

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

Year in Review

2020–2021



CONCORDIA





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Front cover: Laura Magnusson, *Blue*

Back cover: Erin Robinsong & Hanna Sybille Müller, *Polymorphic Microbe Bodies* (2021) at Tangente Danse, interpreter pictured: Hanako Hoshimi-Caines, photo: Véronique Soucy

This page: Photo: Florencia Marchetti



Photo: Andrew Rabyniuk, Aerosolic Antagonisms

ABOUT THE CENTRE

Founded in 2007 as a joint creation of the Faculty of Fine Arts and the Faculty of Arts and Science at Concordia University, the Centre for Interdisciplinary Studies in Society and Culture encourages and sustains interdisciplinary discussion, exchange, and collaboration. The Centre is the home of Concordia's PhD in Humanities Program, inaugurated in 1973. Grounded in multi-disciplinary approaches to research topics and methods, the program welcomes doctoral students working in a broad spectrum of research topics and methodologies and affords Concordia faculty the chance to work with colleagues from outside their home disciplines, supervising challenging and groundbreaking projects brought by a fiercely independent and creative cohort of doctoral researchers.

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 enables working groups to launch new fields of study not yet reflected in the university's departmental structures, addressing current challenges demanding creative thought, critical interpretation, and rapid response to the urgent issues of the day.

Mark Sussman, Director, Associate Professor, Department of Theatre.

David Morris, Graduate Program Director, Professor, Department of Philosophy.

Veronica Jacobo, Assistant to the Directors.



MEMBERS OF THE CISSC BOARD AND PHD HUMANITIES COMMITTEE, 2020-2021

Jesse Arsenault (English)

Carolina Cambre (Education)

Carmela Cucuzzella (Design and Computation Arts)

Marcie Frank (English, Interim Graduate Program Director, Fall, 2020)

Ariela Freedman (Liberal Arts)

Aaron McIntosh (Studio Arts)

David Morris (Philosophy, Graduate Program Director)

Mark Sussman (Theatre, CISSC Director)

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 Tiohtià: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 [Consortium of Humanities Centres and Institutes](#), and the [International Consortium of Critical Theory Programs \(ICCTP\)](#).

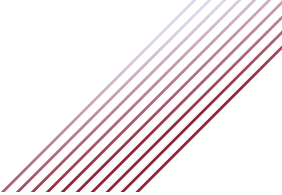


LETTER FROM THE DIRECTOR

The Centre for Interdisciplinary Studies in Society and Culture (CISSC) fosters interdisciplinary inquiry and public conversation at Concordia through its Working Groups, Happenings, and Fellowships, facilitating new research spanning disciplines in the Humanities, Social Sciences, and Fine Arts. It also houses the interdisciplinary Humanities Doctoral Program, where students pursue a self-designed curriculum integrating the tools and practices of multiple disciplines and devising methodologies appropriate to their research topics.

Eighteen students were admitted to the Humanities program in 2020, with supervisors from a broad range of fields. Of particular note is the number of students working with research-creation methods, redefining the relations between topics, modes of expression, and means of presenting doctoral research. Since the program's founding in 1973, it has become known for extending the range of forms and objects of scholarship in innovative and challenging ways.

I was appointed as CISSC Director starting August, 2020. Marcie Frank joined as interim Humanities program director for the Fall, 2020 term prior to the arrival of David Morris, who took over the role in January, 2021. These transitions took place five months into the Covid pandemic, as teaching, study, and research shifted to remote modes and plans were in flux. This raised huge obstacles, particularly for a Centre dedicated to gathering researchers across disciplinary and institutional boundaries. How would we continue to work together? Along with scholars, artists, and conference planners worldwide, we learned the fine points of Zoom and became broadcasters, constructing a performed fiction of gathering in the flat space of the video conference.



The Centre and Program Directors thank their outgoing predecessors, David Howes and Erin Manning, for their work in stewarding and sustaining the Centre and its programs. As well, our gratitude goes to Marcie Frank for stepping in during a turbulent time of transition.

Despite the challenges of this year resulting in the cancellation, postponement, and re-postponement of plans, the Centre continued to host events and conferences. We lived through the paradox experienced by university folk worldwide: while much of the pleasure and intimacy of social gathering was lost in the transition from live to remote connection, the reach of the Centre's programming became extended, with growing international participation.

Humanities students faced the challenges of solitary work with grace and determination. Thirteen students completed their degree requirements, and we heartily congratulate them and look forward to celebrating in person. As well, students in the program were awarded four SSHRC Fellowships and eight Canada Grant Scholarships for the 2020-21 year. A number of students took up residence in the spacious new Complexe Canal Lachine studio, a shared workspace supported by a generous donor to the Faculty of Fine Arts, located on the edge of the historic Lachine Canal in Montreal's St. Henri neighbourhood.

The Centre's Working Groups maintained cross-disciplinary connections and the exchange of ideas at Concordia by inviting guest speakers, organizing online roundtables, workshops, and conferences, and meeting for discussion. We thank them for keeping the work going in a year of social isolation and distance. (See below for reports from each of the group directors.) As well, the Centre continued to provide support for initiatives from a variety of research centres and groups at the university through the Happenings series, co-sponsorship of conferences and other public events, and a long-distance artist residency.

The reports and listings that follow are a testament to a year of perseverance despite the challenges of pandemic-enforced isolation and the closure of international borders. In June, 2021, the warmth of the sun has returned, and there is hope for return to a transformed form of social life together in Montreal and beyond.

Dr. Mark Sussman

Director, Centre for Interdisciplinary Studies in Society and Culture

Co-Director, Centre for Sensory Studies

Professor of Anthropology



Photo: Red Dress in Wellington Harbour (image: Lauren Skogstad, courtesy of Dorita Hannah)

HAPPENINGS, CONFERENCES, AND A RESIDENCY

Atmospheres Lecture Series

Over the Fall, 2020 term, the Centre launched its first foray into Zoom-based events with the **Atmospheres Lecture Series**, consisting of nine online talks, with speakers joining from the United Kingdom, Denmark, France, the United States, and Canada and with attendees from further afield. The series was curated by outgoing director David Howes and co-sponsored by the [Centre for Sensory Studies](#) and the CISSC Critical Garden Studies, Sensing Atmospheres, and Colonial, Racial and Indigenous Ecologies [Working Groups](#).



The roster of speakers included Mikkel Bille, Roskilde University, Denmark, Stephen Legg, University of Nottingham, Renisa Mawani, University of British Columbia, Erin Lynch, from Concordia's Ethnography Lab, Loup Rivière of the French collective *dance for plants*, Kari Norgaard, University of Oregon, Alberto Gomez-Perez, McGill University, Derek P. McCormack, Oxford University, and Gernot Böhme, Institute for Practical Philosophy.

A follow-up series on the topic of Sentience, organized by David Howes and the Centre for Sensory Studies, is planned for Fall, 2021.

Jonathan Flatley Lecture

With the Department of English, CISSC co-sponsored, “**Our Friend Angela Davis: The Communist Star**,” a talk by Jonathan Flatley, professor of English at Wayne State University, organized by Marcie Frank. Flatley has published *Like Andy Warhol* (University of Chicago, 2018) and *Affective Mapping: Melancholia and the Politics of Modernism* (Harvard, 2008). His talk is part of a book project called **Black Leninism: How Revolutionary Counter-Moods are Made**.



J. Kēhaulani Kauanui Lecture

In November, 2020, CISSC welcomed J. Kēhaulani Kauanui to give a talk, “Caught at the Cross-Currents of U.S. Imperialism: Hawaiian Sovereignty and the Convergence of U.S. Occupation and Settler Colonialism.” Kauanui is professor of American Studies and affiliate faculty in Anthropology at Wesleyan University, where she teaches courses on Indigenous studies, critical race studies, settler colonial studies and anarchist studies. Kauanui is the author of *Hawaiian Blood: Colonialism and the Politics of Sovereignty and Indigeneity* (Duke University Press 2008) and *Paradoxes of Hawaiian Sovereignty: Land, Sex, and the Colonial Politics of State Nationalism* (Duke University Press 2018).

The talk was organized by Nayrouz Abu Hatoum and co-sponsored with Concordia’s Department of Anthropology and Sociology and the [Decolonial Perspectives and Practices Hub](#).



Dorita Hannah Lecture

In February, 2021, Dorita Hannah, New Zealand-based architect, scenographer, scholar, and member of the supervisory committee of Humanities program graduate Joanna Donehower, gave a talk titled “Seeking the ‘Real’ - Theatre Has Left the Building,” as recipient of the CISSC Thesis Defense Award. The talk was organized by Mark Sussman and moderated by Shauna Janssen, Department of Theatre.

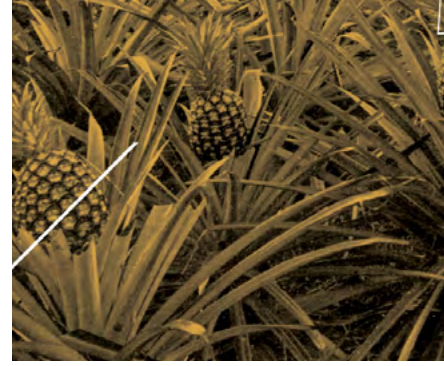
Rachel Thomas Seminar and Workshop

Also in February, PhD Humanities candidate and Concordia Public Scholar Rachel Thomas presented “Life in Ink: How Comics Make Medical and Sociological Research Accessible.” Thomas discussed a form of [auto]ethnography known as Graphic Medicine and shared examples of current works in addition to her own research on obesity, in discussion with Ariela Freedman of Concordia’s College of Liberal Studies.



Deborah A. Thomas and Kathryn Yusoff, in Conversation

Deborah A. Thomas, R. Jean Brownlee Professor of Anthropology and the Director of the Center for Experimental Ethnography at the University of Pennsylvania, and Kathryn Yusoff, Professor of Inhuman Geography in the School of Geography at Queen Mary, University of London, discussed the geopolitics of the plantation, Witnessing 2.0, the demands of 'doubt,' and the inhumanities and Black Anthropocenes within Caribbean and Black diasporic contexts and post/colonial time-spaces. The conversation, titled "Racial Capitalism and Geological Violence in the Wake of the Plantation," was moderated by Jill Didur and Kregg Hetherington, a co-presentation of the [Colonial, Racial, and Indigenous Ecologies Working Group](#) at CISSC, with the Critical Anthropocene Working Group at the [Milieux Institute](#).



Artist Residency: Pablo Gershanik

Argentine-born theatre and circus artist Pablo Gershanik joined us in March, 2021 for a week-long residency to discuss his work with intimate models, memories of trauma, and material practices of resilience and healing, beginning with an opening talk, "Metaphor as a Possibility of Resilience." CISSC held public conversations with Patrick Leroux, Bonnie Harnden, Luis Sotelo Castro, and Mark Sussman and classroom workshops in the departments of Theatre and Creative Arts Therapies. The residency was initiated by Patrick Leroux and produced with Mark Sussman (CISSC), Anna Wacławek (4th Space), the Faculty of Arts and Science, the Faculty of Fine Arts, the Department of Theatre, and the Acts of Listening Lab.

<https://www.concordia.ca/artsci/cissc/lectures-conferences/artist-in-residence.html>

<https://www.concordia.ca/news/stories/2021/02/25/concordia-welcomes-pablo-gershanik-as-virtual-artist-in-residence-march-8-12.html>



Panel Discussion: Moka Dawkins, Sandy Hudson, Brenda Paris

A panel of Black activists Moka Dawkins, Sandy Hudson, and Brenda Paris, discussing “Black Lives in a Time of COVID-19,” was hosted by Black Studies at Concordia and the [Black Feminist Futures Working Group](#).



Robyn Maynard Lecture

In April, 2021, CISSC was honored to welcome Robyn Maynard, author of *Policing Black Lives: State Violence in Canada from Slavery to the Present* (Fernwood 2017), and a finalist for the the Dayne Ogilvie Prize for LGBTQ Emerging Writers. The talk, “Building the World We Want,” was co-sponsored by CISSC and Concordia’s Departments of Sociology and Anthropology and Geography, Environment, and Planning, the CISSC [Black Feminist Futures Working Group](#), and the [Decolonial Perspectives and Practices Hub](#).



Robyn Maynard

Inspired by Ruth Wilson Gilmore’s assertion that “abolition is a presence,” Maynard spoke on the world-making capacities of abolitionist struggle, focusing on past and present Black-led freedom-making practices that at once challenge the features of multi-sited anti-Blackness and bring forth new forms of lived justice. Maynard’s writing on policing, criminalization, gender and anti-Black racism is taught widely in universities across Canada and the United States. Robyn has been a part of grassroots movements against racial profiling, police violence, detention and deportation for over a decade.

The talk was moderated by multimedia freelance journalist and Concordia graduate in Communications Studies and Journalism, Josie Fomé.



Josie Fomé

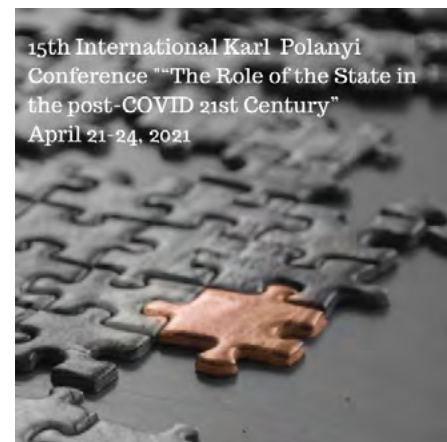


Graduate Student Conference: History in the Making

The 2021 History in the Making Graduate Student History Conference occurred on April 24-25, 2021 via Zoom, showcasing three distinguished speakers, two workshops given by Concordia faculty members, seven student panels, and one special methodology roundtable. The keynotes, presented by Indigenous educators and activists, set the tone for the conference and, alongside the workshop by Dr. Donna Goodleaf, established decolonization as a main theme that ran through the student presentations. Twenty-three students from Concordia and other Universities presented to an audience of more than 100 in panels hosted by History department faculty members and PHD candidates. Audience engagement was high, Q&A periods were lively, and the conference received overwhelmingly positive feedback. Congratulations to the organizing committee: Devin Murray, Bree Stuart, Danielle Douez, Xuefeng Hu, and Teejay Bhalla.

Conference: “The Role of the State in the Post-COVID 21st Century”

In April, 2021, CISSC supported Concordia’s Karl Polanyi Institute of Political Economy and the [Financializing Infrastructures Working Group](#) in organizing their annual conference, “[The Role of the State in the Post-COVID 21st Century](#).” The event featured a number of keynote talks and panels addressing issues pertinent to the Financializing Infrastructures Working Group, and included panels organized by group members on the topics of “Debt, Precarity and Financialization” and “Risk Governance and the State in the Post-COVID 21st Century.” CISSC supported the participation of keynote speakers Ann Pettifor, Robert Kuttner, Quin Slobodian, and Sheila Foster.



15th International Karl Polanyi
Conference “The Role of the State in
the post-COVID 21st Century”
April 21-24, 2021

Conference: “Uncommon Senses III: Back to the Future of the Senses”

The conference “Uncommon Senses III: Back to the Future of the Senses” took place via Zoom on May 6-9, 2021. Hosted by the Concordia’s [Centre for Sensory Studies](#), sponsored by CISSC, and co-sponsored by the International Association of Synaesthetes, Artists, and Scientists (IASAS) and the Milieux Institute, the conference included three plenary addresses: “Touchy Feely Manifesto: Design for the Senses,” by Ellen Lupton, “The Future of Touch,” by Constance Classen, and “Weaving New Ways of Knowing: Decolonizing the Senses, Recovering Legacies,” by Diane Roberts. Themes included sensory design, sensory ethnography, multimodal/intermedia art, sensory politics, eco-sensing, sensorial pedagogies, the anthropology of congenital synaesthesia, and the legacy of Paul Stoller’s “sensuous scholarship.” The life of the senses under lockdown was another recurring topic as was the intersection between sensory studies and critical disability studies. The conference included an online art gallery and book exhibition. The conference schedule is available [here](#). The conference was directed by David Howes and coordinated by Pamela Tudge.





Loup Rivière Talk, screenshot

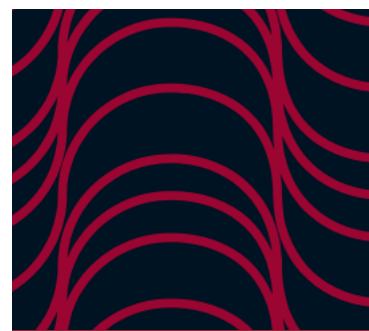
2020-21 WORKING GROUPS

Black Feminist Futures

Co-Directors: Ted Rutland, Natalie Batrville, Françoise Naudillon, Océane Jasor, Ronald Rose-Antoinette, Tallie Segal, Jamilah Dei Sharpe, Anthony McLachlan

This was a challenging year for the members of the working group, as it was for most people. The COVID lockdown began in March 2020, just one day before our scheduled international Black Studies conference at Concordia. Rather than attempting to reschedule the conference in 2020-21, we elected to schedule pieces of the conference throughout the year. In February, we co-hosted a lecture with Carleton University professor **Sheryl-Ann Simpson**. The talk, entitled “Abolition and Digital Citizenship,” aimed to connect Black Studies to the urban experience and, in particular, urban planning. Dr. Simpson’s talk examined how police reforms from the 1960s and 70s, reforms gathered under the heading “community policing,” have made way for technology focused reforms today, such as police body cameras and predictive policing. Examining these two periods of reform together, Dr. Simpson showed, allows us to better grasp how police reforms often serve to entrench existing forms of racial surveillance and repression.

Also in February, we hosted a workshop from Germany-based educator, coach, performer, and safe(r) space curator, **Caritia**. The workshop, titled “Consent, Kink, and Race,” explored how mainstream ideas about consent need to be reworked when race, and specifically



blackness, is brought into the question, and how practices around consent in the kink and BDSM communities make it possible to rethinking consent in more liberatory ways.

In March, we hosted our major event of the year, a panel discussion featuring Black activists from diverse communities and generations: **Moka Dawkins, Sandy Hudson, and Brenda Paris**. The panel was originally scheduled for our conference in March, 2020. Finally held a year later, we used the panel to reflect on the year gone by, a year of complex, devastating, and sometimes hopeful events in various Black communities. The panel, titled “Black Lives in a Time of COVID-19,” was moderated by Josie Fomé and broadcast over Zoom, Facebook, and YouTube.

Finally, in April we co-hosted a lecture from Toronto-based scholar and community organizer Robyn Maynard. The talk, titled “Building the World We Want,” put the present Black Lives Matter and Defund the Police movements in the context of a longer history, including a generation of struggle against police racism and violence in Montreal.

Looking back on the year, members of the working group are grateful for the existence of the group and the funding provided to it, both of which provided a venue for reflection and support during a trying year. Organizing events together reminded us that the pandemic is not just an interruption in our lives and a medical and/or economic blow to many lives, but also a terrain of possibilities to build a better world.

Colonial, Racial, and Indigenous Ecologies

Directors: Nalini Mohabir

Coordinator: Sunjay Mathuria

Over the past year we organized events that included hosting **Renisa Mawani** (Sociology, UBC) “Atmospheric Pressures: Race and Affect” and **Stephen Legg** (Historical Geography, U Nottingham) “Atmospheres: Spectacular and Domestic Atmospheres: India, London and 1930s Senses” as part of the Atmospheres series, and organized a reading group focused on **Kathryn Yusoff’s** (Geography, U London, Queen Mary) book *A Billion Black Anthropocenes or None* and **Deborah A. Thomas’** (Anthropology, U. Penn) *Political Life in the Wake of the Plantation*. This reading group culminated in the online conversation hosted by CRIE and the Critical Anthropocene Research Project Racial Capitalism and Geologic Violence in the Wake of the Plantation. Over 250 registrants joined the online conversation, including participants from Latin America, the UK, the Netherlands, Switzerland, South Africa, the USA, as well as closer to home from various departments at Concordia.



This capacity to reach out beyond our borders was also reflected in our virtual reading group, which had participation from Ontario, Costa Rica, and beyond.

In short, the virtual environment allowed us to facilitate meaningful connections with colleagues from within and outside our institution. Although Concordia University has taken important steps towards Equity, Diversity, and Inclusion, including the creation of Indigenous Directions and Black Perspectives offices, our university is still predominantly a white institution. Given the nature of our focus (colonialism, indigeneity, racism), these virtual connections helped the group to think deeply through the shared contributions of different experiences and perspectives.

Critical Garden Studies

Directors: Jill Didur

Coordinators: Allison Peacock & Tracy Qiu

The Critical Garden Studies Working Group (initially named Garden Research Working Group) was started in the spring/summer of 2020, with the intention of engaging with gardens as dynamic and critical spaces of political, performative, social, and environmental issues. The initial plan included monthly meetings or lectures, scheduled site visits in the greater Montreal area, and a potential for practitioner conversations. With the support of faculty members Professor Jill Didur (English), Professor Katja Neves (Faculty of Arts and Science), and Professor MJ Thompson (Faculty of Fine Arts), the Critical Garden Studies working group began with an initial meeting of students and faculty from multiple disciplines. Some interests identified among the working group members included garden curatorial practices, community gardening initiatives, plant and soil ecology, and multi-disciplinary research practices involving gardens and environment.

The summer of 2020 was spent gathering suggestions for speakers and topics from working group members, and the Critical Garden Studies working group kicked off with the fall semester, and an artist lecture from Professor [Liz Miller](#) (Communication Studies) on the subject of her [Swampscapes](#) project: a VR and multi-platform look at the Everglades in Florida. Following this, the group invited Mitchell McLarnon, Director of



[McGill's Community Garden](#), to discuss his experiences with gardening, environmental education, and social justice. As a contribution to the Atmospheres Lecture Series hosted by CISSC, the group co-sponsored a lecture by [Loup Rivière](#) of the collective *dance for plants* entitled 'Dancing is an eco-system service, and so is being trans.' This lecture explored connections between dissolving conventional binaries of nature and culture through performance acts and challenging Western gender norms. The semester wrapped up with a lecture from [Carly Ziter](#) of the [NDG Tree Project](#), which combines citizen science and urban ecology in the creation of an inventory of city trees.

As the pandemic continued to create a need for social distancing, safety measures, and online learning, the working group had to pivot in their plans, as any spring on-site garden visits could not be guaranteed. Additionally, with the extra stress experienced by both students and faculty, the working group decided to take away any pressure from assigned readings, and instead focus on providing engaging opportunities for discussion and exploration with invited speakers. The winter semester began with a presentation from [Dr. Edward Kohn](#) of McGill University, who researches anthropogenic climate change and what it means to relate to the larger living world, in an ongoing project with Amazonian indigenous groups over the past 25 years. As the snow melted and the ground thawed, the working group kicked off a new season with a lecture from [Krisztina Mosdosy](#) and the critical importance of the dynamic soil food web. The semester ended with a curatorial turn from [Dr. Sharon Willoughby](#), head of Interpretation at Kew Gardens in England, and her work on storytelling in the refurbished Temperate House conservatory.

Despite the challenges of being restricted to online lectures and workshops, the Critical Garden Studies working group generated discourse on the "practice" of gardens in public engagement, different conceptualizations of nature and constructed boundaries between human and non-human, the garden as space for artistic and visual research-creation, and the politics of participation in the act of gardening. It was an excellent networking opportunity, connecting with scholars and practitioners in garden studies.

All members of this working group have been invited to join the activities of the **Colonialism, Race and Indigenous Ecologies (CRIE)** working group in 2021-22, which will build on and integrate the activities and themes of the Critical Garden Studies working group, as we share a strong anti-racist and decolonial approach to garden studies and more general connection with the environmental humanities.

Financializing Infrastructures

Co-Directors: Chris Hurl and Orit Halpern

It has been a challenging year for the Financializing Infrastructures working group. The pandemic has made evident the fragility of our social and physical infrastructure, exposing how three decades of neoliberal policies have undermined the capacity for people to live in the context of crisis, as well as how these policies have exacerbated social inequalities, disproportionately impacting marginalized communities. The working group has explored how processes of financialization have contributed to this, touching on the growing inequities of housing, the financialization of remittance flows to the Global South, as well as prospects for change through initiatives such as funding green infrastructures. Over the course of the past year, the group has undertaken the following activities: The working group organized **reading group sessions** over Zoom, where faculty and students discussed emerging scholarship on topics such as speculation, fintech, and racial capitalism.

As part of a webinar series, **Susanne Soederberg** (Queens) presented research from her forthcoming book, *Urban Displacements: Governing Surplus and Survival in Global Capitalism*, speaking on the global housing crisis and how it has differentially impacted low-income people in Berlin, Dublin, and Vienna. On October 30, 2020, **Ute Tellmann** (Darmstadt) presented a recent article theorizing the temporalities of finance, which drew from Bergson and Elias in developing a more material understanding of how time operates in finance that focuses not on knowledge and uncertainty, but instead on infrastructure and duration. On February 12, 2021, **Beverley Mullings** (Queens) presented a paper entitled, “Coloniality, racial capitalism and the financialization of Caribbean remittances,” exploring the colonial dynamics through which banks and financial institutions are seeking to extract rents from remittance flows around the world. On March 12, 2021, **Stephen Collier** (Berkeley) presented a paper entitled, “Infrastructure, finance and publics in urban climate adaptation.” He advanced a critique of the financialization literature for being overly reductive in addressing the possibilities of new green infrastructures and developed the idea of the “infrastructural public,” in exploring how collectives that take shape around — and formulate political claims in relation to — the planning and construction of infrastructures.



The group worked with Concordia's [Karl Polanyi Institute of Political Economy](#) in organizing their annual conference from April 21-24, 2021: The Role of the State in the Post-COVID 21st Century included works-in-progress from faculty members and graduate students and featured panels organized by group members on the topics of "Debt, Precarity and Financialization" and "Risk Governance and the State in the Post-COVID 21st Century."

Sensing Atmospheres

Co-Directors: Hillary Kaell and Matthew Unger

Coordinator: Colby Gaudet

This year, the Sensing Atmospheres group was busy. "Atmospheres" was the title of highly stimulating series of nine lectures co-sponsored with two other groups during the fall of 2020. David Howes organized and curated the series and Hillary Kaell moderated sessions featuring Kari Norgaard (U. Oregon) and Derek McCormack (Oxford).

The working group doubled as a reading group. This past year the group met after the lecture series to read together and discuss works by Gernot Böhme, Derek McCormack, and Mikkel Bille. The meetings of the working group have been a successful forum for discussing drafts of working papers and will continue to serve this function in the year ahead. A research grant on the topic is in development.





INTERDISCIPLINARY HUMANITIES PROGRAM 2020-21 GRADUATES

Fall, 2020

Farida Abl

Thesis Title: Diasporic Iranian Women's Life Writings: An Analysis Using a Transnational Feminist Lens

Supervisor: Gada Mahrouse, Simon de Beauvoir Institute

Marie-Josée Blanchard

Thesis Title: Expression: A Sensorial and Cultural Analysis of the Notion of Rasa in Classical Indian Dance

Supervisor: David Howes, Sociology and Anthropology

Sheryl Boyle

Thesis Title: Fragrant Walls and the Table of Delight: Sensory (re)construction as a way of knowing, the case of Thornbury Castle 1508-21

Supervisor: David Howes, Sociology and Anthropology

Andrew Forster

Thesis Title: Clairvoyant Practices for the Designed World (The Job of the Artist is to De-Design)

Supervisor: Johanne Sloan, Art History and David Morris, Philosophy

Jeremy Valentin Freeman

Thesis Title: Un-Decadence: Counter-Poetries and Decadent Aesthetics in the British Fin-De-Siècle

Supervisor: Jason Camlot, English

Norman James Hogg

Thesis Title: The Panarchy of Pan-Pan: Para-normal Investigations in the Neomedieval Cosmology

Supervisor: Erin Manning, Studio Arts and Neil Mulholland, Fine Arts

Carolyn Jong

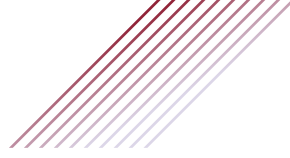
Thesis Title: Bringing Politics Into It: Organizing at the Intersection of Videogames and Academia

Supervisor: Bart Simon, Sociology and Anthropology

Laura Shine

Thesis Title: From Foe to Food: Entomophagy and the adoption of edible insects

Supervisor: Christine Jourdan, Sociology and Anthropology



Spring, 2021

Deniz Başar

Thesis Title: A Dismissed Heritage: Contemporary Performance in Turkey Defined through Karagöz

Supervisor: Mark Sussman, Theatre

Joanna Donehower

Thesis Title: Curiosity and Place: A Research-Creation Inquiry Into Urban Performance in Montreal

Supervisor: Kathleen Vaughan, Art Education

Joel Mason

Thesis title: Plenum Life: Formality in the Movement of Free Ecology

Supervisor: Erin Manning, Studio Arts

Kerry McElroy

Thesis Title: Class Acts: A Sociocultural History of Women, Labour and Migration in Hollywood

Supervisor: Rosanna Maule, Film Studies

Darian Goldin Stahl

Thesis Title: Book as Body: The Meaning-Making of Artists' Books in the Health Humanities

Supervisor: Kim Sawchuk, Communication Studies

2020-21 INCOMING STUDENTS

Raphaëlle Bessette-Viens

Project: Filmic Explorations of Affects in Torso and Breast Surgery

Supervisors: Arseli Dokumaci, Geneviève Rail, Tim Schwab

Sarah Burgoyne

Project: Wandering the Plaza: Writing Montreal's St-Hubert Plaza Through Somatics

Supervisors: Andre Furlani, Norma Rantisi, John Potvin

Eva Crocker

Project: How Art in Newfound Land and Labrador Responds to Social and Environmental Crisis.

Supervisors: Johanne Sloan, Katja Neves, Kate Sterns

Brock Dishart

Project: Simulated Moods: Social Influence on Mood in the Age of Digital Media.

Supervisors: Rilla Khaled, Nicol Valerie de Courville, Erin Barker

Joelle Dube

Project: The Aesthetic Temporality of Intergenerational (in)Justice

Supervisors: Matthias Fritsch, Lynn Hughes, May Chew

Mark Filipowich

Project: The Global Ecovillage: Pursuing Alternative Modernities Through Ecovillage Ideology

Supervisors: Carmela Cucuzzella, Kregg Hetherington, Jesse Arsenault

Amanda Gutierrez

Project: Walking inside the Soundscapes of Four Immigrant Diasporas: A media Studio on Place-Making.

Supervisors: Luis Sotelo Castro, Owen Chapman, Shauna Janssen

Koby Rogers Hall

Project: Migrant Justice and Social Arts Practices in Montreal

Supervisors: Luis Sotelo Castro, Alice Ming Wai Jim, Marcos Ancelovici

Grégoire Labrosse

Project: Studying Children's Cultural Agency

Supervisors: Cynthia Hammond, Shauna Janssen, Barbara Lorenskowski

Valerie Thomas Leita

Project: Trauma-Informed Spiritual Care : A pedagogical approach

Supervisors: Christine Jamieson, Warren Linds, Valerie DeCourville

Laura Magnusson

Project: A Saga of Afrún: Communicating Impacts of Trauma on Survivors of Sexual Violence through Video Art

Supervisors: Krysta Lynes, Nadia Myre, Rosanna Maule

Erin Skye Robinson

Project: Ecological Imagination in Contemporary Poetry and Geopoetics.

Supervisors: Hsuan L. Hsu, Sina Queyras, Harriet Hawkins

Manuela Ochoa Ronderos

Project: Echoes of Exile: Using Podcasts to Facilitate Listening to Narratives of Colombians Displaced by War.

Supervisors: Luis Sotelo Castro, Kim Sawchuk, Juan Carlos Castro

Amandeep Sandhu

Project: How to Plan an Exit using Improvisation as a Strategy

Supervisors: Erin Manning, Angelique Willkie, Francis McKee

Jayanthan Sriram

Project: The File of the Ephemeral: Building Olfactory Aesthetics

Supervisors: David Howes, Hsuan Hsu, John Potvin



Coordinator: Andrew Rabyniuk

The ethos of the studio follows an artist-run model with shared coordination of the space, shared responsibility for its upkeep, and a flexible, accessible, and critically supportive environment for students' work.

Common Work Space with Folding Tables
 (17' x 20')

Diagram illustrating a common work space layout with folding tables and various furniture arrangements. The space is defined by dashed lines and includes the following components:

- Common Work Space with Folding Tables (17' x 20')**: The central area of the room.
- Round Tables (7' x 18')**: Four round tables are positioned along the perimeter walls.
- Rectangular Tables (4' x 30')**: Two rectangular tables are positioned along the perimeter walls.
- Seating (Stools)**: Stools are placed around the tables for seating.
- Dimensions**: The overall dimensions of the space are 17' x 20'. The layout is divided into sections with dimensions of 30", 6', 6', and 30" along the bottom edge, and 12', 12', and 12' along the left edge.
- Additional Labels**:
 - Remove desks for possible display and presentation tables**: A note indicating the removal of desks for display purposes.
 - Generic Desk (4' x 30')**: A label for a desk located in the bottom right corner.

Located in Complexe Canal Lachine, the studio spans more than 1,400 square feet devoted to creative practice, community building by connecting student-artists with working professionals, micro-seminars to the public on the work and research done by the artist, and many other activities. Among the building's tenants are painters, photographers, publishers, game designers and architects. Concordia students are given full-time access to the building's services including a restaurant, wireless lounges and an art gallery.

The Humanities Program is immensely grateful for the 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.



2020-21 HUMANITIES SEMINARS

Fall 2020, HUMA 888: Seminar in Interdisciplinary Studies I
Theory Tetris: Concepts & Cases in Interdisciplinary Research Design
Dr. Carolina Cambre, Department of Education

This introduction to concepts and cases for interdisciplinary investigation germane to the Humanities, Social Sciences, and Fine Arts addresses awareness of the role of conceptual frameworks and institutional practices in the shaping of interdisciplinary scholarly and creative practices and provides students with opportunities to think through theoretical issues vital to their diverse projects. Through the semester we will explore ways to bring together different disciplines into coherent and compelling research designs: as well as ways of bridging theoretical and substantive inquiries, including the comparative aspects of these.

Final student projects were broadcast as part of the podcast series [Resonance](#) on CJLO, 1690 AM and cjlo.com.



Winter 2021, HUMA 889: Seminar in Interdisciplinary Studies II
The Methodology, Theory and Ethics of the Oral History Interview
Dr. Steven High, Department of History

Oral history is an interdisciplinary field of inquiry that has grown up on the margins. As a field, oral history has a strong commitment to marginalized voices whose histories are rarely heard or make it into traditional state archives. Unlike ethnography, which has a disciplinary home in anthropology, oral history can be found in many places. Oral history interviewing has been undertaken for many reasons: artistic, community-building, truth and reconciliation, political action, preservation, storytelling, and for research. There is therefore no one-way to design an oral history project or to conduct an interview. This course will introduce students to oral history methodology, theory and ethics. Students will have the opportunity to design their own research-creation project, go through ethics, and share their work with others. The course therefore combines practice-based learning with extensive cross-disciplinary reading into the issues raised by this practice. Graduate students can use this course to pilot their interviewing methodologies for their wider PhD thesis project. The practice-based conversations that result typically create a strong bond between participants.



Image credit: Greg Labrosse and Omar Pineda



Photo: Balam Kenter

STUDENT ACTIVITIES AND AWARDS

Farida Abia

has started teaching English and English & Culture classes at Bois de Boulogne College, and specialized English (such as English for IT, Network, & Nursing) in Continuing Education; became a Certified Translator with the OTTIAQ (Ordre des traducteurs, terminologue, et interprètes du Québec); and, attended the IABA virtual conference.

Lamiae Aidi

received a travel award for the Duke Feminist Theory Workshop; and published a short piece, “When Orientalist Fear Meets Post-Colonial Incongruity: The Veil Simplified through Stand-Up,” in [Sacred Matters](#) magazine online.

Victor Arroyo

had screenings of the film Portrait of a Nation in the [FRACTO Experimental Film Encounter 2020](#), in the [Rencontres Internationales Traverse 2020](#), and in Les Inattendus Film Festival, 2020; had a short documentary, Time is Out of Joint, in the [Uppsala Kortfilmfestival 2020](#); received an award from the Programme Aide à la Création 2020, Productions Réalisations Indépendantes de Montréal (PRIM); published “Geographies of Emancipation and the Production of Autonomy in the P’urhépecha Forest,” in [Walking Together in Indigenous Research](#), edited by Laura Forsythe and Jennifer Markides, DIO Press, 2021

Hilary Bergen

published “Animating the Kinetic Trace: Kate Bush, Hatsune Miku, and Digital Dance.” *PUBLIC* Vol. 60: Biometrics (2020).

Marie-Josée Blanchard

published “La sensation participante en méthodologie : le cas du rasa en anthropologie.” *Recherches Qualitatives—Hors-série « Les Actes »*, Special Issue *Sensorialité, émotion et esthétique en recherche qualitative*, vol. 25, 2020, pp. 18-32; was awarded the Interdisciplinary Studies in Society and Culture Composition Competition Award by CISSC, April 2020; presented “Tasting Physical Expression: Rasa in Classical Indian Dance” at the *Uncommon Senses III: Back to the Future of the Senses* conference, Centre for Sensory Studies and CISSC, Concordia, May 2021; and, is an Assistant Professor (Limited-term appointment), Winter 2021, St. Francis Xavier University, Antigonish, NS.

Chélanie Beaudin-Quintin

received an Incubator Grant: “Zù - Programme Genesis”, with Oriane Morriet, for the VR film in development *Underwater*, JUNE 2020; gave a conference presentation, “Immersivity and technological innovations,” [*Les interférences sensorielles et le corps multiple dans les expériences de réalité virtuelle*](#), OCTOBER 2020, organized by Laboratoire CinéMédias, in the Département of art history and film studies at Université de Montréal; gave a presentation in the course, Art Actuel, with Julie-Ann Latulippe, Sherbrooke University in February, 2020; published “[Le corps multiple en réalité virtuelle](#),” *Vie des arts*, Hiver 2020-2021, no.261. pp. 28-31; and, held a research residency at Agora de la danse, with Caroline Laurin-Beaucage (choreographer), for the development of the videodance, 360° stereoscopic and ambisonic VR film *Underwater* (an original idea by Oriane Morriet), April-May, 2021.

Underwater in May 2021, with Mecdy Jean-Pierre and Elinor Fueter, photo by Chélanie Beaudin-Quintin



Andrew Forster

created a 45 minute video and video installation entitled [The Machine Stops / La Machine s'arrête](#), parable about the end of the world with text by E. M. Forster and decor by le Corbusier, filmed in Chandigarh, India, which will go to festivals as a short film and will be seen as a multi-screen installation; created a series of six curated exhibitions / publications about specific contemporary art practices, with rigorous critical writing projects outside of established institutional frameworks. The first of these exhibition projects, presenting the work of Mindy Yan-Miller, will take place in Montreal under the umbrella of the *Fondation André Forestier*.

Laurence Hamel-Roy

published "[Le travail de soutien à domicile en zone grise : étude de cas du système d'allocation directe Chèque Emploi-Service.](#)" *Cahiers de recherche sociologique*, number 66-67, winter–fall 2019, p. 43–72.

Magdalena Hutter

performed in an online event "You Do You", curated by Coral Short (2020); the Title is screening of ScreenDance/doc short "PLUMP" as part of Bouge D'Ici Festival Montreal "So You Think That Was Dance", curated by Karen Fennell (2021, online)

Greg Labrosse

worked as an editor at *Domingo Siete*, an independent publisher in Cartagena, Colombia, supporting the creation of a unique collection of titles, ranging from photobooks to graphic novels and children's books, including *Notas Fantasma* (Ghost Notes), a 2020 photobook exploring the theme of spatial improvisation in the context of Colombia's post-conflict, and *Territorio Fértil* (Fertile Territory), a gastronomical road trip across the country's Caribbean coastal region; and participated as a speaker in the "Interiors in the era of Covid-19" webinar organized by the Modern Interior Research Centre at Kingston University, London in March, 2021, presenting "The possibilities and limitations of working from home: the experience of a transitional justice case worker at the Colombian Truth Commission," in collaboration with Marcela Torres Molano, Vanessa Sicotte, and Cynthia Hammond, as part of a SSHRC-funded project increasing exchange of knowledge of spaces of restorative and transitional justice, led by Cynthia Hammond, Luis Sotelo Castro, and Ipek Türeli, McGill.



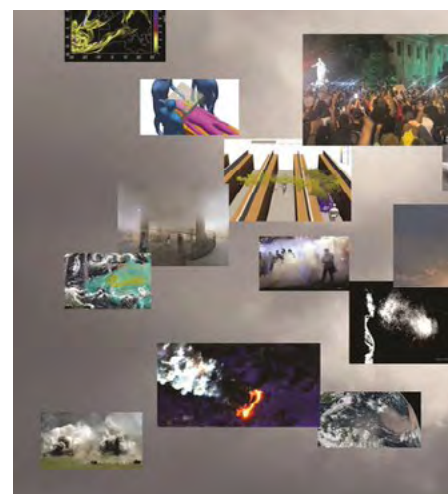
Magdalena Hutter,
Screenshot from: *Plump 3*

co-authored a book, [pan-pan](#), with Neil Mulholland (Confraternity of Neoflagellants), Punctum, NYC, 2020.



presented *A Potential for Nearness (Score for a Mediation of Distance)* in a group exhibition at the Art Gallery of Peterborough, ON from November 2020 to May 2021; had a series of drawings, *Cloud Cover, October 22, 2020, Lethbridge, Alberta*, accepted for exhibition at the Gallery at Casa in Lethbridge, AB, part of a study begun in spring, 2020 titled *Aerosolic Antagonism*.

created a dance work, *Polymorphic Microbe Bodies*, with Hanna Sybille Müller and presented by Tangente Danse, April 2021 and webcast as a 'somatic film' exploring the microbial worlds of the body, created with performers/collaborators Diego Gil, Hanako Hoshimi-Caines, Emmanuel Jouthe & Lara Oundjian, musician Michel F. Coté, dramaturg Adam Kinner, scientific advisor Merlin Sheldrake, lighting designer Tiffanie Boffa, costume designer Emily Watts-Luciani, process witness Nayla Naoufal, set advisor Andrew Forster, DOP & editor Emily Gan, sound designer Christian Olsen; published [*Liquidity*](#), a poetry chapbook with House House Press, 2020; has a new full-length book of poetry forthcoming with [*Brick Books*](#), 2022; and coordinated the SSHRC-funded [*Geopoetics Symposium & Residency*](#), April 2022, on Cortes Island, BC, in partnership with SFU and Hollyhock.



Andrew Rabyniuk,
Aerosolic Antagonisms

regularly speaks to journalists from all over the world about her doctoral research topic of reborn dolls; including in “Les bienfaits thérapeutiques insoupçonnés des poupées hyperréalistes,” by Matthieu Dugal on *Moteur de Recherche*, Radio-Canada, Jan 20, 2020; “‘People don’t get it’: inside the world of hyper-realistic baby doll collecting” by Kelli Korducki in *The Guardian*, Feb 26, 2020; “Reborn Dolls: Ces étranges Thérapeutes” by Marion Police in *Le Temps*, Nov 7, 2020; “Im Puppenfieber” by Nele Langosch in *Gehirn&Geist* (Brain & Mind), Dec 2020; “Ein Baby für immer” by Denise Peikert in *Welt Am Sonntag*, Feb 21, 2021; “Zum Verwechseln ähnlich” by Thomas Hahn in *Süddeutsche Zeitung*, April 2021 (Nr. 77).



Erin Robinsong 5_PMB_
Photo credit: Emily Gan



2020-22 DOCTORAL FELLOWSHIPS

SSHRC

JoDee Allen (2020-21)

Ika Peraic (2020-21)

Sydney Sheedy (2020-21)

Rebecca Van der Post 2021-22

Canada Graduate Scholarships (CGS)

Sarah Burgoyne (2021-22)

Alexandra Custodio (2020-21)

Madelaine Longman (2020-21)

Diane Roberts (2020-21)

Erin Robinsong (2021-22)

Koby Rogers-Hall (2021-22)

Andres Salas (2020-21)

Michael Wees (2020-21)

FRQSC (2021-22)

Sarah Bourgoyne

Leanna Letourneau

Alison Peacock

Rebecca Van der Post



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