

Special Topics in Humanities Research-Creation Methods:
Archiving the Ephemeral
HUMA 887G/1

Summer 2014: June 5 to July 3

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This course will be taught by Monika Gagnon, professor in Communications Studies at Concordia, in collaboration with Heather Davis, FQRSC Postdoctoral Fellow at Duke University.

Course Description

This course will examine interdisciplinary research-creation practices, pertinent to the humanities, performance studies, and art practice, as they converge with questions of archiving social justice movements, performance, and other ephemeral cultural events. How do we adequately account for events that pass through us but leave few lasting objects? What kinds of methods might do justice to, or evoke, the affective, imaginative, and relational practices that we experience during a performance or protest? How do different methodological approaches tell different stories of the same event? What kinds of engagements does performance demand? And how do these archival and documentation practices influence our sense of the past? Taking as our site of fieldwork the *Manifest! Choreographic Social Movements in the Americas Encuentro*, hosted by Concordia University and the Hemispheric Institute of Performance and Politics at NYU, we will begin to work through, untangle and experiment with these questions.

The course will consist of three weeks of intensive theoretical and methodological preparation, with readings from Fred Moten, Lucy Lippard, Linda Tuhiwai-Smith, Margaret Elizabeth Kovach, Laurel Richardson, James Clifford, Okwui Enwezor, and Ann Cvetkovich among others. We will examine these texts in relation to examples from contemporary art, radical archival projects (such as the One archive, Herstory and Interference archive), and broader social justice movements. Students will participate in the week-long Encuentro at Concordia from June 21-28, engaging with and documenting one of various events, including exhibitions, performances, and workshops using different forms of qualitative methods such as sound recording, walking, writing-as-research, interviews, photo and video-based recordings, and mapping practices. These observations and field notes will then be presented during a day-long de-brief session following the Encuentro on July 3.

Registered students will get partial access to conference events as part of the course (exclusive of the morning workgroups which were by application only). Enrollment is limited to 12 students, and require permission from the instructors. Information on the Encuentro is available at <http://hemisphericinstitute.org/hemi/en/enc14>. Students considering this course should consult the website.

This course is an intensive course that will take place from June 5 to July 3. Seminars will alternate between 3-hour and 6-hour sessions for the first two weeks in order to engage with theoretical and methodological readings and discussion in the shorter session, followed by a more practical approach to research-creation methods & tools and case studies, in preparation for the experience of the conference.

Depending on student interests, topics may include: a visit to the Concordia archives, workshops, visiting lecturers, artists, and archivists, screenings and listenings, and/or class presentations.

Classes will take place on the following days:

Thurs June 5, 1:00 to 4:00 pm	Introduction to the course
Tues June 10, 1:00 to 4:00 pm	Intro to Methodology I
Thurs June 12, 10:00 to 5:00 pm	Methods and Case studies I (will include lunch break)
Tues June 17, 1:00 to 4:00 pm	Intro to Methodology 2
Thurs June 19, 10:00 to 5:00 pm	Methods and Case studies 2 (will include lunch break)

June 21-28 Participation in the *Manifest! Encuentro* will include attendance at performances, field visits, documenting, interviews, etc. The class will meet for 2 dinners (optional) during the Encuentro, TBA once the schedule is finalized, to check-in and discuss how research and data-gathering are progressing.

Thurs July 3, 9:00 to 5:00 pm Final all-day presentations by student

A medio-, webo- and biblio-graphy may include the following titles:

- Bottoms, Stephen and Matthew Goulish "Teaching." In *Small Acts of Repair*, 191-207. New York: Routledge, 2007.
- Clifford, James. "An Ethnographer in the Field." In *Site-Specificity: The Ethnographic Turn*, edited by Alex Coles, 52-71. *De-, dis-, ex.* 4 London: Black Dog Press, 2000.
- Enwezor, Okwui, ed. *Archive Fever: Uses of the Document in Contemporary Art* (2009).
- Cvetkovitch, Ann. *An Archive of Feelings: Trauma, Sexuality and Lesbian Public Culture* (2003).
- Grosz, Elizabeth. "The Thing." In *Time Travels: Feminism, Nature, Power*, 131-144. Durham: Duke University Press, 2005.
- Haraway, Donna. "More Than Metaphor," "A Gene is Not a Thing," "Cyborg Temporalities," "Diffraction as Critical Consciousness," "Worldly Practice," and "Breakdown." In *How Like a Leaf: an Interview with Thyra Nichols Goodeve*, 81-118. London: Routledge, 2000.
- Jones, Caroline. "The Senses." In *Critical Terms for Media Studies*, edited by W.J.T. Mitchell and Mark Hansen, 88-100. Chicago: University of Chicago Press, 2010.
- Latour, Bruno. "Fifth Source of Uncertainty: Writing Down Risky Accounts." In *Reassembling the Social: An Introduction to Actor-Network Theory*, 121-140. Oxford: Oxford University Press, 2007.
- Lippard, Lucy. "Around Here." In *Lure of the Local: Senses of place in a multicentered society*, 21-75. New York: The New Press, 1997.
- Massumi, Brian. "Activist Philosophy and the Occurrent Arts." In *Semblance and Event: Activist Philosophy and the Occurrent Arts*, 1-28. Cambridge, M.A.: MIT Press, 2011.
- Mey, Kerstin "Afterward: In/ter/ceptions and In/tensions—Situating Suzanne Lacy's Practice" In *Leaving Art: Writings on Performance, Politics, and Publics 1974- 2002*. Suzanne Lacy, 327-338. Durham, NC: Duke University Press, 2010.
- Moten, Fred. "Black Kant (pronounced Chant)" <http://writing.upenn.edu/pennsound/x/Moten.php>
- Richardson, Laurel. "Writing: A method of Inquiry." In *Sage Handbook of Qualitative Research* 3rd Edition, edited by Norman Denzin and Yvonna Lincoln, 923-948. Thousand Oaks: Sage Publications, 2005.
- Stewart, Kathleen. *Ordinary Affects*. Durham, NC: Duke University Press, 2007.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.
- McCartney, Andra. "Performing soundwalks for Journées Sonores, canal de Lachine." In *Performing nature: Explorations in Ecology and the Arts*, edited by Gabriella Giannachi and Nigel Stewart, 217-234. Bern, Switzerland: Peter Lang, 2005.
- Ultra Red, *Ten Preliminary Theses on Militant Sound Investigation*, from the Artists and Activists series. New York: Printed Matter, 2008.
- Wolff, Jane. *Delta Primer: a field guide to the California Delta*. San Francisco: William Stout Publishers, 2003.