

CISSC Year in Review

2017–2018

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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.

Nasrin Himada is the Coordinator of the HUMA program.

Skye Maule-O'Brien is the Coordinator of CISSC.



Members of the CISSC Board and PhD Humanities Committee for 2017-2018:

- Carolina Cambre, Education
- Jill Didur, English
- Ariela Freedman, Liberal Arts
- David Howes, CISSC Director
- Rilla Khaled, Design and Computation Arts
- Erin Manning, HUMA Graduate Program Director
- Joshua Neves, Film Studies
- Kathleen Vaughan, Art Education

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



David Howes introducing Homa Hoodfar at IVSA 2017.

Image courtesy of Nigel Brundson, Voletta Tsitsiliani, and Johnny el Page

The Centre for Interdisciplinary Studies in Society and Culture (CISSC) is dedicated to advancing the culture of interdisciplinarity at Concordia.

The Centre supports five major initiatives, starting with the Annual International Interdisciplinary Academic Conferences and Symposia. The Centre hosted the *37th Annual International Visual Sociology Association (IVSA) meeting: "Framing/Reframing,"* chaired by Carolina Cambre (Education). The Centre also co-sponsored The Agents of Design/Design as Agency symposium, chaired by John Potvin (Art History).

The second main initiative is the CISSC Happenings program, which includes research-related events sponsored by CISSC in collaboration with diverse research centres, working groups, and individual faculty members. In all, these collaborative ventures resulted in twelve talks, seminars, exhibitions and other events.

The third initiatives is the Working Group program which sponsors interdisciplinary discussions that lay the groundwork for new cross-departmental or cross-faculty collaborations. The mandates of the Feminism and Controversial Humour Working Group, the Revisiting Montreal's Diversities Working Group, the Urban Futures Working Group, and The Ethnography Lab were renewed for 2017-2018. We were also pleased to support the new Social Justice Working Group and Society, Politics, Animals and Materiality (SPAM) Working Group.

The fourth involves hosting Visiting Scholars and Postdoctoral Fellows. In 2017-2018, CISSC hosted Cara Blue Adams, a professor of creative writing at Seton Hall University who was in town to research her next novel, which is set in Boston and Montreal. Adams' stay was made possible by an artist-in-residence grant awarded by the Arts Services Initiative of Western New York, cosponsored by the New York State Council on the Arts and Conseil des arts et des lettres du Québec.

The fifth initiative is the CISSC Diversity Research Travel Stipend program. Using money from a special endowment, three such stipends, of \$1,500 each, were

awarded. The monies were to be used by faculty members to engage in exploratory research in ethnic studies and social diversity (understood broadly). Gada Mahrouse (Simone de Beauvoir Institute), Alice Ming Wai Jim (Art History), and Jesse Arseneault (English) report on their experiences in the Research Travel section. The recipients for 2018 include: John Potvin (Art History), and Surabhi Ghosh (Studio Arts).

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

The Fall Term of 2017-2018 was quite challenging, because a Graduate Program Director for the Humanities Ph.D. had yet to be appointed following Bina Friewald's retirement in June, and the position of Assistant to the Director was also left vacant due to Sharon Fitch's retirement in May. David Howes served as Acting HUMA GPD until Erin Manning graciously accepted to take on this role as of January 2018, and Skye Maule-O'Brien filled both of the newly created roles of CISSC Coordinator and HUMA Coordinator until the arrival of Nasrin Himada who took over as HUMA Coordinator in December. The Director wishes to express his profound gratitude to Skye for her service to CISSC and HUMA and extends a warm welcome to Nasrin.

David Howes

Director, Centre for Interdisciplinary Studies in Society and Culture

Co-Director, Centre for Sensory Studies

Professor of Anthropology



Image Courtesy: SC Neel Bruson, Violette Tsafliani, and Jhomy el Hage

INTERNATIONAL INTERDISCIPLINARY ACADEMIC CONFERENCES

IVSA 2017

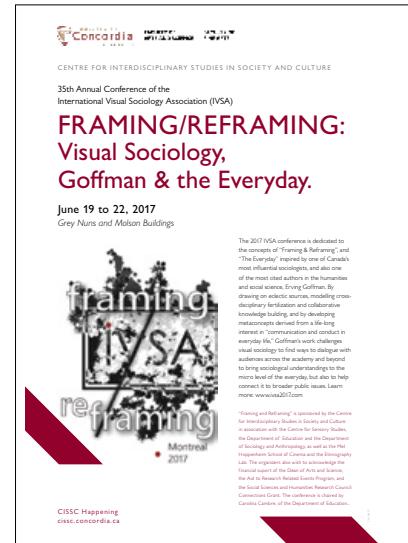
The 37th Annual Conference of the International Visual Sociology Association was held at Concordia University from June 19-22, 2017. The conference was dedicated to the concepts of "Framing & Reframing" and "The Everyday," inspired by one of Canada's most influential sociologists, and also one of the most cited authors in the humanities and social sciences, Erving Goffman. By drawing on eclectic sources, modelling collaborative knowledge building, and by developing metaconcepts derived from a life-long interest in "communication and conduct in everyday life," Goffman's example challenges sociologists to find ways to dialogue with audiences across the academy and beyond.

This event was organized and chaired by Carolina Cambre (Education), with the assistance of numerous Concordia graduate students. It was made possible by a Connection grant from the Social Sciences and Humanities Research Council of Canada, with additional funding from the Aid to Research Related Events program, diverse departments, and a major subvention from CISSC.

IVSA 2017 brought together about 230 people from across the world. The conference began with a territorial acknowledgement, and continued with an opening prayer offered by Norman Achneepineskum followed by two drum songs by the Buffalo Hat Singers, and a teaching by Kanahsohon Deer of the Mohawk Nation. These moments set the tone for the event. After a gracious opening address by the IVSA president, the Honorary Chair of the conference, anthropologist Homa Hoodfar, was introduced by David Howes, Director of the Centre for Interdisciplinary Studies in Society and Culture.

Jody Berland (York University) delivered the opening plenary. She presented her new theory of mediation weaving Goffman's ideas in with those of another iconic Canadian, Marshall McLuhan. [A glimpse at the conference program](#)

reveals the wide array of alternate modes of framing the visual, from research poster sessions to films and installation artwork that were interwoven with the conference presentations, including two spotlight plenary sessions on Visual Pedagogy, and Visual Criminology. The closing plenary was delivered by Akosua Adomako Ampofo (University of Ghana). It was entitled "Whose Africa? Re-presenting the self, Re-telling our stories," and appealed to the audience with a critical call to authentically reframe the everyday.



AGENTS OF DESIGN/DESIGN AS AGENCY

Agents of Design/*Design as Agency* was a two-day interdisciplinary and international symposium co-organized by Dr Marie-Ève Marchand (FRQSC Post-Doctoral Fellow, Concordia) and Dr John Potvin (Professor, Art History) which ran from 9-10 March 2018. The symposium assembled scholars and curators attending to some of the most pressing historical and contemporary issues that impact our complex material world. It was generously supported by the Liliane and David M. Stewart Program for Modern Design, Gail and Stephen A. Jarislowski Institute for Studies in Canadian Art, Department of Art History, Department of Design and Computation Arts, Concordia University through an ARRE grant, Faculty of Fine Arts Centre for Sensory Studies and CISSC.

The event was organized around two overarching themes: 1] Challenging Persons, Places & Things and 2] Staging the Social & Cultural Forces of Design. By addressing the impact of agents of design (whether as designers, decorators, entrepreneurs, curators, pedagogues, historians, collectors or professional organizations, museums, educational institutions and material objects and physical spaces themselves), the first day of the symposium purposefully avoided the heroizing typical of a modernist approach and turned its gaze to the local or microcosmic sphere to explore how agents challenge the limits of design as much as the context in which design operates. For its part, the second day moved away from local specificity to engage in a broader discussion of the all too often misplaced or misunderstood ways design possesses its own agency that enables social, cultural, economic and political change.

Click here to view the schedule

<http://www.concordia.ca/cunews/finearts/art-history/2018/03/09/symposium--the-agents-of-design---design-as-agency-.html>

A book composed of the many fine papers presented at the symposium is currently in the works.



CISSC PUBLIC LECTURES

1 Cara Blue Adams, Seton Hall University

A Reading and Discussion of Removal, a novel-in-progress

Aug 17, 2017

CISSC Happening

2 Claire Jean Kim, Professor of Political Science and Asian American Studies at the University of California, Irvine

Murder and Mattering in Harambe's House

Nov 16, 2017

Public lecture & Graduate seminar

Sponsor: SPAM Working Group.

Coordinator, Rosemary Collard and Jesse Arseneault

CISSC Happening

3 Philippe Van Parijs, Catholic University of Louvain

"Must surfers still be fed?" Basic income and its philosophical justification after thirty years

Mar 14, 2018

Sponsor: Social Justice Working Group.

Coordinator, Pablo Gilabert

CISSC Happening

Centre for Interdisciplinary Studies in Society and Culture

A READING AND DISCUSSION OF REMOVAL, A NOVEL-IN-PROGRESS

CARA BLUE ADAMS

Date: Thursday August 17, 2017 at 2 p.m.
Location: J.W. McConnell Building
1400 De Maisonneuve Blvd. West, 6th Floor
LB-646 (Seminar room, English Department)

Abstract:
An Artist-in-Residence Exchange Grant for 2016-2017 from the Arts Services Institute of Western New York has enabled me to spend the summer in Montreal, hosted by Concordia University. This talk will be based on my work in progress, a novel-in-progress about five years spent working in immigrant law. The novel is set in Boston shortly after 9/11, and follows a Muslim woman who has come to the United States to do legal arrangements and attempts to help one of them win political asylum. The plot involves issues of exile, a green card marriage, and the deets we accrue. It also explores the intersection of Islam and Christianity, the politics of Islamophobia, the politics of race in the United States and Canada, and the Katharsis nature of the immigration law system. To follow up on the reading, I will have a copy of the novel available for purchase, and discuss the experiences of Muslim immigrants in Montreal. I will read from my novel and discuss my research.

Bio:
Cara Blue Adams is a fiction writer from Brooklyn, New York. Her stories appear in *Narrative*, *The Kenyon Review*, *EPOCH*, *The Missouri Review*, *The Mississippi Review*, and *Ploughshares*. She is the author of *How to Be a Good Person* (University of Chicago Press) and *How to Be a Bad Person* (University of Chicago Press). She is the recipient of a 2016-17 Artist-in-Residence Grant and scholarships and fellowships to the Bread Loaf Writers' Conference, the Sewanee Writers' Conference, and the Virginia Center for Creative Writing. She is currently a visiting professor at Seton Hall University and a house wife at assistant professor of creative writing at Seton Hall University.

CISSC Happening
cissc.concordia.ca

Centre for Interdisciplinary Studies in Society and Culture

MURDER AND MATTERING IN HARAMBE'S HOUSE

Thursday November 16, 2017, 7-9 p.m.
Henry F. Holt Building, H-431
1455 De Maisonneuve Blvd. West

Abstract:
This talk approaches the controversy over the killing of the gorilla Harambe through the lens of animal studies. It is a timely window onto the making of animals and humans in the contemporary US. The construction of the "Human" is relevant to both the "animal and the "I," a expanded

Bio:
Claire Jean Kim is a Professor of Political Science and Asian American Studies at the University of California, Irvine. An influential scholar in animal studies, her work is at the vanguard of theorizing the intersection of racialization, animality and nonhuman life. Her most recent book, *Humanity's Animal: The Moral Implications of Speciesism* (Cornell University Press, 2017), won the Best Book Award from the American Political Science Association's Section on Race, Ethnicity, and Politics.

Reading seminar is from 3 - 4:30 p.m. in room H-1252
Please email Jesse Arsenault (jessa.arsenault@concordia.ca) or Rosemary Collard (rosemary.collar@gmail.com) to sign up and obtain the readings.

A discussion led by Dr. Kim on her forthcoming chapter on animal education, *Critical Terms for Animal Studies* (ed. Lori Gruen, University of Chicago Press, 2018) will follow the reading.

Dr. Kim's book, *Color-Blindness: Notes on the Afterlife of Segregation* (Cornell University Press, 2016), won the Best Book Award from the American Political Science Association's Section on Race, Ethnicity, and Politics.

CISSC Happening
cissc.concordia.ca/artscli/cissc

Centre for Interdisciplinary Studies in Society and Culture
SOCIAL JUSTICE WORKING GROUP

MUST SURFERS STILL BE FED?
Basic income and its philosophical justification after thirty years

Philippe Van Parijs
Professor of Philosophy,
Catholic University of Louvain, Belgium

April 4, 2018
4 - 6 p.m.
Room H-407

ABSTRACT:
In April 1980, Philippe Van Parijs gave a lecture at Harvard subsequently published under the title "Must Surfers Still Be Fed? The liberal case for an unconditional basic income". In this talk, I will recall what he was then arguing for is being discussed, proposed and tested throughout the past three decades. I will also consider the animal ethical justification of basic income and the implications of the light of what has been happening since then.

BIO:
Philippe Van Parijs is a Belgian political philosopher and political economist, best known as a proponent and main defender of the theory of basic income. He is professor at the Faculty of Economic, Social and Political Sciences of the Catholic University of Louvain, where he has directed the Hoover Chair of economics and philosophy from 1991 to 1995. He has also been a Visiting Professor at the University of Michigan and at the University of Philosophy since 2004. His books include *Equality of Opportunity in the Social Sciences* (1981), *Quid Pro Quod: la société juste* (1991), *Marxism Recycled* (1993), *Redistributive Justice* (1995), *Basic Income* (1996), *Linguistic Justice for Linguistic Minorities* (1997), *Basic Income: A Radical Proposal for a Free Society and a Sustainable Economy* (2017).

CISSC HAPPENING
cissc.concordia.ca/cissc

CISSC DOCTORAL THESIS DEFENSE AWARD

1 Recipient: Kate Bevan-Baker

Examiner & Visiting Lecturer:
David Wilson, University of Toronto
Spies, Informers and Fenians:
The origins of the secret police in Canada

Mar 14, 2018

Coordinator: Gearóid Ó hAllmhuráin
(Irish Studies)



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

SPIES, INFORMERS AND FENIANS: THE ORIGINS OF THE SECRET POLICE IN CANADA

MARCH 14, 2018, 7 PM
ROOM H 1001.01 – MCENTEE READING ROOM
(1455 DE MAISONNEUVE W., 10TH FLOOR)

PROFESSOR DAVID A. WILSON
UNIVERSITY OF TORONTO

David A. Wilson specializes in Modern Irish History and the Irish in North America. His books include *Paine and O'Connell: The Politics of the Atlantic World*, *Thomas D'Arcy McGee: A Life in Two Halves*, *Thomas D'Arcy McGee and the Orange Order*, *A Bicycle and a Tin Whistle: United Ireland, United States, and the Orange Order in the Early Twentieth Century*, and *The History of the Future*. He has edited or co-edited several volumes, including *Thomas D'Arcy McGee: Pamphelets on Republicanism and Revolution: Ulster Presbyterians in the Atlantic World*, *The Orange Order: Centenary Essays on the Orange Order in Ireland and Scotland*, and *Scottish Encounters with Indigenous Peoples*.

Prof. Wilson's Thomas D'Arcy McGee, Volume 1: *Frémont, Fremont, Fremont: The Life and Times of the Raymond Kilmann Prize* from the Canadian Historical Association, was the recipient of the 2017 Governor General's History Award for Non-Fiction, and was co-winner of the James S. Donnelly prize given by the Canadian Society for Irish Studies. His Thomas D'Arcy McGee, Volume 2: *The Extremist Moderate* won the Canadian Historical Association Research Prize.

Prof. Wilson is a recipient of the Faculty of Arts and Science Outstanding Teaching Award. He is currently the Vice-Chair of the Department of History, the *Encyclopedia of Canadian Biography*, and is writing a book on the Fenian underground in Canada.

1

Thursday, March 15, 5:00-6:00 PM
Milleux Institute, EV Building,
Bouchard Hall, Room 100
Concordia University 1455
1315 Sainte-Catherine St. W.
Montreal, Canada

CIBC Stage
concordia.ca/cissc



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

Immersed in the Theatre: Environments and Sites

A talk by Arnold Aronson
Columbia University

Arnold Aronson is a professor of theatre at Columbia University in New York City. He writes on scenography and contemporary theatre, and is the author of *Scenography: An Introduction to Scenography* (editor), *Ming Cho Lee: A Life in Design: Looking into the Abyss: Essays on Scenography and Stage Design*, and *Scenography: A History*. He is a former editor of *Theatre Design & Technology*, and currently co-editor of *Theatre Design & Technology*. He has had a long history with the Prague Quadrennial of Performance Spaces, serving as President of the Jury in 1991 and 1999, and curator of the U.S. exhibit in 1995, and General Commissioner in 2007.

2

2 Recipient: Lenka Novakova

Examiner & Visiting Lecturer:
Arnold Aronson, Columbia
University, New York City

Immersed in the Theatre:
Environments and Sites

Mar 15, 2018

Coordinator: Chris Salter (Design & Computation Arts)

CO-SPONSORED EVENTS

1 Sept 20, 2017 – Imagining Iceland: Panel discussion.

Co-sponsored by Studio Re-Imagine.
Coordinator: Kathleen Vaughan,
Art Education

CISSC Happening

ABSTRACT
Imagining Iceland is an interdisciplinary investigation into the influence and impact of Iceland – a place and a memory linked to the imagination of the North. In an effort to drop the berries in the megaphone of Thessos, to the extent of most man's such as Bob Dylan, the panelists will explore Iceland's recovery from the 2008 economic crash (and subsequent financial collapse) through a targeted tourist push, to no need to include a "Year-round" package for winter numbers. The panelists will also discuss the impact of the country of just 325,000 inhabitants, the language, the people, the culture, the language, speaking, belief seems destined to be an ever-present part of the Icelandic culture, strife and displacement. How can serious art critics and scholars engage with Iceland and its people? The panelists will include three Concordia University scholars and artists: Jennifer Biddle (Art Education), G. Scott MacLennan (Art Education) and Kathleen Vaughan (Art Education).

SPEAKER BIOS
Jennifer Vaughan (Art Education) creates photographs and video work that is broadly concerned with the study of landscapes as cultural sites, focusing on issues of memory, place and identity. She has been teaching at Concordia since 2001, part of the year at East Island, where she co-founded Driftless Studios. Matthew Anderson (Theological Studies) is a professor in the Faculty of Concordia University, a member of the Department of Religious Studies and the School of Theology, particularly the dark pilgrimage undertaken by/documents of writers under threat of death. He is currently writing a book on the life and thought of Dietrich Bonhoeffer. G. Scott MacLennan (Art Education) is a multimedia artist and theorist with a special interest in people and histories. Most recently, he has been developing a textile walking map about June's 24-hour daylight near the Arctic Circle.

Open to the public. All are welcome.

The event is organized by the Centre for Sensory Studies in Society and Culture, and Studio Re-Imagine.

CISSC Happening
concordia.ca/cissc/re-imagine

ABSTRACT
Milpirri as experimental ceremony in Central Australia explores the experimental, public, Working ceremony Milpirri as art of necessity and survival. Milpirri began in 2010 as the result of one of the first youth suicides in the community of Lajamanu in the Northern Territory. It was born from a desire to bring the principles, in intercultural partnership with TRACCS Dance Company, Indigenous ceremonial practices and contemporary performance and theatrical design. Publicly embodied and embodied, Milpirri strongly mobilizes what is highly subjugated family legacies and deeply vulnerable emotional expression. The ceremony is a collective expression of the complex and joy of working in isolation. Group discussion and reception to follow.

SPEAKER BIO
Jennifer Biddle (Art Education) is a professor in the Faculty of Concordia University, a member of the Department of Religious Studies and the School of Theology, particularly the dark pilgrimage undertaken by/documents of writers under threat of death. She is currently writing a book on the life and thought of Dietrich Bonhoeffer. Kathleen Vaughan (Art Education) creates photographs and video work that is broadly concerned with the study of landscapes as cultural sites, focusing on issues of memory, place and identity. She has been teaching at Concordia since 2001, part of the year at East Island, where she co-founded Driftless Studios. Senior Research Fellow at the National Institute for Experimental Arts (NEA), University of New South Wales (UNSW) Australia, and a Visiting Professor at Concordia University for the Fall term 2017. She has taught at the University of Western Ontario for over two decades, and more recently, at UBC and at various international universities. Her research interests include the development of new interdisciplinary research spaces Indigenous studies, critical theory, and the study of the politics of memory, theories of wholeness, sensory literatures and the arts, and the study of the body. She is currently writing a book on the predicaments of corporeal and experiential knowledge in the arts and the politics of embodiment. Milpirri as a working ceremony is a paper explores the vital material relevance of Milpirri as remote a work as a setting national artwork as an art of survival.

Open to the public. All are welcome.

The public lecture is organized by the Centre for Sensory Studies and the Indigenous Studies Program, and the Indigenous Media & Indigenous Future Imaginary.

CISSC Happening
concordia.ca/cissc

2 Sept 21, 2017 – Intangible Memories of the Senses: Milpirri as experimental ceremony in Central Australia. Jennifer Biddle, National Institute for Experimental Arts (NIEA), University of New South Wales (UNSW), Sydney Australia and Visiting Professor at Concordia University, Fall 2017

Co-sponsors: the Centre for Sensory Studies and the University Research Chair in Computational Media & Indigenous Future Imaginary
CISSC Happening

"I found it 100% more hilarious than being raped." LISA GREENWOOD, APPHOREE MEMBER

www.rapeisreal.com
facebook.com/rapeisreal

3 Sept 29, 2017 – Rape is Real & Everywhere: Rape jokes by survivors. Co-sponsors: The Feminism and Controversial Humour Working Group, the Concordia Student Union, and the Graduate Student Union

CISSC Happening

4 Oct 5, 2017 & Oct 6, 2017– A Sensory History Manifesto. Public lecture & Graduate seminar
Mark M. Smith, Distinguished Professor of History, University of South Carolina. Co-sponsors: the Centre for Sensory Studies and the Department of History.

CISSC Happening



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

MARK M. SMITH
CAROLINA DISTINGUISHED PROFESSOR OF HISTORY,
UNIVERSITY OF SOUTH CAROLINA

PUBLIC LECTURE:
A SENSORY HISTORY
MANIFESTO

Thursday, October 5, 2017 2 p.m.
MB 9A

Lecture Details:

Conversations are aligned meditation on the sense of the field of sensory history. I ponder what collective sensory histories are doing in their field and suggest what else they might do. I also consider how sensory history can be used to problematize to think about how field—now underrepresented in the discipline—can be used to interrogate divisions of the discipline are to be remedied. This lecture is co-sponsored by the Centre for Sensory Studies and the Department of History. It is open to students and staff, and will pitch which can depend on if the dialectic between sensory history and other fields of study can be maintained.

ADMISSION IS FREE. ALL ARE WELCOME.

GRAD SEMINAR:
SENSORY HISTORIES OF
NATURAL DISASTERS

Friday, October 6, 2017 2 p.m.
George Rude Seminar Room LB 1014

Seminar Details:

Based on two pre-circulated readings—one historical, the other theoretical—the seminar circulates graduate students to the older field of sensory history and explores its potentialities for the study of natural disasters. The seminar focuses on theories, techniques, and methods of sensory history as they have developed during the twentieth and twenty-first centuries. It also considers how sensory history has been experienced sensorially and how it has functioned historically in the field of natural disasters. The importance of context is stressed and the seminar emphasizes the need to interrogate the field of natural disasters given its focus on questions not yet of theoretical or methodological nature.

ADMISSION IS FREE. ALL ARE WELCOME.

But
Mark M. Smith, Carolina Distinguished Professor of History at University of South Carolina is the first president of the Society for the Study of the American South. He is the author of *Learning in Nineteenth-Century America* (2001), *How Race is Made: Stein's Argument and the Politics of History* (2003), *Recovering the Civil War* (2014, 2017). He is also the co-author of *Hurricane Katrina and the Forgotten Coast of Mississippi* (2016).

This event is co-sponsored by the Centre for Sensory Studies and the Department of History.

4 CISSC Happening concordia.ca/artsci/cissc Faculty of ARTS AND SCIENCE Faculty of FINE ARTS

the intersectionality hub proudly presents

Dr. Sherene Razack

JMSB 9th floor Conference room
October 26, 6-8pm

PUBLIC LECTURE: How does intersectionality help us to understand the issue of missing and murdered Indigenous Women?

Sherene Razack is Distinguished Professor and Vice-Chair and Socially Engaged Chair in the Department of Gender Studies at UCLA.

5

DIALOG Réseau de recherche en communication culturelle pour les pratiques indépendantes www.reseaudialog.ca

5 Oct 26, 217 – How does intersectionality help us to understand the issue of missing and murdered Indigenous Women?

Public lecture. Co-sponsored by the Intersectionality Hub and Dialog: Réseau de recherche et de connaissances relatives aux peuples autochtones.

CISSC Happening

6 Nov 17, 2017 – Exploring Venice’s Garden of Eden: An ongoing feminist, sensory, collaborative art project.

Panel discussion. Co-sponsored by the Centre for Sensory Studies, the Concordia University Research Chair in Socially Engaged Art and Public Pedagogies, and the Department of Art History. Coordinator: Cynthia Hammond, Art History.

CISSC Happening

FACULTY OF CONCORDIA FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

EXPLORING VENICE’S ‘GARDEN OF EDEN’: An ongoing feminist, sensory, collaborative art project

Friday, November 17, 2017 • 1:45 to 2:45 p.m.
EV 1405

Dr. Cynthia Hammond is Associate Professor and previously Chair of Concordia Department of Art History. A feminist, interdisciplinary researcher, she studies the built environment. Hammond’s research-creation explores the relationships between women, gender and the built environment. She has published one book and numerous essays and articles on topics such as architecture, art and gender. Dr. Hammond is Lead Co-Director of Concordia’s Digital Storytelling and Digital Storytelling: cynthiahammond.ca

Kelly Thompson is an Associate Professor in Studio Arts, teaching in Fibre and Media Program. She is the Head of the Fibre and Media Program Director for MFA Studio Arts at Concordia. She is also a member of the Research Cluster, Fibres and Material Research Cluster, where her research interests include the use of digital codes/ephemeral threads funded by FRCGS, which questions the digital realm by data and images that are not always visible and therefore invisible and tactile in jeopardized woven textiles.

Kathleen Vaughan is an artist and educator with a trans-disciplinary orientation to questions of memory, narrative, and the body. She is a painter and mapmaker, and has developed a studio-based and collaborative pedagogical approach to the study of memory and the body. Kathleen is the Concordia University Research Chair in Socially Engaged Art and Public Pedagogies, Co-Director for the Centre for Oral History and Digital Storytelling, and Associate Professor of Art Education, kvaughn@concordia.ca and re-imagineza

DESCRIPTION

Garden of Eden is an ongoing multidisciplinary art project collaboration by Cynthia Hammond, Kelly Thompson and Kathleen Vaughan that uses sensory engagement, digital images in projection, textile installations and imagination to explore the complex and often tragic history of the Garden of Eden in Venice. It has been sold away accessible only through archival photographs and text. It has been exhibited in Canada and the United States, and through acts of guerrilla photography.

Our presentation will explore our May 2017 artistic actions in the public lands around the Garden of Eden in Venice, and the ways in which we have continued to do. We engaged locals, offered past images and heard current stories, and pursued the possibility of opening the Garden to Venetians in the future.

6



REPORTS ON CISSC WORKING GROUPS

- The Ethnography Lab
- Feminism & Controversial Humour
- Social Justice
- Society, Politics, Animals and Materiality (SPAM)
- Revisiting Montreal's Diversities
- Urban Futures

THE ETHNOGRAPHY LAB

Director: Kregg Hetherington

In its second year, the Ethnography Lab grew into a highly dynamic hub, with more projects going on than its organizers could keep track of in our semi-permanent home at EV-10.625. We also built a new website, which details the many ethnographic research initiatives and other activities sponsored by the Lab. That site can be found here: <http://ethnographylabconcordia.ca/>

The lab had six active faculty members this year, an official visiting scholar (Alix Johnson, a PhD student at UC Santa Cruz), two student coordinators (Onder Gunes and Elizabeth White) and 29 other student participants from six different departments.

Clearly word got out last year about our group, because when we held an open house in September, around 65 people showed up to find out what we were up to. From then on, we settled into several working groups that were

active throughout the year: 1) The transportation and infrastructure group, which conducted fieldwork over the summer on women truckers in Quebec, directed a short film and wrote a paper about their work, which was presented at two conferences. 2) The Casino Ethnography group, led by David Howes and Martin French, several expeditions to do ethnography at the Montreal Casino and among VLT units at bars around the city; and 3) The Montreal Waterways Group, led by Kregg Hetherington, conducted on ethnography of water treatment controversies in Montreal as well as a historical mapping of Montreal's buried St-Pierre river.

To this we've recently added two new groups, just starting up in summer 2018, one making a short film about human relations with kombucha, another working on the theme of human rights as conceptualized and presented in museum displays.

Perhaps the nicest surprise this year was how many groups began using the Lab space for ongoing intellectual activities. These included a writing group that met around a ritual egg timer every Tuesday morning, a discussion group called "Thinking in Space-Time" that allowed students to get together biweekly to discuss different theoretical themes far from the anxiety-provoking gaze of faculty members, and a bi-weekly movie night for screening ethnographic films. Our Meta-building group also continued to meet through the year, creating curious wooden oddments that populate the space of the lab.

The “Best, Concordia” Podcast continued to present conversations and to showcase research being done in the Lab. Their extraordinary work, organized by Anne-Marie Turcotte, but with input from many others, can be heard here: <http://ethnographylabconcordia.ca/podcast-bestconcordia/>

Finally, under the direction of Alix Johnson, Ceyda Yolgomez and Carolina Cambre, the Lab continued its methodology workshop series. 1) November 21st: Writing for the Rest of the World, with Gretchen Bakke; 2) November 28th: Proprioception, with Maya Hey; 3) February 26th: Proprioception 2: Bodies in Space, with Maya Hey; 4) March 17th: Mapping Ethnography, with Emory Shaw and Lucas Larochelle

In the spring, we held two major events. The first was an international workshop on ethnography organized by Tina Hilgers on March 22nd, with invited guests Javier Auyero, Pablo Lapegna, Jenny Pearce, Dennis Rogers and Kate Sobering. Then, from April 19-21, we hosted the Montreal “node” of the Society for Cultural Anthropology’s virtual conference on “Displacements.” The experimental online conference included a live keynote from Eduardo Kohn and Lisa Stevenson. Two of the Lab’s working groups, (Transportation and Infrastructure, and Best, Concordia) presented short films for the conference, one of which, a must-see claymation depiction of the Lab, was a conference favourite around the world.

There’s a great deal more that could be said: members of our group have been publishing and travelling, and hatching ethnographic disruptions with the help of CISSC. We’ll be continuing in the fall. If you want to become involved, please let us know.



FEMINISM AND CONTROVERSIAL HUMOUR

Directors: Danielle Bobker, Gada Mahrouse, and Emer O’Toole

It was another eventful and stimulating year for the working group in Feminism and Controversial Humour, whose participants now include several local comedians and independent scholars as well as faculty, graduate, and undergraduate students in English, Communications, Women’s Studies, Irish Studies, Political Science, and Psychology at Concordia, McGill, Université de Montréal, and Université de Sherbrooke. On four occasions we met to enjoy and discuss humour that addresses issues of gender, sexuality, race, class, and ability. Even as the #MeToo movement brought much-needed mainstream attention to the misogyny of the comedy industry this past fall, we continued to operate under the premise that feminists are well positioned to understand not only the costs but also the benefits of joking about privilege, power, difference, and even violence and trauma.

Our major event of the year was a sold-out stand-up show called Rape is Real & Everywhere, a CISSC Happening also generously supported by the Concordia Student Union, the Fine Arts Student Alliance, and the Graduate Students'

Association. Co-producers Emma Cooper and Heather Jordan Ross note that the name of their show was inspired by a slick piece of East Vancouver graffiti that, in elegant cursive, reads: 'Rape is Real and Everywhere': "It is," say Cooper and Jordan Ross, "and we can talk and joke about it openly, together." Hosted by Cooper and featuring acts by Jordan Ross, Rush Kazi, and Robin Flynn, among others, their Concordia show on September 29, 2017 in the D.B. Clarke Theatre was another moving, uproarious example of "what happens when comedians who have survived rape or sexual harassment share their experience and joke it out," as they put it.

Continuing to develop our practice of open, respectful discussion and disagreement, the Feminism and Controversial Humour group also held three well-attended, lively public discussions in late November 2017 and March 2018. The first focused especially on debriefing the Rape is Real show, giving its audience a chance to weigh in on the most cathartic, most difficult, and funniest moments. Then we turned our attention to the recent exposure of patterns of sexual assault, harassment, and misconduct among various producers and comedians, asking if and how this is affecting our reception of comedy. Focusing particularly on Louis CK and James Corden, we watched and discussed specific jokes of theirs about sexual violence, observing how shifting cultural and personal contexts impinge on and transform the meaning and effects of these jokes.

Our second meeting in the winter 2018 semester was called: "It's not a gay book club: Feminists talking about feminist comedy about feminism." We watched a selection of provocative sketches from the award-winning Baroness von Sketch Show. Then Baroness writers Moynan King and Carolyn Taylor, who also stars in the show, joined us via Skype for a conversation about the politics and practical compromises entailed in making a comedy for mainstream TV. At our final meeting of the academic year, we hosted Communications professor Ian Reilly, an original working group member who now teaches at Mount St

Vincent University in Halifax for a talk entitled "'29 Times Feminist Joke Lists Were Real AF: The politics of digital joke collection.' Reilly, whose book on the American media activists known as the Yes Men is forthcoming this year (*The Yes Men Hoax the World*), introduced us to his latest research into digital joke curation and list-making, and showed us dozens of examples of feminist lists from across the internet, several of which we analyzed together

SOCIAL JUSTICE

Directors: Pablo Gilabert and Katharina Nieswandt

In the summer of 2017 we held a reading group on the landmark book by Erik Wright, *Envisioning Real Utopias*. This book presents a systematic exploration of social justice in the contemporary world and it is ideal for triggering fruitful discussions in an interdisciplinary context like the one our group is creating. Wright (a Professor at the University of Wisconsin, Madison) is a leading sociologist. He was the president of the American Sociological Association and his works on social classes and participatory democracy are amongst the most important in the field. We had four sessions to discuss his writings. At the fourth meeting, Prof. Wright himself was present and introduced us to his follow-up book project. This last session was open to the public and featured lively debate.



In the Fall of 2017, we set up a website for our group. We also held brown-bag lunches at which members of the working group introduced their research in short, informal presentations.

In the Winter of 2018, we held our annual conference. Our speaker was the philosopher and political economist Philippe Van Parijs (a professor emeritus at the University



of Louvain and visiting professor at Harvard). Prof. Van Parijs is probably the best-known theorist on the topic of universal basic income—the proposal to give every resident an unconditional and regular cash transfer to keep them out of poverty and able to choose freely how to shape their own lives. The idea of basic income is gaining traction around the world (and has been floated in Ontario and Quebec as a possible policy to introduce in the future). This CISSC Happening was very well attended, with participants from Concordia and other universities in Montreal.

In addition, we have held meetings with fund-raisers at the Faculty of Arts and Sciences to seek additional sources of funding for the group. We will pursue this strategy in the future. We aim at developing a Social Justice Centre that funds visiting professors, postdocs, and graduate students from several disciplines exploring the justification and implementation of ethically ambitious and practically feasible ideals of social justice.

SOCIETY, POLITICS, ANIMALS AND MATERIALITY (SPAM), Directors: Jesse Arseneault and Rosemary Collard

The 2017-2018 CISSC Working Group in Non-Anthropocentric Research came together out of a series of initiatives and interested faculty across Concordia University devoted to pushing beyond conventional humanist modes of reading social, political, and cultural theory. These were in turn inspired by the swell of research over the last decade in fields such as animal studies and posthumanism, as well as the increasingly pressing ecological crises that pervade our time. Our group consisted of Concordia community members who, directly or indirectly, were interested in establishing a more formal research current at the university through which we could not only engage with such fields, but emphasize their importance even in zones of inquiry that appeared comfortably anthropocentric. As such, we organized the group around three primary zones of inquiry. First, we questioned what role the humanities and social sciences at Concordia—even those devoted to primarily “human” cultural phenomena—might play in the lives of nonhumans. Second, we sought to understand further how anthropocentrism might intersect with

other regimes of domination and devaluation under global capitalism (such as racism, sexism, and settler colonialism). Third, we sought to think through how Indigenous epistemologies, long held as important loci for challenging Eurocentric humanism, might educate those of us in delving into non-anthropocentric research. These questions, while giving us specific tangents to follow, were also left deliberately broad so as to gather as many scholars, students, and fields as possible under the umbrella of the working group.

The main initiatives that led us to these questions occurred in the 2016-2017 academic year with the establishment of an informal university centre. The Society, Politics, Animals, and Materiality (SPAM) Centre was inaugurated by Jesse Arseneault in the English Department and Rosemary Collard in the Department of Geography and Urban Planning. Brought into being not only by these two faculty members' work in the fields of animal studies and posthumanism, SPAM was also given vitality by the urging and impressive work of many of Concordia's graduate students. Indeed, SPAM had some of its roots in an Animal Studies Reading Group in the English Department and a similar group, the Political Economy Reading Friends, in the Department of Geography and Urban Planning, both of which involved regular meetings between faculty and students. We also held two public events in the that year. One, a seminar led by Concordia Humanities PhD Candidate Sylvain Lavoie, guided us through a discussion of rituals of animal cremation in Quebec. This spurred a lively and intimate discussion of Lavoie's impressive work with our members. Another event that year showed the promise of a large and wide-ranging interest in posthumanist research at

Concordia. This CISSC Happening, titled "Multispecies Publics," brought together presentations and a roundtable discussion from three leading figures in the field: Concordia Research Chair and Art Education Professor Kathleen Vaughan, Director of Animal Advocacy with the Montreal SPCA Alanna Devine, and Cultural Studies professor from Sheridan College Jessica Carey. The large attendance at this event coupled with the questions that emerged from our audience left us with the central topics that became the foundation of our working group.

CISSC's generous funding provided our group with the resources to aim beyond our immediate community and facilitated three public events that became our program for the 2017-2018 academic year. In September 2017, we were visited by Constance Carrier-LaFontaine, one of Concordia Communications' own PhD students, who gave a talk and discussion on polar bear tourism titled "Multispecies Lifecourses and the Duelling Temporalities of 'Bucket List' Adventures." In October 2017, the second public lecture and discussion came from PhD Candidate Christiane Bailey of Université de Montréal's Philosophy Department, titled "Animal Liberation Beyond Veganism: From Social Disobedience to Civil Disobedience." Our largest event of the year was a public lecture by distinguished speaker and Professor of Asian American Studies and Political Science at the University of California Irvine, Claire Jean Kim. Kim's work on the intersections between race and animality has been rigorously documented in her book *Dangerous Crossings*, and she offered us some of her more recent and extended work on the subject titled "Murder and Mattering in Harambe's House." In preparation for her visit, the English Department's Animal Studies Reading Group teamed up with SPAM to perform a reading and discussion of this book. Moreover, with the generous provision of manuscripts of forthcoming publications by Dr. Kim prior to her visit, she led SPAM through a discussion with a small group of our members and interdisciplinary faculty of the ties between anti-Blackness in the United States and anthropocentrism. These lively conversations also



tied in well with 2018's English Graduate Colloquium on the subject of "Animal Print," for which Jesse Arseneault was the faculty liaison. Overall, our discussions provided an inspiring discursive space for faculty and students alike and made clearer the diverse collection of work on animal studies and posthumanism at Concordia.

January 2018 sadly saw the departure of one of our key members and co-director Rosemary Collard from Concordia University, who took a job at Simon Fraser University. Though a major loss for our community, we hope to turn this into an opportunity for further collaboration. As the working group comes to a close and we ruminate on our future prospects, Collard and Arseneault are working toward shaping SPAM beyond the Concordia community as an inter-university collaboration. There will be more to report on that in the near future at SPAM's website: <https://spamcentre.org>.

COLLOQUE

ORGANISÉ PAR SHERRY SIMON,
KATHRYN HENDERSON ET
LE COLLECTIF TAAM-TAIM

7 DÉCEMBRE

Université Concordia
Pavillon J.W. McConnell
1400 de Maisonneuve Ouest

REVISITING MONTREAL'S DIVERSITIES

Director: Sherry Simon

In 2016-17, the Revisiting Montreal's Diversities Working Group organized several visits to Montreal neighbourhoods. And this year 2017-18 the group has been involved in several new initiatives related to Montreal neighbourhoods—lectures given by Steven High and Sherry Simon at the Bibliothèque nationale, monthly articles on neighbourhoods published in the journal Métro called 'Les Voix de Montréal' including by Steven High, Jean-Philippe Warren and Sherry Simon on Petite-Bourgogne • Mile End • Vieux Montréal • Montréal-Nord • Côte-Saint-Luc • Côte-des-Neiges • Hochelaga-Maisonneuve • Le Plateau • Parc-Ex • Pointe-Saint-Charles.

In 2017-18 another element was added. Concentrating on one Montreal community, that is the diverse group of Arabic-speakers, the project evolved into efforts to translate imaginative literature from Arabic into English and French.

The group *Traduire l'arabe à Montréal-Translating Arabic in Montreal* (TAAM-TAIM) was created in March 2017, following a networking event organized by Professor Sherry Simon and her students. In September 2017, a contract was given to Kathryn Henderson to coordinate the group. Activities have been held throughout the course of the academic year.

The team consists of translators from Arabic into French and English, in addition to students from the Département d'études françaises. They have devoted their time, talent and energy to plan activities, connect with relevant organizations and actors across Montreal, collect works from Arabic-speaking authors living in Montreal, and translate them to make them available to Francophone and Anglophone readers.

TAAM-TAIM's interventions have included participation in: the *Journées du livre de la diaspora arabe et berbère* (August 10 to August 13, 2017) in collaboration with the festival Orientalys, at which we organized a round table, followed by a discussion with the public; the *Salon du livre de Montréal* (November 15, 2017), at which three of our translators took part in the reading event presented by the Espace de la diversité stand; and, most importantly, the day-long conference *Traduire l'arabe à Montréal* on December 7, 2017 at the Département d'études françaises, which welcomed more than fifty scholars, undergraduate and graduate students from Concordia and other universities, as well as Arabic writers and actors from Montreal's publishing industry and literary scene. Our panelists included renowned scholars and translators, and members of our group read excerpts from their translations into either French or English of the works of more than a dozen Arabic-speaking authors from Montreal. Currently an anthology of Arabic-language writing by writers living in Montreal is being prepared.



URBAN FUTURES

Director: Shauna Janssen

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

The Working Group meetings took the form of a series of public workshops and lectures. Our funding provided essential seed money to be matched by group members' departments, faculties and affiliated research centres, and went towards the costs of promoting, producing and documenting these events. The Working Group has also continued to stimulate and sustain the development of the Institute for Urban Futures (IUF), which has played a key role in promoting and disseminating the work of the group.

Our Fall 2017 kickoff meeting on September 25, 2017 gathered a key group of thinkers from across the university and Montreal communities for Urban Action Items: Kitchen Conversations on Urgent Issues, a discussion of their ongoing urban projects and particular modes of urban engagement. The same week, the IUF hosted the final presentations for the Legado Public

Art Competition, sponsored by Gestion Immobilière Quo Vadis, in which student teams presented their proposals for a public art installation as part of Quo Vadis's Net-Zero Energy strategy Legado development in Griffintown. Three finalists were chosen and asked to refine their proposals and present them again on March 19, 2018, when we hosted the roundtable Public Art as a Strategy for Sustainable Development with GI Quo Vadis President Natalie Voland. The winning students received the inaugural Quo Vadis Social Innovation Prize, and will work with Quo Vadis to realize their project on the Legado site.

Working Group members brought important practitioners and researchers to campus who spoke to the experience of urban life in terms of design, performance, and sustainability in a series of public talks and workshops. On October 16 and 17, we welcomed our 2017-18 "Futurists in Residence" David McConville and Dawn Danby, of the Oakland, California-based strategic design atelier Spherical, for a public lecture and seminar titled Regenerating the Ecological Commons.

Drawing a diverse, interdisciplinary group of participants, the event challenged us to consider the potential of cities to assist in the regeneration of social

**ARTIST TALK
AND SCREENING**

Presented by the Institute for Urban Futures and the Concordia University Theatre Department

**CITY, SITE AND MEMORY:
SANTIAGO THROUGH THE LENS
OF STREET PERFORMANCE**

MAKING THINGS HAPPEN THAT MATTER.

FRIDAY MARCH 23, 2018
6:00 p.m. – 7:45 p.m.
Screening followed by a lecture and discussion
with the Director, Michael Denehy

Michael Denehy is a Canadian film director and producer whose work has been shown at numerous international film festivals. He is currently a visiting professor at the University of Santiago de Chile. This screening is part of the Thomas Raddatz Fellowship in Latin American Studies, funded by the University of Santiago de Chile and the Canadian Embassy in Chile.

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and environmental ecologies at all scales, within the framework of “commoning.” CISSC funding was crucial for bringing Spherical to Concordia.

Under the aegis of the IUF, and in collaboration with the Global Emergent Media Lab, Italian artist Andrea Masu of Alterazioni Video presented his film *Incompiuto: The Birth of a Style* documenting abandoned public, civil and architectural works throughout Italy, and held a master class at the GEM lab on the interrelationship of image, ideology and urban processes at stake in his work.

Together with the Theatre department, we also welcomed visual artist and scenographer Marcela Oteíza on March 23 to present her documentary City as Site, based on street performances at the Santiago a Mil Festival (2012-15) in Santiago, Chile.

In January 2018 Dr Shauna Janssen (Assistant Professor in Theatre, with cross-appointment to Geography, Planning and Environment) was appointed by the Dean of Fine Arts as Director of IUF. Janssen's mandate is to build research capacity, recruit and train graduate researchers, and establish a governance structure.

The IUF Working Group closed the year with a stimulating graduate student roundtable with Janssen on current research projects in the urban sphere. The Future is Now: Urgent Urban Agendas featured Working Group member advisees and highlighting the crucial role of graduate research in the IUF's future programming.

With the support of CISSC over the past two years, the Working Group has succeeded in opening a space for gathering the diversity of concern for the urban condition across the university and larger Montreal community into a collective and practicable speculation on our potential urban futures.

The IUF has become an enduring framework for this engaged and productive speculation and, on the basis of our Working Group activities, in May we were awarded bridge funding from the Office of the Vice President Research and Graduate Studies to support IUF initiatives and our efforts to successfully position IUF as a university-recognized research centre. As of this writing, the IUF has now been recommended by the Fine Arts Faculty Research Council to be recognized formally as a faculty research centre. We look forward to continuing our work in this new framework, and to opening new opportunities for research creation, collaboration and community engagement on the urban condition.



DIVERSITY RESEARCH TRAVEL

The refugee crisis and its burgeoning grassroots organizing supply chain

Gada Mahrouse

Simone de Beauvoir Institute

It is well known that, best intentions notwithstanding, most refugee settlement programs in Canada are overwhelmed with demand and as a result many refugees still find themselves unable to access basic support and services. To fill the gaps, informal and grassroots solidarity groups have emerged, developing innovative programs that provide refugees with some basic services. Case in point: Aware that refugees face many obstacles in finding housing, and that many Canadians would be willing to offer accommodation in their homes to refugees, a group called "Roofs for Refugees" developed a service based on the AirBnB model, whereby an easy to navigate website matches refugees with those offering free or affordable housing.

The exploratory research I undertook with the CISSC diversity research travel stipend was premised on the idea that much knowledge can be gained by studying the creative and resourceful approaches taken by some of these informal groups. Specifically, I collected data on "grassroots" community and activist organizations (i.e. groups that rely mainly on volunteers with budgets obtained through modest fundraising efforts) in Toronto, Ottawa and surrounding areas that address the basic needs of refugees (housing, language and employment skills). I became interested in two successful subsets of these programs (1) initiatives that assist refugees to prepare and sell meals; and (2) informal language-learning tutoring/exchanges. And because Syrian refugees have been at the epicentre of global solidarity efforts in recent years, particular attention was paid to initiatives that target them. I am most grateful for the insights these trips afforded me. Indeed, the pilot interviews

I conducted with organizers and activists generated many unexpected and compelling understandings. In particular, they helped me to identify a significant gap in the existing literature: while much attention has focused on the successes of these grassroots community-based initiatives, few examine how such well-meaning efforts and social enterprises can unintentionally embrace neoliberal ideals by privatizing humanitarianism.

Using the data I collected, I am developing a grant proposal to pursue further research. I plan to examine more of these initiatives in Canada and elsewhere as comparative case-studies. My aim is to make a contribution to research on civil societies, and "new" humanitarianism that will have direct implications for policy-makers, settlement workers, NGOs and other stakeholders on how to best support the refugee population.

Afro-Asian and Indigenous futurisms in contemporary art

Alice Ming Wai Jim

Department of Art History

In March 2018, I used my CISSC Diversity Research Travel funding to travel to Toronto to conduct exploratory research in the Canadian context for my project on *Afro-Asian and Indigenous futurisms in contemporary art*. For this project, I am examining diverse artistic practices ranging from racialized born-digital identities—ethnic avatars—that are self-representations of their operator-artists, to experimental film and video, installation and photography that incorporate Indigenous or Afro futuristic themes.

My objective is to provide an art historical analysis of how this momentum of creating diversified ethno-futuristic spaces is related to the historical entanglements within national and nationalist frameworks.

The ongoing research on Asian Canadian and African Canadian contemporary art history I have been conducting over the past two decades has been germane to this investigation; these two fields not only confront the Eurocentric canonicity of art history as a discipline in general but, as a condition of diaspora and its histories of colonialism, unescapably contend with the bifurcation of white settler colonial and Indigenous positions. As Concordia University Research Chair in Ethnocultural Art Histories, I see the recent resurgence/insurgence of Indigenous, Black Canadian, and to a lesser extent Asian Canadian presence in the visual arts in Canada, as compelling, visionary, and overlapping sites for re-imagining the past, present and future.

With the support of CISSC, my graduate student Tamara Harkness and I were able witness and document a significant concurrent constellation of exhibitions and events in Toronto in 2018–2018 featuring Black Canadian artists, some whose careers and practices I have been following since the 2000s. I was in search of Afronauts, space travellers from the future who returned to our time to save the planet by making visible hidden pieces of Canada's history, and although in this trip I did not encounter any Afronauts, it was clear their mission was successfully launched. For example, in addition to attending artist talks and visiting numerous artist-run centres presenting works by artists of colour, including A Space, Gallery 44, Prefix, and Mercer Union, we visited *Here We Are Here: Black Canadian Contemporary Art*, the first group exhibition of its kind to be presented at the Royal Ontario Museum, and which is currently at the Musée des Beaux-Arts in Montreal, with the addition of three local Black artists. We also visited the monumental exhibition at The Power Plant, *The Field of Emotion* by French-Algerian artist Kader Attia, which included a must-see documentary film that assembles Indigenous scholars and scholars of colour based in Canada, the United States, France, Belgium, the United Kingdom, and several African countries to discuss repatriation and reconciliation. Finally, we had the opportunity to get close and personal

over dinner with 2016 Guggenheim Fellow, Deanna Bowen, who discussed among other topics her research-creation into histories of slavery, the presence of the Klu Klux Klan in North America, and her 2010 video, *sum of the parts: what can be named*, the topic of Tamara's MA thesis. Thanks to CISSC's Diversity Research Travel funding, I look forward to exploring how these and other works relate to the legacy of multiculturalism and the current trending of ethnic futurisms in a forthcoming essay for a book edited by Bowen published the Media Arts Network of Ontario (MANO) about the history and contemporary media arts practices by Indigenous, queer and racialized communities across Canada.

A Report on Archival Research Conducted at South Africa's Gay and Lesbian Memory in Action (GALA) Archive

Jesse Arseneault

Department of English

My CISSC Diversity Research Travel Stipend facilitated a generative visit to the Gay and Lesbian Memory in Action (GALA) archive in Johannesburg, South Africa in August 2017. I had intended on this trip to gather research materials on two formative voices that shape my research and teaching in South African queer studies, Nkunzi Zandile Nkabinde and K. Sello Duiker. However, the results of the trip were much more wide-ranging and unexpected than initially planned. Perusing through the collection at GALA left me with more than 1500 photographs of documents gathered from the archive—consisting of legal transcripts, advertising, photographs, letters, and ephemera—all associated with many of South Africa's leading LGBTQ figures and organizations. These documents have paved the way for a number of upcoming research and teaching projects. These include two articles-in-progress, one of which—titled “Ruminations on the Urban Pest in Contemporary South African Fiction by Lauren Beukes and K. Sello Duiker”—is near submission, having already had its proposal

accepted to a special issue of the Journal of Urban Affairs. The other, currently in progress, was presented as an early draft at Congress in Regina, Saskatchewan in May 2018, and is tentatively titled “Queer Animal Desire and Interspecies Intimacy in Southern African Fiction.” Both of these explore ties between animality and queer theory. Moreover, the documents I gathered will form a foundational part of an upcoming course on Post-Apartheid Gender and Sexuality scheduled for the 2017-2018 academic year. My hope is to use this course to develop a more refined graduate class in the year following which will include multiple texts from the archive, and explore the ties between sexuality, South African postcolonialism, and archival theory. All of this work would, of course, not be possible without the helpful staff at CISSC and GALA, to whom I owe my gratitude. Moreover, I offer special thanks to archivist Linda Chernis for her helpful direction through the rabbit holes opened up by GALA’s collection.



Winner of the Miss Gay Soweto Contest
Photo by Sabelo Mlangeni (used with permission from the GALA Archive)

CISSC ARTIST IN RESIDENCE / VISITING SCHOLAR

Cara Blue Adams

Over the summer of 2017, I had the pleasure of serving as a visiting scholar at CISSC, with Dr. David Howes as my host. I am a Brooklyn-based writer and an assistant professor of English at Seton Hall University, and my time in Québec was funded through an artist-in-residence grant awarded by the Arts Services Initiative of Western New York, cosponsored by the New York State Council on the Arts and Conseil des arts et des lettres du Québec.

My writing practice is interdisciplinary in nature, and the goal of my residency in Québec was to research and write my novel-in-progress, entitled *Removal*. The novel is set in New York, Boston, and Montréal and concerns an American paralegal who helps a Somali woman apply for political asylum in America in the heightened political environment following 9/11. The Somali woman is Muslim, and the novel explores Islamophobia and experiences of migration. In the novel's final quarter, another Somali immigrant who is a key witness in the political asylum trial flees to Montréal from the U.S., believing Canadian immigration policies to be more compassionate.

CISSC provided me with workspace—a private office—in which to write, along with crucial access to Québec artists and scholars, including former director Dr. Bina Freiwald, who writes on nation and diaspora. I met with Dr. Freiwald to discuss her research and learn about Canadian scholarly perspectives regarding immigration. CISSC director David Howes also met with me to discuss my research and recommend resources from which to learn about Canadian and Québec immigration policy, including helpful scholarship by Sherene H. Razack. Further, Dr. Howes introduced me to Natalie Doonan, a Canadian artist and scholar who is a senior fellow at Concordia University's Centre for Sensory Studies and a postdoctoral fellow at McGill University's Institute for

the Public Life of Arts and Ideas. Through Dr. Doonan, I collaborated with the Intercultural Dialogue Institute Montréal (IDI Montréal), a nonprofit organization whose mission is to "promote enduring interfaith and intercultural cooperation, tolerance and dialogue by sharing our differences and similarities in an effort to enhance civil society, to promote the development of human values, and to advance diversity and multiculturalism." Specifically, Dr. Doonan and I attended a meal with recent Muslim immigrants from Turkey arranged through IDI Montréal. It was an iftar dinner, the dinner that breaks the Ramadan fast. Beyond this, I worked with the Somalian United Women of Montréal, an organization devoted to helping aid the Somali-Canadian community. I met with the organization's president, a Somali-Canadian woman named Rama Mallin, to interview her and other members of the Somali-Canadian community about their cultural backgrounds and their experiences of migration. I also assisted with the recording of a video segment for a Somali diaspora TV network called Universal TV.



Over the course of the summer, I gave three public readings of my own fiction. The first two were invited readings, one at the Resonance Reading Series and the other at a fundraiser for a new press called Hybrid Heaven. The third was an afternoon reading and talk sponsored by CISSC in August, during which I shared my research with the CISSC community and the public. I was joined by a special guest, a member of the Somali-Canadian community who I met through my work with the Somalia United Women of Montréal and who participated in the group discussion of my research.

My time as a visiting scholar at CISSC has been invaluable both artistically and professionally. I was able to finish a new draft of the final section of my novel, thanks to the research and writing time made possible by CISSC. Getting to know Québec artists and their work has resulted in positive influences on my own work, too. During my time in Montreal, for example, I met with fiction writers like Leslie Trites and Guillaume Morissette to discuss our approaches to writing fiction. I also attended fiction readings arranged by the Québec Writers Federation, along with the readings above, and corresponded with some of those writers, including Mary Thaler. Further, I went to contemporary art galleries like Never Apart, located in the Mile Ex, to experience visual artists' work. The writers' and artists' political engagement and commitment to social justice has been influential. So has their interest in genre hybridity and the act of translation. These informed the writing I did while in residence and will have a lasting impact. I am very grateful to have had this opportunity.

HUMANITIES DOCTORAL PROGRAM

HUMANITIES GRADUATES 2017-18

CONVOCATION

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

Nadia Hausfather

"Ghosts in our corridors: Emotional experiences of participants in Québec's general unlimited student strike campaigns (2005 – 2012)." Supervisor: Jean-Philippe Warren, Sociology and Anthropology

Kate Bevan-Baker

"Archipelago Soundscape: Irish Music History and Vernacular Fiddle Cultures on Prince Edward Island." Supervisor: Gearóid Ó hAllmhuráin, Irish Studies

Ronald Rose-Antoinette

"Whereas: Against the Image of a Return to the Self." Supervisor: Erin Manning, Studio Arts and Film Studies

Fall 2017 incoming PhD Humanities Student Cohort

In September 2017 the program welcomed 17 new students poised to pursue original interdisciplinary research. The information below includes the students' doctoral project titles as well as the composition of their advisory committees (the Faculty designation corresponds to that of the student's major field supervisor).

Faculty of Arts and Science

Ellefson, Ugo

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

Lebel, Brieanna

"Disjointed Visions of Land and Story: Reclaiming Indigenous Foodways from the Settler Narrative." Jill Didur (English), Heather Igloliorte (Art History), Christine Jourdan (Sociology and Anthropology).

Letourneau, Leanne

"Critical Pathways to Quebec Queer Education Programs: Policy, Practice & Pedagogies for Creating Safer School Spaces." Carolina Cambre (Education), Stephanie Paterson (Political Science), Julie Podmore (Geography, Planning and Environment)

Polychronakos, Helen

"Women's Life Stories About the Struggle for Democracy in Greece (1950-1975)." Barbara Lorenzkowski (History), Jill Didur (English), Mary di Michele (Creative Writing)

Rustin, Rebecca

"From prose to performance: theatrical collaborations of Dora Wasserman and Isaac Bashevis Singer, 1973-1986." Judith Woodsworth (Translation studies), Pierre Anctil (History), Patrick Leroux (Theatre Studies)

Sims, Emily

"Community-Led/Community-Created HIV/AIDS/STI Prevention Methods: Occupational Health and Safety for Women Working in California's Porn Industry." Viviane Namaste (Simone de Beauvoir Institute), Martin French (Sociology and Anthropology), Amy Swiffen (Sociology and Anthropology)

Sohrabi, Sanaz

A series of research-based moving image projects which look at visual traces, acts of viewership and their reciprocal dis/reappearances to investigate the impermanence and malleability of archival records and historical narratives.

Krista Geneviéve Lynes (Communication & Media Studies), Alice Jim (Art History)

Tigchelaar, Alexandra

"Finalement une place pour toi (Finally a Place for You)." Viviane Namaste (Simone de Beauvoir Institute), Norma Rantisi (Geography, Planning and Environment), Cynthia Hammond (Art History)

van der Post, Rebecca

"Special Agent: subjects objects and the collaborative agency of creative engagement." Nathan Brown (English), Chris Salter (Design & Computation Arts), Matthias Fritsch (Philosophy)

White, Elizabeth

"Human-Ecological Companionship – Performing Fantastical Worlds." Jill Didur (English), Peter van Wyck (Communications Studies), David Howes (Sociology and Anthropology)

Faculty of Fine Arts**Aidi, Lamiae**

"Arab Women's Cinema 2.0: A New Form of Resistance." Rosanna Maule (Film Studies), Homa Hoodfar (Social and Cultural Analysis), Rasha El Hawari (Arabic)

Arsenault, Angela,

"Working through deindustrialization: Art and ruination." Cynthia Hammond (Art History), Steven High (History), MJ Thompson (Art Education)

Chekh Baker, Khadija

"Art for Social Change: Breaking Fears and Stereotypes Through Shared Stories, Memories, and Collective Creation." Erin Manning (Studio Arts), Steven High (History), Kay Dickinson (Cinema)

Cheung, Ka Wa Janice

"Networked Self: An Artistic Way to Explore "Self" in Social Network Sites." Alice Ming Wai Jim (Art History), Joshua Neves (Cinema), Kimberley Manning (Political Science)

Lange, Shara

"Towards a place-based documentary process in Appalachia: Resistance, Representation and Form." Marielle Nitolsawska (Cinema), Elizabeth Miller (Communications Studies), Mark Watson (Sociology and Anthropology)

Peacock, Allison

"Moves in Relative Space: Dance and Choreography in Visual Arts Exhibitions." MJ Thompson (Art Education), Anne Whitelaw (Art History), Angélique Willkie (Contemporary Dance)

Thomas, Rachel

"Contemporary Teratology: to De[Monstrate] the Monstrous." Ingrid Bachman (Studio Arts), Genevieve Rail (Simone de Beauvoir Institute), Patti Ranahan (Applied Human Sciences)

HUMA Courses 2017-18

Fall 2017 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 2018: 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 complicities. (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 considers 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. Instead, they see truth and knowledge as contextual, contingent and processual. We will problematize the relationship 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.

The culmination of this course saw the organization of, Dissident Vectors, an exhibition by doctoral students highlighting the research-based practices across theories of representation.



Installation views of "Dissident Vectors" at Hexagram,
Concordia University, 2018

HUMA 889 Interdisciplinary Seminar Celebrated The Culmination of Its Winter 2018 Activities By Organizing: Dissident Vectors at Concordia University

April 23rd, 2018

Participating Artists/Researchers (in alphabetical order):
Lamiae Aidi, Angie Arsenault, Khadija Baker, Johnny El Hage, Ugo Ellefsen, Shara Lange, Brieanna Lebel, Leanne Letourneau, Allison Peacock, Eleni Polychronakos, Rebecca Rustin, Emily Sims, Sanaz Sohrabi, Darian Stahl, Rachel Thomas, Alex Tigchelaar , Gabriel Pena, Elizabeth White

Co-curators (in alphabetical order): Angie Arsenault, Shara Lange, Sanaz Sohrabi

The HUMA 889 Interdisciplinary Seminar, Representation/s Otherwise, reflected upon the predicaments of representation and expanded upon theories of representation across philosophy of art, language and semiotics, anthropology, sociology, and gender studies. Conceived within a multidisciplinary framework, the seminar unfolded and questioned the role of representation as one of the primary processes by which meaning, images, and signs are produced and exchanged. As the celebration of its end of semester activities, the doctoral students of the Interdisciplinary Humanities program brought their research-based practices together in the exhibition "Dissident Vectors." The title of the show refers to Félix Guattari's Three Ecologies, in which he cogitates about the possibility

to revive nascent modalities of subjectivity in which different components intersect, bifurcate and branch into collective resingularities. Dissident Vectors took Guattari's proposition as its point of departure to transgress the multitude of techno-scientific systems that constitute the modus operandi of the planet in which we live. It offered the space to transgress the binaries we face in our research, experiment with materials, documents, histories, memories, and stories in which we found ourselves entangled and whose sensibilities could not be unpacked and addressed otherwise. Dissident Vectors was at once a proposition to think through alternative modes of research and at the same time a confrontation with the institutionalized forms of knowledge production. It invited students to think about their research-based practice as an ongoing process of working through uncertainty and resistance rather than arriving at fixed facts and conclusions.

Dissident Vectors was a celebration of the ways in which we work through unconventional materials, actions, and methods to address and unpack the political, social and cultural sensitivities we seek to address in our research.



Sanaz Sohrabi Ph.D HUMA I



Events and Actions

2017-2018 LAUNCH

The first HUMA GSA event of the year was the Fall welcome dinner. This annual gathering, open to all Humanities PhD students, gets everyone together across cohorts to socialize and discuss the year ahead. The event also serves as an inaugural meeting for the incoming GSA and new members can make known their interest in joining the association. We had a great turnout in 2017 and took the opportunity to discuss pressing matters concerning current students.

ADVOCACY

This year, Humanities students were represented by the HUMA GSA in several faculties and responded to a number of urgencies facing HUMA students. The GSA advocated on behalf of its students at the Fine Arts Faculty Council, to the Provost's Office, and at the School of Graduate Studies. We argued and successfully fought to retain the FB 630 study space, and (with the assistance of CISSC) to increase access to this space for all HUMA students. The GSA advocated for restored and increased funding for incoming HUMA students during a budget crisis in the winter semester, and liaised on behalf of students throughout the year through a successful working relationship with CISSC Director David Howes and HUMA departmental staff.

HUMA NOW! DIALOGUES AND THE 45TH YEAR ANNIVERSARY

The first HUMA Now! Dialogues event was held November 21st. It was on the subject of comprehensive examinations. HUMA students discussed their experiences with comps, shared tips, and also heard from Dr. Erin Manning, current Humanities Program Director, about how to most effectively integrate comprehensive examinations into individual programs of study. After this knowledge sharing session we held our annual holiday party at N sur Mackay. It was another lovely opportunity to get our often dispersed peer group together before the Winter break.

On January 29th, 2018 the Humanities GSA and CISSC celebrated of the 45th anniversary of the Humanities PhD program. We held two panel discussions with distinguished guests from our Concordia community and HUMA alumni. The event was an exciting and heartfelt opportunity to remember and celebrate the accomplishments of HUMA as well as look to the future. We followed the panel sessions with our second HUMA NOW knowledge sharing session, this time focused on writing. This practical workshop was about all aspects of writing, from the thesis proposal to chapters and publications.

The final HUMA Now! session of the year was all about grants and was held on April 25th, 2018. HUMA students shared tips on how to win awards and scholarships from their personal experiences. Our guest speaker for this event was Dolly Grewal, Concordia's Advisor for External Awards, who presented a list of scholarships and awards that HUMA students are eligible for, as well as tips on how to use our interdisciplinary backgrounds to our advantage. The feedback from HUMA Now! attendees has consistently been very positive.

HUMA STUDY GROUP

The HUMA study group has been meeting approximately once a week since September 2017 in the meeting room of FB-630, between 11:00 a.m. and 4:00 p.m. The group was initially started with the goal of bringing together students who are working on their comps, so that they could benefit from each other's company and experience while working through their reading lists. While the comps process has been the main focus of our discussions, all HUMA students are welcome to drop in, and students have taken advantage of the time to work on essays, grading, etc. We usually reserve the first hour



for “checking in” with each other about how our work is progressing, and then use the “pomodoro” method of timed 50-minute sessions of quiet study interspersed by breaks. Several of us have found the study group to be an important community-building initiative, and a helpful way of exchanging experiences and information, especially as we transition from the coursework portion of the degree to the more solitary comps phase. We intend to continue the group next year, though it might be best to move it to the HUMA lounge, as not all HUMA students have cards to access FB-630.

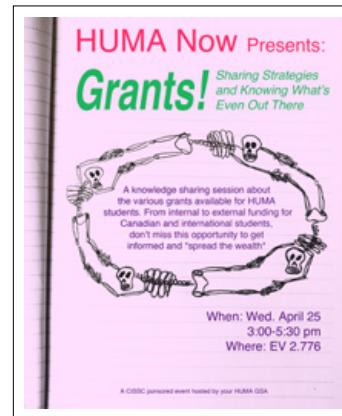
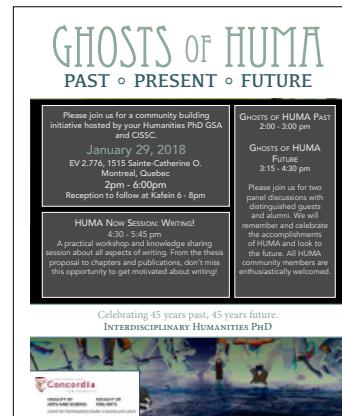
HUMA SITEDNESS AND CARE PROGRAM

Throughout the fall and winter semesters, the HUMA GSA spearheaded a series of working meetings and events, exploring the thematic of ‘Sitedness and Care’. Building upon 2017’s successful conference ‘Wild Knowledges, Dirty Disciplines’, which proposed that interdisciplinary study in the Humanities troubled traditional modes of ‘study’, Sitedness and Care asked about how ‘study’ might be further turbulenced by epistemological situatedness, and increasing societal demands on contextual and affective attentiveness and ethics of responsible engagement both within, and outside of the institutional frame. The program operated as an undercurrent throughout the academic year, and was punctuated by two main events: an invited presentation by Katsi’tsakwas Ellen Gabriel, land defender and activist of the Kanien’kehá:ka Nation, Turtle Clan, on Kanehsatà:ke Mohawk Territory; and over a dinner on the thematic of ‘Techniques of Care,’ hosted by HUMA candidate Diego Gil in his apartment at the end of the semester.

Ms Gabriel’s engagement with the HUMA student body on February 16th introduced the (largely) settler group of attendees to some of the ongoing issues and historical context of the centuries-old land fraud perpetuated by the government of Canada and its representatives against

the Mohawks of Kanehsatà:ke. She spoke about the current crisis of illegal development in the region, and how attendees might assist in Kanehsatà:ke’s struggle.

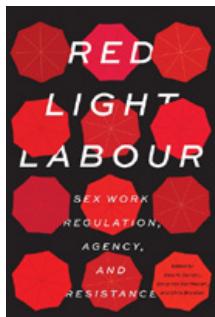
A final gathering of the year took place on April 13th in the form of a dinner centred around the theme of care. This was an opportunity to get together and reconnect in a supportive space, and to share techniques of care with one and other as a way to mitigate the intensity of the academic milieu, adding texture to the proposition of ‘Sitedness and Care,’ as one that has personal implications in addition to the academic and professional endeavours of life as a doctoral student.



Accolades

Nora Butler Burke

has a chapter in a forthcoming book, [Red Light Labour: Sex Work Regulation, Agency, and Resistance](#). Her chapter, Double Punishment: Immigration Penalty and Migrant Trans Women Who Sell Sex, is based on her ongoing research into



the impacts of criminal and immigration legal regimes in the daily lives of migrant trans women in Montreal.

Kelly Norah Drukker

Public Presentations of Research-Creation Work and Publications



Kelly Norah Drukker reading from *Small Fires/Petits feux* with translators Lori Saint-Martin and Paul Gagné, accompanied by publicist Shelbie Deblois.

In the summer of 2017, Kelly presented her family oral history projects, "Normal Exceptions: A Portrait of a Mother and Her Daughter in Montreal in the Early 1930s" and "The Maynard Family in Point St. Charles: Tracing One Family's Story" at the Canadian Association for Irish Studies conference at the University of Ulster, and at the Society for the His-

tory of Children and Youth conference at Rutgers University. In April 2018, [Petits feux](#), the French-language translation of her award-winning poetry collection, [Small Fires](#), was published by Montreal-based publisher Le Lézard amoureux. Later that month, she participated in Montreal's Blue Metropolis Literary Festival at a bilingual event called "Words Travelling/Travelling Words," held at Paragraphe Bookstore. In March 2018, she participated in a research-creation showcase at Concordia's School of Irish Studies' "Irish Spaces" graduate conference. In an event called "Meeting of the Ways," photographer Shaney Herrmann, moderator John Cairns, and Kelly explored landscapes of the Irish west through poetry, photography, and conversation.

Kerry McElroy writes on the arts, women in film, #metoo, and American political activism. Here is a selection of her publications from the past year:

"Artistic duo show 'an opera on video' at the FOFA Gallery." *Concordia University*. April 2018.
<http://www.concordia.ca/cunews/finearts/2018/04/artistic-duo-present-their-video-opera-at-the-fofa-gallery.html?c=finearts>

"Irish American Agitation in the Age of Trump: U2, Aodhán Ó Ríordáin, and the Irish Trying to Save

America." *Irish America*. February/March 2018. <http://irishamerica.com/2018/01/last-word-u2-aodhan-o-riordain-irish-save-america-age-of-trump>

'How is Herself's Mood Today?': A Case Study of Sadistic Director-Actress Power Relations Via Irish Performativity. *Performance Ireland*. December 2017

Matthew-Robin Nye launched a new commission - a performance and installation - for the Cluster: New Music and Integrated Arts Festival in Winnipeg on March 4th, 2018. The piece was called Sunlight's Waltz and was supported by the Canada Council for the Arts, as well as the Faculty of Fine Arts. The work was



part of his research-creation practice, and evolved out of a research trip to Florianopolis, Brazil in 2017, supported by CISSC and the School of Graduate Studies.

Sunlight's Waltz is a 30 minute installation and performance featuring projection, printmaking and Matthew himself as animator. The installation consists of a large

half-circle screen with an animated projection of the sun rising from the gallery floor; and a circular curtained tent in its centre, reflecting the projection of the sun on its exterior: a disco space shuttle. In its interior, the scripted performance leads the audience through five vignettes, stories about how environment and subjectivity have intervened to alter events' expected outcomes. The interior of the tent, as well as the floor surrounding it, was covered with handmade prints of the sun, made and shipped from Montreal, which the audience was invited to select and remove at the end of the performance. As part of his research-creation practice, Matthew incorporates process philosophy and affect theory to situate creativity and aesthetics as processes that already exist in the world, in the form of latent potentials to be activated. Creative practice and its pedagogy, then, become modes of attunement to the concerns of the world(s) that they encompass.



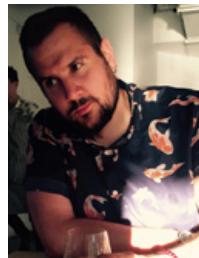
Laura Shine
was named one of ten Concordia Public Scholars. Public Scholars are chosen to

showcase the diversity of doctoral work undertaken at Concordia and to share research and knowledge with the wider community through public events and active media presence. <https://www.concordia.ca/sgs/public-scholars/profiles/laura-shine.html>.

also collaborated on several research creation projects. He was part of the curatorial team that put together the *Thinking Through Games* exhibit at THEMUSEUM in Kitchener-Waterloo, and worked closely with interactive theatre collective ZU-UK



Kalervo A. Sinervo's work addresses the intersection of commerce and creativity, examining how contemporary



pop culture franchising functions in an environment of transmedia storytelling and business strategy. He also focusses on the media theories that frame comics, games, and life online. In the past year, Kalervo's work has appeared in a number of venues. His writing on digital comics appeared in the University of Texas Press book *Make Ours Marvel: Media Convergence and a Comics Universe*, and he co-authored an article on the history of modding and Bethesda Softworks (makers of the Elder Scrolls series) for an issue of *Loading...* Kalervo

to develop *Missing*, a game for one player where coordinated technologies and performers are used to teach participants about the nuances of networked surveillance and the attendant paranoia that comes with the institutionalization of these technologies. The game was hosted exclusively in Montréal as part of KM3.

Find Kalervo on Twitter @kalervideo or visit kalervosinervo.com.

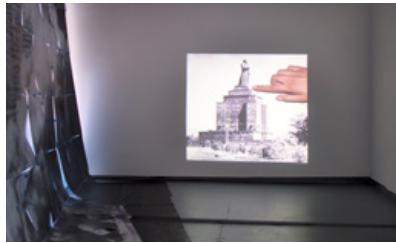
Sanaz Sohrabi

During the 2017-18 academic year, Sanaz was a visiting artist at the University of South Florida Tampa. There she gave a public talk titled "From the point of return," visited with the MFA graduate students and provided one-on-one studio feedback about their work in progress. Her talk focused on artistic research and the notion of returning to the



Installation View of "Documents InField" at Coco Hunday Gallery, Tampa Florida, 2017
Photo by Norah Maynard

margins of creative making, and the ways we can archive the invisible labor of creative practice as well as its failures. Throughout this year, a selection of Sanaz's moving image



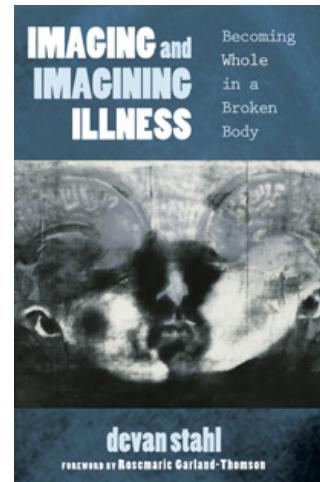
works were curated by Katharina Jesberger at the Centrum Ciachovna Arzenal, Slovakia, and by Amirali Ghasemi at the De Sociale Dienst Gallery, and the W139 Gallery in the Netherlands. Thanks to a Graduate Student Mobility Award, Sanaz was able to attend the Center for Art and Urbanistics in Berlin as an artist/researcher in residence, and to present her research in progress titled "A Wave Like Motion; Postcoloniality And Testing The Limits of Representation" at the Institute for Cultural Inquiry in Berlin.

Darian Goldin Stahl was interviewed on her doctoral research project as well as her contribution to the newly published book, "Imaging and Imagining Illness: Becoming Whole in a Broken Body." [In an interview with STE\(A\)M Sights](#), Darian explains:

"My goal is to create opportunities for creative repurposing of medical scanning technologies with physicians and patients. Medical scans can tell physicians all they need to know about a disease, but absolutely nothing about the patient's daily life living with a diagnosis.. By creating artworks together, we can give space and time for conversations on the impact of illness that could not have occurred in the fast-paced appointment schedule of the doctors' offices. My hope is that a fine art engagement with internal medical scans can positively impact patients' sense of identity and, in turn, change the way a doctor views her patient from a representative object into an irreducible subject."

In "Imaging and Imagining Illness," Darian explains how her collaborative practice of re-presenting medical scans through a fine art lens evolved with her sister, Devan Stahl, who is a Medical Ethicist at Michigan State University and has multiple sclerosis. For this edited volume, the Stahl sisters also invited scholars from multiple fields of study to reflect

on the impact of diagnosis and the medical encounter from their own specialized knowledge. Overall, this book presents a mix of personal and academic, fine art and philosophical reflections on what it is like to live with illness. "Imaging and Imagining Illness" is now available on Amazon.com. See further: dariangoldinstahl.com





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