

2017-2018

MILIEUX

institute for arts · culture · technology



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Su Series by Lia Cook
Material Turn Exhibition (FOFA Gallery)

2017-2018
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Message from the Director

Year 2. We are seeing signs of what might be possible.

Creating an institute for arts, culture and technology is not in itself particular novel. You might say that given the age in which we live it is almost to be expected and a wonder we are not tripping over such things. No, the real novelty with Milieux is in the vain attempt to turn the idea of a research unit inside out; to create a platform where no one agenda dominates, where membership is not taken for granted (or simply denied), and where what comes next is more important than what happened before. In such a world, we, the faculty, the professors, the teachers, must anticipate our obsolescence. What comes next are the graduate students we are working with, and working for.

But what can Milieux offer that isn't already available in the myriad departments, disciplines and programs that constitute student life? Funding would be nice but until that happens

what could our spaces offer? Modestly, I suppose there is the offer of respite for students and faculty alike. Departments and programs can be intimidating and cruel sometimes. Maybe it's enough to catch a breath or take in another view. Maybe it's enough to gain perspective on one's life and work by not quite being in the same boat as others around you. I guess this what we might call pastoral interdisciplinarity. There is comfort in the strangeness of friends.

This is not particularly novel either, however. I am not convinced that pastoral interdisciplinarity is adequate to the task of exploring pressing problems in new ways and dealing with what comes next. I think we are after something more like an interdisciplinary crucible. Young scholars, artists and designers that come into Milieux should be transformed into something else. Perhaps a better and more inspiring analogy would be nuclear fusion – the process that powers the Sun. The key to fusion

is proximity under constraint. You have to figure out how to keep particles that normally avoid one another under enough constant pressure in close proximity until they react. It's a probabilistic thing but once fusion is achieved particle collisions are assured as long as you maintain the integrity of the fusion chamber.

So it goes with people and especially with people in universities. Milieux is meant to be a fusion chamber for a probabilistic reaction the by-products of which cannot be known in advance. Or to put it another way, if we can manage to mush enough smart and creative people together for long enough, something new and different will begin to happen... and once that starts, it becomes addictive and the process is self-perpetuating. All one has to do then is try to hold it together.

This is not pastoral interdisciplinarity, but energetic interdisciplinarity. I would not suggest

that Milieux is comfortable so much as it is jarring, and the idea is not to provide respite, but rather a destination for our students. This annual report is dedicated to the courage, fortitude and creativity of the graduate students at Milieux, across all its clusters. The stories in these pages relate the early by-products of our collective fusion experiments and are meant to articulate the difference that constrained proximity might make in our collective apprehension, response and action in our contemporary technological cultures. Our goal is to intensify these reactions and magnify them... This year, we are one step closer to the sun.

Bart Simon

Montreal, August 2018



What is Milieux?

Milieux is a unique interdisciplinary graduate research institute for new media arts, digital culture and information technology at Concordia University in the heart of downtown Montreal. Drawing on a legacy of media arts research-creation, Milieux aims to mess with the boundaries of creative experimentation, interdisciplinary training and progressive critical thought and practice. We work with partners and collaborators from all sectors and across the world to examine, co-create and share ideas, prototypes, experiences and practices that challenge technological assumptions about what is possible to be, to do and to imagine in a rapidly changing world.

MEDIA HISTORY

Fenwick McKelvey
co-director

Jeremy Stolow

MYRIAM RAFA (PhD)

Darren Wershler
co-director

ABBIE 'SPOOPY' RAPPAPORT (BFA)

Kieran Airey-Lee (BA)

Stephen Monteiro

David Price (PhD)

Yong Gao (PhD)

Rhonda Chung (PhD)

Bojana Krsmanovic (PhD)

Ivan Ruby (PhD)

Nathalie Duponsel (PhD)

Ann-Louise Davidson

Nadia Naffi

PARTICIPATORY MEDIA

Thomas Gauthier

Shabnam Latham

Colleen Leonard

TRISTAN MATHESON

Giuliana Cucinelli
co-director

Kim Sawchuk

Ashley McAskill
cluster coordinator

David Madden (post-doc)

Elisabeth Gauthier (PhD)

Christina Scholze (MSc)

Laurence Parent (PhD)

Aimee Lowe (PhD)

Constance Lafontaine (PhD)

Kristen Feltz (PhD)

Magda Diszianowski (PhD)

Carly McAskill (PhD)

Darian Goldin Stahl (PhD)

Antonio Hernandez (PhD)

Luciano Frizzera (PhD)

Scott DeJong (MA)

Jill Didur

Gina Hara
coordinator

(TAG)

TECHNOCULTURE ART & GAMES

Daniel Cross
MARLON KROLL (BFA)

Christopher Moore

Rilla Khaled
director

JESS MARCOTTE (PhD)

SQUINKY (PhD)

ERIC LAMOSTERA (PhD)

Rebecca Goodine (MDes)

Pippin Barr
associate director

Simon-Albert Boudreau (BFA)

Jonathan Lessard

Michael Li Lung Hoi (BA)

Sami Najib

BORA BOBIC

Shannon Hebblethwaite

SKawennati

Victor Ivanov

Travis Mercredi

Dion Smith-Dickie

Jason Lewis
co-director

Sabine Rosenberg

Mikheil Poulx

INDIGENOUS FUTURES

Valerie Bourdon (BFA)

Nancy Elizabeth Townsend

Alice Ming Hai Jim

Heather Igloliorte
co-director

Roxanne Pirois

Jen Keimer

Sara England
cluster coordinator

Maize Longboat

Kite (PhD)

Tony Higuchi (PhD)

Lynn Hughes

Ida Toft (PhD)

Sylvain Payen (PhD)

SKOT DEERING (PhD)

ADAM van Sertima, PhD



SPECULATIVE LIFE

Théo Chauvireux

Martin Racine

Bart Simon
institute director

Shawn Suyong Yi Jones (PhD)

Gabriel Lavie (PhD)

Cyda Yorgo (PhD)

DAVID HOWES

Kregg Hetherington

Elizabeth White (PhD)

Marie-Eve Drouin-Gagné (PhD)

Treva Michelle Pullen (PhD)
cluster coordinator

Oriz Halpern
co-director (on leave)

Taggy Duff

LUCAS LAROCHELLE (BFA)

WhiteFeather Hunter

Carolina Cambre

Vjosana Shkurti

Erin Manning

Celine Pereira

MATTHEW-ROBIN NYE (PhD)

Sandeep Bhagwati

NOAH DREW

Eldad Tsabary
co-director

Navid Navab (PhD)

Ricardo Dal Farra (PhD)

Jen Reimer

Angélique Willkie
co-director

DANA DUGAN (MA)

cluster coordinator

Lucy Rodriguez

ANDREA PENA

BEN COMPTON (BFA)

Luis C. Sotelo

ANDREA DIAT (MFA)

Meghan Riley (BFA)

Donna Legault (MFA)

Kelly Jozvac

Genevieve Moisan
technical support

Luanne Martineau

p.k. langshaw

MJ PAINES

Joey Berzowska
co-director

ALEX BACHMAYER (BFA)

Kelly Thompson

Sasha Buruska

Jessica Beberich (MA)

Kelly Arlene Grant (PhD)

Elizabeth Johnson (MFA)

Claire Nadon (MFA)

Barbara Layne
co-director

Ryatt Kessling (BFA)

Fanny Savoie (BFA)

ANNA EYLER (MFA)

cluster coordinator

Kathleen Vaughan

cluster coordinator

TEXTILES & MATERIALITY

Venessa Mardirosian (BFA)

Pail Tchilingirian (MDes)

Lea Schwarz (BFA)

Janis Jefferies (AR)

POST IMAGE

Velibor Bozovic
technical coordinator

Chih-Chien Wang

Dasha Marow
cluster coordinator

ZINNIA NARVI (MFA)

Marisa Portolese
co-director

MATTHEW BROOKS (MFA)

Celia Perrin-Siderous

Fiona Ann

Gwynne Fulton (PhD)

Katie Jung

Scott Benisunabandan (MFA)

Raymonde April
co-director

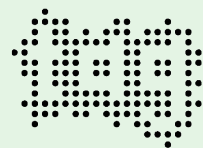
Daniel Cross

Marcio Luna Barahuna

Qinghong Chen

Thomas Kneubuhler
technical coordinator

Media History (MHRC) is an interdisciplinary research center engaging with the historical development of media and communication. Our mandate is to support methodological, theoretical, and substantive avenues of research with regard to media technologies and communication practices, as well as their social, political, and cultural frameworks in historical perspective. The Media History Research Centre also provides a forum for the development of nascent, yet robust sub-fields such as media archaeology, variantology, new materialism, circulation theory, and technology writing.



Technoculture, Art and Games (TAG) research centre has the mandate to develop and expand methods, models and concepts for the analysis, critique and creation of digital games, gameplay and game cultures, as well as to contribute to broader social, political, technical and aesthetic conversations about the shape and direction of contemporary digital culture.

Speculative Life works to develop the systemic study and creation of emerging technologies with a focus on complexity and futurity. We are artists, designers, ethnographers and scholars engaging with questions related to infrastructure, "smartness," bacterial technologies, and the planetary-scale transformations currently occurring as a result of human action and technical developments.

Performing Arts Research Cluster (LePARC) is focused on research and creation in the performing and temporal arts. Our focus includes the creative process, new collaborative practices, sound and music, acting, participatory performance, and intermedia performance, among many others.

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Participatory Media is a hub for research-creation work and co-design concerned with questions of social justice and accessibility. We are committed tinkerers and makers who develop prototypes, devices, workshops and outreach events that bring people together through participatory methods in media creation, discussion and dissemination.



Indigenous Futures explores how Indigenous people are imagining the future of their families and communities. We are interested in narratives, frameworks, and technologies that help us articulate a continuum between our histories, our present, and the seventh generation and beyond.

Post Image brings together artists and researchers involved in the creation, production, and reflection around current and future image-based media. Our members investigate the many aspects of visual representation around the themes of identity, narrative, history/memory, cultural production, environmental issues, cultural diversity, queer culture, youth, gender and race.



Textiles and Materiality is a place for critical innovation and research creation in textile arts, wearables and material culture. Our members experiment with methods, processes and transdisciplinary modes of thinking to shape the future of textiles, material objects and the mediated body.

The International Conference on Music Perception and Cognition (ICMPC-ESCOM)

Screening: DeeJ: A documentary about autism and inclusion

Milieux Open House

Workshop: Pleasure Consuming Games

Symposium: Indie Interfaces

Elevator Gallery

Altering Perception: Imaging Microscopy (a MilieuxMake Atelier)

Vibrations: Deaf/Disability Art and Activisms

"Bat is Not Originally Reserved," a 3-part guest artist event with Cha Ji Ryang

Artificial Intelligence and Transdisciplinary Arts: A Celebration of Leonardo's 50th Anniversary

Festival du Nouveau Cinema presents a panel: Back to the Future?

Gathering in the Making: Design and Ethnography Workshop

Speculative Life Fall Workshop: Putting Infrastructure in its Place

Joey Berzowska speaks at SingularityU Canada Summit

Dana Klaxon Artist Talk presented by the Post Image Cluster

Missing, a participatory game by ZU-UK and Place des Alts

MilieuxMake Workshop: Luminous and Colourful Microbial Cultures

The Post Image Cluster presents an artist talk by Oli Sorenson

Kite: Everything I Say Is True

LePARC Presents a Seminar With Hildegard Westerkamp

Indigenous Futures Cluster Presents: An Artist Talk by Elisa Harkins

Critical Making Week with Matt Ratto

Jennifer Holt Talk – Cloud Policy: Anatomy of a Regulatory Crisis

Pecha Kucha session with Undergraduate Fellows

Speculating Through Movies 1:The Spirit of the Beehive

Benjamin Loveluck talk The Internet As Ideology and Practice: A Genealogical Perspective

Gamerella 2017

AbTec Workshop Series: OWEŔA:KE NON AIÉ-NAHNE - FILLING IN THE BLANK SPACES

Artist talk: Julian Klein on "mise-en-musique"

Raiford Guins | Atari Modern: Towards a Design History of Atari's Coin-Ops and Henry Lowood | Replay: Games, Performance, Preservation

ALVINALVINALVINALVIN: A celebration of the work of Alvin Lucier

Textiles and Materiality present: Make Your Own Embroidered Patch!

Workshop on Responsible Conduct in Research-Creation

Artist Talk with Francois Morelli

Jean-Francois Laporte and Ben Thigpen Q&A and Demo Workshop

Totem Contemporain: RUST

Public Performance: Jean-Francois Laporte and Ben Thigpen

TAG presents a talk with Graciela Tanaka

Vernissage: Sophia Borowska, "Lot"

Ethnography Lab Workshop: Proprioception

Post Image Presents: An Exhibit by the Outre-Vie/Afterlife Group

Post Image Holiday Fundraiser

Talk Renée Tursi Coming to Terms: What's at Stake in How We Talk about "Intelligent" Machines & the Human

Workshop: Intro to 3D Modeling

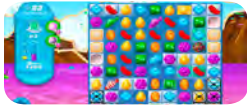
MHRC Presents Joan Donovan: Phreaking Democracy

Weekly Maker Jam with Education Makers

Sep-17

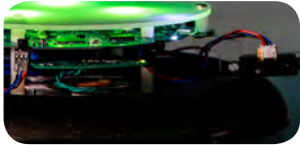
The International Conference on Music Perception and Cognition (ICMPC-ESCOM)

Pleasure Consuming Games Workshop



Oct-17

Leonardo 50th anniversary symposium: "Artificial Intelligence and the Transdisciplinary Arts"



Speculative Life Fall Workshop: Putting Infrastructure in its Place.



Artist Talk and Performance: Elisa Harkins



Critical Making Week with Matt Ratto of the University of Toronto's Semaphore Lab

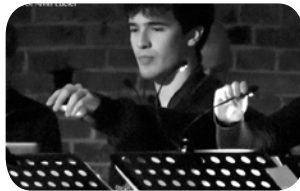


Nov-17

GAMERella Game Jam



ALVINALVINALVINALVIN, a multiday celebration of the work of experimental composer Alvin Lucier.



Textiles and Materiality's embroidered patch workshop



Outre-Vie/Afterlife group photography exhibition



Dec-17

Talk by Renée Tursi: "Coming to Terms: What's at Stake in How We Talk About 'Intelligent' Machines"

Jan-18

Maker Jams every Thursday at MilieuxMake with Education Makers



Speculative Life's new Curatorial Research Group: Call for members and first meeting

CALIFORNIA TYPEWRITER screening

Public Talk: Intimate Attunements: Legacies of Sonar and Sexual Surveillance on Iceland's Reykjanes Peninsula

MilieuxMake Workshop: Soft Circuits: Basic I/O

Speculating Through Movies: THE SHORE LINE

TAG Movie 5 à 7: YOUR NAME

Mycelium Cultivation Workshop: grow your own lamp!

Ethnography Lab Workshop: "Proprioception: Bodies in Space"

Techniques for Soothing in Whaletime

Institute-wide pizza lunch

A Walk through LePARC #1 - Andrea Young and CLOrk

TAG, FLOP, and Montreal joue present: Artcade 2018

Talk: Stephen Monteiro on The Fabric of Interface

Artist Talk by Ellen Rothenberg – Forays of a Future Force Geo Speculator: research, presence, geographies

Participatory Media presents: Gaelynn Lea in performance

Textiles and Materiality presents Danielle Wilde talk

Vernissage: The Material Turn Exhibition

The Material Turn Symposium

TAG Movie 5 à 7: Thor Ragnarok!

Arnold Aronson Talk: Immersed in the Theatre: Environments and Sites

MilieuxMake Workshop: Roots and Shoots – Plant Tissue Culture Workshop

Schizo-somatic workshop series: seventh iteration, with Sense Lab

From Franklin Ford to @franklinfordbot: The movement of intelligence in media history

Speculating Through Movies VII -Experimental Film Showcase

TAG presents Comic Book Club II: Monsters

Red Man Laughing: Reflection on Reconciliation, a lecture by Ryan McMahon

PhD Tea in the Atelier

From the Live-Event to History: The fall of the Berlin wall, television news, and (n)ostalgia

Suzanne Kite presents Listener

Games as Research Symposium

Secret Lives of Data Publics: Mixed Reality Smart City Interfaces

TAG 5 a 7: Guest Speaker Sarah Schoemann on "Games for Every Wave"

Textiles and Materiality's pattern making workshop with Claire Nadon

Inviting Movements: Emerging Critical Disability and Deaf Perspectives and Practices

5 a 7 with Marie Claire Leblanc Flanagan, TAG's new game designer in residence

Arduino Day at Milieux

Digital Encounters, Instruments, and Makers Workshop

"A walk through Le PARC" event: A talk by Ronald Rose-Antoinette

5 a 7: VR Interactive Documentary Filmmaking

LePARC presents: Partway and parted ways, and the inappropriateness (of what's under) (a talk)

TAG presents FLOP TOP arcade

Society for Animation Studies Conference: THEN NOW NEXT

Milieux Writing Residency in the Atelier

Critical Hit Paralax in partnership with IndieNova

Concordia Interactive Filmmaking Summer Institute at Milieux

Pause Button mentorship luncheon with Selena Ross

MilieuxMake Talks: Crispee, a Tangible Gene Editing Platform

Feb-18

Screening of California Typewriter hosted by MHRC

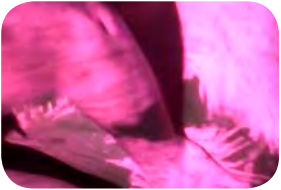


California
Typewriter

MilieuxMake workshop: Soft Circuits: Basic I/O



Ethnography Lab workshop: Proprioception-Bodies in Space



Mar-18

Artist talk by Ellen Rothenberg: "Forays of a Future Force Geo Speculator"



Gaelynn Lea performance hosted by Participatory Media



MilieuxMake Workshop: Roots and Shoots Plant Tissue Cultures



Apr-18

Artist talk by Nathan Young: "We Are Making A New World: Time, Territory and the Poetics of Forced Nomadism"



"Secret Lives of Data Publics: Mixed Reality Smart City Interfaces" workshop



May-18

Inviting Movements: Emerging Critical Disability and Deaf Perspectives and Practices Symposium



Jun-18

Arduino Day at MilieuxMake



July-18

Aug-18

Milieux writing residency

A still from “Wao Kanaka, I ka wā ma mua, ka wā ma hope”, the game made by the Skins 6.0 game design intensive in Hawai‘i.

ua ho‘iho‘i ‘ia ka wai ola loa a Kāne i nā kahawai ma Nā Wai ‘Ehā a kahe i kai.

“ I fell in love with the biodesign movement. ”

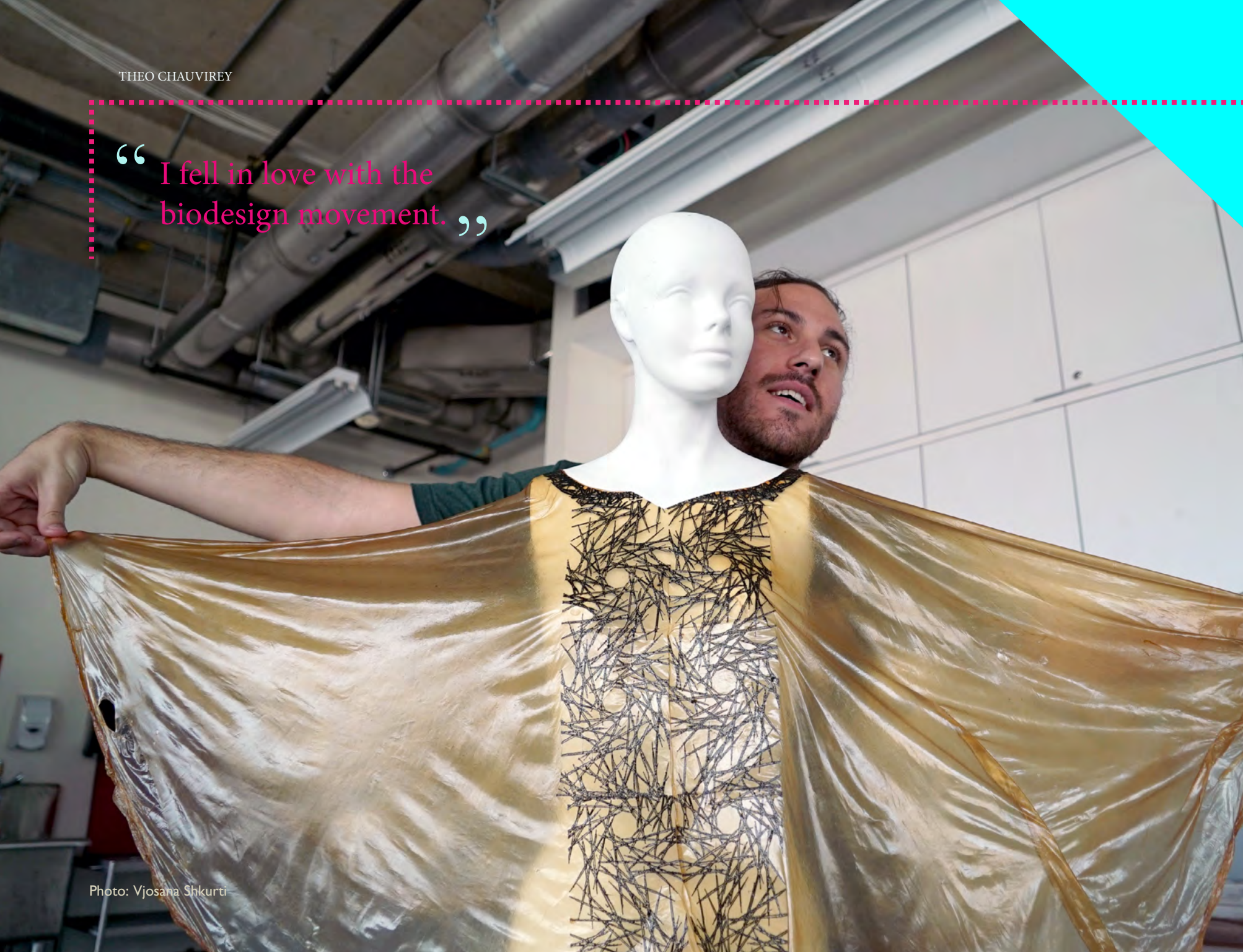


Photo: Vjosana Shkurti

Theo Chauvirey wanted to design roller-coasters for a living.

But after completing a degree in metallic engineering in his native France, he began to realize that maybe the creative practice he dreamed of would be better found elsewhere.

“The engineering program was all about calculations. I could do it, but I took no pleasure in it. I wanted to go into something more creative.”

It was by word of mouth that he found out about Milieux. “I heard about the Milieux biolab from [PhD candidate] Maya Hey - I knew by reputation that Concordia was kind of “out of the box.”

Theo is perhaps best known around Milieux for his collaboration with WhiteFeather Hunter on the BUCCI garments, a shirt and skirt made from dried kombucha SCOBY that the team cultivated in kiddie pools in the Speculative Life biolab. “It started out as a kind of joke,” said Theo. “One day I suggested to WhiteFeather that we try to make a bigger prototype for the kombucha textile. And then later that day, I was at Canadian Tire, and I saw those kiddie pools, and I just bought one. We wanted to make a big piece of cellulose to cut and sew, and the pool was the perfect size for us.”

Theo is finishing his Master’s thesis for the MDes program, which engages with questions of reusability in public transport design. “My project investigates a new approach to designing metro cars to reduce their environmental impact after they are decommissioned. I am targeting composite materials - materials that are very difficult, even impossible, to recycle. My approach is to use biomimicry and biomaterials as potential substitutes to composite and fibreglass materials. I’ve been prototyping several metro seats that were grown from mycelium” - the white, filamentous root that grows underground and produces mushrooms.

Theo, a member of the Speculative Life Research Cluster, led a MilieuxMake workshop on growing lamps from molded mycelium composites, based on the methods he developed as part of his thesis project. Meanwhile, he continues to work on kombucha textiles. “I fell in love with this kind of practice - the biodesign movement. It’s new to me. I would love to keep this practice going.”

“In this game, I try to unite people around a systemic social issue.”



Photo: Vjosana Shkurti

“I come generally from an interdisciplinary background,” says Jess Marcotte, a member of TAG and PhD candidate in INDI. “I think the boundaries between fields are often artificial. My favorite example is Charles Darwin’s grandfather, Erasmus Darwin. He was a famous botanist. He wrote these botanical texts, but as poetry. And often, in these old scientific texts, the intention of the text is poetic. So today we think ‘arts’ and ‘sciences’ but they don’t necessarily live separately.”

Jess is a member of the Reflective Games Group at TAG, and their PhD thesis is an outgrowth of some of the engagements of that group. “My thesis examines what I call physical-digital hybrid games from an intersectional feminist design standpoint. Traditional video games usually use the same kinds of interfaces and the same kinds of interactions - a screen, a controller, maybe a touchscreen, a keyboard, a mouse. And then we’ve got board games, children’s and folk games - more physical games. And then we have interactive theatre and performance. Physical-digital hybrid games bring together alternative control interfaces and alternative facilitation of interactive theatre.”

Lately Jess has been fine-tuning a game called Flip the Script, which is played with three hand-sewn puppets. “In this game, I try to unite people around a systemic social issue by getting them first to talk about their personal experiences, aided by their puppet assistants. And I get them to act out scenes and solutions while altering the parameters, or changing the roles. In games, we have avatars that act in the world, and do and say things that we can’t necessarily do or say in our real lives. I thought that using puppets to act out these scenes would make it easier for people to say things that might not be comfortable - things like privilege, and oppression.”

Jess linked the three puppets via BlueTooth, and each has a rainbow light display on their bodies that players can activate when they want to “flip the script.”

“In each scene, activating the lights could mean something different. It could mean ‘switch characters,’ or it could mean ‘retake the last line you said.’ So far, players seem to have fun and laugh a lot - the puppets seem to break the ice in that way.”

One of the challenges and opportunities of working in an interdisciplinary environment: “There are always side projects,” says Jess. “I’d love to start a residency where people come to work on alternative interfaces or theatre games. Like a mix between escape-the-rooms and interactive theatre and alternative control work - all in one space, that can be redesigned depending on who’s working there.”

Hilary Bergen is a PhD student in the Humanities PhD program, focusing on feminist media studies, dance and film, and communications studies. She is a member of the Media History Research cluster.

“I’m looking at the role of the dancer’s body as a tool for experimenting with emergent media, both through history and also currently, with virtual reality and augmented reality,” she says. “I’m also looking at how philosophical theories of disembodiment play into our conceptualization of dance.”

“I’m coming from English Lit, which is a pretty interdisciplinary field already. When we say ‘text’, it can mean art, it can mean a film, it can mean a book... What’s been cool about Milieux is having direct access to artists who are working on their projects in real time. I interviewed Skawennati, and Sandeep Bhagwati. The structure here enables us to, theoretically, talk to people while they’re working. Which allows us to see different texts as they develop, rather than just as isolated, completed works. And something that we’re thinking about in the Humanities program is the process that goes into creating texts, rather than texts as finished products.”

Hilary identifies herself less as a maker and more as a reader - “I’m all for symposiums, talks, reading groups,” she says. Nonetheless, her work continues to veer into research creation territory. “Recently I’ve been working on a project with (TAG member) Mike Li. He’s an expert in a dance animation program called MikuMiku dance. We’re working together to build an animation of an avatar of Kate Bush. I learned the choreography of her Wuthering Heights song so we’re putting that choreography into the program. It’s very complex and strange, and I do feel like I’m spending enough time reading the program that I am learning it. It’s made me think through ideas, while learning a bit of how a program functions, which feels like an ideal engagement for me.”

HILARY BERGEN

“ A person’s way of being in an institution is a very individual practice. ”



Photo: Vjosana Shkurti

In 2018, Dana Dugan completed a Master's in the INDI program, and acted as the cluster coordinator for LePARC (the Performing Arts Research Cluster) in its inaugural year, 2017-2018. Before embarking on a Master's, Dana was a professional circus performer working mainly in trapeze. Her thesis had both a written and performance component, and was titled Dialogues of Disobedience.

"In my research, what I'm doing is actually un-doing. At the heart of circus is technical practice. Different pockets in the world have different styles but there's a baseline technique that we all practice. We haven't really had a postmodern movement in circus, I wouldn't say. The historians will let us know when that's happened.

When I came to graduate school, wanted to immerse myself in an environment where questions are valued. That's not something that's taught when you go into circus. When you really look at it, circus has strict codes and traditions that are very actively maintained. Questions like, 'who is this for? What are you trying to say?' -- these questions don't get asked often. I wanted to develop tools to talk about the frustration I was experiencing as a performer. There are growing critical encounters in terms of histories in circus, but in terms of current practices - there's very little of that.

"I had this idea of the existence of a kinetic vocabulary as a way to describe my embodied knowledge but I never articulated it. It led me into questioning the source of embodied knowledge, which is the circus body. So I was questioning, what is the circus body? What are its essentials?

"On a technical level, you're pointing your toes and straightening your legs in almost everything you do. There's a practical reason for that -- when you're doing that, you're lighter in the air. So I started completely releasing my body. I was no longer doing anything with straight legs and pointed toes. It sounds very basic, but it looks very uncircuslike. Another thing is that most professional circus acts are 4-6 minutes long. One of my pieces is 18 minutes long. That didn't come from me saying 'I want to undo this code,' but it was an exponential undoing triggered by other undos.

The writing residency in the summer of 2017 was what brought me into Milieux. It transformed me in a way that probably sounds very basic. I didn't have a workspace at the time -- I was lugging my books back and forth from the National Circus School. Having a designated workspace allowed me to really focus on developing myself as a writer.

DANA DUGAN

"I wanted to immerse myself in an environment where questions are valued. That's not something that's taught when you go into circus."



Photo: Jim Mneymneh

“Seeing the very specialized work that other students are doing has allowed me to become interested in other mediums that I wouldn't have otherwise encountered.”

Photo: Vjosana Shkurti

Zinnia Naqvi is a third-year MFA student in the Post Image cluster.

“Interdisciplinarity is part of my identity as an artist,” she says.

“It's funny to come into a medium-specific MFA program. I got an undergrad degree in Photography at Ryerson and when I first came here, I was a little bit wary of doing another medium-specific program.

But I was told that I'd be able to play around with whatever I wanted, and Concordia in general has a lot of really great facilities.”

“I'm a photo-based person, and most often apart from images, I work with text. The project that I really used Milieux's facilities the most for was called Dear Nani, which I completed last year. In a family album, I found images of my grandmother taken in 1948 in Pakistan, and in the photos she was dressing up in her husband's clothes - she was cross-dressing. I was very interested in what was happening in the images, in terms of performance for the camera. But I was also very aware of how they came off. Every time I showed them to a new audience they assumed that it was part of some kind of political stance, reading it from a Western feminist perspective - defying a very traditional culture. While that's not necessarily untrue, it's not the only thing that's happening in those images. I felt like I needed to give a lot of context with the images, and how I presented them. I ended up writing a fictional narrative, a fictional interview, between myself and my grandmother. Originally they are tiny 2x3 images that I scanned high-def in Post Image and blew up to 5 by 6 feet.”

“This past year I made a series of text works that were based on personal experience. They are graphic design pieces, and I played around with different mediums - an etching on mirror, vinyl - and I also made a weaving at Milieux. I wasn't able to weave myself, but I ended up working with (Textile and Materiality cluster affiliate) Sophia Borowska, who was able to weave for me. We worked together- she helped me translate the design into a weaving. I could probably have learned to weave if I'd dedicated a whole year to learning how, but I only really wanted to do this one piece. It was really accessible and not expensive, and it was cool because we did a photo exchange - I made some photos for her, in exchange for her doing this weaving for me.”

“Now that I've gone through the process of translating this two-tone illustration into a weaving, I can think about other projects, maybe translating a photo into a weaving. And I don't think I would have had that access anywhere else.”

"I'm an educational technology Master's program student. I started last September, and around November, Ann-Louise Davidson stopped by and introduced us to the Education Makers group. It took my interest - that was my first encounter with Milieux," says Bora.

"I came to MilieuxMake, and started working with 3D printers. Now I am working as a specialist on 3D printing and 3D printer maintenance. I had never worked with 3D printers before. In six months, I learned a lot. I now have 2 printers at home. At the beginning I wasn't designing things - now I am.

When I was in primary school I started unmaking and remaking things - inventions. I once got in trouble with the police because I created a radio transmitter with one of those devices that you can use in your car to play your MP3 files through the radio. I dismantled one of those and installed an antenna to make it available around my house. Somehow I managed to get it working throughout a 3 kilometer area, so it was an illegal broadcast. I wanted to be able to use a radio throughout the house, but I made a radio station. I didn't realize it until the police came. I was 14."

"I think this is a new horizon for learning. Making forces you to integrate multiple perspectives into your work. With Alex (Saunier) of Speculative Life, I transferred my knowledge of painting from my boat-fixing experience to his DIY audio project. He needed an easy way to get rid of the texture on the surface of his headphones. I know the chemicals that work on those surfaces."

"At one of Education Makers' weekly Maker Jams, a friend came from the Cinema department. He was working on a stop motion project. He saw my 3D printing scanner and he liked the way the turntable worked on it, and he wanted to build something similar to that for his project. So we built a larger plate, so he could use it for the speed of frames he was looking for."

A long time ago, 2003, I was accepted into Master's programs but I went back to Turkey to get married and have a career as a teacher. A Master's was always at the back of my mind but I didn't have a chance to follow up. So now I'm starting out again as a student. I have already convinced a couple teacher friends back in Turkey to put 3D printers in their classrooms."

BORA BRODUR

“I feel like I am at home here. I have been practically living here.”

Photo: Vjosana Shkurti

ALEX BACHMAYER

“I always identified as a scientist and an artists. Before coming here, these two identities were very separate.”

Photo: Vjosana Shkurti

Alex Bachmayer's research spans three clusters: Speculative Life, Textiles and Materiality, and LePARC. "I research and experiment in a number of different mediums, and one of the things that seems to tie it all together is my interest in our constantly evolving biological and digital ecologies, and what it means to have an embodied sensing, porous body in these shifting ecosystems," she explains.

"I'm interested in moving away from the dominance of vision and deepening our other senses, as well as stepping away from anthropocentrism to see how other bodies and senses make sense and perform these new ecologies."

Lately, these interests are taking two forms. Alex works with electronic textiles and wearables as part of the body:suit:score research team collaboration between XSLabs (part of the T&M cluster) and Matralab (part of LePARC). She also works on experimenting with pigment-producing bacteria as part of the Bactinctorium research group in the Speculative Life Biolab.

It was the body:suit:score project that first brought Alex into the Milieux orbit. After having completed a bachelor's degree in psychology at McGill, Alex was recruited to start a research assistantship by Joanna Berzowska.

"I was interested in perception, and sensing, and memory, and biodiversity - that's what I was studying before," says Alex.

That was four years ago, and the project continues apace. She is now completing her second bachelor's degree, in the Computation Art program.

"For body:suit:score, we're designing these haptic performance suits that performers wear, and we're experimenting with what it would be like to feel musical score information on your body, rather than reading musical notation scores. I'm the one primarily producing the suits at the moment. So it involves a lot of experimenting with how to do circuits, and how to design these suits with bodies in mind."

Alex's work with the Bactinctorium began about a year ago, when she began doing biopigmentation workshops run by WhiteFeather Hunter.

"Our practice involves coming up with different protocols because this is a really new field and there really are only a handful of people doing this kind of pigment-producing bacteria textile work."

Olivia is a PhD student in the INDI program, and has designed a course of study in Arts, Education and Immersive Technology that engages with new forms of immersive visual storytelling. She is part of a growing corps of Milieux researchers working with VR technology.

In her practice, Olivia draws on Caribbean poetry and selected dystopian futuristic works to design digital and physical environments where the lines between user experience and co-creation are blurred.

“[While in Jamaica] I explored the possibilities offered by the Oculus Rift Dk2 to deconstruct the masked Jamaican carnival practice of Jonkonnu. The appeal of using VR was the physicality of its head-mounted display as an inward-looking mask that isolates the viewer from her context, as opposed to acting as a mask which either hides or transforms her identity from others. This prompted me to consider the space in which viewers would be wearing the HMD when experiencing my work in VR, as they become temporarily part of the exhibition context.”

“Virtual Reality as a platform and a field of enquiry is touching many different areas,” says Olivia, “allowing for a proliferation of approaches and opinions at the intersection of art, science and technology. We feel that our collaborative project could positively contribute to some of these conversations.”

“As I continue to find my place within Milieux, I’m inspired by the work of several other clusters such as Indigenous Futures and TAG.”

What’s on the go for Olivia in the coming year? Besides completing her comprehensive exams, she is working on a professional collaboration with Montreal-based Joe Jack et John Theatre company, on the co-creation of “Violette,” an innovative theatre project working with 360 video and 3D animation. This project has received a CALQ Grant ‘Exploration et déploiement numérique’ for 2019.

OLIVIA MCGILCHRIST

“ I’m drawing on traditional storytelling, and YouTube comments to design VR experiences and video installations where the lines between user experience and co-creation are blurred. ”



Photo: Vjosana Shkurti

Maize Longboat is a Master's student in Communication Studies, and a member of the Initiative for Indigenous Futures.

"I came into this program interested in studying games, and I had the impression that, if I want to study games, I need to make a one."

This year, he will. Maize worked as an assistant producer for the SKINS 6.0 Workshop on Aboriginal Storytelling and Video Game Design, which took place in Honolulu, Hawai'i over three intensive weeks in July 2018. Each SKINS workshop is designed to teach young adults how to make video games from within an Indigenous cultural context. For the past two years, the SKINS team has traveled to Hawai'i to partner with the Kanaeokana School Network, which works to develop a Native Hawaiian education system. The SKINS team consists of designers, researchers, and programmers from IIE, TAG, and Kanaeokana.

"During SKINS I got to know Pippin Barr (co-director of the Technoculture, Art and Games Research Centre). I'm really interested in his process, and how he creates games within a certain scope. He takes one theory or concept and makes something small out of it."

"Conceptually I'm really interested in first-contact scenarios. For example, when two peoples or communities come from different experiences, but they need to communicate, or need to create something together - what can happen? Whether it be hostile, or not, or cooperative, or not - I'm really interested in exploring those kinds of scenarios."

Maize took part in the SKINS workshop as both a member of the organizing team and a participant, which allowed him to develop skills that he'll need to make his first game this winter.

"I know that there isn't another program out there (besides SKINS) that would provide me with the technical training in such an in-depth way, but it's also culturally informed in a way that's perfectly aligned with what I'm interested in, research-wise."

MAIZE LONGBOAT

“SKINS was, I want to say, life-changing.”

Alex Saunier performs with light. “Light has rhythms, and patterns, and temporalities. It’s something you can perform or improvise with,” he says.

As a PhD student in the INDI program, Alex is a member of Xmodal, a performance research lab led by Prof. Chris Salter, and a member of the Speculative Life Research Cluster.

“Everyone thinks about light as something spatial, but not as something temporal. My work is based on the question of how you play on the senses with the idea that every experience we have is temporal.”

“Right now there is really neither theory, nor framework, nor tech to think about light in this way.

I worked as a sound engineer for years, doing programming and electronics for different artists who earned a living and also for myself... I had this idea, how could we use this technology that we have now - algorithms, sound - to perform with light.”

Alex uses the concept of the sound synthesizer, which mixes sounds from different sources, as a basis for his ideas about light synthesis. “The part that interests me is that you can activate light. There is really a question of liveliness.”

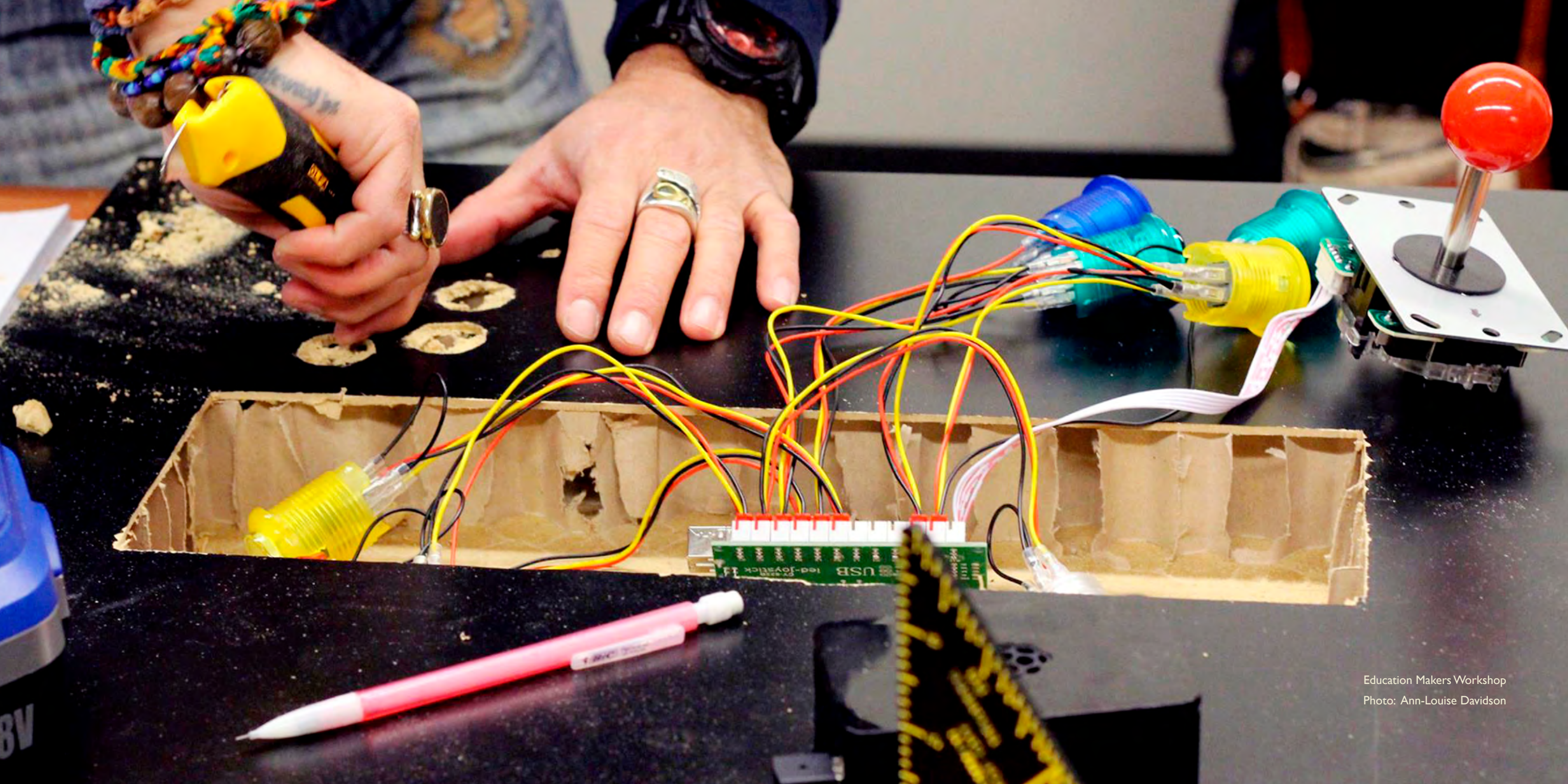
“When I started doing my own work, I started to focus on light in the creation of immersive environments. What does it do to your sensation? I’m not so much focused on creating artworks that would represent anything, but rather that would make you feel something - whatever it is. Kind of like, being a kid, in your bed, closing your eyes, and you start to see all those little lights in your eyes. And you might press with your fingers and see something different. Can we create those kinds of experiences?”

“When you’re working with an instrument, you have a meeting place - a boundary object. Simultaneously you can have musicians, engineers, artists, spectators, who can gather around that object with totally different perspectives, but still with that common ground that lets them interact with one another. I am interested in developing that, applied to light.”

ALEXANDRE SAUNIER

“How could we play with light as we play with music?”

Photo: Vjosana Shkurti



Education Makers Workshop
Photo: Ann-Louise Davidson

THE MIDDLE PLACE

By Ann-Louise Davidson, Associate Director

In French, the word “milieu” is the middle place. The Milieux Institute lives up to its name. It is a place where academics and our community partners work together in a symbiotic approach: working in symbiosis in a viable way. We have developed partnerships with francophone and anglophone schools, colleges and universities, non-profit organizations, libraries makerspaces, creativity laboratories, co-working spaces, and the Montreal start-up ecosystem.

In 2017-2018, Education Makers, Milieux’s resident maker community, built a makerspace in the Chalet Kent board room, which is home to Maison des Jeunes Côte-des-Neiges. The purpose was to create channels of communication between the young people who use that space and Concordia University. Since the makerspace opened, graduate students are often found working alongside kids between

the ages of 11 and 18, building arcade tables or creating 3D printed models.

The Ageing, Communication and Technologies (ACT) Project has created a “mobile engagement unit” strategy to encourage the participation of marginalized older adults in government decision-making, held in digital media workshops in low-cost housing units and completed video capsules on topics such as ageing and austerity, and hosted Age 3.0 in November 2017, with over 200 registered guests and over 1000 visitors.

As we move into our third year, we look forward to many more opportunities to invite the public into our spaces, and to work on partnerships with community groups.

WE’RE ON THE MAP

By Chris Salter, Associate Director

Annual reports always give the directors and associate directors of institutes and organizations the chance to brag and boast on the institute’s accomplishments over the year in review, particularly in regards to international outreach.

In Milieux’s case, these accomplishments are not exaggerated. Over the 2017-2018 year, visitors from over a dozen countries set foot in the Milieux footprint. These international visitors are consistently impressed by the scale, organization and seriousness of interdisciplinary endeavor taking place within our two floors. As a senior producer at one of Europe’s largest cultural institutions stated after he toured Milieux just after our opening in 2016, “most research institutions give lip service to interdisciplinary collaboration between researchers and students but you are actually doing it!”

During 2017-2018, we entertained international visitors from Belgium, the UK, Canada, Germany, the US, Austria, Australia, France, Switzerland, the Netherlands, China and all points in between. We are working on strategic partnerships with university, cultural and commercial partners in the UK, Germany, China, Canada, Belgium, France, Switzerland and other countries.

At the same time, Milieux students’ work is increasingly being exposed on a global level. For example, through the Hexagram network, 11 Milieux students participated in Taking Care, a major exhibition at the Ars Electronica Festival, the premier international event in the area of Art, Technology and Society in Linz, Austria in September 2018. We look forwards in the years ahead to both solidifying these partnerships and building new ones as we increasingly make a mark not only in Québec but also on the global scene.

What We Do

5NAK15M5

ANTHROPOMORPHISM

APOCALYPTICISM

ASCETICISM

CAPITALISM

CASUALISM

■ CONSERVATISM

DETERMINISM

DUALISM

EXISTENTIALISM

HOLISM

IDEALISM

MONISM

NARCISSISM

NIHILISM

OPTIMISM

PESSIMISM

POSITIVISM

POST-APOCALYPTICISM

ROMANTICISM

STOICISM

UTILITARIANISM

UP/DOWN=SELECT
ENTER=PLAY

Panasonic

FLOPTOP Arcade

Photo: Vjosana Shkurti

Research Highlights

The **Textiles and Materiality Cluster** and the Material Codes project presented the Material Turn exhibition of student and faculty work, co-curated by Kelly Thompson and WhiteFeather Hunter. The exhibition featured, among many other works, the Climate Data Labyrinth, a large-scale work created by Kelly Thompson. Simultaneous to the exhibition, the cluster held a symposium on contemporary textile practices in the digital information age.

Dan Cross, the Concordia University Research Chair in **Interactive Filmmaking**, organized a Concordia Interactive Summer Institute at Milieux, which featured keynote presentations by Felix Lajeunesse, Liz Miller, and Sandra Rodriguez.

Twenty years of programming and production by **Aboriginal Territories in Cyberspace (AbTeC)** and its platform, the Initiative for Indigenous Futures, was featured in the exhibition/forum **OWERA:KE NON AIÉ NAHNE - FILLING IN THE BLANK SPACES** at the Leonard and Bina Ellen Art Gallery at Concordia.

Post Image members Jin Kim, Velibor Bozovic, Thomas Kneubühler, David K. Ross all had work shown in a group exhibition, The Long Moment at Patrick Mikhail Gallery, Montreal.

EXHIBITIONS & SYMPOSIA

ARTICLES

Mia Consalvo wrote, "When Paratexts Become Texts: Decentering the Game-as-Text," in Critical Studies in Media and Communication (Volume 34, No. 2, 2017)

Media History's Fenwick McKelvey published several articles in Policy Options, including "Protecting our Information in the Age of Data-driven Politics" (July 2018), "Has Trust in Social Media Disappeared?" (January 2018), and "Toward the Responsible use of Bots in Politics" (November 2017).

LePARC's Patrick Leroux published "Circus and its Terms. Reading (into) them" in Theatre Topics, vol 28, issue 1; (March 2018).

IIF's Jason Lewis and Suzanne Kite, along with Noelani Arista and Archer Pechawis, co-wrote "Making Kin with the Machines," an essay that won the "Resisting Reduction" essay competition and was subsequently published in the The Journal of Design and Science (JoDS), a joint venture of the **MIT Media Lab** and the **MIT Press**

LePARC's Eldad Tsabary published "Stabilizing and Destabilizing Agents in Laptop Orchestra Improvisation" in Cahiers de la Société québécoise de recherche en musique vol. 17, issue 1.

WhiteFeather Hunter, a member of both Textiles and Materiality and **Speculative Life**, was the guest editor of The Center for Sustainable Practices in the Arts (CSPA) Quarterly's Issue 21 on the theme of Material Futures.

LePARC's Angelique Willkie published "Création interdisciplinaire et indisciplinaire de l'interprète-créateur" in L'Annuaire théâtral, dossier nr 60: Pratiques interdisciplinaires: processus de création en arts vivants.

Speculative Life's Orit Halpern published "Golden Futures," on the topic of the Malartic mine in Northern Quebec, in issue 10 of LIMN magazine (Winter 2018), organized around the theme of "Chokepoints."

BOOKS



The **Outre-Vie/Afterlife** collective, which includes Post Image members Raymonde April, Jessica Auer, Jacques Bellavance, Velibor Bozovic, Gwynne Fulton, Katie Jung, Jinyoung Kim, Lise Latreille, Celia Perrin Sidarous, Marie-Christine Simard, Bogdan Stoica, Andrea Szilasi, and Chih-Chien Wang, published an eponymous volume of photography (published by VU).

Post Image co-director Marisa Portolese published "In The Studio With Notkin," a collection of photographic portraits, released by the McCord Museum.

The **Ethnography Lab's** podcast series Best, Concordia recorded its third season.

TAG's Dietrich Squinkifer and **Jess Marcotte** created the game transgalactica: A Tune Your Own Adventure at the Global Game Jam 2018, which was held at TAG in January.

Place des Alts, a group composed of Lynn Hughes, Jorge Ramos, Jade Maravala, F. Berner, Will Robinson, Eileen Holowka, Jessie Marchessault, and Kalervo Sinervo, presented **DISPARUE/MISSING**, an urban digital/physical game developed for and sponsored by the Quartier des spectacles and partly funded by the British Council. The game was presented in Montreal's

ARTWORK



ICELAND

In June 2018, Textiles and Materiality's Kathleen Vaughn led a summer field school program at the Icelandic Textile Center and Textile Museum.

KITCHENER, ONTARIO

TAG partnered with THEMUSEUM in Kitchener to present INTERPLAY: Thinking Through Games, an exhibition and symposium that explored the spaces and places of games in research institutions.

NEW YORK CITY

IIF's Suzanne Kite performed as part of New Red Order's "The Savage Philosophy of Endless Acknowledgement" at the Whitney Museum.

MEXICO Ann-Louise Davidson was at the Universidad de Guadalajara Virtual to sign a Memorandum of Understanding with Concordia University to develop maker education programs at both institutions.

HAWAII

For the second year in a row, the Initiative for Indigenous Futures' SKINS workshop on Aboriginal storytelling and video game design traveled to Hawaii to host a three-week intensive on video game design and production, in partnership with the Kanaeokana network.

TUNIS, TUNISIA

Erin Manning exhibited her installation, The Colour of Time, at the Dream City Arts Festival in Tunis.

CHINA

Chris Salter taught a master course (The Senses in Contemporary Art) as a visiting professor at CAFA (Central Academy of Fine Arts) in Beijing in their new CAFA CAT (Centre for Art and Technology).

INDONESIA

Chris Salter and TeZ presented their multi-sensory installation Haptic Field in Bandung, Indonesia in the private art foundation Nu Art as part of the Bandung Connex project.

Milieux Around the World



2017-18 fast facts

It's impossible to reduce Milieux's output to numbers, but numbers add perspective. Here we've gathered up a few that demonstrate our growth and reach during our first year.

Maker Week with Matt Ratto
Photo: Whitefeather Hunter

Research Profile

Milieux researchers mobilized over \$1.95M in external research funding in 2017-2018.

We are host to 3 SSHRC Partnership Grants worth over \$6M

We are co-hosts of the FQRSC **hexagram** Network, with 39 researchers & \$1.24M in funding

Research Chairs



Interactive Design and Games Innovation



Games Studies and Design

Participatory Media



Maker Culture



Mobile Media Studies

Post Image



Interactive Documentary Filmmaking

Textiles & Materiality



Socially Engaged Art & Public Pedagogies

Speculative Life



New Media, Technology & the Senses

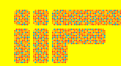
LePARC



Oral History Performance



Philosophy and Relational Art



Computational Media and the Indigenous Future Imaginary



Indigenous Art History and Community Engagement

MHRC



Media & Contemporary Literature



Global Emergent Media



Concordia Research Chair



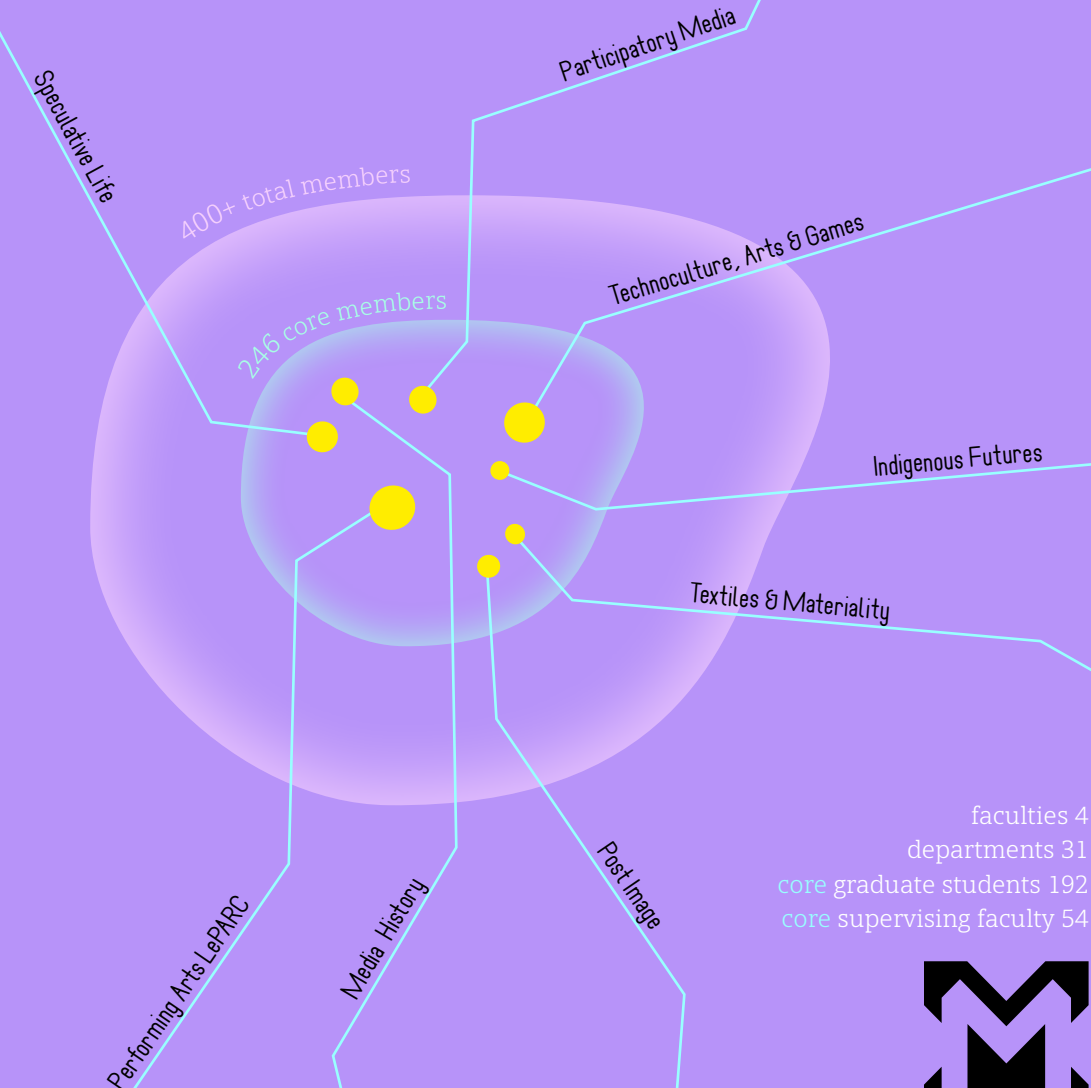
Canada Research Chair



Quebec Research Chair

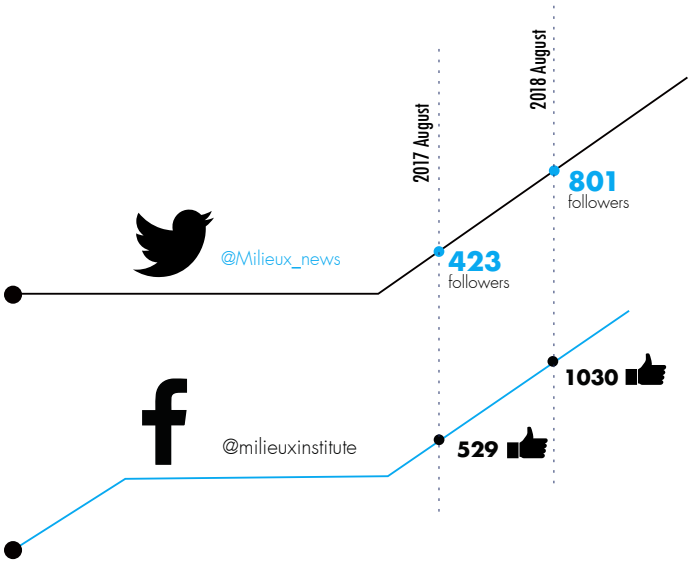
Demographics

September 2017 - August 2018



Outreach

Newsletter subscribers		open rate
460	2017 August	MILLEUX 41%
577	2018 August	MILLEUX 61.8%



Milieux Institute @Milieux_news · Mar 26
Join the Indigenous Futures Cluster and @CU_FineArts on April 6 for a presentation by Anishinaabe comedian, writer, media maker & community activator Ryan McMahon who reflects on the reconciliation movement and Ryan's podcast, "Red Man Laughing"

facebook.com/events/2482207...



1 2

Opinion: How makerspaces help prepare students for the gig economy

These next-generation shop classes are springing up around the world and have profound benefits for individuals and society.

ANN-LOUISE DAVIDSON AND ALAN SHEPARD, SPECIAL TO MONTREAL GAZETTE Updated: August 22, 2018

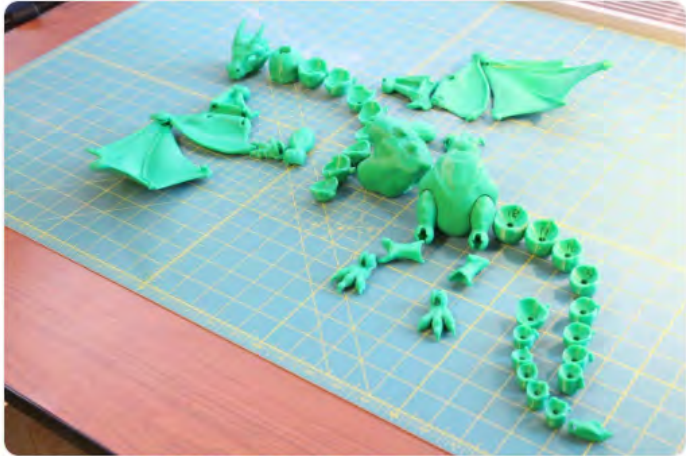


Makerspaces are equipped with 3D printers and other new technologies, as well as traditional artisan tools, note Ann-Louise Davidson and Alan Shepard of Concordia University. THE ASSOCIATED PRESS



Media History and 2 others liked
Milieux Institute @Milieux_news · Jan 14
PLA Dragon parts printed and made by @a_l_davidson and some of our talented makers!

Next step: Make it breathe fire 🌿🔥
#MilieuxMake



2 1 7



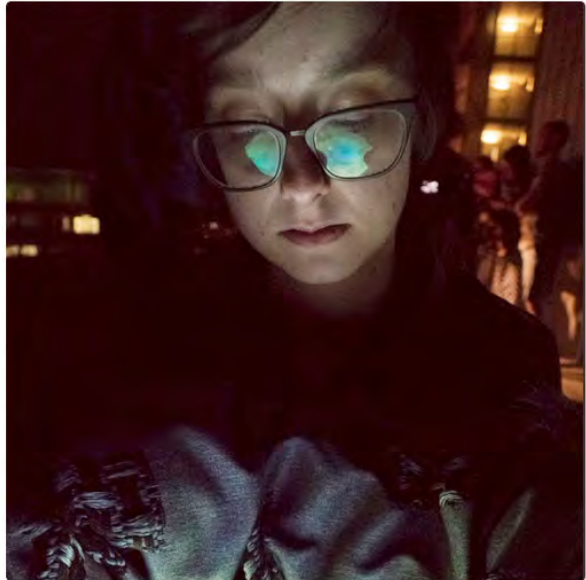
Bart Simon Retweeted
Milieux Institute @Milieux_news · Mar 14
Lunch hour at Milieux: **Pizza inside, snow drifts outside.**



1 1 6

Milieux Institute Retweeted

TAG Lab @TAG_News · Jun 29
Check out these super cool photos taken by TAG photographer @viosanne at FLOP TOP by @FLOPMTL
flickr.com/photos/taglab/...

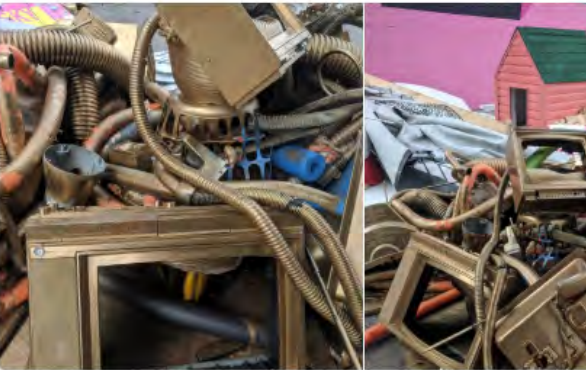


Marxist Pokémon and Milieux Institute

5 8

Milieux Institute @Milieux_news · Jun 18
Pile of golden technology post- @MURALfestival

looks familiar, @residualmedia?



1 3

A person wearing a large, pixelated cardboard head of the character Steve from the game Minecraft is DJing on a rooftop. They are wearing a maroon hoodie and an orange wristband. In front of them is a wooden table with a laptop, a Focusrite audio interface, and a mouse. To the right is a large black speaker. The background shows a city skyline at dusk with many lit-up buildings. A pink dotted line with a circle at its end points from the top left towards the person's head.

Looking forward

FLOPTOP Arcade
Photo: Vjosana Shkurti

Looking forward

Milieux is new enough and strange enough that it takes time and patience to explain to folks what we are trying to do and why. It's not obvious even to ourselves sometimes and that is what makes this project so challenging and rewarding. Each visitor and each new student provides a new opportunity to think it through. What is clear is that Milieux needs students and faculty, as well as academic, community and industry partners along with administrators, funders and politicians to join in the conversation as well as the management of how we can best facilitate interdisciplinary research and research-creation in technology and culture.

Too often we think that research and research-creation is its own justification but there is a pedagogy to it. There are methodologies, concepts and frameworks to motivate and manage it, responsibilities and commitments to its public mobilization and dissemination,

and most crucially, an attention to modes of orchestration to bring it all together.

In 2018-19 we push this forward in ways that will challenge the core of what it means to be in academia. Through the Quebec Hexagram network our students have been invited to participate in unique exhibition at the 2018 edition of Ars Electronica in Linz, Austria. This is the premier exhibition of electronic and digital arts and design in the world and will put the work of our students in front of thousands of visitors. Back in Montreal we will host our first ever Milieux Expo, again as an active experiment to bring the work of Milieux into physical contact with academic and non-academic publics. The demo days typical of engineering-centred programs and labs are in inspiration, as are art school exhibitions but ours is neither of those.

As if that were not enough, Milieux also provides the production team behind the Montreal

Maker Faire in November 2018. Maker Faires are a worldwide phenomenon bringing hundreds of thousands of people together in what is often billed as the greatest show and tell on earth. The ethos of "critical making" runs thick through our clusters, labs and members and we bring that ethos into direct conversation with local schools, libraries, arts organizations, community maker spaces and tech entrepreneurs. Milieux puts Montreal on the map as we follow the faire with the first ever conference on Maker Cultures bringing over 20 top experts from around the world to set a research agenda on what has become one of the most prominent economic, technical and cultural movements of the early 21st century.

In addition to this we can expect new projects related to VR/XR, interactive textiles and artificial intelligence, greater collaboration in media arts and games with our counterparts in China,

Bavaria, Mexico, France and the UK. At the same time we will return reflexively to pedagogical questions and ask ourselves to respond to problems of collective and collaborative method, politics and engagement. We want to do this also by engaging our sister labs and centres around the world and we will announce our programs for visiting artists, researchers and students. Montreal is a hub for the flow of creativity, awareness and intelligence that the best of the academic world can bring and Milieux is constructed to gather those forces in one place.

There is no assumption about what a university can and should do that we will not question and experiment with. Our doors are open, the floor is buzzing... we are not done by a long shot.

Until next year,

Bart Simon



Project: Promises by Ida Marie Toft
Photo: Vjosana Shkurti

MILIEUX

institute for arts • culture • technology

2017-2018

STAFF

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Ann-Louise Davidson
Associate Director

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Communications & Public Engagement

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Operations & Coordination

Vjosana Shkurti
Graphic Design for Annual Report

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Rilla Khaled + Pippin Barr
Technoculture, Art & Games (TAG)

Darren Werschler + Fenwick McKelvey
Media History

Jason Lewis + Heather Igloliorte
Indigenous Futures

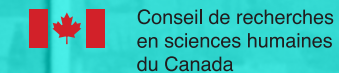
Orit Halpern + Tagny Duff
Speculative Life

Giuliana Cucinelli + Owen Chapman
Participatory Media

Raymonde April + Marisa Portolese
Post Image

Joanna Berzowska + Barbara Layne
Textiles & Materiality

Eldad Tsabary + Angelique Willkie
Performing Arts (LePARC)



Conseil de recherches
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Social Sciences and
Humanities Research
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Canada



Fonds de soutien à la
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Research Support
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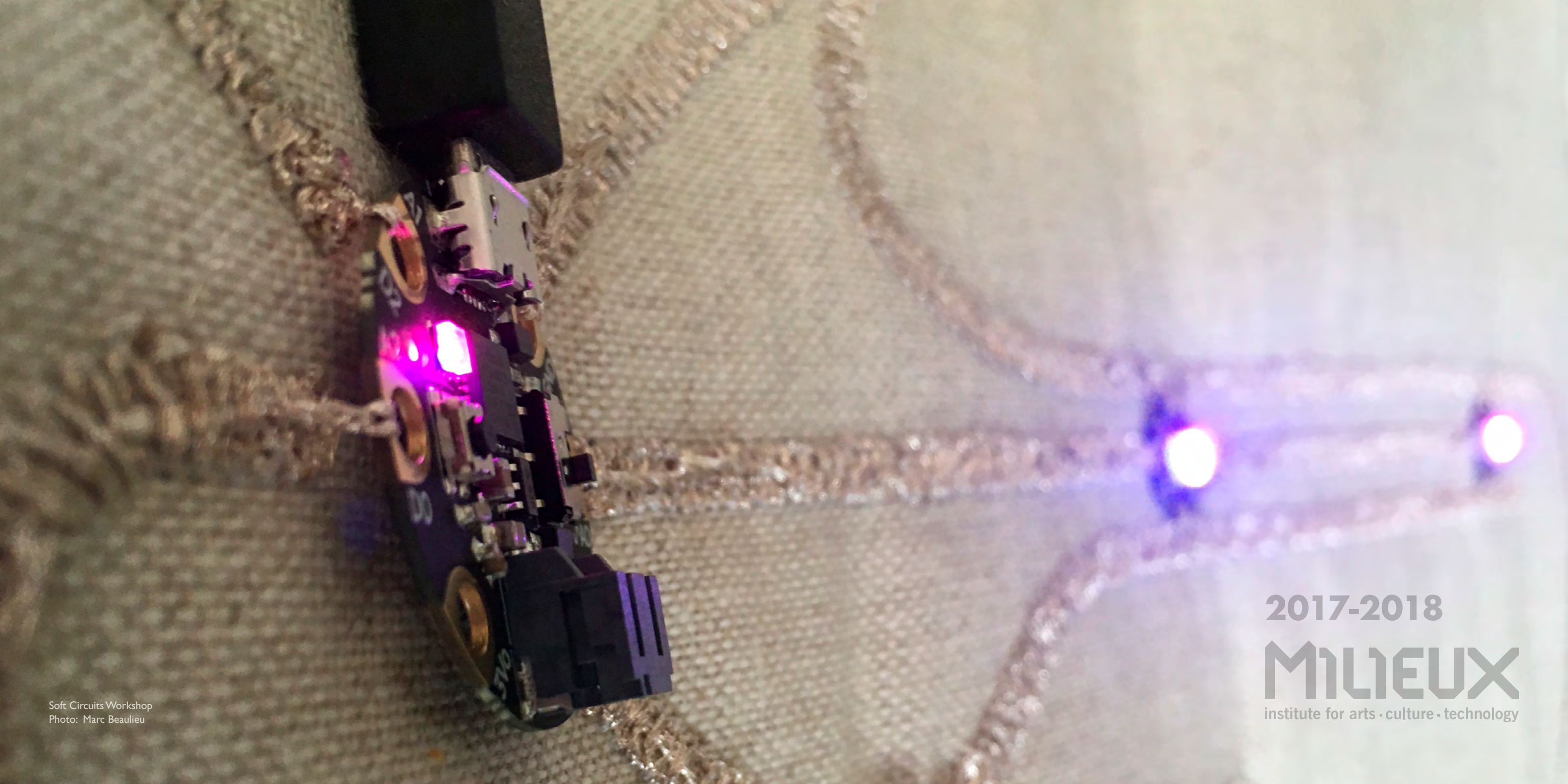
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Soft Circuits Workshop
Photo: Marc Beaulieu

2017-2018
MILIEUX
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Project: Roots
by Rebecca Goodine & Enric Llagostera
Photo: Vjosana Shkurti

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