

# MILIEUX

institute for arts · culture · technology

ANNUAL REPORT  
2021-2022







## Territorial Acknowledgment

We would like to begin by acknowledging that the Milieux Institute for Arts, Culture and Technology is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it 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.

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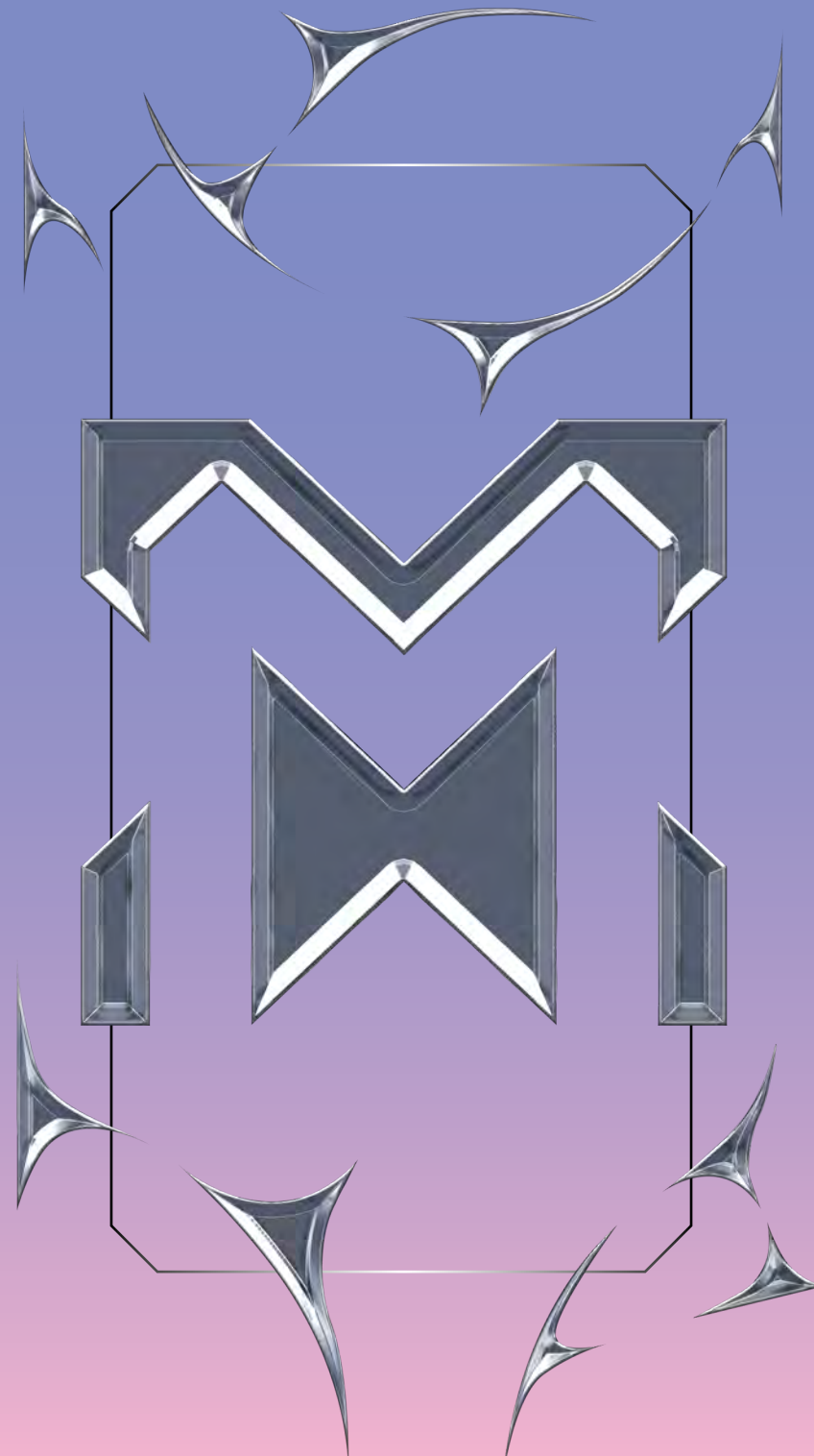


# Message from the Director



After more than a year of the pandemic, working mostly remotely, we were eager to get back to our studio-labs for 2021-22. As everyone will remember, it was hardly business as usual as students and faculty wrestled with changing health and safety conditions, as well as the realities of new hybrid work patterns within the university. A desire to protect the most vulnerable meant a year of taking extra precautions to avoid large gatherings in the Milieux spaces and more development of our hybrid capabilities.

This did not prevent us from having a productive year, however, and we celebrated finally with the Milieux exhibition and symposium, “In the Middle, a Chimera.” This two-week event brought together a combination of student performances, installations, and talks at Milieux, as well as at the Eastern Bloc and Daphne galleries. Public events like this are critical for Milieux’s mission as research-creation cannot survive in the vacuum of a lab experiment or a publication. Our impact is felt most significantly when we can bring our work into direct engagement with the public, whether it be the players of our digital games, audiences for performances, or workshop participants for novel techniques. So, despite another year of pandemic-induced challenges, we have another annual report detailing not just the academic productivity of our members but also the extent and variety of their public engagement. Another development over the year, perhaps spurred by the pandemic, is the increased collaboration among our graduate students pursuing new projects together. Neither directed by their own thesis research nor directly by any faculty supervision, Milieux students find the time, resources, and inclination to generate new initiatives out of collective curiosity and a genuine desire to engage in different ways. To provide a sense of



the richness of these efforts, we have commissioned a series of short articles highlighting some of the remarkable projects that were developed across our clusters in the 2021-22 academic year.

Watching and helping these student initiatives form has given us a great insight into Milieux’s added value and how we can further develop it. In response to a demand for more courses organized around research-creation methods, we mounted a pilot course as a kind of Milieux core seminar. This unique experiment had students collaborate to build a syllabus in the first term and then take the course they had designed (along with some new students) in the second term. While the first term emphasized reading and seminar discussions centered around methods, epistemology, and ethics of research-creation, the second term was organized around three collaborative prototyping sprints as a way of reflecting on method through practice.

The course was less about the idea of Milieux offering academic programs than it was about Milieux being an ideal platform for experimenting with graduate student pedagogy. As we have shown before with our game jams, workshops, and research groups, our institutional flexibility, diverse spaces, and expertise allow us to explore not only cultural and design practice but also other modes of learning and different kinds of scholarly and artistic engagement. In this sense, we serve as a crucible for ideas and practices that move beyond issues of digital culture and are, in fact, about how university education could change and improve.

I invite you all to enjoy this annual report and to consider how we are continuing to develop a model of collaborative, engaged learning that enriches graduate education no matter the field of study.

Bart Simon, Montreal, December 2022.



# PERFORMATIVE

The Milieux Institute's seven dynamic clusters act as fortuitous meeting grounds for its research-creators (as diverse amongst each other as the clusters are within the Institute!) to discuss, exchange, and collaborate. Peer-to-peer learning models are naturally adopted as workshops, talks, and long-term projects blossom from chance encounters in the physical and virtual space.

Here is a general but in no way restrictive description of the Institute's clusters:

**Speculative Life** is a research cluster at the intersection of the humanities, social sciences, design, and art. Its research activities focus on critical approaches to the environment, infrastructure, biomedica, digital culture and AI. Established groups in the cluster include the Biolab, Critical Anthropocene Research Group, Critical Practices in Materials and Materiality, Disrupting Design, the Concordia Ethnography Lab, Financializing Infrastructures, and Machine Agencies.

**Post Image** is a dynamic research space with an open studio access model that strives to foster an image-based research culture that locates itself in-between institutional and community driven art making. Its initiatives, events, and facilities are grounded in studio practice and prioritize collective models in the learning and sharing of ideas combined with self-directed research.

**Textiles and Materiality** brings together research-creation expertise from textile arts and material culture to experiment with methods, processes, and interdisciplinary modes of thinking that will shape the future of textiles, material objects and charged experiential spaces. The cluster fosters such expertise as complex weaving, electronic fabrics, interactive garments, rapid prototyping technologies, emerging materials, soft surfaces, and smart fashion.

The **Performing Arts Research Cluster (LePARC)**'s mission is to investigate performance practices by facilitating collaborative encounters through an interdisciplinary hub. Its artist-researchers study the positive transformative impacts of performance practices on individuals and societies, and develop creative theories, methods, technologies and perceptual strategies that strengthen these impacts. The act of performance figures as the core part of the research at the cluster, with learning-by-doing as an essential part of their approach.

**Media History** focuses on understanding historical developments in media technologies and communication, ranging from the ARPANET to the ZX Spectrum. Theory and methods of media historiography are central, with a focus on emerging but robust subfields such as media archaeology, variantology, new materialism, circulation theory, and technology writing.

**Indigenous Futures** explores how Indigenous people are imagining the future of their families and communities by employing art- and technology-making, coupled with scholarly analysis and conceptual development, to illuminate how the challenges of the present can be addressed, in part, through concrete, constructive, and critical dreams of the future.

**Technoculture, Art and Games (TAG)** studies digital games as exemplary objects for cultural research, artistic creation, technical innovation and social mediation, all in the context of an expanding information society and the changing fabric of everyday life.

**Participatory Media** is concerned with questions of social justice and accessibility. Members are committed tinkerers and makers who develop prototypes, devices, workshops and outreach events that bring people together through participatory methods in creation, discussion and dissemination.

The encounters and collaborations cross-cluster spring forth to new projects and ways of seeing.

The **Milieux Solar Media Project** is a student-initiated and student-run research group that explores the affordances of solar energy for digital communication systems. Through research-creation and learning-by-doing, they are building a low-tech, photovoltaic server which they will use for different applications such as hosting websites, databases, sound installations, virtual libraries, and games.

The **Liveness Research Group** is looking at “liveness” across three different, but neighboring, practices: participatory theatre, LARPs (live action role playing games) and digital-physical games (games that are digital but focus on the body and sociality rather than the screen). This research program is closely related to our current SSHRC grant entitled Scaling Liveness in Participatory Experiences. Projects include the Market Project, Radio Ghost, and Capes not Cloaks!

**Machine Agencies** encourages cooperation and play, resisting the antagonism of more instrumental approaches of AI. MA engages with posthumanism, experience design, and public policy to find new formats, methods, and commons to sustain just, fair, and better worlds. Projects include the Hyper, Hyped or Over-Hyped student symposium on AI, Imagining an AI Commons, the AI Stack Workshop, and the After Optimization speaker series.

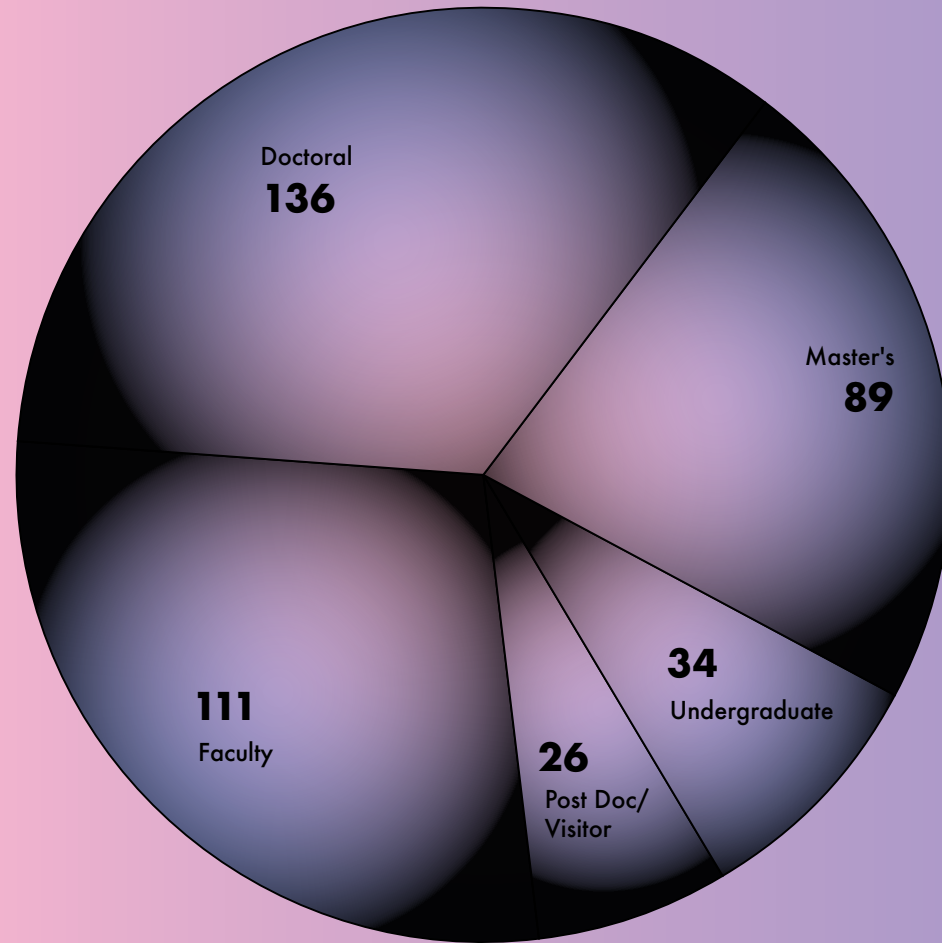
The **Speculative Life BioLab** is a cross-cluster hybrid research-creation laboratory for the development and facilitation of conceptual and material-based exploration around the changing status of life on the planet and technosphere from an interdisciplinary perspective. The laboratory currently hosts a Biosafety Level 1 certified wet lab for working with living and electronic media, hosting both wet and dry ‘maker’ processes and materials.



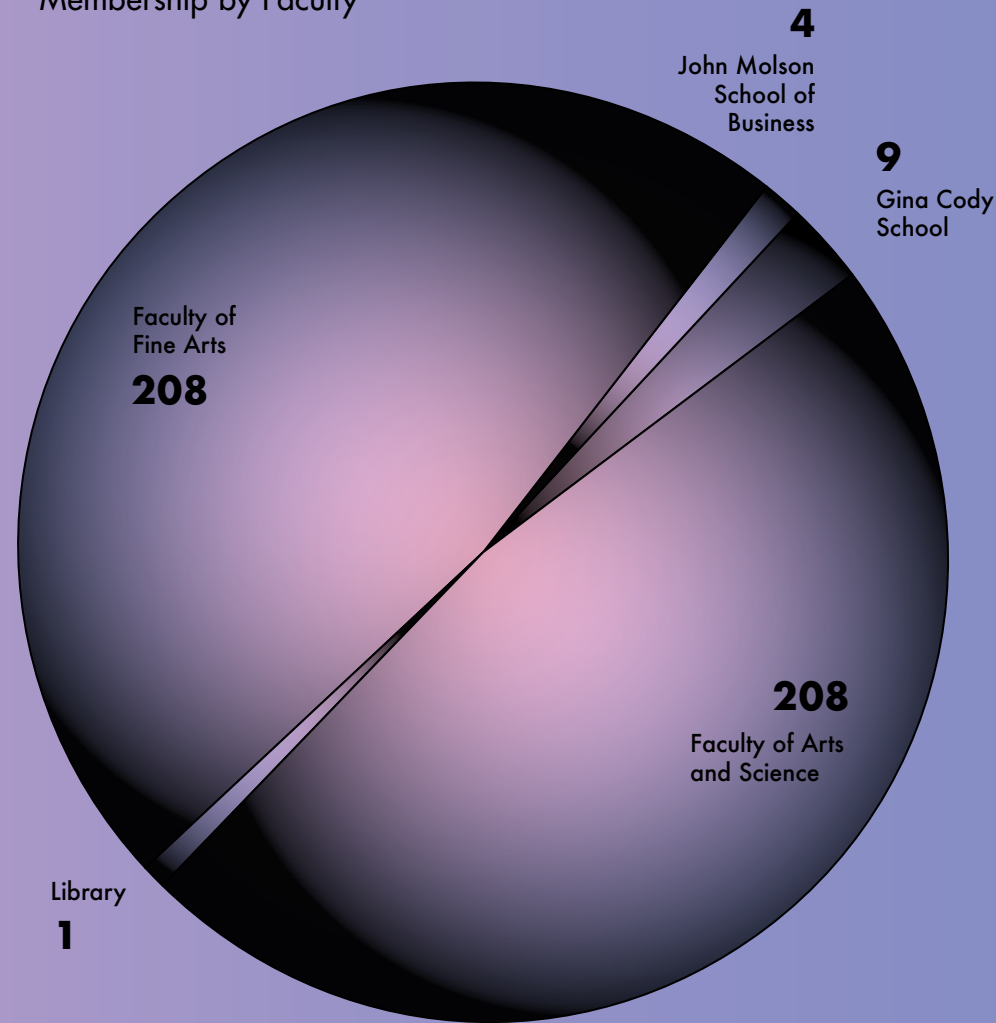
# CROSS-CLUSTERS



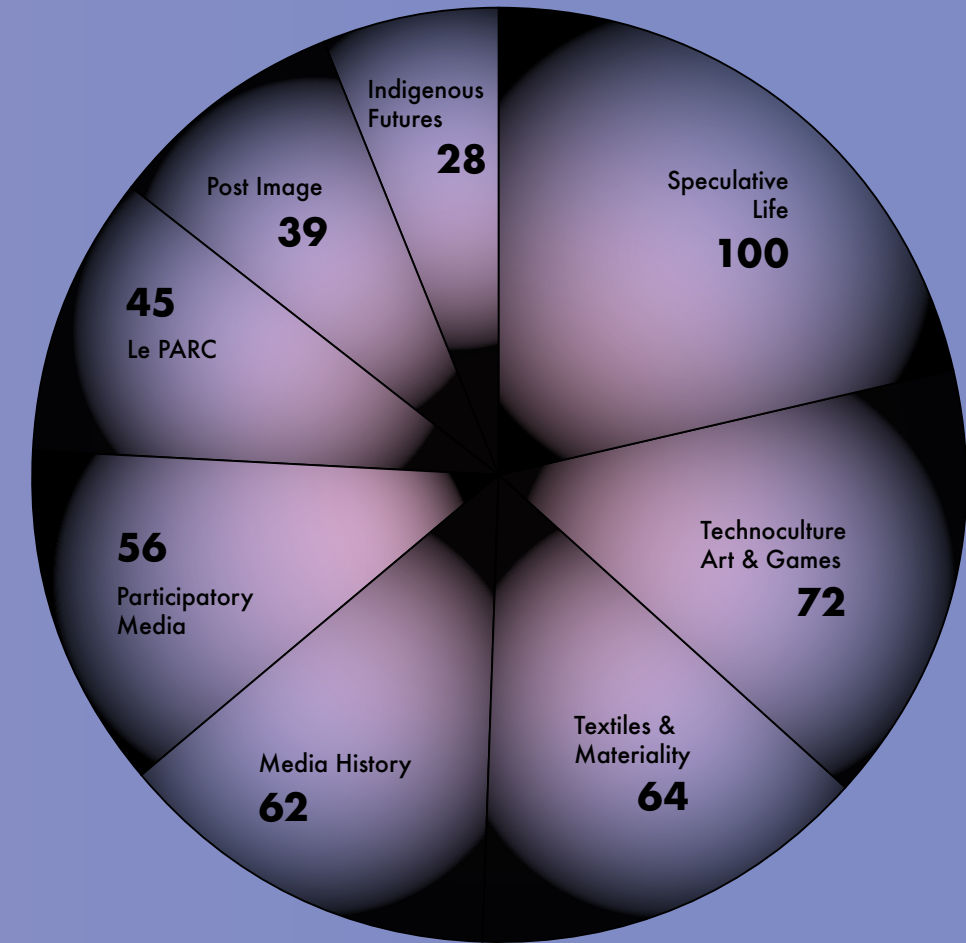
Academic Rank/Program Level



Membership by Faculty



Membership by cluster



# Milieux 2021-2022 by the numbers

Total members: 472

## SOCIAL MEDIA

### Twitter

1000 POSTS

+ 122%

1890 FOLLOWERS

(26% YOY)

### Facebook

363 POSTS

+ 122%

1910 FOLLOWERS

(16%)

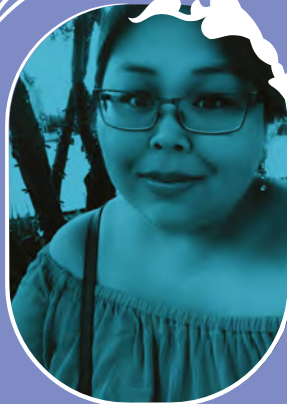
### Website Activity

13,061 USERS

+25% YOY

12,753 NEW USERS

+25% YOY



Alanna Mitchell  
*Indigenous Futures*



Patrick  
Seemann-Ricard  
*Post Image*



Nadine Abdel Latif  
*Post Image*



Malte Leander  
*LePARC*



Geneviève Lamarche  
*Participatory Media*



Emily Blair  
*Textiles & Materiality*



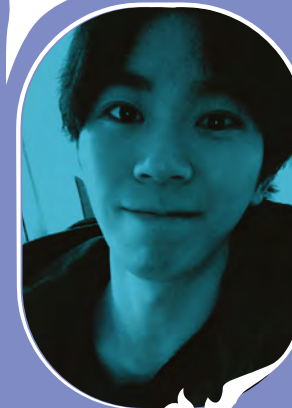
Andrew Rochon  
*Media History*



Maxime Gordon  
*Speculative Life*



Theodore Fox  
*Media History*



Jungmuk (Jay) Lim  
*Technoculture,  
Art & Games*



Sophie Dummett  
*Technoculture,  
Art & Games*

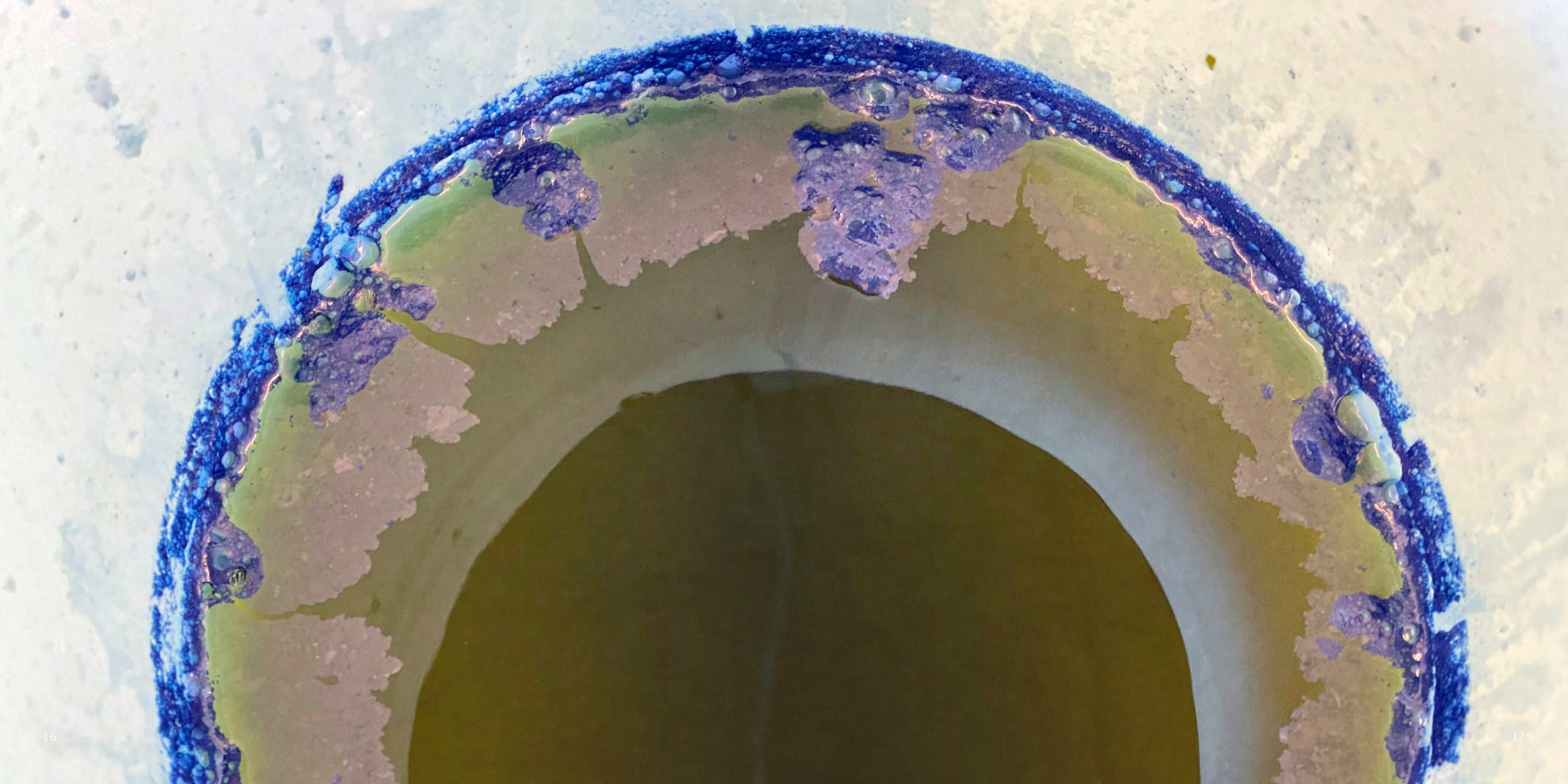
## UG Fellows

We were nothing short of delighted to present the 2021-2022 cohort of Undergraduate Fellows: a group of twelve outstanding students hailing from over nine different programs, and many more disciplines.

In order to best encourage their research, Milieux provided the fellows with a monetary stipend as well as access to Milieux's resources for the duration of the academic year. The Fellows participated in a round of introductory presentations open to all Milieux members and faculty, where they had the chance to speak about themselves and their research.

It has been a great honor to support and witness their academic, artistic and research-oriented growth.









# Milieux Magazine

The institute serves as a meeting point for students and researchers of all levels, disciplines, and backgrounds, sparking collaborations of all shapes and sizes. This feature represents another instance of such interdisciplinary encounters. As a cross-pollination exercise, we invited students to write about some of the remarkable projects that flourished at Milieux during the 2021-2022 academic year, in spite of and in the midst of ongoing challenges. With a magazine-inspired format, we proudly present here a selection of student-authored short articles, hoping to showcase some of the richness and diversity that define the institute.



# The Circumpolar Incubator

By Laura Hodgins, MA Candidate,  
Art History at Concordia University

## Participating Artists:

Kyle Aleekuk (Inuvialuit, NWT)  
Eldred Allen (Inuk, Nunatsiavut)  
Kaylyn Baker (Northern Tutchone and Tlingit, YK)  
Robby Dick (Kaska Dene First Nation, YK)  
Mark Igloliorte (Inuk, Nunatsiavut)  
Nyla Innuksuk (Inuk, Nunavut)  
Tamika Knutson (Tr'ondëk Hwëch'in First Nation, YK)  
Casey Koyzcan (Dene, NWT)  
Robyn Mcleod (Deh Gáh Got'îê First Nation, NWT)  
Melaw Nakehk'o (Dene/Dënes ɬiné, NWT)  
Niap Saunders (Inuk, Nunavik)

## Project Mentors:

Glenn Gear  
Adrian Kent  
Matthew Brulotte  
Davis Heslep

Bottom: "Lichen Worldview" Augmented Reality project in development, created by Tamika Knutson

Below: Kaylyn Baker and Tamika Knutson working on the creation of Augmented Reality works



The Circumpolar Incubator brought together a group of emerging and mid-career northern Indigenous artists from across Inuit Nunangat, the Yukon, and Northwest Territories to develop, transform, and expand their existing artistic practices with the use of new technologies and screen-based media for digital storytelling. The ten-day incubator was organized by Inuit Futures in Arts Leadership: The Pilimmaksarniq/ Pijariuqsarniq Project (SSHRC) and The Space Between Us (SSHRC), Aabijjiwan New Media Lab, and the Indigenous Futures Research Centre, made possible through the support of the Indigenous Screen Office and Canada Media Fund, and hosted by Milieux Institute for Arts, Culture, and Technology at Concordia University in Montreal, QC, between May 20th - 30th, 2022. The Circumpolar Incubator gave artists full access to extensive filmmaking, digital media arts, studio, and post-production facilities at the Milieux Institute and Concordia's Centre for Digital Arts.

Using an innovative 'incubator' model wherein artists of various practices, knowledges, experiences, and skills come together for an intensive period of training, collaboration, and production, the artists and various project mentors gathered over the course of two weeks, to learn screen-based arts skills, share expertise, and create new works. The artists – Kaylyn Baker, Tamika Knutson, Kyle Aleekuk, Eldred Allen, Niap Saunders, Mark Igloliorte, Casey Koyzcan, Melaw Nakehk'o,

Melaw Nakehk'o giving her artist talk in Milieux



and Nyla Innuksuk – worked at Milieux intensively during the Incubator, while Yukon artists Robyn McLeod and Robby Dick participated remotely. Additionally, throughout the week, the mid-career artists gave workshops and artist talks to the whole group, providing opportunities for the emerging artists to learn from their experiences as well. The format of the Incubator, paired with access to professional and peer support in everything from project conceptualization, development, production, and post-production, launched these artists' vision and perspectives into screen-based, digital media, and digital storytelling formats, creating projects including immersive video, Augmented Reality, projection, and other digital arts.

Works created during The Circumpolar Incubator were exhibited in Whitehorse for the Arctic Arts Summit / Adäka Cultural Festival in June 2022 in two exhibitions: TETHER at the Yukon Arts Centre, and Arctic XR / Arctic AR, while the Arctic XR program has also since been shown at the 59th International Art Exhibition of La Biennale de Venezia in August and September 2022 and Nuit Blanche Toronto in October 2022.

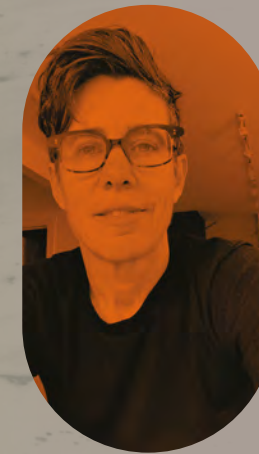


# Critical Anthropocene Speaking Series

By Melina Campos Ortiz,  
*PhD student, Social and Cultural Analysis*

The Anthropocene – the geological epoch in which anthropos, or “the human,” became a central mediating force of the global environment – has emerged as a site of interdisciplinary tension and collaboration. Scholars worldwide and across disciplines are exploring what this newfound planetary agency means for the future of the human, alongside the rest of the planetary system. The Critical Anthropocene Speaker Series situates itself within such tensions and collaborations. On the one hand, the series resulted from a partnership between three interdisciplinary Concordia Research groups: the Critical Anthropocene Research Group (CARG), the Society, Politics, Animals, and Materialities (SPAM) center, and The Colonial, Racial, Indigenous Ecologies (CRIE) (a CISSC working group). On the other hand, their series explored the tensions of the Anthropocene, which centers on the disproportionate “geological agency of humans” (Chakrabarty, 2009, p. 208), which subtly frames all of humanity as geological agents responsible for climate change, ecocide, and geological upheaval.

Led by scholars who are primarily Black, Indigenous, and/or people of color, the eight lectures in this series explored the links between decolonial and critical race perspectives. Their talks exposed the long histories of Black, Indigenous, and racialized peoples who have frequently been excluded from an insular category of humanity. Furthermore, they invited attendees to rethink the meaning of the “environmental humanities,” engage with problematized versions of the Anthropocene (e.g., the Plantationocene, the Capitalocene, the Planthropocene), and to explore the geological and multispecies layers in environmental justice narratives.

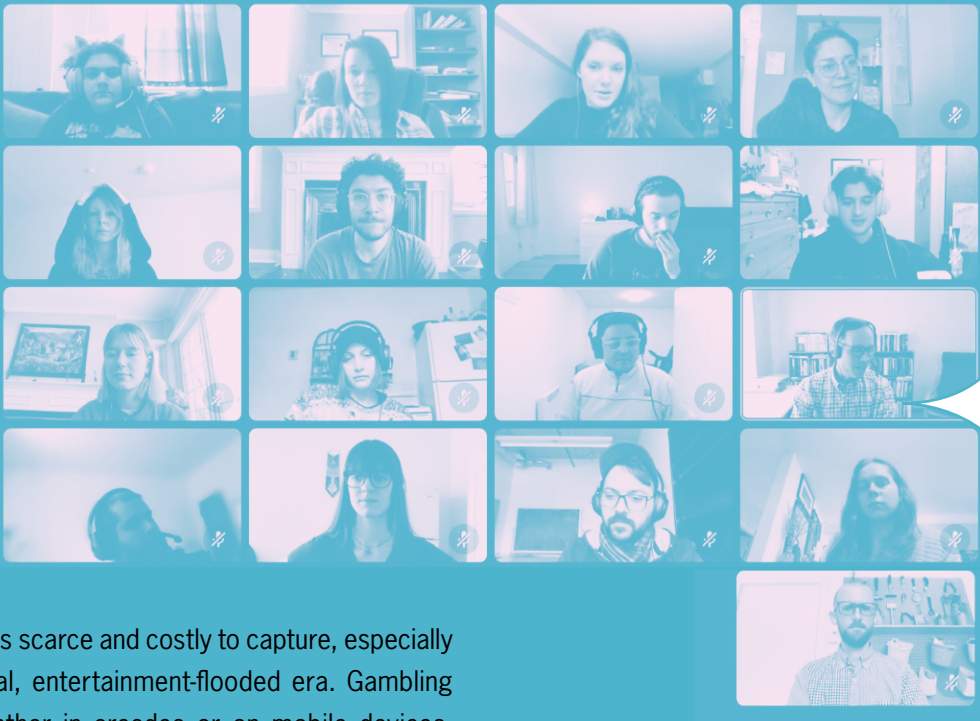


The talks – usually preceded by a session in which participants got together to comment on the presenter’s work – brought people back together after and during the COVID-19 lockdown. It represented a space to talk across departments and disciplines at Concordia and beyond. The virtual nature of the events allowed people from other institutions around the world to join and participate in the conversation. It even enabled the organizers to include speakers who could not have come to Canada otherwise. The group will continue to gather in 2022-2023 for more discussions, events, and other activities.



# GameBling Game Jam

By Po Ki Chan, PhD student, INDI Program



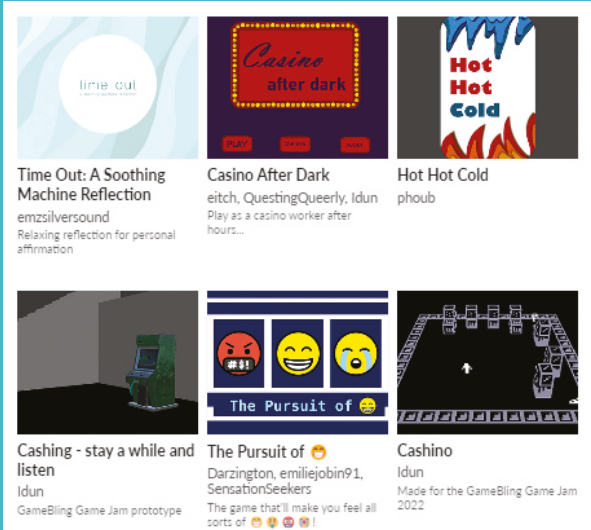
Attention is scarce and costly to capture, especially in this digital, entertainment-flooded era. Gambling games, whether in arcades or on mobile devices, can capture players' attention in profound ways, keeping them in their seats for hours on end and feeding the industry billions of dollars. So, is it a 'natural attraction' that pulls players in, or is it a deceptively subconscious, designed hypnotism at work? Or, perhaps it is something else altogether? Let's review how GameBling @TAG unpacked this dark magic for us across a series of events in 2021-2022!

## 1. GameBling Planning Workshop (Dec. 6, 2021)

Drawing together members of TAG, HERMES, and JREN, the GameBling Game Jam was seeded with a Fall Term planning workshop. The mission of this workshop was to provide some background information about mobile gambling and quasi-gambling games and to work out a theme for the GameBling Game Jam.

## 2. GameBling Game Jam! (Feb. 11 & 12, 2022)

This exciting 2-day Game Jam aimed to challenge researchers to rethink the goal of slot machine games by deconstructing and fast-prototyping them. Although many researchers were first-time jammers, they managed to solve problems by sharing design concepts and exchanging knowledge of game development tools. Apart from picking up new skills and game design concepts, researchers gained a deeper understanding of interaction design in gaming by creating game mechanics, running them in play, and observing players' reactions. Not only did researchers gain solid experiences from the process of getting their hands dirty, but they also had the opportunity to reflect on the design for addictive gaming behavior - the charming spell of slot machine games! These discussions - in between and afterward - demonstrated how game jams could underpin academic perspectives in game studies, gambling studies, and more.



## 3. Ka-Ching x GameBling! Documentary Screening and Panel Discussion (May 18, 2022)

Through interviews with designers, mathematicians, game theorists, anthropologists, and players, the Australian-produced documentary Ka-ching! brings us into the world of slot machines. The audience sees slot machines' enticement and potential to harm, as well as the challenges faced by the Australian government's attempts to regulate gambling. The screening of Ka-Ching! was followed by a panel discussion, moderated by Dr. Martin French (Concordia University) and featuring Dr. Sylvia Kairouz (Concordia University) and PhD candidate Alexander Ross (University of Toronto). The audience had the chance to learn about slot machines and their contexts. Also, by reflecting on prototypes created in the Game Jam, more discussions about the associated methodological implications were opened up.

By Tricia Enns,  
*Master of Design program*



## Embodied Interventions 2022:

STUDENT-LED RESEARCH-CREATION COLLECTIVE SHOWCASE

From left to right:

Nuria Alvarez Coll's workshop Raw Material Presence at Embodied Interventions May 2022. Photo credits: Malte Leander

Noodle (April White) with The Pod (Max Hunter) at Embodied Interventions May 2022. Photo credits: Malte Leander

On May 7-8, 2022, over ten artists and performers gathered to share their work at a two-day student-led showcase taking place in and around the Milieux Institute, the EV building, and nearby areas. Performers engaged with the spaces, audiences, and each other, exemplifying LePARC's learning-by-doing ethos and sparking significant and fruitful conversations and collaborations. Established in 2019, LePARC's Embodied Interventions (EI) this year featured works that covered a wide range of mediums and topics, such as clowning, capacitive sensing, walking, cyborg interfaces, performance surrounding race, scenography, and video games.

Both Victoria Stanton and Stacey Cann, founders of The Bureau of Noncompetitive Research and facilitators of a walk on the second day, described the weekend as:

*"Having the opportunity to "step out" of our immediate context (Art Education) and find ourselves in another (mental/physical) space with a group of new people was an invigorating moment for us. The Embodied Interventions event created an important bridge to meeting others IRL; it gave us time to slow down and exchange ideas with other artist/researchers, this time to reflect was needed after being online for much of the previous two years."*

The walk, guided by Victoria and Stacey, provided an opportunity to move slower. This prompted questions of what 'doing nothing' looks like and how can we move slower in a rapidly accelerating academic culture? These questions rippled throughout the weekend, especially in relation to a reflection on caring for ourselves and our communities. April White explored an alternative persona, Noodle, that sometimes struggled to maneuver their body without help and care from others. while Max Hunter's the pod provided a mobile cocoon to find comfort and safety in the busy world. After so much time spent apart, EI was a much-needed time to come together and find support and inspiration in each other's physical presences.



April White and Max Hunter negotiating Noodle's limbs backstage at Embodied Interventions in May 2022. Photo Credits: Lucy Fandel



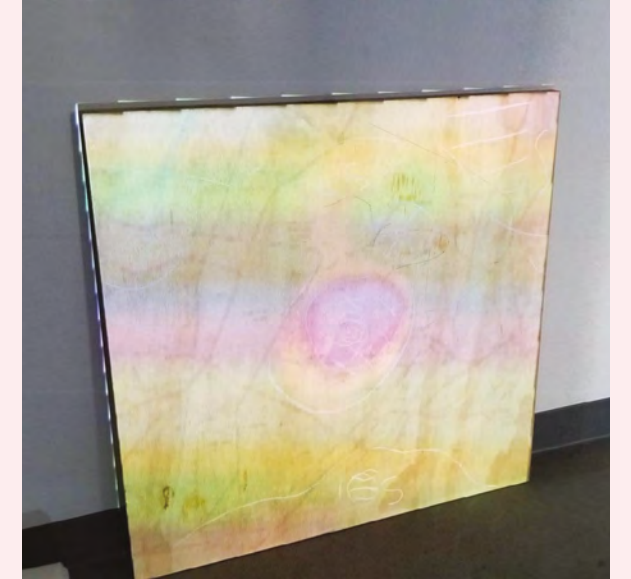


By Ariana Seferiades, MA Social and Cultural Anthropology

## A Pedagogical Experiment At The Institute

Milieux began the 2021-2022 academic year by launching a funded graduate student residency. The project was designed to foster closer contact and collaboration between Milieux PhD students across research clusters and disciplines, and to provide a platform for a collective investigation into practice-based research creation. Over 10 doctoral students were selected to be part of a semester-long residency, with no other requirement than to collectively create a course syllabus. As a pedagogical experiment of sorts, their synergy and collaboration resulted in the development of the pilot course, Exploring Research-Creation as a Method Course: INDI 820/4, which was taught in the winter semester by the institute director, Dr. Bart Simon.

With the support of the Concordia Individualized Program, residency students were able to co-design a 3.0 credit course to explore research-creation that was open to all graduate students. The fall residency provided students with time and resources to reflect on the practice and process of research-creation over the course of talks, seminars, and workshops. It was a time to collectively identify shared concerns and common themes that would define the rhythm and structure of the winter course. **Collaboration and an ethics of care were two of the main concerns that informed the course desing.**



If the residency was more a moment of “collective reflection”, the course invited students to fully immerse themselves in experimentation and collaborative research-creation. This focus on doing, as one of the participants suggested, represented an opportunity for students to “actually make things and do research-creation, versus always reading and talking about it”.

**Despite the challenges imposed by the ebbs and flow of the pandemic, this project brought together graduate students in an experimental exploration of research-creation as a method and tool to “not only imagine but inhabit shared futures”.** The course provided a space for students to engage in collective making, creation, and thought, demonstrating that other modes of learning at the university are not only desirable but possible.



# Graduated Scholars

The last few years have seemingly gone by in a blur. As life has returned to Milieux's halls, we want to take a moment to recognize the incredible work of some of our recent graduates.

By Scott De Jong,  
PhD Student, Communications



Back in 2021 studio artist Allison Moore finished off their Masters in Fine Arts through an investigation into panorama. A member of the Post Images Cluster, Moore's own research uses creative practice "in the form of immersive moving images using multi-screen, video projection mapping and VR to create installations referencing scenic dioramas." These jaw-dropping displays filled the Quebec grand theater with digitally animated frescoes in a 3-month exhibition that brought Moore's works beyond the walls of academia.

Moore's piece was titled "Fresque Grotesque" and was the core element of their larger MFA thesis, "The Digital Diorama: Expanded Cinema, Spectatorship, and the Panorama in Immersive Storytelling." They asked how immersive media changes the way artists craft stories and revisited the panorama as a means for constructing this interaction. "Fresque Grotesque" combined media software with computer technologies to generate animations that evolve and shift in time. The visuals are entrancing and the work highlights Moore's call for artists to "critically engage with new technologies in order to mediate our cultural landscape."



Moving from the Post Image Cluster to Speculative Life and Technoculture Arts and Games lab (TAG), Dr. Ida Toft finished their dissertation work in 2022. Toft has been a part of Milieux since before its inception and recalls the “dream of an institute that integrates all the various interests [they] had”. As it became a reality, Toft found their home among a few cluster spaces and got to work writing their research-creation dissertation titled *Brittle Configurations: Practical Explorations on Games and Vibrotactile Media*. The work constructed “four games that use vibrotactile technologies as a primary expressive modality.” In the process of design, play, and implementation, Toft came to the notion of fragile games, which offer different guidelines for design that break from the universally taught aspects of purity, stability, resilience, and individuality.

Toft's dissertation explores how vibratory signals can provide information, meaning and express concepts to players. In this exploration, Toft's work led to the development of *Where Stillness Breaks* where pieces of marble and cork found in the Alentejo region of Portugal were presented in a game that explores “memories, associations, and speculative connections between felt vibration and words”.



Different from Moore and Toft in their writing of a dissertation thesis, Dr. Sarah Ganzon's work is still not something one would call traditional. She studied Otome games, a genre of Japanese video games targeted towards the female player and focused on letting them form relationships with predominantly straight, male characters. Ganzon's dissertation is unique both for the amount of work done in the project and that it solidified her as, and I quote her committee, “the scholar of Otome games”. From interviews with fan communities to the analysis of an array of titles, Ganzon's work studies how these games have migrated beyond their origin in Japan. Studying this migration she focuses on the, “cultural sensibilities, economies and online social formations that allow these migrations to happen”. This work offers a perspective on female players, cultural formations on games, and opens up questions of romance and relationship as depicted in and around the games.

Much of Ganzon's time at Milieux was spent in the TAG lab where her intense focus and analysis of games was welcome. TAG, and Milieux more generally, was a space for her to connect her research with larger community spaces and, while she is an alumni now, she isn't too far away as she lectures in Concordia's Communication department.

As these three scholars and artists continue with their own practices, we are inspired by what they accomplished while here. Each of them produced incredible pieces of knowledge and expression that feels both like an end result and the beginning of their incredible next journey. We are excited to see how their work takes shape moving forward. A big congratulations and thank you from Milieux.



# Infrastructures of Ethnography

By Melina Campos Ortiz, PhD Student, Social and Cultural Analysis

The Infrastructures of Ethnography is a SSHRC-funded partnership of five ethnography labs: the Collaborative and Experimental Ethnography Lab (CE2 Lab) at the University of British Columbia Okanagan; The Center for Experimental Ethnography (CEE) at the University of Pennsylvania; The Ethnography Studio at the University of Southern California; the Ethnography Lab at the University of Toronto and our own Concordia Ethnography Lab. Simply put, this project aims to experiment with different methodologies to understand the social nature of infrastructure in the contemporary world. While each lab will conduct its own research, the focus on “infrastructural objects” invites collaboration between disparate groups and localities. As one of the students from UofT, inspired by Marilyn Strathern, put it: “our project purpose is to find the partial connections between them.”

However, the reasons for undertaking this project are deeper. The objects are only an excuse to explore further what it means to do ethnography in the 21st century. A moment in which many ethnographers are occupied (and preoccupied) trying to understand complex material assemblages, distributed agencies, and political histories of the infrastructures that shape our contemporary world while using tools that were developed “to examine the small, the sedentary and the intimate”, as Kregg Hetherington

states in the grant application. A moment in which ethnographic practice has been undergoing a period of experimentation, with several institutions creating “ethnography labs” to foster multimodal and collaborative methodological experiments. A moment in which multimodal ethnography is birthing alternative ways of knowing, collaborating, and disseminating research. But also, a moment in which publishing venues and universities seem to need to be more attuned to how multimodal ethnographers and ethnography labs produce knowledge.

This project looks forward to finding a way out (or maybe back in) for ethnography as a methodology suitable to address the scale challenges of engaging infrastructures. By gathering groups of students to work on small teams to experiment around infrastructural objects in the next three years, we will create a series of multimodal artifacts, build a data-sharing platform and put together an interactive publication. But what can we expect from a project where the research is the excuse to tinker with method? For Bart Simon, the collaboration is the research question. For the five lab directors, the main output, beyond the project’s expected deliverables, would be the relations it creates.



# Thinking with the Sun: The Solar Media Collective

Several groups and clusters, both from Concordia University and from the continent as a whole, gathered in December 2021 for an event under the title “The sun always shines somewhere” to discuss the diverse and distinct possible ways of communicating and connecting together, using low-carbon energy and infrastructure. Thus, the Solar Media Collective was created amid one of the biggest waves of the COVID-19 pandemic, bringing together researchers and makers from various departments and with a diverse mix of experiences ranging from game development and open hardware tinkering to fine arts and writing. What brings them together is a curiosity about solar energy and thinking differently about our resources and how to use them in an eco-low-tech way.

By Hanine El Mir,  
*MA Social and Cultural Anthropology*

The projects put together by the Solar Media Collective are typically a reflection of this medley of interests and practices, so no event is like the other. Over the past year, this research group hosted a Solar Game Boy Jam and several Game Boy hacking events leading up to it, a reading discussion of the book *Solarities: Seeking Energy Justice*, and an experimental work session to set up a solar server to power their electronics with. The book discussion also involved showcasing the group's solar server that they had set up to display a narrative game made in Twine.

Collaboration is also key for this collective as has been shown in their past events. Through collaboration, they open the door to an array of new voices and they learn from each other but also from external collaborators like The After Oil Collective and two remote teams in the University of Toronto and Edinburgh. Members of the Solar Media Collective are especially defined by their ‘learning-by-doing’ approach to tinkering with things and making others: not knowing what to do is not an excuse not to do it. It is rather seen by them as another reason to try, and try again.

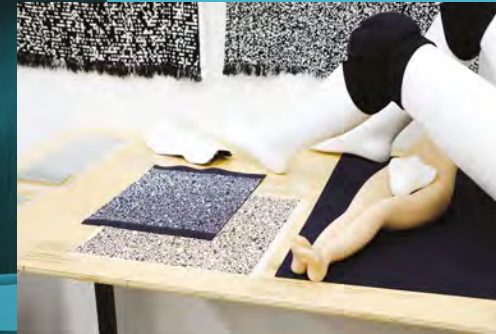




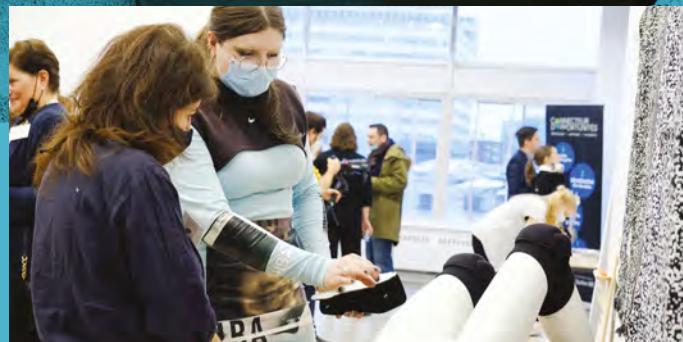
# The Fibers and Textiles Co-creation project

By Molly-Claire Gillett, *PhD Candidate, INDI program*

The Fibers and Textiles Co-creation project was a process-focused experiment in co-creation that facilitated dialogue between emerging artists, the Montreal textile industry, and academic research. The project centered a collaboration between the Milieux Institute's Textiles and Materiality Research Cluster, the apparel research and innovation center Vestechpro, HEC Montreal's Mosaic Creativity and Innovation Hub, and Montreal artists jacqueline beaumont and Rythâ Kesselring, facilitated by artist-run center Eastern Bloc with funding from the City of Montreal. Beaumont (Independent Affiliate Researcher with the Milieux Institute and T&M Cluster Member) and Kesselring (Concordia MFA student and T&M Cluster Member) were invited to conduct long-term research-creation projects in Winter 2022 using equipment at Vestechpro and the Textiles and Materiality Research Cluster, while also meeting regularly with the industry and academic collaborators to discuss their experiences of co-creation. Rather than focusing on the final product, the artist, industry and academic collaborators were encouraged to focus on process, mutual exchange, and innovation. After the project drew to a close, a pop-up show at Eastern Bloc – that also featured as part of Fab City Montreal's Journée de codesign (March 25, 2022) – showed works-in-progress and samples.



*"it kind of helped also to situate ourselves as artists, that actually what we do is important [...] to be in this context where people were really productive [...] they actually said that they learned from us, in the end there was an exchange." Eastern Bloc director Alicia Turgeon also noted the generative exchange between art and industry: "where it became really strong as a project was having the artists coming to places where they were not really expected, and asking crazy questions, and having crazy ideas, and really pushing the technicians [...] to rethink how they can use those same machines."*



Collaborators presented the project at the Milieux exhibition and symposium In the Middle, a Chimera and the MUTEK Forum in August 2022. A documentary and text detailing the project will be released online by Eastern Bloc in 2023.



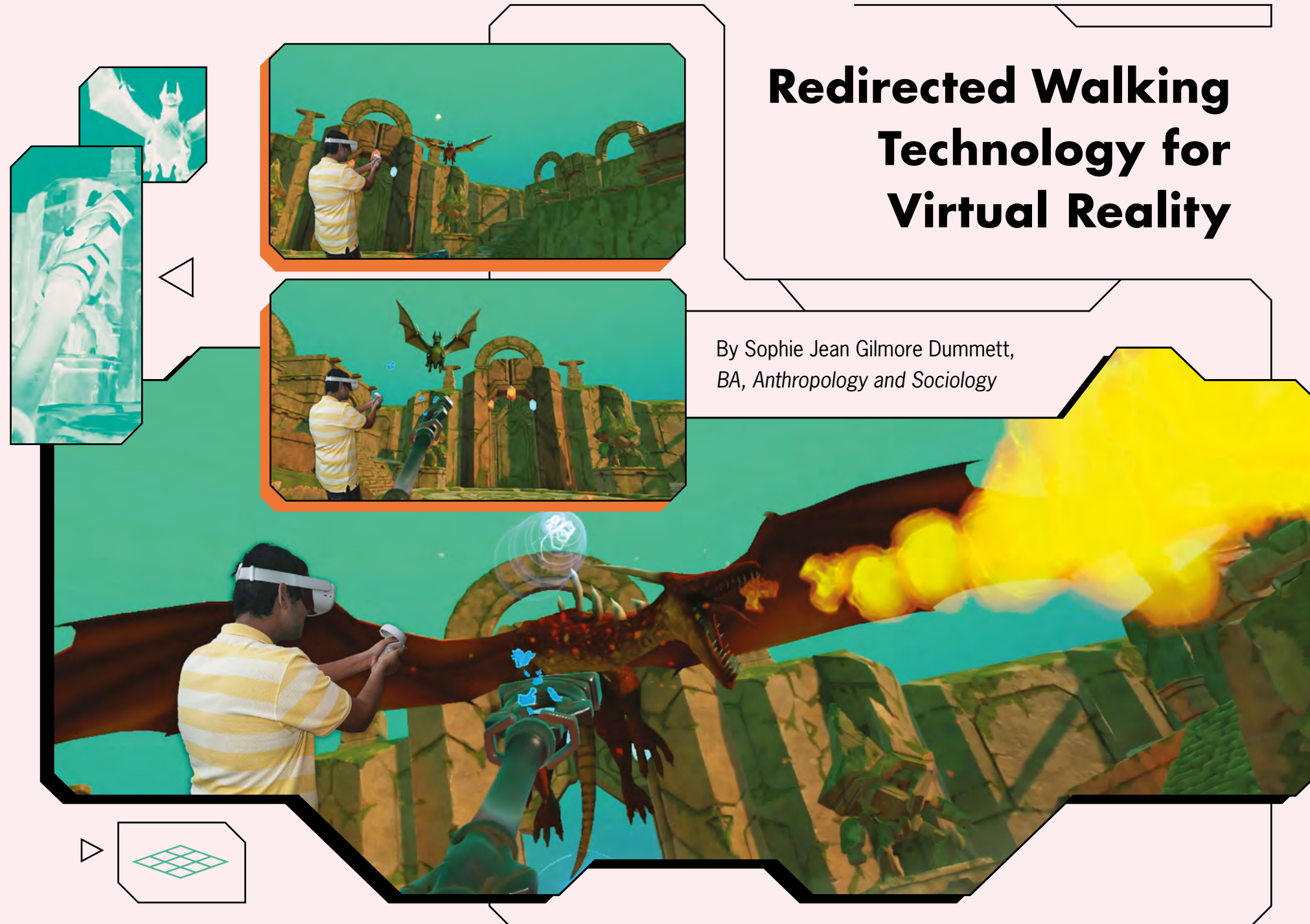
As part of an ongoing collaboration between Milieux and the Gina Cody School of Engineering and Computer Science, we had the opportunity to accompany the emergence of a novel technology for virtual reality. For a couple of days, our Post Image Lab hosted professor and member, Charalambos Poullis, and graduate student, Yashas Joshi, as they set out to test and showcase their project Redirected Walking Technology. This instance was crucial to the success of the project, a now patented innovation available for licensing.

Redirected Walking Technology, reflects on the challenges of portraying a boundless virtual space while being confined to a relatively small physical space. For the user to not be restricted by its physical surroundings, one solution explored by the project is a technique that exploits temporary blindness by predicting saccades (rapid eye movement) using head rotation data. Charis and Yashas also offer another solution based on the psychological phenomena of inattention blindness, which “refers to the inability of an individual to see a salient object in plain sight, due to lack of attention”.

As this interdisciplinary collaboration continues, we are proud to sponsor these kinds of encounters among researchers and infrastructure. What once started as a partnership between Milieux and the engineering faculty, has now stemmed into an impressive exploration into innovative technology that could change the way we approach virtual reality. We are excited to continue this collaboration with Charis and Yashas in improving the technology and expanding the experiments in this upcoming year.

# Redirected Walking Technology for Virtual Reality

By Sophie Jean Gilmore Dummett,  
*BA, Anthropology and Sociology*

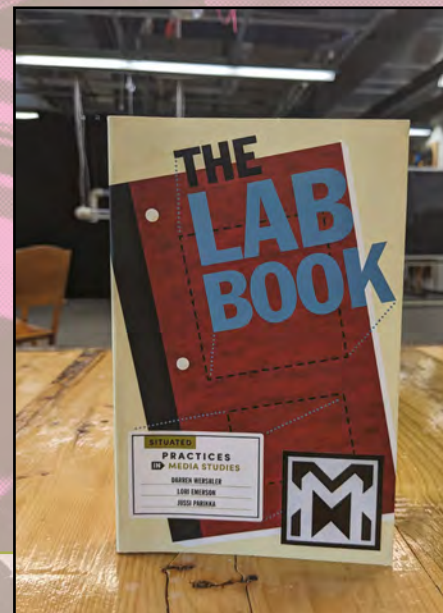




# The Lab Book

by **Darren Wershler,**  
**Lori Emerson**  
and **Jussi Parikka**

By Melina Campos Ortiz,  
*PhD student, Social and Cultural Analysis*



The publication of *The Lab Book* last year was a momentous occasion for the Milieux Institute for Arts, Culture & Technology. Dr. Darren Wershler, director of the Media & Materiality Research Cluster and first author of the book, explained how the book, which studies the performative act of calling a space a “lab,” emerged from his experience at Milieux. While in charge of the Residual Media Depot and running two courses on media archaeology, he kept asking himself how to talk about the spaces where makers, gamers, mixologists, fashion designers, ethnographers and/or artists work and identify as labs. The book came out of a simple question: how can we claim to produce other kinds of knowledge as a media institute that does not make scientific facts?

The authors draw from Science and Technology Studies and a set of case studies ranging from the MIT Media Lab to a Home Economics Lab to study the liminal lab spaces that exist beyond (and despite) laboratories’ traditional technoscientific imaginaries. They call those spaces “hybrid labs.” Moreover, they suggest that labs have always been hybrid. They propose a heuristic tool they call “the extended lab model” to study the rhetoric that links ideas of experimentality with systems of power and scientific authority. Such a model pays attention to the partial perspectives granted by the hybrid lab’s spaces, apparatus, infrastructure, people, imaginaries, and techniques. Following it, the authors structured their book and ultimately explored the conventional and distinctive ways hybrid labs produced knowledge.

*The Lab Book* is an experimental endeavor as an idiosyncratic form of knowledge creation and assembling. Its production continues beyond its paper and digital publication and dissemination. The last chapter, “A Glossary of Lab Techniques,” is also an invitation to extend the book in terms of content and authorship through the University of Minnesota Manifold Platform. The authors ask all interested scholars to submit proposals for texts of 500–1,000 words on other lab techniques, particularly those relevant to their own lab-based practice. With this invitation, they hope to build an open and collective resource that will enable the production of “academic, para-academic, and non-academic” knowledge.

What if we take this invitation seriously at Milieux? What would a “labathon” look like?









# In the Middle, a quiet

From May 5th to May 18th, Milieux hosted its major end-of-year exhibition and symposium, curated by then Head of Communications Stephanie Creaghan. The expo, titled “In the Middle, a Chimera”, explored the potential of technologies developed under the veil of capitalism to serve communitarian ends. Incorporating a more horizontal curatorial approach, the exhibition/symposium included a diversity of projects with the intention of creating space for mutual exchange and community-building. This emphasis on building lateral communities and connections inspired Milieux to venture beyond the walls of the institute and partner with local venues to roll out four vibrant weeks of programming throughout the city in a biennale-inspired format, including the artist-run centre Eastern Bloc and the Indigenous arts space daphne.

With over 70 presenters, the program featured two parties, five workshops, a double book launch, two major exhibitions, and a symposium that proposed imagining and inhabiting community-oriented futures.





From top: Zeph Thibodeau's workshop *Listening to Radiowaves*;  
Chris Salter & Sofian Audry double book launch at Anteism

Preceding the two official weeks of programming for *In the Middle*, a Chimera, Milieux proposed to its members and general audience a series of events leading up to the main dates. Happening from April 21st to May 3rd, the warm-up segment encompassed three diverse events—a (double) book launch, a workshop, a work presentation, and a (series of) performance(s).

# IN THE MIDDLE



Tatiana Koroleva's *Body Archeology* performance presentation





The two official weeks *In the Middle*, a *Chimera*, were a whirlwind! It all started off with the official launch of the exhibition happening at Eastern Bloc.

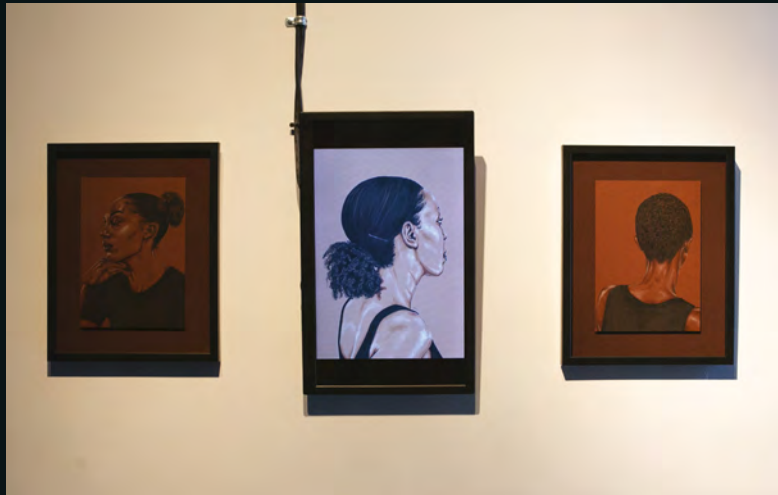


Right: Diyar Mayil - *Broom*  
Bottom: Jacqueline Beaumont  
*Post-Binary genetic sequences*

Left: Timothy Tomasson  
*I'm Feeling Lucky.*



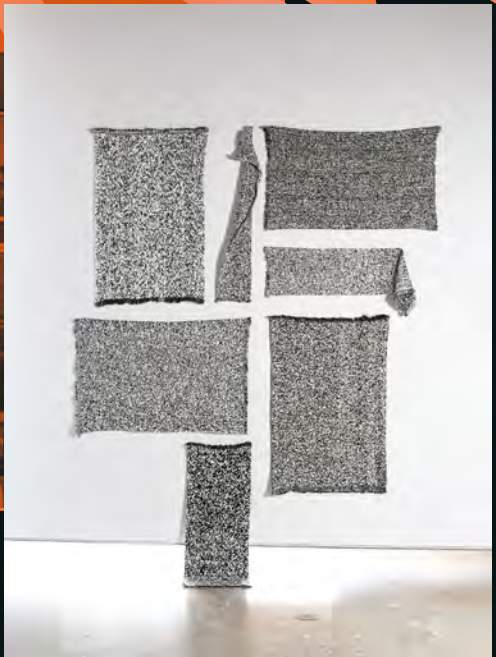
# WENT BACK



Ojo Agi  
*There Is Space  
For You Here*



Philippe Vandal  
*fluorescent precipitate*





The symposium component featured an incredible array of hybrid presentations for projects at all stages, culminating with a workshop with Michael Iantorno and Alex Custodio at the MilieuxMake on how to fix your old Gameboy!

Vanessa Mardirossian  
*A spectrum of local colors*



Left: Megan Stein  
*The Yellow Wallpaper*  
Below: Steven Sych  
*Poetics as  
Psychogeographies*



Below: Puneet Jain - *Umwelten*  
Scott DeJong - *Lizards and Lies*



# SYMPOSIUM

The core portion of the In the Middle, a Chimera exhibition was held at the Milieux Institute, where visitors could interact with a variety of artworks displayed in the corridors and open spaces on the 10th and 11th floors of the Concordia EV building.

Above-right:  
Melina Campos Ortiz  
*Abolissons les tropiques:*  
Right: Idun Isdrake  
*Nordic Landscape*







# FINISSAGE

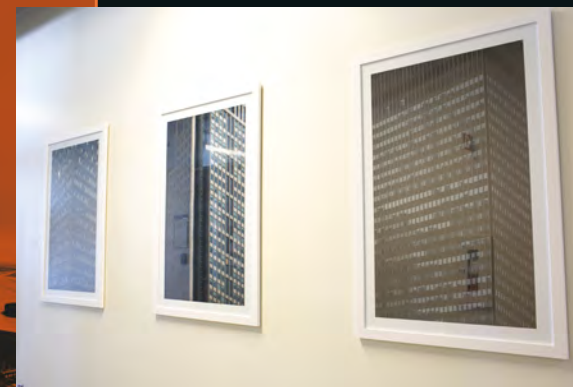
Above: Minecraft  
and Modernity Student  
Research Group - *Moloch's  
Minecraft Gauntlet,  
Escape to Modernity*  
Right: Tricia Enns  
*Debris Mappings*  
Below-Right:  
Patrick Seemann-Ricard  
*Exposed Façades*



Above:  
Lee Wilkins - *Void*  
Right: Brice Ammar  
Khodja, Idun Isdrake,  
Maurice Jones,  
Natalia Balska  
*SENSINGFIELD*



Marc-André Cossette le & Alexandre Saunier -  
*Fragments - the shape of things - (Finissage)*



*In the Middle, a Chimera came to a close with the finissage for the exhibition component taking place at the Institute itself, an event that also acted as Milieux associate director Chris Salter's going-away party.*









1/12/2022	◆	Dr. André Brock Talk: Distributed Blackness, co-hosted by the DIGS lab
1/19/2022		Undergraduate Fellows Announcement
1/21/2022	◆	[Workshop] Investigating Fossil Capitalism: Challenges, Reflections, Strategies, Financializing Infrastructures Winter Speaker Series
1/25/2022	◆	[Talk] The ABC's of Dramaturgical Ecologies, a conversation with Seika Boye and Mélanie Demers.
1/25/2022	◆	It Comes in Waves Video Game Release
2/3/2022	◆	Dr. Alex Hanna on Beyond Bias: Algorithmic Unfairness, Infrastructure and Genealogies of Data, presented by Milieux & Machine Agencies
2/4/2022	◆	[Workshop] Alia Nurmohamed: “Futureproofing”: Real Options as a Conceptual Tool in the Financialization of Everyday Life, Financializing Infrastructures Winter Speaker Series
2/7/2022		Hypo/Hyper Presence Workshop N° 2: Livestream Tech — You Can Do It! With Mind of a Snail
2/9/2022	◆	The ABC's of Dramaturgical Ecologies: second iteration with Stéphane Martelly (University of Waterloo) and 'Funmi Adewole (De Montfort University)
2/11/2022	◆	The Lifecycles of Colours: A Conversation about Plant-Based Dyes, Agriculture, and Art with Dahlia Milon
2/11/2022	◆	GameBling Game Jam
2/18/2022	◆	[Workshop] Kathryn Furlong: “Trickle-down debt”, Financializing Infrastructures Winter Speaker Series
2/18/2022	◆	Indigo Workshop with Dahlia Milon at the BioLab
2/23/2022	◆	A Walk in LePARC with Frederik de Bleser: Performance and AI
2/24/2022	◆	[Workshop] Creative Machine Learning using Pigment with Frederik de Bleser
2/24/2022	◆	[Talk]Slow Disturbance: Infrastructure and Ice with Rafco Ruiz
3/7/2022	◆	[Workshop] 'Flax and milkweed', a series of experiments
3/8/2022	◆	Critical Anthropocene Speaker Series: Neel Ahuja Talk: Animal Death as National Debility
3/12/2022	◆	[Workshop] Pigments, Plants, and Art Materials Workshop UNTIL 03/19/2022
3/15/2022		Dr. Sophie Bishop's talk on Influencer Culture
3/16/2022	◆	[Workshop] Body Archeology with Tatiana Koroleva starts
3/18/2022	◆	[Workshop] Hannah Appel (UCLA): From Debtors Prisons to Debtors Unions, Financializing Infrastructures Winter Speaker Series
3/18/2022	◆	[Workshop]The Merit of Making
3/21/2022	◆	Global Speaker Series: Rethinking Playfulness by TAG, featuring Poornima Seetharaman: How it Started, How it's Going!
3/25/2022	◆	[Workshop] Drawing with Threads: Materializing Data
4/7/2022	◆	The ABC's of Dramaturgical Ecologies: Third iteration with guests Daniel McNeil (Queen's University) and Jamila Johnson-Smal/SERAFINE1369 (Artist and dancer, UK)
4/19/2022		[Workshop] Body Archeology with Tatiana Koroleva ends with performance presentations
4/21/2022		In the Middle, a Chimera, Milieux's year-end exhibition, Warm-up Segment
4/29/2022	◆	[Workshop] LEVEL UP - Game Illustration
5/3/2022	◆	The ABC's of Dramaturgical Ecologies: fourth iteration with guests Naila Keleta-Mae (University of Waterloo) and Dana Michel (Independent dance artist and choreographer/Montréal)
5/5/2022		In the Middle, a Chimera, Milieux's year-end exhibition and symposium, in collaboration with Eastern Bloc, daphne centre, & Phi centre
5/15/2022		In the Middle, a Chimera, Milieux's year-end exhibition, vernissage at Eastern Bloc
5/18/2022	◆	Ka-Ching X Gamebling: Virtual Documentary Screening and Panel Discussion
5/18/2022	◆	[Workshop] LEVEL UP - GAME AUDIO
6/16/2022	◆	Hype, Hyper or Over-Hyped: A Student Symposium on Critical AI Studies in Canada
8/2/2022	◆	[Workshop] 7th Gen Character Design – STEAMPunks
8/5/2022	◆	Summer Camp by AbTeC, with Kahentawaks
8/11/2022	◆	Tiewishaw, Anastasia Erickson, and Caeleigh Lightning

# EVENTS

## CALENDAR



9/8/2021		Milieux at EMERGENCE/Y HEXAGRAM, Ars Electronica UNTIL 9/12/2021
9/15/2021	◆	[Talk] Critical Anthropocene Speaker Series: Multi-Species Production with Beck Pearce (Australian National University) and Dinesh Wadiwel (University of Sydney)
9/17/2021	◆	[Workshop] The Research Persona with Dr. Ganaele Langlois (York University)
9/23/2021		[Workshop] Drawing With Threads: Materializing Data, Online Edition
9/28/2021		[Talk] After Optimization Series by Machine Agencies, featuring Daniel Greene “The Promise of Access”
10/1/2021	◆	Ethnography Lab Launch
10/8/2021	◆	[Workshop] Drawing With Threads: Materializing Data, Online Edition
10/12/2021		Milieux at MTL Connect UNTIL 10/17/2021
10/14/2021	◆	After Optimization Series by Machine Agencies featuring Alison Powell: Undoing Optimization
10/15/2021	◆	Critical Anthropocene Speaker Series:Andi Gosine: Nature's Wild: Love, Sex, and Law in the Caribbean
10/15/2021	◆	Global Urban Wilds App Launch by Jill Didur
10/22/2021		[Workshop] Drawing With Threads: Materializing Data, Online Edition
10/28/2021		[Workshop] Pigment Precipitation: Making Organic Colors with Amélie Bélanger
10/28/2021		[Workshop] Volumetric Video Dance Extravaganza UNTIL 10/29/2021
10/29/2021	◆	[Workshop] 'In the Loop: An Introduction to Soft Circuits
11/4/2021	◆	[Workshop] Creating and Using a Free Research Wiki
11/5/2021		[Workshop] Textiles Quotes
11/5/2021		DIGS Lab First Gathering
11/9/2021	◆	After Optimization Series by Machine Agencies, featuring Ryan Milner & Whitney Phillips: 'You Are Here'
11/11/2021	◆	Global Speaker Series: Rethinking Playfulness by TAG, featuring Which World of Mine by Oonya Kempadoo
11/11/2021		Launch of Milieux Make Work Sessions with lee wilkins
11/17/2021	◆	Addressing the Digital Harrassment of Scholars with Dr. Jennifer Lundquist
11/17/2021	◆	Indigenous Futures Research Centre Launch
11/22/2021		[Workshop] Hypo/Hyper Presence workshop on Filters, with Marie LeBlanc Flanagan
12/2/2021	◆	After Optimization Series by Machine Agencies, featuring Robert Gehl and Sean Lawson: Social Engineering
12/3/2021	◆	[Workshop] Virtual Ethnography at the Ethnography Lab
12/3/2021		Critical Anthropocene Speaker Series: Radhika Govindrajan Talk
12/8/2021	◆	The Sun Always Shines Somewhere, by Machine Agencies and the Solar Media Research Group
12/9/2021	◆	Global Speaker Series: Rethinking Playfulness by TAG, featuring Orion Black ‘Circle Theory’
12/10/2021		[Workshop] Techniques of PHOTOGRAMMETRY: Creating 3D Assets for VR Projects
12/14/2021	◆	Returning to the Trees—the Technological Burnout Crisis Exhibition at 4th Space





# EVENTS HIGHLIGHTS

In 2021-2022, we have witnessed the Institute coming to life again as our members began to return to our spaces. For many, this was an instance of (re)encounter after a long period of exclusively virtual communications. Far from being a return to a previous state of normality, we experienced (and adapted to) a shift from online to the in-person and hybrid model, distilling what was learned online into the corporeal experience. With accessibility as a big theme and concern amongst event organizers, we have seen our members finding novel ways to reach out, allowing as many people as possible to collaborate, learn from each other, and contribute to the conversation. In what follows, we present just a fraction of the total volume of our events.



Indigenous Futures Launch Zoom

One of the major events happening at the institute was the virtual launch of the **Indigenous Futures Research Centre (IFRC)**. On November 17, 2021, leaders and members of the IFRC introduced the research centre to the Concordia community and the world, marking a significant moment in Concordia's history.

The IFRC explores how Indigenous people are imagining the future of their communities. During a memorable online celebration, Professor Jason Edward Lewis and Dr. Heather Igloirte shared their vision for the centre as a space to build a sustainable future for Indigenous scholars. By “walking backward towards the future”, the centre strives to address the challenges of the present through an understanding of our histories and concrete, constructive, and critical dreams of the future.

Another highlight was Milieux's prominent presence at the 2021 edition of MUTEK, which took place from August 24th to September 5th. Adopting a hybrid programming, the festival and forum gathered a diversity of artists, researchers, thinkers, and creators. Maurice Jones, a new PhD student member at the Institute, curated the AI section of the online forum, Exploring Imaginaries of Artificial Intelligence. Jacqueline Beaumont, Miranda Smitheram, and alumna WhiteFeather Hunter participated in the Meditating the Future of Fashion: E-Textiles and Biotechnology panel. Elsewhere at MUTEK, Dr. Rilla Khaled of the Technoculture, Arts and Games cluster curated a project compilation featuring games by members Enric Granzotto Llagostera, Jess Rowan Marcotte, and Steven Sych, and the SENSEFACTORY, a large-scale performative installation by Chris Salter and Alexandre Saulnier, featured as part of the Hexagram programming.







Orion Black - Circle Theory



Cyber Sensuality



Milieux Biolab Workshop



The DIGS Lab

**Technoculture, Art & Games (TAG)** launched their global speaker series Rethinking Playfulness in Fall 2021, with an inaugural talk by narrative designer Oonya Kempadoo, followed by game designer Orion D. Black, and Zynga's Director of Design, Poornima Seetharaman. The public could join online and listen to perspectives on **game design, playfulness and storytelling**.

**LePARC**, in collaboration with Machine Agencies, featured a series of workshops with Antwerp-based artist and scholar Frederik de Bleser about performance and creative AI, marking the return of in-person events for the cluster members in the winter. On February 23, 2022, a group of students gathered at LePARC's Residency Space to register their movements and create their own AI dancer, exploring the use of AI as a medium for local creative expression. In parallel, the cluster presented the **Dramaturgical Ecologies'** series THE ABCs of DE's, five moderated hybrid events that sparked conversations between the fields of dance dramaturgy and black performance studies.

The Milieux BioLab hosted the four-part hybrid workshop *Cooking and Culturing Colour* in March 2022, where participants gathered to create compostable dyes from food waste and bacteria, led by member *Vanessa Mardirossian* and technician *Alexandra Bachmayer*.

During the summer, the **Solar Media Collective** engaged members across clusters in a series of workshops organized by Michael Iantorno and Alex Custodio, which culminated in a day-long Solar Game Boy Game Jam.

The Machine Agencies Group of **Speculative Life** hosted *Hype, Hyper or Over-hyped: A Student Symposium on Critical AI Studies in Canada*. This two-day online event (June 16-17, 2022) focused on building community and care across the students of AI in Canada, featuring students from Concordia, York, Ottawa, INRS, and much more!

The **Digital Intimacy, Gender, & Sexuality Lab (DIGS) Lab** found its new home at Milieux during the 2021-2022 academic year, transitioning to their headquarters at the institute and officially becoming part of the Media History research cluster.



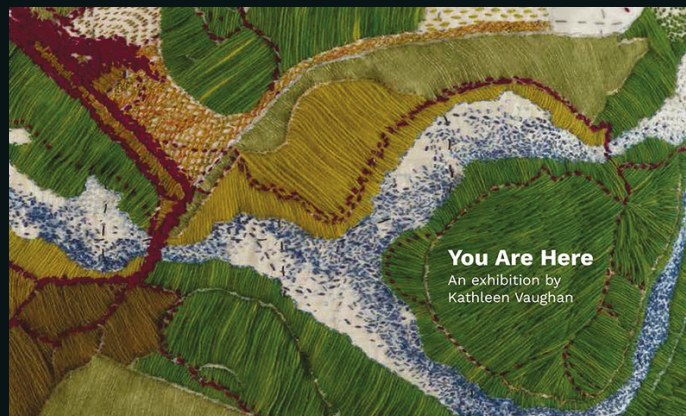
# Exhibitions

September 8<sup>th</sup> – October 16<sup>th</sup>, 2021 – Indigenous Futures' **Suzanne Kite** exhibition *New Red Order: The Last of the Lemurians* and **Scott Benesiinaabandan** exhibition *Liquid Crystals* at Sensing Nature: MOMENTA Biennale de l'image.

November 4<sup>th</sup>, 2021 - June 4<sup>th</sup>, 2022 – Post Image's **Hanna Clauss**'s group exhibition *Reclaiming and Making: Art, Sex, and Violence*, Museum of Sex, New York City, New York.

January 15<sup>th</sup> to February 12<sup>th</sup>, 2022 – Post Image's **Brandon Brookbank**'s exhibition, *we move, just shifting*, at Centre Clark.

July 8<sup>th</sup> to 31<sup>st</sup>, 2022 – Textiles and Materiality's **Kathleen Vaughan**'s exhibition, *You Are Here*, at Carnegie Gallery.



March 6 - May 15, 2022 – Post Image's **Thomas Kneubuhler** solo exhibition *Im Dunkeln*, at Kunstmuseum Olten, Switzerland.



May 7<sup>th</sup> – July 3<sup>rd</sup>, 2022 – Indigenous Futures' **Suzanne Kite** exhibited *Land Back* at the Contemporary Native Art Biennial (BACA).

August 26<sup>th</sup> – September 13<sup>th</sup>, 2022 – Indigenous Futures' **Heather Igloliorte** with Julie Nagam presented *six Canadian 360° artworks for exhibition in Árran 360°* at the Venice Biennale.

August 12<sup>th</sup>, 2022 – Indigenous Futures' **Nicolas Renaud** screening *Onyionhwentsiio'* at the Montréal First Peoples Festival.

September – December, 2021 – TAG's **Gina Hara** screening of *Sidings of the Afternoon* (short machinima film) across Film Festivals in South Korea, Mexico,

Italy, Sweden, Bali, and winning The Critics' Choice Award at the Milan Machinima Film Festival 2021.



April 22<sup>nd</sup> – June 13<sup>th</sup>, 2022 – **Alice Jarry**'s research group exhibition *Inertia: Speculative Fossils* at the Planétarium de Montréal. Montréal. Project developed with **Guillaume Pascale, Jean Dubois, Jacqui Beaumont, Brice Ammar-Khodja, Philippe Vandal, Asa Perlman, and Ariane Plante.**



June 9<sup>th</sup> – September 10<sup>th</sup>, 2022 – Post Image's **Jessica Auer** exhibition *Landvörður* at the Reykjavík Museum of Photography, Iceland.

March 25<sup>th</sup>, 2021 – April 10<sup>th</sup>, 2022 – **Heather Igloliorte** Lead Guest Curator of *INUA: Inuit Nunangat Ungammuaktut Atautikkut (Inuit Moving Forward Together)* at the Qaumajuq-Winnipeg Art Gallery.

August 19<sup>th</sup>, 2021 – February 18<sup>th</sup>, 2022 – Indigenous Futures' **Skawennati** exhibition *In Keeping With Myself/Fidel à moi-même* at The Portrait Gallery of Canada (online).

October 16<sup>th</sup>, 2021 – January 16<sup>th</sup>, 2022 – **Skawennati** exhibition *Difference Machines: Technology and Identity in Contemporary Art* at the Albright-Knox Art Gallery, Buffalo, New York.

December 3<sup>rd</sup>, 2021 – March 13<sup>th</sup>, 2022 – **Skawennati** exhibition *Object Relations: Indigenous Belongings*, curated by Alan Michelson at The Wallach Art Gallery at Columbia University Lenfest Center of the Arts, New York, NY.



# Articles And Books

**Scott De Jong, Fenwick McKelvey, and Janna Frenzel** published *Memes, scenes and #ELXN2019s: How partisans make memes during elections* in the New Media & Society journal.

**Suzanne Kite, and Jason Edward Lewis** Et al. published *Against Reduction: Designing A Human Future with Machines*, released by MIT Press.

Noelani Arista, Sasha Costanza-Chock, Vafa Ghazavi, **Suzanne Kite**, Cathryn Klusmeier, **Jason Edward Lewis**, Archer Pechawis, Jaclyn Sawyer, Gary Zhexi Zhang, And Snoweria Zhang, *Against Reduction: Designing A Human Future with Machines*, MIT Press: London, UK, 2021.

**Kregg Hetherington and Elie Jalbert** published *The Big Flush of Montreal: On affective maintenance and infrastructural events* in the Social Studies of Science journal.

**Miranda Smitheram** co-authored with Frances Joseph *Kinship Assemblages: Human and Non-Human Dialogues Through Materiality*, a book chapter In B.C. Fredriksen & C. Groth (Eds.), *Expanding Environmental Awareness in Education Through the Arts: Crafting-with the Environment* released by Springer.

**Darren Wershler**, Lori Emerson, and Jussi Parikka published *The Lab Book: Situated Practices in Media Studies*, released By University of Minnesota Press

**Lynn Dwyer** published *Sex and the city: A sonic analysis of sex work and socioeconomic class in Watch\_Dogs 2* in the Game Studies journal, 22(2), 2022. [http://gamestudies.org/2202/articles/gap\\_dwyer](http://gamestudies.org/2202/articles/gap_dwyer)

**Jill Didur** published *Beyond Anti-Conquest: Unearthing the Botanical Archive with Locative Media*, Intermédialités/ Intermediality: History and Theory of the Garden, June 2021 <https://doi.org/10.7202/1076376ar>

**Thomas Kneubuhler** published his *Alpine Signals – Twentysix Cell Towers in the Engadin*, with a launch at Centre Clark, Montréal.

**Scott DeJong** and Alexandre Bustamante published *Playing Conspiracy: Framing Conspiracy Theory Analogies within Research-Creation Board Game Design* in the M/C Journal, 25(1), Article 1. 2022 <https://doi.org/10.5204/mcj.2869>

**Michael Iantorno, Courtney Blamey, Lyne Dwyer and Mia Consalvo** published *All in a Day's Work: Working Class Heroes as Videogames Protagonists* in the Nordicom Review journal, vol 42.

**Heather Igloliorte**, Julie Nagam, and Carla Taunton published *Incubator as Methodology: Public Art Exhibition in Holding Ground: Nuit Blanche and Other Ruptures*, Julie Nagam and Janine Marchessault (eds.), released by PUBLIC Press.

**Jonathan Lessard, Quinn Kybartas, and Clark Verbrugge** published *A Force Dynamic Model of Narrative Agents* at the Proceedings of the AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, awarded with the best student paper. 17(1), 50-57, 2021 (Best student paper).

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