Centre for Interdisciplinary
Studies in Society and Culture

Year in Review



CONCORDIA



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Front cover photo: Camille Renarhd Back cover photo: Greg Labrosse Photo above: Magdalena Hutter



Founded in 2007 jointly by the Faculty of Arts and Science and the Faculty of Fine Arts at Concordia University, the Centre for Interdisciplinary Studies in Society and Culture (CISSC) invites and sustains discussion, exchange, and collaboration. Through its Working Groups, Happenings, and public discussions, CISSC hosts faculty-student groups that bridge the humanities, social sciences, and the visual and performing arts. The Centre welcomes Visiting Scholars and Post-Doctoral Fellows, and houses the interdisciplinary Humanities Doctoral Program, where students integrate knowledge and tools from multiple fields, devising research and creation methodologies appropriate to their projects.

Since its founding in 1973, the Humanities Program has become known for extending the range of forms and objects of scholarship in innovative and challenging ways, welcoming a fiercely independent and creative cohort of doctoral researchers, and affording Concordia faculty the chance to work with colleagues from outside their home departments. Nine students working on a diverse array of topics were admitted to the Humanities program in 2022.

The Centre encourages and supports cross-field collaboration, fostering exchange between research and teaching, promoting new forms and objects of scholarship, and forging partnerships across Montreal, North America, and north-to-south within the Hemisphere. The Centre invites working groups to explore new fields of study not yet reflected in typical university departmental structures, to interrogate the shifting boundaries of what constitutes the Humanities, and to rapidly respond to urgent issues with critical tools and creative action.

Mark Sussman, Director, Professor, Department of Theatre
David Morris, Graduate Program Director, Professor,
Department of Philosophy
Veronica Jacobo, Assistant to the Director



CISSC BOARD AND PHD HUMANITIES COMMITTEE, 2021-22

Jesse Arsenault (English)
Caroline Cambre (Education, Fall, 2021)
Ariela Freedman (Liberal Arts College)
David Morris (Philosophy)
Miranda Smitheram (Design & Computation Arts)
Mark Sussman (Theatre)
Amy Swiffen (Sociology & Anthropology)
Jaret Vadera (Studio Arts)

As part of Concordia University, the Centre is located on unceded lands of the Kanien'kehá:ka Nation, who are the custodians of the lands and waters of Tiohtiá:ke/Montreal. Today, this land is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

CISSC is a member of the <u>Consortium of Humanities Centres and Institutes</u>. and the <u>International Consortium of Critical Theory</u>
Programs (ICCTP).



FROM THE DIRECTOR

This year, the Centre continued to support and animate ideas in the arts, humanities, and social sciences at Concordia. Our Working Groups invited guest speakers to take part in roundtables, workshops, and conferences, online and off. And the Centre continued to support small (and not-so-small) conferences, in partnership with research centres and departments at the university. The resume of gatherings and events that follows holds evidence of persistence and resilience during a year of stop-and-start transition: from physical isolation to cautious in-person and hybrid gatherings, and from closed international borders to partly open ones. We approach the campus with newly heightened attunements to safety and accessibility – and to the acute lack thereof, for many bodies and reasons – in what we used to call "public space," now increasingly interwoven with the sphere of digital life, social poison and cure.

It was in this particular atmosphere of hesitation, curiosity, and attunement that the Centre turned to the broad umbrella theme of Community Health, with specific attention to the university's roles and obligations in launching a School of Health research hub under this banner. Four open conversations (archived at the 4th Space YouTube channel) took place over the winter term. As well, a series of colloquia with researchers and artists was planned by Ariela Freedman, director of the *Health Humanities and the Arts* working group. And, on a winter afternoon, medical themes were explored and performed in live picture-recitation, comics, graphic arts, and song on medical themes: from musical reflections on the emotional and narrative labors of ICU caregiving, to graphic novels picturing the nurse's profession, to poetic and lyrical imaging of neurobiology.

The Centre gave an increased number of modest professional development grants (and even more modest travel grants) to Humanities students, as they ventured back to conferences, exhibitions, and archives. An increased number of students with research-creation projects set up shop in the Complexe Canal Lachine studio space, while six students received doctoral fellowships from the FQRSC, three from SSHRC, and two received Canada Graduate Scholarships. And, last year we received a large number of worthy faculty proposals for Working Groups. In 2022-23, the Centre will host a record nine new and continuing groups confronting colonial, racial, and Indigenous ecologies, diasporic dramaturgies, informal cities, clandestine transactions, climate policy, South-South connections, atmospheres, and the situation as narrative concept. (Descriptions may be found here: https://www.concordia.ca/artsci/cissc/working-groups.html)

As we launch the 2022-23 academic year, we do so with the sense that gathering in public is both more necessary than ever, and less an experience to take for granted. We check ourselves and each other before dropping the masks and joining the conversation. I hope you'll join us.

Dr. Mark Sussman
Director



HAPPENINGS, CONFERENCES, AND PUBLIC CONVERSATIONS

Spring 2021

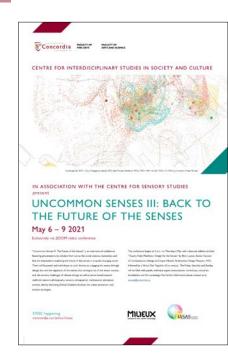
Sensory Studies Conference, Uncommon Senses III: Back to the Future of the Senses, May 6-9

Organized by David Howes/Centre for Sensory Studies, co-sponsored by the Sensing Atmospheres and the Critical Garden Studies Working Groups of CISSC, and Milieux Institute

Keynote address by Ellen Lupton, Senior Curator of Contemporary Design at Cooper-Hewitt, Smithsonian Design Museum, NYC: Touchy Feely Manifesto: Design for the Senses

Humanities Student Conference, Contested Imaginaries, June 17-19

Organized by Balam Kenter, Alex Custodio, Allie Wist, & Madeleine Longman





Fall 2021

Sentience Lecture Series, September – December 2021

organized by David Howes and sponsored by the <u>Centre for Sensory Studies</u>, and co-sponsored by CISSC and two of our Working Groups, <u>Colonial</u>, <u>Racial and Indigenous Ecologies (CRIE)</u> and Sensing Atmospheres. The series probed the bounds and varieties of sentience, to arrive at a general theory of sentience in all its multiplicity.

Jonathan Balcombe, What a Fish Knows Lauren Hayes, Site-Responsive Sonic Art

David Garneau & Maureen Matthews, Animating Artefacts

Chris Salter, Sensing Machines: How Sensors Shape Our Everyday Life

Jennifer Gabrys, Sensing Smart Forests



A three-day conference on intergenerational ethics through cross-cultural philosophical dialogue. Organized around the guiding theme of connections among the concepts of nature, time and responsibility and hosted by the Nature, Time, Responsibility Research Group based at Concordia

Lecture, Angola: Digital Surveillance and Necropolitics

Domingos da Cruz, CISSC Visiting Scholar

Co-sponsored with the Department of Sociology and Anthropology, investigating the politics of surveillance as practiced by the Angolan secret services.







Critical Anthropocene Speaker Series, Global, Decolonial, Critical Race Approaches for a Multispecies World

A series covering issues spanning human and animal lives, multispecies worlds, Indigenous and Black ecologies, queer climates and inhuman geologies; co-sponsored with the Colonial, Racial, & Indigenous Ecologies (CRIE) Working Group, the Critical Anthropocene Research Group (CARG), and the Society, Politics, Animals, and Materialities (SPAM) Centre

Andil Gosine, Love, Sex, and Law in the Caribbean

Natasha Myers, Sensing Sentient Lands: Detuning Settler Common Sense and Uprooting Colonial Restoration Ecology in an Urban Oak Savannah (postponed)

Radhika Govindrajan, On Animal Intimacies: Interspecies Relatedness in India's Central Himalayas

Roundtable, Health, Humanities, and Arts Ariela Freedman, Jarrett Carty, Rachel Berger, Ingrid Bachmann, and Rachel Thomas

A panel of Concordia scholars and artists working at the conjunction of health, medicine and culture, organized by the <u>Health Humanities</u> and the Arts Working Group, and 4th Space, investigating how the arts and humanities represent, contribute to, and mediate health in society.

Lecture, *Great Games (Where was 9/11)?* Anjuli Fatima Raza Kolb

Presenting work from her book Epidemic Empire and beyond, Anjuli Raza Kolb (University of Toronto) considered the narrative and material contraction of space in the archipelagoes of surveillance, violence, and so-called "healthcare" that emerged after September 11th and persists in the era of Covid-19. Co-sponsored by the Departments of History and English, organized by VK Preston, Department of History





Two Talks on Performance and Research-Creation Organized by VK Preston with the Performance and Writing Working Group

Gigi Otálvaro-Hormillosa, Ethnographic Stripping
A discussion of her upcoming book project, Erotic Resistance:
Performance, Art, and Activism in San Francisco Strip Clubs, 1960s-2010s, focusing on ethical scholarship as well as feminist ethnography, queer herstoriography, archival research and participant observation as performance research.

Sarah E. Truman, Feminist Speculations and the Practice of Research-Creation

A methodological overview of how the author approaches research-creation projects at the intersection of literary arts, textuality, artistic practice and pedagogies of writing, drawing on concepts related to the feminist materialisms, including speculative thought, affect theories, queer theory and process philosophy.

Performance and Public Conversations, Transgressive Sounds and Atmospheres

Organized by Matthew Unger and the Sensing Atmospheres Working Group, at 4th Space

Musicians/Composers Hubert Gendron-Blais and Chantale Laplante

4th Space YouTube link: <u>Transgressive Sounds and Atmospheres</u>





Sarah E. Truman





Winter 2021

Workshop, Futureproofing: Real Options as a Conceptual Tool in the Financialization of Everyday Life

Alia Nurohamed

A conversation about mobilizing real options – options that are not traded on financial markets – as a conceptual tool to understanding how financialized thinking seeps into everyday life. Sponsored by the Financializing Infrastructures Working Group.

Conversations on Community Health, January-May

A series of public conversations on the current state and future of Community Health research at Concordia's new School of Health.

Organized by Mark Sussman, with the support of Brock Dishart,

Shoghig Mikalien, 4th Space and the Offices of the Provost and the Vice-President, Research & Graduate Studies.

Narrative and Representations of Health, moderated by Ariela Freedman Environment, Infrastructure, & Public Health, moderated by Carmela Cucuzzela & Ursula Eicker

Biopolitics & Social Justice, moderated by Martin French Lived Experiences of the Body & Practices of Care, moderated by Lisa Nedjuru

Review & Wrap-Up, moderated by Mark Sussman



Ivory netsuke, Japan, 1871-1900, Science Museum, London

Artist Roundtable, Epicenter Revolutions

Damaris Baker, Camille Charbonneau, Sheri Osden Nault Investigations of how felt, internal transformations that occur through durational action(s) support transgender and non-binary identity formation and act as a form of political resistance. Organized by Holly Timpener, Performance and Writing Working Group

Lecture, Trickle-down debt: Infrastructure, Development, and Financialization, Medellín, 1960-2013 Kathryn Furlong

Organized by the Financializing Infrastructures Working Group

Artist Roundtable, Picture-Recitation and Medical Storytelling

Clare Dolan, MK Czerciec, Priyanka Jain

Clare Dolan is painter, director, performer, and intensive care unit nurse living in Northeast Vermont. In 2010 she created The Museum of Everyday Life, an ongoing multifaceted museum experiment, and she is a specialist in picture-story performance (cantastoria) and the co-founder of Banners and Cranks, the first international American festival devoted to this performance form. MK Czerwiec, RN, MA is a nurse, cartoonist, educator, and co-founder of the field of Graphic Medicine. She is the creator of *Taking Turns: Stories from HIV/AIDS Care Unit 371* (Penn State University Press, 2017), a co-author of *Graphic Medicine Manifesto* (PSU Press, 2014) and editor of the two-time Eisner Award winning *Menopause: A Comic Treatment* (Penn State University Press, 2020). Priyanka Jain has studied Fine Arts in India and Germany and is currently a PhD candidate at RMIT University in Melbourne. Her research involves contemporizing ancient Indian picture recitation traditions with new narratives from microbiology and neurosciences.

Organized by Mark Sussman, with the collaboration of 4th Space

4th Space YouTube link:

Picture-Recitation and Medical Storytelling: an artist roundtable



Clare Dolan, "Exquisite Corpse"



Picture Recitation roundtable: Mark Sussman, Clare Dolan, Priyanka Jain, MK Czerwiec



Priyanka Jain



Pandemic at the Disco

Panel Discussion, From Turtle Island to Palestine: How Have We Been Surviving Colonization?

Donna Kahérakwas Goodleaf & Razan AlSalah

Part of the series, Land and Accessible Futures: Stories of Resistance and Survival, organized by the Access in the Making (AiM) Lab; co-sponsored by CISSC and the Centre for Sensory Studies.

Conversation on the History of Ecology

Devin Griffiths

Organized by the Situation Working Group.

Lecture, From Debtors Prisons to Debtors Unions

Hannah Appel

Sponsored by the CISSC Financializing Infrastructures Working Group

Conversation, Grieving, Mourning, Memory

Ariela Freedman, Myriam Gerber, Rebecca Duclos

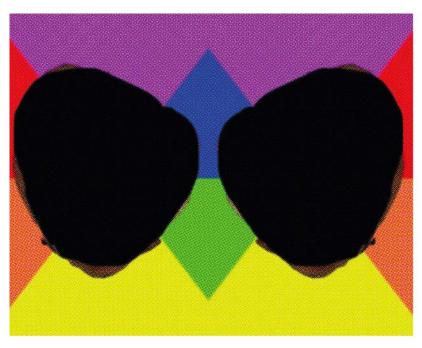
Sponsored by the CISSC Health Humanities and Arts Working Group, at 4^{th} Space

The 27th Annual History in the Making Graduate Student Conference: Pandemic at the Disco; Bodies, Disruptions, Transformations

Featuring four distinguished keynote speakers – Ann Cvetkovich, Mark Bookman, Lucas Larochelle and Travis Williams – and twenty-eight MA and PhD students from Concordia and beyond. Organized by Mark Andrew Hamilton, Gabryelle Laconetti, Fangdan Li, Lucie Saunier, Amanda Whitt, and Yasmin Hother Yishay

Performance & Book Launch, pan-pan: 2022* Pandemnations, Alive!

Norman Hogg & Neil Mulholland, aka The Confraternity of Neoflagellants, a Scots-Canadian group with a new theory-fictional novel from Punctum Books



pan-pan

2021-22 WORKING GROUPS REPORTS

Colonial, Racial, and Indigenous Ecologies

Co-Directors: Jill Didur (English), Nalini Mohabir (Geography, Planning, and Environment)

Coordinator: Sunjay Mathuria

Building on our conversations and collaborations on topics such as environmental justice, biological imperialism, Indigenous environmental cosmologies, and the racial underpinnings of the Anthropocene, the group's activities continued to be oriented by an overarching interest in tracing the interconnections between racial capitalism — with its constitutive investments in racialized labor and Indigenous genocide — and environmental change. Over the past year we organized events in collaboration with the Critical Anthropocene Research Group, and SPAM as part of an exciting initiative, the *Critical Anthropocene Speaker Series*:

Global, Decolonial, Critical Race Approaches for a Multispecies World. As part of this speaker series and our ongoing reading group, we organized talks in the fall by Andil Gosine (York University) on his new book, Nature's Wild; Beck Pearse (ANU) and Dinesh Wadiwel (University of Sydney) on Multi-Species Production; as well as Radhika Govindrajan on her book Animal Intimacies. In the winter semester, we hosted reading groups and talks around the work of Rafico Ruiz (Canadian Cenc13tre for Architecture) on Infrastructure and Ice; Neel Ahuja (UC Santa Cruz) on Animal Death as National Debility; and Michelle Murphy (University of Toronto) on Chemical Violence.

To provide a sense of the range of our discussions, *Nature's Wild* (Duke University Press, 2021) provided an opportunity to continue our explorations of the plantation as a site that structures environmental relations. The event with sociologist Andil Gosine helped us to bridge inquiries across queer studies, animal studies, and postcolonialism, and examine how notions of civility mask power relations, through his provocation to embrace animality (see screenshot below).



The reading by, and conversation with, Métis scholar and historian Michelle Murphy, explored resource extraction as part of the colonial state, and pushes us to think differently about the discourse of pollution, shifting focus from the measurable or the monitored, to a more encompassing relationship (currently toxic) between energy infrastructure projects, indigenous dispossessions, environmental racism, and chemical relations.

Overall, we continue to find these conversations across disciplinary fields generative for our own work, and to paraphrase Murphy, the CRIE helps us take small steps towards imagining into being a different way of relating to the world.

Financializing Infrastructures

Co-Directors: Chris Hurl and Orit Halpern (Sociology and Anthropology)

Over the past year, the Financializing Infrastructures Working Group has continued its webinar series, introducing workshops and online reading groups alongside formal presentations. We have focused on methodology, exploring different methods that researchers can deploy in understanding processes of financialization. We have also focused on social justice issues, exploring how social movements have challenged financialization on the ground. All our events were well attended and included a great mix of faculty and students at Concordia and around the world. Rading Group, with Kean Birch (Associate Professor in the Faculty of Environmental & Urban Change at York University), Venture Capital as a Mode of Valuation: Stories, Hi-Tech Financing, and a Reflexive Turn in 'Expectations Studies'

Workshop, with Kimberly Chong (Associate Professor of Anthropology at University College London), Management Consultants, 'Studying-up' and Collaborative Ethnography.

Workshop, Investigating Fossil Capitalism: Challenges, Reflections, Strategies, featuring researchers with the Corporate Mapping Project (https://www.corporatemapping.ca/). This interactive workshop explored research methods for investigating the influence of extractivist industries in Canadian communities and public institutions, including presentations by: William Carroll (Sociology Department, and founding director of the interdisciplinary program in Social Justice Studies, University of Victoria), Critical research strategies in the Corporate Mapping Project; James Rowe (Associate Professor, University of Victoria, School of Environmental Studies) and Jessica Dempsey (Associate Professor, University of British Columbia, Department of Geography), An Insecure Future: Canada's Biggest Pension Plan is Still Banking on Fossil Fuels; and, Emily Eaton, Fossil Capital In Your Backyard: Accessing the stories of influence in your communities. Emily Eaton is a white settler doing community-based research, teaching and service devoted to addressing the climate and inequality crises at local and national scales.

Reading Group, with Kathryn Furlong (Associate Professor, Department of Geography, Université de Montréal and former Canada Research Chair in Water and Urbanization), *Trickle-down: Infrastructure, development, and financialisation, Medellín* 1960-2013. Presentation, Hannah Appel (Assistant Professor of Anthropology, UCLA), *From Debtors Prisons to Debtors Unions*

Health Humanities and the Arts

Director: Ariela Freedman (Liberal Arts College)

Coordinator: Rachel Thomas

The Health Humanities and the Arts working group was founded in Fall, 2021 with the aim to bring together faculty and graduate students working at the conjunction of health, medicine, and culture at Concordia and to explore the contributions of the methods and materials of the arts and the humanities to the study of health, illness, and disability. As Concordia begins to build the new School of Health, members of the group felt it was an important opportunity to further the development and visibility of health humanities and the arts at Concordia and to explore the broad role that the humanities and the arts can play in creative and critical understandings and representations of health in society through art, performance, and scholarship.



The working group began with an initial meeting of founding members Ariela Freedman (Liberal Arts), Rachel Berger (History), Ingrid Bachmann (Studio Arts), Rachel Thomas (HUMA PhD) and Jarrett Carty (Liberal Arts) to introduce themselves, brainstorm, and explore ideas for the year's activities. We partnered with 4th Space in three hybrid events. Our first session was a roundtable featuring members in discussion of our founding questions: How do the arts and the humanities represent, contribute to, and mediate health in society? And how do humanities scholars and artists challenge institutional assumptions and paradigms by providing theoretical, historical, and creative perspectives on health? We also had two events in the spring semester. "Grieving, Mourning, and Memory" featured Concordia PhD Myriam Gerber, whose recent dissertation investigates the complex layers of memory and silence surrounding an unmarked communal grave from the Holocaust, and Rebecca Duclos, whose scholarly work on death, dying and

representation is paired with her work as a death doula in palliative care, for a conversation about the ways they find to speak the unspeakable in an era still dominated by what Phillippe Aries calls "invisible death." Our final event, "To Feel Good You Must Feel Bad": Talking with Sarah Mangle about the COVID-19 Art Project" had Sarah Mangle in conversation with Ariela Freedman about an extraordinary durational art project which began on March 13, 2020, the first day COVID lockdown was declared in Montreal. Sarah Mangle's text and audio allages art prompts were emailed out to over 350 people daily for 152 days straight, and weekly following that for over a year. The project became an important community-building activity and record of the era as members shared new realities and changing political landscapes.

In addition to these three public events, members of the group were active in ongoing conversations about the School of Health at Concordia. After a year of activities, we feel more than ever that the arts and humanities provide crucial and generative rubrics, critiques, and spaces through which to examine issues related to health outside of dominant medical, professional, and therapeutic structures, and that Concordia is well positioned to serve as a hub in this emergent and important field of study. Much thanks to the team at 4th Space, Anna Waclawek, Kari Valmestad, and Douglas Moffat, for so adeptly hosting our events, and to CISSC and Mark Sussman for sponsoring our work.

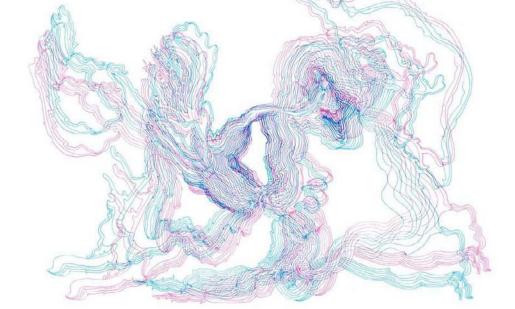
Performance and Writing

Directors: VK Preston (History), Holly Timpener (Humanities program), Camille Renarhd (CISSC Post-Doctoral Fellow)

Coordinator: Holly Timpener

The Performance and Writing Working Group reflects the profound impact of the past year's closure of studios, venues, theatres, and galleries on the politics, possibilities, livelihoods, and well-being of artists and writers. One shared concern is to foster conversation on sustainable creation, attending to artists' and writers' labour across these many changes.

The first event of the Performance and Writing group was a pair of talks on Performance and Research Creation. Gigi Otálvaro-Hormillosa, Associate Director and Lecturer at Stanford University's LifeWorks Program for Integrative Learning (Division of Health and Human Performance, School of Medicine) spoke about her forthcoming book



Camille Renarhd, CISSC/FQRSC Postdoctoral Fellow

on erotic resistance in San Francisco. The opening talk was followed by a hybrid session with Sarah Truman, Senior Research Fellow at the University of Melbourne, for the launch of her new book *Feminist Speculations and the Practice of Research Creation* (Routledge 2021). Both talks were hybrid and held in the library's seminar room. The event accompanied showings of work by the Humanities Program's doctoral seminar on Embodiments and foregrounded process-centered research creation and new writing by artist scholars.

Holly Timpener, RA for the Performance and Writing Working Group, a first-year doctoral student in Humanities, also launched artist dialogues for their collaborative research creation project *Epicenter Revolutions* in an online working group event.

The university's unexpected closure in January, due to Omicron and a later spike of the virus in March, made later planned events - with Jason Allen-Paisant, Director of the Institute for Colonial and Postcolonial Studies at the University of Leeds, and studio workshops with Tanya Lukin Linklater, Michael Nardone, and members of the group - untenable. Indeed, 2022-2023 was a challenging year in which to begin such collaboration across departments and faculties. Several of our members experienced shifting family responsibilities, as well as personal losses, and all experienced increased workload and service responsibilities. I am firmly convinced an active discussion regarding performance, writing, and research methods will be of great benefit to the community across disciplines at Concordia.

Group members: Deanna Bowen, Patrick Leroux, Krista Lynes, Laura Magnusson, VK Preston, Camille Renarhd, Holly Timpener



Holly Timpener

Sensing Atmospheres

Co-Directors: Matthew Unger (Sociology and Anthropology)

and Hillary Kael

Coordinator: Colby Gaudet

This year, the Sensing Atmospheres Working group was active as usual. Directed by Matthew Unger, we organized and hosted the following events:

"Sentience" was the title of highly stimulating series of CISSC Happenings lectures co-sponsored by the Sensing Atmospheres working group (in collaboration with other CISSC working groups) during the fall of 2021. Member David Howes organized and curated the series. Speakers included: Jonathan Balcombe, Lauren Hayes, David Garneau, Maureen Matthews, Natasha Myers, Chris Salter, Jennifer Gabrys.

The working group hosted a successful and engaging series of reading group meetings to discuss selected readings surrounding specifically the intersection of music and atmospheres. We continued our readings of McCormack, Boehme, and Robinson, and included a host of other texts by Riedel, Torvinen, and others. Through this reading group, we saw an expansion of our group to include more PhD students, postdoctoral fellows, faculty from the Department of Music, and international scholars.

The meetings of the working group have also served to function as a forum for discussing drafts of working papers and will continue to serve this function in the new year.

In September 2021, members of the WG worked closely together to build and submit a complicated SSHRC Insight grant, asking for 5 years of funding and \$300K to explore atmospheres through a social sciences perspective. Unfortunately, we received word in April 2022 that the grant application was not successful. We will consider committee evaluations of the grant application to revise and edit the application. We will submit once again in September 2022. We are titling the proposal "Atmospheric Intersections" and will meet several times over the summer and early fall to work together on this application.

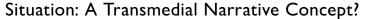
Member, Matthew Unger hosted 2 musical events titled Transgressive Sounds and Atmospheres. These were unique research creation projects, conversations, and concerts to explore acts of listening and



Hillary Kaell, Exhibit at Centro de las Artes de San Agustín Etla, Mexico.

atmospheric musical events. The first public event connected with the 4th Space at Concordia which streamed and recorded the event. The second took place at St. Jax located on Ste. Catherine and Rue Bishop, with musicians and composers Chantale Laplante, Hubert Gendron-Blaise, and Rémy Bélanger de Beauport.

Sensing Atmospheres plans to join forces with the Orient Institute of Istanbul to host a workshop on the social and cultural studies of atmospheres and musics, to be organized for 2023.



Director: Marcie Frank Coordinator: Nikola Stepic

After an initial meeting in May, 2021 to formulate plans to investigate various applications of the concept of situation in game design, the history of ecology, and the literary analysis of some novels and films, we met twice in the Fall, and twice in the winter semester, and then hosted Devin Griffiths in March as an invited speaker.

On September 1, 2021, the group met to discuss Jonathan Lessard's paper, "A Situational Dramaturgy for Emergent Narrative." On October 29, 2021, we met to discuss Devin Griffith's essay, "The Ecology of Form," and a draft article on situation as a narrative concept co-authored by Kevin Pask, Ned Schantz, and Marcie Frank. On January 9, 2022, Ned Schantz led a discussion of varying concepts of ecology in some writing by Michel Serres, James Gibson, and John Durham Peters, and we discussed the short, animated film, Balance (Christoph and Wolfgang Lauenstein 1989). On February 22, 2022, Aaron Obedkoff presented research on Alain Robbe-Grillet's *The Erasers*, and Jonathan Goldberg led a discussion of the concept of situation in his paper on Willa Cather's *Shadows on the Rock*. On March 15, Devin Griffiths (USC) Zoomed in to lead a discussion of various readings in the history of ecology that use the concept of situation, and to give us an overview of his new project.

Members of the group, including Humanities student Nikola Stepic, Concordia English department PhD student Paisley Coppieters, English Department MA student Aaron Obedkoff, and McGill English Department PhD student Kasia von Schaik, presented their work on situation for the Association of College and University teachers of English (ACCUTE) conference in Montreal, May 14, 2022.



Transgressive Sounds and Atmospheres

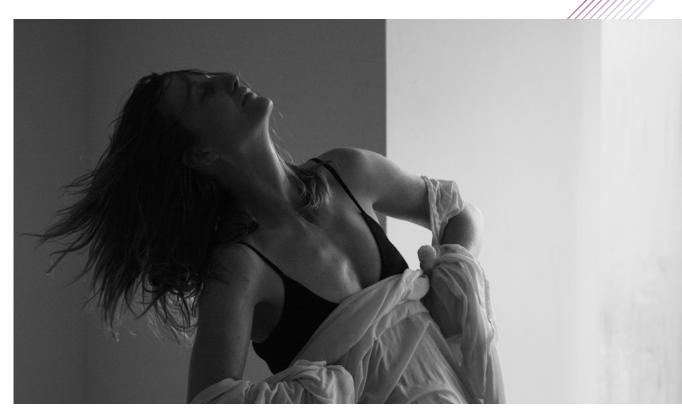
CISSC POST-DOCTORAL FELLOW AND VISITING SCHOLAR

Post-Doctoral Fellow Camille Renarhd

Embodied Talk and Keep Performing: Performative Forms and Choreographies of Talk at the Heart of New Research & Creation Methodologies is a two-year postdoctoral project. The fellowship explores strategies for teaching and experiential learning by interweaving dance, oral dialogue, and creative writing within performative forms.

During this first year of her fellowship, Camille Renarhd put in place several research spaces to explore the two improvisational structures *Keep Performing and Embodied Talk* that are at the heart of her research project. During the summer of 2021 she worked in duo with Mexican musician Oscar Coyoli to create a first performance that emerged from the exploration of Keep Performing. A durational performance (4 hours) - Ofrenda: Giving Back What Has Been Received - was presented in September 2021 at Le Lieu in Quebec City during RIAP (Rencontres International d'Art Performance).

In the fall of 2021, in collaboration with the Research Groupe **PRint** - **Pratiques interartistiques & scènes contemporaines** - Renarhd explored the notion of "attention" as it unfolds within the practices of artist-



researchers and in her research. Inspired by the expression by Jérémy Damian, according to which artists are "creators and sculptors of attention" (2021), Camille Renarhd in collaboration with researcher and scholar Marie-Christine Lesage invited Véronique Hébert (theatre director), Catherine Lavoie-Marcus (dancer and researcher), Hanna Sybille Müller (dancer, choreographer), Andrea de Keijzer (dancer, choreographer), Nancy Tobin (sound designer), Catherine Duchesneau (dancer, choreographer) and Sara Hanley (dancer, choreographer) to come together and share their work or perform their embodied knowledge; this event was open to the public at the end of November 2021.

During these first months of her fellowship, questions related to "ecosomatics" appeared as key points of Renarhd's actual research. This awareness allowed her to find new articulations between research and creation, practice, fieldwork and theory. "Ecosomatics" refers to the need to perceive oneself in a dynamic and continuous reciprocity with one's environment, but also as an ecosystem, an environment where one shares a daily commonality with other living beings.

The winter was designed around three projects articulating dance, ecosomatics and pedagogy:

The first project took place in Michoacan, Mexico in February of 2022. Renarhd worked in collaboration with the researchers David Gutiérrez and Fer Lomeli from the UNAM - Universitad Autónoma de México - and the artist Tania Solomonoff. Using an interdisciplinary framework, they invited local artists and students to explore the relationships between ecology, history, indigenous resistances, and embodiment in the surrounding of Lake Cuitzeo (one of the biggest water reserves in Mexico).

The second took place in France and marked the end of a work that Renarhd began with the beekeeper Catherine Ballot-Flurin and her bees in 2017. It resulted in a short film - Sous mes paupières: Vers les abeilles - which was presented in Paris during the colloquium Sensations Animales jointly organized by the CNRS and the University of Paris 8, in March 2022. During her stay in France, Renarhd also explored the structure of Keep Performing in different contexts, with dancers Céline Laloire and Rebecca F, and non-professionals MC Burger and Roxane Gabet.

Finally, in April 2022, she was invited as an artist-in-residence at St. Paul University (Ottawa) by Lauren Michelle Levesque, (Director, Providence School of Transformative Leadership and Spirituality). Following a period of scouting and sharing her work with students, she offered two weeks of research-creation addressed to the researchers and students of the University. One week, entitled – *Exploring* -, was articulated around three axes: Dancing Silence, Dancing River and Dancing Tree. These materials were then revisited within the Keep Performing structure during the last week of the residency entitled - *Creation* -.

In spring, 2022, Renarhd facilitated and organized in collaboration with research groups **PRint** and **GRIAV**, an **Embodied Talk** entitled - *Invisible Work /Invisible Workers* -, that took place on June 9th 2022, at the Department of Dance, UQÀM.

There are several ongoing publications: a podcast - Le temps étiré en performance - to be published in **Percées** by summer 2022, an article written in collaboration with Lauren Levesque and Josh Clendenin - *Embodied Witness: Interdisciplinary Perspectives on Listening and Care in Arts-Based Transitional Justice* - for a Special Issue of the journal Research in Drama Education, and an article on Sylvie Tourangeau's performative work, following her opening performance at **Viva! Art Action** in late March 2022.



Domingo da Cruz

Visiting Scholar Domingos da Cruz

The Centre's Visiting Scholar Domingos da Cruz has devoted time to research, writing, and public presentations on the topic of the politics of mental health and human rights. In October, 2021, he gave a talk on "Digital Surveillance and Necropolitics" as part of the CISSC Happening series. Working with Kant's Human Dignity Principal and notions of biopolitics connected to critical work by Michel Foucault and Giorgio Agamben, the research investigates the role of traditional psychiatry in controlling narratives of mental disorder despite critique from regional and international human rights legal observers: for example, the United Nations, the African Union, the European Union, and the Organization of American States. He participated in the International Conference on Democracy and Media, at Coimbra University, Portugal and gave a talk, "The Press at the Service of Authoritarianism," for a seminar organized by Angolan NGO Observatorio da Imprensa. His presentation on democratization and electoral integrity in Angola and Mozambique was given at the Foundation for Science and Technology and a webinar on political culture and electoral fraud was presented by the Observatorio da Imprensa de Angola. And he participated in a seminar on racism in Angola and Brazil, organized by Federal Institute of Espírito Santo (IFES), Department of Humanities, in Brazil.

Domingos has invited Selina Makana, Assistant Professor of African History, University of Memphis, to speak on the topic, "Mental Illness and the World Order" in Fall, 2022.

HUMANITIES DOCTORAL PROGRAM 2021-22 GRADUATES

Fall 2021

Didier Marquis

Bugging the Western Diet: An interdisciplinary study on insects as

future foods

Supervisors: Satoshi Ikeda, Jordan Lebel, Alan Nash

Mathilde Perahia

D'autres cirques à Montréal: représentations artistiques d'une pensée

queer du monde

Supervisors: Patrick Leroux, Jacynthe Rivard JM, Charles Batson

Spring 2022

Alison Jane Bowie

Representing and Representing the Anglophone Other: (Re) Writing Cultural Identities and National Narratives on the French-Canadian Stage, 1910-1929 Supervisors: Patrick Leroux, Hervé Guay, Erin Hurley

Tracy Valcourt

Aerial Perspectives, Landscape and Power: Politicized Images in Art and

Visual Culture

Supervisors: Johanne Sloan, Sébastien Caquard, Andre Furlani

2022-23 INCOMING STUDENTS

Yannick Desranleau

Sohail Gupta

Peng Hsu

Shelby Morris Johnston

Chloë Lum

Milena Pereira Dos Santos

Tesfa Peterson

Melanie Power

Rachel Rozanski



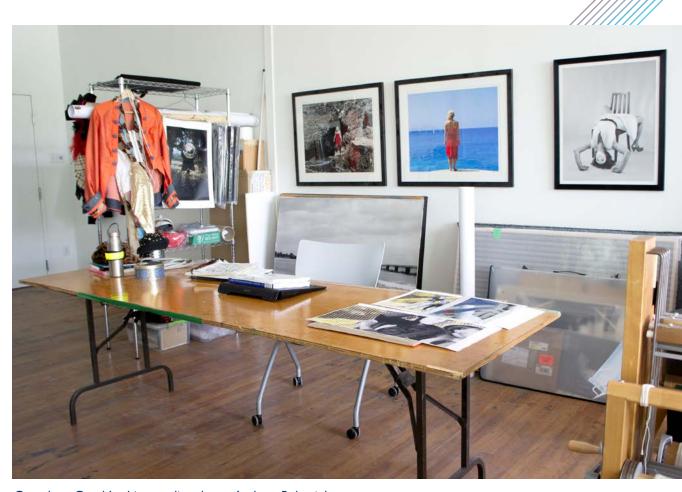
A Space for Research-Creation: the Complexe Canal Lachine Studio

[excerpted from the report by Studio Coordinator Andrew Rabyniuk] The HUMA INDI studio is a multi-disciplinary workspace shared by the Interdisciplinary Humanities and Individualized M.A. and Ph.D. programs. Located in a former industrial building converted into a mixed-use facility with artist studios and small businesses, its purpose is to support the artistic activity, research-creation, and academic work of interdisiplinary graduate students at any stage in their respective programs. It also serves as a venue for student-initiated events that are not an official part of either program's curriculum.

The organization of the space is student-led. Though well-supported by the CISSC, SGS, and both the Humanities and INDI programs, the day-to-day functions of the studio are at arm's length from the University. The operational model is derived from artist-run culture wherein studio residents work together to maintain a flexible, accessible, and support environment for creative and intellectual work.

Since taking-up active tenancy in the beginning of 2020 (shortly before the provincial COVID-19 lockdown), the studio has been an ongoing support for students in both the Humanities and INDI programs. There has been a cautious, but steady, increase in the integration of space into both programs, as well as the residents' research activities. During this past year there has been an increase in the number students actively using the space; enthusiasm about the studio amongst the current and incoming students has increased; several studio residents completed significant program milestones, including one successful Ph.D. dissertation defense; a partnership with the Black Perspectives Office was created; and several student-initiated programming events. There has also been a notable qualitative change in the past year. Because more students are working in the space at the same time, there are frequent, informal conversations about individual research projects and personal experiences navigating the various program requirements. The studio directly contributes to fostering this kind of peer-to-peer support, the importance of which cannot be overstated.

The long-term ambition is for the space to grow into a vibrant component of Concordia's art and research communities. The hope is for the studio to support individual artistic activity, collaborative projects, and the presentation of experimental works. When appropriate the aim is host events such as film screens, readings, workshops, crits and other activities that are central to the development and sustainability of rigorous artistic work.



Complexe Canal Lachine studio, photo: Andrew Rabyniuk



Andrew Rabyniuk, Sedimentary Deposition, detail (2022)



Raphaëlle Bessette-Viens, Binding Chests, Mending Hearts (film still, 2022)

The Humanities Program is immensely grateful for the ongoing, generous donation of Natalie Voland in making this project possible, with additional support from the Faculty of Fine Arts and the School of Graduate Studies.



HUMANITIES DOCTORAL SEMINARS

Fall 2021, Seminar in Interdisciplinary Studies I: Embodiments

VK Preston (History)

This course brings interdisciplinary conversations on embodiment, cultural production, and methods into shared focus. It takes up questions on embodiment traversing disciplines in the arts, humanities, and social sciences.

This course's aim is to support graduate-level research projects and shape interdisciplinary conversation, promoting reflection on the scope and outcome of methods. In keeping with this goal, this term's readings support conversations on practice and perception. We'll investigate key texts on technique and methodology, addressing frameworks of appropriation, the body, decolonization, gesture, the senses, and media. The course emphasizes intersectional and social dimensions of experience; it traces interdisciplinary discourse traversing queer and critical race studies, ageing, dis/ability, gender, and feminist research.

The aim of the course is to explore arguments regarding the concept of embodiment in writing on kinesthetics, theories of capital, illness, movement, ontology, and resistance. Coursework includes attending to movement-based practice and tasks' imbrication in art and everyday life. It draws in particular from dance, performance, and movement studies as well as research on historical trauma and the body that addresses both theory and practice

Winter 2022, Seminar in Interdisciplinary Studies II: Photography Within the Humanities: Persistent Concepts and Current Perspectives – Theory into Method

Martha Langford (Art History)

Both learned and popular interest in photography is based on its powers of description, evidentiary authority, indexicality, and contextual unfolding, essentially on its truth-value, which is not taken lightly as an optional feature, but as a fact of photographic technology and the prime motivation for its everyday use (Elkins; Freund; Kelsey and Stimson; Krauss; Maynard; Walton). This widespread belief is expressed and reinforced each time a scientific notation or a snapshot is posted on the net (Freedberg; Sheehan; Tucker). Play-acting, propaganda, all manner of fictions and deceptions notwithstanding, a photograph is neither the perfume of the real, nor its prismatic distortion, but its visible and legible trace – some version of the truth (Barthes; Cadava; Damisch; Didi-Huberman; Lambert).

Photographic theory has clung to this article of faith, which was only strengthened by the early scandals of illusion, distortion, and crude propaganda (Adatto; Bear 2015; Goffman; Jaubert; Kaplan 2008; Payne). From the 1960s onward, photography was neither window, nor "illustration" (Kaufmann); the medium was "at the dock" (Solomon-Godeau), charged with mass-manipulation and violence (Sontag 1973; Tagg 1988; Virilio). As a visual construction, the image was slippery, changing meaning, depending on its use or context of circulation (Biber; Bolton; Phu and Brower; Paquet 2011, 2014). Feminism, Marxism, postcolonialism, and poststucturalism battered photographic authority (Baudrillard; Bright; Buchloh and Wilkie; Burgin 1982, 1986, 1996; Butler; Debord; Edwards, S.; Grundberg; Kuhn; Mitchell; Phillips; Pinney 2003, 2011; Rossler; Sekula, 1981, 1984, 1986; Spence; Tagg, 2009; Williams). Such sustained critical assaults should have weakened photography's claims on reality and knowledge production. The digital revolution should have finished it off (Barboza; Druckrey; Mitchell 1992; Ritchin 2009). Nothing of the sort has occurred.

Photography shrugs, secure in its inheritance of nineteenth-century Realism, firmly established as a tool for observation and provider of proofs (Bajac; Bean; Breitbach; Maresca 1996, 2014; Mitchell 2005, 2006; Moschovi, et al; Morris). Archival practice and theory – research and research-creation – make a place for the photograph in historical narratives and states of consciousness (About and Chéroux; Brown; Crary 1999, 2000; Derrida 1995, 2010; Kelsey; Kessler and Locks; Roelstraete, Roth; Schwartz and Cook; Schaffner and Winzen Tuer; Wakimoto, Bruce, and Partridge). Theorists debate whether faith in photography builds democracies or nurtures passivity (Azoulay; Hariman and Lucaites; Zelizer 1998; see also Hüphauf); at least one semiotician sees a collective will to credulity (Lambert). "Belief in the veracity of visual signifiers" and "doubt" over what they convey are reception's new normal (Jones (2012, xviii). Citizen-photographers become unimpeachable witnesses (Andén-Papadopoulos and Pantti). Indigenous artists enact their territorial repossession through photography and performance (Langford 2014; Taunton 2017). Snapshots upend the authority of observer ethnographies (Farrell Racette 2009, 2011). Affect theory empowers reception of even the most coerced photographic performances with new authorities (Bassnett; Brown and Phu; Gregg and Seigworth; Olin; Phu and Steer; Sedgwick; Stewart). A medium supposedly stripped of its truth-claims by influential critiques of representation continues to run at full throttle, generating real-life imagistic experience with persuasive claims to knowledge – a remarkable epistemological turn.

This course derives from photography studies but is intended to serve a much broader range of research questions within the humanities. For just as scholarship needs to situate itself, knowledgeably and reflexively (Haraway), its uses of photography need to be located on the very wide epistemological spectrum that the medium presents. Just as words matter, photographs matter, and not only for what they show, but for what they do.

HUMANITIES STUDENT ACTIVITIES AND AWARDS

Lamiae Aidi

Lamiae Aidi published an article [https://www.mdpi.com/2077-1444/12/10/801] that provides a review of the major figures and trends in Muslim American comedy and discusses certain techniques and approaches that have been used by stand-up comedians to counter predominant and discriminatory perceptions of the Other. Aidi was also awarded the Duke University Feminist Theory Workshop 2022 travel award [https://gendersexualityfeminist.duke.edu/15th-annual-feminist-theory-workshop].

Chélanie Beaudin-Quintin

On June 18, 2021, Beaudin-Quintin presented "Stories of Cuts and Care" with Joëlle Dubé and Laura Magnusson at Contested Imaginaries, Concordia University. On October 5, 2021, she presented "Underwater" with Oriane Morriet and Caroline Laurin-Beaucage at Cinémathèque Québécoise: Prix Technès 2021. It received a special mention from the Technès Young Creators Award 2021. On May 27, 2022, she presented "Creating Operas for Virtual and Augmented Reality: An Experience of Interdisciplinary Research-Creation (A House in the Hand)" at Watershed Festival: Reimagining Music Theatre, Kingston, ON.

[https://www.cinematheque.qc.ca/fr/cinema/prix-technes-2021/]



Credit: Underwater ©
Manuel Añò ©
Chélanie Beaudin-Quintin |
With : Luca Patuelli, Rowan Mercille,
Ivanie Aubin-Malo, Hannah
Hollingham, Hélène Langevin et
James Viveiros.



Frederic Bigras-Burrogano

Bigras-Burrogano's work will be included in the IN DEEP group exhibition which will be featured at Platform Gallery in Winnipeg in June [https://platformgallery.org/]. The exhibition brings together artists concerned with photography and extraction and is curated by Amy Ash.

Alexei Perry Cox

PLACE [http://www.noemipress.org/catalog/poetry/place/] begins from the psychology of ruin, as in, where do we go when the dust lifts and settlers remain, when countries are bombed and people displaced, when arbitrary boundaries have been locked into one's statehood but not one's imagination? At once a poetry collection and portal into whole universes of artistic traditions & collectives, PLACE gifts us a poetics of organizing our world so desperately needs.



Cover image: Marie-Douce Saint-Jacques.

Cover Design: Maya Moumne.

Kelann Currie-Williams

Kelann Currie-Williams published "Makers and Keepers: Two Lives, Through Photographs" in the Canadian Journal of History, Special Issue on Black Canadian Creativity, Expressive Cultures, and Narratives of Space and Place (volume 56.3, 292-319, Winter 2021); published "In the Legacy of Marronage: The Sir George Williams Affair and Acts of Refusal, Protest, and Care" in TOPIA: Canadian Journal of Cultural Studies, Special issue on Legacies of the 1969 Sir George Williams Student Protests (volume 44, 137-149, Spring 2022). Kelann was also awarded a SSHRC Doctoral Canadian Graduate Scholarship.

Alex Custodio

Last fall, Alex Custodio was invited to give a talk at the Input, Poke & Save [https://wp.unil.ch/gamelab/2021/08/deuxiemesaison-du-seminaire-detude-de-plateformes-et-histoire-desjeux-video] speaker series at the dhCenter, an interdisciplinary research platform between the University of Lausanne and the Swiss Federal Institute of Technology. Their talk, titled "Platformes nostaljeux: Réviser et réinventer le Game Boy Advance" drew on and expanded upon their work on Nintendo's handheld platforms. Over the last year, they have presented work at the Canadian Game Studies Association, the Game History Symposium, and the Milieux Institute's Symposium titled, In the Middle, A Chimera; these presentations have ranged from studies of how communities have developed online economies for Nintendo's popular life-simulation videogame Animal Crossing to investigations into what old videogame box art can tell us about the white heteronormative imaginary, co-authored with Michael lantorno. Their article "Collect them All (Again): Digital Collection as Nostalgic Incentive in Fire Emblem Heroes" will appear in Collection Thinking: Within and Without Libraries, Archives and Museums [https://www.routledge.com/Collection-Thinking-Within-and-Without-Libraries-Archives-and-Museums/Camlot-Langford-Morra/p/book/9781032252544], edited by Jason Camlot, Martha

Langford, and Linda M. Morra later this year.



Photography by AJ "spoopy" Rappaport

Kelly Norah Drukker

In the Spring of 2021, Norah Drukker's creative non-fiction essay "Souls" was published in issue #214 of The Malahat Review [https:// web.uvic.ca/malahat/issues/214.html], and Drukker's poem "Such Grief" was awarded an Honourable Mention in the League of Canadian Poets' "Very Small Verse" contest, and was published in their online "Poetry Pause" series [https://poets.ca/such-grief-by-kelly-norahdrukker/]. In May 2021, Norah Drukker's presented a webinar, "Naming the Traces: (Re)Constructing an Irish-Canadian Family Narrative of Emigration, Place-Making, and Return: Notes from a Dissertation-in-Progress" to an international audience at the Moore Institute at the National University of Ireland, Galway [https://www.youtube.com/ watch?v=CiPcpcMu2RU]. Later, in September 2021, Drukker presented a research-creation project, "Wayfinding: An Essay of Place" as part of a research-creation panel with graduate students Concordia and NUI Galway at the European Federation of Associations and Centres of Irish Studies (EFACIS) conference, "Interfaces and Dialogues," at Charles University in Prague. In June 2021, Kelly Norah Drukker presented the talk "Creating Narrative Spaces: A Portrait of the Working Group 'Narrating Childhood'" as part of a roundtable presentation with the members of the former CISSC Working Group "Narrating Childhood" at the Society for the History of Children and Youth's 11th Biennial International Conference, "Challenges, Interruptions, and Opportunities" (online). In April 2021, Drukker was a featured poet at the Ottawa-based literary festival VERSfest (online) [https://www. youtube.com/watch?v=1fztWXbTy6g]. In February 2021, Kelly was a featured reader (poetry) in the Argo Books Reading series (online). Finally, in the 2021-2022 academic year, Kelly designed and taught three creative writing workshops (poetry and creative nonfiction) through the Quebec Writers' Federation's "Writers in the CEGEPS" program. The workshops took place both virtually and in person, at John Abbott College, Cégep Édouard-Montpetit, and Collège de Maisonneuve.

Salma El Hankouri

Salma El Hankouri co-published "Indigenous peoples-settler relations and language politics in 21st century Canada" with Dr. Daniel Salée in *Translation and the Global City: Bridges and Gateways*, edited by Judith Weisz Woodsworth. She also gave a conference presentation "Who are we?" Ethical issues of positionality and representation in Indigenous

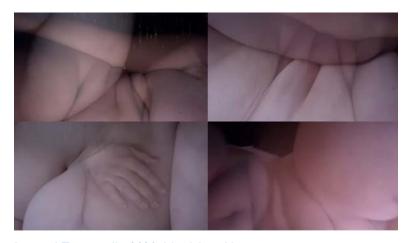
research" at the 9th Emerging Scholars Symposium organized by the Centre of Oral History and Digital Storytelling at Concordia University in March 2022. She also received a CISSC award to support her collaborative research with Montreal-based Indigenous artists on their experiences with non-Indigenous cultural institutions, May 2022.

Laura Eliza Enríquez

Laura Enríquez presented the paper "Qu'est-ce qu'une métaphore? La construction linguistique du sens du gout" in the journée d'étude "La critique d'art et le sens du goût." Cycle de journées d'étude « Goûter, toucher, sentir: les autres sens de la critique d'art (1747-1939)" on November 19, 2021 in Reims, France.

Magdalena Hutter

Hutter published "Closer. Fatness, desire, and seeing as touching" as part of a special issue of Fat Studies. An Interdisciplinary Journal of Body Weight and Society on Fat Kinship, guest-edited by Cindy Baker [https://doi.org/10.1080/21604851.2022.2033395]. The research-creation piece includes a series of layered video stills. Hutter also co-edited the workbook zine based on the "Fat Performance DIY Workshop" led by Dr. Gillie Kleiman [https://fatperformancenetwork.com/fat-performance-diyworkbook].



Layered Zoom stills, 2020. Magdalena Hutter



Front cover of the workbook zine. Illustration by Jael Caiero based on photography by Inmensidades Fotografía



Maurice Jones

Maurice published a discussion paper [https://zenodo.org/record/6091638#.YhzfkOjMKUn] on the involvement of civil society in Al governance in Germany as part of his research fellowship at the Humboldt Institute for Internet & Society in Berlin.

Balam Nedim Kenter

Along with five other doctoral students, and one of them fellow HUMA Koby Rogers Hall, Balam Kenter [https://balamkenter.com/] won the Barry Pashak Graduate Fellowship in Social Justice (2021-2022) from Concordia's Social Justice Centre in a very competitive year where there were about 125 applications.

Kenter was also invited to give a talk at the GREEA (Groupe de recherche en éthique animale et environementale) on May 25, 2022, titled "Rendering Surplus, Rendering Flesh: Capitalism, Animals, and Disability" [https://greea.ca/%C3%A9v%C3%A8nement/balam-kenter-concordia-university-rendering-surplus-rendering-flesh-capitalism-animals-and-disability-online-en-ligne/?instance_id=137].

Kenter also presented a paper titled "A Prelude to a Philosophy of the Margin: Foucault and Marx on Disability and Animality" at the Social Justice Centre Graduate Fellows Lunchtime Seminar on May 13, 2022

[https://www.concordia.ca/cuevents/artsci/social-justice-centre/2022/05/Balam-Nedim-Kenter-Foucault-and-Marx-on-Disability-and-Animality.html].



Maurice Jones, photo by Yume Katsumi



Balam Kenter

Greg Labrosse

In May, 2022, Greg Labrosse presented the results of a 2-year research cooperation between Colombia and Switzerland, *Exploring Urban Environmental Futures in the Global South at the University of Basel.* The study examined the socio-environmental challenges of informal settlements in Cartagena through:

1) a territorial approach highlighting the role of social relations in shaping urban territory; 2) the expression of individual and collective spatial agency in contested urban landscapes; and

3) a focus on how urban imaginaries may provide insights into the future of environmental politics.

On April 20, 2022, Greg Labrosse was one of the presenters in the webinar, Restorative Justice and the Design of Intentional Physical Spaces, organized by the Zehr Institute for Restorative Justice [https://zehr-institute.org/webinars/restorative-justice-and-design-spaces.html]. The webinar explored the important role of design in a wide range of restorative spaces, from those that respond to survivor needs for respite, justice, and healing while they attend courthouse-based justice proceedings, to architecture and infrastructure that tackle the root causes of mass incarceration.

Together with the team of researchers participating in the SSHRC-funded project, *Spaces of Restorative and Transitional Justice*, Greg Labrosse has a forthcoming, peer-reviewed chapter for the volume *Interiors in the Era of Covid19* (accepted, under review).



Laura Magnusson

In September 2021, Laura Magnusson presented her underwater film, Blue, at the University of Plymouth's "More Just Sustainable Futures Artistic Research Symposium for PhD Students: Multiple Ecologies, Diverse Ontologies" (September 28-29, 2021, online). Her paper, "Trauma, Embodiment Water: A Story about the Making of Blue," is part of a forthcoming e-publication. In July 2022, she will present Blueat the 2022 "Oceans as Archives Symposium," to be held in-person at the University of Amsterdam (July 4-6, 2022).



Laura Magnusson and Fernando Gomez Ontiveros

Florencia Marchetti

Florencia Marchetti presented her work at the Memory Studies Association conference (virtually) held in Poland in July 2021, in the Latin American Regional Group as part of a panel titled "Género y Memoria: voces protagonistas más allá de la victimización y el olvido." A cultural study in auto-ethnographic key, her talk narrated moments of encounter with patriarchal repertoires and catholic matrices as well as collective resistances mobilizing photography as a mode of sensorial and affective attunement to both the conservative legacies of the military dictatorship and the feminist subversive.

Florencia Marchetti also published an advance of her doctoral dissertation in the form of an article for the special issue of the new journal Multimodality and Society on Multimodal Anthropology and the theme of Sensate Memories. Titled "Exploring embodied memories of terror through a multimodal research-creation practice," [https://journals.sagepub.com/doi/full/10.1177/26349795211042767] the piece offers an account of the ripple effects of state sponsored terror as lived in Argentina (1976–1983) during the ethnographer's infancy and resensed in Canada throughout the Maple Spring and its aftermath (2012) during the first half of her doctoral journey.



Dialogue between father and daughter. Video interview with my own father showcased as part of the immersive installation "The Ethnographer as Field Site" (CEREV, now CAPsL, Concordia University, May 7-10, 2013).

Carmen Ruschiensky

Carmen Ruschiensky's research explores the translation and mediation of cultural memory in Quebec. Her recent publications include an article on the 1970s counterculture magazine Mainmise in the journal Belphégor (2021), and chapter contributions to the edited volumes *Translation and the Global City* (2022) and *The Routledge Handbook of Translation and Memory* (2022).

Emilie St-Hilaire

Humanities PhD candidate Emilie St-Hilaire was featured as a guest on the NPR podcast Audacious with Chion Wolf in September 2021. The episode entitled "Born Again: The Art & Healing of Reborn Dolls" explored the subcultural phenomenon of reborn dolls from a variety of perspectives [https://www.ctpublic.org/ show/audacious-with-chion-wolf/2021-09-24/born-again-the-arthealing-of-reborn-dolls]. Thomas Hahn, Japan correspondent for Süddeutsche Zeitung, one of the major political newspapers in Germany interviewed St-Hilaire on her research topic for his April, 2021 article on reborn dolls [https://www.sueddeutsche.de/leben/ japan-puppe-reborn-1.5252271?reduced=true]. As well, Emilie St-Hilaire was a presenter at TimeWorld, in Montreal, on May 7th, 2022. This global congress on artificial intelligence is an opportunity for researchers, industrialists, academics, artists and the general public to gather and learn from one another. The 30-minute conference presentations from TimeWorld are available online via TimeWorld's YouTube channel [https://www.youtube.com/c/ IdeasinScience/videos].



Holly Timpener

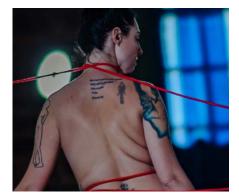
Timpener was chosen to present a performance video in this year's edition of IGNITION at the Leonard & Bina Ellen Art Gallery. On November 20, 2021, at 8 PM EST, they and four international collaborators performed in different places to investigate how queer time embodied can stir global affective change. In opposition to normative family values, capitalist productivity, and historical linearity, queer time is shaped by urgency, risk, and the possibilities in the now. How, as queer folks, are we aware of time and space? How can we use this awareness in communal resistance to provoke queer futures?

Timpener's research-creation performance event, Epicenter Revolutions, has also been shown twice this year. In this project, Timpener investigates internal transformations in non-binary and transgender performance art. They examine how felt, internal transformations that occur through durational action(s) support transgender and non-binary identity formation and act as a form of political resistance. Timpener's research-creation performance project illustrates how transgender/non-binary bodies engage in durational performative action to listen, activate, and understand personal and political affects of their own experience.

Finally, for the *Doing Feminism in the Pandemic* project with the Feminist Media Studio, Timpener and invited artists infiltrated a public park. They each found a socially distanced spot and, at the same time, blew up individual 36-inch clear balloons. Each artist worked in their own praxis, occupying space with their balloon. They thought about sharing space together, yet apart, engaging in the same action? What does it feel like to visually capture your breath in public? How do we responsibly hold and not hold our breath/voice/self? How are we seen and heard? Find more of Holly's work at hollytimpener.wixsite.com/hollytimpener



Photo by Jean-Michael Seminaro

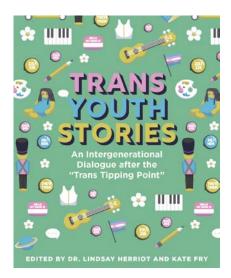




Holly Timpener, photo by Richard Mugwaneza

Christopher Wolff

Christopher's chapter "Childhood and Cultural Representations" [https://www.canadianscholars.ca/books/growing-up-during-the-trans-tipping-point] was published in *Trans Youth Stories: An Intergenerational Dialogue after the "Trans Tipping Point,"* ed. Herriot/Fry, Canadian Scholars Press and Orca Press (Youth Version).



Canadian Scholars Press

2022-23 DOCTORAL FELLOWSHIPS

SSHRC

Raphaelle Bessette-Viens Teresa Braun Megan Coles

Canada Graduate Scholarships (CGS)

Kelan Currie-Williams Mona Hedayati

FRQSC

Marie-Josée Archambault Frédéric Bigras-Burrogano Brock Dishart Amanda Gutiérrez Mona Hedayati Andrew Rabyniuk





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