

# CISSC Year in Review

2019-2020



CONCORDIA



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## About CISSC

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, and the Co-Director of the Centre for Sensory Studies

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

Veronica Jacobo is the Assistant to the Directors.

Members of the CISSC Board and PhD Humanities Committee for 2019-2020:

Emilia Angelova, Philosophy

Jesse Arsenault, English

Carolina Cambre, Education

Carmela Cucuzzella, Design and Computation Arts

Ariela Freedman, Liberal Arts

David Howes, CISSC Director

Aaron McIntosh, Studio Arts

Erin Manning, HUMA Graduate Program Director

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

Front cover image: Binary Revisions, Darian Gold Stahl.

Back cover image: 21-Gun Salute, Chélanie Beaudin-Quintín.

## Letter from the Director



The mission of the Centre for Interdisciplinary Studies in Society and Culture (CISSC) is to foster the culture of interdisciplinarity at Concordia by means of its Working Group, Happening and other programming, and serve as the institutional base for the Interdisciplinary Humanities Doctoral Programme.

The Humanities Doctoral Programme (HUMA) enables select students of exceptional caliber to design their own curriculum. Applicants propose a program of study that integrates the insights of two or more disciplines in the Fine Arts, Humanities and/or Social Sciences in the exploration of a particular problem or topic. Six to twelve new students are admitted per year. Of particular note is the strong emphasis on research-creation, with up to a third of the students in each incoming class specializing in this area. There is an air of excitement to all of the projects being pursued by HUMA students as they shape the future of knowledge through combining disciplines and extending the range of scholarship in innovative and challenging ways.

For a second year in a row, HUMA students graduated in record numbers. Fifteen (15) students completed their degree requirements. We wish them all the best in their future endeavours.

HUMA students also shone in this year's round of SSHRC and FRQSC doctoral fellowship competitions. At twelve (12) fellowships, HUMA enjoyed a higher per capita success rate than any other unit in the University. We all join in celebrating the success of JoDee Allen, Laura Enriquez, Magdalena Hutter, Madelaine Longman, Ika Peraic, Diane Roberts, Andres Salas, Sohrabi Sanaz, Sydney Sheedy and Michael Wees, and Alexandra Custodio who received both a SSHRC and a FRQSC

A new competition, the Interdisciplinary Studies in Society and Culture Composition Competition, was inaugurated in 2020. Congratulations go to Marie-Josée Blanchard, Florencia Marchetti, Aurelio Meza and Carmen Ruschinsky, who were each awarded a \$800 prize. Meanwhile, Darian Goldin Stahl and Chélanie Beaudin-Quintin were the two finalists for the CISSC YiR Cover Art Competition, Dayna McLeod and Alexander McClelland were the recipients of the CISSC Doctoral Thesis Award, and Gwynne Fulton was the 2020 recipient of The Concordia University Distinguished Doctoral Dissertation Prize in Fine Arts, Humanities or Social Sciences

The scourge of the COVID-19 pandemic created many hardships for our students, yet they prevailed by graduating in record numbers, as noted above. The pandemic also resulted in the

cancellation of a number of high profile CISSC Happenings, including three conferences: the HUMA Graduate Student conference “Regarding Uncertainty”; the Black Studies conference: “Black Studies in Translation”; and, “Uncommon Senses III: The Future of the Senses.” The latter conference was postponed to May 2021 when it will be (re)staged under a slightly different subtitle: “Back to the Future of the Senses.”

Prior to the onslaught of the COVID-19 pandemic, CISSC hosted or cosponsored fifteen (15) public lectures and two (2) conferences.

The CISSC Diversity Research Travel Stipend programme had to be suspended for 2020 due to the restrictions on international travel, but will be restored in 2021, circumstances permitting.

CISSC hosted two visiting scholars in 2019-2020: Postdoctoral Fellow Claire Vionnet, and Visiting Professor Sharon Todd. Sharon's sojourn in Montreal actually represented a return to the fold. She graduated from the HUMA programme in 1996 and has gone on to lead a highly distinguished career in Education at Maynooth University, Ireland.

The CISSC Working Groups for 2019-2020 included: African Studies, Black Feminist Futures, the Material Religion Initiative (MRI) and EAHR – Media. All four working groups contributed substantially to the culture of interdisciplinarity at Concordia by bringing in visiting speakers, organizing workshops and conferences, staging film screenings, and meeting to discuss select readings.

We were deeply saddened to learn of the passing of Sharon Fitch in March 2020. Sharon served as

the Assistant to the Directors from the founding of CISSC in 2007 until her retirement in 2017. Sharon was the Centre's memory bank thanks to her meticulous recordkeeping and also the heart of the Centre due to her warm, ever supportive (and soothing) manner. She is deeply missed.

CISSC bid farewell to Ana Ramos, Skye Maule-O'Brien and Tristana Rubio as Interim CISSC and/or HUMA Coordinators. Skye stepped in when Sharon Fitch retired in 2017 and filled the role with aplomb. She left in order to concentrate on finishing her York Ph.D. thesis as well as start a new life in the Netherlands. She handed off to Ana and Tristana, who both rose to the challenge of coordinating the office in an exemplary fashion. Following an extensive search, Veronica Jacobo was chosen as the Assistant to the Directors (full-time). Veronica's professionalism and vivacious personality have contributed greatly to resetting CISSC and HUMA on a solid footing.

This will be the last annual report I edit in my capacity as the Director of CISSC, since my five-year term has come to an end. It has been tremendously rewarding to have the opportunity to direct such a vibrant centre, and I am delighted to hand over the directorship to Dr. Mark J. Sussman who I know will take CISSC to new heights. Thanks to everyone – faculty, support staff, students, and in particular my colleague Erin Manning – for their role in making CISSC such a happening space by mixing up the disciplines and dedicating themselves to expanding the frontiers of knowledge and aesthetics in myriad ways.

David Howes




## Conferences and Symposia

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## Public Lectures

1. Anna Harris, Maastricht University, Netherlands. "Writing by Making: Experiments on how to write a book on learning sensory knowledge." May 23, 2019. Co-sponsor: Centre for Sensory Studies. CISSC Happening.
2. Roewan Crowe. University of Winnipeg. "Return to Atacama: A Labour of Love." May 24, 2019. CISSC Happening.
3. Joanna Bourke, History, University of London, Fellow of the British Academy. "A Diabolical Crime: Sexual Violence in Ireland, 1830-1914." Keynote address and 2019 Marianna O'Gallagher Memorial Lecture at the "Irish Bodies and Irish Worlds" conference organized by the Canadian Association for Irish Studies, Concordia University, Montreal. June 2019.
4. Yuki Kihara. Keynote presentation at Samoa ni Tsuite no uta / A song about Samoa. June 13, 2019. Co-Sponsors: Ethnocultural Art Histories Research Working Group, Art Speaks, Mediaqueer.ca, Asian Pacific American Institute at New York University and The Indigenous Art Research Group. CISSC Happening

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**CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE**

# A 'DIABOLICAL CRIME'

Sexual Violence in Ireland, 1830s to 1914

**Thursday, May 30, 2019,  
11:30 a.m.**

**John Hurley School of Business  
Conference Centre (200 room), V50 Gray St.**

*Sexual violence in Ireland is controversial in contemporary context. Exploring the competing meanings of violence present formidable challenges, which increases its difficulty when we wander back in historical time. What do we learn when exploring the different meanings attached to sexual violence in Ireland in the nineteenth and early twentieth century history? How did conceptions of such forms of violence change?*

The event is a Professor Emerita of the University of Limerick. The event is a Professor Emerita of the University of Limerick. The event is a Professor Emerita of the University of Limerick.

**Admission is free and open to the public.**

**CSSC Hearing  
concordia.ca/cssc/hearing**

For information on the Canadian Studies for Irish Studies programme, please visit [concordia.ca/cssc/irishstudies](http://concordia.ca/cssc/irishstudies)

**Joanna Bourke**  
Professor of History,  
Birkbeck College, University of London,  
and Fellow of the British Academy

Joanna Bourke is a professor of History at Birkbeck College, University of London, and Fellow of the British Academy. She has written several books of Irish history, including histories of Ireland, modern warfare, military medicine, and the history of the British Army. She is also the author of 'The Story of the Irish War of Independence' and 'The Story of the Irish War of Independence'.

**Concordia**  
UNIVERSITY OF LONDON

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5. Faisal Devji, Oxford University. "Escaping the Global Event." Keynote Address for Other 1919s: The Problem of Sovereignty in Global Context. September 6, 2019. Co-Sponsors: Social Justice Centre, History, The Institute of Islamic Studies at McGill University. CISSC Happening

6. David Wills, Brown University. "Sudden Death Crime and Punishment, the Case of Suicide Bombing". September 19, 2019. CISSC Happening.

7. Michael Degani, Johns Hopkins University. "The Flickering Torch: Blackouts and Phatic Communication in Tanzania." September 20, 2019. Co-sponsor: Department of Sociology and Anthropology, African Studies Working Group. CISSC Happening.

8. Dawn Moore, Carleton University. "Making Victims." September 27, 2019. CISSC Happening.



**CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE**

## ESCAPING THE GLOBAL EVENT

Keynote Address for Other 1919s: The Problem of Sovereignty in Global Context

**September 6, 2019  
6 – 7 :30 p.m.**  
Library Building, LB 322  
1455 De Maisonneuve Blvd. W.


**Dr. Faisal Devji**  
St. Antony's College, Oxford University

As perhaps the highest event of a truly global history, the First World War may have been the first to create new ideas and experiences that were shared by people around the world. The task of the global historian is then to trace the emergence of such ideas and experiences, and see how they were interpreted in different and even opposing ways, while at the same time, as a single and coherent, non-divided world. But how might we do this? And what might this tell us about the world today?

The CISSC Happening is presented as part of the Other 1919s: The Problem of Sovereignty in Global Context Conference and co-organized by the Social Justice Centre, the Department of History at Concordia University, the Institute of Islamic Studies at McGill University, and the Centre for Comparative Public Studies at Simon Fraser University.

**Admission is free and open to the public.  
The event is wheelchair accessible.**

CISSC Happening  
cisc.concordia.ca




**CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE**

## SUDDEN DEATH CRIME AND PUNISHMENT: THE CASE OF SUICIDE BOMBING

**DAVID WILLS**  
Professor of French Studies and Comparative Literature  
Brown University

**Public Lecture  
Monday, April 29th, 2019  
4 to 6 p.m.**  
John Molson School of Business  
MB 2130

The event is free and open to the public.  
No registration is required.



**Lecture**  
In the post-enlightenment western practice of the public death penalty, everything turns on the instant that, in the moment when capital punishment is designated from torture toward, at least in the American context, a discourse of the possibility of a deathly truth to generate a grotesque, non-political history of such an event the suicide bomber commits his crime and undoubtedly pays himself to death, leaving that moment of bloody destruction to advance his or her political purpose.

My paper will sketch out some of the complexities of the death penalty's appropriation of the instant and its consequences for moral time, before concentrating on suicide bombing as its ultimate extreme. Practically, in the western case, one finds a kind of "death" that is not death and a way to reduce the very questions of its necessity and its efficacy.

**CISSC Happening  
cisc.concordia.ca**



**CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE**


## THE FLICKERING TORCH: Blackouts and Phatic Communication in Tanzania

**Michael Degani**  
Johns Hopkins University  
**Friday, September 20, 2019  
3:00 - 5:00 p.m.**  
Room H-1120  
McGill Hall Building  
1455 De Maisonneuve Blvd. W.

This talk examines electricity cuts in the region of Dar es Salaam as a social drama of Tanzanian nationalism. Every few years, the national power utility Tanesco cycles the city through exceptionally long periods of generation when villages rely with a frequency duration and distribution that demands explanation. Drawing on the concept of phatic communication — messages that reinforce shared values — as well as postcolonial work on the relation between language, lack and authority, this talk shows how Tanesco's announcements of restoring shared urban facilities to experience power cuts as a shared and thus meaningful burden in ways that resonated with a social history of collective sacrifice. However, such announcements were not always followed by an extended history of collective restoration period threatened the fragile periods of connection through absence. They gave rise to solid rumors and conspiracy theories to the source of the outages, leading to conflicts, a winding of the compact between client and state.

**The event is free and open to the public.  
The event is wheelchair accessible.**

CISSC Happening  
cisc.concordia.ca




**CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE**

## MAKING VICTIMS

**PROFESSOR DAWN MOORE**  
Carleton University

**Public Lecture  
September 27 2019  
10 a.m. – 12 p.m.**  
J.W. McConnell Building  
1402 De Maisonneuve Blvd. W.  
LB 619

**The event is free and open to the public.  
No registration is required.**



**Lecture**  
How is the victim of domestic violence made? In posing this question, my primary goal is to question the fixed category of victim. Instead, I want to think about how an experience becomes a subject position. How does the experience of victimization create the role of victim? Whose interests are served by setting the fixed subjectivity and how does this in its subject position create the conditions under which those who have been victimized in interpersonal relationships are also victimized by state and social order? I consider the means of legal, common and medical / psychiatric, criminological and technological through which a person who has been physically harmed is transformed into the quasi-legal category of victim. The assemblage of victim-making law, as it is, is the goal of putting the subject as is to render them docile subjects of the state.

**CISSC Happening  
cisc.concordia.ca**



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## CISSC Working Groups

### African Studies Working Group

Organizers: Julie-Soleil Archambault, Jesse Arsenault, Nicole De Silva, Andrew Ivaska, Oceane Jasor, Amy Poteete, and Leander Schneider

Graduate student coordinator:  
Hone Mandefro Belaye

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. Prior to the sudden cessation of in-person events in March 2020, we had organized or co-sponsored six activities: a co-sponsored public lecture, a co-sponsored two-day conference, a works-in-progress workshoping session, a two-day event involving a public lecture and a workshop, a roundtable discussion, and a screening and roundtable discussion.

We kicked off the Fall term in September 2019 with a public lecture, co-sponsored with the Department of Sociology and Anthropology, by Michael Degani (Anthropology, Johns Hopkins University) on the political psychology of the provision and disruption of electricity in Tanzania, "The Flickering Torch: Blackouts and Phatic Communication in Tanzania."

The following month, on October 3–4, the second Concordia-McGill African Studies Conference took a multidimensional approach to "Rethinking Africa's Urban Future(s)" that encompassed gender and migration, healthcare and social services, financial sovereignty and governance. A keynote address by Mamadou Gazibo (Science politique, Université de Montréal) reflected on Africa's contributions to democracy. Graduate student members of the working group took the lead in organizing the conference, which attracted graduate students and faculty from across North America, Europe, and Africa.

Our flagship public event for the 2019-2020 academic year involved two-days of activities with Anne-Maria Makhulu (Cultural Anthropology and African & African American Studies, Duke University). Dr. Makhulu's work on socio-political dynamics in post-apartheid South Africa speaks to an interdisciplinary audience of anthropologists, sociologists, political scientists, and scholars of cultural studies. In addition to delivering a public lecture on November 14th on "South Africa after the Rainbow: Aspiration, Ambition, and Social Mobility" based on an her in-progress book manuscript, Dr. Makhulu led a workshop the following day that explored themes from several of her previous publications, such as post-apartheid relations of debt and notions of a social wage.





In December 2019, the Working Group co-sponsored a roundtable discussion on “Propositions: Unravelling the Complexities of Africa’s Architectures” that was organized by the Canadian Centre for Architecture ([cca.qc.ca/en/events/70777/propositions-unravelling-the-complexities-of-africas-architectures](https://cca.qc.ca/en/events/70777/propositions-unravelling-the-complexities-of-africas-architectures)). The working group’s graduate student coordinator, Hone Mandefro Belaye, served as moderator for the event.

Along with the Concordia Centre for Sensory Studies, the African Studies Working Group also co-sponsored a screening and roundtable discussion of *The Gamblers*, a multi-screen immersive film installation about informal mining of abandoned gold mines in South Africa directed by Rosalind Morris (Department of Anthropology, Columbia University) with Philippe Léonard (a Montreal-based production designer and Concordia alumnus). The event was one of several involving Morris organized by CISSC and the Department of Anthropology at McGill University for February 13–14.

In addition to organizing and co-sponsoring public events, our interdisciplinary group aims to meet at least once a term to discuss and improve our members’ research in progress. In late October, we workshoped a manuscript on cultural representations of animals, animal intimacy, and interspecies relations. Hopes of organizing a second workshoping session in Winter 2020 had not been realized before the disruptions in March associated with the Covid-19 pandemic.

## Black Feminist Futures

Organizers: Ted Rutland, Nathalie Batrville, Françoise Naudillon, Océane Jasor, Ronald Rose-Antoinette, Graduate Student Coordinators: Tallie Segal, Jamilah Dei-Sharpe and Anthony McLachlan

The Black Feminist Futures working group provided a forum to discuss and learn about the interdisciplinary field of Black Studies, with a specific focus on Black women’s activism and visions of social transformation. Three main activities occupied the group this year. First, the group continued a monthly reading group that was started by two of the working group’s members in 2014. As a working group activity, the reading group was better able to engage the Concordia community, including undergraduate and graduate students, postdoctoral fellows, and faculty members. In the fall, the group met to discuss the 2018 book, *Fugitive Modernities*. In the winter, the group met to discuss Saidiya Hartman’s *Wayward Lives*. As a new activity, the group also met to discuss two in-progress texts by the Black feminist theorist Joy James. Dr. James joined the group meeting by Skype to discuss the work and receive feedback.

The second activity of the group focused on engaging Black students. Two “student meetups” were held at Reggie’s bar in the Hall building. The meetups attracted 60-80 students each time, and provided an opportunity to explain the activities of the working group and a forum for students to share their intellectual and artistic work



(especially spoken word poetry). These events also provided an opportunity to mobilize Black students for the Black Studies conference in March.

The final event was the second annual Black Studies conference. A diverse conference program was assembled, bringing together well-known Black intellectuals, artists, and organizers, with lesser-known local figures. The two keynote events planned for the conference were a panel discussion between a younger and older Black woman activist-intellectual (Sandy Hudson and Brenda Paris) and a lecture by the Black trans activist Moka Dawkins. Sadly, the conference was scheduled for the weekend of March 13-14, which turned out to be the first weekend that the university was shut down due to the coronavirus pandemic. The conference had to be cancelled at the last minute. The good news is that many of the expected costs of the conference did not need to be expended, and the connections built with conference participants can be maintained. The plan is to convert the conference sessions into a series of separate events in the fall 2020 term at Concordia.



## EAHR|Media (Ethnocultural Art Histories Research in Media)

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

EAHR|Media's flagship event in its second year was participating as local hosts of GAX 2019 *Tiohtià:ke/Montreal: Asian Indigenous Relations in Contemporary Art*, June 11–15, 2019. Organized by the Asian/Pacific/American Institute at NYU – Global Asia/Pacific Art Exchange (GAX) Network and convened by EAHR|Media member Alice Ming Wai Jim and Alexandra Chang (NYU), with CURC's Heather Igloliorte and Jason Edward Lewis, the meeting brought together over forty international and local artists, curators, and scholars to exchange knowledge about relational approaches to the making, presentation, and study of Indigenous and Asian diasporic contemporary art. In partnership with NYU, the Montreal Museum of Fine Arts and Artex, Concordia co-hosted a series of working group sessions, a public conference, panels, and exhibitions focusing on the Canadian (including the Americas) and Asia-Pacific contexts, particularly Hawai'i, the Pacific Islands, Samoa, the Great Ocean, Australia, and New Zealand. CISSC and Art Speaks generously sponsored the international keynote presentation and book launch by Samoan, Japanese interdisciplinary artist Yuki Kihara. The GAX exhibition catalogue and book anthology are forthcoming.



EAHR|Media was pleased to support two public lectures by Black women scholars hosted by Concordia's Centre for Oral History & Digital Storytelling (COHDS), October 1 and 2, 2019. Co-sponsored by the Department of Art History, the first talk by Alicia Aroche, Producer, Documentarian, and COHDS Affiliate, titled "A Powerful Wind on Turtle Island: Narratives of the Afro Indigenous Experience in the Americas," focused on her documentary based on oral histories that explore Afro-Indigenous narratives from both the United States and Canada. The second talk, "Mapping African Nova Scotian Migration and Settlement, 1881–1930," by Dr. Claudine Bonner, Associate Professor, Sociology, Acadia University, focused on early twentieth-century Caribbean migration to Cape Breton, Nova Scotia. Dr. Bonner provided a gripping portrayal of Whitney Pier as a "community."

On October 10, 2019, EAHR|Media co-sponsored the Montreal presentation of *Monitor 13: Dance on My Head and Scratch My Heart*, an annual touring screening series featuring experimental South Asian film and video art organized by SAVAC (South Asian Visual Artist Centre, Toronto), at partnering venue articule artist-run centre, with co-presenter Cinema Politica Concordia. EAHR|Media's 2018–2019 graduate student coordinator, Swapnaa Tamhane (August Fröhls) was among the filmmakers whose work was featured.

EAHR|Media looks forward to presenting the following events (postponed due to COVID-19) next year: a public lecture, "Negotiating Presences: Digital Islamic Art History in the Botanical Garden," and inaugural EAHR|Media Workshop, "Art History & Locative Media: A Beginner's Guide," by Dr. Hussein Keshani, Associate Professor and Program Coordinator in Art History and Visual Culture, Faculty of Creative and Critical Studies, University of British Columbia, Okanagan, sponsored by the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and the CURC in Ethnocultural Art Histories.

## Material Religion Initiative (MRI)

Organizers: Jeremy Stolow, Hillary Kaell, Nicola Pezolet

Now in its second year of existence the Material Religion Initiative (MRI) Working Group continued to exchange research gathered under the loose rubrics of 'religion, media, and material culture', a theme that brings together our diverse community of scholars and students in religious studies, communication studies, art history, anthropology, theology, and other disciplines.

For 2019-2020, our activities were concentrated especially around two key events involving visiting speakers. The first event, on 1 November 2019, was the visit of Prof. Mattijs van de Port (University of Amsterdam), a visual anthropologist and film-maker focused especially on religion, politics, media, and popular culture in Brazil. In addition to a public screening of his award-winning film, "Knots and Holes" (an event our working group organized in collaboration with CISSC as a "Happening"). Professor van de Port ran a workshop for the members of our working group. Our rich and wide-ranging discussion focused on his earlier film, "The Possibility of Spirits."

The second event for our working group was held on 6 December 2019; our guest speaker was Prof. Angela Zito (NYU), a historical anthropologist working on ritual, media, and politics in China (both historically and in the contemporary moment). Prof. Zito's workshop was titled "Kin\*aesthetics in a Museum of Modern Filial Culture: Piety and Propaganda." Our discussion was focused on Prof. Zito's fascinating research-in-progress on the ways the contemporary Chinese state mobilizes the ritual apparatus and cultural sensibilities of 'filial piety' in order to cultivate new forms of patriotism (especially but not only in the context of local museums). In 2020, unfortunately, our plans for an end-of-the-year meeting to gather all members of the "MRI community" had to be cancelled due to the pandemic. Hopefully in the future, we will find more opportunities to continue collaborating, sharing ideas, and debating issues in the field of study to which our working group is dedicated.



## Visiting Scholars

Sharon Todd

Visiting Scholar, CISSC, CSS

I am Professor of Education at Maynooth University in Ireland whose work for the past 25 years has been interdisciplinary in nature and primarily located within the field of philosophy of education. Past scholarship has explored issues of social justice and ethics, as well as cosmopolitanism and gender, and I am currently engaged in the areas of aesthetics, the senses and contemporary art practices and their connection to educational and political transformation.

I spent a wonderful and productive 3 months as Visiting Scholar at the Centre for Interdisciplinary Studies in Society and Culture and the Centre for Sensory Studies in the Fall of 2019. The CISSC gave me a rich and provocative milieu for pursuing my research, which explores the centrality of the senses for educational practices of social justice. I felt completely supported, with an office and full library access, as well as a congenial community of students and faculty. I made lasting connections to the Director, David Howes, met with colleagues in the Department of Education, and participated in seminars run by the SenseLab.

I not only found a home away from home, but there was also very much a feeling of returning home to Concordia, having completed my PhD in Humanities there in 1996. I was lucky enough to have a series of conversations with some of the current students, whose work was most impressive and helped shape my own. Although much has changed during the past 24 years, I was delighted that the sense of collegiality remained as strong as ever.

During my tenure at the CISSC and CSS, I was able to devote my time to researching and drafting chapters for my upcoming book, *The Touch of the Present: Educational Encounters and the Politics of the Senses* (forthcoming with SUNY Press), and was given the opportunity to present on some early chapters and engage across disciplinary boundaries with like-minded scholars. I feel very fortunate to have been so welcomed by the Director and others, and hope to be able to return in the future.



FACULTY OF  
ARTS AND SCIENCE

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE



### THE TOUCH OF THE PRESENT: Education, Becoming and Awakening

Sharon Todd,  
Maynooth University, Ireland

**Thursday October 24, 2019**  
**2 – 4 p.m.**  
LB-322, 1400 De Maisonneuve Blvd. W.

This presentation explores educational encounter as a space and time of becoming that is deeply bound up with our sensory experiences of the world. In particular, I discuss how we might think of encounters as a form of 'touching' and 'being touched by' that lack any sharp borders between what is 'inside' the subject and what is 'outside' in the world. This liminal space has been identified variously as 'enaction' 'co-emergence' and 'co-creation' in various theoretical traditions. I relate these conceptions of encounter to an idea of education that exists beyond both dominant understandings of education as socialisation and critical understandings of education as liberation. I discuss how encounters are times and spaces through which one can not only become 'socialised' into a given order or potentially become interruptive of that order, but also how they can offer an undecidable dimension to our educational practices that inherently has both political and aesthetic implications for becoming. Drawing on philosophical, aesthetic and Buddhist resources, I reframe 'becoming through encounter' as an educational sensual process of 'awakening' that touches on all three of these dimensions.

Sharon Todd is Professor of Education at Maynooth University, Ireland. A former graduate of the PhD in Humanities Programme at Concordia, she has been Professor of Education at Stockholm University (2004-2014) and Associate Professor at York University in Toronto (1997-2009). She is currently engaged in the areas of aesthetics, sensibility and contemporary art practices and their connection to educational and political transformation. She is currently working on a book, tentatively titled, *The Touch of the Present: Education, Encounter and the Politics of the Senses*. Previous publications include *Learning from the Other: Levinas, Psychoanalysis and Ethical Possibilities in Education* (SUNY, 2003) and *Toward an Imperfect Education: Facing Humanity, Rethinking Competitiveness* (Parallax, 2009). She co-edited the volume *Reimagining Educational Relationships: Ethics, Politics, Practices* with M. Griffiths, M. Ingham and C. Winter (Wiley, 2014) and *Philosophy East/West: Exploring the Intersections between Educational and Contemplative Practices* with O. Ergil (Wiley, 2015). She is currently President of the International Network of Philosophers of Education.

Cosponsored by the Centre for Sensory Studies

This event is free and open to the public.  
CISSC Happening  
[concordia.ca/arsci/cissc](http://concordia.ca/arsci/cissc)

# Interdisciplinary Humanities Doctoral Program

## HUMA Graduates 2019-2020

### **Kelly Andres**

Radicle Assemblages

Supervisor: Ingrid Bachmann (Studio Arts)

### **Sujaya Dhanvantari**

Beauvoir, Fanon, and the Existential Ethics of Liberation: An Anticolonial Inheritance for New Revolutions

Paul Bandia (études françaises)

### **Aaron Finbloom**

Talking to Transform: Aesthetic Experiments in Conversational Inquiry

Sandeep Bhagwati (Music and Theatre)

### **Gwynne Fulton**

Taking Life: Sovereignty, Spectrality, and Images of Death

Matthias Fritsch (Philosophy)

### **Hubert Gendron-Blais**

Musique de la communauté affective: Sonorités politiques, perceptions collectives et performances expérimentales

Erin Manning (Studio Arts and Film Studies)

### **Diego Nicolas Gil**

A Study on the 'Intervals of Perception' and the 'Architectures of Experience': Towards Schizosomatics

Erin Manning (Studio Arts and Film Studies)

### **Idir Guermah**

L'intégration linguistique et sociale des immigrants d'origine algérienne à Montréal

Christine Jourdan (Sociology and Anthropology)

### **Norman James Hogg**

The Panarchy of pan-pan: Para-normal Investigations in the Neomedieval Cosmology

Supervisor: Erin Manning (Studio Arts and Film Studies)

### **Cristina Iovita**

Classical Bodies, Musical Throats and an Accommodating religion: Recovering the Acting Codes of the Romantic Drama

Marcie Frank (English)

**Carolyn Jong**

Bringing Politics Into It: Organizing at the Intersection of Videogames and Academia  
Bart Simon (Sociology and Anthropology)

**Alexander McClelland**

Living in a Negative Relation to the Law: Legal Violence and the Lives of People  
Criminally Charged in Relation to HIV in Canada.  
Viviane Namaste (Simone de Beauvoir Institute)

**Dayna McLeod**

Ageing Queer Embodiment, Audiences, and Empathy: "Intimate Karaoke" and The Material  
Conditions of Uterine Concert Hall  
Supervisor: Krista G. Lynes (Communication Studies)

**Kelly Phipps**

"Look Over Here, Look Over There, Lesbians are Everywhere": Locating Activist Lesbians in Queer  
Liberation History  
Rachel Berger (History)

**Cristina Plamadeala**

Methods and motivations behind the collaboration and resistance of secret informers with the  
Securitate in Communist Romania (1945-89)  
Lucian Turcescu (Theological Studies)

**Jérémy Tétrault-Farber**

Une ville - plusieurs reels: Montreal's Multicultural Irish Soundscape  
Gearóid Ó hAllmhuráin (Irish Studies)

## Incoming HUMA Cohort Fall 2019

### Faculty of Arts and Science

#### **Chélanie Beaudin-Quintin**

L'animismtechnologique : penser le corps dans les relations entre humains et robots sociaux par la vidéodanse 360°.

David Howes, Angélique Willkie, Olivier Asselin

#### **Alex Custodio**

Handheld Histories: Collecting, Modding, and Playing the Portable Platform

Darren Wershler, Mia Consalvo, Ann-Louise Davidson

#### **Balam Kenter**

Disability, Animals, and Class: A Materialist Approach to Critical Disability Studies and Intersectionality

Emilia Angelova, Kim Sawchuk

### Faculty of Fine Arts

#### **JoDee Nadene Allen**

Constructed Game Bodies and Choreography in Videogames

Mary Jo Thompson, Angelique Willkie, Lynn Hughes

#### **Megan Coles**

Dam(n)ed: A Play and Scholarly Text

Heather Igloirte, Jessica Carmichael, Gavin Taylor

#### **Andrew Rabyunik**

Surface Treatment (or Surfacing Minor Spatial Acts)

Nadia Myre, Nicola Pezolet

#### **Chitrunk Upadhyay**

Composition, Prehension, Diagram – Politics and Aesthetics in Contemporary Ontologies of Becoming

Erin Manning, Brian Massumi, Rebecca Duclos

## HUMA Courses 2019-2020

### Fall 2019: HUMA 888 Seminar in Interdisciplinary Studies (3 credits)

#### Utopia as Method and Desire

**Professor:** Beverley Best,  
Sociology and Anthropology

#### Course Description

*If we lasted forever  
Everything would change.  
But since we don't  
Many things stay the same.*  
—Bertold Brecht

To paraphrase a sentiment that has been attributed to both Slavoj Žižek and Fredric Jameson, it is currently easier to imagine the *end* of the world than the transition to a different possible one. A chorus of commentators, both popular and academic, have observed that the production of utopian texts—political, philosophical, artistic—began to decelerate in the late 1970s and has continued its diminished output to the present. Does the contracting of the capacity for utopian thought and experiment reflect a diminishing of what Fredric Jameson refers to as ‘the desire called utopia,’ or vice versa? In either case, in what seems fair to describe as the disastrous times of the early 21<sup>st</sup> century, the diminishing of utopia as either capacity or inclination appears untimely, at least.

In *Utopia as Method*, Ruth Levitas argues that “the core of utopia is the desire for being otherwise, individually and collectively, subjectively and objectively. Its expressions explore and bring to debate the potential contents and contexts of human flourishing. It is thus better understood as a method than a goal ...” (Levitas 2013: xi). Levitas’ proposition will guide our approach to the many questions that will arise in this course: How do we conceptualize utopia—as speculation, critique, cognitive horizon, collective desire, revolutionary demand, history of the present, archaeology of the future? Alternatively, how do we “do” utopia—as social struggle, policy initiative, technological invention,

pedagogy, critique? Do we paint it, narrate it, map it, historicize it, perform it, denounce it as ideology, or just run for the hills at its mention? Is it content or form? Is it literary, visual, theoretical or algorithmic?

In this course, we will take a maximalist approach to the study of utopia. All disciplinary approaches and theoretical orientations are potentially on the table (art, film and literary theory; sociology; psychoanalysis; feminist, queer and gender studies, political theory; critical theory; critical race studies; cultural studies; philosophy; social movements; and so on) and cross-disciplinary conversation and problematizing are encouraged for their generative possibilities. Our collective investigation will unfurl around various kinds of texts, produced in different historical periods (from the 18<sup>th</sup> century to the present, and *not* in chronological order). The comportment of our study is exploratory and non-specialized. As the saying goes, we are going to throw a lot at the wall and see what sticks.

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

#### Representations Otherwise

**Professor:** Erin Manning  
Studio Arts and Cinema

#### Course Description

#### Non-Human, More-Than Human – theories of and beyond the Human

This course begins with 2 interventions. We will return to these throughout the course as a refrain and a reminder. The first is that of Amelia (formerly Amanda) Baggs from their video [In my Language](#). The second is a letter written by Sylvia Wynter entitled “No Humans Involved – An Open Letter to My Colleagues.” In the first, Mel Baggs spends 4 minutes moving around and sensing their environment. Then they come to a voice-activated computer and asks us why, now that they are speaking in our language, we suddenly assume that their actions have value. What is it, they ask, about speaking in the language of the human,

that gives them access to the human as category? They write: "It is only when I type something in your language that you refer to me as having communication. I smell things. I listen to things. I feel things. I taste things. I look at things. It is not enough to look and listen and taste and smell and feel, I have to do those to the right things, such as look at books, and fail to do them to the wrong things, or else people doubt that I am a thinking being, and since their definition of thought defines their definition of personhood so ridiculously much they doubt that I am a real person as well." In the second, Sylvia Wynter writes: "You may have heard a radio news report which aired briefly during the days after the jury acquittal of the policemen in the Rodney King beating case. The report stated that public officials of the judicial system of Los Angeles routinely used the acronym N.H.I. to refer to any case involving a breach of the rights of young Black males who belong to the jobless category of the inner city ghettos. N.H.I. means "no humans involved."

In considering the category of the posthuman, how often do we consider those who are excluded from the category of the human – black life, neurodiverse life? In this course we will move through a literature that explores posthumanism, literature that is deeply political and asks very important questions about the centering on the human in most academic disciplines. At the same time, we will inquire carefully into what is presupposed when the category of the human is raised as a problem for thought. We will look at literatures (indigenous, black studies, neurodiversity) that have radically questioned the role the human plays in relation to dominant modes of knowledge. And we will explore the important drift between theories that focus on the non-human from a human perspective and theories that engage with the more-than human (the opening of the human as category that extends far beyond the confines of a given body).

This course will be open to non-linguistic explorations that involve material or performative intervention. We will facilitate modes of exploration that question dominant forms of knowledge. We will collectively engage with the question of value, including the issue of evaluation.

## Course Concept

An ethos of the more-than human asks us how to shift our tendency to position human intentionality at the centre of experience. Indeed, it engages us to deeply rethink humanism and its agency-intentionality-volition triad (see Manning, *The Minor Gesture*). If experience cannot be limited to a human-oriented directionality, if all experience is co-composed, how do we rethink study? What does that mean not only as regards "our own" process of study, but experimentation with thought more broadly?

In this course, we will seek a deepening, in practice, of what study can do. Engaging with Sylvia Wynter, Viveiros de Castro (and Davi Kopenawa) and Felix Guattari, questions that will trouble us will include decolonization, black life and neurodiversity. But none of these questions will begin with a humanist lens. We will not begin with identity-structures. Instead, we will begin in the middle, in the composing itself of modes of existence that shift us, thereby also shifting our tendencies to understand experience as ours alone.

The process itself is what will be valued. Propositions will emerge and be composed collectively. There is great potential for solitude in emergent collectivity – to compose from the middle, in a transindividual orientation, does not mean "working together." It means working with the tendencies at play. How those fold out remain to be seen (a lonely walk in the park is also a relay, and a replay).

Close reading will take us into the thickness of thought. We will not aim to finish, to "understand." We will aim to enter, again from the middle, and begin to learn collectively what it might mean to study this singular mode of thought.

In the relay, replay, everything is possible. One option, *always an option*, will be to regather at underspz (6936 Marconi). This bounded time (2 hours) is proposed as a return on the reading, a re-reading. The time can be used for anything else as well. Think of it as a gift.



# Annual Graduate Student Conference


HUMA grad students hosted a conference entitled "Regarding Uncertainty" from May 21 to 23, 2019. The conference was organized by Brianna Lebel, Magdalena Hutter, Andres Salas, Emily Cluett and Madelaine Caritas Longman of the HUMA GSA. The theme of the conferences was framed as follows:

*Throughout the ages, engaging with uncertainty has been instrumental in developing new knowledge in all fields. As we near the end of the decade, uncertainty saturates both the academic sphere and larger public consciousness, as questions about political, environmental, and social futures abound. As certainties break down and the boundaries we once took for granted are called into question, interdisciplinary research is specifically well-positioned to engage with these new realities. This conference aims to create space for dialogue between thinkers and creators with diverse and intersecting practices, perspectives, and methods in order to learn from one another.*

The theme of the Spring 2020 conference was "Contested Imaginaries." It was organized by Brianna Lebel, Balam Kenter, Alex Custodio, Andrew Rabayniuk and Madelaine Caritas Longman of the HUMA GSA. The call for proposals invited participants to consider how:

*As we enter the new decade, both hopes and anxieties run high. In this age of shifting paradigms, political uncertainty, and rapid development, thinkers across diverse fields are contesting ideas once taken for granted, calling for new modes of knowledge production, new frameworks of understanding, and new ways of being in the world. How do utopic ambitions intersect with worldly concerns? How are spaces of encounter and departure entangled with legacies of power? How might different domains of knowledge intersect, aid, resist, and/or challenge one another? How does the imaginary shape the possible?*

Unfortunately, Contested Imaginaries had to be cancelled due to the onslaught of the COVID-19 pandemic. Programming will be renewed next academic year.



**CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE**  
**REGARDING UNCERTAINTY**  
Humanities Interdisciplinary Graduate Conference

**MAY 21 TO MAY 23, 2019**  
**CONCORDIA UNIVERSITY**  
This conference is organized by the HUMA GSA

**CALL FOR PROPOSALS**  
Deadline: February 25, 2019

Throughout the ages, engaging with uncertainty has been instrumental in developing new knowledge in all fields. As we near the end of the decade, uncertainty saturates both the academic sphere and larger public consciousness, as questions about political, environmental, and social futures abound. As certainties break down and the boundaries we once took for granted are called into question, interdisciplinary research is specifically well-positioned to engage with these new realities. This conference aims to create space for dialogue between thinkers and creators with diverse and intersecting practices, perspectives, and methods in order to learn from one another.

Possible research areas and key words include, but are not limited to: Indigenous studies; sensory studies; women's and gender studies; environmental studies; political and critical theory; critical race theory; cultural studies; fat studies; queer and trans theory; embodiment; disability; material culture; food studies; theatre; film and video; sound; affect; performance; technology; post/decolonialism; activism; relationality.

The committee welcomes submissions for research papers, installations, pre-organized panels, performances, and workshops from graduate students at the MA and Ph.D. levels, as well as from emerging and independent artists and scholars.

Creative and nontraditional presentation structures are welcomed and encouraged.

FOR FURTHER INFORMATION AND TO SUBMIT A PROPOSAL PLEASE VISIT:  
[regardinguncertainty.com](http://regardinguncertainty.com)

**Concordia University**  
FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS  
Centre for Interdisciplinary Studies in Society and Culture

**CONTESTED**  
**IMAGINARIES**

**APRIL 24-25, 2020**

**CALL FOR SUBMISSIONS**

As we enter the new decade, both hopes and anxieties run high. In this age of shifting paradigms, political uncertainty, and rapid development, thinkers across diverse fields are contesting ideas once taken for granted, calling for new modes of knowledge production, new frameworks of understanding, and new ways of being in the world. How do utopic ambitions intersect with worldly concerns? How are spaces of encounter and departure entangled with legacies of power? How might different domains of knowledge intersect, aid, resist, and/or challenge one another? How does the imaginary shape the possible?

This interdisciplinary conference seeks to create dialogue between scholars, artists, community members, and experts in all fields, bringing them together to share their expertise and unique perspectives. Performances, creative pieces, interactive workshops, and experimental forms are welcome and encouraged.

**DEADLINE: February 21, 2020**

Please submit your 250 word abstract to [contestedimaginaries@gmail.com](mailto:contestedimaginaries@gmail.com). Specify any materials you need and whether you will present a paper or an alternative form, such as a workshop, screening, or performance. Do not include your name on the submission. In a separate document, please send a 50-80-word bio.

We gratefully acknowledge the financial support of the Humanities PhD Program and the HUMA GSA

# HUMA Student Activities and Accolades

## Doctoral Fellowship Awards

### FRQSC

Alexandra Custodio  
Main advisor: Darren Wershler

Laura Enriquez  
Main advisor: David Howes

Magdalena Hutter  
Main advisor: Mary Jo Thompson

Sanaz Sohrabi  
Main advisor: Krista Lynes

### SSHRC

JoDee Allen  
Main Advisor: Mary Jo Thompson

Alexandra Custodio  
Main Advisor: Darren Weshler

Madelaine Longman  
Main Advisor: Stephanie Bolster

Ika Peraic  
Main Advisor: David Howes

Diane Roberts  
Main Advisor: Angélique Willkie

Andres Salas  
Main Advisor: Erin Manning

Sydney Sheedy  
Main Advisor: Rachel Berger

Michael Wees  
Main Advisor: Mariella Nitoslawska

## Doctoral Thesis Award

**Dayna McLeod**, Ageing Queer Embodiment, Audiences, and Empathy: “Intimate Karaoke” and The Material Conditions of Uterine Concert Hall. Supervisor: Krista Genevieve Lynes. External Examiner: Roewan Crowe

**Alexander McClelland**, Living in a negative relation to the law: legal violence and the lives of people criminally charged in relation to HIV in Canada. Supervisor: Dawn Moore.

## The Concordia University Distinguished Doctoral Dissertation Prize in Fine Arts, Humanities or Social Sciences

Gwynne Fulton, “Taking Life: Sovereignty, Spectrality, and Images of Death.” Gwynne’s doctoral thesis has also been selected as Concordia University’s nomination for the ADESAQ (l’Association des écoles supérieures d’art du Québec) and CAGS/UMI (Canadian Association of Graduate Studies) Distinguished Dissertation Awards.

## ISSC Composition Competition

**Marie-Josée Blanchard**: “The Migration of Taste: Rasa in the Performer, the Spectator, and Beyond Indian Performing Arts”.

**Florencia Marchetti**: “Towards an Understanding of State-sponsored Terror as lived in Argentina (1976-1983). Along with some notes on sensing, figuring and curating my very own archives of feelings.”

**Aurelio Meza**: “Decolonizing International Research Groups: Prototyping a Digital Audio Repository from South to North.”

**Carmen Ruschiensky**: “Revisiting “Speak White”: A lieu de memoire Lost and Found in Translation.”

## Publications

**Hilary Bergen** (2020) "Animating the Kinetic Trace: Kate Bush, Hatsune Miku, and Digital Dance." *PUBLIC* Vol. 60: Biometrics

**Hilary Bergen** (2019) "Posthuman Touch: Dance as Technology of Intimacy in ORA." *Culture Machine* Vol. 17

**Hilary Bergen** (2019) "Not a Girl Dancing: Gender, Spectacle and Disembodiment in the Work of Loie Fuller and Freya Olafson." *Archée*

**Marie-Josée Blanchard & David Howes** (2019) «Les sens assoupis : La vie sociale et sensorielle des artefacts dans l'espace muséal». *Anthropologica* **61(2)** : 322-333

**Kelly N. Drukker** (2020) "At Newgrange," a poem. *Rabbit: A Journal for Nonfiction Poetry* 29.

**Ugo Ellefsen** (2019) « La localisation vidéoludique : réflexion sur l'avenir d'une profession en mutation ». *Circuits* 141.

**Laurence Hamel-Roy** (2019) «'Tu penses que t'es one of the boys, mais tu l'es jamais vraiment' : enjeux du maintien des femmes dans l'industrie de la construction. » In Charest, E. and Kuptsch, C. (eds) *Le futur de la diversité*, Genève : Bureau international du travail (BIT).

**Laurence Hamel-Roy** (2019) «Garder un pied (et seulement un) sur les chantiers : l'accès aux prestations de chômage et ses effets sur le maintien en emploi des travailleuses de l'industrie de la construction au Québec». In Gagnon, M. and Beaudry, C. (eds) *Genre et minorités en milieu de travail : pratiques organisationnelles et syndicales visant l'inclusion*, Montréal: JFD Éditions.

**Laurence Hamel-Roy** (2019) «Vivre en couple, mais être seule: les figures de la solitude chez des conjoints âgés», *Sociologie et sociétés*, 50 (1)

**Gabriel Peña Tijerina** (2019) «Reflecciones sobre la articulacion del arte y arquitectura» *Arquitectura y Seres Urbanos*, vol. 6 : 90-95.

**Carmen Ruschiesky** (2020) "Mainmise sur la contre-culture américaine : la traduction comme véhicule de transfert culturel." In Élyse Guay and Rachel Nadon (eds.), Marie-Andrée Bergeron (collab.) *Relire les revues québécoises : histoires, formes et pratiques*. Montréal: Presses de l'Université de Montréal.

**Emilie St-Hilaire** (2019) "Horizontal Exchange, Relations, and Resistance in Bioart and Practice-based Research" (with M. Hey and W. Hunter). *Journal International de Bioéthique* 30(4). (Dossier thématique: Art(bio)éthique), Mathieu Noury & Vincent Couture, eds.

**Emilie St.Hilaire** (October 2019). "Who's afraid of gender-fluid dolls? Mattel's introduction of Creatable World dolls marks a step forward for creativity and inclusivity." *Montreal Gazette* (reprinted in other PostMedia publications)

**Darian Goldin Stahl**. (2019). "The Dys- in Dyscorpia." In *Dyscorpia: Future Intersections of the Body and Technology*. Edited by Marilene Oliver and Daniel Laforest, 24-25. Edmonton: University of Alberta Department of Art and Design.

**Darian Goldin Stahl** (2019). "Reaching In," *Academic Medicine*, 94 (8): Cover & 1129.

**Darian Goldin Stahl** (2019) "Touching Viscera: Marilene Oliver and Laura Ferguson," *Espace Art Actuel*, 123: 28-33.

**Alex Tigchelaar** (April 2019). "Sex Worker Resistance in the Neoliberal City: An Auto/Ethnography." *The Anti-Trafficking Review*.

## Conference Presentations and Invited Talks

**Marie-Pier Beauséjour** presented a paper on *Église catholique et entreprise funéraire : la question des rituels funéraires dans la société québécoise contemporain* at the International Society for the Sociology of Religion (ISSR) Conference, July 12th 2019, Barcelona.

**Hilary Bergen** organized two conference panels: "Not in Between": Bodies, Media, Relation at the *Association for the Arts of the Present (ASAP) 11* conference, 10-12 October, 2019. University of Maryland, College Park, DC. and "Assembling the Dancing Commons: Kinetic Human, Nonhuman, and Inhuman Multiplicities" at the annual conference of the *Dance Studies Association (DSA)*, 8-11 August, 2019. Northwestern University, Chicago, IL. She presented "Dancers of the Future: Embodying the Kinetic Trace" at *ASAP11*; "Animating the Kinetic Trace: Kate Bush, Hatsune Miku and Digital Dance" at *Spiral Film and Philosophy Conference*, 17-18 May, 2019 Toronto, Canada; and, "Posthuman Dancers: Animated Bodies and Kinetic Residue." *Weimar Summer School for Media Studies: The Technologization of Cultural Techniques*, 22-29 June, 2019, Weimar, Germany.

**Chélanie Beaudin-Quintin** presented on her work "21-Gun Salute" at **Soirée Composite #23** sponsored by Halo Création as part of the 38th Rendez-vous Québec Cinéma at the Cinémathèque québécoise, 5 March 2020. Chélanie also presented her research-creation work at Bricolab Talk : Research-Creation in Virtual Reality, Université de Montréal, 24 January 2020

**Kelly N. Drukker** was a featured reader at numerous poetry events, including an evening with poet Louise Dupré at Accent Reading Series, Montreal, May 2019; Sappho Poetry Night, Sappho Books in Sydney, Australia. July 2019; an evening of poetry and conversation with Sudbury-based poet Kim Fahner at Argo Bookshop, Montreal, August 2019; The Art Bar Poetry Series, Toronto, November 2019; and at L'Euguélonne Feminist Bookstore, honoring the life and work of Anais Nin. February 2020. Kelly also presented at "Meeting of the Ways II: A

Conversation through Research-Creation" with photographer Shaney Hermann and songwriter John Cairns, as part of the [Canadian Association for Irish Studies 2019 Conference](#) "Irish Bodies and Irish Worlds," Concordia University, Montreal, June 2019. Finally, Kelly presented a paper called 'Normal Exceptions': A Portrait of a Mother and Her Daughter in Montreal in the 1930s' at "Encounters and Exchanges," the Society for the History of Children and Youth's 2019 Conference at Australian Catholic University in Sydney, June 2019.

**Salma El-Hankouri** presented a paper on "Indigenous women writing as performative epistemology: Enacting spiritual and embodied redress" - ILSA (Indigenous literary studies Association) at the Congress of the Humanities and Social Sciences (UBC, Vancouver) June 2019.

**Ugo Ellefsen** delivered a paper entitled « Entre terreur et résistance : humanités numériques et analyse de corpus dans la localisation française du jeu vidéo Tyranny » at *XXXIle Congrès annuel de l'Association canadienne de traductologie*, Université de Colombie-Britannique, June 2019, and another paper called « Normalisation des voix vidéoludiques radicales en traduction : étude de corpus sur le personnage en tant qu'interface subjective dans la localisation française du jeu vidéo Tyranny ». *Les langages du jeu vidéo*, Université de Lausanne, October 2019.

**Laura Eliza Enriquez** travelled to Zeist, London, and Albi during the Summer months to present "Cooking, Making, Knowing: On the Epistemological Value of Taste in the Early Modern Low Countries" at the 8th Gewina Meeting of Historians of Science: *Towards a History of Knowledge*. Zeist, The Netherlands, June 2019; followed by "Licking, Gutting, Peeling: On the Gustatory Manifestation of Skin" at the *Global Skins in Early Modern Europe, 1400-1700* Symposium, sponsored by the "Renaissance Skin" research group (King's College London-Wellcome Trust), London, UK, September 2019; and finally, "Drinking and Thinking Tea: The Making of Taste in the Eighteenth Century" at *A Feast of the*

*Senses: European Food and History, 18th-20th Century*, an International Congress sponsored by the International Commission for Research into European Food History (ICREFH), Albi, France, September 2019.

**Gabriel Pena Tijerina** presented a talk entitled "After Transparency" at The Robert M. Minkoff Foundation Academic Symposium at UrbanGlass, New York, October 26, 2019.

**Eleni Polychronakos** delivered a paper entitled "Women's Work: From Greece to Montreal" at the Hellenic Workers' Association of Québec as part of their International Day of Women celebrations in March 2020, and "'I told my father, I don't want a dowry': Urbanization, Nursing Education and Women's Changing Lives in Authoritarian Greece (1950-1974)" at Concordia University's 4th Space on a panel called "Stories of Migration: Listening to Women's Life Narratives" as well as "Women's narratives of work in authoritarian Greece, 1965-1974" at *Oral History @Work: Recording Change in Working Lives*, the annual conference of the British Oral History Society, July 5th-6th, 2019, Swansea University, Singleton Campus, Swansea, Wales, UK.

**Carmen Ruschiensky** presented "Translating the Memory of Trauma: Marie-Célie Agnant's *Le livre d'Emma*" at *Translating Cultural Memory in Fiction and Testimony – Memory Studies and Translation Studies in Dialogue*, the University of Innsbruck, Austria, October 2019, and "(Re)membering *Maria Chapdelaine*: Retranslations and Adaptations of a Québécois Classic." *Retranslation in Context IV*, Comillas Pontifical University, Madrid, Spain, May 2019.

**Darian Goldin Stahl** presented "Book as Body: Artists' Books and the Health Humanities," at the College Art Association, Chicago, IL. February 2020. She was the Keynote Speaker at 2020 Black Box Neuroscience and Arts Talk, Montreal General Hospital, January 2020, and gave a presentation as part of a panel on "Expressions of Disability and Faith through the Arts" at the American Academy of Religion (AAR), San Diego, CA. November 2019. In August 2019 she participated in a panel at the Hybrid Bodies/Hybrid Minds conference, 4th Space, Concordia University, Montreal and in June 2019 she presented a paper as part of a panel on "Research-Creation at the Borders of the Body", CHCI Medical Humanities Network, Columbia University Global Center, Paris, France.

**Alex Tigchelaar** presented on "Montreal, Sex Work, the Media and the Police" at The Police and Sex Work, Then and Now workshop, Humboldt University, Berlin and also participated in a Zoom conference sponsored by The Institute for Urban Futures called *Sex Work in the Time of Covid-19: A Living Archive* from Communities Impacted. May 2020.





Le poids du soleil, Gabriel Pena Tijerina.

## Installations, Exhibitions and Residencies

In late September 2019, **Angie Arsenault's** installation work, *The secret lives of weeds*, was featured in Lumière Art at Night, Sydney - Nova Scotia's free annual contemporary art festival.

**Deniz Başar** received a National Theatre School #ArtApart Project Grant for *Wine&Halva*. She held a Play Development Residency for *Wine&Halva* in the Theatre Department of the Faculty of Media, Art and Performance at the University of Regina, between February 27 and March 12, 2020. During this residency she collaborated with the Theatre Students of the 2019-2020 spring semester and Dr. Art Babayants. She gave various staged readings of the play, including one sponsored by a National Public Reading Grant from The Writers' Union of Canada on March 12, 2020.

**Nik Forrest** staged a series of Live VLF experimental sound performances, including *Sonic Thresholds*, at the Regarding Uncertainty Conference at Concordia University's Black Box Theatre on May 21 2019. She was selected to participate in an international artist's residency in Bratislava, Slovakia, called *The Augmented Attention Lab* in June 2019. In September 2019, she travelled to Mulhouse, France to install

three works in an international exhibition called "Ou Sommes Nous" at the Kunsthalle Mulhouse (Sept 12 – Nov 10, 2019). She was awarded the Spoken-Web research creation prize (\$500) to develop and present a new work for the "Performing Technology" event. This experimental sound performance was presented at Concordia's 4TH Space on November 14<sup>th</sup>, 2019. She is currently participating in a collaborative "exquisite corpse" style video project, produced and shown bi-weekly online. Each participant contributes 19 seconds, and shares their last second as inspiration to someone else during the creation process as a means to connect and work together remotely.

**Allison Peacock** created an installation artwork entitled "La grosse pierre" which was shown on the Loyola campus in September 2019

**Darian Goldin Stahl** showed Binary ReVisions (Solo Exhibition) at the "Come Up to My Room" Art and Design Festival, Gladstone Hotel, Toronto. January 2020.



## Research Creation

### Angie Arsenault

*The secret lives of weeds* pays special attention to the vegetal lives that emerge in spaces of neglect and ruination. Plants exhibit a powerful resilience in the face of ruination, pollution and contamination. Breaking through the human built world, cracking concrete in a show of might, plants remind us they existed before us and they will remain long after we are gone. We owe our very lives to the life giving properties of the botanical world, they do far more to nourish our lives than we have theirs. Plants provide us with clean air, act as a source of nourishment, provide us with traditional medicines, and even help to regenerate soil that has been contaminated due to human interference, among other things. *The secret lives of weeds* aims to highlight and celebrate local plant life we would normally view as weeds. These vegetal actors are teeming with agency and value that extends beyond our human-centric view. To create this installation I harvested specimens from the CN brownfield site in Sydney, Nova Scotia and preserved them in reclaimed jars and bottles, stacked and illuminated them, creating a jewel-like wall of “weeds” to be considered in a new light. This act feels especially poignant as we transition through this ongoing period of deindustrialization and look toward a hopeful and more sustainable post-industrial future. As Jamaica Kincaid keenly observes in *Among Flowers* (2007), “every weed can be made a treasure under the right circumstances.”



### Nik Forrest

Augmented Attention Lab and Sensorium Festival:  
June 3rd – 9th 2019.

I was selected to participate in an international artist's residency in Bratislava, Slovakia, called The Augmented Attention Lab. This intensive research-creation residency, led by artists Johnathan Reus and Sissel Marie Tonn, explored technologies and practices designed to focus and fine-tune sensory attention towards the changing environment. The organizers asked me to lead a collaborative listening and recording workshop around my research with VLF antennas in downtown Bratislava and along the Danube river banks. I also worked on a prototype for an interactive sound-video piece using a Bela board with live microphone and voice processing patch. The Augmented Attention Lab was followed by the Sensorium Festival (June 7-9) where workshop participants exhibited prototypes and met with other artists and the public.

[sensorium.is/lab](http://sensorium.is/lab)











