

Centre for Interdisciplinary
Studies in Society and Culture

2022-2023
Year in Review



CONCORDIA



Photo: Alex Custodio

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Front cover: Balam Kenter
Back cover: Melanie Power
This page, top: Alex Custodio



Matthew-Robin Nye, *Goodnight Moon: a Rhythm, a Tempo*

ABOUT THE CENTRE

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 creation 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



MEMBERS OF THE CISSC BOARD AND PHD HUMANITIES COMMITTEE, 2022-2023

Jesse Arsenault (English)

David Morris (Philosophy)

Miranda Smitheram (Design & Computation Arts)

Mark Sussman (Theatre)

Amy Swiffen (Sociology & Anthropology)

Jaret Vadera (Studio Arts – on leave)

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.

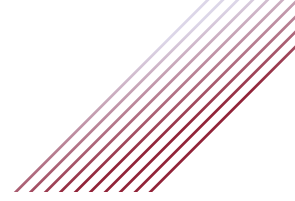
CISSC is a member of the [Consortium of Humanities Centres and Institutes](#) and the International Consortium of Critical Theory Programs.



LETTER FROM THE DIRECTOR

A summer review of the Centre's activities reveals a calendar dense with events and gatherings – on-campus, hybrid, and otherwise. Public space at the university came alive with long-planned conferences and spur-of-the-moment invitations to speakers and guests from far and wide. Faculty and doctoral students from the interdisciplinary Humanities program collaborated in conceiving and planning events, as did both long-serving and new faculty members from across Humanities, Social Sciences, and Fine Arts departments.

A record number of interdisciplinary Working Groups hosted both large and intimate gatherings for conversation, performance, and the sharing of ideas. The field of Food Studies was revived. The South-South group presented a wide-ranging conference *Worlding Tiohtià:ke/Montreal*. The Performative Urbanism Lab occupied Concordia's 4th Space with workshops and student research presentations on *Scenographies of Site-Writing*; and the *Fire and Light* series, hosted by Meghan Moe Beitiks, staged conversations with performance makers and festival curators from the Baltics. The Centre for Sensory Studies returned with a fall online lecture series, and an ambitious fourth annual Uncommon Senses conference with the theme *Sensory Ecologies, Economies, and Aesthetics*.



Topics of discussion across the year included the past and future dramaturgies of Black Dance; the informal city; the situation as a narrative concept; and pedagogy and activism in contemporary Grenada and the diaspora. Post-Doctoral Fellow M  r  dith Lafert  -Coutu gathered Philosophy faculty and students to discuss Emmanuel Levinas and   douard Glissant. The Centre brought Canada Research Chair in Feminist Environmental Humanities Astrida Neimanis from UBC for a talk and a greenhouse-based workshop (in collaboration with The Weathering Collective) to illuminate the intersections between collaborative art, scientific research, and poetics in the environmental humanities. And, in collaboration with the Diasporic Dramaturgies Working Group and 3ecologies, the Centre supported a public discussion with Adebayo Akomolafe and Erin Manning as part of Ground Provisions.

A pair of two-year residencies concluded, as Visiting Scholar Domingos da Cruz and Post-Doctoral Fellow Camille Renarhd invited guest speakers and performers to extend their research projects. Renarhd's CISSC office became a miniature performance and screening space, hosting new film by *Manos Invisibles* and dance presentations in an intimate setting. Da Cruz continued his research on the politics of mental health in Angola, in conversation with Selina Makana from the University of Memphis. Committed to exploring new methods by which Humanities scholars and arts practitioners host, share, and present research, the Centre continues to investigate topics, spaces, and configurations, both formal and informal, leading to the unexpected juxtapositions and felicitous meetings of interdisciplinary work.

Dr. Mark Sussman
Centre Director
Professor of Theatre



Photo: Camille Renarhd

PUBLIC TALKS, CONFERENCES, AND COLLOQUIA

Spring/Fall 2022

Transgressive Sounds & Atmospheres: Capturing Spaces, a [threefold listening event](#) featuring performances by Chantal Laplante, Hubert Gendron-Blais, and Rémy Bélanger de Beauport, organized by Matt Unger (Sociology), Sensing Atmospheres Working Group, at Centre St. Jax – May 24, 2022

Seeing Thousands, screening of a documentary tribute to the late human rights activist and HIV activist Yves Yomb, by Juan and Pierre Gélas, organized by Martin French (Sociology), Concordia Risk Research Working Group – Aug. 1, 2022

Care for the Stranded, a public talk by Astrida Neimanis (English and Cultural Studies, Gender, Women and Sexuality Studies, UBC Okanagan), organized with Erin Robinsong (Humanities); and *Better Weathering*, a workshop in the Concordia Greenhouse by Astrida Neimanis and the Weathering Collective – Oct. 21/25, 2022

“É Maluqueria!”: Thinking Through Madness in the Age of Neoliberalization in Post-War Angola,” a talk by Selina Makana (African History, University of Memphis), in conversation with CISSC Visiting Scholar Domingos da Cruz – Oct. 28, 2022



Yves Yomb, ©Coalition PLUS/Régis Samba Kounzi, 2018



Astrida Neimanis and the Weathering Collective, *Better Weathering* workshop, Photo: M. Sussman



Selina Makana,
University of Memphis

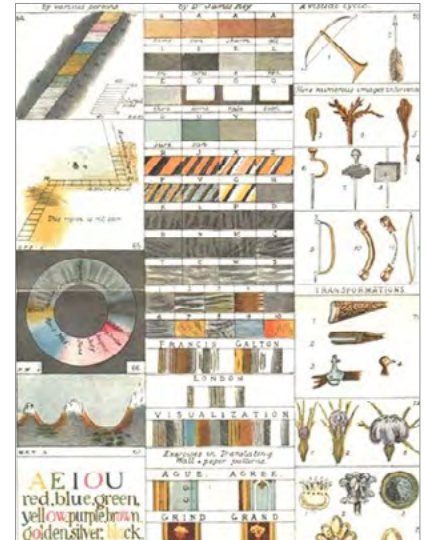
A *Chocolate Soirée*, investigating chocolate production and consumption in the context of Euro-American plantation empires and the manufacturing process from bean to bar, organized by Theresa Ventura (History) and Jordan LeBel (Marketing), Food Studies Working Group – Oct. 27, 2022



Scenographies of Site-Writing & Critical Spatial Practices in the Americas, a residency and workshop series, organized by Shauna Janssen (Theatre) with Performative Urbanism Lab for Spatial, Social, and Scenographic Experimentation (PULSE) and the [Hemispheric Encounters Network](#), at 4th Space – Nov. 7-11, 2022

Sensation lecture series: four talks: Erica Fretwell, Geneviève Teil, Kathleen Sitter, Christopher E. Forth, organized by David Howes/ Centre for Sensory Studies – Nov. 4, 18, 24, & Dec. 4, 2022, via Zoom

Acceptability of Insects as a Sustainable Alternative Source of Protein, Gaëlle Pantin-Sohier, Jordan LeBel, Food Studies Working Group – Nov. 4, 2022



Details of images from *Inquiries into Human Faculty and Its Development (1883)*, by Sir Francis Galton

Epicenter Revolutions: Transgender Performance Happenings, with Holly Timpener, Eva Gonzalez, and Fanny Aboulker – Nov. 13, 2022

South-South Research Sharing Event, with grad students Khaddija Aziz, Richie Daly, Sohail Kajal, Aman Sandhu – Nov. 17, 2022

Informal Cities Working Group Speaker Series: James Freeman (Geography) – Nov. 24, 2022

Breathing Aesthetics, a talk by Jean-Thomas Tremblay (Humanities, York University), with Alice Jarry (Design/Computation Arts), as part of the Critical Anthropocene Speaker Series, organized by the Critical Racial & Indigenous Ecologies Working Group and Society, Politics, Animals and Materiality, at the Milieux Institute – Nov. 25, 2022



Ground Provisions: a Conversation on Blackness and Dramaturgy, with Adebayo Akomolafe & Erin Manning, organized by Angélique Willkie (Contemporary Dance) with the Diasporic Dramaturgies Working Group, at 3Ecologies – Dec. 15-16, 2022

Winter 2023

Fire and Light: Interdisciplinary Artist-Producers: three talks with responses: Bek Berger, with VK Preston (History); Rasa Smite, with Alice Jarry (Design/Computation Arts); Margo Zālīte, with Sheena Bernett, organized by Meghan Moe Beitiks (Theatre), at 4th Space – Jan. 16, Feb. 6, Apr. 3, 2023

Mental Disorders: Homo Sacer and Human Rights, a talk by CISSC Visiting Scholar Domingos da Cruz (University of Zaragoza) – Jan. 20, 2023

Biocharmed: (Affective) Value Forms in Emerging Carbon Removal Markets, a talk by Anne Pasek (Cultural Studies/Environment, Trent University), as part of the Critical Anthropocene Research Group's speaker series organized by the Critical Racial & Indigenous Ecologies Working Group, and Society, Politics, Animals and Materiality, at the Milieux Institute – Jan. 20, 2023

What Can Grenada Teach Us? Reflections on Historical Memory and Community Pedagogy, panels & film screening organized by Tesfa Peterson (PhD Humanities), with Larona Lewis, Peter Antoine, Simon Green, and Percy Hintzen; Merle Collins and Laurie Lambert; at 4th Space – Feb. 3, 2023. Videos may be found [here](#)

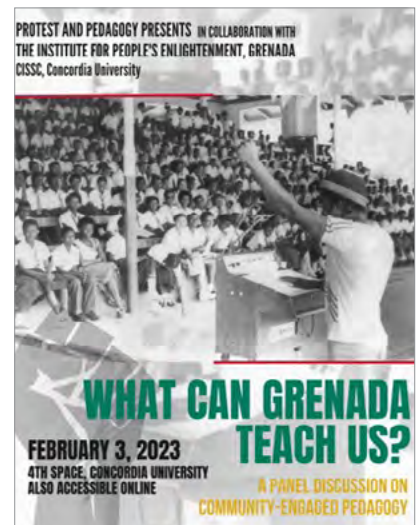
Dance Pedagogy as Legacy and Knowledge Production, celebrating the release of the Legacy Project: video documentations of Angélique Willkie's dance pedagogy, created by Emmanuelle Bourassa Beaudoin, Zoey Gauld, and Espace Perreault; Technologies of Transmission, roundtable discussion with Guy Cools (UQÀM), Jens Richard Giersdorf (Contemporary Dance), Sasha Kleinplatz, (Individualized Program), Lilia Mestre (Contemporary Dance), VK Preston (History), MJ Thompson (Interdisciplinary Studies/Art Education), and Angélique Willkie (Contemporary Dance), organized by Jens Richard Giersdorf, at 4th Space – Feb. 10, 2023



Fire and Light series: Rasa Smite, Alice Jarry, Meghan Moe Beitiks, Photo: M. Sussman



Anne Pasek, Trent University



Angélique Willkie leading dance students, Photo: M. Sussman

Informal Cities Working Group Speaker Series: Kathleen Millar, Anthropology, Simon Fraser University – Feb. 23, 2023

Slow Scrape screening, filmmaker Tanya Lukin Linklater, in conversation with Michael Nardone, organized by VK Preston, for HUMA 889 class, in LB 314 – Mar. 14, 2023

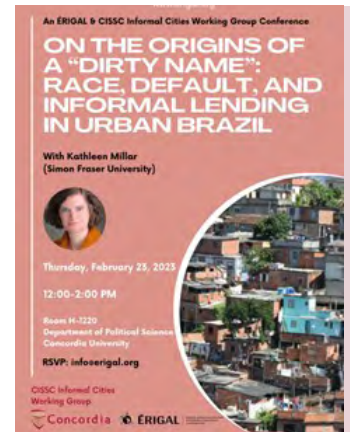
A World Historical Situation: Mediating the Fall of Quebec, talk by Daniel O'Quinn, organized by Marcie Frank, Situation Working Group – Mar. 16, 2023

More-Than-Human Entanglements in the Plantation Nexus, Sophie Chao, Discovery Early Career Researcher Award (DECRA) Fellow and Lecturer in Anthropology, University of Sydney; part of the Critical Anthropocene Speaker Series, organized by the Critical Racial & Indigenous Ecologies Working Group, the Critical Anthropocene Research Group (CARG), and Society, Politics, Animals and Materiality (SPAM), at the Milieux Institute – Mar. 23, 2023

Worlding Tiohtià:ke/Montreal: Bridging Knowledges, Practices, and Beings, a [conference](#) organized by Alice Ming Wai Jim (Art History), the Ethnocultural Art Histories Research group, and the South-South Working Group, with CISSC supporting Amin Rehman's participation on a FOFA Gallery artist roundtable – March 31-April 1, 2023

Office With a View, short-term artist residencies in the CISSC Post-Doc office: *Blue Gloves On Invisible Hands*, documentary-in-progress screening by Manos Invisibles; and, *Flores Liquidas*, an investigation of dance, music, and memory by Yuma Arias and Oscar Coyoli; curated by Camille Renarhd (UQAM), CISSC Post-Doctoral Fellow – April/May, 2023

Sous mes paupières, Vers les abeilles, and *Field Notes*, two dance film screenings, organized by CISSC Post-Doctoral Fellow Camille Renarhd, with dancers/filmmakers Nayla Naoufal, Lucy Fandel, and Bailey Eng, in VA-114 – Mar. 28, 2023



Manos Invisibles

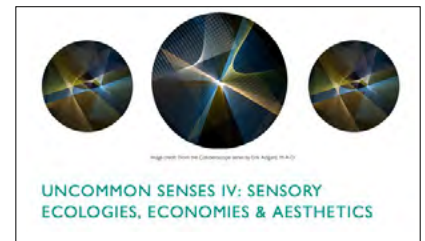


Virtual Panel: Why (Not) Eat Beef?, organized by the Food Studies Working Group: Ali Kenefick (Individualized Program), Sheila Rao (Sociology), Anya Zilberstein (History), and Jordan LeBel (Marketing) – April 28, 2023, via Zoom

Keep Performing: a Movement Workshop and Talk, Camille Renarhd (UQAM), CISSC Post-Doctoral Fellow, with Oscar Coyoli and Mathilde Loslier Pellerin, at Montreal’s Studio 303 dance and performance space – April 28, 2023

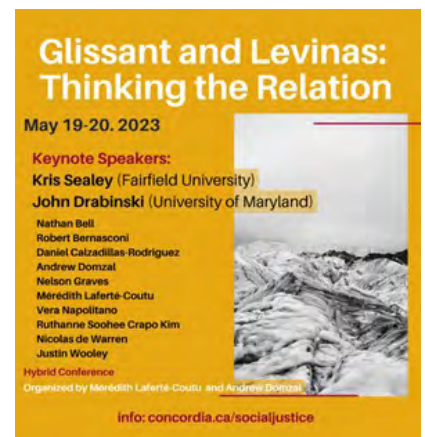


Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics, a four-day [conference](#) highlighting the emergent understanding of the collision of the senses to thinking about burning issues of our times: the ecological crisis, the commodification of the senses under capitalism, and “the new aesthetics” as framed by the late Gernot Böhme; organized by David Howes (Anthropology), with the Centre for Sensory Studies – May 3-6, 2023



Mobilizing Data for Justice: A Skills Development Workshop in Data Activism, organized by Christopher Hurl (Sociology) with the Data Justice Hub, held at the Milieux Institute – May 5-7, 2023

Glissant and Levinas: Thinking the Relation, a two-day conference on the points of contact between these two organized by M  r  dith Lafert  -Coutu (Philosophy), and Andrew Domzal (Philosophy), co-presented with the [Social Justice Center](#) and the [Department of Philosophy](#) – May 19-20, 2023





Better Weathering workshop, led by Astrida Neimanis and the Weathering Collective

2022-23 WORKING GROUPS

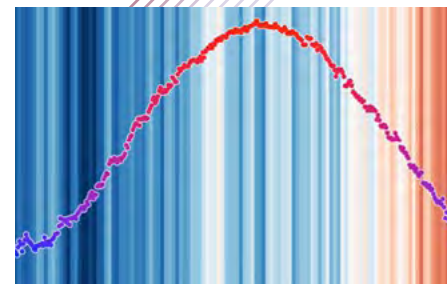
Advancing Climate Policy

Co-directors: Alexandra Lesnikowski (Geography, Planning and Environment), Sam Rowan, (Political Science)

Coordinator: Owen Miller

The Interdisciplinary Working Group on Advancing Climate Policy creates a space for graduate students and researchers to debate current questions and topics in climate policy research. We approach these discussions through diverse lenses, including ethical considerations about responsibility and equity, political questions about different pathways for climate action, practical issues in policy design and implementation, and self-reflection about the role of researchers in achieving climate action.

Throughout the 2022-23 academic year, we convened eight discussions on different aspects of climate policy, including supply-side climate policies, net zero targets, flood risk governance, the meaning of just energy transitions, public perceptions of climate policy, the science-society contract in climate change research, climate litigation, and adaptation limits. In May, 2023 we held an Early Career Workshop on Advancing Climate Policy aimed at doctoral students, post-doctoral researchers, and junior faculty from diverse disciplines. Twelve participants from universities across Canada, the United States, and Europe gathered at Concordia for two days. Each participant submitted a draft manuscript, discussed in turn throughout the meeting. The workshop offered an opportunity to form new collaborations or strengthen existing ones, share and discuss current research projects, receive feedback on draft manuscripts, and discuss new frontiers in climate policy research. The Working Group will continue its activities in the 2023-2024 academic year, including the organization of a second workshop.



Clandestine Transactions

Co-directors: Sowparnika Balaswaminathan (Religions & Cultures),

David Howes (Anthropology)

Coordinator: Jordan Molot

Transactions are a foundational aspect of socioeconomic relations in society, which can provide an index of the governing systems of value, power, and ethics, as well as their limits. The Clandestine Transactions Working Group seeks to provide a forum for scholars interested in exchanges of commodities through extra-legal means under conditions of contestation, marginality, and exploitation to converse about their observations on these matters. Rooted at the intersection of anthropology, Indigenous studies, museology & art history, legal studies, religions, media cultures, and international relations, our Working Group explores themes related to sovereignty, secrecy, illegality and crime, peripheral networks, and alternative modalities of globalization.

In 2022-23, we conducted five meetings including a planning session wherein we decided upon goals and strategy for the future of the working group. We decided to focus on building a shared critical scholarship on the group's subject, based on each member's particular focus area and expertise. For this, in our second meeting, we shared our own publications to familiarize ourselves with each of our projects as well as our scholarly perspective and writing goals. Consequently, the reading sessions were themed on the following topics: Borders, IP & Piracy, and Neoliberalism and Governance. We read five texts chosen by each member under every theme and discussed their valences in seminar style sessions that lasted 1.5 hours. Our meetings were conducted from November, 2022 through May, 2023 in both in-person and virtual meetings. In the year 2023-4, we plan on conducting student research focused events engendering mentorship from faculty on research, writing, and grant proposals



Concourse at Detroit
International Airport.
Photo by Sowparnika Balaswaminathan

Diasporic Dramaturgies

Director: Angélique Willkie (Contemporary Dance)

The working group held two meetings in Fall, 2022 and produced the event Ground Provisions, in collaboration with the Dramaturgical Ecologies research group.

Oct. 17 - A round of introductions started the first session along with inquiries and propositions for the group. Decision to discuss V.K. Preston's article on *Bernardo Montet's* work and their experience with translating it to French. Attendees: Angélique Willkie, V.K. Preston, Diane Roberts, Danielle Garrison, Dana Dugan, Erin Manning, Kelann Currie-Williams, MJ Thompson, Peng Hsu, Milena Pereira, Diego Gil, Cadu Mello and Heather Anderson

Nov. 21 - We gathered around V.K. Preston's article and held a conversation about the challenges and the productive knots encountered in the translation process. Attendees: Angélique Willkie, V.K. Preston, Danielle Garrison, Erin Manning, Kelann Currie-Williams, Milena Pereira, Diego Gil, Cadu Mello, Tesfa Peterson, Heather Anderson, Paloma Leyton, Juan Pablo Corvalan

Ground Provisions

Dec. 15 - Facilitated reading of Nahum Chandler's text On Paragraph Four of "*The Conservation of Races*" with the presence of invited guests Stéphane Martelly (Université de Sherbrooke), Bayo Akomolafe (The Emergence Network), and Lilia Mestre (Concordia University).

Dec. 16 - With the moderation of Angélique Willkie, Erin Manning and Bayo Akomolafe engaged in an open dialogue around blackness and dramaturgy from within their fields of research: subjectivity, transversality, neurodiversity, process philosophy, ontofugitivity, post-activism and black studies.

Recordings and photos of the Ground Provisions Zoom sessions and events may be found [here](#).



Erin Manning and Bayo Akomolafe



During Winter, 2023, meetings were held between Cadu Mello and Dana Dugan around furthering the work of the Dramaturgical Ecologies group, specifically the ABC's of DE (a vocabulary that engages with dance dramaturgy, black studies and diaspora studies), as a project for Diasporic Dramaturgies. Conversations have also taken place with Diasporic Dramaturgies participant Kelann-Currie Williams for further propositions around a vocabulary of interest to the working group, inspired by Tina Camp's (Africana and Women's, Gender and Sexuality Studies at Barnard College-Columbia University) production of a glossary of knowledge practices that emerged from her experiences with the *The Practicing Refusal Collective*, a group convened by with Saidiya Hartman.

Food Studies

Co-directors: Jordan LeBel (Marketing), Anya Zilberstein (History)

Coordinator: Marie-Ève Ducharme

Our longstanding multi-disciplinary community of scholars interested in all aspects of food-related research has been able to attract new members and revive interest in organizing events and collaborations. In addition to plans for programming in the short-term, we are envisioning the design of an interdisciplinary Food Studies curriculum at Concordia with the goal, reinforced by the advent of the new School of Health, of fostering research and training of students interested in creating more resilient, healthy, diverse, and equitable food systems. As a result, we're particularly encouraged and grateful that CISSC granted us a second year of funding for 2023-2024, with which we intend to bolster our momentum on a number of collaborative, interdisciplinary projects, especially by maintaining a welcoming forum for newer members of the group to substantially shape our vision for Food Studies at the university.


Organizers: Dr. Jordan LeBel (Department of Marketing, John Molson School of Business) Dr. Anya Zilberstein, History • **Group members:** Rachel Berger, History • Erik Chevrier, Sociology & Anthropology • Christine DeWolf, Chemistry and Biochemistry • Satoshi Ikeda, Sociology & Anthropology • Norma Joseph, Religions & Cultures • Christine Jourdan, Sociology & Anthropology • Elizabeth Miller, Communication Studies • Alan Nash, Geography, Planning and the Environment • Sheila Rao, Sociology & Anthropology • Rhona Richman-Kenneally, Design & Computation Arts, Emerita • Sylvia Santosa, Health, Kinesiology and Applied Physiology • Geneviève Sicotte, Études françaises • Theresa Ventura, History • Yuan Yi, History • Marie-Ève Ducharme, INDI



Food Chain, Aislin, 1970, McCord Museum



PhD Candidate • Ali Kenefick, INDI PhD Candidate




We held two meetings for working group members to reacquaint themselves and discuss collective priorities. Ahead of these meetings, we circulated a brief questionnaire to efficiently gather input from members and provide updated content for our website (see questionnaire, attached). Much of our discussion centered on three points: diversifying membership, refreshing and maintaining a website, and planning events for this academic year.

Goals and membership: This year we attracted four faculty members interested in contributed to the Working Group: Rachel Berger (History), Christine DeWolf (Chemistry and Biochemistry & FAS Vice-Dean), Sheila Rao (Sociology & Anthropology), Theresa Ventura (History), and Yuan Yi (History). An emerging consensus among group members is that curricular innovation should be a definite medium-term goal, but our focus in the coming year will be on cementing research collaborations among current faculty and graduate student members of the group in tandem with outreach to faculty colleagues in other Montreal-area universities, for example, the Ateliers Honnête Volupté at UQÀM, as well as extra-academic professionals and researchers engaged in questions around food. Erik Chevrier suggested that we consider creating a membership hierarchy, in which, for example, industry professionals would be in a lower tier of ‘affiliates’ while active Concordia faculty and doctoral student members would be the core constituency. Finally, we are particularly heartened by Vice-Dean DeWolf’s engagement with our group and her keen interest in helping to promote Food Studies in FAS and beyond.

Events: In addition to the events listed below, in December group members proposed several contributions to the *2023 Uncommon Senses IV conference*, organized by the Centre for Sensory Studies.

October 18, 2022, Pamela Tudge contributed to two events for the digital conference *Montreal Connect*: she led the workshop “Food Systems of Hope” and moderated the Lekwunegen Nation leader Cheryl Bryce’s public keynote “Decolonizing Place: Reinstating Indigenous Eco(Systems) and Sovereignty”.

October 27, 2022: A well-attended “Chocolate Soirée” featuring Theresa Ventura, who spoke about the political history of coconut in the Philippines, and Jordan LeBel, who discussed the production process and marketing culture of chocolate from bean to bar, including an interactive tasting of artisanal chocolates.



November 4, 2022: Jordan Lebel chaired an invited online lecture by Gaëlle Pantin-Sohier (Université d'Angers, France) on “The Acceptability of Insects as a Sustainable Alternative Source of Conventional Animal Protein,” which provided an overview of edible insect consumption in Western countries.

April 21, 2023: The group hosted a round table panel on “Why (Not) Eat Beef?” which highlighted various perspectives on debates about how to think about the surge in new ersatz beef products — specifically the proliferation of plant-based and cultured meats. The discussion featured comments by Ali Kenefick, Sheila Rao, and Anya Zilberstein and was moderated by Jordan Lebel.

The Uncommon Senses IV Conference, convened by the Centre for Sensory Studies with support from CISSC, included multiple events organized by Food Studies members: May 4, 2023 Panel: “Tasteful Food Studies” - Yanjun Lyu, Geneviève Sicotte, and Jennifer Coe; Workshop: “Walking with our Senses: Grounded Pedagogical Encounters at Loyola Campus” - Allan Nash, Satoshi Ikeda, Rebecca Tittler, Erik Chevrier, Jackie Martin, Faisal Shennib, and Elizabeth Miller, Drs. Pantin-Sohier and Lebel: “Why (Not) Eat Beef?” discussion.

May 6, 2023 Workshop: “Push and Pull in Every Bite: Interactive exploration of dynamic contrast in multi-sensory food-based experiences,” Jordan LeBel and Marie-Eve Ducharme.

June 9, 2023: Members of the group met for a luncheon, hosted by Jordan LeBel, which proved a festive occasion to reflect on the past year and to brainstorm about future directions. Attendees included Erik Chevrier, Pamela Tudge, Sheila Rao, Liz Miller, and Anya Zilberstein, along with Vice-Dean DeWolf



Informal Cities

Director: Tina Hilgers (Political Science)

Coordinator: Greg Labrosse

This report presents the outcomes of an interdisciplinary working group focused on the theme of informality. The Informal Cities Working Group brings together faculty and students from anthropology, geography, history, political science, and sociology, to generate an interdisciplinary understanding of the role of the informal in the survival and development of the built and the lived city in Latin America and the Caribbean.

Working group members have variously studied the structures and interactions of the informal, focusing on governance, markets, labour, settlements, infrastructural development, health care, disaster response, and cultural practices. The group sought to integrate these different topical and disciplinary bases of knowledge into a holistic discussion of urban informality.

Working Group members: Director, Tina Hilgers (Political Science); Student Coordinator, Greg Labrosse (PhD Humanities); Faculty: James Freeman (Geography), Kevin Gould (Geography), Kregg Hetherington (Anthropology, Ethnography Lab), Nora Jaffary (History), Jean François Mayer (Political Science); Students: Rubens Lima Moraes (PhD, Political Science), Luis Londoño (PhD, History), Omar Adrián Nuño Íñiguez (MSc, Geography), Camila Patiño Sanchez (PhD, Anthropology), Luisa Seidl (MA, Political Science), Sreelakshmi Ramachandran (PhD, Geography, Planning and Environment), Jeimy Arias (PhD, Geography, U. de Montréal).



Understanding Informal Cities: Our first activity consisted of convening a reading group to discuss and examine key features and dynamics that define informal cities (informality and governance, informality and city-building, informal labour, informality and violence, informality as a social tool). The reading group meeting took place on October 28th. The relation between **informality and infrastructure** emerged as a common nexus of interest.

Approaches to research: With the aim of highlighting recent work in the field, we organized a **Speakers Series** with three researchers engaging with informality:

Fall, 2022: On November 24th, Jim Freeman (Geography) came in to talk about infrastructure, public space, and class relations in the context of Rio de Janeiro's beaches.

Winter, 2023: Co-organized by ERIGAL, on February 23rd, Kathleen Millar (Professor of Anthropology and an associate member of the School for International Studies, Simon Fraser University) gave an in-person talk on her award-winning book, *Reclaiming the Discarded: Life and Labor on Rio's Garbage Dump*, which explores debt among Brazilian low-income families.

Spring/Summer, 2023: On May 9, students organized an online conference with Sergio Montero (Professor of Urban and Regional Planning and Development at the Universidad de Los Andes, Visiting Professor at the University of Toronto's School of Cities) to discuss his recent paper on urban policy narratives.

Based on the outcomes of the Working Group's activities and on the members' ongoing research initiatives, it is evident that the intersection between informality and infrastructure continues to be a generative field of study, especially in relation to certain sub-topics such as sustainability, housing, and mobility. The emergence of these sub-topics in the context of the Working Group's activities was primarily a result of active student participation in the Reading Group and Speakers Series events. As such, we recommend maintaining an active mailing list in order for the members of the group to share information about future events and activities. These events could be organized by both faculty and students in order to foster further interdisciplinary research, which in turn can strengthen inter-departmental and inter-university ties.

Situation: A Transmedial Narrative Concept?

Director: Marcie Frank

Coordinator: Nikola Stepic

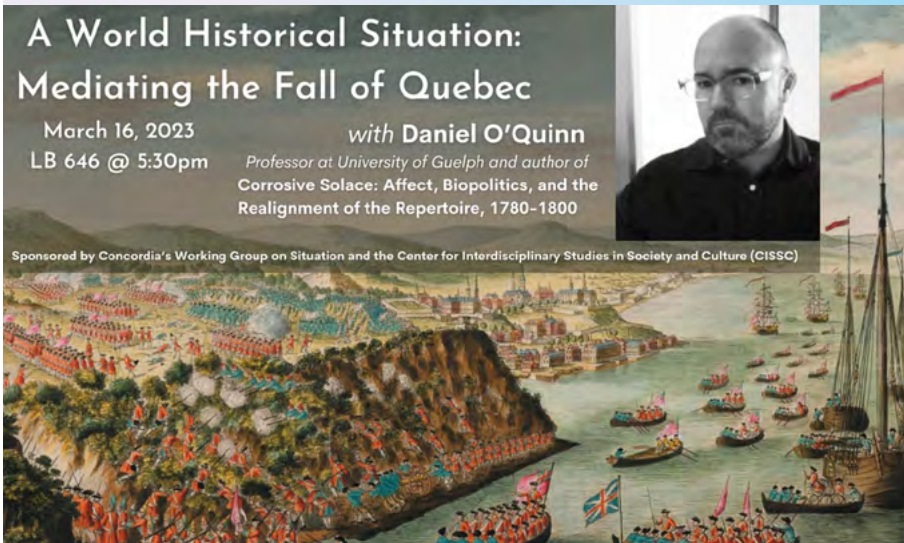
The following is a summary of activities that members of the Situation as a Narrative Concept working group have engaged in throughout the 2022-23 year. This list of activities, publications and talks reflects the engagement of the group with the situation as it travels across academic disciplines, geographical contexts and cultural concerns.

The group held a number of film screenings at Concordia University's Visual Collections Repository, each followed by a meeting and discussion. The films in question were chosen for their narratological reliance on the situation. To that end, the group discussed *The Wheel of Fortune and Fantasy* (2021, dir. Ryusuke Hamaguchi), as well as the so-called Koker trilogy of films by Abbas Kiarostami: *Where is the Friend's House?* (1987), *Life, and Nothing Else* (1992), and *Through the Olive Trees* (1994).



Where is the Friends House? (1987, dir. Abbas Kiarostami)

On March 16, Dr. Daniel O'Quinn (University of Guelph) delivered a talk titled "A World Historical Situation: Mediating the Fall of Quebec." By considering the transmedial representations of the Battle of the Plains of Abraham in newspapers, maps, letters and paintings, Dr. O'Quinn used the concept of situation to capture the narrative possibility engendered by the tensions between aestheticism and biopolitics in these historic mediations.



The working group is happy to report on the dissemination of knowledge on the situation as a narrative concept by its members:

Dr. Jonathan Lessard (Design/Computation Arts), a member of the working group, and Samuel Paré-Chouinard, have co-authored and published a paper titled "Dramatic Situations for Emergent Narrative System Authorship" in *Interactive Storytelling*, the conference proceedings for the 15th International Conference on Interactive Digital Storytelling.

Marcie Frank (English), Kevin Pask (English), and Ned Schantz (McGill University) have co-authored the article "Situation: A Narrative Concept" for the Summer 2024 issue of *Critical Inquiry*. As well, Marcie Frank has been awarded a SSHRC Insight Grant, "Reading for Situation," (2023-27) along with co-applicants Kevin Pask and Ned Schantz

South-South

Co-Directors: Alice Ming Wai Jim, (Art History), Gada Mahrouse
(Simone de Beauvoir Institute & Women's Studies)

Student Coordinator: Aman Sandu

Launched in 2022-2023 by Alice Ming Wai Jim and Gada Mahrouse, South-South presented several public events in its inaugural year. In the fall, graduate student coordinator Aman Sandhu organized the first annual *South-South Research-Sharing Event* for graduate student members to present their current research streams in a research-sharing event designed to offer peer-support for the students with South-South faculty members in attendance. The hybrid format amplified the far-reaching research shared by presenters Khadija Aziz (MFA, Fibres & Material Practices, South-South faculty member), Richie Daly (PhD, INDI), Sohail Kajal (PhD, HUMA), and Aman Sandhu (PhD, HUMA). With several of our members crossing over multiple research groups with overlapping concerns, the capstone research activity was South-South's collaboration with multiple partners to present *WPC 2023 Worlding Tiohtià:ke/Montreal colloquium and exhibition*, the last in a series of five international gatherings of the four-year Trans-Atlantic Platform project, "Worlding Public Cultures: The Arts and Social Innovation" (WPC), exploring how global, transnational and transcultural public narratives are being represented in universities and museums worldwide. WPC 2023 asked three main questions: To what extent do current scholarship in global art histories, museum studies, and radical pedagogies demonstrate critical awareness of and engagement with, diverse ethnocultural communities who are at home in diaspora and/or unsettled racialized arrivants on unceded Indigenous lands? How can we understand Global South and Global North not as binary categories, but as overlapping networks and territories? How are these networks emerging in and being engaged within Montreal's culturally and linguistically diverse art and cultural landscape? In particular, South-South's greatest contribution was in support of the curating the WPC 2023 exhibition, *re* - imagining / créer / building / faire / mapping / connaissance /...* and sponsoring the participation by its most senior artist, Amin Rehman, who with fellow artists rudi aker, Pansee Atta, and Swapnaa Tamhane put theory into practice (see artists panel). Curated by graduate student members Manar Abo Touk, Lorraine Doucet Sisto, and Varda Nisar, *re** set for itself the goal to unlearn and relearn the diverse world-making practices that continue to exist and thrive, despite the colonial attempts to eradicate them under the guise of progress. Conceived as a critical

and collaborative reflection on the themes of worlding and world-making, the project activated through research creation and graduate mentorship, aspects of the theme of *WPC 2023, Worlding Tiohtià:ke/Montreal: Bridging Knowledges, Practices, and Beings*, in ways that the colloquium could not. re* offered a counterpoint to the colonial histories and archives critiqued by scholars over the two-day gathering. Exhibited at both the fofo Gallery and Webster Library, the artworks reimagine and redefine ideas around time, space, land and languages while foregrounding different possibilities for reclaiming languages and histories, resisting and refuting imposed geographies, and reframing futures and pasts.

Members also included Natasha Bissonauth (Art History, York University), Surabhi Ghosh (Studio Art), Rilla Khaled (Design and Computation Arts), Nalini Mohabir (Geography), Balbir Singh (Art History) and Jaret Vadera (Studio Art), and student members Varda Nisar (PhD, Art History), Aman Sandhu (PhD Humanities) and Kanwal Syed (PhD'23, Art History). Thank you to our partners, collaborators, and funders for their generous support of South-South's contribution to WPC 2023, especially the Concordia University Research Chair in Ethnocultural Art Histories (Alice Ming Wai Jim), FOFA Gallery (Nicole Burisch and Geneviève Wallen), 4th Space (Anna Waclawek and team), Conversations in Contemporary Art (maya rae oppenheimer and Karin Zuppiger) and Centre for Interdisciplinary Studies in Society and Culture (CISSC).



Amin Rehman, *My Father*, 2021, Mixed media on paper, 11"x17"



Camille Renarhd, *Sous mes paupières: Vers les abeilles*

CISSC POST-DOCTORAL FELLOW AND VISITING SCHOLAR

Post-Doctoral Fellow CAMILLE RENARHD

In fall 2022, Camille Renarhd worked in collaboration with postdoctoral fellow Maude B. Lafrance on a research-creation project called *Yellow Aprons* as part of *Scenographies of Site-Writing & Critical Spatial Practices across the Americas*, a residency curated by Adela Goldbard and Shauna Janssen, hosted by PULSE at 4th Space, with support from the Hemispheric Encounters network and SBC Gallery. As a duo, the *Yellow Aprons* performed ghostly work by exploring the space of the J.W. McConnell building. Based on the research of Vinciane Despret, Grégory Delaplace, Étienne Souriau, Gloria Anzaldúa and Heonik Know, on the anthropology of the dead and ghosts, they set out to walk the 12 floors of the building in order to create a performative narrative of the ghostly "ways of being" they encounter. During this process, they operated a "reading of signs" (Despret) that they observed by activating them through photographic frames. The collected images become the starting point for a reading-writing process in which superposition allowed the ghosts to become apparent. They aimed to provoke generative fictions (Despret) not only from images captured on the floors, but also from archives of the university and old maps of the territory on which the building was set. This project thus took the form of an invitation to confront the memories of the place and of the beings (dead or alive) that populate it.

In winter, 2023, Renarhd continued the ecosomatic research project that she began in 2022, in collaboration with the researcher David Gutiérrez from the UNAM (Universidad Autónoma de México) and the artist Tania Solomonoff. This research will be published in a special issue of *Percée* magazine in June 2024 titled *Ecodramaturgy: Québec, France, francophonie*. She was also active as a member of a SSHRC-funded research group on Ecosomatics and Dance in Quebec, led by dancer and researcher Johanna Bienaise at UQAM.

To open her research to new questions and possibilities Renarhd created and curated an artistic residency in her office named: *Office with a View, Ephemeral artistic residency*. Between January and May 2023, she opened her office door and invited artist-researchers to occupy it through the unfolding of their art practices. This office, an almost invisible space, a small black box lost in the overwhelming JW McConnell building, became a window that made visible not only what's usually invisible within the institutional place but the work and labor of those who say “yes” to the invitation.

The first artist in residence (January-March) was the Mexican ethnologist and video artist Manos Invisibles. Through a performative video installation *Blue Gloves on Invisible Hands*, he offered to the persons who came to his public presentation to feel the experience of alienation to which illegal workers inside a factory in the suburbs of Montreal are exposed to. Invisibles hid his camera within the interstices of this “other” Canada and highlighted the daily embodied and psychic experience of illegal workers.

The second artists in residence (April-May) were Mexican artists Yuma Arias and Oscar Coyoli who created a stunning movement and sound performance intitled *Flores Liquidas* (Liquid Flowers). This multidisciplinary project observes the transformations and resonances experimented by bodies while flowing through geographical, mnemonic or sonorous frontiers.

In spring, 2023, Renarhd organized a series of events with the support of CISSC to bring her post-doctoral research to a close:

A screening of her short film *Sous mes paupières: Vers les abeilles*, followed by a presentation and a discussion with writer and researcher Nayla Naoufal, and dancers Bailey Eng and Lucy Fandel. The film documents



Yuma Arias and Oscar Coyoli, *Flores Liquidas*

an interspecies adventure woven with bees of the French Pyrénées mountains, in collaboration with beekeeper Catherine Ballot-Flurin and visual artist Charley Case. The process put into images questions the place of the artist within a network of gestures, spaces, sensory and memetic relations in which they take the risk of engaging with what troubles, what decenters.

A 3-hour workshop and an artistic talk that concluded her research with the performative structure *Keep Performing*, an improvisation structure developed by Camille Renarhd as part of her postdoctoral research, interweaving dance, acting, oral dialogue and creative writing. This structured practice is an invitation to dissolve the boundaries between theory and practice, and to invent ways of thinking-creating-together. An open discussion with musician [Oscar Coyoli](#) and dancer Mathi(Ide) Loslier Pellerin, who both participated in the exploration of *Keep Performing* followed the workshop.

In September, 2022, Renarhd was a keynote speaker, giving a talk, “Penser avec Avec l'autre qu'humain. Penser, agir et écrire les coprésences,” at a conference coorganized by UQAM, LAVI / Laboratoire Arts Vivants et Interdisciplinarité, SQUET, Figura, UNEQ, GRIAV.

She gave a paper in November, 2022, “Keep Performing: Reflections on a Research Creation Residency”, at the 2022 Emergences Conference – Reshaping the future of the world through art, Canadian Society for Education through Art and the Ontario Art Education Association, Ottawa. And she gave the paper “In the Middle, between land and water: A research-creation on the practices of washerwoman” for the 2023 Canadian Association for Theatre Research (CATR) conference, Halifax in June 2023.

Lauren Michelle Levesque, Camille Renarhd & Josh Clendenin (2023) Embodied witness: interdisciplinary perspectives on listening and care in arts-based transitional justice, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 28:1, 44-65, DOI: [10.1080/13569783.2023.2169069](https://doi.org/10.1080/13569783.2023.2169069)

Camille Renarhd (2022), « Embodied Talk : dispositif performatif et chorégraphie(s) de la parole », *L'Extension, recherche&création*, <https://percees.uqam.ca/fr/la-ruche-article/embodied-talk-dispositif-performatif-et-choregraphies-de-la-parole>

Visiting Scholar DOMINGOS DA CRUZ

Domingos da Cruz's research focuses on "Mental Illness as Political Problem: Kant's Principle of Human Dignity and Human Right as an Instrument to Protect the Mad." He is also a guest researcher at the University of Johannesburg, Department of Communication and Media, in South Africa and at the University of Zaragoza, Department of Philosophy, in Spain. Over the last eight years, his main research topics have been on human rights, the philosophy of liberation, and authoritarian regimes in Angola. He has published [eleven books](#) on these topics in Portuguese.



As part of his second year in residence at CISSC, da Cruz invited Dr. Selina Makana (University of Memphis) to give a talk and public discussion entitled "Mental Illness and the World Order" in October, 2022, and gave a talk on the state of his own research, "Mental Disorders: Homo Sacer and Human Rights," in January, 2023. He continued work on digital surveillance and political implications of the use of artificial intelligence in Angola and gave an online webinar at the Royal Military College of Canada on the topic.





HUMANITIES DOCTORAL PROGRAM

2022–23 GRADUATES

Lamiaie Aidi

Representation Otherwise: A Public Pedagogy Contesting Islamophobia through Popular Culture

Supervisors: Vivek Venkatesh, Nayrouz Abu Hatoum, Rasha El Hawari

Hilary Bergen

Dancing Media: The Contagious Movement of Posthuman Bodies

Supervisors: Darren Wershler, Charles Acland, Alanna Thain

Erik Chevrier

Building Food Sovereign Campuses: A Case Study of the Campus-Community Food Groups at Concordia University

Supervisors: Satoshi Ikeda, Beverly Best, Elizabeth Miller

Kelly Arlene Grant

Creating Characters and Costume for Living History Programs in Late Eighteenth-Century North America

Supervisor: John Potvin, Stephen Snow, Kelly Thompson

Sandra-Jo Huber

Witchy Methodologies: Bewitchment, Shapeshifting, and Communication with More-Than-Human Kin

Supervisors: Darren Wershler, Bart Simon, Lynn Hughes

Gregorio Rodríguez, Jr.

Distinctions of Difference: Race, Queerness, & Homonationalism in Québec Cinema

Supervisor: Ted Rutland, Monika Kin Gagnon, Natalie Kouri-Towe

Sylvain Lavoie

Des chiens et des hommes: de quelques espaces d'espèces du théâtre contemporain au Québec

Supervisors: Patrick Leroux, Christabelle Sethna, David Howes

Carmen Ruschiensky

Survivances: Translating Cultural Memory in Quebec

Supervisors: Sherry Simon, Steven High, Jean Philippe Warren

Gabriel Peña Tijerina

The Sensorial and Spatial Affects of Glass Atmospheres

Supervisor: David Howes, Nicola Pezolet, Carmela Cucuzzella

Elisabeth Roy Trudel

(Re)imagining a Sensing and Feeling Human: On the Creation of Exclusions

Through the Visual in International Human Rights

Supervisors: Amy Swiffen, David Howes, Nayrouz Abu Hatoum

Olga Zikrata

The Sonic Operative: Sound, Activism, and the Politics of Response

to Post-Soviet Crises

Supervisors: David Howes, Matthew Unger, Alison Rowley

Darian Goldin Stahl

FALL 2023 INCOMING STUDENTS

Katie-May Arndt

Franklin Reynel Bonivento van Grieken

Paolo Gruni

Miléna Kartowski-Aïach

Stephanie Dawn Murray

Tristan Nkoghe

Dominic Roulx

Gerald Ssemaganda





Complexe Canal Lachine studio, Photo: A. Rabyniuk

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

Coordinator: Frederic Bigras-Burrogano

The Complexe Canal Lachine studio is a multi-disciplinary disciplinary workspace shared by the Interdisciplinary Humanities and Individualized MA and PhD programs. Located off-campus in a former industrial building converted into a mixed-use facility with artist studios and small businesses, its primary purpose is to support both studio and academic research as embodied by research-creation methodological frameworks. Additionally, the studio is used as venue for student-initiated events that are sometimes part of yearly programming and otherwise spontaneous. The flexibility, location and student-led organization make for a unique dynamic, rarely found in Western education institutions.

Though well-supported by CISSC, the School of Graduate Studies, and the Faculty of Fine Arts, day-to-day functions of the space 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 supportive environment for creative and intellectual work.

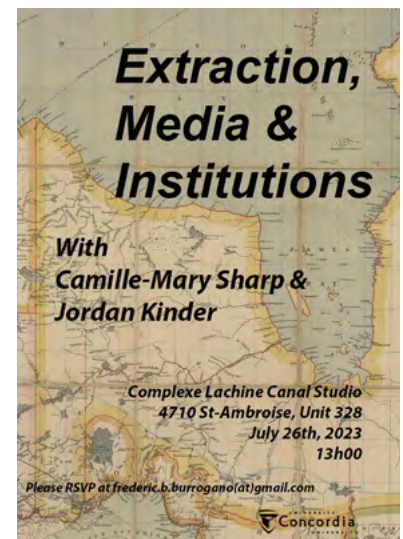
Since taking-up active tenancy in early 2020, there has been a steady and enthusiastic increase in the integration of the studio into both programs as well as residents' research activities. Several studio residents have used the space to complete significant program milestones, including successful Ph.D. dissertation defenses. A partnership with Concordia's Black Perspectives Office was created. And, the space has hosted several student-programmed events. Following this year's reorganization and optimization of the space, the studio is running at maximum capacity, with fifteen artists in residence at once.

There has also been a notable qualitative change in the space in the past year, with increasingly frequent informal conversations about individual projects and experiences navigating the particularities of interdisciplinary program requirements. The studio directly contributes to fostering peer-to-peer support, the importance of which cannot be overstated. Monthly gathering sessions allow students to visit and meet resident artists. Over the course of the past year, the studio has become more lived-in with the recent addition of a new reading lounge and storage unit.

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

For example, in July, 2023, we welcomed Métis-British scholar Jordan Kinder (Harvard) and Camille Mary-Sharp (NYU) for a daylong workshop on extraction, art and institutions. Their lecture was followed by individual studio visits with these noted environmental humanities scholars.

This year, fifteen artists have used the space, nine consistently and six intermittently. New students Morris Fox, Diego Lopez, Naveed Salek Nejad, Rachel Rozanski and Alaina Perez have joined long-term residents Olivia Mc Gilchrist, Shaya Ishaq, Raphaëlle Bessette-Viens, Frederic Bigras-Burrogano, Amanda Gutiérrez, Cristina Alejandra Jimenez Gomez, Lara Kramer, Gabriel Peña, and Jorge Zavagno.



HUMANITIES DOCTORAL SEMINARS

Fall 2022, Seminar in Interdisciplinary Studies I:
Positioning Research-Creation: Theory, History, and Practice
Cynthia Hammond (Art History)

This course will address core questions that arise as students enter their first, doctoral-level seminar in an interdisciplinary degree setting: How does one move from mono-disciplinary training to an interdisciplinary research mode? What is the difference between a research method and a research methodology? How does my planned work count as “knowledge”? And if I don’t (yet) know the answers to these questions, do I really belong in this program (am I an imposter?). By helping students answer these and other questions for themselves, the course will help students to articulate and frame their work for the purposes of grant applications, research proposals, and ethics protocols. Relatedly, the course plan is designed to introduce students to degree expectations, and some of the key steps that they should anticipate along the way.

We will take a case study to orient our collective learning: the still-emerging theory and practice of research-creation. Traditionally, western universities have considered the creative arts to be separate from other disciplines, because it was assumed that the arts could not produce objective truths, reasoned arguments, and thus could not “contribute to knowledge.” In recent years, however, new forms of inquiry have surfaced, including research-creation, social practice, autoethnography, and creative oral history methods, none of which make claims to objectivity or universal truth. All insist, in fact, on breaking down the purported barrier between the researcher and the researched. What, then, do such approaches produce, as knowledge? The answers are important to Humanities PhD students because, as part of their journey as doctoral candidates in a scholarly program, they must ultimately be able to defend their own work as having produced knowledge, no matter what disciplines and methods they have chosen to employ.

This course will be useful for students who are planning to take a research-creation approach in their doctorate, likewise for students who want to better understand what methodology and interdisciplinarity are, and mean, for their own work in the Humanities program. It will be of great interest to students who have wondered about the (perhaps covert) creative aspects of their own prior training, in any field.

Winter 2023, Seminar in Interdisciplinary Studies II:
Embodiments: Reciprocity
VK Preston (History)

This course brings interdisciplinary conversations on embodiment, performance, and theory into shared focus with contemporary reflection on reciprocity. It builds on the research-creation focus of HUMA 888 (Fall 2022) to take up themes traversing knowledge-sharing through the affordances of our class's location between faculties, practices, and facilities. This enquiry extends to co-relationship as taken up in the work of Indigenous scientists as well as writers in fields from performance theory to queer phenomenology.

The aim of the course is to support incoming doctoral students' access to university resources, processes, and programs. Coursework includes perception-based scores, instructions, and experiential worldings as well as close reading and assignments that engage in collective study of both works of art and writerly theoretical enquiry. This approach draws from critical dance studies, performance theory, research-creation, media history, archival theory, and embodiment studies. Engaging with work by artist-scholars across disciplines, alongside cultural and critical theory, this course considers pluralism a keystone of enquiry shaping interdisciplinary speculation.

This course's objective is to support graduate-level research. Particular attention turns to questions of the public, of the library, and the activation of spaces between us. More finely, this course explores arguments regarding the concept of embodiment in writing on kinesthetics, theories of capital, illness, movement, disability, politics, and resistance. These sites of enquiry necessarily take us towards Indigenous-settler relations, critical university studies, race, gender, and intersectional enquiry. In addition, we'll look at writing on editing, revision, and the circulation of ideas—reaching towards artists, authors, and editors who engage with expanding possibilities of publication.



HUMANITIES STUDENT ACTIVITIES AND AWARDS

Kelann Currie-Williams

Bringing Archival Documents into Oral History Photo-Interviews” at the 2022 Association of Canadian Archivists (ACA) conference on “UnSettled: Redefining Archival Power” as part of a panel titled “Researching and Preserving Black Community Archives in Montreal.”

In January 2023, Kelann published “[Afterimages and the Synaesthesia of Photography](#)” in *Philosophy of Photography* 12, no. 1-2 (Winter 2023): 111-127. Additionally, Kelann was a co-organizer for the Centre of Oral History and Digital Storytelling’s (COHDS) 10th Emerging Scholars Symposium on the topic of “Storytelling and Intergenerational Memory,” which took place March 22-23, 2023 at Concordia University.

Alex Custodio

Last fall, Alex published a chapter on mobile videogame collection practices titled “[Collect them All \(Again\): Digital Collection as Nostalgic Incentive in Fire Emblem Heroes](#)” in *Collection Thinking: Within and Without Libraries, Archives and Museums*, edited by Jason Camlot, Martha Langford, and Linda M. Morra.

In April, Alex was awarded a Conference Travel and Professional Development Grant from CISSC and a Conference and Exposition Award from the School of Graduate Studies to present at the Society for Cinema and Media Studies’ international conference in Denver, Colorado. Their paper, “Toward an Archaeology of Mobile Videogames,” argued in favor of an expansive approach to media history that challenges the hegemony of the canon.

Throughout the year, Alex presented at several other conferences, including those organized by the Canadian Games Studies Association, the Centre de recherche interuniversitaire sur les humanités numériques, and Serious Play. In June, they traveled to Seville to present research on videogame modding communities at the Digital Games Research Association’s annual international conference. They were also invited to discuss their art practice and ongoing research at the Worlding the Machine symposium (Hexagram) and the Game History Symposium (Université de Montréal) respectively.



Solar Game Jam Poster designed by Alex Custodio.

As a member of the student-led [Solar Media Collective](#), Alex also co-organized a series of hand-on game design and hardware hacking workshops last summer, which culminated in a day-long game jam. This work formed the basis for a book chapter on solar imaginaries and technological ambivalence, co-authored with Michael Iantorno and Hanine El Mir. Together, they co-hosted a second game jam—a two-week international event hosted on [Itch.io](#) in May 2023.

Morris Fox

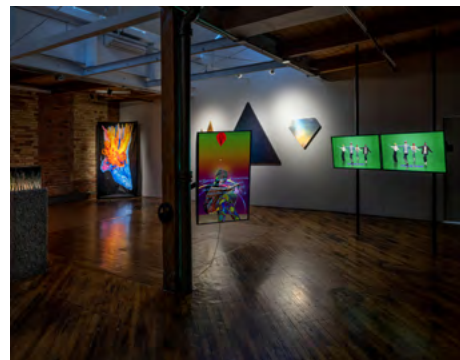
In May and June of 2023, Morris Fox was part of a group exhibition, [Sex Ecologies: Becoming Plastic](#), curated by Leah Dalton at Wavelength Gallery, Chattanooga Tennessee. This group exhibition explores relationships and understandings between environment, identity, and the anthropocene's impacts on body, place, and belief systems. It is informed by personal experiences, research, and discourse between the artists, professionals, and individuals within the fields of gender studies, environmental humanities, biology, conservation, community activism, and history.

Morris Fox was part of the exhibition [A Psionic Hope, An Astonishing Dream](#), curated by Philip Leonard Ocampo at TSV, Toronto from March 17 to April 29. The “psionic” speaks to the idea of exceeding the physical and realistic parameters of reality. A psionic hope, an astonishing dream places artists working in video, sculpture, painting, and performance in a position of speculative worldbuilding. The artists channel psionic feats, utilizing their respective approaches in art making to forge alternative spaces, and moments outside of time and reality through wielding ethereal might.

Via the [Centre for Expanded Poetics](#), Morris Fox and Charlotte Wetton (poet and visiting scholar from University of Manchester, UK) hosted



If Not, Clouds. Digital Still, Morris Fox.



Documentation by Darren Rigo.

a creative writing workshop titled Precarities, Pastorals & Poetics, which asked how precarity queers relationships with the natural world via a range of pastoral traditions: early modern labouring class poets; urban pastorals of precariously employed workers; and the necropastoral which binds technology, death and the anthropocene. The workshop concluded with a project of creative and critical exchange between Wetton and Fox under Dr. Danielle Bobker.

Adela Goldbard

Since 2022, interdisciplinary artist and researcher Adela Goldbard has been conducting research in the Quechua region of Chumbivilcas, in the Peruvian Andes, through the development of a participatory film titled *Rage in the Andes*. In early 2023, she was commissioned to create a video-art piece for the group show *Eje Neovolcánico* at the Museum of Modern Art in Mexico City. She also presented a solo show at the Institut culturel du Mexique à Montréal/Espacio México as part of Art Souterrain Festival 2023, organizing and moderating a round table amongst Indigenous authorities, chroniclers and craft makers from Mexico and Peru as part of her research on patron feasts as acts of resistance. Her two-part essay/sensory ethnography on fireworks as both decolonial aesthesis and sensorial propaganda was published in the peer-reviewed *Explorations in Sensory Design*, and her essay ““Since That’s The Only Way They Listen to Us”: Notes Toward A Poetics of Violence,” was published in the *PARSE Journal*. In September 2022, Goldbard shared her research on textiles as communal memory-making artifacts at the Memory Studies Association Latin America Conference, in Bogota, Colombia, and that same year she presented masterclasses about her research-creation at Fotoseptiembre Festival (Centro de la Imagen, Mexico City) and at Adam Mickiewicz University in Poznan, Poland. She was named juror for the XX Photography Biennial at Centro de la Imagen, Mexico City, which will open in September, 2024.



Poster Designed by Morris Fox.



Adela Goldbard. *Arantepacua* (trilingual), 2023. Full HD video / stereo sound, 12 min. Presented at the solo show “*Kurhirani no ambakiti (brûler le démon): parce que c’est la seule façon qu’ils nous écoutent.*” Institut culturel du Mexique à Montréal/Espacio México, Montréal



Adela Goldbard. *Furia sin enemigo [rage without enemy] (Zapandukua)*, 2023. Full HD video/stereo sound, 9 min. Commissioned for the group show *Eje Neovolcánico* at the Museum of Modern Art, Mexico City



Noche, soundwalk by Amanda Gutiérrez

Amanda Gutiérrez

In 2022-23, Amanda Gutiérrez has published three articles, two in printed edited volumes. The most recent one, *La experiencia aural del caminar en colectiva* (The Aural Experience of Walking Collectively), was published in 2023 as part of the Tsonami Online Journal in Chile. The second article, *Aural Border Thinking* as a decolonial soundwalking methodology, was part of the book *Soundwalking through Time, Space, and Technologies*, ed. Jacek Smolicki (Routledge, 2023). The third article, “Flaneuse>La Caminata” is part of the book *Going Out – Walking, Listening, Soundmaking*, ed. Elena Biserna (Q-02, 2022). Her artistic practice was exposed at da X Cultural Programming in 2022. Presenting her workshop “*Claiming the Night*,” an Augmented Reality Audio participatory walk, Geolocated in Montreal. The second sound walk, “*Itinerant City*,” was presented at Tsonami Festival in Valparaiso, Chile, in 2022. Her studio comprehensive examination constituted her sound installation, “Feminist Sonographies of Situated Listening” as part of the group exhibition [The Institution of Knowledge](#), presented at FAB Gallery at the University of Alberta. Her academic work has been presented at the following conferences with the following topics, “Walking Away from the Western Flâneuse, moving forward to Perspectives from the Global South” and presented at Soundings from the South Conference at Kunste Academy in Berlin, Germany, 2022 and CAA 114 Conference, New York, 2023. “Xeno Walk, an aural essay about collective feminism,” was presented at UnionDocs, Center of Non-Fiction Films and experimental narratives, Brooklyn, NY, 2022, and ISEA Barcelona, 2022. “Speaking/Listening on Tongues Soundwalk” was presented at Soundwalk Symposium 2022 at Concordia. Finally, she was the Keynote Speaker at the World Forum of Acoustic Ecology 2023, presenting the essay “Intersectional Listening and Positionality.”



Magdalena Hutter

Magdalena Hutter

In July, Magdalena presented both her short dance film “Plump” (2020) and her essay “Closer. Fatness, Desire, and Seeing as Touching” as part of the session “‘To be seen as that’: Fat Representation and Visuality” at [the 8th International Weight Stigma Conference](#) in Berlin. In April, Magdalena’s article, “[Closer. Fatness, Desire, and Seeing as Touching.](#)” was published as part of the *Fat Studies Journal* special issue on “Fat Kinship.”

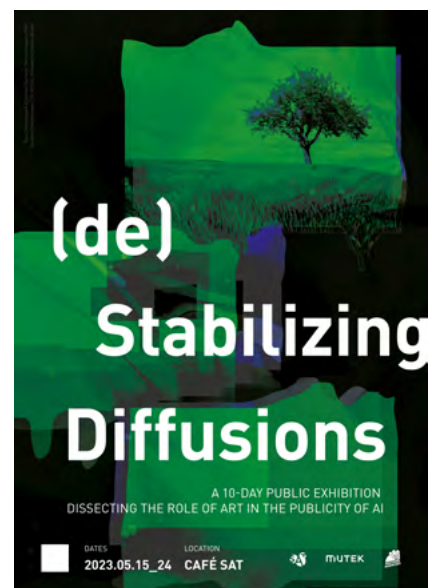
Maurice Jones

Together with collaborators Marek Blottiere (INRS) and Meaghan Wester (Concordia) Jones is presenting a paper titled “Curation as Research-Creation: Speculating on the Future of Art and Technology Festivals” at [ISEA 2023](#) in Paris. The paper investigates the future of art and technology festivals based on a series of speculative design workshops hosted at the MUTEK festival in 2022.

Maurice curated the exhibition [\(de\)Stabilizing Diffusions](#), which takes place from May 15 to 24 at the Society for Arts and Technology. (de)Stabilizing Diffusions is not an exhibition of “AI Art.” It is a behind the scenes look into the creative strategies that artists employ when critically dealing with AI. The exhibition is an extension of the two-day critical AI symposium (un)Stable Diffusions.

Artists: Ali M. Demirel, Debashis Sinha, Evan Light, Craig Fahner, Ellouise McGeachie & Quinn MacNeil, Isabella Salas & Hexorcismos, Tim Murray-Browne.

Partners: Machine Agencies, MUTEK, SAT, Anteism



Rens Dimmendaal & Johann Siemens / Better Images of AI / Decision Tree reversed / CC-BY 4.0 / Remixed by Natalia Balska



Photos by Jean-Michel Seminaro

Chloë Lum & Yannick Desranleau

In January and February, Chloë Lum and Yannick Desranleau had an exhibition at Galerie Hugues Charbonneau titled [*Stills From Non-Existent Performances*](#).

Started in 2019, *Stills From Non-Existent Performances* is an ongoing series of photo-based works. This series of artworks was initially considered as an experimental laboratory where the duo and their various collaborators could test out form, movement, dramaturgy, and the resilience of their sculptural props.

On March 31, 2023, Chloë Lum and Yannick Desranleau presented the performance “Meditation, Volume 3: Words as Sculptures, Their Shapes as Sounds” for the colloquium “[*Si les choses étaient différentes, nous ferions autrement*](#)” at Galerie UQO, in Gatineau. The event presented conferences and performances as a theoretical reflection around the performance art practice of the Rouyn-Noranda artist duo Geneviève Matthieu and the greater Canadian performance art scene. Lum and Desranleau’s performance was interpreted by Emili Losier.

On December 12, 2022, Chloë Lum & Yannick Desranleau presented an hour-long video programme from their archive for the online event “-I-” [*curated by Christof Migone*](#). “-I-” was a 12 hour broadcast event, the third of a series: “Each year the event moves through each word of the 12-word phrase you and I are water earth fire air of life and death and activates the word of the year in myriad ways.”





Kelly Norah Drukker

Kelly Norah Drukker's poem "[Easter Candles](#)" was selected as a finalist for the Montreal International Poetry Prize and is forthcoming in the 2022 Montreal Poetry Prize Anthology (Véhicule Press). Her poem "skein" was a finalist in the Accenti Poetry Contest and is soon to appear in Accenti Magazine.

Matthew-Robin Nye

Matthew-Robin Nye's exhibition [Goodnight Moon: a Rhythm, a Tempo](#), curated by PhD Humanities Alumni Joel Mason, debuted at Sunbury Shores Arts and Nature Centre in St Andrews, NB, in the fall of 2022. The process-led exhibition subsequently moved for a month showing to the Beaverbrook Provincial Art Gallery in Fredericton. The exhibition was featured in Visual Arts News Magazine, [Concordia Now](#), and in the television program "[Southwest Magazine](#)" on CHCO TV. Research from the exhibition has been presented at the Arts Atlantic symposium, the Hemispheric Institute, and UAAC.

A founding member of the [Curation as Research-Creation Collective](#) (with Treva Michelle Legassie, PhD. Communications 2023, and Karen Wong, independent curator), Matthew-Robin Nye published the book chapter "A Latento for Curation as Research-Creation" in *Media, Practice, and Theory: Tracking Emergent Thresholds of Experience*, edited by Nicole de Brabandere, Vernon Press, in 2023; following upon their panel "Curation as Research-Creation: Conditions, Catalysts, Agents" at the University Art Association Canada Conference in 2022; and their 'Transitions' field school for bauhausXmilieux (2019).

The [Dramaturgical Ecologies Research Group](#), led by P.I. Professor Angelique Willkie, had an active year, supported by three HUMA PhD collaborators: Dana Dugan, Cadu Mello, and Matthew-Robin Nye. They hosted a five-part conversation series at Concordia's 4th Space with Black scholars and dance and performance practitioners on the subject of embodied dramaturgy, supported by an OVRGS ARRE grant, the Faculty of Fine Arts, and a SSHRC Connections Grant.

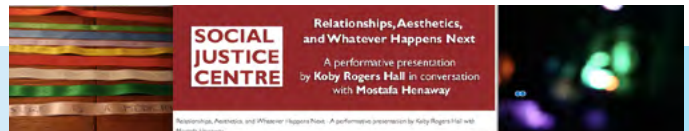
Additionally, they hosted a retreat entitled "DE@3E" at the 3Ecologies Institute in Ste-Anne-du-Lac in the summer of 2023 and Murmurations, a conference featuring a keynote discussion between Professor Erin Manning (Concordia University) and Dr. Bayo Akomolafe, with support from CISSC and the Milieux Institute.

Koby Rogers Hall

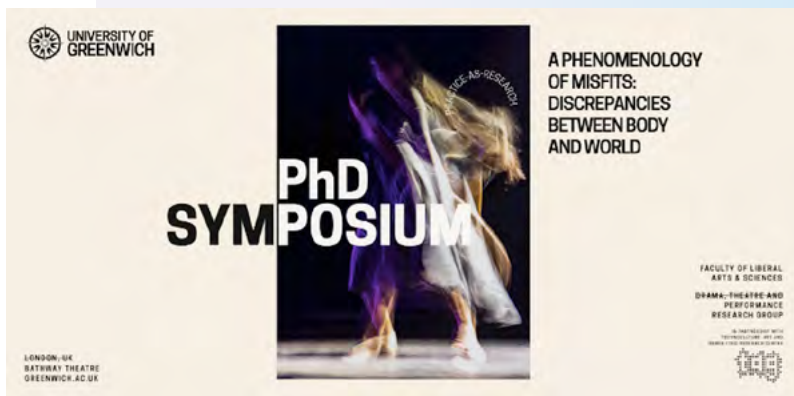
As a recipient of the Barry Pashak Graduate Fellowship in Social Justice offered by Concordia's Social Justice Centre for research excellence on social justice issues, Koby Rogers Hall presented in June 2022 for the Centre's Social Justice Fellow Seminars at the Acts of Listening Lab. Koby's thesis concerns and ongoing praxis were discussed alongside Mostafa Henaway of the Immigrant Workers Centre (PhD candidate in Geography, Planning and Environment) as a performative presentation titled "[Relationships, Aesthetics and Whatever Happens Next.](#)"

Koby Rogers Hall presented at the PhD symposium "[A Phenomenology of Misfits: Discrepancies Between Body and World](#)" of Greenwich University in the UK in June 2022. This participatory workshop engaged research-creation practices and accessibility concerns in hybrid settings (Zoom and in-person), where Koby presented from the Acts of Listening Lab at Concordia to conference participants internationally. Conference proceedings including this workshop titled "WW(h)E - World's Worst hybrid Event" appeared in a subsequent publication put forth by the UK University of Greenwich in 2022.

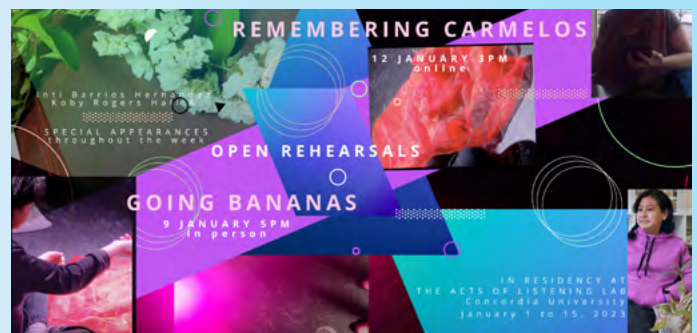
Koby Rogers Hall was interviewed for the [Journal Métro](#) on her research-creation collaboration with Inti Barrios Hernández in January 2023 at the Acts of Listening Lab. Featured in the article "Going Bananas: guérir ses blessures à travers l'art," Hernández and Rogers Hall speak to their artistic practice in Montreal and in migrant justice communities (such as the Artists Bloc of the Immigrant Workers Centre, 2012-2019), and their co-creation in studio titled "Remembering Carmelos," a dedication to Carmelo Monge Rosas, activist-artist and Artists Bloc co-founder who died in 2021.



Images from research-creation prototypes by Koby Rogers Hall (2022) and presentation title by the Social Justice Centre at Concordia.



The Faculty of Liberal Arts & Sciences (FLAS) PhD Symposium 2022, in conjunction with the Drama, Theatre and Performance (DTP) research group, hosted by the University of Greenwich, and with the partnership of Concordia University's Technoculture, Art and Games (TAG) interdisciplinary centre..



Flyer created by Koby Rogers Hall, with Inti Barrios Hernández. For "Remembering Carmelos" and "Going Bananas," January 2023, at the Acts of Listening Lab (Concordia University).

Eleni Polychronakos

Thanks to an appearance on the NPR podcast Audacious with Chion Wolf, Humanities PhD Candidate Emilie St-Hilaire was invited by Dr. Freyja Hartzell to present her research on dolls, synthetic relationships, and human likeness at Bard Graduate Centre (BGC) in Manhattan in November 2022. Emilie gave two public lectures and met with graduate students who are working with Dr. Hartzell on an exhibition and accompanying book about dolls. Emilie's lecture is available in full on [BGC's YouTube channel](#).

Holly Timpener

In November 2022 and March 2023, Timpener worked with two different cohorts of trans folk to present [Epicenter Revolutions Four and Five](#). Epicenter is Timpener's PhD research-creation project that investigates internal transformations that occur within durational performances by trans folk. With each cohort, Timpener examines the internal transformations that occur in their individual performances at Epicenter, how they relate to trans identity and communities, and how internal transformations act as forms of resistance. Cohort artists include Eva Gonzales-Ruskiewicz, Fanny Aboulker, Mycelium, Eish Van Wieren, and Enok Ripley.



Holly Timpener at Epicenter Four. Photos by Richard Mugwaneza





Christopher Wolff

In September 2022, Christopher was selected as one of three residents for the Savoirs Communs du Cinéma initiative at the [Cinémathèque québécoise](#), where he completed a research project on trans presence in film at the archives of the Cinémathèque. Christopher also presented this research in February 2023 at a panel for the Toronto Film and Media Seminar.

In April 2023, Christopher presented their preliminary thesis research at the Moving Transgender History Forward conference at the University of Victoria, BC, titled “International Trans Media Activism: Newsletter culture and community building before the Internet.”

2023-24 DOCTORAL FELLOWSHIPS

SSHRC

Alexei Perry Cox

Joelle Dubé

Keely Whitelaw

Canada Graduate Scholarships

T Braun

Yannick Desranleau

Chloë Lum

Christopher Wolff

FRQSC

T Braun

Alexei Perry Cox

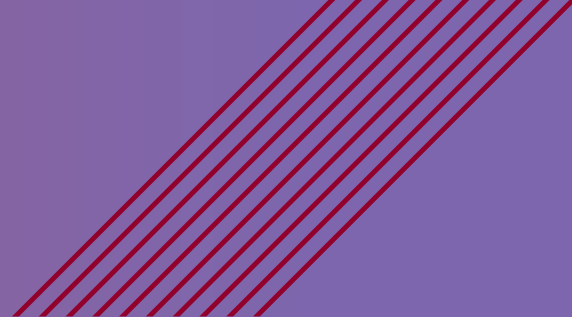
Yannick Desranleau

Adela Goldbard-Rochman

Balam Nedim Kenter

Chloë Lum





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