

FRIDAY MARCH 24

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| 1:00-2:30 | Lunch + Registration | LB 671.05 |
| 2:30-4:30 | Research-Creation Practices Panel | LB 671 |
| Sofian Audry, Mélanie Binette, Joanna Donehower, Tainen Ng-Chan, Annie Katsura Rollins, Margaret Jean Westby | "Remixing Knowledge in Dialogue: Navigating Interdisciplinarity Panel"- a round table discussion between three to four research-creation doctorate students will address performative methodologies outside the boundaries of disciplinary and academic frameworks. The discussion will focus on research-creation works, looking at examples of specific performances and art practices, writings (scripts, dissertation chapters, poetry, scores, and more), and methodologies through the process of creation to the outcome of a dissertation. We will discuss the challenges and opportunities opened up by interdisciplinary study including: negotiating an interdisciplinary advisory committee; integrative models for comprehensive exams; and emergent modes of research-creation. | |
| 4:00-5:00 | Registration | Black Box Theatre |
| 5:00-6:30 | Keynote 1: Aesthetic Animism, Apistemes, Generative Adversarial Networks | Black Box Theatre |
| David Jhave Johnston | This talk is partially wild, in that it recombines 3 distinct diverse almost-unrelated modes of practice into a single rapid experimental eco-episteme. First section (Aesthetic Animism) reprises my phd thesis defence -- in all its multimedia glory -- with some minor reveals on how it became a book: a volatile yet staid process, normative yet risky. Second section (Apisteme) is an aside: a speculative quasi-prophetic vision of alternative future educational institutions. The third section (Generative Adversarial Networks) speaks to the current acceleration in machine learning, and the necessity for the arts to suggest ethical alternatives, radical radiant sense-making nonsense, and unequivocal ambiguous clarity as counterpoints and antidotes to the commodification of algorithmic awareness. | |
| 6:30-9:00 | Research Creation Showcase: Living Interdisciplinarity | Black Box Theatre + EV 11.725 |
| David Jhave Johnson, Sophia Flo Dacy-Cole, Peter Dubé, Kelly Norah Drukker, Joanna Donehower, Tatiana Koroleva, Natalie Doonan, Mayra Morales, Andrew Forster, Ifeoma U. Anyaeji, Darian Goldin Stahl | For the Living Interdisciplinarity Series, a showcase of current and alumni research-creation work will take place to visibly render artistic practice and to promote the diversity of scholarship occurring in the Humanities program. The showcase offers an opportunity to display examples, prototypes, finished work, and other formats of research-creation work by Humanities students and alumni that will accompany the overall thematic of the conference. This will allow an invaluable opportunity for all students and advisors in the program to learn more about this work, and will provide vital further exposure to this immensely innovative creative work. A few select students will discuss their work in more detail during this time in a format of their choosing. In supporting and foregrounding the mandate of the Humanities program to "experiment boldly" and "mix it up," the showcase offers to strengthen ties between students, their advisors as members of Concordia's broader interdisciplinary community, and alumni to reconnect their ties with the program and university. | |

SATURDAY MARCH 25

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| 9:00-10:00 | Breakfast/ Conference Registration | EV 11.725 |
| 10:00-11:15 | Panel 1: More than Human Chair: Erin Manning | Black Box Theatre |
| David Biddle: Do Androids Incorporate Electric Leopards? | Parasitism troubles the fixed nature of entities beyond just the biological. As Lynn Margulis makes clear in examining the benefits that can be gained by a host incorporating its attacker, the defensive strategy of incorporation confuses the host parasite/relationship altogether. In pursuit of a logic that dissolves the fixed boundaries that define individuals as well as ideas and practices, my research exploits the behaviour of the parasitic, fascinated by what emerges after genuine incorporation. Does academia incorporate its parasites? Contemporary practices that trouble academia with new ways of 'knowing', if enough of a menace, find themselves absorbed into their host. | |
| Mariana Marcassa: Banzo Spells | Banzo Spells proposes to explore the sonorities of the text piece Paisagem-Banzo as an environment full of vacuoles convoked by the sound, creating a voice that frees itself from the hegemony of the communicational speech releasing all that which language represses (noises, tremors, whispers, breathings, etc.). This performance intends to invoke all sorts of sounds that belong to voicelessness. Not because it wishes to put speech into voicelessness, but wishes to create a new voice, singular, powerful and immanent itself. | |
| Ronald Rose-Antoinette: An Anaesthetics of the Earth: Re-assembling Ourselves | What if not only the soul but also the sex of blackness were committed to a general critique of the very idea of discipline, given in and through the institutions, by way of exerting a deformative pressure on the methods, concepts and categories that seek to reduce and adjust them? Of that which remains concerned with anything else (not the same) but is nevertheless stealing away, one must celebrate the very fact of its resistance to accounting, its lyricism, its invocation of simultaneity, non-locality, indeterminacy. The soul and the sex of blackness, while they consent not to be just (nor alone), strain against the contingencies of justice in the contrapuntal zones, the alternatives, that are already here, gone. | |
| Michael Woolley: Campus Heartbeat Frisson. Infrastructure. Love. | In this paper, I share my experiences and documents from a research-creation experiment: combining audio captured both from inside my own body and out of my surroundings, I created sonic maps of my most-travelled routes on the University of Alberta campus. With this as a leaping-off point, I consider the ways in which novel forms of documentation can be used as tools for critical reattunement toward the world, and our banal comings-and-goings within it. Further, I suggest that buried within the bodily affects excavated by these documents is an imperative which calls us toward an ethical mode of multispecies relating. | |
| 11:30-1:00 | Workshop A: Drawing and Knowledge | EV 11.425 |

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| Christine Garvey | Drawing and Knowledge will present Christine Garvey's research on drawing as a powerful language of questioning. Through public workshops, international collaborations, and most recently, a Fulbright Research Grant, Garvey's work explores drawing as an interdisciplinary tool for research, critique, public-engagement, and re-imagining. She's interested in man's historic relationship to drawing from observation: from the first recorded marks of cave paintings to Galileo's sketches of the moon. Through these examples she considers the uniquely-human impulse to draw what we perceive, and how this experience shapes the way we understand the world. | |
| 11:30-1:00 | Workshop B: Ichnology of a Performer, or Thinking and Working Theatre through Earth Sciences | Black Box Theatre |
| Monique van Hinte | 'Ichnology of a Performer', focuses on human traces in relation to the performance space. Ichnology, the study of trace fossils, revolves around three questions: -what is the circumstance, time and place a trace was left in -what kind of behavior caused the trace - who was making this trace. Ichnologists study traces of life. In theatre, we conjugate circumstance, time, place, behavior and consequence concerning (imagined) human lives. In my workshop, I propose to share how Ichnology informs my theatre practice. | |
| 1:00-2:00 | Lunch break | |
| 2:00-3:45 | Keynote 2: Standing With Skywoman: A conversation on cultural fluency | Black Box Theatre |
| Kahente Horn-Miller | The performance of the narrative "We Are In Her And She Is In Us" is the culmination of a personal trajectory from academic to performer. As part of a larger transformative experience, I create and perform an Indigenous theory. This is a natural extension of me as a Kanien'kehá:ka woman and the larger field of Indigenous womanism. This performance and presentation looks at the process of transformation for the performer and the re-telling of the Skywoman story as an example of cultural fluency where we reinvigorate the cultural metaphors in language and cultural principles of Rotinohnsionni-Haudenosaunee philosophy. Skywoman is part of a larger conversation in cultural literacy and serves as a way of increasing fluency in the significant culturally-rich worldviews our ancestors passed down to us. In revisiting the creation story I began to transcend disciplinary boundaries. I moved from researcher, storyteller, to woman, to mother, and finally to performer. I embody Skywoman as political agency, as a way to bring her back to life, although she was never gone. The performance comes out of the relationship with the human beings that I talk to, my confrontations with the page, and deadlines of the text. The embodiment of Skywoman reveals more about ourselves and our relationship with the social and natural world. | |
| 4:00-5:15 | Panel 2: Vital Forms Chair: Bina Freiwald | EV 11.425 |

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| Firda Abla: Iranian Women's Autobiographies: A Hybrid Interdisciplinary Medium | The 1979 Islamic Revolution forced many Iranian families to flee to the United States where their girl children grew up at the "border" as first generation Iranian/American women. This paper explores the latter's practice of English autobiography writing as a hybrid interdisciplinary medium. Drawing from feminist transnational and postcolonial theories, it questions how the authors convey knowledge to their readers; analyses these texts across various identity markers such as religion, education, and socio-economic class; and argues that they attempt to rectify the political, cultural, and historical prejudices. | |
| Adam Kinner: 50 recordings of the weather | For three years, I made dance recordings and musical recordings of the weather. In thinking about these recordings along with other instances of art, poetry, and scenes of life in which knowledge is held in relation only, I want to gesture towards the felt-in-between – the third term that is a movement between the two sides of an aesthetic equivalence. This music is a recording of the weather as a statement I want to dwell on. Here: noise, light, bodies, words and rhythms become circulating forces that create worlds and suggests ways of attuning or retreating. | |
| Cecile Martin: Dirt"y" or the architectural knowledge of the ruin. | An immoral architecture corrupted by dirt, adds more soil to its object: a ruin. The impure architect remains in dirt, connected to soil. A disciplinarity is an act of deprivation, a voluntary reduction of control over environments to embrace the knowledge of agencies, the dynamics of hybridity, self-organization and ubiquitous contradictions. The architect is no more the builder of walls but a connector, unifier creating dynamic relations within unclean edges, adding texture, turning dirt into soil in a process of transformation and trace. Within unstable, shifting environments architecture reconsidered the inhabitation of the ruin and its territory, the unfolding of an endless complexity. Dirt"y" is the origin and end of architecture. | |
| Sean Steele: Fear and Loathing in Graduate School: Is There a Place for Gonzo Scholarship in the Humanities? | My presentation explores the extent to which the openly subjective narrative form of Gonzo journalism has a place in academic research. As I research my dissertation topic on musical performances as rituals within alternative spiritual communities, I am caught between being a musician, a scholar, a 'spiritual-but-not-religious' person and a fan. A tension exists between disciplinary methods, interdisciplinary research, and the revealing or concealing subjectivity and positionality of the researcher. One potential escape from this tension – and the focus of my presentation – is to incorporate the Gonzo journalistic technique innovated by Hunter Thompson and other figures of the New Journalism movement. | |
| 5:30-6:45 | Panel 3: Dirty Dialects | Black Box Theatre |

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| Aaron Finbloom: Deictic Dialectics: A Practice in Constructed Philosophical Conversation | Where once there were firmly established disciplines, now disciplinary boundaries are more porous. The academy has begun questioning its own discursive borders. In my view, the next grounds of self-reflexive questionings are now regarding medium, method, pedagogy. The main questions now opened: Does an academic practice consist in creating discourse? How must an academic use words? In what ways can the non-discursive spill into academic practice? I will discuss these questions by situating them in the context of my own art/research practice and a recent performance philosophy piece that I composed – Deictic Dialectics. | |
| Jane Gabrels: Bronx Futuring | This presentation of and with language emerging from the creative work of Bronx-based and Latinx artists are generative platforms on which to further build and foreground alternative narratives at play and at work in the Bronx. Discovery narratives often become territorialization processes that re-define the actual histories of the borough. By gathering the language and perspectives of local artists into a more visible lineage, these supportive concepts can also help strengthen the boroughs' histories and perhaps help displace gentrification before it defines itself. The future is already happening. | |
| Sabah Haider: What is in an image? How do artists and scholars 'create meaning' from the visual | A new wave of interdisciplinary scholars and artists are investigating lesser-known histories through (re)exploring existing sites and artifacts of memory, such as memorials, archives and oral histories. My research explores transnational autobiography writing as a hybrid interdisciplinary medium. Drawing from feminist transnational and postcolonial theories, it questions how the authors convey knowledge to their readers; analyses these texts across various identity markers such as religion, education, and socio-economic class; and argues that they attempt to rectify the political, cultural, and historical prejudices. | |
| 11:30-12:45 | Workshop C: Critical Notations:Evolving the content of felt intensity | Black Box Theatre |
| Nicole De Brabandere | This workshop will engage how knowledge emerges by attending to a workshop ecology that puts inhabited registers of recognition in tension. The workshop will invite a process of specifying and differentiating this felt tension as participants negotiate the forms of diverse media operations relative to their co-ordinate positions in space. As terms for differentiation emerge through description, participants will co-compose divergent series of transversal analysis. The session will develop emergent modes of activating and sharing specific knowledge without relying on a fixed disciplinary perspective or concepts of contained corporeality. | |
| 12:00-1:00 | Workshop D: Embodied Awareness | EV 11.425 |
| Esther Kalaba | Knowledge is created through the interplay of movement, emotion, as well as, thought. When reliance on cognition is allowed to weaken, the distance between self and actual experience is reduced, eventually becoming one. Experience then, can become embodied awareness. Awareness is immediate, direct, connected, close. Awareness is present, neutral, and does not judge. Awareness opens to a world of sensitivity and intuition. Focusing on kinesthetic and affective modes of learning through an experiential art activity, we will explore the relationship between knowledge and awareness, asking the important questions of what it means to stay in experience, and how knowledge can be felt. | |
| 1:00-2:00 | Lunch (provided) | LB 671.05 |
| 2:00-3:45 | Workshop E: Remixing Knowledge in Dialogue: Conceptualizing Power in the Institution | LB 671 |
| Margaret Westby | The workshop "Conceptualizing Power in the Institution" addresses issues of authority, distribution, gender, and politics between universities, research labs, graduate committees, faculty, administration, and students. I will define and present a workshop about the Imposter Syndrome and how it impacts gender, politics, and multiple relations within the institution and elsewhere. The following questions fuel the discussion: How is authority and expertise defined? What worth is given to accountability? I want to give space and value to rants. My aim is to create an affective dialogue of the various components of power that are distributed, troubled, and disjointed throughout various stages of research and dissemination. My hope is to pragmatically create manifestos, rubrics, poetry, letters, and other types of documentation to make positive changes to help graduate students navigate their journeys of research. | |

7:00-9:00 Reception/party Kafein

SUNDAY MARCH 26

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| 9:00-10:00 | Breakfast | EV 11.725 |
| 10:00-11:15 | Panel 4: Wild Institutions Chair: Rebecca Duclos | Black Box Theatre |
| Ricardo Dal Farra: Making of Transdiscipline not a buzzword but a living experience | Solutions to complex problems are being explored, increasingly, from multi and/or interdisciplinary perspectives. However, those strategies are not enough in many cases and a transdisciplinary approach becomes an essential tool. The traditional academic structure based on rigid disciplines has proven not to work well to face multi-dimensional problems such as climate change or poverty. Can the experience, knowledge and vision of an architect, a biologist or an artist be taken a step beyond its own disciplinary training? This presentation will show some practical strategies used in transdisciplinary training focusing on research-creation, explaining the challenges faced as well as the achievements. | |
| Norman Hogg and Neil Mulholland: WeRLtd: The Birthing Baskets of New Forest Mall. | The Confraternity presents an excerpt from the hagiography of Muller Ltd. – a corporate demi-god of the neomedieval cosmology. The Muller Ltd. both inhabits and embodies a non-disciplinary weltanschauung wherein aesthetics is not limited to sense relations between self and world but instead describes the 'hyper-economy of translation' through which all selves, animal, vegetable or mineral, co-construct common-additives from their otherwise separate realities. As 'Junior Solution Aligner', the Muller Ltd. must arbitrate contamination rituals. It safeguards participants against brand dissolution and ensures that all emerge justly fortified by inoculations of otherhood. But what sustains the brand integrity of the Muller Ltd. itself? | |
| Monique Manatch: IndigenUs | The "IndigenUs" interactive workshop opens a space for reflection and interaction between Indigenous and non-Indigenous voices. It fosters understanding and will serve as an artistic medium for a renewed respect for each other and the natural environment. "IndigenUs" presents youth created multimedia as a vehicle for creating dialogue. The approach breaks down hierarchies and interdisciplinary boundaries combining western and Indigenous perspectives by sharing knowledge through community-based filmmaking. | |
| Emilie St-Hilaire: Speak art: Arguing for our methods in the artist vs researcher tug-of-war | Funding for research-creation was initially conceived as a means of awarding research grants to artists working within the university context, yet today artists who wish to access research-creation funds must frame their artistic practice as research. Does artistic work produced in an academic environment default into a supportive role behind theoretical or explanatory evidence? Should the products of arts-based research be scrutinized for their quality as art works? Were they ever meant to speak art? This paper will draw from a literature review of arts-based research practices. | |
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