

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

Year in Review



CONCORDIA



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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. Eleven students working on a diverse array of topics were admitted to the Humanities program starting in 2024.

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



CISSC BOARD AND HUMANITIES PROGRAM STEERING COMMITTEE, 2023-24

Jesse Arseneault (English)
David Morris (Philosophy)
Mark Sussman (Theatre)
Amy Swiffen (Sociology & Anthropology)
Jaret Vadera (Studio Arts)

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

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

Front cover photo: Rachel Rozanski
Back cover photo: Poncili Creación, photo: Sourwhat Yun
Photo above: Magdalena Hutter




FROM THE DIRECTOR

Reviewing this array of activities from 2023-24, I am struck by the energy and inventiveness mobilized and shared by the communities that intersect in the Centre. With modest means and a commitment to live conversation, art, and exchange, CISSC reaffirms the fundamental need for cross-disciplinary, multigenerational, and multicultural gathering. The Centre's Working Groups and faculty partners led reading groups, initiated serial events on campus and off, and collaborated with guest speakers, curators, and performers to offer spectacular and reflective events to the Concordia community and the public.

During the quieter summer months in Concordia's Webster Library building, CISSC was honoured to host poet, playwright, and storyteller Fadel Jobran-Alsawayfa as a Visiting Scholar from Bethlehem University in Palestine. Dr. Alsawayfa collaborated with Prof. Patrick Leroux on a project titled, "Imagining the Past and Remembering the Future through Poetry and Drama Performance," culminating in a late-summer reading and public discussion at 4th Space.

The year launched in full force with "The Tipping Point," a panel and seminar on politics and higher education that brought guest speaker Amy Reid, Professor of French Language and Literature and head of the Gender Studies program, closed by the DeSantis-appointed board at the New College of Florida. Reid joined a faculty panel with Patrick Leroux and post-doctoral fellow Marco Bortoletto, University of Campinas. The South-South Working Group brought New York-based Canadian artist Shelly



Bahl, presenting a talk on the artist's practice working with racialized artists in BIPOC-led collectives and arts organizations, and on recent projects. David Howes and the Centre for Sensory Studies returned with a lecture series, "Making Sense of Algorithms." And Humanities doctoral graduate and Faculty of Fine Arts professor of Interdisciplinary Studies & Practices Sandra Huber offered a day-long workshop on writing and pedagogy, titled "Expanded Practices: Composition in the Post-Secondary Fine Arts Classroom."

The year came to a spectacular conclusion with a jam-packed performance, blending sculpture, movement, visual storytelling, and music, by the Puerto Rican outsider-puppeteer collective Poncili Creación, a collaboration with the Leonard and Bina Ellen Gallery at Montreal's Espace Transmission.

These are simply highlights. Read on for details, images, and inspiration to propose a future talk, a series, or Working Group. I hope you'll join us!

Dr. Mark Sussman
Director



Collage courtesy of Marco Bortoleto

PUBLIC TALKS, CONFERENCES, AND COLLOQUIA

Spring/Fall, 2023

History in the Making: Whose History?, Who's History?

The 28th annual graduate student conference in the department of History, organized by Isadora Galwey & Micheal Fergusson. CISSC supported guest speakers August Klintberg (Alberta University of the Arts) and Delice Mugabo (University of Ottawa), May 5-6, 2023

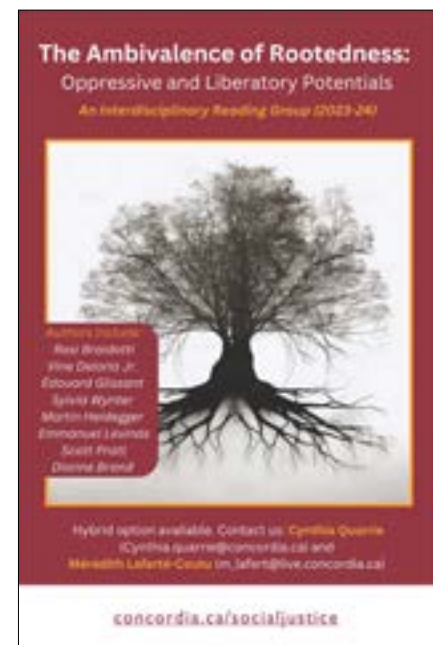
Advancing Climate Policy: Early Career Workshop, organized by Sam Rowan & Alex Lesnikowski, May 16-17, 2023

The Ambivalence of Rootedness: Oppressive and Liberatory Potentials,

an interdisciplinary reading group organized by Cynthia Quarrie and M  r  dith Lafert  -Coutu: on Rosi Braidotti and Nandita Sharma, Sept. 22; on   douard Glissant, Oct. 10; on Glen Sean Coulthard & Vine Deloria Jr., Nov. 10; on Levinas & Heidegger, Dec. 1, 2023

Indian Cinema and the Caribbean: Media in the Wake of Enslavement and Indenture,

A talk by Usha Iyer (Film and Media Studies, Stanford University), organized by Masha Salazkina (Cinema), Oct. 16, 2023. Iyer is the Annenberg Faculty Fellow, School of the Humanities and Sciences (2022-24), and serves as affiliate faculty in Stanford's Center for South Asia, the Center for Comparative Studies in Race and Ethnicity (CCSRE), and in the Feminist, Gender, and Sexuality Studies (FGSS) program.



Usha Iyer

The Tipping Point: When Politics Take Aim at Culture and Education

organized by Patrick Leroux (English), Post-Doctoral Fellow Marco Bortoleto (Univ. Campinas), and Mark Sussman; with Amy Reid (New College of Florida), Kimberley Manning (Simone de Beauvoir Institute), Jean-François Mayer (Political Science); a panel discussion at 4th Space, followed by a seminar, Oct. 16-17, 2023

Matters and Materials of Life, 1660-1820, Canadian Society for Eighteenth-Century Studies Conference,

organized by Marcie Frank (English) as part of Congress 2023; CISSC supported the plenary address by Ramesh Mallipeddi (UBC), Oct. 18-21, 2023

Seed > Root,

an artist talk by Shelly Bahl, in conversation with Balbir Singh (Art History), organized by the South-South Working Group, at 4th Space, Oct. 27, 2023

New York-based Canadian artist Shelly Bahl presented *Seed > Root*, new work continuing the artist's activist interdisciplinary practice working in community with racialized artists in the Americas since 1993. Bahl discussed her participation in BIPOC-led collectives and arts organizations such as Desh Pardesh, Godzilla, SAVAC, Zen-Mix 2000, and SAWCC, as well as projects of the past year.

Sprucing Up Leftovers: American Discourse on Japanese Cuisine, 1945-1992,

a talk by Éloi Salvail-Lacoste (History), sponsored by the Food Studies Working Group, Oct. 30, 2023

The poster features the Concordia University logo at the top, identifying the Faculty of Arts and Science and the Faculty of Fine Arts. Below the logo is the Centre for Interdisciplinary Studies in Society and Culture. The main image shows a man shouting with his mouth wide open, with the text 'THE TIPPING POINT' overlaid in large, bold, white letters. To the right of the image, the text reads: 'OCTOBER 16th, 4 PM - 5:15 PM. 4th Space, in person or livestreamed. A first conversation exploring the two case studies of Brazil and Florida as experienced first-hand by Marco Bortoleto, Amy Reid, Kimberley Manning, and Jean-François Mayer, moderated by Patrick Leroux.' Below this is a QR code. Further down, it says: 'OCTOBER 17th, Webinar Library. online only (US/CA). In-person workshop discussions addressing current issues and strategies pertaining to the interweaving of politics and education or culture.' Another QR code is provided. At the bottom, it lists: '1 PM - 3:30 PM. Politics and Education: popular resistance in Brazil in repressive times. Moderated by Jean-François Mayer (Concordia) and Marco Bortoleto (Universidade Estadual de Campinas).' and '2:30 PM - 4 PM. Politics and Gender: how to counter aggressive and anti-democratic programs? Moderated by Kimberley Manning (Concordia) and Amy Reid (New College of Florida).' The website 'concordia.ca/cissc' is at the bottom left. A vertical banner on the right edge reads 'CISSC HAPPENING'.



image courtesy of Shelly Bahl



Sharlene Bamboat (photo: Yuula Benivolski), Haema Sivanesan, Rajee Paña Jejishergill

Artistic Positions and Entanglements: A Dialogue about Global Souths in Global Norths,

organized by the South-South Working Group. A discussion on the impact of recent social justice movements, decolonizing methodologies, and the new field of critical race museology on the role of the curator, investigating the overlapping impacts of multiple crises as they continue to unfold on BIPOC diasporic artists. A conversation with artist Sharleena Bamboat and curator Haema Sivanesan, moderated by Rajee Paña Jejishergill, on the role that artistic run centres play for racialized artists, and the question whether they still hold relevance today, Nov. 10, 2024.

Abolition and the University,

a conversation with Dr. Dan Berger, organized by the Abolition Worlds Working Group, Dec. 7, 2023



Dan Berger, photo: Marc Studer

Winter 2024

Making Sense of Algorithms,

a Centre for Sensory Studies lecture series organized by David Howes, featuring David Panagia, Tarini Bedi, Adrian Mackenzie, Chris Salter & Marc-André Cossette, and Caroline Jones (Jan. 19-Mar. 1, 2024)

Sensory Transactions & Interactions with Material Cultures of Religious Traditions: A Methodology Workshop,

presented by the Clandestine Transactions Working Group, Centre for Sensory Studies, & the Ethnography Lab, Feb. 21, 2024. A workshop will providing instruction and training for students to develop techniques for working with material culture from various religious traditions. What becomes of religious objects and belongings that are transacted into becoming museum artifacts? What ontological framings become relevant in anticolonial and decolonial interventions in museum anthropology? What responsibilities do researchers have towards belongings, communities, and institutions, when these can have contrasting and contradictory politics?

Expanded Practices: Composition in the Post-Secondary Fine Arts Classroom,

a symposium organized by Sandra Huber, coordinator of Interdisciplinary Studies and Practices, Faculty of Fine Arts, at 4th Space, Mar. 26, 2024. Writing has always been one step in the future. From emojis to slang to song, writing has momentum, and it is up to us as educators and artists to find ways of moving with it. In the light of current concerns about technology and the changing relevance of traditional writing techniques, how can our assignments, pedagogical investment, and practices adapt? What might this look like in the Fine Arts classroom, a context in which writing exists alongside other forms of creative communication? How does the protean nature of writing influence our conception of originality and our methods of teaching and practicing core scholarly techniques, such as citing, designing syllabi, and researching?

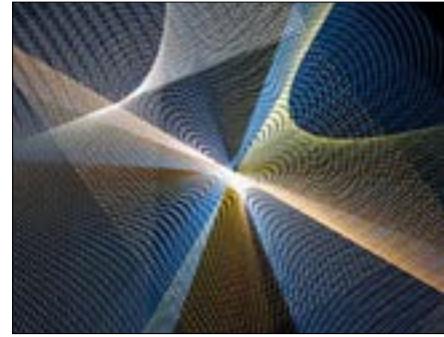


Image from the Collideroscope series (2022) by Erik Adigard



Moccasins, circa 1890, Sioux, South Dakota, Smithsonian National Museum of the American Indian

Writing Urban Life: Stories of Waste and Cities,
a talk by Colin McFarlane (Durham University), organized by the Informal Cities Working Group, the Milieux Institute Speculative Life cluster, and the Ethnography Lab, Mar. 27, 2024. This talk reflected on recent work on urban fragments and urban waste to pose the question ‘how do we write differently about urban life?’, examining how different conceptual positions, writing strategies, and political commitments might shape understandings and representations of urban life.



***History in the Making conference: Commonplace Post-
Interruption: The Return to “Normal?”***,
an interdisciplinary graduate student conference, Apr. 5-6,2024



Cassie Thornton

The Hologram: an Anti-Capitalist Care Practice that Anyone Can Use,

a workshop with artist/activist Cassie Thornton, organized by Antonia Hernandez (Communication Studies), April 9, 2024

Writing As Seditious: A Symposium,

organized by the Abolition Worlds Working Group (+ Dark Opacities Lab), a symposium on the practice of writing under repressive conditions, specifically within the political framework of abolition as an intersectional and internationalist project. This day-long program included workshops for pre-circulated draft papers along with two keynote speakers: [Jakeya Caruthers](#) (Drexel University), Co-Editor of [Abolition Feminisms](#) (Haymarket) and [Malav Kanuga](#) (University of Pennsylvania), Co-Founder + Publisher of [Common Notions Press](#), April 12, 2024

Baking Boundaries: Bread, Ovens, & Identities,

a talk by Nicholas Tošaj, organized by the Food Studies Working Group, April 16, 2024



Photos: Mark Sussman



PONCILI CREACIÓN: “Brain of Grandma, Skin of Stone,”

an artist talk at Concordia University and live performance with local guests at Espace Transmission, Montreal by the Puerto Rican performance collective, organized by Julia Eilers Smith (curator of research, Leonard & Bina Ellen Art Gallery) and Mark Sussman, April 25-27, 2024

Disinformation: Creation, Dissemination, Extremism, and Pedagogical Responses,

a two-day conference co-sponsored by the Department of Classics, and Modern Languages and Linguistics, the Centre for the Study of Learning and Performance, and CISSC; organized by Bradley Nelson, Vivek Venkatesh, Julie Corrigan, and Mark Sussman, with support from the SSHRC Connection program, 4th Space, and CISSC, April 29-30, 2024.

Disinformation is the cognitive, political, and social plague of the 21st century. Its prevalence and in/visibility, with lightning-fast images, memes, and stories, regardless of verity thanks to social media algorithms, AI, and verbal gamesmanship, is witnessed in the flood of (mis)representations of the catastrophic events in Israel/Gaza, the 2024 USA Presidential election, and rising Hindu nationalism in India that exposes religious minorities to unspeakable violence. The explosion of maliciously fabricated content has spurred specialists in scientific and humanistic disciplines (Information Studies, Media Studies, Library Studies, Political Science, Cultural Studies, Education) to identify, analyze, and disrupt disinformation.

Videos of the conference proceedings may be found on the 4th Space [YouTube channel](#).





CISSC WORKING GROUPS

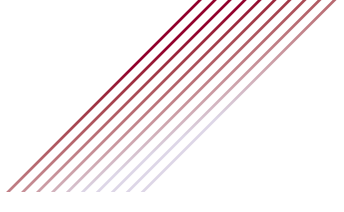
Abolition Worlds

Throughout the 2023-2024 academic year, the Abolition Worlds Working Group held regular reading discussions and hosted two public events: an online webinar and a workshop symposium.

In the Fall and Winter terms, Abolition Worlds held monthly discussions, where we collectively read essays from Rinaldo Walcott, Angela Davis, Mariame Kaba, N. K. Jemisin, and Dan Berger. We also watched and held dialogue with the documentary film *The Prison in Twelve Landscapes* by Brett Story.

In December 2024, the Working Group co-hosted (with Dark Opacities Lab) a virtual webinar event, “Abolition and the University,” featuring Dr. Dan Berger, an associate professor at the University of Washington-Bothell and author of several books including *Outlaws of America* and *The Struggle Within*. Dr. Berger spoke about his most recent book *Stayed on Freedom: The Long History of Black Power through One Family’s Journey* and how its exploration of Black radical thought and activism from the 1960s to the 2000s speaks to many of the recent movements for Black Lives and decarceration.

In April 2024, Abolition Worlds alongside Dark Opacities Lab held a workshop symposium titled “Writing as Sedition.” The symposium was a day-long event which workshopped pre-circulated papers of faculty and graduate student members of the group. The symposium also featured two keynote speakers in conversation: Dr. Jakeya Caruthers, assistant professor at Drexel University and co-editor of the two volume *Abolition Feminisms*, and Dr. Malav Kanuga, postdoctoral fellow at University of Pennsylvania, and co-founder of *Common Notions Press* and *Making Worlds* bookstore. Dr. Caruthers and



Kanuga dialogued about the state of intellectual critique under increasing repressive conditions and the possibility of scholarly writing through the internationalist and intersectional framework of abolition. The event was well attended by graduate students and faculty from Concordia and other institutions such as McGill and Queens universities.

Advancing Climate Policy

The Interdisciplinary Working Group on Advancing Climate Policy convenes Concordia researchers, students, and members of the Montreal community to develop a better shared understanding of the opportunities and constraints on climate action.

Global climate change is a fundamentally interdisciplinary problem. It combines natural scientific expertise about the impacts of a changing climate, ethical considerations about responsibility and equity, political questions about winners and losers from different courses of action and practical questions about designing effective policy responses. This working group aims to reflect the IPCC's three main pillars and focuses on understanding the unequal impacts of climate change, efforts to adapt, and the creation of pathways for decarbonization.

Advancing Climate Policy is interested in understanding how decarbonization successes across jurisdictions can inform climate policy in Canada, Montreal and at Concordia. Decarbonization confronts powerful vested interests that have blocked reforms in the past. We explore how groups have organized creatively to circumvent obstructionism and build support for climate action. We are particularly interested in inclusive policy responses that do not perpetuate inequality and marginalization.

This year the working group convened several meetings for undergraduates, graduate students, postdocs, and faculty members to discuss recent books on climate policy.

In the fall term, the group read *Uncertain Futures*, by Gazmararian and Tingley and considered how governments can design climate policy to make it more credible with the public and to generate economic opportunities, especially in local communities that may be adversely impacted by decarbonization.

In the winter term, the group read *The End of This World*, by Angele Alook and co-authors and discussed the history of Indigenous politics and Indigenous perspectives on climate policy. Both books focused on how to plan a just energy transition, with insights gained by comparing Canada's policies with those of other countries.



Clandestine Transactions

The primary activities of the Clandestine Transactions Working Group (CTWG) for the 2023-2024 academic year included submitting a grant application to the Insight Development Grant (IDG) competition of the Social Sciences and Humanities Research Council of Canada and holding a full-day workshop. The CTWG also functioned as a reading group. The IDG grant for 2024-26 was successful and is titled "Sensitive Material: A Preliminary Reconnaissance of the Spiritual, Sensorial and Legal Personality of Indigenous Artefacts," with Principal Investigator David Howes and Co-Investigators Sowparnika Balaswaminathan (Religions and Cultures), Mark Watson (Sociology and Anthropology), David Garneau (Visual Arts, University of Regina). Collaborators: Maureen Matthews (University of Manitoba), Peter Morin (Ontario College of Art and Design University), and Kanako Uzawa (Hokkaido University). The group's coordinator Thomas Siebel (PhD candidate, Religions and Cultures) carried out essential bibliographic research in preparation for the application.

The working group put on a full-day workshop entitled "Sensory Transactions and Interactions with Material Cultures of Religious Traditions: A Methodology Workshop" on Wednesday, February 21. The workshop was co-organized by CTWG members Balaswaminathan and Howes. It would not have been possible without the active participation and financial support of the Centre for Sensory Studies and Ethnography Lab. The workshop attracted over 30 people. The organizers brought in Laura Peers, Emeritus Professor of Museum Anthropology and Emeritus Curator at the Pitt Rivers Museum, University of Oxford, and Cara Krmpotich, Associate Professor and former Director of the Museum Studies Program in the Faculty of Information, University of Toronto, to lead the workshop. Participants were invited to bring objects of cultural interest and personal meaning to them. This made the workshop very hands-on and deeply engaging.



STEAM Punks workshop, SHIFT Centre

Food Studies

In addition to organizing the events listed below, main activities of the Food Studies Working Groups consisted of a series of in-person meetings with core members (including past member David Szanto) in which we discussed our visions for research-based and curriculum development in Food Studies at the university.

STEAM Punks: Our Group organized and led a fun food-focused workshop for the young participants of STEAM Punks, on August 10, 2023. STEAM Punks is a summer day camp sponsored through Concordia University. Professor Elizabeth Miller led the workshop, which notably involved participants tasting edible insects (grasshoppers and mealworms). The event was held at the SHIFT Centre for Social Transformation, creating new ties and relationships with our Group.

Wine Appreciation 101: On October 2, 2023, keeping with his annual tradition, our member Jordan LeBel gave a talk to the Montreal Lakeshore University Women's Club. This year's subject was wine appreciation and food and wine pairing.


HIST 200: First Year Seminar on Food in Global History: On October 4 and November 15, 2023, affiliate Theresa Ventura invited group members to join her food history course in the SHIFT kitchen to cook okra gumbo and discuss scholarly debates related to the history of food ingredients and cooking among enslaved African-Americans.

MARK 458: Open Food Marketing Lectures. In Fall 2023, two lectures part of MARK 458 (The Marketing of Food) were open to members of the Food Studies Working Group and the larger community. On Sept 12, the lecture focused on the changing food retail eco-system and participants were invited to imagine and design the food store of the future. On October 24, the lecture focused on food innovation and participants were invited to design and imagine a new ice cream product.

You are WHERE you eat. Jordan LeBel presented a guest lecture in FFAR 254 (Encultured Eating), on October 25, 2023. The talk, titled “You are WHERE you eat”, played off the well-known words of Brillat-Savarin (“You are what you eat”) to explore the influence and impact of location in food consumption decisions and eating experiences.

Japanese Cuisine: On October 30, 2023, our group held a lunchtime Zoom presentation by Éloi Salvail-Lacoste, M.A. Candidate (History). Éloi’s talk was titled “Sprucing Up Leftovers: American Discourse on Japanese Cuisine, 1945-1992”. Éloi’s riveting presentation explored the evolution of Japanese cuisine during a time of important changes and tensions in U.S.-Japan relations. See Appendix 4 for the promotion flyer used for this event.

“Causeries en français”. On March 7, Professor Geneviève Sicotte (Études françaises) presented a lunch-time talk on cultural representations of food titled “Cuisiner, manger, et en parler,” as part of the series of informal “causeries en français” organized by the Faculty of Arts and Science.



Palates & Passages: Navigating the Intersection of Food and Oral Histories through Migration The group co-sponsored an afternoon panel discussion organized by the Centre for Oral History and Digital Storytelling, which delved into the rich crossing of food history and oral history by exploring the connections between migration, the concept of home, and food narratives. Each of the panelists’ research focused on the storytelling found within the pages of cookbooks, identity and memory formation through food practices, and the enduring weight of emotion and trauma throughout migrant lives. The event highlighted the significance of preserving and sharing stories related to food, migration, and family, and ultimately contributed to the growing research on diverse and interconnected migrant experiences.


Baking Boundaries. On April 16, 2024 (rescheduled from March 15 due to student strike), our Group hosted Nicholas Tošaj from John Abbott College for an in-person presentation titled “Baking Boundaries: Bread, Ovens & Identities”. Professor Tošaj offered a thought-provoking account of the place, role and significance of bread ovens in rural communities of Quebec. Professor Tošaj also brought some delicious samples of his own bread.



Dinner & Docs Nights: With the Concordia Food Coalition, our group co-sponsored the screening of these two documentaries:

Food for the Rest of Us: On January 24, 2024, this event, organized in partnership with the Multifaith Spirituality Centre included a screening of the documentary “Food for the Rest of Us” that highlights four stories of people living life on their own terms, serving as leaders the food movement and role models who are lending their voice to the underdog and leading a revolution to a better world, from the ground up. The 35 student participants then cooked a kosher, vegan meal of Lemon tofu, roast garlic potatoes, greens with ice cream for dessert.

Gather. On February 21st, in collaboration with Le Frigo Vert, this event



included a screening of the documentary “Gather” which traces an intimate portrait of the growing movement amongst Native Americans to reclaim their spiritual, political and cultural identities through food sovereignty, while battling the trauma of centuries of genocide. Afterwards, the student participants cooked together a meal including Coop CultivAction microgreens salad and vegan kimchi mac ‘n cheese and held a vibrant discussion about the documentary.

Situation: A Transmedial Narrative Concept?

Under the joint directorship of Nikola Stepić (PhD Candidate in Humanities) and Marcie Frank (English department), the Situation working group ran a year-long film series on *Threesomes*. The examples we chose featured various expressions of the sexual configuration along the lines of gender and sexual orientation. We were interested to see what the threesome could permit in the depiction of urban living, social class relations, and film style. Organized film screenings took place on campus in the mini-cinema of the VCR, but many group members viewed the films independently. All discussions were hybrid, and discussants were invited to launch the conversation by reflecting on the chosen film and the described lines of inquiry.

Nikola Stepić (Concordia University) launched the series as the discussant of Abram Room’s *Bed and Sofa* (USSR, 1927) on September 28, 2023.



Bed and Sofa, Abram Room, USSR, 1927.

Dr. Michael Moon (Professor Emeritus, Emory College of Arts and Sciences) was the discussant of Ernst Lubitch's *Design for Living* (USA, 1933) on October 26.

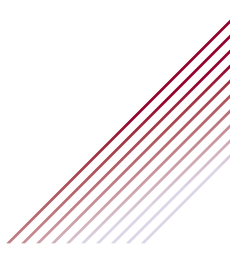



Design for Living, Ernst Lubitsch, United States, 1933

Dr. Monique Rooney (Australian National University) was the discussant of Tsai Ming Liang's *Vive L'Amour* (Taiwan, 1994) on Nov. 23, 2023



Vive L'Amour, Tsai Ming-liang, Taiwan, 1994





Mitchell Merling (independent scholar) was the discussant of Rainer Werner Fassbinder's *Bitter Tears of Petra von Kant* (Germany, 1972) and Francois Ozon's remake, *Peter von Kant* (France, 2022) on February 9, 2024.



Bitter Tears of Petra von Kant, Rainer Werner Fassbinder, Germany, 1972

Nikola Stepić wrapped up the series as the discussant of Sébastien Lifshitz's *Wild Side* (France 2004) on April 5, 2024.

During 2023-24, the Situation Working Group met regularly in hybrid format for scholarly presentations of on-going work on the Situation concept:

Dr. Stephen Yeager (Concordia University) presented "Protocols, Situations, and Videogames: Melancholy, 'Dadification' and *The Last of Us* (2013)" on October 5, 2023.

Olga Tsygankova (McGill University) presented "The Determinacy of 4,213 Cigarette Stubs: Looking at Orhan Pamuk's *Museum of Innocence* through Hegel's Aesthetics on November 9, 2023.

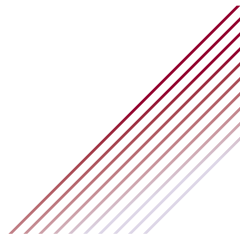
Dr. Nathan Brown (Concordia University) presented "The Concept of Situation in *Being and Time*" on November 24, 2023.

Dr. Catherine Russell (Concordia University) presented “Situation and Non-professional Acting: Violence, Stardom and Situation in *Lord of the Flies* on January 26, 2024.

Emma Dollery (McGill) presented “Situation and Reality TV: Nathan Fielder’s Situation Simulation,” and Dr. Ned Schantz presented “The Audience Completes the Situation,” also about Fielder’s *The Rehearsal* on February 23, 2024.

Finally, “Theorizing Narrative Situation,” a seminar jointly convened by Marcie Frank and Ned Schantz, brought together members of the team with other interested scholars at the conference of the **American Comparative Literature Association** that took place in Montreal, March 15-17, 2024. The papers presented on that occasion were:

- Dr. Ned Schantz, McGill University, “Nathan Fielder’s *The Rehearsal* and the Gimmicky Situation”
- Dr. Elizabeth Alsop, City University of New York (CUNY), “Situational Confusion and Contemporary Television”
- Dr. Jonathan Lessard, Concordia University, “Theorizing the generative properties of dramatic situations”
- Dr. Patrick Fiorilli, Northwestern University, “Lasciate Autonomia: On Imaginary Possibilities”
- Dr. Adam Frank, University of British Columbia, “On Stage, Off Stage: J.L. Austin and Melanie Klein’s Total Situations”
- Dr. Devin Griffiths, University of Southern California, “Dewey and the Situation of Aesthetic Ecology”
- Paisley Conrad, Concordia University, “Situations of Exchange in the Factory”
- Dr. Scott Black, University of Utah, “The Situation of Werel and Yeowe”
- Sarah Sherweedy, Tokyo University of Foreign Studies, “The Liminal Narrative Situation in Dazai Osamu’s Works: Between the ‘Pronouns Drama’ and Performativity in ‘The Flowers of Buffoonery’”
- Dr. Patrick Barron, University of Massachusetts Boston, “Noplace in Beckett’s Film”
- Olga Tsygankova, McGill University, “The Determinacy of 4,213 Cigarette Stubs: Looking at Orhan Pamuk’s *The Museum of Innocence* through Hegel’s Aesthetics”
- Dr. Monique Rooney, Australian National University, “Situation catastrophic”





South-South Working Group, 2023-2024

The South-South working group organized two public events in 2023-2024. These programs foregrounded research and research-creation by contemporary artists and curators that address the ways in which they navigate their multiple positions within not only diverse South Asian diasporas but also the Global North in general.

The first event of the year, *SEED > ROOT*, an artist talk by New York-based South Asian Canadian artist Shelly Bahl, followed by a discussion moderated by Dr. Balbir Singh, took place on October 27, 2024 to a full-house audience at Concordia's 4th Space. CISSC working group funding enabled this important conversation to be held in-person in Montreal, making this the first public event by the artist in the city. The hybrid event delved into Bahl's artistic practice and how she positions herself in diaspora by engaging with symbols, ideas, and concepts that are rooted in her South Asian heritage. Her talk also touched upon important points regarding community organizing vis-à-vis artist run centers, and the trials and mistakes that are part of this experience. Bahl's account of her wide-ranging experiences and major contributions to the establishment of the South Asian Visual Arts Centre (SAVAC) as a founding member and to many other artistic community building initiatives in Canada and the USA, was eye-opening and importantly, revealed the often-invisible labour that artist of colors put in in order to create spaces where they can show their work.

The second public event was the online panel discussion on November 10, *Artistic Positions and Entanglements: A Dialogue on Global Souths in Global Norths*, with artist Sharlene Bamboat and curator Haema Sivanesan, Director of Leighton Studios and Program Partnerships, Banff Centre, moderated by artist and educator Rajee Paña Jejishergill. The panel discussion brought together cultural practitioners from three different parts of Canada who were also asked to talk about the relationship between their artistic and diasporic positions. Coming together over the zoom space from Tiohtiá:ke/Montreal, Banff/Treaty 7, and K'jipuktuk/Halifax, the speakers talked about decolonization, public funding for arts, life post-COVID, and Black Lives Matter. Like Bahl's talk the panel spoke to the important role that artist run centers play in the lives of artist of color.



Image by Shelly Bahl, titled *Rungh zine*

Abridged versions of both conversations with a preface by working group graduate coordinator Varda Nisar will appear in the 9:3 issue of *the Asian Diasporic Visual Cultures and the Americas (ADVA)* journal published by Brill in association with New York University and Concordia University. The issue is edited by Working Group lead, Dr. Alice Ming Wai Jim and South African curator, researcher, and writer Dr Qanita Lilla, associate curator, Arts of Africa, at Queen's University's Agnes Etherington Art Centre. The editing process became another aspect of the working group's activities where through close collaboration these conversations are being re-thought so they can reach a wider audience. Additional funding and support for 2023-2024 activities were generously provided by the Department of Art History, the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and the Concordia University Research Chair in Critical Curatorial Studies and Decolonizing Art Institutions.



Screenshot from the conversation, *Artistic Positions and Entanglements: A Dialogue on Global Souths in Global Norths*, held on 10 November 2023.



A full-house audience during Shelly Bahl's first public event in Montreal, 27 October 2023

2023-24 VISITING SCHOLARS

Dr. Yuan Li

Yuan Li is a Professor of English at the Faculty of English Language and Culture, Guangdong University of Foreign Studies, China. She earned her PhD in Comparative Literature from Beijing Normal University in 2004. She started her academic career as a lecturer and later became an associate professor at Beijing Foreign Studies University, where she co-founded the first Irish Studies Centre in China in 2007.

Yuan Li served as an academic visitor at Cambridge University, UK, from 2008 to 2009 and held the position of a postdoctoral fellow in the English Department of Harvard University from 2013 to 2014. She is an alumna of the Harvard Mellon School of Theatre and Performance Research (attended in 2014 and 2022). Currently, she is an academic advisor to the Guangzhou Drama Centre and a member of the IASIL bibliography committee. Professor Li's teaching and research interests encompass Contemporary Chinese and Anglo-Irish drama and theatre, translation studies, and comparative literature.

Her published books include *An Aesthetic Dandy: A Study of Oscar Wilde* (author, Beijing: Foreign Language Teaching and Research Press 2008), *By the Bog of Cats...* (translator, Beijing: Foreign Language Teaching and Research Press 2010; Translation Grant Program by Literature Ireland), *A History of 20th Century Irish Drama and Theatre* (author, The Commercial Press 2019), *Franz Kafka and Chinese Culture* (translator, London: Palgrave MacMillan, 2022; Sponsored by Chinese Fund for the Humanities and Social Sciences). She has contributed articles to journals such as *Asian Theatre Journal*, *New Theatre Quarterly*, *Journal of Popular Culture*, *Foreign Literature Review*, *Foreign Literature*, and *Foreign Literature Quarterly*.

Her current projects include a monograph: *Adaptations in the Life and Work of Director Tian Qinxin* (to be published by Cambridge University Press in 2025); a translated book: *The Future of Globalization: Fission vs. Fusion* by Chu Yun-han (to be published by Springer Nature in 2026); and the following articles: "Staging the Chinese Civil War in a Chinese Comedy: Art, Politics, and the Quest for a Happy Ending in *The Interrupted Dream*" (under review); "*Lost in the Stars* as a Douyin Film: Unpacking the Douyin-Centric Strategy in China's Film Industry" (under review); and "Rose Dugdale's Zeal of the Convert: The Transformation from British Socialite to 'Irish Republican Legend'" (under review).



Dr. Yuan Li



Image courtesy of Fadel Jobran-Alsawayfa

Dr. Fadel Jobran-Alsawayfa

Fadel Jobran-Alsawayfa is a pedagogue, a poet, and an Assistant Professor at Bethlehem University, Palestine. He teaches courses in drama in education, storytelling, theatre, play and creativity, arts-based research and creativity in practice. His forthcoming book with Brill Sense Press, *The Road to Found Poetry: Understanding People's Lived Experiences Creatively*, is based on his doctoral thesis in which he experimented with found poetry and explored the potential of using it as a means of data analysis, presentation and dissemination in qualitative research.

Jobran-Alsawayfa received his doctorate degree in 2019 in the Faculty of Education and Children's Services at the University of Chester, England. He holds a Master's degree in Comparative Education from the Institute of Education, University of London, England. He also completed a Bachelor's degree in English Language and Literature at Hebron University, Palestine. He uses self-reflexive methodologies like self-study, poetic inquiry, autoethnography, drama, theatre and narrative inquiry. He is passionate about research and teaching methods that are inspired by the arts and use creativity.

His performance of theatrical storytelling and poetry, *Imagining the Past and Remembering the Future Through Poetry and Drama*, was based on an autoethnographic research project in collaboration with [Patrick Leroux](#), and took place at Concordia's 4th Space on August 18th, 2023. The project aims at exploring how performances based on lived experience can foster understanding and provide an opportunity for meaning-making.



Dr. Fadel Jobran-Alsawayfa



HUMANITIES DOCTORAL PROGRAM

2023-24 GRADUATES

Victor Ivan Arroyo Avila

Thesis: The Poetics of Fieldwork: Geographies of Difference and Togetherness.

Supervisors: Timothy D. Clark, Silvano de la Lata, Rosanna Maule

Renée Charron

Thesis: Drawing from the Architecting Body

Supervisors: Erin Manning, Kelly Thompson, Ainslie Murray

Saba Fatima Haider

Thesis: Situating Riaz Shahid's Zerqa (1969) in a Palestinian Cinematic Archive.

Supervisors: Joshua Neves, Darryl Li, Daniel R. Cross

Niki Lambros

Thesis: Praxis Abraxas: How Tradition, Canonical Reading, and Craft Shape the Poetics of Translation.

Supervisor: Kevin Pask, Andre Furlani, Sherry Simon

Sylvain Lavoie

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

Supervisors : Patrick Leroux, David J. Howes, Christabelle Sethna



Leanne Letourneau

Thesis: Sexual Diversity and Institutional Change: Exploring the Process of Changing Education Systems in Alberta and Newfoundland/Labrador.

Supervisors: Stephanie Paterson, Julie Podmore, Francesca Scala

Madelaine Longman

Thesis: Living Things: Feeling Into Art, Disability, and Embodied Presence.

Supervisors: Stephanie Bolster, John Potvin, Melisa Park

Mayra Angelica Morales Gallardo

Thesis: A Philosophy of Movement: Compositionality and Compossessions of a Choreography of the Event, Environmental Bodyings, and its Pedagogies On Thought Experienced, Movement Moving and the Feeling of the Unfelt

Supervisors: Erin Manning, Brian Massumi, Alanna Thain

Luke Shirock

Thesis: Cloud Theory

Supervisors: Erin Manning, Brian Massumi, Josip Novakovich

Emilie St-Hilaire

Thesis: Facets of the Reborn Doll Phenomenon: Non-reproductive Motherhood, Synthetic Relationships, Performance, Community, and Self-care

Supervisors: MJ Thompson, Mark Sussman, Christopher Moore

Rachel Thomas

Thesis: Shrink: Story of a Fat Girl: An Interdisciplinary Approach to the Fat Body in Medicine and Society

Supervisors: Ingrid Bachmann, Charlotte Usselman, Geneviève Rail



FALL, 2024 INCOMING STUDENTS

Laura Acosta
Badewa Ajibade
Adrean Clark
John Lee Clark
Michele Fiedler Fuentes
Erin Hill
Hee Jin (Heige) Kim
Rachel Kirstein
Ekaterina Korableva
Maria Simmons
Maria Suarez

COMPLEXE CANAL LACHINE – STUDIO FOR RESEARCH-CREATION

Coordinators: Frederic Bigras-Burrogano and Rachel Rozanski

The Complexe Canal Lachine studio is a multi-disciplinary disciplinary workspace shared by the Humanities and the 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 a 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. Over several meetings, studio members also created a "Protocol for an Accountable Space LCS" in 2024.

The studio is continually being used for studio visits and meetings with supervisors or project collaborators, providing an essential space for conversations with supervisory committee members about work in progress, critical feedback sessions with visiting artists, and project meetings with people not affiliated with Concordia.

Significant Projects

There has 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 space is well on its way to growing 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.

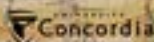


Extraction, Media & Institutions

With
Camille-Mary Sharp &
Jordan Kinder

Complexe Lachine Canal Studio
4710 St-Ambroise, Unit 328
July 26th, 2023
13h00

Please RSVP at frederic.b.burrogano@gmail.com



Natalie Volland, Gestion immobilière Quo Vadis

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.

In September, student Raphaelle hosted workshops centered around queer and analog filmmaking.

In November, A student co-hosted a workshop with Jamie Woollard- a musician, instructor and researcher. Jamie creates soundscapes, film scores and performances, with an emphasis on surrounding the listener with sound to produce an immersive experience. The purpose of the workshop was to investigate the sound environment and urban living conditions experienced by residents of Verdun plexes, and to understand how sound can be used to witness and understand complex relations between neighbors and their urban living conditions.

OPEN STUDIO

Come celebrate Concordia's Lachine Canal Studio with interdisciplinary students in the humanities PhD and individualized MA and PhD programs.

May 9, 5:30 – 7:30 p.m.
Complexe Canal Lachine
4710-4712 St-Ambroise St.
Unit 328
Montreal, Quebec



Dean Annie Gérin, Faculty of Fine Arts

Coordinator Rachel Rozanski hosted workshops as part of her mentorship program for disadvantaged youth, teaching creative skills through studio practice and writing.

In May, we hosted a well-attended Open House at the studio, organized with Marc Weiser and Fannie Gadouas of the Fine Arts dean's office team. We were grateful to be joined by Natalie Volland, President and Chief Vision Officer of *Gestion immobilière Quo Vadis*, and Annie Gérin, Dean of the Faculty of Fine Arts. This was an important opportunity for the students at the studio to meet and share their work with Natalie, who generously donated this workspace in 2019.

HUMANITIES DOCTORAL SEMINARS

Fall 2023 (HUMA 888) - Anthologizing Across Disciplines

Professor Jens Richard Giersdorf, Department of Contemporary Dance

The value of this course for beginning Ph.D. students lies in the simultaneous survey of established methodological models in academia and the challenge of them. These challenges extend into the important questioning of the practice-theory binary, the politics of disciplinary formations, the investigation of alternative models of knowledge production away from universal assumptions, and a careful consideration of the impact of our work on object and subject of research.

To do so, we will ask who decides how an academic discipline defines itself as a field of knowledge in relation to its object of study and how it relates to other disciplines and social structures? This course addresses this question by using historical and contemporary approaches to anthologizing in dance studies to investigate core methodological concerns in post-graduate interdisciplinary education. Anthologization is a critical editorial procedure that reflects through its editorial structures how an academic discipline develops, canonizes, and changes. We will follow and contextualize the shift from earlier anthologies' focus on contents as well as historical and methodological investigations in a discipline to current anthologies' exploration of decolonization, indigeneity, environmental protection, ecology and globalization.

Dance studies lends itself to this investigation, because it entered academia as the youngest of the art studies. As such, it had to engage not only with methodologies in the humanities, social sciences, and all other art studies, but it also had to be nimble enough to respond to and incorporate developments in broader society. Dance studies' focus on physicality and choreographic structuring will allow us to investigate how embodiment reflects and impacts political and cultural systems in today's society. This broad investigation of dance as knowledge production then allows us to engage with cross-disciplinary methodologies for the exploration of physicality in the humanities, social sciences, and the arts.

No prior dance training is required for this course, yet an openness to thinking about society as individually and collectively embodied is the goal. As such, we will not only understand anthologies as printed material, but expand anthologizing into alternative formats, such as curation, collection, improvisation, and lecture performance without losing the rigour of academic and scholarly investigation.



Winter 2024 (HUMA 889) - Scale and the Environmental Humanities

Professor: Jesse Arseneault, Department of English

This course aims to expose students to a dynamic body of research in which Concordia is a key player, the Environmental Humanities (EH). A primary goal of the course is to offer participants an interdisciplinary range of cultural theory under the umbrella of the humanities—including animal studies, the so-called new materialisms, critical posthumanism, post- and de-colonial thought, Indigenous thought, Black studies, and queer theory—via these fields' contributions to EH. More specifically, we will look at readings for how notions of scale inflect framings of the environment and the humanities. The course explores what Neel Ahuja calls the “queer scales of relation” that structure our world of shared material and multispecies belonging, “from the grand vantage of planetary geology and climate ... down to the microbial, molecular, and quantum worlds of matter” (2016, p. viii). While Dipesh Chakraborty reads the Anthropocene as a marker of the disproportionate “geological agency of humans” (2009, p. 208), the course will examine the material and multispecies planetary relations that make that geological agency possible.

The course will approach questions of scale embedded in a range of topical units that subtend how we conceptualize environments of concern in EH research. Potential units in the course might include: how cultural theories negotiate between the transcendent planetary scale of climate effects and the immanent arena of individual and collective affect, response, and action; how, in the era of post-pandemic speculation, theories of contagion navigate between global pandemic forces and the microbial pathways of viral transmission; vast geological timescales and the immediate threat of climate change's apocalyptic temporalities; the distance between the Global Northern/whitened discourse of EH (what Sheelah McLean calls the “whiteness of green” [2017]) and climate change's disproportionate effects on Black, colonized, and Indigenous peoples, as well as communities of colour; decolonial and critical race theory that frames ecological imperialism as a vast process of planetary terraforming; relations between humans and other-than-human life ranging from microbes to megafauna, from discrete entities to entire species; the energy humanities; and the critical geologies of the inhumanities.

STUDENT ACTIVITIES AND AWARDS

Angie Arsenault

In September 2024, Arsenault presented her artistic practice at Creative Responses to Sustainability: Engaging with Complex Issues Through Expression and Culture. This Creative Connections Conference was hosted by Cape Breton University, Unama'ki, Mi'kma'ki. In September 2023, Arsenault also delivered her commissioned permanent sculptural installation, *Cultivate Heart*, to Eltuek Arts Centre in Sydney, Unama'ki. The permanent installation of this work at Eltuek is forthcoming. *Little Library of Foraged Inks*, a beloved installation commissioned from Arsenault by Ecology Action Centre and Zuppa Theatre in Halifax in 2021 was exhibited in its fourth iteration at Cape Breton University Art Gallery September 2023 through February 2024 in their annual exhibition, Proletariat.

Arsenault spent the month of March 2024 as an International Artist in Residence at 18th Street Arts Center in Santa Monica, California where she focused on expanding her botanical knowledge while hunting for wild pigments and making inks from vegetal matter foraged in the urban wilds. While in LA County, Arsenault took part in an open studio session for Frieze Art Fair LA and networked with local artists, arts professionals, botanists, gardeners, and foragers. She also appeared as the first guest, discussing her art and research, on the collaborative series of podcasts, *Hearth is Where the Home Is*, hosted by 18th Street Arts Center + Hype A and London/LA based artist Cristallina Fischetti.



Photo by Sasha Renee



Photo by Sasha Renee



Photo by Angie Arsenault

Chélanie Beaudin-Quintin

Over the past year, Chélanie Beaudin-Quintin had great opportunities to share her practice and research with a broader audience and within immersive and augmented reality communities. Her participation in a variety of conferences and talks has facilitated meaningful knowledge sharing.

In March 2023, Chélanie was invited by Concordia's Immersive Storytelling Studio (Olivia McGill Christ and Shauna Janssen) to discuss her immersive and augmented performance practices. During this event, she delved into her collaborative process, particularly highlighting her work on the "OpéRA de poche" project.

Later that month, she presented a talk titled "What happens at the crossroad of Opera, Augmented Reality and Volumetric Capture?" at the Symposium Speaking Volumes hosted by Ontario Tech University. Collaborating with Pierre-Henri Barralis and Clémentine Brochet, Chélanie explored the intersections of these advanced technologies and their implications for contemporary opera. In addition to these presentations, Chélanie participated in a 5-kilometer reflective Deep Time Walk through the history of the Earth in Montreal. Accompanied by Professors Matthias Fritsch, Ursula Eicker, Liz Miller, and Damon Matthews, this journey through 4.6 billion years of Earth's history was co-created by Dr. Stephan Harding from Schumacher College. The walk offered an experience that encouraged participants to reframe their understanding of the world, fostering a sense of interconnectedness and collective responsibility for a regenerative Earth.

May 2023 saw Chélanie presenting "Situating the Sense of Presence: A Diffractive Approach to VR" at the Uncommon Senses 4 Conference at Concordia University. Her presentation examined the complex relationship between presence and virtual reality, employing a diffractive methodology to offer new insights into the experiential aspects of VR.

In June 2023, Chélanie traveled to Bologna, Italy, to present the paper "Thinking Ethical Futures through Localized Artistic Engagements with Technology" alongside Joëlle Dubé. This paper was presented during the panel "Artistic Intelligence? Making it together in the Multispecies World" at the Science & Technology Studies Italia Conference. During the STS Italia conference, a special event called "After Words: More-than-academi" was held at Le Serre. On this occasion, Chélanie had the opportunity to share her artistic research and projects with 12 international artists. This event, held in parallel with the conference, provided a unique space for dialogue, allowing artists to explore the intersections between science, technology,

and society through artistic expression. Le Serre, a beautiful venue just outside the city walls of Bologna, proved to be an ideal setting for discussions on art, science, sustainability, and ecology.

Back in Montreal, she presented “Danse et réalité virtuelle: quand la scène se liquéfie” at the BANQ for the international and transdisciplinary conference «Réinventer la scène. Innovation, création, diffusion.» This conference brought together professionals from the performing and media arts to discuss the evolving nature of the stage and its significance across various disciplines.

In the autumn of 2023, her collaborative article with Joëlle Dubé, titled “Vertigo Sea et Typhoon Coming On, récits obliques d’un sublime aquatique,” was published in issue 109 of *ESSE Magazine*, themed around water.

March 2024 marked Chélanie’s participation in the masterclass series *Mardis de l’OCQ* at the Université de Montréal, moderated by Oriane Morriet. She also participated at “Dance and/as Technology: More-than-human Choreographies, Performers and Audiences,” at UQAM’s *Agora du Coeur des Sciences*, a workshop aimed to bring together scholars, choreographers, technicians and dancers to talk and think about the intersection of dance and today’s new and emergent media. In that context, she discussed her practice in a talk titled “Les savoirs incarnés des cinédanses: une approche sensorielle et relationnelle de la dramaturgie.”

Finally, she contributed to the “Raconter-Cartographier: la scénarisation élargie” conference in a panel moderated by Olivier Asselin, discussing the design and scripting of immersive XR experiences at the Archives Nationales de Montréal.

Franklin R. Bonivento van Grieken

In March 2024, members of the Oralities cluster gathered for five days at the National University, Bogotá to explore how we listen and how we remember what we hear. During the residency they journeyed to specific sites in Bogotá to listen and record the sounds of the city. They divided into three sub-groups who worked together to edit their sound clips into short audioscapes with the help of sound engineers at the University radio station. These three “micropodcasts,” approximately four minutes in length each, invite the listener to engage with the sonic layers of Bogotá, a complex, textured, urban space.



Flyer made by Luz Daniela Ortiz



Individual experiences captured by the cellphone fuse together to create a collective soundscape of memory that stimulated vibrant discussions about methodology, politics, ethics, and meaning-making in particular places.

In addition to producing these works, the Oralities cluster gathered daily to engage in listening exercises and discuss past work and future aspirations. The cluster also sponsored a public lecture connected to the theme of sound and memory by Franklin R. Bonivento van Grieken, PhD student at Concordia University and Oralities Research Assistant, and Ana Luisa Ramírez Flórez, Jenri Serna Córdoba, and Catalina Muñoz, who are the creators of the project Nuestra Orilla.

Sarah Burgoyne

In 2023, Sarah Burgoyne published the first volume of a poetry collaboration with American poet Vi Khi Nao called [Mechanophilia](#), an infinite poem based on the number pi, and a Feed Dog Book, an imprint of Stuart Ross.

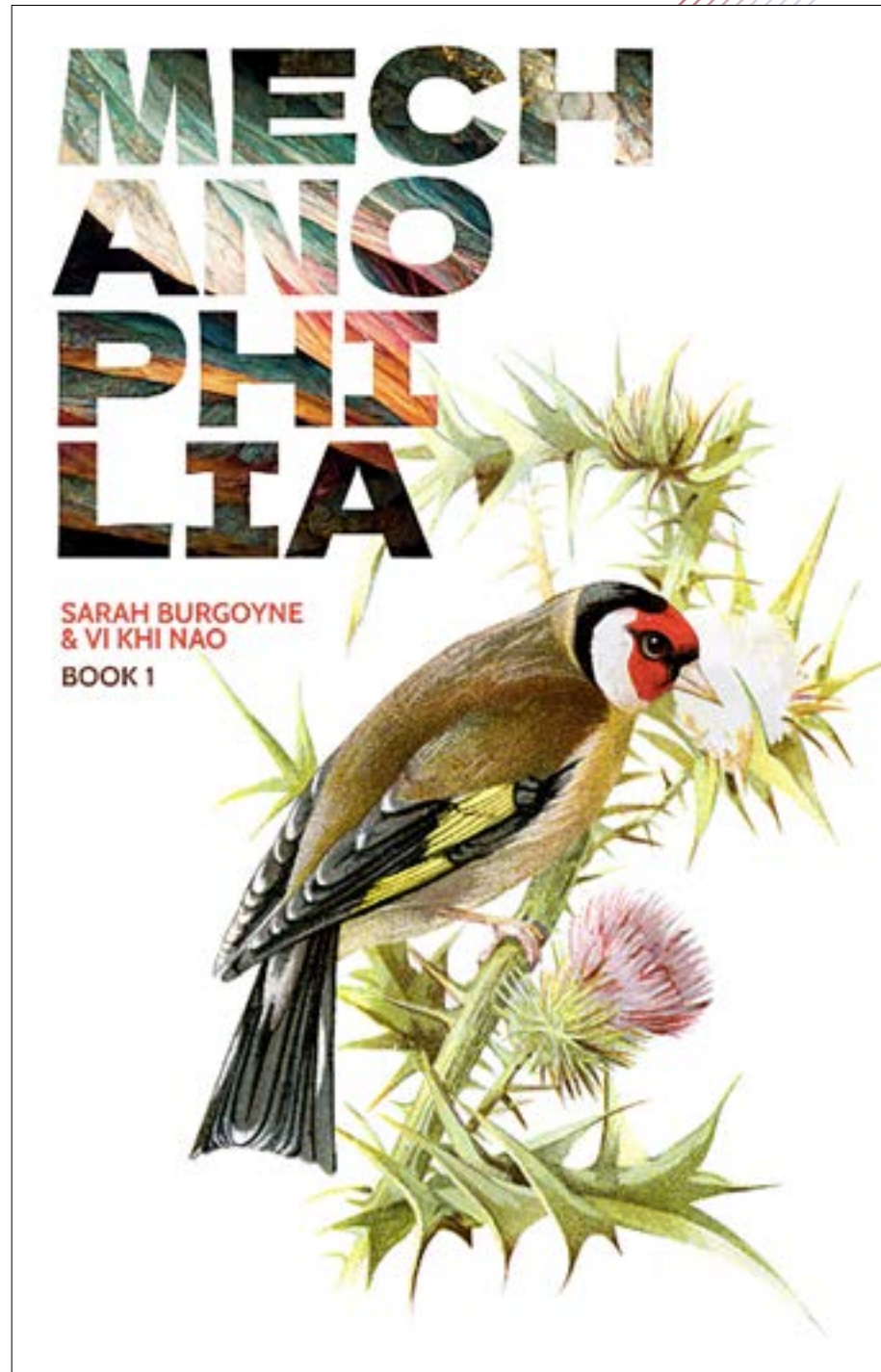


Photo by Sasha Renee



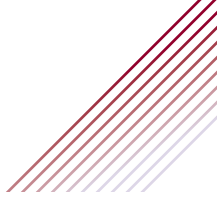
Alex Custodio

In July 2023, Alex Custodio published “[Liquid Crystal Discourse: Advancing a History of Handheld Screen Mods](#)” in *ROMchip*’s special issue on maintenance. Supported by a Mitacs grant, this article addresses the social and aesthetic protocols that underpin the ongoing maintenance and repair of retro handhelds. With Michael Iantorno, they co-authored “[Unexceptional Consoles](#),” an article proposing the study of undertheorized videogame platforms, which was published in the December 2023 issue of *Game Studies*. Alongside Isabelle Boucher, Hanine El Mir, Janna Frenzel, and Robert Marinov, they also wrote an article in *Utopian Studies* titled “[Hopeful and Just Futures Across Scales](#),” which reflects on the scales at which change is made visible, meaningful, and sustainable.

In addition to their publications, Custodio also presented their research at several conferences across North America. On February 2, they presented [Game & \(Re\)Watch](#) at the Time in A Bottle Symposium at Concordia University and, on February 13, they delivered a talk at the [Green Software Foundation](#) Meetup in Ottawa titled “Greening the Game Boy.” Custodio was also awarded a Concordia Conference and Exposition Award from the School of Graduate Studies to present their research at the Pop Culture Association Conference in Chicago in March 2024.

With Michael Iantorno, they delivered “Now You’re Playing with Solar Power,” at the [R-CADE Symposium](#) at Rutgers in Camden, NJ. Together, Custodio and Iantorno also showcased their handheld mod collection at the Open Hardware Summit in May 2024 and at the [CIFEL: Colloque interuniversitaire francophone d’études ludiques](#) in June. At this year’s Canadian Game Studies Association conference, Custodio co-presented emergent work on parsing blackboxed videogame data with Andrei Zanesco and research on the anthropocentric power structures embedded in *Animal Crossing: New Horizons* with Hanine El Mir.

Finally, Custodio takes tremendous pride in having authored the [PTP Pink Paper](#), a foundational report on 2SLGBTQIA+ representation on-screen and behind-the-scenes in Canadian film, television, streaming, and videogame industries. Published by Pink Triangle Press and funded by the Canada Media Fund and telefilm, the project launched on June 11, 2024, at the [Banff World Media Festival](#). The report has been covered internationally in print, on air, and online.



Game Boy Camera documentation. Images captured and edited by Alex Custodio.

Kelann Currie-Williams

For the 2023-2024 academic year, Kelann held a Scholar-in-Residence position through the Centre for Oral History and Digital Storytelling (COHDS) and, in September, they redeveloped and co-facilitated the “Introduction to Oral History” workshop with COHDS colleague Lauren Laframboise.

Kelann was awarded a Concordia Conference and Exposition Award from the School of Graduate Studies to present a paper entitled “Archival Photographs, Oral Testimonies, and Ekphrastic poetry as Black method-making” at the Mapping Ontario’s Black Archives: Archivists and Artists in Dialogue conference which was held at Toronto Metropolitan University in September 2023. In March 2024, they spoke on a roundtable discussion entitled “Black Memories and Resistance in Montreal: Arts, Oral History, and Archives” as part of the first annual Black Symposium Noir: Black Radical Thought and Praxis in Montreal which was held at the Maison de la Culture Côte-des-Neiges in Montréal.

Additionally, Kelann was interviewed by archivist and educator Melissa J. Nelson for her podcast [Archives and Things](#), where they discussed the potential and function of poetry and poetic interpretation in the context of working with archival photographs and oral history testimonies.

Brock Dishart

Brock Dishart spoke at the LGBTQ Research Symposium about how to build infrastructures of care into research design and facilitation of qualitative research with the 2SLGBTQIA+ community. This talk focused on the learning and outcomes of the five-week queer embroidery circle they organized in May-June 2023 in Montreal, Quebec and online. The hybrid embroidery circle focused on ways to build autonomy and foster solidarity across the diverse 2SLGBTQIA+ community through an embodied arts-based method. The embroidery circle also served as a location to embody and process emotions collectively as a group.

Dishart also published “Threads That Bind Us: Lessons on Care, Discomfort & Resistance in a Queer Embroidery Circle,” the abstract of which reads: “In this chapter, I mobilize queer-affirming care strategies from the field of psychology and integrating them into a participatory design research project. This case study examines the results of a participatory, community-based research project that recruited



Poster art by Amber Rose Johnson



members of the 2SLGBTQIA+ community in Canada who are interested in embroidery and mental health to participate in a weekly queer embroidery circle exploring ways to use art to process queer emotions. I explore the transferability of the Design Justice Network's principles including an ethic of care, a commitment to heal and empower, and accessibility into a queer ethic of design research. 'Skipped Stitches,' investigates how leveraging art and technology helps to facilitate queer joy and improve wellbeing for the queer community by providing a container where participants are called on to explore emotions, embrace mess, and resist cisheterosexual norms through the process of embroidery. This case study also includes a sensemaking component where participants were asked to share their experiences emotions in relation to mental and physical health care and to explore what it means to really experience queer-affirming care. This chapter provides a framework for mobilizing queer joy through artistic expression, community, and an ethic of care.



Kelly Norah Drukker

In the 2023-2024 academic year, Kelly Norah Drukker's poetry appeared in several publications: "Easter Candles" was published in the 2022 Montreal Poetry Prize Anthology, edited by Eli MacLaren (Vehicule Press); "Signal" appeared in the chapbook *Nights at the Calcutta Cafe*, edited by Peter Schulman and Somrita Urni Ganguly (Finishing Line Press); "basement/clearing" was published in Vallum Magazine's "Dreams and Nightmares" issue; "[skein](#)" was published online in *Accenti Magazine*, and "burden of proof" is forthcoming in the "Mutiny" issue of Australia's *Rabbit: A Journal of Nonfiction Poetry*.

In 2023-2024, Kelly Norah Drukker was selected as an Emerging Scholar in Residence at Concordia's Centre for Oral History and Digital Storytelling. As part of her tenure, she presented excerpts from her dissertation-in-progress "Naming the Traces: (Re)Constructing an Irish-Canadian Family Narrative of Emigration, Place-Making, and Return" at the panel presentation "[Stories Beyond Borders: Mapping the Imaginative Spaces of Movement and Migration](#)," with co-panelist Maricia Fischer-Souan, moderated by Stéphane Martelly.

Ugo Ellefsen

On April 24, 2024, Ugo presented a paper titled "De l'artisanat à la glocalisation: Évolution de la localisation des jeux vidéo en français québécois" on video game localization in Québec French for the Littérature Québécoise Mobile colloquium at UQAM. On May 3, 2024, he presented another paper on the use of video games in language courses, titled "Langage et ludification: intégration des jeux vidéo à la formation universitaire" for the Journée d'étude conjointe Concordia-Sorbonne nouvelle at Concordia.

Dean Farrell

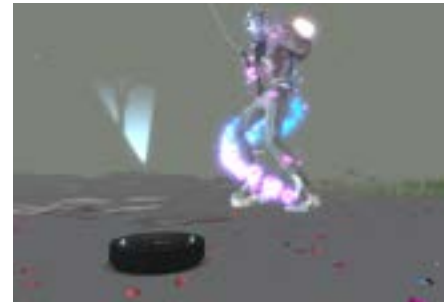
Dean received an FRQSC award for his doctoral project in Irish-language literature. He received a Colmcille Award to attend a Scottish Gaelic course in Sabhal Mòr Ostaig, Scotland, taking place in July 2024; the course is part of a language exchange project for speakers of Irish and Scottish Gaelic.

In April 2024, Dean delivered Irish-language and culture workshops at the Celtic Junction Center in Minnesota.

In June 2023, Dean gave a paper on HIV and AIDS in Irish-language literature at the Canadian Association of Irish Studies conference. He published an article on the same topic in a special edition of the literary journal *Comhar*, which marked 30 years of the decriminalization of homosexuality in Ireland.

Morris Fox

Fox's artwork and writing "[If Not, Clouds](#)" was published in *Tba: Journal of Art, Media, and Visual Culture's* 2024 Issue "Plastics." "If Not, Clouds" is a video exploring queer embodiment in cyberspace, with the consequences of the virtual's "in-real-life" infrastructure—microplastics and electronic waste produced by cloud technologies, literal toxicants. Clouds capture the imagination. Shaped by daydreaming, the digital cloud captures memories, attention, and hopes for instantaneous access. Yet it is manifestly toxic, in the process of shaping the atmosphere, affecting the formation of clouds, altering physical and existential weather. "If Not, Clouds" speculates: "how can we cloud-gaze amongst the ongoing fallout of the digital now?"




Courtesy of the artist

Paolo Gruni

Paolo Gruni collaborated with François Lespinasse and Thomas Seibel to present the workshop and performance "Metemythosophy" at Embodied Interventions 2024, the festival organized by LeParc (Performance Arts Research Cluster) at Concordia. By combining laboratory theatre practices and AI-powered technological installations in a ritualistic framework, "Metemythosophy" explores the creation and embodiment of relational, open-ended, queer cyber-ecosystems as contexts where boundaries are performatively blurred at practically any level to navigate and reimagine our agency, being, being-in-the-world, and being-world(s).

Laurence Hamel-Roy

Laurence Hamel-Roy has been closely following the changes of legislation in the construction industry and their potential impact on women and minority groups working in the industry. She published two articles on the bill 51 Loi modernisant l'industrie de la construction ([Le Devoir](#) and [L'Esprit libre](#)) and [she submitted a brief](#) to the Commission des finances publiques on the bill 62 Loi visant principalement à diversifier les stratégies d'acquisition des organismes publics et à leur offrir davantage d'agilité dans la réalisation de leurs projets d'infrastructure.



Magdalena Hutter

In May 2023, Magdalena presented her paper “‘Fat virtuosity, I guess?’ Fatness, Dance, Film and the Myth of Effortlessness” at the Fat Studies Conference “Discourses of Fatness and Fat Bodies: Between Social Justice, Health, and Culture” at the University of Jyväskylä (Finland). Her presentation explored how the concept of virtuosity in art determines what is of value—while simultaneously demanding and hiding enormous investments of time, effort, and labour—and asked how fatness as an artistic resource can be used to challenge oppressive categories of skill, productivity, and beauty.



Image by Magdalena Hutter

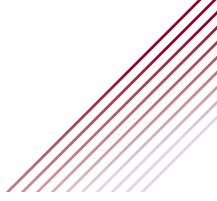
In July 2023, Magdalena participated in the Fat Studies Conference “Fat Across Time” at the University of Sheffield (UK). Her presentation “START/STOP: Fat ScreenDance and Matters of Time in Fatness, Movement, and Moving Image” considered issues of temporality in the narratives assigned to fat bodies, explored the role time plays in ideals of smooth movement, speed, and extensive training in dance, and looked at the interactions of technical aspects of film and fat materiality, including the implications of slow motion and different editing techniques. Finally, it considered the dramaturgy of the fat body in dance and film, and the perils and potentials of different strategies for fat performance.

Maurice Jones

In May, Maurice published his research on public participation in the governance of facial recognition technologies in Canada in the [AI & Society Journal](#) together with Dr. Fenwick McKelvey.

Stephanie Murray

Stephanie’s research creation work was exhibited as part of a conference entitled (UN)Common Precedents at Carleton University. This conference focused on alternative methods for developing the architectural imagination. Her exhibited work “Methods of Making Powders for Casting Metal in Green Sand,” was a creative translation of an influential 15th century Italian treatise that described material harvesting at water edges and their manipulation for the purpose of various architectural components and forms.



Stephanie presented her field research conducted in the Arctic Archipelago at an online symposium in February. The symposium, “Fielding,” included practicing architects, academics, and young professionals with a variety of spatial research practices. She is also actively working as a conference coordinator for ᐅᐅᐅᐅᐅᐅᐅᐅᐅ Qinnirajaattuuq / Ripples, with Inuit Futures, in partnership with the MMFA.

Stephanie has also been invited to teach an introductory summer architecture course on scale transitions and the environment for students entering M.Arch programs from interdisciplinary backgrounds.

Erin Robinsong

Wet Dream by Erin Robinsong was the winner of this year’s AM Klein for Poetry, the English-language poetry prize in Quebec.

Erin Robinsong is the inaugural Artist in Residence at the Architectural Association in London, where she has been creating a new multidisciplinary work listening to soil in Bedford Square Garden.

In April, Erin Robinsong presented a solo performance about the abyssal oceans, *Zone of Exaggerated Dreaming* (2022) at [With Pebbles Under My Tongue](#), a symposium at the Architectural Association in London (UK).



Video still



Image by Erin Robinsong



Image by Flora Wallace

Rachel Rozanski

In 2024, Rachel had a solo exhibition of her multimedia work *Perma* at Island Mountain Arts Gallery in Wells, BC. She also exhibited new work at Centre Clark as a part of a collaboration between the gallery and AIM Lab, where Rachel is a core member.



Emilie St-Hilaire

In April 2023, Emilie St-Hilaire participated in a symposium at Bard Graduate Centre in New York City entitled *Doll Parts: Playing with Human Likeness*. Emilie's presentation was called "Permission to Play: Bringing Dolls to Life." She was one of six speakers invited as part of an ongoing research project by Dr Freyja Hartzell.

Emilie St-Hilaire's research on reborn dolls was cited in the June 2023 issue of [Cosmopolitan](#) (US). Emilie was interviewed by journalist Jessica Lucas for this article which can be read online.

After attending the 9th Conference for the International Toy Researchers Association in Rochester, New York, in August 2023 (along with her six-month old daughter) Emilie St-Hilaire's research presentation



“The Therapeutic Power of Reborn Dolls” was accepted for publication in a forthcoming special issue of the *American Journal of Play*.

Another forthcoming publication by Emilie St-Hilaire is a chapter entitled “Non-reproductive Parenting with Dolls: Facts and Fictions on Reborn Mothers” to be included in the *Palgrave Handbook on Parenthood in Popular Culture* (2025).



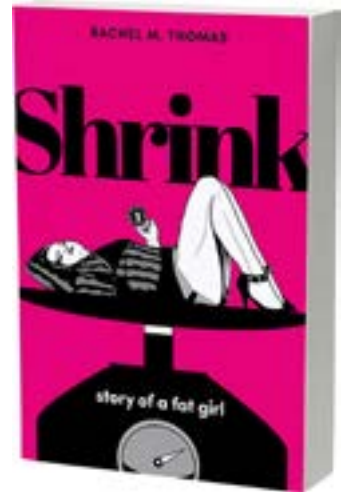
Image is of a vinyl reborn baby doll (Ollie doll kit). The doll was painted and assembled by Emilie St-Hilaire and was included in the presentation images at BGC on April 28, 2023. Photo by Emilie St-Hilaire



Three images above: *Cosmopolitan*

Dr. Rachel M. Thomas

Following the completion of her doctorate, Thomas was hired as a senior lecturer (assistant professor) in the Comics, Graphic Novels, and Sequential Arts program at Teesside University, UK. Following her move overseas, Thomas's graphic novel [Shrink: Story of a Fat Girl](#) was bought by Penn State University Press' Graphic Mundi (USA) and is set to be published in October 2024. *Shrink* represents the intersection of Thomas's interdisciplinary triad: fine arts, medical history, and medical sociology. Using a compelling and accessible narrative, the graphic novel examines fatness as a medical and sociological phenomenon in Western society.



Book mockup credit to Penn State University Press/Graphic Mundi. Image credit to Dr. Rachel M. Thomas

Christopher Wolff

In August 2023, Christopher published their article "[Archival Traces: Trans Women in European Film](#)" in *Senses of Cinema*, 106.

2024-25 HUMANITIES PROGRAM DOCTORAL FELLOWSHIPS

Social Science and Humanities Research Council

Melanie Power

Canada Graduate Scholarships

Tristan Nkoghe

Fonds de recherche du Québec - Société et culture

Dean Farrell

Shelby Morris Johnston

Maurice Jones

Burcu Yasin

Fonds de recherche du Québec - Nature et technologies

Miléna Kartowski-Aiach





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