



# CISSC Year in Review

2018–2019



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Front cover: Magdalena Hutter, *Strudeltuch*, 2019

100x140 cm, cotton, polyester thread, flour

Back cover: "Résonances manifestes"

(Research-creation project by HUMA student Hubert Gendron-Blais)

Photo taken by: Gyslain Gaudet



## ABOUT THE CENTRE

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

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

Erin Manning is the current director of HUMA. She is also a dually appointed Professor in Studio Arts and Film Studies.

Ana Ramos is the Coordinator of the HUMA program.

Tristana Martin Rubio took over from Skye Maule-O'Brien as the Coordinator of CISSC in January 2019.





Members of the CISSC Board and PhD Humanities Committee for 2018-2019.

- Erin Manning, HUMA Graduate Program Director
- Joshua Neves, Film Studies
- Ariela Freedman, Liberal Arts
- Jill Didur, English
- Angélique Willkie, Contemporary Dance
- MJ Thompson, Fine Arts
- Amy Swiffen, Sociology
- David Howes, CISSC Director
- Rilla Khaled, Design and Computation Arts

CISSC is a member of the [Consortium of Humanities Centres and Institutes](#), and the [International Consortium of Critical Theory Programs \(ICCTP\)](#) headed by the University of California, Berkeley

## LETTER FROM THE DIRECTOR



Image courtesy of Nigel Brunsdon, Violetta Tsitsiliani, and Johnny el Hage

David Howes

The Centre for Interdisciplinary Studies in Society and Culture (CISSC) is dedicated to promoting the culture of interdisciplinarity at Concordia. It is at the forefront of the drive to “Mix It Up,” the fourth of the University’s nine Strategic Directions for a Next-Generation University. At CISSC, mixing it up involves blending research and creation, integrating theory and practice and collaborating across disciplinary boundaries. This Report is representative of the many interdisciplinary initiatives and activities that the Centre promotes.

In 2018-2019, CISSC sponsored a record number of public lectures under the “CISSC Happening” banner. The Centre also co-sponsored a number of high profile conferences and symposia, including *Protest and Pedagogy*, which explored the legacy of the “Sir George Williams affair” (1969), and *Remembering Tomorrow: Archiving Indigenous Digital Art*, organized by the Initiative for Indigenous Futures.

CISSC supported the activities of four new Working Groups in 2018-2019: African Studies, Narrating Childhood, Material Religion Initiative (MRI) and Ethnocultural Art Histories Research in Media (EAHR|Media) in addition to renewing the mandates of the Ethnography Lab and Feminism and Controversial Humour working groups for a third year each. The working groups crystalize around emergent areas of research concentration at Concordia, and have been responsible for generating widespread research innovation and curricular transformation over the years.

In 2018-2019, CISSC had the pleasure of hosting three visiting scholars:

- Natalie Loveless (History of Art, Design and Visual Culture, University of Alberta), author of *How to Make Art at the End of the World: A Manifesto for Research-Creation*, presented a three-part lecture series on “Sensing the Anthropocene;”
- Derek Maus (English and Communication, Potsdam) pursued a comparative study of depictions of racial identity in contemporary fiction by African American and black Canadian authors under the auspices of a grant from the American Council of Learned Societies (ACLS);

- The activist, advocate and recent graduate of the Department of Integrated Studies in Education Ph.D. program, Rachel Zellars, passed the Spring term with us: she submitted a report on black studies at Concordia, before moving on to Halifax to take up a position as Assistant Professor in the Department of Social Justice and Community Studies at Saint Mary's University.

CISSC supports a program of research travel stipends to enable faculty members to engage in exploratory research in ethnic studies and social diversity. Due to issues of timing, we have just one report to include in this edition of the Year In Review, by Surabhi Ghosh. Surabhi used the funding to launch an investigation into the material and visual culture of Indian descendants in Trinidad, and contributed to that legacy herself with her beautiful beadwork.

CISSC's main mission is to provide a base for Concordia's renowned Interdisciplinary PhD in Humanities program, directed by Erin Manning. The HUMA PhD regularly attracts world class students who are continually expanding the frontiers of interdisciplinary scholarship, as appears from the provisional titles of their theses and the composition of their supervisory committees in the table at page 27. Seventeen new students were admitted to the HUMA PhD program in September 2018, while in the ensuing months thirteen HUMA students completed their degree requirements. The final section of this Report provides an overview of the tremendous range of research activities our students have engaged in and the awards they received in 2018-2019.

I would like to express my heartfelt thanks to my colleague, Amy Swiffen, Associate Professor of Sociology, for serving as Acting Director of CISSC during the period of my sabbatical (July-December 2018). Her energy and vision are reflected in the many extraordinary accomplishments of the Centre this past year. She was supported by Skye Maule-O'Brien, who took leave of Concordia in February and moved to Barbados to concentrate on finishing her PhD thesis. We miss her dearly. Fortunately, Tristana Martin Rubio, who is currently based in Montreal while completing a PhD in Philosophy at Duquesne University, came on the scene and has risen to the challenge of coordinating CISSC's activities in an exemplary fashion. Thanks also to Ana Ramos, the new HUMA Coordinator, whose radiant presence has been a source of much comfort and inspiration to students in the HUMA PhD program. Finally, it has been a pleasure to work alongside Erin Manning fashioning an interdisciplinary future for Concordia.

### **David Howes**

*Director, Centre for Interdisciplinary Studies in Society and Culture*

*Co-Director, Centre for Sensory Studies*

*Professor of Anthropology*

# CISSC HAPPENINGS PUBLIC LECTURES

**1** Garcia Duttmann,  
Aesthetics and Art Theory,  
Universität der Künste  
**Ellipses of Grammatology**  
May 25, 2018  
Co-sponsors: Derrida Today, Social  
Science and Humanities Research  
Council of Canada  
CISSC Happening

Concordia University  
FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS  
CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

**ELLIPSES OF GRAMMATOLOGY**  
A public keynote address by  
Alexander García Düttmann

Friday May 25  
2:00-3:30 p.m.

Room MB 1.210  
John Milson Building  
Sir George Williams Campus  
Concordia University

Keynote address as part of  
THE 6th DERRIDA TODAY  
CONFERENCE  
MAY 23-26 2018

Hosted by Concordia University in  
cooperation with The University of  
Saint Mary's University

Jacques Derrida famously claims that infinite  
difference is finite – how are we to understand  
this idea if we approach it via Of Grammatology?

Alexander García Düttmann is a philosopher  
of art and aesthetics, with a background in  
critical political thought. He is a Professor of  
Aesthetics at the Universität der Künste Berlin  
and a Visiting Lecturer at the Royal College  
of Art in London. He is the author of Derrida  
and The Problem of Deconstruction (2008),  
Participation: Awareness of Semblance (2011),  
and What Does Art Know? For an Aesthetic of  
Resistance (2015), and the editor of *Théorie et  
pratique*, Derrida's 1975-76 seminar on Marx.

CISSC HAPPENING  
concordia.ca/cissc

1 Social Sciences and Humanities  
Research Council of Canada

Concordia is a researches an  
science tomorrow to Canada

Canada

**2** George Paul Meiu  
Department of African and  
African American Studies, Harvard  
University  
**Panics over Plastics: Queer  
Objects, Moral Pollution, and the  
Materialities of Belonging in Kenya:**  
October 26, 2018  
Co-sponsors: African Studies  
Working Group, Department of  
Sociology and Anthropology  
CISSC Happening

Concordia University  
FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS  
CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE  
AFRICAN STUDIES WORKING GROUP

**PANICS OVER PLASTICS**  
Queer Objects, Moral Pollution, and  
the Materialities of Belonging in Kenya

George Paul Meiu  
Harvard University

Friday, 26 October  
3 - 4:30 p.m.  
Room H-1120  
1005 Docteur-Paré Building

Lecture Details  
In recent years, in Kenya, popular claims that  
homosexuality is a "foreign import" – and  
therefore, "un-African" – have coincided with  
other statements about plastics as a substance.  
On social media, a Kenyan man claimed that  
"green plastics" from a hotel plastic expert from the  
West – and state efforts to ban plastics have  
been based on the aesthetics and language of  
an anti-homosexuality rhetoric. In order to better  
understand this case of resistance to belonging and  
claiming, this paper proposes a dialogue through  
the meanings and textures of plastic.

Meiu will speak of the materialities of belonging to  
show how plastic anchors belonging and identity  
in the objects of the substance.

George Paul Meiu is John and Ruth Huest  
Associate Professor of Social Sciences in the  
Department of Anthropology and the Department  
of African and African American Studies at  
Harvard University. He is the author of *Ellipses  
of Grammatology* (2011) and *What Does Art Know?*  
For an Aesthetic of Resistance (2015). He  
also published the book *Belonging: Ethics  
Anthropology Today*, the *Canadian Journal of African  
Studies*, and a related volume on borders, sexuality  
and the history of anthropology.

ADMISSION IS FREE. ALL ARE WELCOME.  
Please contact [patrick.antonio@concordia.ca](mailto:patrick.antonio@concordia.ca)  
for further details.

CISSC Happening  
concordia.ca/cissc

Co-sponsors  
Department of Sociology and Anthropology  
African Studies Working Group

**3** Natalie Loveless  
Faculty of Arts, University  
of Alberta  
**Sensing the Anthropocene I: Art,  
Ecology, and the Politics of Form**  
November 7, 2018  
Co-sponsors: Centre for  
Sensory Studies  
CISSC Happening

Concordia University  
FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS  
CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

**SENSING THE ANTHROPOCENE**

Natalie S. Loveless  
Associate Professor, History of Art, Design and Visual  
Culture, University of Alberta  
Visiting Scholar, Centre for Interdisciplinary Studies in  
Society and Culture, Concordia University

Wednesday  
November 7, 2018  
2 - 4 p.m.  
Milieux Seminar Room:  
EV 11.705

Talk 1: ART, ECOLOGY, AND THE POLITICS OF FORM  
This talk asks what artistic approaches and sensibilities  
can offer to debate surrounding Anthropocene climate  
change, attending to the difference between art on  
ecology and art that is formed ecologically. As well as  
giving theoretical and art historical background for this  
distinction, Loveless articulates on how the politics of  
form (what a form does in the world) intersects with  
ecological ethics when the use of fossil fuel resources (as  
in Olafur Eliasson's 2015 Ice Watch, those needed to ship  
350 pound blocks of glacier ice to the center of Paris)  
are central to the production of artworks addressing  
ecology, global warming, and climate data. Offering  
nuanced reflection on such works, this talk highlights  
the importance of a multi-sensory and multi-species  
understanding of ecological ethics that takes the question  
of aesthetic form seriously in the context of art on and in  
the Anthropocene.

BIO  
Natalie S. Loveless is an associate professor at the  
University of Alberta, where she teaches in the History  
of Art, Design and Visual Culture and directs the  
Research Creation and Social Justice Collaboratory  
(researchcreation.ca). Loveless currently co-leads an  
interdisciplinary project called Speculative Energy Futures  
(speculativeenergy.ca) and is a 2018-19 visiting scholar in the  
Centre for Interdisciplinary Studies in Society and Culture  
(CISSC), where she is developing a new project, *Sensing the  
Anthropocene: Aesthetic Measurement in an age of Urgency*.

Please contact [cissc@concordia.ca](mailto:cissc@concordia.ca)  
CISSC HAPPENING  
concordia.ca/cissc

3 Co-sponsored by the Centre for Sensory Studies

4 Derek Maus

Department of English,  
SUNY Potsdam

Blackness and the Border:  
Comparing Contemporary African  
American and African Canadian  
Fiction in Terms of Racial Identity

November 22, 2018

Co-sponsors: Department of English  
& Department of Sociology and  
Anthropology

CISSC Happening

Concordia University  
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CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

**Derek C. Maus**  
The State University of New York College at Potsdam  
Visiting Scholar, Centre for Interdisciplinary Studies in Society and Culture,  
Concordia University

**Blackness and the Border: Comparing Contemporary African  
American and African Canadian Fiction in Terms of Racial Identity**

Public Lecture  
Thursday, November 22  
1:15 p.m. to 2:30 p.m.  
Room H-1120

Throughout the twentieth century, African American authors and scholars have been deeply divided by the question of whether black literary artists were bound by what James Baldwin called an "obligation of representation" in regard to their depictions of black life. Such debates continue to the present, albeit in different contexts and on somewhat different scales. The articulation of such concepts as "blackness" and "the post-racial aesthetic" and the "New Black Aesthetic" have also revisited the long-standing debate within a generation of writers and scholars who came of age after the Civil Rights Movement.

Derek C. Maus is a Professor of English and Communication at the State University of New York at Potsdam, where he teaches human courses on a wide variety of subjects in contemporary literature. He is the author of *Jazzing in America: Poetic Events and Religious Space* (South Carolina, 2015), *University Cities Without Walls* (South Carolina, 2015), and *Unsettling Reality: Literature, Reason and the American City* (New York, 2017). He has also edited several scholarly collections, including *Contemporary and Global Literatures* (Philadelphia, 2017), *Run, Run, Run: Black Identity after Civil Rights* (Philadelphia, 2017), *Unsettling: The American City* (Philadelphia, 2017), and *Unsettling: The American City* (Philadelphia, 2017).

ADMISSION IS FREE. ALL ARE WELCOME.

CISSC Happening  
concordia.ca/cissc

Co-sponsors: Department of English  
Department of Sociology and Anthropology

5 Natalie Loveless

Faculty of Arts, University  
of Alberta

Sensing the Anthropocene II:  
Aesthetic Attunement in an Age  
of Urgency

November 28, 2018

Co-sponsors: Centre for  
Sensory Studies

CISSC Happening

Concordia University  
FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

**SENSING THE ANTHROPOCENE**

Natalie S. Loveless  
Assistant Professor, History of Art, Design and Visual  
Culture, University of Alberta  
Visiting Scholar, Centre for Interdisciplinary Studies in  
Society and Culture, Concordia University

**Wednesday,  
November 28, 2018  
2 - 4 p.m.  
Hull Building, H-1120**

**TALK 2: AESTHETIC ATTUNEMENT IN  
AN AGE OF URGENCY**  
This talk will describe a new research project on art and ecology with the working title of *Sensing the Anthropocene*. Instead of outputs that draw on textual and video research but that are solely artistic in form, or ones that draw on artistic practice but result in only a published paper, *Sensing the Anthropocene* will work to develop a new methodology that weaves together academic, artistic, and curatorial outputs. Grounded in a distinction between art as ecology and art that is formed ecologically, the project investigates four "borderline" artistic methods – documentary performance, deep listening, soundwalking and Fluxus instruction scores. In addition to describing these practices in terms of both history and form, this talk makes a claim for their importance as practices of aesthetic, more-political attunement, generating affective resistance to the fear of the annihilation or deeper that too often accompanies a topic of such scope as we are facing with Anthropocene climate change today.

**BIO**  
Natalie S. Loveless is an associate professor at the University of Alberta, where she teaches in the History of Art, Design and Visual Culture and directs the Research-Creation and Social Justice Cell Laboratory (Research-Creation). Loveless currently co-leads an interdisciplinary project called *Speculative Energy Futures* (speculative) and a 2018-19 visiting scholar at the Centre for Interdisciplinary Studies in Society and Culture (CISSC), where she is developing a new project, *Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency*. Please contact [concordia@concordia.ca](mailto:concordia@concordia.ca)

CISSC HAPPENING  
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Co-sponsored by the Centre for Sensory Studies

6 Rupert Cox

Granada Centre for Visual  
Anthropology, Manchester  
University

The Sound of the Sky Being  
Torn: Three Experiments in an  
Anthropology of Noise in Japan

December 11, 2018

CISSC Happening

Concordia University  
FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

**THE SOUND OF THE SKY BEING TORN:  
THREE EXPERIMENTS IN AN ANTHROPOLOGY OF NOISE IN JAPAN**

**Rupert Cox**  
Director of the Granada Centre for Visual  
Anthropology at Manchester University, and  
Editor of *Visual Anthropology Review* (OAP)

Public Lecture  
Monday, December 10, 2018  
2 p.m.  
Misses Seminar Room, EV 11.705

This presentation will offer a series of reflections on three interdisciplinary, collaborative projects, one in Nara, Japan, Tokyo and the other two in the island of Okinawa, Japan that bring together practices and perspectives of acoustic science, sound art and social anthropology to achieve artistic outcomes that can have a public impact.

The association between aircraft noise, human health and everyday life is barely negotiated in Japan. This is partly because the findings of acoustic science are based on modelling rather than a thorough assessment of the sensory experience of living with aircraft noise. I will discuss how these projects draw on the work of documentary traditions from within and outside Japan to translate acoustic science data into descriptive and intensive multi-media (sound recordings and film), revealing insights into the acoustic logic and complexities of everyday life as well as the landscape of Japan and Okinawa as an emotional topography. Finally, I will discuss the terms of the collaboration and consider what a social science perspective can bring to the Art-Science dyad.

**Graduate seminar  
Tuesday, December 11, 2018  
10 a.m.  
Misses Seminar Room, EV 11.705**  
Just because you can, doesn't mean you should: tracking disciplinary, imaginative and artistic engagements in practice-led anthropology.

Rupert Cox is a senior lecturer and director of the Granada Centre for Visual Anthropology at the University of Manchester. He currently serves as the Editor of the *Visual Anthropology Review* (OAP). He works on the anthropology of sound, investigating questions about the politics of noise from perspectives of acoustic science, sound studies and sound art, and focuses on projects in Japan. He has written books on the idea of the Zoo Arts, *Coping Culture and Material Heritage in Japan* for Routledge Press and about forms of representation that he *Revised Text* in anthropology for Manchester University Press and Wiley Press. He has recently completed a collaborative film *Zenaves* the sound of the sky being torn in the world supported by the Toyota Foundation and is currently writing a book *The Sound of the Sky Being Torn* about the cultural history of military aircraft noise, for Bloomsbury Press.

Co-sponsored by the Centre for Sensory Studies  
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**10** Jaret Vadera

Transdisciplinary Artist

**Conversations in Contemporary Art**

February 15, 2019

Co-sponsors: EAHR Media,  
Department of Studio Arts, Office  
of Vice-President, Research and  
Graduate Studies, Aid to Research-  
Related Events (ARRE) program

**CISSC Happening**



**11** Mike McGovern

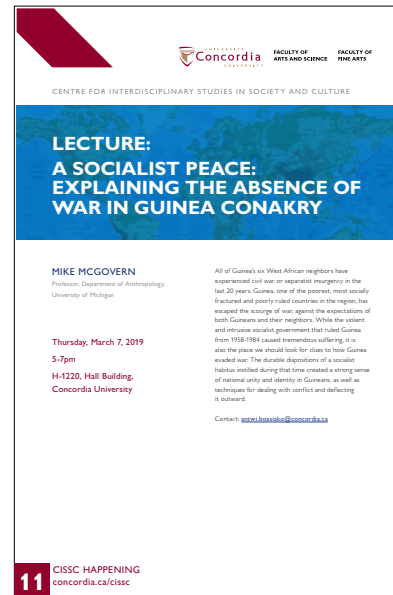
Department of Anthropology,  
University of Michigan

**Socialist Peace: Explaining the  
Absence of War in Guinea  
Conakry**

March 7, 2019

Co-sponsors: African Studies  
Working Group

**CISSC Happening**



**12** Christine Walley

Department of Anthropology, MIT

**Haunted Brownfields: An  
Ethnographer's Perspective on the  
Past and Future of Work**

March 29, 2019

Co-sponsors: Narratives of  
Childhood Working Group,  
Centre for Oral History and Digital  
Storytelling, Graduate History  
Students' Association, History in  
the Making

**CISSC Happening**







## WORKSHOPS AND CONFERENCES

### 16 Literary Translation

Workshop: Arabic to English/  
French

January 25, 2019

Co-sponsors: Translating Arabic  
in Montreal/Traduire l'arabe à  
Montréal

### 17 Protest and Pedagogy

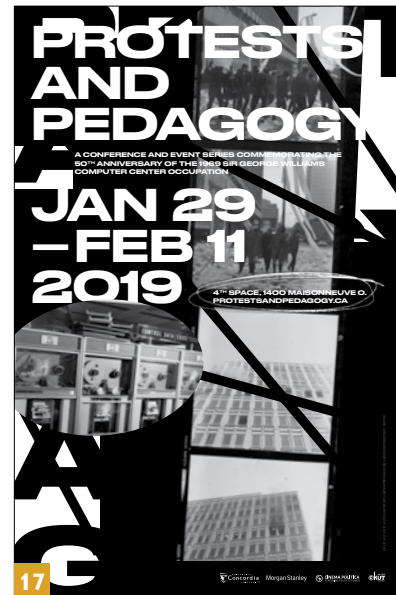
January 29 – February 11, 2019

Co-sponsors: Office of the  
Provost, Office of the VP Research  
and Graduate Studies, Morgan  
Stanley, Centre for Teaching and  
Learning, Concordia Student Union,  
Department of English, Department  
of Geography, Department of  
History, Fine Arts Student Alliance,  
Intersectionality Hub, Office  
of the Death [FAS], Records  
and Management Archives, Risk  
Research Working Group, School  
for Community and Public Affairs,  
Simone de Beauvoir Institute, Vice  
Provost, Innovation, Teaching, and  
Learning, Webster Library

**CISSC Happening**



16



17



## 18 It's Bigger Than Hip-Hop

January 31, 2019

Co-Sponsors: EAHR Media, Faculty of Arts and Science, Faculty of Fine Arts, Contemporary Dance and Art History Department

CISSC Happening

## 19 Living Black Studies:

Reimagining Black Canadian Studies

March 16, 2019

Co-sponsors: Black Studies at Concordia University

CISSC Happening



18



19

## 20 Remembering Tomorrow:

Archiving Indigenous Digital Art

Sherry Farrell Racette, Art Historian & Artist, University of Regina;

Dragan Espenschied, Director of Preservation Rhizome; and,

Camille Callison, Librarian, Archivist & Anthropologist,

University of Manitoba

April 10, 2019

Co-sponsors: Initiative for Indigenous Futures, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Simone de Beauvoir Institute, Arts and Science Federation of Associations (ASFA), Geography Undergraduate Student Society, Urban Planning Association, Sociology and Anthropology Student Union, Sociology and Anthropology, Graduate Student Association, QPIRG-Concordia, Black Student Network (McGill), Midnight Kitchen, People's Potato

CISSC Happening



20



Pictured, from left to right: Yassin Alsaman, Naomi Bragin, Nantali Indongo, Angelique Willkie, d. Sabela Grimes. Photo: Surabhi Ghosh

## REPORTS ON CISSC WORKING GROUPS

- Ethnocultural Art Histories Research in Media
- African Studies
- Material Religion Initiative (MRI)
- Narrating Childhood
- The Ethnography Lab
- Feminism and Controversial Humour

### EAHR|MEDIA (ETHNOCULTURAL ART HISTORIES RESEARCH IN MEDIA)

**Organizers: Alice Ming Wai Jim, Surabhi Ghosh, and Angélique Willkie**

Inaugurated in 2018, the EAHR|Media Working Group (Ethnocultural Art Histories Research in Media) seeks to connect and foster relations between faculty and students across the university working at the intersections of ethnocultural art research, media, and digital art history.

Our mission is to provide a platform to organize and showcase research and research-creation on ethnocultural topics carried out at Concordia and to bridge our knowledge base with the wider community of local and international researchers, practitioners, and cultural organizers. Our goal is to thrive.

EAHR|Media focuses on bringing multi-disciplinary perspectives to conduct exploratory, creative, and collaborative research, and inclusive, interdisciplinary training on questions and issues of race, gender, and

intersectionality that can push and pull at the limits of the many different understandings of what constitutes “media” and “technology” within and across not only disciplines but also, importantly, multiple ethnocultural communities.

An initiative by the Concordia University Research Chair in Ethnocultural Art Histories, Alice Ming Wai Jim, EAHR|Media came out of numerous collective discussions on effective ways to meet the cultural, emotional, and intellectual needs of faculty and students of colour on campus in the arts and humanities. Diverse faculty and student populations expand and enrich scholarship and pedagogy in all academic disciplines. The urgency of campus-wide initiatives such as EAHR|Media is underscored by the mandate of the university’s Advisory Group on Equity, Diversity and Inclusion put into action in 2019 to develop a set of recommendations for advancing equity, diversity and inclusion in all aspects of life at Concordia.

In Canada, the study of research-creation by racialized visible minorities is still in its relative infancy, particularly in the interdisciplinary fields of media arts, culture, and theory, where generally speaking, white male scholars outnumber “minority” faculty and students from historically marginalized groups. With this lack of diverse and equitable representation in research environments, faculty and students of colour in these fields face particular diversity challenges that are insufficiently recognized.

Diversity obstacles include the adverse effects of “minority



status" stressors, such as tokenism and the burden of diversity representation; uncompensated, disappropriate amounts of emotional labour performed by racialized faculty; undervaluation of ethnic-based scholarship in white male-dominated fields; lack of sustainable funding sources for diversity initiatives and societal understanding of systems of oppression in general.

EAHR|Media operates on an annual rotation of core organizers to alleviate diversity work-related burnout and privileges the membership of faculty and graduate students of colour. To strengthen and sustain research capacity at Concordia, training and mentoring are keystone features, with EAHR|Media regularly collaborating with various student groups and emerging scholars. Participation by undergraduate and graduate students is enhanced by the already existing inter-university, interdisciplinary Ethnocultural Art Histories Research Group (EAHR) student-led research group, founded in 2011 by its faculty advisor, Professor Jim, to explore and promote ethnocultural art histories in the Canadian context and to increase the visibility and support of students and faculty from diverse cultural communities.

EAHR|Media distinguishes itself from the EAHR student group by its focus on the implications of digital tools for the study and making of research creation by members of ethnocultural communities; and the regular combined involvement of faculty and graduate students in its annual program of activities.

EAHR|Media is community and collaboration-oriented. In 2018-2019, we worked with numerous cultural organizations as well as partners across the university, including Black History Month Roundtable, the Acts of Listening Lab, Centre for Oral History and Digital Storytelling, Studio Arts Visiting Lecture Series (Conversations in Contemporary Art), Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art (Afternoons at the Institute Lecture Series), LePARC/Milieux Institute for Arts, Culture & Technology,

parainstitutional pedagogies, FFAR, the Departments of Art History, Studio Arts, Contemporary Dance, and Theatre, EAHR, Indigenous Art Research Group (IARG), Concordia Undergraduate Journal of Art History (CUJAH), and CISSC.

For its inaugural year, EAHR|Media presented multiple outreach activities to connect with audiences from diverse backgrounds and levels of education, and, importantly, to support projects responsive to topical curricular developments as well as the increasingly toxic political climate in Tiohtià:ke (Montreal) and Turtle Island (the Americas) where we are situated. Our first event, featured as part of a series of anti-oppression workshops organized by EAHR, was a participatory talk on Sept 27, 2018 by British/Indian artist Rajni Shah, "Listening Gathering: how we come together," which powerfully gestured towards deep listening as a decolonial practice that has been a crucial part of engaging Indigenous thinking and other ways of knowing. Dr. Shah is the Horizon Postdoctoral Fellow at the Acts of Listening Lab (COHDS/Theatre).

This was followed by a lecture by Dr. Julie Nagam (Métis/German/Syrian), on "Collective and Creative Methodologies Within the Future of Indigenous Arts," in conversation with doctoral candidate Charissa von Harringa. Dr. Nagam is Associate Professor in the Faculty of History at the University of Winnipeg and Chair of the History of Indigenous Art in North American (U Winnipeg and the Winnipeg Art Gallery), and 2018-2019 Visiting Scholar in the Department of Art History, Concordia.

EAHR|Media's largest activity to date was the "It's Bigger than Hip Hop" organized by Angélique Willkie, to align with Black History Month and the 50th Anniversary of the Sir George William University protest, as well as ongoing discussions on the creation of a Black Studies Minor at Concordia. The two-day event on January 31 and February 1, 2019 featured in-class workshops and lectures, as well as a major public roundtable discussion on Afro-Diasporic cultural practices by hip hop artists and scholars Naomi

Bragin and d. Sabela Grimes, and CBC Montreal radio host Nantali Indongo, moderated by Concordia faculty Yassin Alsalman a.k.a Narcy, who teaches one of Canada's only hip hop courses.

On February 1, EAHRJMedia also participated in the Art History Graduate Student Association's 13th annual Graduate Student Symposium, "Communities of Care," by organizing the professional panel, "Diversity in the Arts at Concordia," featuring the research of Surabhi Ghosh (Studio Arts), Angélique Willkie (Contemporary Dance), and May Chew (Art History/Film).

In collaboration with the Studio Arts Visiting Artist Lecture Series, with support from the Office of Vice-President, Research and Graduate Studies and Aid to Research-Related Events (ARRE) program, EAHRJMedia presented a public lecture by transdisciplinary Canadian artist Jaret Vadera, on February 15, 2019, organized by Surabhi Ghosh. Working between New York, Toronto, and India, Vadera's practice is influenced by cognitive science, post/decolonial theory, science fiction, Buddhist philosophy, and the study of impossible objects. His talk explored how different social, technological, and cognitive processes shape and control the ways that we understand the world around and within us.

EAHRJMedia is also a nimble entity, one that has proven an ability to quickly and effectively respond to pressing issues affecting ethnocultural art and communities locally and nationally. We closed the year by co-sponsoring a student-initiated project on March 22, 2019, a poignant performance by long-time Mexican migrant farm worker Juan Luis Mendoza de la Cruz, a.k.a The Sunflower Man, and Brock University graduate student Heryka Miranda, and a screening of Columbian-born, Toronto-based emerging filmmaker Monica Gutierrez's documentary. We learned how their research on movement-based expressive arts therapy can address migrant justice and the healing powers of storytelling, land dance, and the elements.

More information on EAHRJMedia's upcoming 2019-2020 activities can be found on our website: [www.ethnoculturalarts.com](http://www.ethnoculturalarts.com).

## AFRICAN STUDIES

**Organizers: Julie-Soleil Archambault, Nicole De Silva, Andrew Ivaska, Amy Poteete, and Leander Schneider**

**Graduate student coordinator:  
Antwi Boasiako**

The African Studies Working Group brings together faculty and graduate students in the Departments of Sociology and Anthropology, English, History, and Political Science with a shared interest in the intertwining of ongoing social, economic, and political transformations on the African continent. During 2018 – 2019, we organized three types of activities: workshopping members' works-in-progress, co-sponsored events, and a two-day event with a guest involving a public lecture and workshop.

Our interdisciplinary group meets regularly to discuss and improve our members' research in progress. In 2018-2019, we held workshops to discuss the early stages of potential book projects as well as nearly finalized articles. We discussed the curious biography of a prominent figure in the Mozambique Liberation Front (*Frente de Libertação de Moçambique* or "Frelimo") in the late 1960s, the ambiguities in the discourse of a contemporary South African NGO that seeks to foster gender justice, the political economic implications of transformations in global diamond markets for diamond-dependent Botswana, and the anthropology of sweat as reflected in the rise of fitness activities in Maputo.

In 2018-2019, we co-sponsored two public lectures with the Department of Sociology and Anthropology and a workshop with the Department of Political Science. In October 2018, George Meiu of Harvard University's Department of Anthropology and Department of African and African American Studies—and a Concordia

alumnus—discussed plastic as a metaphor for social transformations that call into question authenticity and community membership in “Panics over Plastics: Queer Objects, Moral Pollution, and the Materialities of Belonging in Kenya.” In April 2019, we co-sponsored both a public lecture by David Pratten of Oxford University on “The Arts of Oil: Dis/enchantment and Popular Culture in Port Harcourt” and a workshop on Global South Agency through African Regional and Sub-regional Institutions led by Nicole De Silva (Concordia University) and Densua Mumford (Leiden University).

Our flagship public event for the 2018-2019 academic year involved two-days of activities with Mike McGovern. The West Africa Project Director for the International Crisis Group prior to joining the Department of Anthropology at the University of Michigan, Dr. McGovern’s work speaks to an interdisciplinary audience of historians, political scientists, and policy analysts, as well as anthropologists. In addition to delivering a public lecture on “A Socialist Peace: Explaining the Absence of War in Guinea-Conakry” based on his award-winning book on the same theme, Dr. McGovern led a workshop on “Comparisons Confected and Denied: Social Science Understandings of Political Acts” that attracted an interdisciplinary audience of faculty and students from across Montreal.

## **MATERIAL RELIGION INITIATIVE (MRI)**

**Director: Jeremy Stollow**

The Material Religion Initiative (MRI) was created with the primary aim of consolidating a local network of scholars and PhD students based at Concordia and other institutions in the Montreal region (including but not limited to McGill, U de Montreal, UQAM, Bishop’s, Dawson & Vanier colleges). Our longer-term goal is to provide support for a local community invested in research exchange, discussion, and debate among scholars, senior PhD students, and post-docs, whose work falls under the broad rubric of religion, media, and material culture. We see tremendous, untapped opportunity for such community building across

numerous departments at Concordia (including Religions & Cultures, Communication Studies, Art History, Theological Studies, Sociology & Anthropology, and Cinema) as well as among colleagues elsewhere in the region.

With these goals in mind, our Working Group concentrated its energies during the 2018-19 academic year on meetings that would facilitate and help grow this research community, specifically by encouraging colleagues to find new ways to see ‘material religion’ as a productive lens through which to describe and understand their own work in a comparative context. Rather than holding meetings dedicated to individual research outputs (such as a more ‘standard’ seminar format of a presentation by a single scholar), we chose to dedicate our meetings to broad, interdisciplinary topics, involving discussion of pre-circulated readings selected by volunteers from within our group. After our initial planning and orientation meeting, our Working Group convened three such workshops, each of which was facilitated by a team of 2-4 volunteers. On 26 October 2018, our topic was “Expertise, Classification, and Knowledge Production”; on 23 November 2018, our topic was “Sensation and Affect”; and on 8 February 2019, our topic was “Space and Place.” Unfortunately, due to scheduling conflicts, a fourth workshop (potentially on the topic of “Images”) had to be cancelled. But overall, the convenors of our Working Group can happily report that our chosen format was very productive and our sessions were well attended. Our topical focus allowed us to rotate leadership among numerous members of the working group, thereby leveling distinctions between faculty and graduate students, and at the same time familiarizing ourselves with key authors in diverse disciplines and fields whose work could serve our shared interests.

In April 2019, we had intended to conclude our year with a capstone seminar led by Prof. Angela Zito (Religious Studies, NYU), on the topic “Filial Piety and Propaganda



in Contemporary China", but unfortunately this event had to be cancelled due to a medical emergency. We are hoping to reschedule Prof. Zito's visit for the 2019-20 academic year.

As our first year winds down, the Working Group convenors are assessing the format we chose for our first year of activity and exploring options for future workshops. We remain committed, above all other considerations, to continue to develop our local community of scholars and graduate students, with the longer term hope of applying for external funding that would further consolidate this network and open up new possibilities for future research collaboration. But the Material Religion Initiative is also planning at least one public event in Fall 2019, featuring the work of the visual anthropologist and documentary film-maker, Mattijs van de Port (University of Amsterdam), including a screening of Prof. van de Port's latest film, "Knots and Holes", which will take place as a CISSC Happening on 1st November 2019. We are also exploring other activities and events, including a possible public forum addressing the Quebec government's proposed Bill 21 (its so-called 'secularism law') from the perspective of material religion studies.

## NARRATING CHILDHOOD

**Director: Barbara Lorenzkowski**

"Narrating Childhood," a Working Group coordinated by Dr. Barbara Lorenzkowski, Associate Professor in the Department of History, and Kelly Norah Drukker, a doctoral student in Concordia's Humanities PhD program, brought together eight scholars working across a range of disciplines, including oral history, memory

studies, education, history of the emotions, theatre, Irish Studies, ethnomusicology, and creative writing. Composed of doctoral students, a Banting post-doctoral fellow, and faculty, "Narrating Childhood" created a space of dynamic inquiry into the process, ethics and methodology of writing narratives of childhood and family stories, while broadening the scope of possibilities for narrative structure and technique. Collectively, our group members share experience in a variety of literary genres, such as scholarly writing, fiction, creative nonfiction, performance, and poetry. The framework of this Working Group allowed us to share the raw materials of our individual projects, generate new material through on-the-spot writing workshops, read texts that served as theoretical and structural models for our work, and benefit from the expertise of our guest lecturers. Over the course of the academic year, our meetings infused our approaches to narrating childhood and our individual writing practices with energy and fresh perspectives.

Our monthly meetings were based at the Centre for Oral History and Digital Storytelling and the School of Irish Studies, and took the form of three-hour workshops structured around the themes of "Family Stories," "Narrative Experiments," "Troubling Methodologies," and "Silences and Secrets." During each session, we discussed ethical, methodological, and narrative issues related to our own research projects as they arose, which allowed members to learn from others' approaches. We also engaged in a series of peer-led creative writing exercises. These included writing place through "a child's-eye view"; layering and deepening descriptive passages through the use of the senses; and sounding the terrain of difficult family stories. We experimented with different workshop formats, using speed-writing to break down the barriers of self-censorship, and handling sensitive material by placing the emphasis on the "process" of writing, rather than on the "product." Working consciously to create an atmosphere of mutual support, respect, and curiosity about our own and others' processes, we experienced several breakthrough moments, in which participants

accessed a narrative voice, or traversed new thematic material, in ways not previously anticipated.

Our meetings also provided us with the opportunity to bring forth readings that were of particular interest to us, or that might inform another member's project. This resulted in a fruitful pooling of resources, where points of focus for our discussions were allowed to emerge in an organic way. Some of the texts that we explored, and their corresponding themes, were postmemory and intergenerational trauma, through Marianne Hirsch's "The Generation of Postmemory"; childhood and disability, through Ian Brown's *The Boy in the Moon*; working-class childhood, and the blending of analytical and autobiographical voices through Christine Walley's *Exit Zero*; and research methods, narrative point of view, and the ethics of disseminating difficult family stories through Julija Šukys' *Siberian Exile*.

"Narrating Childhood" was fortunate to be able to host two of these authors through a series of guest lectures and workshops, which were generously supported by CISSC and the Department of History. On March 28<sup>th</sup>, Dr. Christine Walley, Professor of Anthropology at MIT and author of *Exit Zero: Family and Class in Postindustrial Chicago*, presented a screening of the documentary "Exit Zero," with 25 viewers in attendance. In the film, she and her husband, filmmaker Chris Boebel, use stories from Walley's own family to offer an intimate look at the changing class landscape of the United States. The following day, Dr. Walley gave a workshop entitled "Autoethnography and Oral History." Our Working Group members were among the 35 attendees from the Concordia community as Dr. Walley spoke honestly and movingly about the challenges of undertaking a writing project that combines scholarly research and analysis with autobiography and family history. She then guided participants through a writing exercise that allowed us to experiment with autoethnographical techniques. Later that evening, to a full house, Dr. Walley delivered a public lecture at the Atwater library, entitled "Haunted Brownfields: An Ethnographer's Perspective on the Past

and Future of Work." Here, she detailed her ongoing collaborative work with the Southeast Chicago Historical Museum, and explored the meanings of work and loss that are revealed by the images and artefacts preserved by working-class people.

Our Working Group's activities for the year culminated in a final workshop on May 8th with Dr. Julija Šukys, who teaches creative nonfiction writing in the English department at the University of Missouri. Over the course of the afternoon, Dr. Šukys led us through a guided exercise called "Filling in the Gaps," which offered a variety of approaches to writing family stories when many of the facts are missing, or when subjects' memories are fragmented or incomplete. Dr. Šukys generously provided us with a useful framework around which to structure longer pieces of nonfiction, and offered insights into the range of narrative voices that are available to writers of creative nonfiction.

## **ETHNOGRAPHY LAB**

**Directors: Kregg Hetherington  
and Carolina Cambre**  
**Coordinator: Onder Gunes**

Post-working group status, the ethnography lab continued on a trajectory of stimulating conversation and connection both building community here at Concordia and beyond.

Besides managing the space in EV-10.625, our coordinator Onder Gunes (phd student) also maintained the website at: <http://ethnographylabconcordia.ca/> and we have added many new members. This site details the many events, ongoing meetings, and ethnographic research initiatives and sponsored by the Lab.

Five research projects were run out of the lab this year:  
1) Montreal Waterways, which won an Insight Grant to continue for the next five years

- 2) The St-Pierre River mapping project, supported by the Dean's office
- 3) The Human Rights Museum project, coordinating with the McCord museum
- 4) The Kombucha film project, ongoing with Biolab
- 5) Swarm Ethnography Project, which detailed the Makerfair and was led by Bart Simon

All of these projects are ongoing, and will begin presenting material to the lab community in the fall. These and other projects can be found on the website.

We kicked off winter 2019 with a major event in January hosting visiting scholar Craig Campbell (U.Texas at Austin). Dr. Campbell also made himself available for a guest seminar in the HUMA889 doctoral seminar on *Representation/s Otherwise* and shared his insights on interdisciplinary work and the work of *Ethnographic Terminalia*. Dr. Campbell's visit included a 2-session workshop on visual anthropology in which about 30 students (graduate and undergraduate) participated. The culminating reception and talk included an exhibition by Dr. Campbell.

As part of this multi-faceted event, the Ethnography Lab collaborated with CISSC and the Centre for Sensory Studies, as well as Millieu's Speculative Life cluster to host:

## Research Creation, Photography, and Critical Making Public Forum

On Monday January 14th 2019 in the Concordia Black Box, we explored the idea of research creation using the specific example of the *Ex-Situ (un)making space out of place* workshop. The forum began with a group viewing of the exhibition video followed by a summary and discussion of the workshop. Finally, guest commentators, including Natalie Loveless, Carolina Cambre, Chris Salter, David Howes and Arseli Dokumaci, among others, joined in an open discussion of research creation, its promises and challenges.

Other events hosted and supported by the ethnography lab included:

- SAGSA Eat and Great Meeting (January 18)
- Panthropology Meeting (February 6) - This is a meeting series organized by the anthropology grad students of various universities in Montreal. We were the host institution for February.
- Ethnographic Paper-Graphs Meeting (February 7)
- Dr. Kevin Gould's "Geographies of Justice" meetings (March 4 and March 18)
- Street Smart Urbanism Workshop (April 11)

Ongoing events included:

- Visual Ethnography Film Group's movie screenings (monthly)
- Writing Group, Mapping Workshop and Waterways Project meetings throughout the semester.
- Financialization Reading Group organized by Dr. Chris Hurl.

## PLANS FOR 2019/2020

We invite anyone wanting to become part of the Lab to join us in early September for our annual relaunch. In addition to the ongoing projects described above, we have several initiatives already planned:

- 1) *Ethnography Lab Image Garage: Seminar series on creating a visual essay* led by Dr. Cambre and supported by the Dean's office.
  - 2) *Ecotones*, a conference of the environmental humanities run by Dr. Jill Didur and Norma Rantisi, in which several Lab members will participate
  - 3) Launch of the St-Pierre River map, an interactive digital map of Montreal's buried aquatic past and present, launched in the context of the Dean's office's Montreal 2050 initiative
  - 4) A return of the Society for Cultural Anthropology's virtual biennial conference in spring 2020.
  - 5) A new brown-bag series showcasing Lab research
- Kregg Hetherington will direct the Lab again in the coming year. All proposals for new projects or event series are welcome!



## FEMINISM & CONTROVERSIAL HUMOUR

Director: Danielle Bobker

In our third annual series of inclusive public conversations about the jokes that intrigue and worry us the most, the Feminism and Controversial Humour working group hosted three successful events at Concordia in 2018-19, with the generous support of the Faculty of Arts and Science and CISSC. First, we watched Australian stand-up comedian Hannah Gadsby's critically acclaimed Netflix special, *Nanette* (2018), and weighed in on its successes and shortcomings both as a performance and as a theory of comedy. We met again in the fall of 2018 to discuss our personal experiences of pleasures and dangers of political humour online as informed by selections from Angela Nagle's 2017 polemic *Kill All Normies: Online Culture Wars From 4Chan And Tumblr To Trump And The Alt-Right*. Then in the spring we got our hands dirty with a storytelling workshop centred around humour as healing led by local performer Francesca Esguerra. Participants enjoyed Francesca's own hilarious, perverse coming of age story then, under her guidance, sketched and shared our own painfully funny tales.

## CISSC DIVERSITY RESEARCH TRAVEL STIPEND REPORT

### South Asian diasporic identity and Trinidad's visual & material culture

Surabhi Ghosh

Department of Studio Arts

In my recent research and artistic practice, I have been exploring the role of material culture in constructing, preserving, and complicating a shared sense of national identity among Indian immigrants to North America and their descendants. Drawing primarily from my biographical connections to the South Asian diaspora, I have focused on the stories of 1970s-era emigrants like my parents. Initial investigation into the history of indentured laborers in the Caribbean immediately expanded on and complicated my limited (experiential) understanding of the diaspora. CISSC's Diversity Research Travel grant provided an opportunity to launch a new investigation into the unique material/visual culture and history of Indian descendants in Trinidad.

Visiting several sites around Port of Spain and Chaguanas allowed me to consider the construction of public and private narratives of diasporic identity as revealed in:

- 1) museums, with their curated collections of culturally significant objects,
- 2) markets and shops, where one can purchase culturally significant products to wear on the body or take into domestic spaces,
- 3) temples, which forge spiritual continuity across vast distances through architectural and visual iconography. The Temple in the Sea and Dattatreya Temple's Hanuman murti were especially significant site visits for me.

My goal for undertaking this research trip was accomplished: to reorient my research direction by reaching a new level of awareness of the complexity contained in the concept of a “South Asian diaspora.” My ostensible “membership” in this group grants me a small entry point to the subject area, but the paradoxical nature of the whole provides an expansive research impetus.



*Dispossess.* Glass beads and nylon thread. 2019. Installation view from *TRAMES / THREADS*, Stewart Hall Art Gallery, Pointe-Claire, QC, May 5 to June 23, 2019. Photo credit: DPM

This exploratory travel experience had an immediate impact on my studio work. I returned from Trinidad with a reframed set of questions. My current project focuses on the role of material objects, particularly garlands

and beaded necklaces, in this diasporic movement, exploring how they become signifiers of place and ethnicity and act as key supports for a complex form of postcolonial and transnational nationalism. I also examine the role of Hinduism and mediated Hindu stories in constructing transnational Indian nationalism and a sense of “Indianness” that has abided through centuries of geographic displacement. And finally, I investigate how



*Layering.* Detail shots. Upholstery vinyl, ink, screws, tape, glass beads, thread. 2019. Photo credit: Surabhi Ghosh

Indian material and visual cultures have been—through the numerous forms of intercultural contact resulting from colonial histories—localized, hybridized, or otherwise transformed in distinct contexts like Trinidad, the United States, or Canada.

This new chapter of my research has already prompted a new grant proposal and informed the creation of several artworks for an exhibition at Heaven Gallery in Chicago (March-April 2019) and a second exhibition at Stewart Hall Art Gallery in Pointe-Claire, QC (May-June 2019). I will continue to expand my research-creation inquiry in this new direction over the next year, as I build a new body of work for my next solo exhibition, titled *Le poids de nos mythes* (*The weight of our myths*) at Maison des Arts de Laval in May 2020.

## CISSC VISITING SCHOLARS

**Derek Maus**

**SUNY, Postdam**

My semester as a visiting scholar at Concordia in the fall of 2018 also happened to be the first academic term during which I was experiencing the wild ride that is fatherhood (my son Oscar having been born in May), so there was a fair bit of improvisation involved in the pursuit of the research goals with which I arrived in early September.

I was hosted at CISSC by two directors, Prof. David Howes (who went on sabbatical not long after facilitating my original application) and Prof. Amy Swiffen. I applied to CISSC under the auspices of a research grant I received from the American Council of Learned Societies (ACLS) for an ongoing project comparing depictions of racial identity in contemporary fiction by African American and black Canadian authors. CISSC is one of several interdisciplinary programs in North America within the Consortium of Humanities Centers and Institutes that offer residencies for ACLS grantees and being able to utilize Concordia's outstanding library resources over the course of the semester proved invaluable to moving my project from the initial outline stage to being able to flesh out two of the five chapters that I envision for the final book manuscript.

During the fall 2018 semester, I presented a pair of papers that were distilled versions of the draft chapters I had produced with the research I conducted in Concordia's libraries. In late October, I presented a comparison of repurposed Greek myths in novels by Percival Everett and Andre Alexis at the 2018 Western Literature Association meeting in St. Louis, Missouri. In early November, I presented a paper on "complex creolisations" in the fiction of Dany Laferrière and Jesmyn Ward at the American Council for Québec Studies biannual conference in New Orleans, Louisiana.

Perhaps the single most useful and gratifying aspect of my time at Concordia, though, came in late November, when Prof. Swiffen and several members of the English Department (Prof. Paul Barrett, Prof. Marcie Frank, Prof. Nicola Nixon, and Prof. Stephen Ross) were kind enough to arrange an opportunity to present my research to students and faculty. During an hour-long talk entitled "Blackness and the Border: Comparing Contemporary African American and African Canadian Fiction in Terms of Racial Identity," I gave an overview of my book project and a brief sample of some of the interpretive arguments I had begun fleshing out. The subsequent discussion in the room gave me the clear impression that there was considerable interest in my topic, in the process reassuring me that there will be an audience for this work when I am done with it. In the months since this talk, I have continued my conversations about various aspects of the work with several Concordia graduate students and faculty and have even laid some preliminary groundwork for possible collaborative projects down the line.

In sum, even though the necessity of hands-on parenting reduced my physical presence on campus to far less than I otherwise would have preferred, the online access to research materials and the gracious exertions of colleagues I had in some cases never met in person combined to make my time at Concordia a highly productive one that I hope continues to bear fruit for years to come.

**Rachel Zellars**

**McGill University/St. Mary's University**

I am an assistant professor, lawyer, and researcher whose work centres on the histories of Black migration and enslavement in Canada in the 18th century. In my work, I pay particular attention the long durée of gender violence in the lives of Black women. In the contemporary period, I am interested in the ways this history has shaped radical and community movements of resistance and freedom since the 1960's in North America, as well as ways that



Black women have organized against gender and state violence within their own communities. Of note, the groundbreaking work of critical scholar, Saidiya Hartman, has deeply impacted my thinking and research over the last twenty years.

During my tenure as a CISSC Visiting Scholar from January - May of 2019, I completed a research project on the connections between migration and anti-black segregation in nineteenth century Upper Canada. I also accomplished a number of other projects during my tenure. I co-taught a course entitled "The Production of Subjectivity," a novel course that approached the subject through two texts by distinct thinkers, Saidiya Hartman and Deluze Guattari, and incorporated weekly, student-led artist propositions. I had the great honor of working with Erin Manning, as well as co-hosting Saidiya Hartman at Concordia in April of 2019. The course was well-loved and well-attended by students during the entire term.

As part of my fellowship at CISSC, I also contributed my labor to the ongoing push to create a Black Studies Minor at Concordia. The effort has been led by a group of committed Concordia students and faculty over the last two years. My contributions were primarily three-fold. First, I co-organized a conference on March 15-16 at Concordia entitled, "Living Black Studies: Reimagining Black Canadian Studies," and facilitated two workshop sessions for the conference. In April, I facilitated a workshop for faculty and students through CISSC on the project for a Black Studies Minor at Concordia, providing a summary of history and proposals for advancing the program. Finally, I also developed and submitted a detailed report on the Black Studies Proposal for CISSC in May of 2019.

The opportunity offered by CISSC, including my private office space and daily access and interactions with students and faculty, provided me with unique opportunities to both complete important research and meaningfully serve the Concordia community. I will always be grateful for this opportunity with CISSC.

**Natalie Loveless**

**University of Alberta**

In a time of unprecedented climate catastrophe and ecological genocide, we are in desperate need of robust and creative responses to global warming. In addition to technological innovation and political and economic reorganization, social and cultural shifts are needed to move us beyond our toxic ways of doing life under petro-capitalism. *Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency*, the new book and curatorial project that I was invited to work on during my time as a visiting scholar at Concordia, takes up this claim, arguing that artistic practices and forms have a role to play in achieving these goals. Art seeds the critical and speculative imaginations needed to trouble our current ways of living and dying. What art contributes at this critical historical moment is skill in creating aesthetic and affective spaces within which we not only reflect on what is so, but work on imagining and modelling things otherwise in ways that are both integrative, in terms of transforming the materiality of daily life, and excessive, in terms of reaching beyond what we currently know to be possible.

I am an associate professor of contemporary art and theory at the University of Alberta, the director and founder of the Research-Creation and Social Justice CoLABoratory, and I co-direct the Faculty of Arts "signature area" in research-creation. My visiting scholar appointment at CISSC (which coincided with my year-long sabbatical from UAlberta) provided me with two necessary things: time in which to write, and generative opportunities for discussion and debate. Additionally, by facilitating connections with HUMA students, I was able to observe the innovative work being produced at Concordia. I continue to be inspired by the interdisciplinary breadth and visionary capacity of research-creational practices happening here and am truly grateful for the time, experience, conversations, encounters, and the warm welcome that I received.

As mentioned above, my main goal during my time at CISSC was to develop some of the central theoretical and practical through-lines for *Sensing the Anthropocene*. This new project takes up and delves into the stakes and questions raised at the end of my most recent book, *How to Make Art at the End of the World: A Manifesto for Research-Creation* (Duke UP, 2019). In *How to Make Art*, I examine debates surrounding research-creation and its institutionalization, paying particular attention to what it means – and why it matters – to make and teach art research-creationally in the North American university today. While focused on the practice of research-creation within the academy, I make broader claims for research-creation as an intersectional interdisciplinary method that can be productively mobilized towards social and ecological justice projects. Taking these claims seriously is what led to *Sensing the Anthropocene*, which I see as a necessary sequel to *How to Make Art*.



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CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE



**SENSING THE ANTHROPOCENE**

**Natalie S. Loveless**  
Associate Professor, History of Art, Design and Visual Culture, University of Alberta  
Visiting Scholar, Centre for Interdisciplinary Studies in Society and Culture, Concordia University

**Thursday, January 17, 2019  
2 – 4 p.m.  
Hall Building, H-1120**

In a time of unprecedented climate catastrophe and ecological genocide we are in desperate need of robust and creative responses to global warming. In addition to technological innovation and political and economic reorganization, social and cultural shifts are needed that help us move beyond our toxic ways of doing life under petro-capitalism. This lecture series argues that artistic practices and forms have a role to play in achieving these goals. Art seeds the critical and speculative imaginations needed to trouble our current ways of living and dying. What art contributes at this critical historical moment is skill in creating aesthetic and affective spaces within which we not only reflect on what is so but to work on imagining and modelling things otherwise in ways that are both integrative, in terms of transforming the materiality of daily life, and excessive, in terms of reaching beyond what we currently know to be possible.

**BIO**  
Natalie S. Loveless is an associate professor at the University of Alberta, where she teaches in the History of Art, Design and Visual Culture and directs the Research-Creation and Social Justice Co-Laboratory (researchcreation.ca). Loveless currently co-leads an interdisciplinary project called Speculative Energy Futures (justpowers.ca) and is a 2018-19 visiting scholar in the Centre for Interdisciplinary Studies in Society and Culture (CISSC), where she is developing a new project, *Sensing the Anthropocene: Aesthetic Attunement in an age of Urgency*.  
Please contact [cssc@concordia.ca](mailto:cssc@concordia.ca)

**CISSC HAPPENING**  
[concordia.ca/cissc](http://concordia.ca/cissc)

**TALK 3: LISTENING AS ETHIC; WALKING AS METHOD: DAILY PRACTICE AND ART/LIFE INTERVENTION**  
Generally understood to have emerged in the 1960s under the auspices of Fluxus, the instruction piece or score is a form with a (how) long history in contemporary art. With the instruction score, the frame of art is mobilized to reorient habitual modes of being to invite unexpected encounters, and, in its feminist mode, to bring attention to the maintenance labour that sustains our every day at every scale of existence. The art/life form of "daily practice" adapts the traditional instruction score by insisting that an instruction be performed daily and for an extended period of time. This daily-practice orientation does something that the one-off score does not. While the booklet or the exhibition of scores works to seed the critical creative imagination in unexpected ways, the daily practice instruction or event score insists on the value of dailiness, of the quotidian. Grounded in a history of debate on art/life and the everyday, this talk frames listening and walking as modes of daily attunement with ethical and methodological implications for art and/in the Anthropocene.

Talks in this series are co-sponsored by Centre for Interdisciplinary Studies in Society and Culture and the Centre for Sensory Studies. Dr. Loveless will also be available during her time at Concordia to meet with graduate students working on theoretical theses on art and the Anthropocene or developing research-creation projects on any theme.

Co-sponsored by the Centre for Sensory Studies

## HUMANITIES INTERDISCIPLINARY PH.D PROGRAM

### 2018-19 HUMA PHD GRADUATES

In the period under review, the following Ph.D. Humanities students graduated:

**Olumayowa Francis Ajayi**

Translation and National Consciousness in Nigeria: A Socio-historical Study

Paul Bandia (Etudes françaises)

**Eric Desautels**

La sécularisation des missions catholiques canadiennes-françaises en Afrique aux XXe et XXIe siècles : entre prosélytisme et adaptation

Jean-Philippe Warren (Department of Sociology and Anthropology)

**Peter Dube**

Queer Surrealism: Desire as Praxis

Jason Camlot (English)

**Charlotte Jane Fillmore-Handlon**

Our Famous Blue Raincoat: The Phenomenon of Leonard Cohen and the Changing Discourses of Celebrity in Canada

Darren Wershler (English)

**Natalie M.-Fletcher**

Envisioning Valuable Lives: Moral Imagining, Autonomy and Philosophy in Childhood

Pablo Gilabert (Philosophy)

**Trevor Mowchun**

Metaphysics and the Moving Image

Martin Lefebvre (Film Studies, Mel Hoppenheim School of Cinema)

**Michael Nardone**

Of the Repository: Poetics in a Networked Digital Milieu

Darren Wershler (English)

**Lenka Novakova**

Performance of Space: Immersive, Interactive and Participatory Environments

Chris Salter (Design & Computation Arts)

**Laurence Parent**

Rouler/Wheeling Montréal: Moving through, Resisting and Belonging in an Ableist City

Supervisor: Steven High (History)

**Laly Catalina Peralta**

Commissioning Truth: An Exploration and Assessment of an Alternative Approach to the Production of Truth in the Aftermath of Violence

David Howes (Director / The Centre for Interdisciplinary Studies in Society and Culture)

**William Robinson**

Encoding Through Procedure: Unexpected Meaning in Serious Game Design

Darren Wershler (English)



**Annie Rollins**

Immaterial Remains: The (im)possibilities of Preserving China's Shadow Puppet Tradition

Mark Sussman (Theatre)

**Kalervo Sinervo**

BATLAND: Transmedia Strategy & Videogame Spatiality in Gotham City

Darren Wershler (English)

## FALL 2018 INCOMING PHD HUMANITIES STUDENT COHORT

In September 2018, the program welcomed 17 new students. The information on each student below includes the title of their doctoral project and composition of their advisory committees (the Faculty designation corresponds to that of the student's major field supervisor).

**Faculty of Arts and Science****Marie-Pier Beausejour**

Representations symboliques et pratiques funéraires au tournant du 21<sup>e</sup> siècle au Québec: une socioanthropologie du corps

Jean-Philippe Warren, Hillary Kael, Steven High

**Emily Jane Cluett**

The Vegetarian Self: Examining the Food and Cookbooks of a Complicated Community

Christine Jourdan, Norma Joseph, Nathalie Cooke (McGill)

**Laurence Hamel-Roy**

Work and Care in Québec's Palliative Care Units at the Nexus of Health and Social Services System Transformation: Nurse's Experience and Practices

Steven High, Patrick Marier, Pablo Gilabert

**Madeleine Caritas Longman**

Slashed Canvas Theory: Reading Art Vandalism Through Deconstructionism and Affect Theory

Stephanie Bolster, John Potvin, Shauna Janssen

**Andrés Salas**

Niobium, the Paradox of Time Prediction

Orit Halpern, Sophie Houdart, Kim Sawchuk

**Sydney Sheedy**

Queer Cosmos: Occultism and the Performance of Utopia in Queer Spaces in Montreal

Rachel Berger, Krista Lynes, Jeremy Stollow

**Laura Eliza Enriquez Vazquez**

Thinking and Visualising Taste in Early Modern Dutch and Flemish Painting

David Howes, Steven Stowell, David Morris

## Faculty of Fine Arts

### **Deniz Basar**

Interventions. Disruptions. Innovations. – Tracing Shadow Puppetry Traditions in the Modern Theatre of Turkey  
Mark Sussman, Luis Sotelo Castro, Emine Fişek

### **Renée Charron**

Re-sounding the Architectural Body  
Erin Manning, Pia Ednie-Brown, Mary Jo Thompson

### **Dana Dugan**

The Circus Body: a Site for Agency and Possible Futures  
Angélique Willkie, Shauna Janssen, Christopher Moore

### **Nikki Forrest**

From Experimental to Ecological: Queer and Trans Perspectives on Sound  
Ingrid Bachmann, Owen Chapman, Krista Lynes

### **Magdalena Hutter**

Fat Bodies Move: Performing and Representing Fatness on Stage and Screen  
Mary Jo Thompson, Angélique Willkie

### **Carlos Eduardo De Carvalho Mello**

The Clinical, the Parapsychiatric, and the Parainstitutional in Relational Art Practices  
Erin Manning, Mary Jo Thompson, Peter Pal Pelbart (PUC)

### **Diane Roberts**

Performing Ancestral Memory: An Ethnographic Review of the Arrivals Personal Legacy Process  
Luis Sotelo Castro, Mary Jo Thompson, Daniel McNeil (History, Carleton University)

### **Luke Shirock**

Echo House: Recipes for a Radical Politics of Resonance  
Erin Manning, Jonathan Sterne (McGill), Ricardo Dal Farra

### **Elise Minh Tu Trinh**

Interactivity is the Message : Creating Interactive Conversations about Ethics and Video Games  
Jonathan Lessard, Bart Simon, Dominic Arsenault (Video Game and Film Studies, Université de Montréal)

### **Michael Wees**

Cinematography : Imaging the Invisible  
Mariella Nitoslawska, Mary Jo Thompson, Peter Rist

## HUMA Courses 2018-19

### Fall 2018 **HUMA 888 Seminar in Interdisciplinary Studies I (3 credits)**

Professor Viviane Namaste

Simone de Beauvoir Institute

### **THEORIES, HISTORIES AND PRACTICES OF INTERDISCIPLINARITY**

This course will introduce students to some of the fundamental theories, histories, methods and practices of interdisciplinary work. By considering different models and case studies related to interdisciplinarity, students will be able to explicitly reflect on the theories and practices of interdisciplinarity that will inform their own research practices. Course readings and assignments have been designed to help students think both conceptually and concretely about how to plan their own interdisciplinary doctoral research.

### Winter 2019: **HUMA 889 Seminar in Interdisciplinary Studies II (3 credits)**

Professor Carolina Cambre

Department of Education

### **REPRESENTATION/S OTHERWISE**

"Doing violence to those we seek to represent comes with the territory. Misrepresentation is part of telling stories about people's lives, our own included. The issue is whether to skirt or to face head on such complications." (Lather, P. 1999:4)

What does the word representation do? Representation is an essential part of the process by which meaning is produced and exchanged and involves the use of language, of signs and images but it is not a simple or straightforward process. This seminar touches on theories of representation current across disciplines in philosophy of art, language and semiotics, anthropology, sociology, gender studies, and other fields as well as

a variety of representational practices, especially the representation of collective selves and others through narratives, collections, and displays. Among topics to be confronted are the politics and poetics of representation; representation and historical memory, objectification and appropriation; postmodern and postcolonial crises of representation, representationalism, and anti-representationalism coinciding with the performative turn; contemporary experiments in representation; and misrepresentation and the unrepresentable.

Based in interdisciplinary scholarly and creative explorations, and providing students with opportunities to think through theoretical and methodological issues vital to their diverse interdisciplinary projects, this doctoral seminar will guide an inquiry into the role of representation based in image, text, sound, and performance. The course will combine seminar readings and presentations with studio experiences to critically trace past practice, present direction and trends in theories of representation.

A new paradigm attitude towards "truth" and the production of knowledge has legitimized many alternative approaches for doing research in the social sciences, humanities and fine arts. Alternative or arts-informed research methods challenge empirical forms that reduce human experience to knowledge claims of certainty and truth, rather seeing truth and knowledge as contextual, contingent and processual. We will problematize relationships between knowledge and power, exposing knowledge as socially constructed and creating open texts that provide spaces for knowing "otherwise." We will ponder questions of how to judge the quality of alternative representations of research, and the ethical implications of arts based portrayals.

## HUMA 889

### Interdisciplinary Seminar

#### ABeCedarium Feast "Eat your Words"

Carolina Cambre

This year's interdisciplinary doctoral seminar HUMA889 class culminated in a sensorially rich exhibition/feast collaboratively designed and curated by the class members and professor with the goal of manifesting deep understanding and mastery of complex theoretical constructs by translating them across media and register to another form altogether. As such, the class decided to transform concepts from the course readings into



recipes and food that exemplified and didactically demonstrated the concept addressed.

Using the alphabet as playful and communicative way to communicate ideas that in and of itself is an algorithmic flexible form with innumerable combinations, each

student and the professor were assigned 2 letters, and they were to choose a concept beginning with that letter and design a set of instructions (recipe) and create at least one of these inventions. From C for Colonialism, to X for X-rossing, and B for Becoming to T for transversal a wildly decadent exhibition of concepts for consumption were created.

The work was graded on clarity, originality, pertinence, presentation: Does it do something new in terms of insight? Is it clear what is being communicated? Is it

relevant? Is it enjoyable / does it hold interest? Is it presented well (tasty, aesthetically pleasing -- or if the taste or aesthetics are not necessarily pleasant, is this done in a purposeful way. Deliberate rationale for choices that is clearly communicated.)

In the lead up to the feast, students created a mood board on moodle to share ideas, citations and thoughts on how food could provide an interdisciplinary space to experiment with ideas materially. A rich exchange and thoughtful sharing took place where students connected to Guattari's work in the La Borde clinic where: "we always ensured that the kitchen space was wide open to all patients and staff. Fantasms played in the "scene" of the kitchen and their expression often turned out to be very important for the possibility of recovery or improvements.'



## HUMA GRADUATE STUDENT ACTIVITIES AND ACCOLADES

### MISCELLANEOUS

First, a word about the activities of the inimitable (and unclassifiable) Norman Hogg, co-founder of the Confraternity of Neoflagellants a neo-medieval research-creation platform <http://confraternityofneoflagellants.org.uk>

Norman reports that on 29th March the Confraternity made a video work for the group exhibition Whale Fall curated by Dane Sutherland via his research avatar Most Dismal Swamp, held at the Gossamer Fog Gallery in London, UK.

"Whale Fall is the carcass of a fetid dataset by 19 artists working across digital media, installation, performance, fashion, music, film and theory-fiction. At Gossamer Fog, it is remixed and presented as a site-specific film installation automated by Christopher Macinnes, along with new installation featuring Hydra, Hannah Rose Stewart, Department of Decay, and @baojiaxiang. [http://www.gossamerfog.com/whale\\_fall.html](http://www.gossamerfog.com/whale_fall.html)

The work of the Confraternity of Neoflagellants is discussed in the recent issue of Frieze (No 203, May 2019). The article Alternative Truths: How Small London Shows Are Reviving Popular Subcultures considers Whale Fall alongside related exhibitions <https://frieze.com/article/alternative-truths-how-small-london-shows-are-reviving-popular-subcultures>

## PUBLICATIONS AND OTHER PRODUCTIONS

### Books & Special Issues

#### Gwynne Fulton

2018 Alyson Brickey, Ryan C.P. Fics, Gwynne Fulton, Riley McGuire, and Carrie Reese, "Graduate Student Panel," Special Issue: Living On, *Mosaic, an interdisciplinary critical journal* 51.2: 83-116.

#### Niki Lambros

2019 *Extraordinary Renditions*, Guernica Editions.

#### Michael Nordone

2019 *The Ritualites*. Bookhug Press.

### Journal Articles & Book Chapters

#### Deniz Başar

2019 "Feminist Erotic Puppet Theatre from İstanbul." *Women and Puppetry: Critical and Historical Investigations*, edited by Alissa Mello, Ciriad Astles and Claudia Orenstein, Routledge.

#### Emilie St-Hilaire

2019 "Re-playing iGiselle: Dance, Technology and Interdisciplinary Creation," in *The Creation of iGiselle: Classical Ballet Meets Video Games* (ed. Nora Stovel), University of Alberta Press.

2018 "Who Should Care About Responsible Conduct in Research-Creation," *Revue d'art canadien / Canadian Art Review (RACAR)*, Vol 43, No. 1.

### Gwynne Fulton

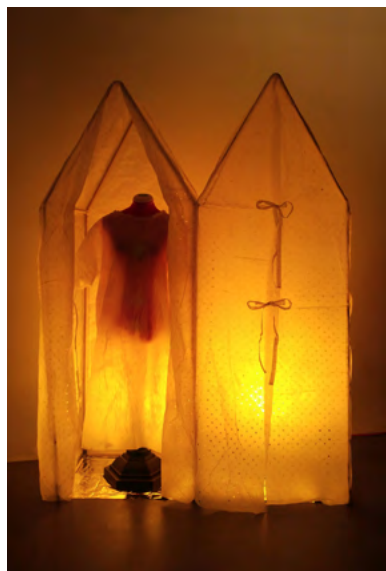
- 2018 Raymonde April, Jessica Auer, Jacques Bellavance, Velibor Božović, Gwynne Fulton, Katie Jung, Jinyoung Kim, Lise Latreille, Celia Perrin Sidarous, Marie-Christine Simard, Bogdan Stoica, Andrea Szilasi, Chih-Chien Wang, *Outre-Vie/Afterlife*. VU Photo, Winter (Artists' book)
- 2019 Gwynne Fulton, "Our Song to War: Conversation with Juanita Onzaga," *Esse: Art + Opinions*, no 96: Conflict: 50-55.

### Marie-Josée Blanchard

- 2018 Blanchard, Marie-Josée. "Dancing (Not So Much) by the Book: Mapping a New Discourse Around the Practice of Indian Classical Dance." *Symposia: The Journal of Religion* 9: 14-30.

### Darian Stahl

- 2019 "The Artists' Book as Body," *Synopsis: A Health Humanities Journal*.
- 2019 "Dermography," *Synopsis: A Health Humanities Journal*.
- 2019 "Lesion," *Synopsis: A Health Humanities Journal*.
- 2018 "Healing House II," *Synopsis: A Health Humanities Journal*.



Darian Stahl "Healing House II," Laser etched silk, beeswax, sewing bust, light, 72" x 50," 2018. This piece was part of the "Sights of Feeling" group exhibition in October 2018 at Concordia University.

### Khadija Baker

- 2018 Hourig Attarian, Shahrzad Arshadi, Khadija Baker, and Kumru Bilici, "Come Wash With Us: Seeking Home in Story" eds. Katrina Srigley, Stacey Zembrzycki, and Franca Iacovetta., *Beyond Women's Words: Feminisms and the Practices of Oral History in the Twenty-First Century*. Routledge.

### Multimedia Installations, Exhibitions, Films

### Gabriel Alejandro Peña Tijerina

- 2018 5 ways sensing flaneur / ICAS / California Institute for Integral Studies / San Francisco (Group exhibition)

### Başar, Deniz

- January-April 2019  
The Theatre of the Middle East and its Diaspora (photo exhibition). Centre for Drama, Theatre and Performance Studies University of Toronto

### Trevor Mowchun

- 2019 Experimental film, *Northstarling*, currently being distributed by Montreal company *La Distributrice*.

### Gwynne Fulton

- 2019 *Les bons voisins*, FOFA Gallery, Concordia University, Montreal, QC
- 2018 Collectif Outre-vie/Afterlife Group. *Optica*: Centre d'art contemporain, Montreal, QC,

### Khadija Baker

- 2019 *March, live performance*, Atassi Foundation, Dubai
- 2018 *Birds crossing borders*, performance, Centre for Culture and Community, Lethbridge, Alberta  
Nov. 2017 to Jan. 2018 : Centre Lethbridge, Arrondissement St-Laurent
- 2018 *Birds crossing borders*, installation, Montreal, arts interculturels (M.A.I.), Montreal, QC & Live performance in collaboration with Dr. Erin Manning at Article, Montreal.

2018 TRAJECTOIRES, Masion de la Culture Mercier, Montréal, QC, and Complexe culturel Guy-Descary Lachine, & Stewart Hall Art Gallery, Point Claire.

### Nikki Forrest

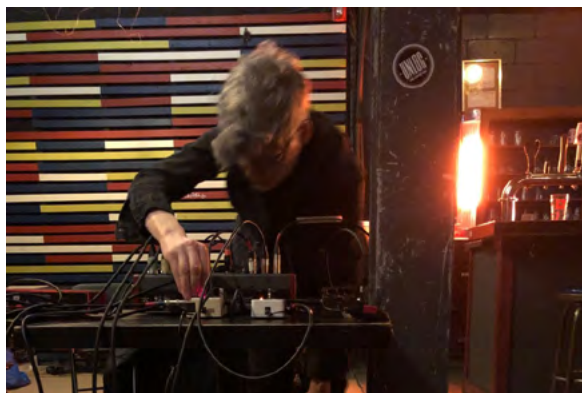
2018 "Wild Intimacy: light to sound, sound to light" (Exhibition) at Oboro Artist-run-centre (Montreal). Two experimental sound, light and video installations were shown as part of a four person exhibition called "Ou Sommes Nous" curated by Aaron9 Pollard and Chantal Molleur. The exhibition will travel to Mulhouse, France in September 2019.



"Ou Sommes Nous" Curated by Aaron Pollard and Chantal Molleur Oboro Gallery, Montreal. Photo: R. Guibault

2018 "Sonic Thresholds" (Sound Performance). Gender Studies Conference, University of Turku, Finland.

2019 "Sonic Thresholds" (Sound Performance). Mystery and Wonder experimental sound series, Bar Le Ritz, Montreal.



"Sonic Thresholds" May 21st, Regarding Uncertainty. Photo: Mel Hogan

### Angie Arsenault

2018 *An unlikely illumination*, Lumière, Art at Night Festival, Sydney, Nova Scotia

2018 *Brownfield Notes: Urban foraging in the postindustrial landscape*, Sydney, Nova Scotia



Chef Susan MacDonald. Photo: Angie Arsenault

### Emilie St. Hilaire

2018 Studio Exhibition, Haukijärvi Finland

2018 Studio Exhibition, CATS Gallery, Rice University, Houston Texas.

### Darian Goldin Stahl

2019 *The Magnet is Always On* (Solo Exhibition) C.C. Cazona, Santander, Spain



"Healing House I" Silk, wax, lightbox, 65" x 65" x 60," 2018. This piece is an installation detail from my solo exhibition, *The Magnet is Always On*, in C.C. Cazona, Santander Spain, September 2018.

- 2018 *Fundamental Life* (Solo Exhibition) Concordia University, QC
- 2018 *Vibrations* 4<sup>th</sup> Space, Concordia University, Montreal QC
- 2018 *Okanagan Print Triennial* Kelowna Art Gallery, Kelowna, BC
- 2018 *Women, Memory, and Psychological Scapes* (Portfolio) Southern Graphics Council International Conference, Bally's Hotel, Las Vegas, NV; Kimura Gallery, University of Alaska Anchorage; Impact 10 Conference, Universidad de Cantabria, Santander, Spain; California College of Art, Oakland CA; Grenfell Art Gallery, Corner Brook, NF
- 2018 *Sights of Feeling* Milieux Institute, Concordia University, Montreal QC

#### Kelly Norah Drukker

- 2018 Participating author, Festival international de la poésie de Trois-Rivières, Quebec.
- 2018 'Grand Slam!', Quebec Writers Federation and AELAQ, Montréal.
- 2019 Poetry readings: Salon du livre de L'Outaouais; the Battle of the Bards, Toronto's Harbourfront Centre (Kelly received an honourable mention in NOW magazine for her reading at this event); Visual Arts Centre, Lectures Logos Readings, and Accent Reading Series in Montreal.



#### Hubert Gendron-Blais

- 2019 "Résonances manifestes", presented at the Objects of Sound event, FOFA Gallery and at a listening session and discussion organized by Le PARC (Milieux) and Matralab as part of "A Walk through Le PARC" event series. Excerpts were also broadcast on CHOQ.ca (<http://rec.hexagram.ca/index.php/2-uncategorised/3-episode1>).series.



*Résonances manifestes* is a improvised piece based on a sonic score composed of field recordings from various demonstrations that shook the streets of Montreal in the past years. The project is the musical expression of a process of research-creation – at the confluence of music, philosophy and politics – aiming to understand how sound and music contribute to the formation of affective communities, these intensive communities that doesn't rely on pre-established identities or shared interests, but which occur like something that circulates between the beings.



## FELLOWSHIPS, AWARDS, HONOURS, RESIDENCIES

### Angie Arsenault

- 2019 Joseph-Armand Bombardier Canada Graduate Scholarship (CGS)
- 2018 Governor General academic gold medal from NSCAD University for her MFA thesis work
- 2018 Visual Arts Nova Scotia (VANS) Artist-in-residence, New Dawn Centre for Social Innovation in Sydney, Nova Scotia (in partnership with Lumiere, Art at Night Festival)

### Emilie St-Hilaire

- 2019-2020 Concordia Public Scholar, Concordia University
- 2019 Winner of Concordia's Ma thèse en 180 secondes competition (MT180).



- 2018 Canada Council for the Arts Travel Grant
- 2018 Artist Residency, Arteles Creative Centre, Finland (by juried selection)

### Alex McClelland

- 2019 Banting Postdoctoral Fellowship, University of Ottawa

### Michael Nordone

- Performance writing residency at SBC Gallery of Contemporary Art, Montreal, Quebec

### Matthew-Robin Nye

- 2019-20 Concordia Public Scholar, Concordia University

### Kalverno A. Sinervo

- 2019 FRQSC-funded postdoc at the University of Calgary

### Darian Goldin Stahl

- 2019 Mitacs Globalink Research Award, for fieldwork in the UK
- 2019 Graduate Student Mobility Award, Concordia University, for fieldwork in the UK
- 2019 The Wellcome Collection, London England acquired four of Darian's Artist's Books for its permanent collection: "The Importance of Dualism," "Tiny Spots," "MRI IN USE," "Underlying Traces," and "EncodingDecoding"

### Gabriel Alejandro Peña Tijerina

- 2018 Research stance, Brandenburg University of Technology
- 2018 MITACS / Globalink Research Award, for fieldwork in Germany
- 2018 Italian Technology Award winner (Italian glass technology awards)



"Résonances manifestes" (Research-creation project by HUMA student Hubert Gendron-Blais). Photo taken by: Gyslain Gaudet



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