Future: Art, Body and the State (40 students)

FMST 610 Contending Sovereignties: Québec Cinema and its Others (17 students)

FMST 215 Le cinéma québécois: état, nation, souveraineté (45 students)

ASEM 644N Flesh and Form: Contemporary Art and the Body (13 students)

2005-2006

ASEM 644OTopologies of Spacetime 1: Arts of Relation (11 students)

IDYS 499 Art, Body and the State: Thinking the Archive (29 students)

FMST 635C Sensing Cinemas I: From Sound to Image (14 students)

ARTH 348D Futures and Futurisms: From Boccioni to Riefenstahl (45 students)

2004-2005

FMST 315 Introducing the Image: Contemporary Film Theory (30 students)

FMST 610 Québec Cinema: Sovereignty and the Church (10 students)

ASEM 644N Reading Around Deleuze (12 students)

2003-2004

FMST 665D Flesh and Film (10 students)

ASEM644N Whose Flesh? Contemporary Art Practice and Theory (14 students)

Independent Studies

**2018-2019**

Alexa Hawksworth (BFA Painting) “Affect and Painting”

Christine Sedge (Philosophy) “Deleuze and Guattari”

Sheena Burnett (INDI) – “Schizoanalysis and Race”

Khadija Baker (PhD Humanities) – 6 credit “Identity, Trauma and the Figure of the Refugee”

Cadu DuMello (PhD Humanities) “Lygia Clark and Felix Guattari”

Maxence Valade (MA INDI) “La Borde”

**2017-2018**

Maxence Valade (MA INDI) “Fernand Deligny and Schizoanalysis”

Eduardo Della Foresta (MFA Sculpture) “Modernity, Spiritualn Suffering and Socio-Economics”

Esthel Vara (MA INDI) “Performance and Neurodiversity”

Donna Legault (MFA Open Media) “Sound and the More-Than Human”

**2016-2017**

Pierre-Luc Junet (MA Film Studies) “Activism and Cinema”

Yannick Allen-Vuillet (BFA Sculpture) “Repetition, Distortion, Communication”

Ronald Rose-Antoinette (PhD Humanities) “Beyond Representation, ATheory of the Image”

**2015-2016**

Mayra Morales (PhD Humanities) “From Movement to Expression”

Diego Gil (PhD Humanities) “Dramaturgy and/as Performance”

**2014-2015**

Diego Gil (PhD Humanities) “Process Choreographies”

Hubert Gendron Blais (PhD Humanities) “Semiocapitalism and Guattari”

Hubert Gendron-Blais (PhD Humanities) “Techniques for Music Composition”

Raissa Simone (PhD Humanities) “Perfectly Horrible Mistakes”

2013-2014

Mayra Morales (PhD Humanities) “Philosophies of Process”

Christine Garvey (MFA Studio Art) “Collage and Perception”

Csenge Kolosvara (MFA Studio Art) “Perception and Performance”

Norman Hogg (PhD Humanities) “Process Philosophy”

Diego Gil (PhD Humanities) “Gilles Deleuze”

2012-2013

Sarah McNamara (MFA Film Production) “Film and Philosophy”

Philippe Leonard (MFA Film Production) “Film and Philosophy”

Eric Wheedbee (MA Film Studies) “Deleuze and Levinas”

Adam Scymanzki (PhD Film and Moving Image Studies) “Process Philosophy”

Geneviève Ruest (PhD Humanities) “Philosophy and Creative Practice”

Sarah Manya (PhD Humanities) “Philosophy and Movement”

Mayra Morales (PhD Humanities) “Philosophy and Movement”

2011-2012

Jee Yoon Lim (BFA Studio Art) “Interdisciplinary Research-Creation practices”

Isiah Medina (BFA Film Production) “Film and Philosophy”

2009-2010

Geneviève Beaulieu-Roy (BFA Studio Art/ Art History) “Australian Aboriginal Cinema”

Geneviève Ruest (MFA Print Media) “Research-Creation: Explorations of the Body”

Ron Simon (MFA Print Media) “Textiles in Movement”

2008-2009

Anthony Vrakotas (BA Studio Art) “Perception, Sensation and Research-Creation”

Nasrin Himada (PhD Humanities) “The Time of Politics”

Brett Bergmann (Studio Arts) “Participation and New Media”

Troy Rhoades (PhD Humanities) “Negative Prehension”

Valerie Lamontagne (SIP PhD) “Relation”

Ron Simon (MFA, Print Media) “Writing Time”

Felix Rebolledo (SIP M.A.) “Close Reading: Difference and Repetition”

Christoph Brunner (PhD Humanities) “Close Reading: Bergsonism”

Janita Wiersma (SIP M.A) “Drawing Home”

2007-2008

Troy Rhoades (PhD Humanities) “Colour”

Felix Rebolledo (BFA Film Production) “Sensing Cinemas”

Tagny Duff (PhD Humanities) “Viral Networks”

Catherine Rosine Jodoin (BFA Photo) “Cinema Quebecois et Photo”

Mathieu Lavoie (BFA Photo) “Cinema Quebecois et Photo”

Carolyne Clare (B.A. Liberal Arts College) “Dance and Philosophy”

Valerie Lamontagne (PhD Humanities) “Movement and Technology”

Christoph Brunner (PhD Humanities) “Senses and Philosophy”

Bianca Scliar Mancini (PhD Humanities) “Ethics of Encounter”

2006-2007

Renée Sills (BFA Studio Art) “Art and the Political”

Jason Last (BFA Studio Art) “Art and Public Space”

Tagny Duff (PhD Humanities) “New Voices in Bioart”

Troy Rhoades (PhD Humanities) “Beyond the Landscape in Canada”

Oswaldo Ramirez (MFA Studio Art) “Beyond Form”

Karen Guttman (MFA Sculpture) “New Voices in Dance”

Een Young (MA Film Studies) “Deleuze and Cinema”

2005-2006

Zoe Constantinides (MA Film Studies) « Riefenstahl »

Solomon Nagler (MFA Production) « Tarkowsky »

Joshua Schwebel (BFA Open Media) « Deleuze and Performance »

Momoko Allard (MFA Studio Art) “Art and the Public“

Troy Rhoades (MFA Film Production) „Video in Canada“

Stacey de Wolfe (MA Film Studies) „Affect and Cinema“

Nasrin Himada (MA Film Studies) „The Becoming-Woman and Cinema“

Tagny Duff (PhD Humanities) “Archive and New Media”

2004-2005

Nasrin Himada (BA Film Studies) „Deleuze and Cinema“

Randall Anderson (MFA Sculpture) „Structure and Form: Rethinking Spacetime“

Karine Bassal (MA Art History) “The Face: Beyond the Figural”

Lisa Fotheringham (MA Film Studies) „LA and Quebec: Cinematic Case-Studies“

End-of-term group evaluation, juries (undergraduate and graduate)

2012-2013 Invited Professor for year-end critiques, Sculpture, Concordia University

2008-2009 Invited Professor for year-end critiques, Sculpture, Concordia University

2008-2009 Invited Professor for year-end critiques (Margarita Lypiridou and Ron Simon)

2007-2008 Invited Professor for year-end critiques, Print Media MFA, Concordia University

2005-2006 Invited Professor for year-end critiques, Print Media MFA, Concordia University

2004-2005 Invited Professor for year-end critiques, Sculpture MFA, Concordia University

Supervision

Postdoctorate

* 2018-2019 Francisco Trento (SSHRC funded, Immediations Grant) “Specters of Neurodiversity”
* 2018-2019 Andre Fogliano (SSHRC funded, Immediations Grant) “Afrobrazilian Politics and Capoeira”
* 2017-2018 Mariana Marcassa (SSHRC funded, Immediations Grant) “SchizoSomatic Practices – Sound and Movement”
* 2016-2017 Sanja Dejanovic (SSHRC-funded) “Deleuze and Becoming-Animal”
* 2015-2016 Andrew Goodman (University of Melbourne) “Intermedia Arts”
* 2015-2016 Michael Hornblow (RMIT, Australia) “Diagrammatic Practice”
* 2014-2015 Lone Bertelsen (COFA, Australia)
* 2014-2015 Toni Pape (Université de Montreal) “Television and Time”
* 2013-2014 Virginia Preston (co-supervision with Alanna Thain) (Stanford) “Dance
* History”
* 2013-2014 Michael Hornblow (RMIT, Australia) “Diagrammatic Practice”
* 2008-2009 Stamatia Portanova (University of Naples) “Rhythm and Dance”
* 2006-2007 Claudia Kotte (FU Berlin) “Quebec Cinema”

Doctorate

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Year** | **Student Name** | **Program** | **Principal Supervisor** | **Co-Supervisor** |
| 2022-2027 | Sasha Kleinplatz | INDI |  | X |
| 2022-2027 | Sunil Kumar | PhD in the Humanities | X |  |
| 2022-202 | Peng Hsu | PhD in the Humanities | X |  |
| 2022-2026 | Megan Phipps | University of Amsterdam |  | X |
| 2021-2026 | Kelann Currie-Williams | PhD in the Humanities | X |  |
| 2020-2025 | Aman Sandhu | PhD in the Humanities  | X |  |
| 2017-2022 | Sheena Bernett | INDI | X |  |
| 2019-2024 | Chitrank Upadhyay | PhD in the Humanities | X |  |
| 2018-2022 | Ernesto Filho | PUC, SP |  | X |
| 2018-2023 | Carlos DuMello | PhD in the Humanities | X |  |
| 2018-2023 | Luca Shirock | PhD in the Humanities | X |  |
| 2018-20123 | Renée Charron | PhD in the Humanities | X |  |
| 2017-2022 | Khadija Baker | PhD in the Humanities  | X |  |
| 2016-2020 | Ronald Rose-Antoinette | PhD in the Humanities, Concordia | X graduated |  |
| 2016-2021 | Matthew-Robin Nye | PhD in the Humanities, Concordia |  X |  |
| 2014-2019 | Hubert Gendron-Blais | PhD in the Humanities, Concordia | X graduated |  |
| 2014-2019 | Aaron Finbloom | PhD in the Humanities, Concordia |  X graduated |  |
| 2014-2019 | Joel Mason | PhD in the Humanities, Concordia | X |  |
| 2013-2018 | Diego Gil | PhD in the Humanities, Concordia |  X graduated |  |
| 2012-2019 | Mayra Morales | PhD in the Humanities, Concordia |  X |  |
| 2012-2020 | Sarah Manya | PhD in the Humanities, Concordia |  X discontinued |  |
| 2011-2019 | Geneviève Ruest | Free University, Berlin |  X |  |
| 2010-2014 | Gerko Egert |  |  | X graduated |
| 2009-2012 | Emily Rosamund | PhD in the Humanities, Concordia |  X discontinued |  |
| 2008-2015 | Nasrin Himada | PhD in the Humanities, Concordia |  X graduated |  |
| 2008-2015 | Christoph Brunner | PhD in the Humanities, Concordia |  X graduated |  |
| 2007-2015 | Jane Gabriels | PhD in the Humanities, Concordia |  X graduated |  |
| 2005-2014 | Tagny Duff | Moving Image Studies, Concordia | X graduated |  |
| 2011-2016 | Adam Szymanski | Zurich School of the Arts/University of the Arts Linz |  X graduated |  |
| 2013-2018 | Nicole de Brandebere | University of Maine |  | X graduated |
| 2013-2018 | Siglinde Langholz | PhD Humanities, Concordia |  | X graduated |
| 2013-2018 | Norman Hogg | Paris 8/PhD in the Humanities, Concordia | X graduated |  |
| 2008-2015 | Harry Smoak | Beaux-Art UQAM |  | X graduated |
| 2007-2014 | Mi-Jeong Lee | PhD Humanities, Concordia |  | X graduated |
| 2007-2011 | Bianca Scliar | PhD Humanities , Concordia | X graduated |  |
| 2006-2010 | Troy Rhoades | Bar Ilan University, Israel | X graduated |  |
| 2014-2019 | Zehorith Mitz | University of the Arts Helsinki | X |  |
| 2014-2019 | Joa Hug | Zurich University of the Arts  |  | X |
| 2015-2019 | Halbe Kuipers |  |  | X |

Masters

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Year** | **Student Name** | **Program** | **Principal Supervisor** | **Co-Supervisor** |
| 2022-2024 | Abby Maxwell | INDI | X |  |
| 2019-2021 | Yannick Allen-Vuillet | INDI | X |  |
| 2018-2021 | Victoria Chan | Studio Arts (intermedia) | X |  |
| 2018-2020 | Kelann Currie-Williams | INDI | X |  |
| 2017-2019 | Maxence Valade | INDI  | X graduated |  |
| 2017-2020 | Esthel Vara | INDI | X graduated |  |
| 2015-2017 | Rickie Lea Owens | Studio Art (Open Media) | X graduated |  |
| 2012-2015 | Dana Dal Bo | Studio Art (Fibres) | X graduated |  |
| 2012-2015 | Matthew-Robin Nye | Studio Art (Open Media) | X graduated |  |
| 2011-2014 | Maxime Bisson | Studio Art (Open Media) | X discontinued |  |
| 2014-2017 | Renée Charron | Art Education |  | X graduated |
| 2011-2016 | Tong (Raine) Shen | Studio Art (Sculpture) | X graduated |  |
| 2008-2012 | Felix Rebolledo | INDI | X graduated |  |
| 2008-2010 | Genevieve Ruest | Studio Art (Print Media) | X graduated |  |
| 2007-2011 | Leslie Plumb | INDI | X graduated |  |
| 2007-2009 | Trevor Mowshun | FMST | X graduated |  |
| 2007-2009 | Graeme Langdon | FMST | X graduated |  |
| 2007-2009 | Nasrin Himada | FMST | X graduated |  |
| 2007-2009 | Ronald Simon | Studio Art (Print Media) | X graduated |  |
| 2007-2009 | Kathryn Delaney | Studio Art (Print Media) | X graduated |  |
| 2007-2009 | Danielle Davies | Studio Art (Sculpture) | X graduated |  |
| 2007-2009 | Margarita Lypiridou | Studio Art (Print Media) | X graduated |  |
| 2007-2010 | Janita Wiersma | INDI | discontinued |  |
| 2006-2008 | Ronald Rose-Antoinette | FMST | X graduated |  |
| 2005-2007 | Paul Melançon | FMST | X graduated |  |
| 2005-2007 | Marie-Evelyne Leclerc | FMST | X graduated |  |
| 2005-2007 | Stacey de Wolfe | FMST | X graduated |  |
| 2004-2007 | Patrick Bossé | FMST | X graduated |  |
| 2004-2007 | Nadine Asswad | FMST | X graduated |  |
| 2004-2007 | Bruno Cornellier | FMST | X graduated |  |
| 2004-2007 | Alexander Wilson | Studio Art (Open Media) | X graduated |  |

Short-Term Supervision of Students, Post-Doctorates and Artists

|  |  |  |  |
| --- | --- | --- | --- |
| Martha Sempert | Melbourne >Montreal | February 2019 | Doctoral Student, RMIT |
| Anook Hoogendoorn | Amsterdam>Montreal | January-March 2019 | MFA, University of Amsterdam |
| Sergio Patricio | Vienna>Montreal | March 2019 | Doctoral Student, University of Applied Arts, Australia |
| Melissa Wolfe | Melbourne>Montreal | June-July 2019 | Doctoral Student, Monash University |
| Ernesto Filho | Sao-Paolo>Montreal | August 2018-February 2019 | Doctoral Student, PUC Sao Paolo |
| Juliana Keller | Melbourne>Montreal | July-August 2018 | Doctoral Student, Victoria College of the Arts, Melbourne |
| Robert Kitsos | Vancouver>Montreal | March 2018 | Associate Professor, Simon Fraser University |
| Paula Guzzanti | Belfast>Montreal | May-June 2018 | Doctoral Student, Queen’s University Belfast |
| Indira Shanahan | Melbourne>Montreal | June-August 2018 | Doctoral Student, RMIT |
| Constantino Pereira Martins | Lisbon>Montreal | June-August 2018 | Doctoral Student, University of Lisbon |
| Anook Hoogendoorn | Amsterdam>Montreal | June-August 2018 | MFA student, University of Amsterdam |
| Anatoli Vlassov | Paris>Montreal | March 2018 | Doctoral Student, Université Sorbonne 1 |
| Chloe Green | Melbourne>Montreal | March-June 2018 | Doctoral Student, University of Melbourne |
| Cindy Wegner | Berlin>Montreal | January-March 2018 | artist |
| Fiona Annis | Montreal | September 2017-September 2019 | Artist, independent researcher |
| Milena Kartowski-Aïach | Paris>Montreal | January-February 2018 | Doctoral Student, Université d’aix Marseille IDEMEC |
| Alana Albuquerque | Sao Paolo>Montreal | September 2017- February 2018 | Doctoral Student, PUC Brazil |
| Daniela Picchiai | Sao Paolo>Montreal | September 2017-February 2018 | Doctoral Student, PUC Brazil |
| Elena Kreusch | Vienna>Montreal | September-November 2017 | Doctoral student, University of Vienna |
| Isabelle Dionne | Montreal | November-December 2017 | artist |
| Nasrin Himada | Montreal | September-December 2017 | Independent scholar |
| Jose Dupuis | Montreal | January 2017-January 2018 | artist |
| Flo Dacy-Cole | Melbourne>Montreal | August 2016-December 2018 | artist |
| Vanessa Lopes | Sao Paolo>Montreal | August 2017-February 2018 | Doctoral Student, PUC Sao Paolo |
| Yvette Granata | Buffalo>Montreal | June-August 2017 | Doctoral Student, SUNY Buffalo |
| Côme Ledésert | Berlin>Montreal | October 2018 | Doctoral Student, Westminster University, UK |
| Christoph Carsten | Weimar>Montreal | October 2018 | Doctoral Student, Bauhaus University, Weimar |
| Marion Biet | Weimar>Montreal | September 2018 | Doctoral Student, Bauhaus University, Weimar |
| Laura Ilea | Cluj>Montreal | July 2018November 2018, February 2019 | Assistant Professor, Babes-Bolyai University |
| Xiri Noir | Belgium-Weimar | May-August 2016 | Artist, researcher |
| Geoffrey Hume-Cook | Wellington NZ>Montreal | Feb-April 2016 | Artist |
| Estee Klar | Toronto>Montreal | March 14-17 2016 | Artist, York University PhD student, participant in Techniques for Neurodiversity event |
| Ari Feldman | Vermont>Montreal | May-July 2016 | Artist |
| Bethany Ides | Vermont>Montreal | May-July 2016 | Artist |
| Kristen Peterson | New Hampshire>Montreal | August-September 2016 | Undergraduate student, Hampshire College |
| Roberto Scienza | Sao Paolo>Montreal | Sept 1 -Dec 20 2016 | State University of Londrina MA student exchange, collaborator Brazil hub |
| Usoa Fullaondo | Barcelona>Montreal | Sept 1 -Dec 20 2016 | University of Basque Country PhD student exchange |
| Luisa Greenfield | Puebla>Montreal | March 14-19 2016 | Universidad de las Americas Puebla PhD student exchange, participant in Techniques for Neurodiversity Event |
| Tito Mukhopadhyay | Houston>Montreal | March 14-17 2016 | Writer, participant in Techniques for Neurodiversity Event |
| Flo Dacy-Cole | Melbourne>Montreal | July 2015/Sept-Dec 2016 | RMIT MFA student exchange, collaborator on Australia Hub |
| Fiona Annis | Montreal | Jan-Dec 2016 | Artist/scholar |
| Francisco Trento | Sao Paolo> Montreal | Aug 8-Dec 20 2016 | Pontificia Universidade Catolica Sao Paolo PhD student exchange, collaborator Brazil hub |
| Siglinde Langholz | Cholula>Montreal | July 2015/March 2016/May 2016/Dec 2016 | University of Maine PhD student, supervisor Erin Manning |
| Andrew Goodman | Melbourne>Montreal | July 2015 | Artist/scholar, collaborator on Australian hub |
| Annette Manning | St. Johns>Montreal | Jan 2015 | Artist. |
|  |  |  |  |
| Juan Pablo Anaya | Mexico City>Montreal | Jan-June 2015 | Autonomous University of Mexico PhD student exchange |
| Kuk Eun Mi | Seoul>Montreal | Sept-Dec 2015 | Dancer |
| Kwon Byung Chul | Seoul>Montreal | Sept-Dec 2015 | Filmmaker |
| Martha Sempert | Melbourne>Montreal | July 2015/ Feb 21-March 24 2016/Dec 1-Jan 18 2017 | RMIT PhD student exchange, collaborator on Australian Hub. |
| Nicole de Brabandere | Zurich>Montreal | May 2015/ March 2016 | Zurich University of the Arts/ Linz University PhD student, supervision Erin Manning |
| Yubraj Aryal | Pennsylvania>Montreal | Jan-June 2015 | Pennsylvania State Postdoctoral researcher |
| Jose Dupuis | Montreal | Jan-June 2015 | Artist, dancer. |
| Rett Rossi | Berlin>Montreal | Jan 2015/July-August 2015/March 7-24 2016, July-Aug 2016 | Artist/scholar, collaborator on Europe Hub |
| Soren Rasmussen | Aarhus>Montreal | Jan 17-July 15 2014 | Aarhus University MA student exchange, collaborator on the Europe Hub |
| Laurent Thurin | Brussels>Montreal | Sept 2014 | Artist |
| Victoria Gray | London>Montreal | June 2014 | University of the Arts LondonPhD student exchange |
| Fleur Courtois | Brussels>Montreal | Sept 2014 | Scholar. |
| Ulla Petersen | Aarhus>Montreal | Oct 15-Dec 2 2013 | Aarhus University MA student exchange, collaborator on the Europe Hub |

External Evaluator

Doctorate

* 2019 Petra Klusmeyer, “Sonic Peripheries,” University of Utrecht.
* 2013 Michael Hornblow, “Diagrammatic Architecture” Architecture and Design, RMIT.
* 2012 Lorna Collins, “Making Sense” Department of French Literature, Cambridge University
* 2007 Ted Hiebert, “Nonsense” Humanities, Concordia University (internal external)
* 2006 Stamatia Portanova, “Digital Mutations of Rhythm” Cultural Studies, University of

East London

vi. ACADEMIC SERVICE

2018-2020 Director, Humanities PhD

2015-2020 University-Wide SSHRC committee (including Vanier and Trudeau)

2015-2016 Chair, BFA and MFA Appraisal

2015-2017 DPC Studio Art

2015-2016 Part-Time Hiring Committee, Studio Art

2014-2016 MA Evaluations FMST

2014-2016 DPC, Studio Arts

2011-2014 Director, Humanities PhD

2011-2013 PhD Evaluations Film and Moving Image Studies

2012-2014 Committee Member for MFA in Animation

2009-2010 Doctoral Thesis Completion Committee, Fine Arts Representative

2009-2010 University Research Awards Committee, Fine Arts Representative

2009-2010 FPTC, Fine Arts Representative

2008-2010 Fine Arts Representative for SSHRC Masters Awards

2008-2009 Undergraduate Admissions Committee, Studio Art

2008-2009 Concordia Studio Arts Portfolio Day

2008-2009 Invited Professor for year-end critiques, Sculpture, Concordia University

2007-2008 Invited Professor for year-end critiques, Print Media MFA, Concordia University

2007-2008 Undergraduate Admissions Committee, Studio Art

2007-2008 Hiring Committee, Chair search, Dance

2007-2008 Hiring Committee, Film Studies

2006-2007 MA Admissions Committee Film Studies

2006-2007 BA Admissions Committee Film Studies

2006-2007 Strategic Planning: Lifelong Learning Committee, Faculty of Fine Arts Representative

2005-2006 MA Admissions Committee Film Studies

2005-2006 BA Admissions Committee Film Studies

2005-2006 Invited Professor for year-end critiques, Print Media MFA, Concordia University

2005-2006 Academic Program Committee, Faculty of Fine Arts Representative

2004-2005 MA Admissions Committee Film Studies

2004-2005 BA Admissions Committee Film Studies

2004-2005 Invited Professor for year-end critiques, Sculpture MFA, Concordia University

Organization of Events

The Sense Lab

Director : Erin Manning

Website : [www.senselab.ca](http://www.thesenselab.com/)

The Sense Lab is a working environment composed of students and researchers who situate their practice at the intersection of the senses, art, philosophy and politics. The Sense Lab hosts an online journal entitled *Inflexions: A Journal for Research-Creation* which publishes work in philosophy and across the arts, with a particular focus on creating an interface for each issue which activates and stimulates forms of reading and understanding ([www.inflexions.org](http://www.inflexions.org/) ). In 2007, we launched a book series (edited by Erin Manning and Brian Massumi) at MIT Press entitled *Technologies of Lived Abstraction*. The focus of the book series is on the intersection between art and philosophy. In 2013 we launched a second book series (edited by the SenseLab, with Erin Manning and Brian Massumi as senior editors) with Open Humanities Press entitled *Immediations*. This book series focuses on emergent forms of publication that foreground a commitment to research-creation in its variety of forms.

 Knots of Thought (Collaboration with Usine C)

***Knots of Thought*** is a mode of working-thinking between disciplines that pushes us to make perceptible the captures, blockages, intercessions and interruptions in our academic and artistic projects. The invitation is to share these knots, not necessarily to unknot them, but to explore collectively how a knot gives texture to a project. How is a capture an opening? Might we say that all thought unfolds from knots? What is a knot of thought? What strategies have we taken to tighten or unravel these? How do we work from them, cut into them, and open out new ideas from their densities, into new intensities? In tandem with *Movements of Thought,* this series invites participants to explore the strange performances of knots of thought.

*Winter 2014 Schedule of Events* include bi-monthly workshops led by: Diego Gil, Mayra Morales, Noémie Solomon, Juliana Keller, Michael Hornblow, Erin Manning

*Fall-Winter 2014-2015 Schedule of Events* include bi-monthly workshops led by: Diego Gil, Mayra Morales, Alanna Thain, Marie-Pier Boucher, Elliott Rajnovic, Csenge Kolosvari

Movements of Thought (Collaboration with Usine C)

***Movements of Thought*** considers ways of moving and thinking through embodied experience, and of thought itself as a mobile interplay across disciplines. What is a moving thought? How may it open bodies to modes of lived abstraction, becoming more-or-less human, comprising images, material entities, and affective compositions? What techniques may be drawn from diverse practices in physical movement, and how may these be assembled in discussion with scholars and practitioners from other fields? Working alongside *Knots of Thought,* this assembly of thinking-together invites participants to consider what may be at stake for performing an ecology of practices in the movements of thought.

 *Winter 2014 Schedule of Events* include bi-monthly workshops led by: Virginia Preston, Celine Pereira, Livia Monnet, Brian Massumi, Ana Ramos, Ronald Rose-Antoinette

*Fall-Winter 2014-2015 Schedule of Events* include bi-monthly workshops led by: Laura Ilea, Jacob Wren, Sarah Manya, Erik Bordeleau

 International events

The Sense Lab developed a mandate in 2004 to create research-creation events that would encourage thought in the making. We sent a call for participation for our first event in 2005, asking people to respond not with papers or finished artworks, but with an articulation of how a processual event might be of interest to the techniques inherent to their practice. The response was very enthusiastic – more than 100 people applied to participate in the first event, and numbers have been growing since.

Techniques for participation became a central concern for The Sense Lab toward the preparation of *Dancing the Virtual*, the first event in the series *Technologies of Lived Abstraction*. The Sense Lab devised an ongoing matrix of enabling constraints toward improvisation techniques that would provoke new forms of collaboration that would be activated throughout the 3-day event. These techniques, which have evolved for subsequent events in the same series, include the grouping of concept-driven texts that are sent to participants at least three months before the event; the organization of an internet group-hub through which participants are encouraged to begin to make contact before the event; an online blog for the subsequent archiving of the event as well as preparation toward the next event. The Technologies of Lived Abstraction Event Series hosted its final event, *Generating the Impossible*, in July 2011. Our new event series, which coincides with our SSHRC Partnership Grant, began in 2013. This series is called *Immediations*. Events will be held in Montreal, Europe and Australia between 2013-2020 with our SenseLab partners overseas. The SSHRC Partnership Grant has enabled the formalization of our long-standing collaborations. We now have a network of 12 universities and 20 community partners in Montreal, New York, Boston, Maine, Sydney, Melbourne, Aarhus, Amsterdam and Zurich.

*Dancing the Virtual* –Invited guests Andrew Murphie, Stamatia Portanova, Jose Gil. Montreal 2006

 May 13-16

 40 participants

To engage actively in research-creation is not only to create movements of thought, it is also to instantiate new platforms of experimentation. This project proposes to create such a platform of experimentation – where the body is actively produced through technologically mediated environment – in order to foster the future potential of research-creation. What we propose is to ask how movements of thought can engender creative tools that further the production of culture. New forms of collaboration are here not simply locales for experimentation: they are matrices of cultural becoming. Experimentation will function as much at this collective level as at the conceptual level, and on both levels technically. The aim of the event is produce a platform for speculative pragmatism where what begins technically as a movement is immediately a movement of thought.

*Housing the Body/Dressing the Environment* – Invited guest Toni Dove. Montreal 2007

August 24-27 2007

 50 participants

This event will be dedicated to a collective exploration of the dynamic cross-genesis of the body and its constructed environment. The environment will be taken to include not only the architectural surround but also technological and cultural extensions of it. This cross-genesis involves not only the reciprocal reach-and-return of skin and space, but also extends to other modes of perception (proprioception, hearing, vision, smell). For Bergson as for theorists of “embodied cognition,” the relation between perception in all its modes and action is also one of reciprocal reach-and-return. This wider cross-genesis, of action and perception, in turn opens onto thought. Every perception: already a thinking in action. Every act: a thought in germ. The premise of this event is that there is generative nexus between action, perception and conception which can be modulated from the environmental side. In constructing our environment we are not only housing the body, we are building modes of embodied experience and thought. We are refitting the body for new forms of life: cross-dressing its self-expressive potentials. The event is conceived as a collaborative exploration of this extended nexus, zeroing in on the formative moment at which action, perception, and conception constructively (e)merge together and diverge.

“our agenda should be to short-circuit action, perception and construction” Lars Spuybroek

*Into the Folds* – Invited guests Sher Doruff, Nora Heilmann, Steven Shaviro. Montreal 2009

 May 23-25 2008

 20 participants

Into the Folds – a 3-day event that culminates in the launch of Slow Clothes – a participatory installation event (Society for Art and Technology). Through close readings of philosophical texts on movement, and movement experimentation, the workshop asks: how do we craft conditions for participation? How do we create enabling constraints for an improvisatory movement of a collective?

*A Society of Molecules* –2009

1-7 May (this event will be distributed to different locations with simultaneous events taking place over a period of 7 days)

Countries participating include Canada, USA, New Zealand, Australia, Denmark, Netherlands, UK, Germany, Italy, Spain.

Distributed international event organized by the SenseLab. Each molecule was composed of 3-10 people in 15 locations across the world. One member of each molecule was designated as an “emissary” and visited another molecule during the period leading up to the event. Emissaries deposited a “seed” with the host molecule and brought back a “recipe” to their home molecule. Molecular events were conceived as local interventions with ethico-aesthetic reverbations on a micropolitical level.

*Generating the Impossible*. Mekoos, Quebec and Montreal. 2011

 Closed to the public – 55 participants, July 3-8 2011.

 Open to the general public. July 8-10 2011.

Technologies of Lived Abstraction culminated in July 2011 with ‘Generating the Impossible’. Retreating for a week to a remote encampment in Northern Quebec before returning for athree day reactivation of the research program in Montreal, fifty-five international participants explored the limits of a collaborative creative process through techniques of improvisation across heterogeneous backgrounds, following no scripts, without a predetermined goal, and responsive to the durational intensities of encounter. Preceeded by several months of fluid but regular collaboration at a distance such as Skype-based reading groups, participants arrived at GTI with a gift for a potlatch-style exchange that could launch a kind of relational practice.  Over the course of GTI, an always-dissolving and recomposing collective dedicated ten days to a critical multidisciplinary creative process that involved both a movement of thought and a production of an aesthetic residuum, i.e., an art “object”.  Generating the Impossible thus put to work a key insight emerging from Technologies of Lived Abstraction: that research-creation is fundamentally an ecological practice. The resulting techniques, works and movements of thought are all marked by this ecological orientation, and will be detailed in a forthcoming issue of Inflexions.

*Into the Midst – reorienting the image* – In collaboration with the Société des Arts 2012

 Technologiques and SATosphere – Montreal

 October 17-24

 20 participants

 Open to the general public. October 24 5-7pm.

Into the Midst is a five-day collaborative research-creation workshop in the SATosphere, the Society for Art and Technology’s interactive immersive projection environment. The  workshop will feature hands-on experimentation toward exploring the potential for this environment to host the emergence of new forms of experience. The experimentation will  be accompanied by explorations in the philosophy of experience aimed at fashioning a vocabulary adequate to the emergent immersive potential. Key issues the workshop will address are: how interactive live movement within the space can modulate the experience of the projected space (and vice versa) in ways that alter habitual modes of perception; how the relationship between inside and outside spaces might be modulated, using the SAT building and its immediate urban surroundings as raw material; how frustrations of expectations regarding the responsiveness of interactive systems might lead, positively, to new qualities of aesthetic experience. The workshop will be preceded by group discussions and preparatory work using online collaborative tools. The results of the workshop will be presented performatively to the pubic in the SATosphere. The workshop is collectively led and organized by the the SenseLab network.

Three Mile Meal, Montreal 2013

 August 23-25

Open to the Public

Three Mile Meal was a food-sharing and lack-of-information-gathering SenseLab/[DS4si](http://ds4si.org/) event, that occurred August 23-25, 2pm-5pm. You could find us at our 3 public kitchens – Durocher and Bernard in Outremont  for a kosher snack!), the Fruiterie Mile End (crêpes and make-your-own blended drinks!) and Parc Ex (Dosas and more!).

*Bioscleave: Entering the Event* – Mekoos, Québec. 2013

 October 25-28 2013

 55 participants

Proposition vs. Instructions:This distinction is really at the nub of what we’ve been talking about doing at Mekoos and Bioscleave, which is taking on Arakawa + Gins’ idea of “procedure.” A proposition in the sense we have used it in earlier SenseLab events is a synonym for “using enabling constraints to trigger conditions of emergence activating self-organizing potential.” This is obviously very different from giving instructions that propose an interaction. But the tricky part is that instructions can in fact be enabling constraints. Perhaps a “procedure” could be thought of a proposition that includes instructions among its enabling constraints. Question: how to use instructions in this proposition sense, in a way that does not frame or structure an interaction, but helps trigger a relational movement?

We’ll be discussing the Arakawa+Gins reading on “Biotopology.” How can a concept of this kind operate as a “proposition”? What kinds of enabling constraints does it ask for in order to live up to its potential as a proposition in this self-organizing triggering, emergence-orienting sense?

*Knotspace* – Australia 2014

 November 22-December 14 2014 Sydney/Melbourne Australia

 40 participants

 Open to the public December 1-7

This international event, organised in the framework of the Immediations Partnership by the SenseLab’s Australian hub, took place in Sydney. Its aim was to launch the SenseLab’s research into the concept and practice of the anarchive. The event implemented a new technique for self-organising collective creative and conceptual work – an open invitation to participants to initiate “pop-up propositions” informed by the budding concept of the anarchive, at any time and in any quantity. ADD FRENCH: Cette rencontre internationale, organisée dans le cadre du Partenariat “Immédiations” par le hub australien du SenseLab, a eu lieu à Sydney en décembre 2014. Il a eu pour but de lancer le volet “anarchive” de la recherche du projet Immédiations sur le concept et la pratique de l’anarchive. Une nouvelle technique pour l’auto-organisation collective du travail créatif et collectif a été déployée – une invitation ouverte adressée aux participants afin d’initier des “propositions furtives” informées par le concept embryonnaire de l’anarchive, à n’importe quel moment et en nombre indéfini.

*Fugitive Planning* – SenseLab event with Fred Moten and Stefano Harney 2015

 July 11-26

 Open to the Public

International event building on a year-long engagement with Fred Moten’s and Stefano Harney’s *The Undercommons*. The event was in collaboration with our partner DS4si and with Black Lives Matter.

*Beyond Method* – Mexican Hub, Cholula Mexico 2015

 March 15-21

 Open to Public

Working with the University of the Americas (Puebla, Mexico), we explored the limits of method in research-creation.

*Cartographies of the Immediate* Berlin Germany 2015

November 24 – December 4

Cartographies of the Immediate was a BA seminar at Inter-University Centre for Dance in Berlin (HZT) led by Christoph Brunner and Diego Gil with the participation from Sense Lab.

The seminar focused on movement practices in relation to affect theory and conceptions of memory. In three parts there were introduced 1) performative 2) philosophical and 3) poetics accounts of dealing with experience as a continuous process of composing situations of an immediate and activating quality.

After a first encounter with the key concepts of memory and affect, the seminar engaged in in-depth practical experiments with members of the Sense Lab and its current project Immediations: Art, Media, Event, around notions of fluidity and memory relays. In the third part of the seminar the exploration continued with the practice of writing. Writing allowed to open a further dimension of experimenting with immediate forms of reflection without having to separate the writing subject from its environment.

The seminar connected artists and theorist of the Montreal and European Sense Lab Hub, with the performing art community of Berlin. Activities happened in the dance studio as well as in public spaces such as Museums, Galleries and the streets. The two and a half week event was an investigation on the design of interdisciplinary platforms for research creation with a particular focus in performing arts.

*Techniques for Neurodiversity* – invited guests Tito Mukhopadhyay and Adam Wolfong. 2016

 Montreal

 March 11-22

 Open to Public

SenseLab welcomed Tito Mukhopadhyay and Adam Wolfond. Our time together began with a celebratory launch of Tito Mukhopadhyay’s Plankton Dreams (Open Humanities Press, 2015), where Tito led us through several neurodiverse thought experiments. These led us to the work of Spinoza, who became the focus of day two, agitating across the writings of Adam – on movement, gesture, thought – and those of Tito – on the history of philosophy, rocks and the more-than human. Over the three days, the site of exploration accrued a suppleness, and openness to the various neurodiversities already in our midst. The event changed us.

What kinds of modes of existence does neurodiversity bring into being? What techniques do the neurodiverse make operative to orient themselves (and others) in this predominantly neurotypically-inflected world? What else might the world look like (and feel like)  were neurodiverse techniques foregrounded in pedagogy, art, research-creation? What if neurotypicality weren’t the best place from which to collaborate with existence in the making?

*Beyond Method 2* – Mexican Hub, Cholula Mexico

 Feb 28-March 5 2016

 Open to Public

A second meeting was held to continue the speculative conversation begun in 2015 on method. It included movement experimentation with the students.

*Tracing the Anarchive* – Mols, Denmark 2016

 June 25-27

 25 Participants

After a year of anarchival exploration in each hub, an event was held in Denmark with the European Hub as well as emissaries from Canada and Australia, to unpack and explore the anarchives from each hub. Work on the concept of the anarchic share (Alfred North Whitehead) directed the event. An anarchival seed was sent back to each hub in preparation for the December 2016 event in Montreal.

*Alter-Economy Retreat* – Oka 2016

 June 25-27

 25 Participants

The Oka *Alter-Economies* Study Retreat was an opportunity to learn about new peer-to-peer financial platforms that lend themselves to creative use by cooperatives operating according to the concept of the common rather than in the interests of private gain. Over twenty SenseLab members spent three days workshopping with Akseli Virtanen and Pekko Koskinen of the [Robin Hood Cooperative](http://robinhoodcoop.org/) and its new spinoff, the *Economic Space Agency*. We learned the ins-and-outs of the blockchain and its rapidly evolving off-spring, Ethereum, concentrating on how distributed autonomous organizations (DAOs) offer possibilities for melding experimental social forms and innovative, independent financing platforms that bypass both the traditional forms of nonprofit organization and established methods of fundraising. The goal was to assess whether these new tools might be adaptable to the ethos of the SenseLab as it moves toward its next phase: the establishment of an autonomous, self-organizing alter-university entitled the Three Ecologies Institute. A great deal of the discussion centered on the ways in which the blockchain and Ethereum actually carry over some of the key characteristics of both the current capitalist economic model (notions of equal exchange, the transaction as basic social act, voting as the motor of decisionmaking, and the quantification of value that goes along with these). We brain-stormed ways of reinventing what a DAO could be that goes beyond these inherited forms. The result was a proposition for an “Adventure Capital” platform for collective event self-organizing and self-funding. We are just beginning to be able to imagine what form that may take. We will be working intensively with the Robin Hood team in the coming weeks to design the platform and take it for a collective test drive.

*How do you make yourself a proposition? A Whitehead Laboratory -* Claremont USA, 2016

 Dec 1-3

 45 Participants.

SenseLab was invited to organize the international Whitehead Conference held every two years at the University of Claremont. Part of our call: “What would a conference look like were it to take Whitehead’s propositions about propositions seriously? It would look more like a laboratory of speculative thought, we proposed, than a “marketplace” of ideas. A matter of fact in potential, directly experienced, is enacted, not exchanged. Our questions were: what would it mean to make the conference form “propositional” in the way that process philosophy understands it? How would that reorient what Isabelle Stengers calls ecologies of practice, within the academy, as well as in the academy’s relation to the world’s awaiting collectivities-to-come?” As the conference-laboratory unfolded, 25 members of the SenseLab and 20 invited guests alongside other participants worked rigorously around knots, vectors and junctures as propositional techniques for exploring how our practices, the different modes of discourses, the circumstances for togetherness inform and orient what an event can do (and what it produces). The conference carried this exploration with a quality of care and a real capacity for listening; an impersonal attunement to the event – a truly emergent collectivity. This was a collaboration with the Whitehead Consortium and Claremont University Whitehead Chair Roland Faber.

*Distributing the Insensible* – Montreal 2016

 December 10-20

 60 Participants

This event will wonder about other ways of thinking-feeling the contemporary and its imperceptible share. How can the contemporary’s potential be “traced” back and forth? What is the relation between the insensible and the untimely? What is the difference between experiencing a present potential and judging a future possibility? If there is a sense in which the present is pregnant with futurity, what does this say about our notions of the linearity of time? What kind of eyeless “vision” would make the forces of futurity felt? What other ways are there of thinking about the form of time? What does it mean to share–across the texture of togetherness–that which cannot be reduced to a single being? What does it mean to distribute that which cannot be given as such? Distributing the Insensible will be designed towards an ethics of care: one that carries the force of the propositional as a lure for a sensibility to come. How can that force be tended?This is the question of the *anarchive.*

*Affect-0-Meeting* – Weimar, Germany

 August 24-27 2017

 40 Participants

As part of our ongoing alter-economy project, the SenseLab European Hub will be coming together in Weimar, Germany to explore core concepts and develop digital tools. The alter-economic platform, the 3 Ecologies Seed Bank, is conceived as a self-organizing creative process engine coupled with a self-sustaining cryptocurrency economy supporting an autonomous alter-university dedicated to thought in the act. The proposition is to run the projects on their own affective momentum. To do this, it is necessary to register affective intensity as it plays out collectively, and use it to create positive feedback effects moving the creative process forward. How can we build an « affect-o-meter » for this purpose? Can the collective registering of affective intensity form part of a self-organizing decision-making process? How can we invent « processual operators » that add an element of surprise and contingency to online interactions that help crystallize collective creative energies?

*Schizo-Economies* – Brazil (Campinas, Sao Paolo, Florianopolis, Rio de Janeiro)

 November 25-Dec 20 2017

 Open to the Public November 25-29; Dec 13

Bringing together our work on altereconomies (3E Process Seed Bank) and our study of schizoanalytic techniques for collective action, we will use this opportunity to bring together the Brazilian hub and ask how the singularities of local experience alter the anarchives we produce.