

2018-2019

**MILIEUX**

institute for arts · culture · technology



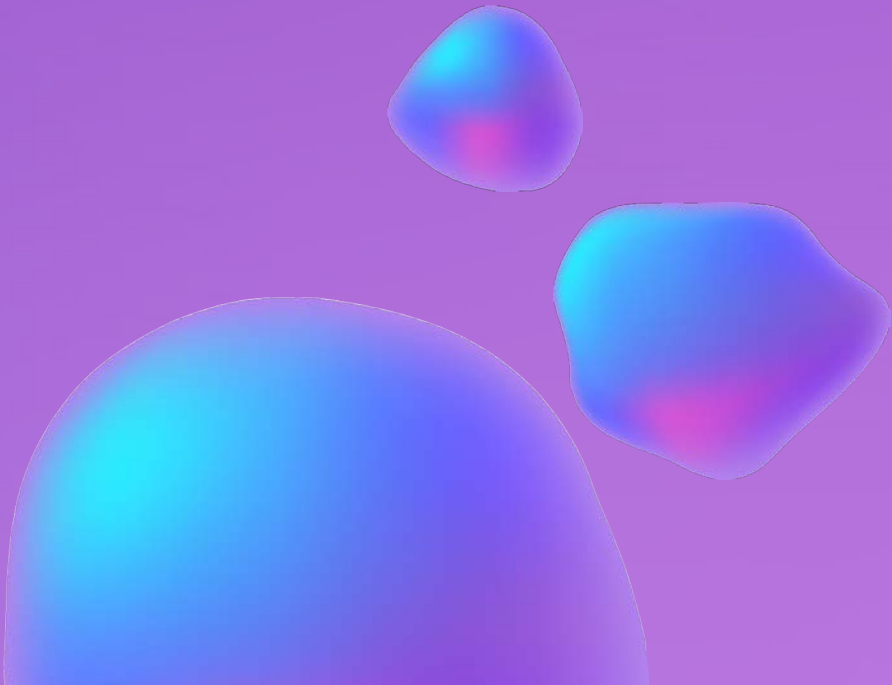
UNIVERSITÉ  
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## 004

# Director's Message

Milieux's third year was a blockbuster. We somehow hatched this plan to bring back the Montreal Maker Faire and so we partnered with Make Media and several community and industry partners to produce the largest event of my lifetime. Over two days, we hosted over 50 exhibitors and over 3000 people in the ground floor of the Engineering and Visual Arts Building at Concordia. Our students were there exhibiting and helping, and a team of ethnographers roamed around collecting a variety of sensory and interview data. This is research-creation-curation in action. It was intense, energizing and inspiring to both celebrate and reflect on Montreal's maker culture and we capped off the faire with a two day conference funded by the SSHRC. Over 20 invited experts on maker culture from around the world shared perspectives on maker cultures in relation to cultural politics, art, education and innovation.

This is what Milieux should be doing; using our platform to bring diverse academic, industry and community collaborators together to create, but also to reflect. We are learning by doing, exploring and critiquing maker culture by making maker culture. We engage a shared object from multiple perspectives but it isn't just talk; we want to test and probe our ideas and assumptions in acts of creation that all can share. I am pretty sure this is close to the kind of ambition we need to have if we are to realize the project of the Institute and help make a difference. In the same vein, we strive to tackle this form of practical interdisciplinarity on a smaller more local scale. Betwixt and between our formal research clusters, new initiatives have grown driven by our students' need and desire to work across boundaries on new objects and concerns. The machine agencies research group has over twenty members from across our clusters working



on questions and projects related to the cultural aspects of artificial intelligence and machine learning. The immersive reality research group draws students and faculty from media studies, cinema, game studies, animation, computer science and computation arts to make sense of the fast-changing technology around virtual and augmented reality. The biolab research group features a group of students working together on their own initiative to explore artistic avenues with bacterial dyes, tissue cultures and fermentation. That our students, faculty and collaborators spend precious time with these groups, not just in meetings but conceptualizing and realizing projects, is again proof positive that there is something to building a robust research culture that is outside or beyond coursework, dissertations, and exhibition and grant-driven projects. That research groups like this

are starting to take shape suggests that our relatively open and fluid structure might be working. Our main challenge continues to be the centrifugal pull of members' departments and degree programs and finding common cause in a global academic culture that favours divisiveness. For this reason, we ended our busy school year by convening the first ever summit of Canadian media labs. This meeting of the directors of over twelve different centres and labs from universities across Canada heralds our future. After reaching across departments and faculties, we now reach across universities to find common cause. In this way, our networks expand and become more supple and with this so expands our potential. As for me, I am just curious about what we will do next.

Bart Simon  
Montreal, October 2019

# 006



## MEDIA HISTORY

MHRC is an interdisciplinary research centre 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.

TAG 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.

## TECHNOCULTURE, ART & GAMES



## 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, the seventh generation and beyond.

## INDIGENOUS FUTURES

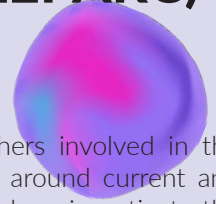
## SPECULATIVE LIFE



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.

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.

## PERFORMING ARTS (LEPARC)



## 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.

T&M 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.

## TEXTILES & MATERIALITY

# EVENT HIGHLIGHTS

Milieux's events calendar is where our members' incredible range of research interests comes to life. Every year's calendar has a distinct character. What follows is only a fraction of the total volume of our events.







# 010



Photos: Gio Olmos





# Milieux co-hosted the Montreal Mini Maker Faire

In November of 2018, Milieux co-hosted the weekend-long Montreal Mini Maker Faire along with co-hosts **Make Media** and **Concordia**. Over 3,000 people of all ages, from far and wide, converged to check out each others' projects, ask questions, attend workshops, and play.

Many Milieux members were among the over 50 exhibitors, and Milieux's Education Makers collective were instrumental in organizing the huge event. After the Faire, Milieux hosted the first annual Conference on Maker Cultures, which brought together **makers and**

**academics** for a first-of-its kind discussion of the corporatization of maker culture, **cultural inclusion and exclusion**, making as learning, critical making and design education, and maker cultures in everyday life.

Milieux's Associate Director, **Ann-Louise Davidson**, holds the Concordia University Research Chair in Maker Culture. "Yes, the events were inspiring for participants and organizers," she said. "But beyond that, it more importantly crystallized relationships between local, national and international makers and positioned Milieux as a home for all makers."

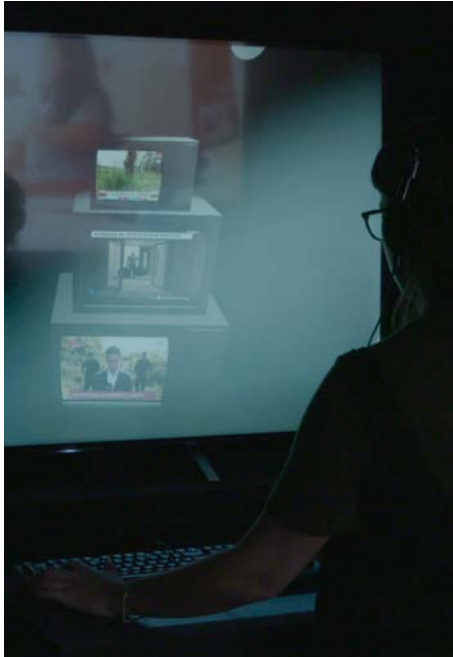
# 012



Photos: Agustina Isidori



# Milieux members exhibited their work at Ars Electronica



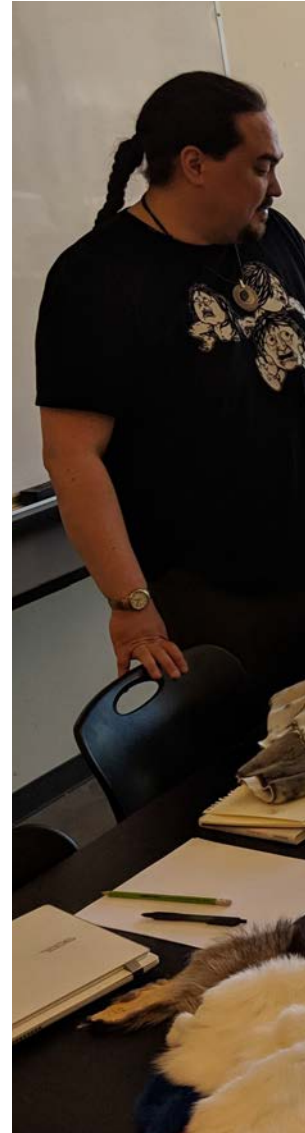
In September of 2018, a group of eleven graduate students from Milieux, led by Associate Director Chris Salter, traveled to Linz, Austria to participate in the **Campus Exhibition of the Ars Electronica festival, the premier exhibition of electronic and digital arts in the world.** They attended as part of Quebec's Hexagram Network, which brought 20 research-creation projects to Ars. The group exhibition's theme, "**Taking Care,**" was an invitation to speculative engagements beyond the bounds of the technological. Artists conjured visions of care in the future through forms and media including video games, VR, performance, installation, biological art, textiles, sound, video and photography. The following Milieux members showed work at the festival: **Agustina Isidori, Alex Saunier, Ida Toft, Jess Marcotte, Dietrich Squinkifer, Barbara Layne, Lauren Osmond, Donna Legault, Olivia McGilchrist, Suzanne Kite, and WhiteFeather Hunter.**



## 014

# A seal-skin spacesuit invited us to decolonize notions of scientific progress

The **Initiative for Indigenous Futures** hosted interdisciplinary artist **Jesse Tungilik** for a residency co-sponsored by the Faculty of Fine Arts. The residency culminated in the construction of a seal-skin spacesuit, which was partly a showcase of craft and partly **a critical conversation about contemporary social issues faced by Inuit people in Canada**. The project asked what ideologies would be mobilized by decolonizing the spacesuit and its materiality. Tungilik critically intervened in the design and materiality of the iconic spacesuit design by **intertwining narratives** of scientific progress with Inuit nomadic way of life. Through the use of sealskin, Tungilik challenged preconceived notions of Inuit art and prevailing misconceptions of Inuit way of life in contemporary Canada.







016

# A symposium used art to challenge ableism and audism

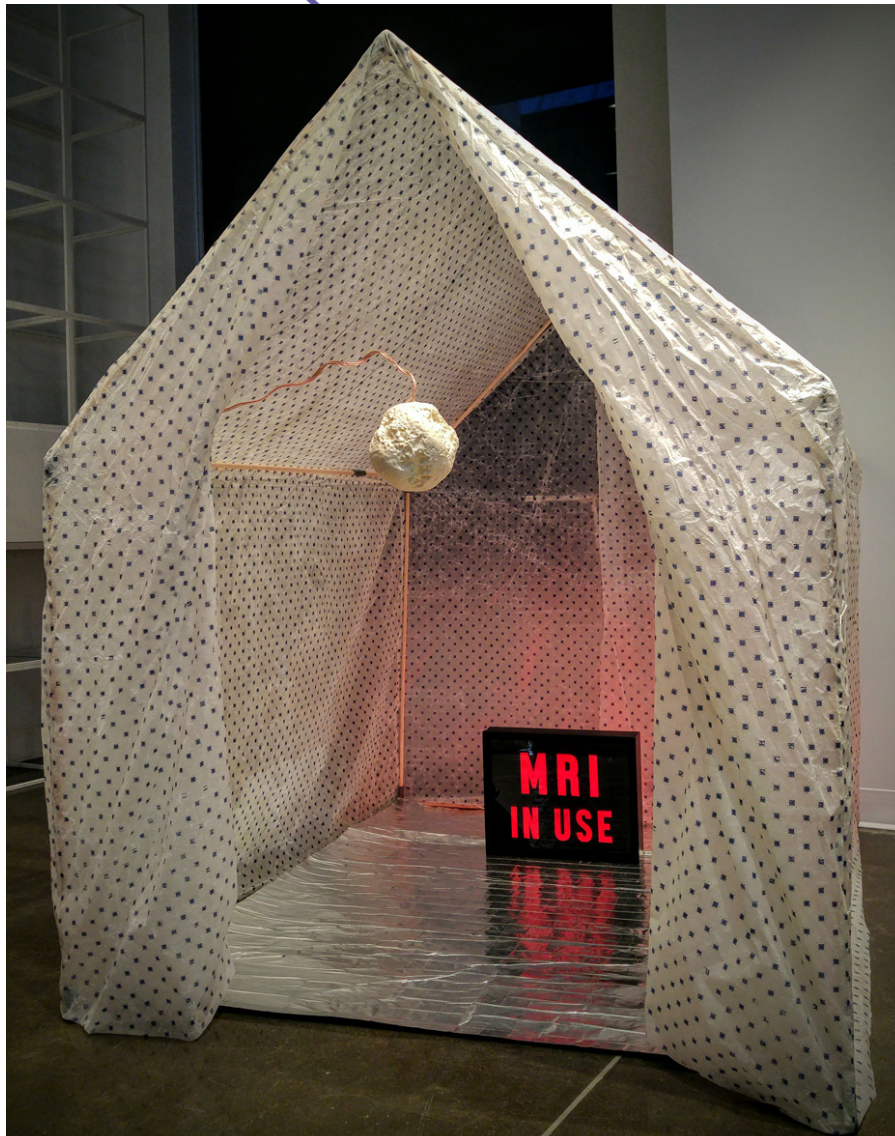
The **Participatory Media** cluster co-hosted the **Vibe Symposium**, a three-day international event dedicated to challenging ableism and audism through the arts. Co-hosts included the Department of Communication Studies and the Critical Disability Studies Working Group (CDSWG).

The symposium invited artists, activists, and academics to share differing perspectives on **Deaf and disability arts**, with the goal of advancing the next chapter of intersections between **critical disability studies**, Deaf studies, the arts, and culture.

Organizers mobilized the pop culture term “vibe” to draw attention to the

**intensity, intimacy, and relationality human beings engage in** through artistic practices. Through performances, research presentations, and roundtables, VIBE mapped out new ways of understanding relationships between the arts and Deaf and disability communities.

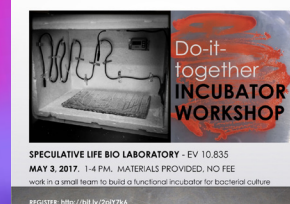






018

# MilieuxMake workshops teach new skills to broaden students' research-creation practices



**MILIEUXMAKE**  
workshop series

**Soft Circuits: Basic I/O**  
Tuesday February 6th & 13th, 1pm - 4pm  
EV 10.825 (MilieuxMake Lab)  
Instructors: Marc Beaulieu & Geneviève Moisan

In this two-part workshop, we will introduce participants to basic soft circuits using sewable modular input sensors (light, temperature...) & output displays (light, sound...) with the Adafruit GEMMA microcontroller.

In the first session we will examine the electronic I/O modules, discuss design ideas, assemble basic circuits and begin some basic programming. We will also learn various hand-sewing techniques for integrating our components into textiles.

The following week we will refine our programming and draw out our circuits in Adobe Illustrator to then translate onto textiles using the digital thread placement machine in the Textiles & Materiality research cluster.

This is an introductory workshop with no prerequisites in sewing or electronics.

Please email: marc.beaulieu@concordia.ca to register for this workshop. Please include the workshop title in the subject line of your email!

hexagram MILIEUX

Throughout the year, MilieuxMake workshops give Milieux members from across the clusters the chance to play in our labs with new processes and materials. Through these encounters, participants have the opportunity to consider new ways of approaching their research -- or just learn something new and have fun. **MilieuxMake workshops take place in our makerspace, biolab, learning atelier, and in research cluster spaces.**

They're facilitated by Marc Beaulieu, Milieux's head of infrastructure, and hosted by graduate students and invited guests. Past MilieuxMake workshops include:

**Interactive Textiles: Defiant Wearables**, an introductory crash-course in wearable interactive-textile creation, co-hosted by Geneviève Moisan.

**Introduction to Bioplastic 3D Printing**, a workshop on the ins and outs of a PLA extrusion 3D printer, co-hosted by WhiteFeather Hunter.

**Roots and Shoots: Plant Tissue Culture Workshop**, a lesson in the lab-craft of micro-propagation of plant tissue cells into cultured root structures as well as micro-shoots, co-hosted by Nathalie Dubois-Calero.

**Drawing with Thread**, a workshop on the design techniques and software basics required to stitch continuous-line drawings onto textiles using threads or yarns. Co-hosted by Geneviève Moisan.

**Bacterial BioPigments Workshop**, a two-art workshop exploring the life-cycle of colourful bacteria and it's uses as a fabric dye, co-hosted by Alex Bachmayer.

**DIT Incubator building workshop**, a workshop teaching small groups to build functional incubators together, using salvaged computer parts and thermostats. Hosted by WhiteFeather Hunter.

**Altered Perceptions: Imaging Microscopy**, a workshop on the use of a variety of microscopes that can be used for imaging tiny worlds, from DIY/hacked smartphone lenses to live feed video microscope to lab-grade compound microscopes. Co-hosted by WhiteFeather Hunter.

**Soft Circuits: Basic I/O**, a two-part workshop introducing participants to basic soft circuits modulating input from sewable modular sensors for light or temperature, with output displays for light and sound, via compact sewable microcontrollers. Co-hosted by Geneviève Moisan.





## 020

# LePARC explored being together through performance

The Performing Arts Cluster, **LePARC**, hosted **Embodied Interventions**, its first cluster-wide performance event. It took the form of a weekend workshop/performance, punctuated by sharing and collective thinking-through. Performances included **Aaron Finbloom** with *Question Begging*; a solo performance by **Dana Dugan**; **Kasey Pocius** with *(all the same) (all different)*; **Emilie Morin** and **Ryan Clayton** with *Skype Duet*; **Allison Peacock** with an Intuitive Fitness moving workshop; **Nien Tzu** with *Ça a l'air synthétique bonjour hi*; Joe Culpepper with *Orbit* magic show; **Emilie van der Waals** with *I Remember How the Flowers Sound*; and others.





022

# Milieux's first-ever research- creation expo showcased sights of feeling

Milieux hosted its first-ever exposition of member research-creation in October of 2018, curated by Speculative Life member **Treva Pullen**. The expo, titled *Sights of Feeling*, explored the embodied, qualitative and “feeling” encounters provoked in the act of research-creation work. The ethnographic, game-based, performative, photographic, sculptural and written works in this exhibition were intended to create **a space for witnessing care**, empathy and marginalized voices. *Sights of Feeling* sought to reveal some of the many ways in which research-creation work at Milieux ‘sees others’ and ‘makes seen’ through encounters **outside of the more traditional bounds** and segmented disciplinary knowledges of academia.



Photo: Vjosana Shkurti



024

# TAG Microtalks

**TAG kept the ideas  
exchange simmering  
with super-fast  
research-sharing  
presentations**

Photo: Vjosana Shkurti



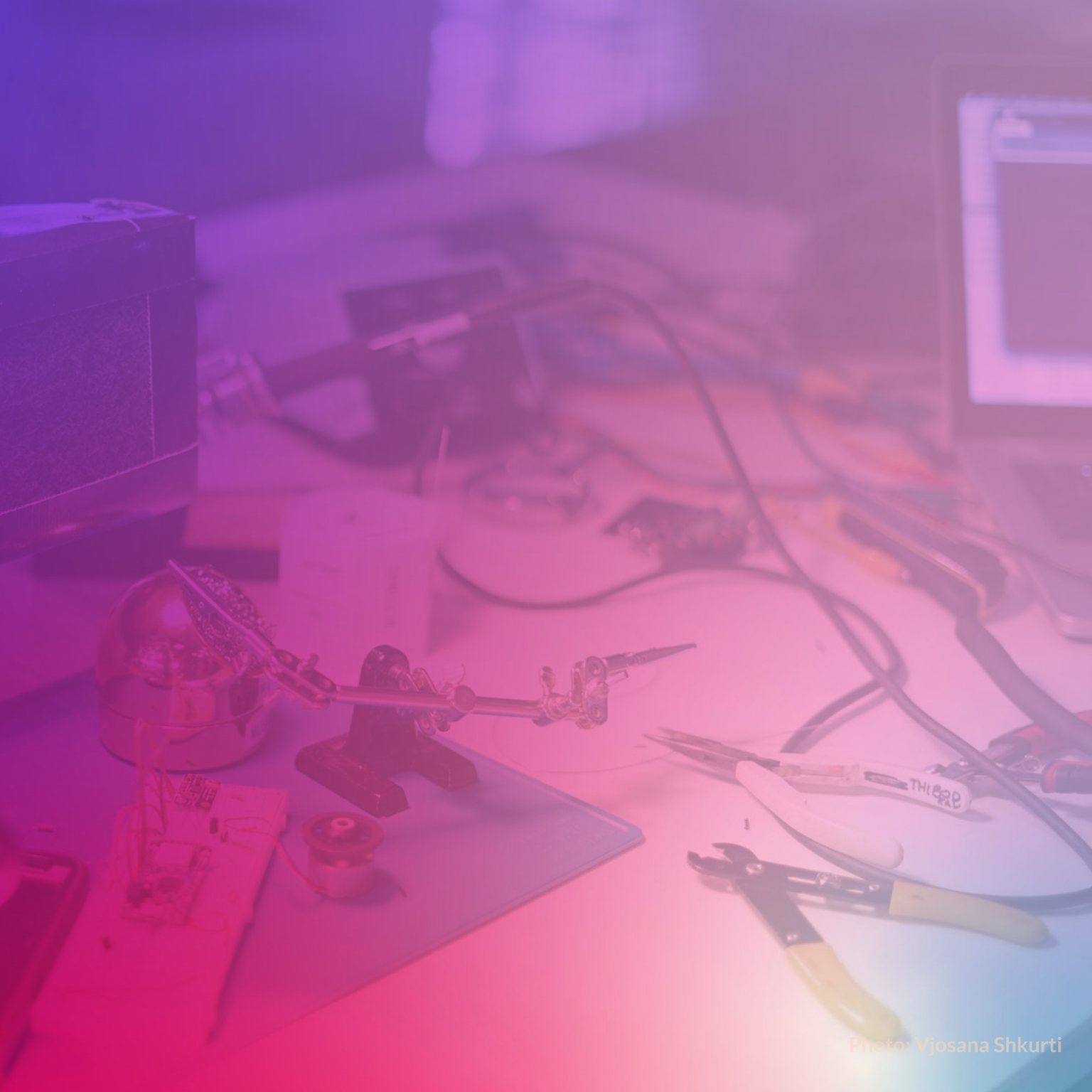


TAG hosted three sessions of microtalks in 2018-19 during which TAG students and faculty shared their work in **super-fast pecha-kucha style presentations**. The events gave an opportunity to all members, Milieux researchers and Concordia folks to get up to date on the work conducted at TAG. Among the numerous presentations were: *"Making Robots Dance"* by **Dietrich Squinkifer**; *"Meaningful Choices for a Meaningless Finger"* by **Sylvain Payen**; *"A History of Sandpaper Apps"* by **Ida Toft**; and *"Batland: Transmedia Strategy and Videogame Spaciality in Gotham City"* by **Kalervo Sinervo**.



# CROSS- CLUSTER RESEARCH INITIATIVES

Cross-cluster research groups coalesce independently, often as a result of student collaborations and overlapping research interests. These groups are fundamental to what makes Milieux unique. We invite students to experiment with ideas and practices outside of the strictures of course requirements. These groups represent that spirit at work.



## 028

# Machine Agencies Group

Who and what are artificial intelligence agents, and what worldviews do they articulate? Might it be said (this one's a trick question) that most AI agents that we encounter in the wild today articulate **commercial value systems**?

None of this is predetermined by any innate qualities within AI, of course, but rather through the entanglements between machines and humans, and by the intended uses for which the AI is programmed. The Machine Agencies group, a multidisciplinary research group and **collaboration between humans and nonhumans**, speculates about the conditions that would be required to bring about new frames of meaning for AI agents.

"What if the knowledge about AI is not just technical, but also social,

political, and artistic?" asks Ceyda Yolgormez, the group's coordinator. "What would it mean to understand AI as this multifaceted phenomenon? It's not just technology. We're interested in this more **relational approach**, of understanding AI in its existing context, but also thinking about other forms of AI that could be brought into the conversation."

The group takes a number of approaches to these questions. They "socially hack" AI interactions through game design. They create games in which an AI agent plays with human players. They are working to develop **alternative ways of understanding AI**. "Even as we're trying to do the work of critics, we're trying to be generative," Ceyda says.

What imaginaries could develop around the relations with machinic agents?

# what does AI want?

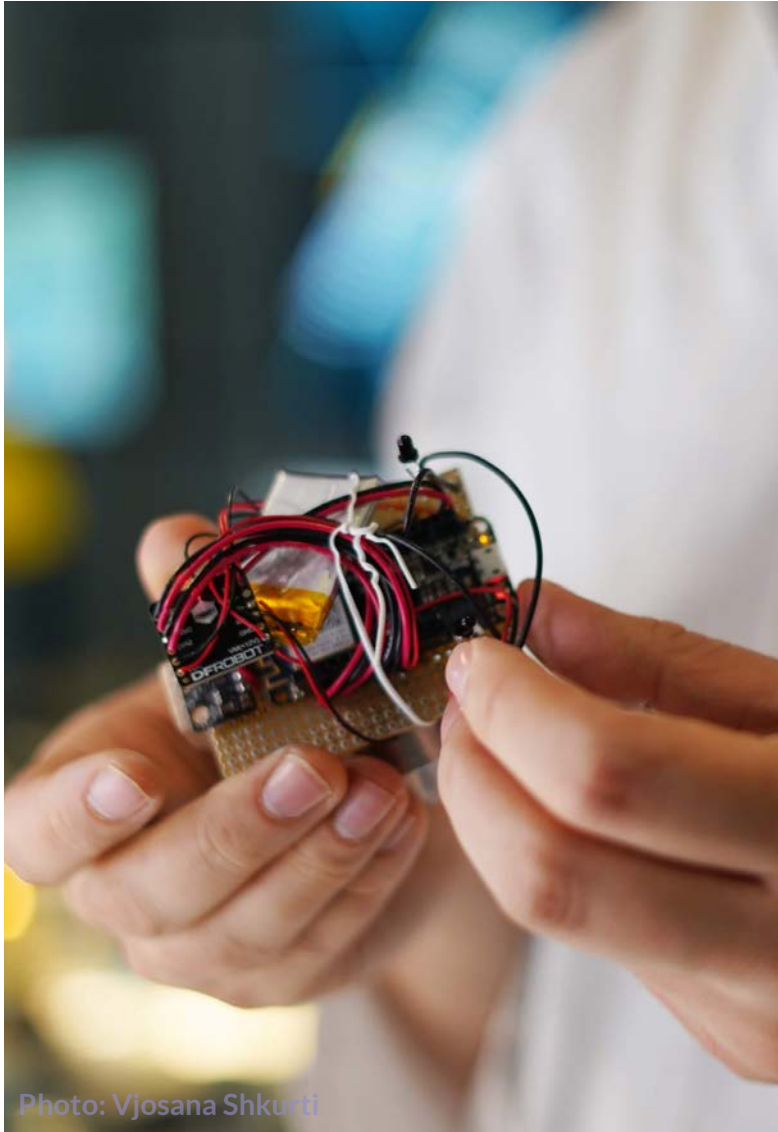


Photo: Vjosana Shkurti



030

# Waterways Research Group



Imagine that you, a researcher, are considering a waterway. Say that a century ago, this waterway was buried during a period of **rapid infrastructural modernization**, and is now emerging, stealthily and without warning, back into the world of human habitation. Say that you decided to develop your research questions based on the **web of material relations** that you encountered upon considering first the waterway. Who buried it

in the first place? Into and through what is it beginning to seep? What and whom are concerned with the resulting wetness?

This research method, based on Actor Network Theory, is what members of the Ethnography Lab's Emergent Waters research group call "**composite ethnography**." Members of the lab, led by Gregg Hetherington, have developed it over the last few years as a team-based approach to ethnographic

## composite ethnography takes shape

research. Composite ethnography allows each set of material relations to generate its own questions and methods within a larger conversation. The method draws from the insight in **science and technology studies** that techno-scientific practices generate multiple realities that are never quite resolvable.

The Emergent Waters research group converges around a central question: How are emergent waters changing the temporality

of urban life? The group currently studies two water-objects: the remnants of the **St-Pierre River**, and **Montreal's new sewage treatment plant**.

Students working as part of the Emergent Waters research group are able to take more ownership over the direction of the research than typical for research assistantships, and there are many opportunities for mentorship in the research process.

## 032

## Immersive Realities Lab

Milieux is now home to the Immersive Reality Lab, Concordia's only **cross-disciplinary virtual reality and immersive storytelling lab**, led by VR technologist/filmmaker **Marco Luna** and film production professor and Concordia University Research Chair in Interactive Documentary Filmmaking, **Dan Cross**. The lab is open to any Concordia student or faculty member curious about learning how to create in VR, or wishing to integrate VR elements in a project. "VR is a canvas," said Luna. "You can apply different types of workflows into VR - photography, video, different storytelling elements."

Luna is a part-time professor at the Mel Hoppenheim school of Cinema who has been teaching VR creation at Concordia for several years. His vision for the lab is a funnel that would bring everyone working on any

kind of VR project together. "I knew that when we have people from computation arts, animation, English, dance, film — all sitting in the same space working on projects — there will be interchange."

In 2019-2020, the Immersive Reality lab will be hosting the first multidisciplinary VR project in coordination with **Waterloo University**, a project that will explore multiplayer narrative inside and outside the headset environment. The lab, in partnership with the Concordia University Research Chair in Interactive Documentary Filmmaking, is developing several projects using **360° video, volumetric video, photogrammetry and video mapping in 3D immersive environments**. The lab's primary emphasis is on mentorship and training.

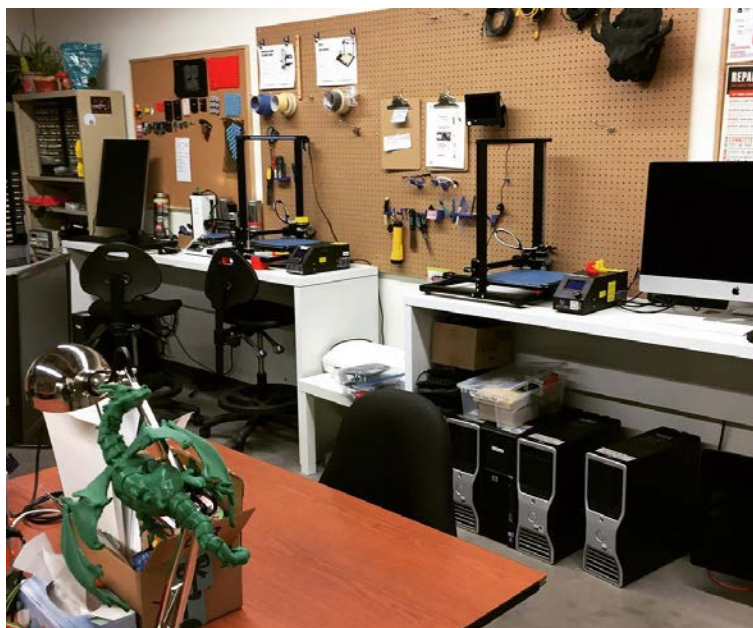


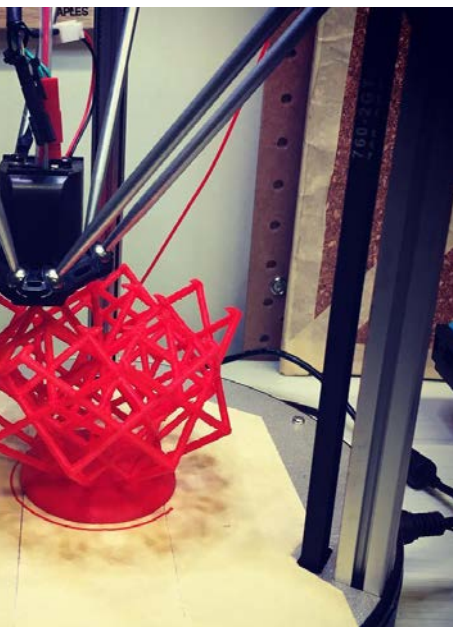
at the  
Immersive  
Realities Lab,  
all disciplines  
plunge into  
interactivity



034

# MilieuxMake Makerspace





The MilieuxMake makerspace is the Institute's home for maker culture. It's run by Education Makers, directed by **Ann-Louise Davidson**. The group began tinkering and innovating informally in 2015, when Ann-Louise invited some students to build an arcade table using RetroPie, a video game emulation station for retro-gaming that builds on Raspbian, an operating system for Raspberry Pi.

**Education Makers** as a group has committed to taking a collaborative action-research approach with the objective of doing research socially and making research socially relevant. They use tools, structure dialogue and document learning on-the-fly in a manner that helps participants identify their skills and competencies, solve problems, reach out to stakeholders, and grow together.

Since its origins in 2015, the **MilieuxMake makerspace has evolved significantly.**

The Education Makers have built several 3D printers, given workshops on 3D modelling, interactive costumes and apparel, modded gamepads and established several partnerships. They host regular maker jams and guest workshops throughout the year, open to all Milieux members.

# RESEARCH

We are proud to present the research output that results from our culture of experimentation and collaboration. What is shown here is by no means a complete catalog, but rather an overview of the kinds of works generated across our clusters this year.









## 038

## Exhibitions and Symposia

**Milieux and Hexagram**

hosted one of the worldwide celebrations of the 50th anniversary of *Leonardo*, a lauded publication for artist-academics. The event included presentations by **Christa Sommerer** and **Roger Malina**, and focused on the role of artificial intelligence in education and research.

The **Afterlife/Outrevie** photography collective

presented *Les bons voisins*, an exhibition considering themes of displacement, hospitality, and community, at the FOFA Gallery at Concordia. Member artists include Raymonde April, Jessica Auer, Jacques Bellavance, Velibor Božović, Gwynne Fulton, Katie Jung, Jinyoung Kim, Lise Latreille, Celia Perrin Sidarous, Marie-Christine Simard, Bogdan Stoica, Andrea Szilasi, and Chih-Chien Wang.

Post Image member **Gwynne Fulton** co-coordinated *Nos Estan Matando*, a

two-day student-led social justice project about the fight to implement peace in Colombia. The event was also coordinated by Cinema Politica and the Montreal Institute for Genocide and Human Rights Studies (MIGS).

Indigenous Futures co-director **Heather Igloliorte**

co-curated, along with

**Amy Prouty** and **Amy von**

**Harringa**, *Among All*

*These Tundras*, an exhibition

of contemporary art by

Indigenous artists from

around the circumpolar world,

at the Leonard & Bina Ellen Art Gallery.

**Jessie Marchessault** and

**Julia Salles** co-curated and

presented *Experimenting with*

*the curation of VR for public*

*spaces* at the Canada China

International Film Festival in

Montreal.

# Articles and Books

# 039

**Mia Consalvo** and **Andrew Phelps** published *"Live Streaming Game Development on Twitch"* in the Proceedings of the 52nd Hawaii International Conference on Systems Sciences.

**Jill Didur** and **Lai-Tze Fan** published, *"Between Landscape and the Screen: Locative Media, Transitive Reading and Environmental Storytelling,"* in a special issue of Media Theory, "Geospatial Memory."

**Ann-Louise Davidson, Nadia Naffi** and **Nathalie Duponsel** published *Faciliter les activités "maker": Une question de structures rhizomatiques dans l'apprentissage*, in Plante, P., Actes de colloque de la CIRTA, TELUQ, Québec.

**Fenwick McKelvey** and **Rob Hunt** published *"Discoverability: Toward a Definition of Content Discovery Through Platforms"* in Social Media + Society.

**Bart Simon** and **Darren Wershler** published *"Childhood's End or We Have Never been Modern except in Minecraft"* in Cultural Politics, 14:3.

**Fenwick McKelvey** published a book, *Internet Daemons: Digital Communications Possessed*, released by University of Minnesota Press.

**Marc Steinberg** published *The Platform Economy: How Japan Transformed the Consumer Internet*, released by University of Minnesota Press.

**Patrick Leroux** published *Contemporary Circus*, co-authored with Katie Lavers and Jon Burt, and released by Routledge.

**Guiliana Cucinelli** published *Digital Youth Praxis*, released by Peter Lang inc, International Academic Publishers, 2018.

## 040

## Artworks, Talks &amp; Performances

**Scott DeJong**, with **Kim Sawchuk** and **Constance Lafontaine**, showed *Sandra's Keys*, an “escape room on older adult mistreatment,” at Concordia’s Fourth Space. It was co-designed by researchers, community partners and professionals in the field of social gerontology to raise public awareness of senior mistreatment.

**Chih-Chien Wang** had the solo exhibition *Hope* at Plein Sud gallery in February 2019.

**Sandeep Bhagwati** and **Angelique Willkie** were among the leading collaborators in *Ecstasies of Influence*, a two-part concert held at Concordia and at the Theatre Gesu.

**Kathleen Vaughan** presents her ‘talking textile’ artwork in map form, *Walk in the Water*, at the Webster Library as part of the *History Inhabits Each of Us* group exhibition.

**Chris Salter** presented *Making Sense in the Age of Sensing Machines* at the Taubman College of Architecture and Design at the University of Michigan at Ann Arbor. He also presented a master class at the same venue.

**Sandeep Bhagwati** composed and directed *Ephémérides*, an hour-long meditation on space, movement, time shifting and harmony with six co-improvising musicians guided by light, audio and body vibration scores within a mobile audience. The musicians performed in a *bodysuitscore* interactive textile.

**Julia Zamboni**, in collaboration with **Prof. Luis Rodrigues**, **Bruno Camargo**, and **Natasha Vesper**, performed *Mathematical Curves*, a light painting with a drone, at Papier Fest in Montreal.



**Angelique Wilkie**

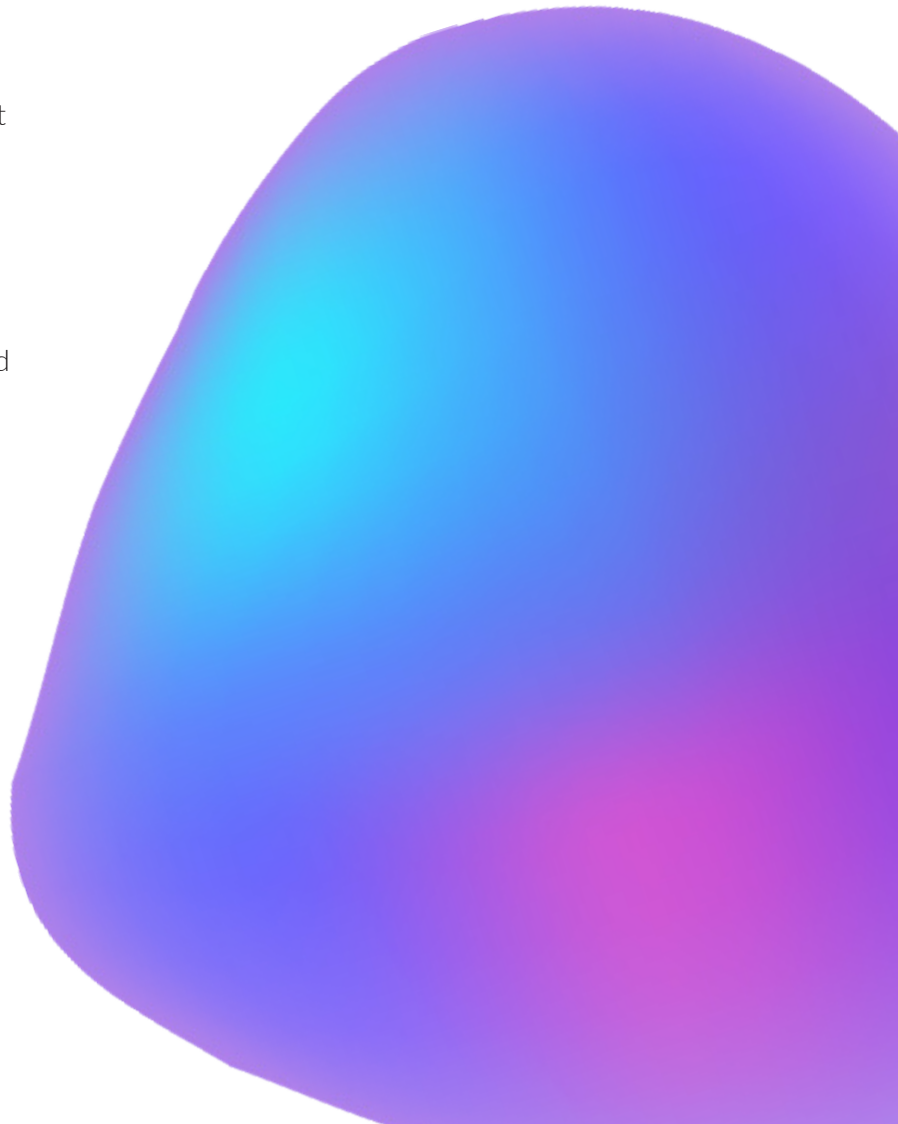
collaborated as a dramaturge with choreographer **Pia Meuthen** on *Requiem for Lost Things* and *Stripped*, both performed in the Netherlands by DansBrabant and Panama Pictures.

The *Somme* Collective

– **Emma Forgues, Sam Bourgault, Owen Coolidge, Matthew Halpenny,** and **Matthew Salaciak** – showed *Mycocene* at Oboro as part of the Elektra Festival.

## Awards

**Suzanne Kite** was awarded a 2018 **Trudeau Scholarship** for a period of three years.





## 042

**Emilie Morin** performed *Skype Duet* along with the piece's co-creator **Ryan Clayton**, at the Centro de Cultural Digital in **Mexico City**.

**Eldad Tsabary** directed several performances of the *Concordia Laptop Orchestra (CLOrk)* in **Manizales, Colombia**, as part of the Festival Internacional de la Imagen.

**Barbara Layne** presented pieces from the Studio subTela project *The Enchantment of Cloth* in the Gallery of the Cultural Center, Banco de la República as part of the Festival Internacional de la Imagen in **Manizales, Colombia**.

**Chris Salter, Alex Saunier, Sofian Audry, Takashi Ikegami** and **Thomas Spier** collaborated on *TOTEM*, a 14-metre light and sensor installation commissioned by the Barbican Centre in **London**.

**Pippin Barr's** game *A Series of Gunshots* was on display at the V&A in **London** as part of Videogames: Design/Play/Disrupt.





**Patil Tchilinguirian** presented her work, *Armenian Spatial Imaginaries*, as part of **Berlin** Design Week's state of DESIGN exhibition.

**Jessica Auer** was an artist in residence at Studio Kura in **Japan** in December 2018.

**Alice Jarry, pk Langshaw, Vanessa Mardirossian, Jacqueline Beaumont, and Emma Forgues** took part in an exhibition at the Centre Pompidou in **Paris**, called *Mattering Matter: Invested thought and Informed Growth*.

**Allison Moore** presented *Mukojima Diorama*, a performative film installation, at the 39art Festival in **Tokyo**.

**Sandeep Bhagwati** performed a new work for string orchestra, *VISTAR*, on a tour of six cities throughout **India**.

**Jason Edward Lewis** and **Suzanne Kite** co-organized the *The Indigenous Protocol and Artificial Intelligence Workshops* at the University of **Hawaii**.

## 044

## Member Theses

**Kaia Scott**, Media History.  
*Picturing the Damaged  
 Mind: Film and Techniques of  
 Visualization in WWII Military  
 Psychiatry.* PhD thesis.

**Michael D. Nardone**, Media  
 History. *Of the Repository:  
 Poetics in a Networked Digital  
 Milieu.* PhD thesis.

**Rebecca Waldie**, TAG.  
*Äúlt was just a prank, Han!,Äù:  
 Wendibros, Girlfriend Woes,  
 and Gender Politics in Until  
 Dawn.* Masters thesis.

**Estel Vogrig Nardini**,  
 LePARC. *Performing the  
 image: improvisational and  
 collaborative practices in  
 non-scripted film making. Film  
 as a catalyst for encounters.*  
 Masters thesis.

**Charlotte Jane Fillmore-  
 Handlon**, Media History.  
*Our Famous Blue Raincoat:  
 The Phenomenon of Leonard  
 Cohen and the Changing  
 Discourses of Celebrity in  
 Canada.* PhD thesis.

**Alison Reiko Loader**,  
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 Spectacles: The Splendid  
 Camera Obscuras & Popular  
 Observatories of Miss Maria  
 Short.* PhD thesis.

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 Life. *A Research-Creation  
 Approach to Gender-Based  
 Violence.* Masters thesis.

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 Indigenous Futures.  
*Ideal Citizens, Better  
 Workers: National Cash  
 Register Company's Garden  
 Programmes and Factory  
 Tourism (1897-1913).*  
 Masters thesis.

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 Participatory Media. *Fighting  
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 Masters thesis.

**Aaron Lakoff**, Participatory  
 Media. *Changing On The Fly:  
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Speculative Life. *Governance  
Through Mobile Apps: The  
Construction of Public Health  
Problems*. Masters thesis.

**Marc Lajeunesse**, TAG.  
*"It taught me to hate them  
all": Toxicity through DOTA 2's  
Players, Systems, and Media  
Dispositive*. Masters thesis.

**Lenka Novakova**,  
Speculative Life. *The  
Scenographic Unfolding:  
Performance of Immersive,  
Interactive and Participatory  
Environments*. PhD thesis.

**Philipp Dominik Keidl**,  
Media History. *Plastic  
Heritage: Fans and the  
Making of History*. PhD  
thesis.

**Andrei Zanescu**, TAG.  
*Counter-Balkanism in  
The Witcher & Gwent:  
A Historical Reinvention  
Beyond the Balkan Paradigm*.  
Masters thesis.

**Kalervo Sinervo**, TAG,  
Media History. *"BATLAND:  
Transmedia Strategy &  
Videogame Spatiality in  
Gotham City"*. PhD thesis.

**Nic Watson**, TAG.  
*"Re-Crafting Games: The inner  
life of Minecraft Modding"*.  
PhD thesis.

**Théo Chauvirey**, Speculative  
Life. *"Matériaux à base de  
mycélium en guise de substitut  
au plastique dans le design  
d'intérieur des véhicules de  
transport en commun : vers un  
métro inspiré par la nature"*.  
Masters thesis.





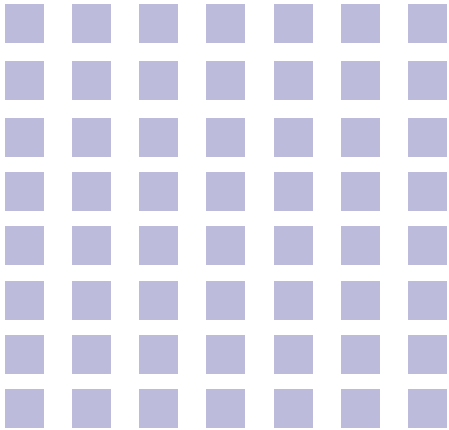
# FAST FACTS



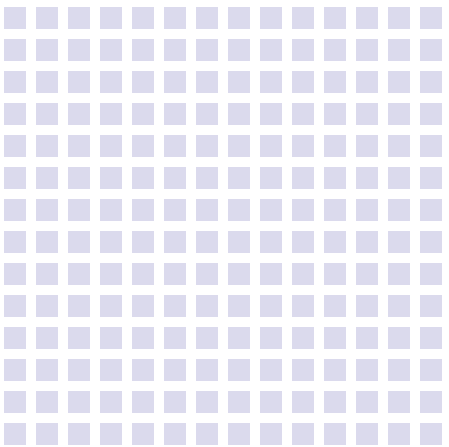




048



54 CORE SUPERVISING FACULTY



192 CORE GRAD STUDENTS



We are co-hosts of the  
**FQRSC Hexagram  
Network**

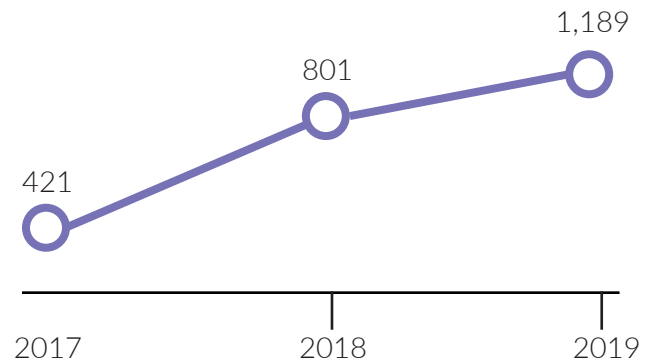
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DURING PIZZA  
WEDNESDAYS: 52

PAPER CUPS FROM  
CAFE MYRIADE  
RECYCLED: 1,240

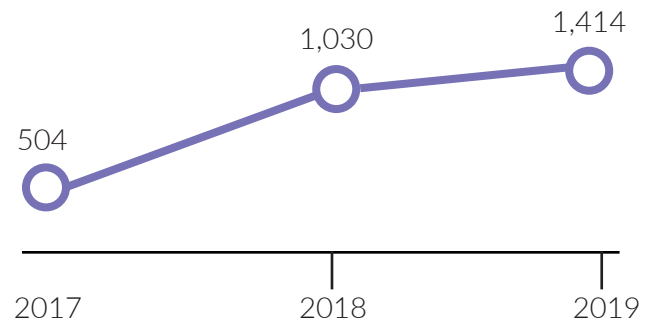
KILOGRAMS OF  
3D-PRINTED PLA  
FILAMENT USED AT  
MILIEUXMAKE: 36

LITRES OF KOMBUCHA  
BREWED FOR  
BIOTEXTILE  
PRODUCTION: 183

## TWITTER FOLLOWERS



## FACEBOOK FOLLOWERS





050

Milieux researchers mobilized

over **\$2.1M**

in external research funding in 2018-2019



Robot Ludens by Julia  
Ghorayeb Zamboni et al.



# Research Chairs

**Mia Consalvo** – Canada Research Chair (Tier 1),  
Digital Games Studies and Design

**Ann-Louise Davidson** – Concordia University Research Chair (Tier 2),  
Maker Culture

**Heather Igloliorte** – Concordia University Research Chair (Tier 1),  
Indigenous Art History and Community Engagement

**Jason Edward Lewis** – Concordia University Research Chair (Tier 1),  
Computational Media and the Indigenous Future Imaginary

**Joshua Neves** – Canada Research Chair (Tier 2),  
Global Emergent Media

**Christopher Salter** – Concordia University Research Chair (Tier 2),  
New Media, Technology and the Senses

**Kim Sawchuk** – Concordia University Research Chair (Tier 1),  
Mobile Media Studies

**Luis C. Sotelo-Castro** – Canada Research Chair (Tier 2),  
Oral History Performance

052

# Milieux in the Media

## Why do we stay on Facebook? It's complicated

THE CANADIAN PRESS  
KATHRYN JEZER-  
MORTON, DOCTORAL  
STUDENT, CONCORDIA  
UNIVERSITY

This article was originally published on The Conversation, an independent and nonprofit source of news, analysis and commentary from academic experts. Disclosure information is available on the original site.



Learn about soil inoculation techniques using a special species of bacteria known to produce 24k [#gold](#) ✨

Details and sign up information:  
[speculativelifebiolab.com/2018/11/20/ind...](http://speculativelifebiolab.com/2018/11/20/ind...)



A glimpse of [@residualmedia](#) a facet of [@mhrconcordia](#): The largest collection of boxed [#videogame](#) consoles, modded consoles, [#games](#), controllers & signal processing equipment from 1972-2002  
This is not a media archaeology lab. This is not an archive. This is a research collection





## The promise of the 'learn to code' movement

THE CANADIAN PRESS  
IVAN RUBY, PH.D.  
STUDENT, CONCORDIA  
UNIVERSITY AND ANN-  
LOUISE DAVIDSON,  
CONCORDIA UNIVERSITY  
RESEARCH CHAIR,  
MAKER CULTURE;  
ASSOCIATE PROFESSOR,

This article was originally published on The Conversation, an independent and nonprofit source of news, analysis and commentary from academic experts. Disclosure information is available on the original site.

— —

**Authors: Ivan Ruby, Ph.D. Student, Concordia University and Ann-Louise**



## 054



Milieux's small but mighty staff is here to help members get the most from the Institute's labs, spaces, opportunities and affordances. They are, left to right:

**Kathryn Jezer-Morton**, communications; **Harry Smoak**, operations; **Abbie Rappaport**, social media; **Marc Beaulieu**, infrastructure, and **Jennifer Muir**, administrative support.



Our research labs range from VR production to Jacquard weaving to bacteria culture production, and our technicians offer amazing training to our members, enabling them to enrich their research-creation practices. Milieux's technical support team are, left to right:

**Geneviève Moisan** (Textiles), **Marco Luna** (VR), **Alex Bachmayer** (Biolab)



Our graphic designers, left to right:

**Alessia Signorino** and **Vjosana Shkurti**



## STAFF

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**Ann-Louise Davidson**  
**Chris Salter**  
Associate Directors

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Social Media

**Marco Luna**  
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**Alexandra Bachmayer**  
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**Marisa Portolese**

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Post Image

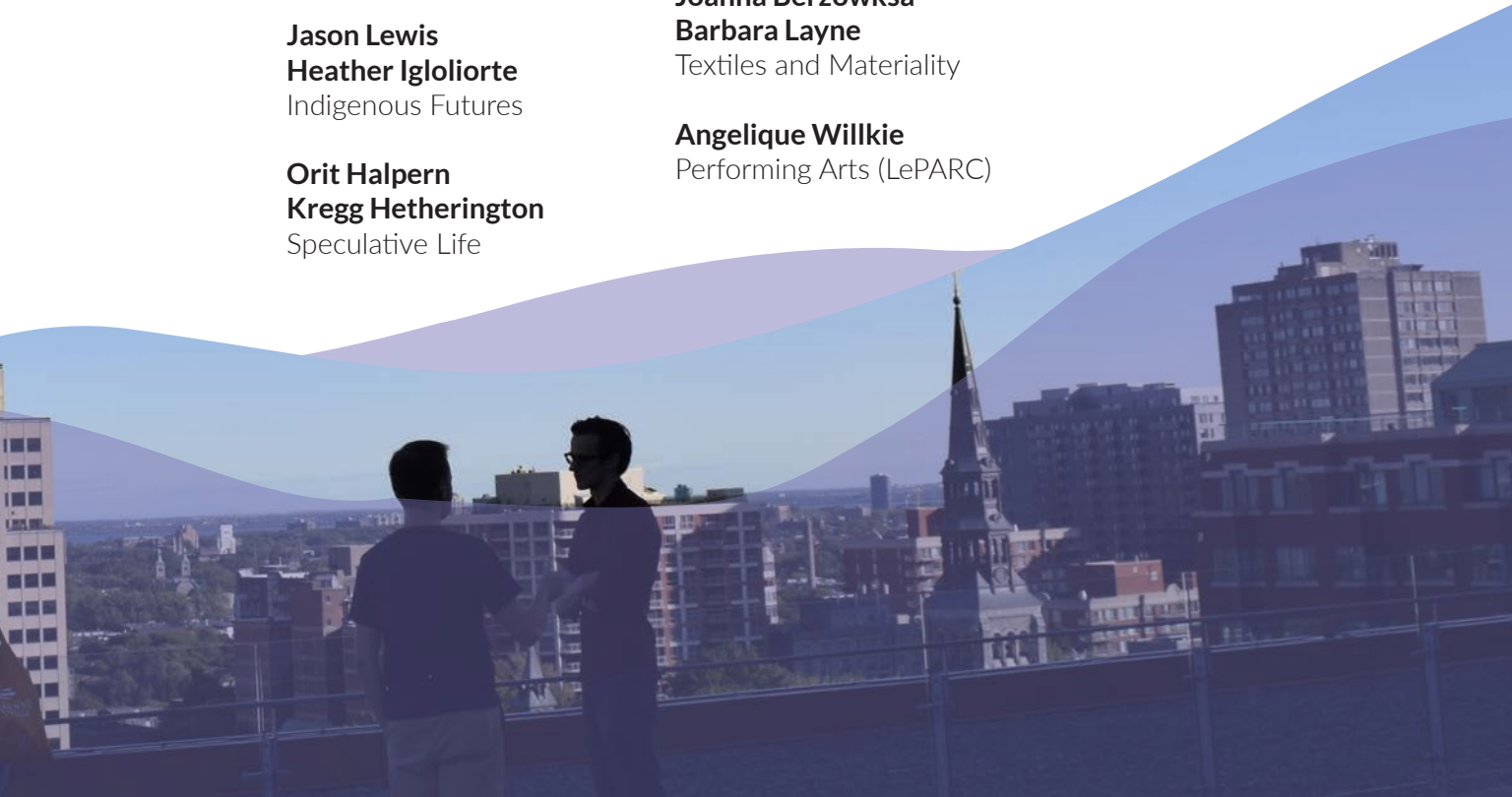
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**Barbara Layne**

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**Angelique Willkie**

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FACULTY OF ARTS & SCIENCE**



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Photo: Vjosana Shkurti



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