

IMAGINING DIFFERENTLY: RESEARCH-CREATION PRACTICES IN URGENT TIMES

CENTRE FOR IMAGINATIVE ETHNOGRAPHY (CIE) SYMPOSIUM
AND
GRADUATE PROGRAM IN THEATRE & PERFORMANCE STUDIES
CONFERENCE

March 26 & 27, 2021
online - Free Admission
York University

Please register [here](#) by March 25, 2021

10:00
10:20

Welcome and Dean's Remarks

PANELS

10:30 Digitizing Stories and Pedagogies (P01)
11:50

10:30 Beyond Human (P02)
11:50

12:00
2:00

Keynote - *Dr. Natalie Loveless*

University of Alberta

**WHY RESEARCH-CREATION?
ARTISTIC METHOD AND THE ANTHROPOCENE**

Click [here](#) to register

2:15 Decentering the Dominant (P03)
3:35

2:15 Charting Diversity (P04)
3:35

3:45 Performances of the Quotidian (P05)
5:05

3:45 Creative Methods (P06)
5:05

6:00
8:00

the morning I died I flew over the tobacco fields

An audiovisual ethnobricolage based on a short story written by Lynn Hutchinson Lee.

Co-sponsors

Centre for Imaginative Ethnography

Sensorium - Centre for Digital Arts and Technology

School of the Arts, Media, Performance & Design (YorkU)

[RSVP HERE](#)

SATURDAY, MARCH 27

Day-at-a-Glance

PANELS

11:00 Narratives in Action (P07)
12:20

11:00 Witnessing the Political (P08)
12:20

12:30 Body Politic (P09)
1:30

12:30 Performance & Care (P10)
1:30

BREAK

2:15 *The Tale of a Town:*
2:45 An Auto-Ethnographic Performance Lecture by Lisa Marie DiLiberto

3:00
4:30

Roundtable

RESEARCH-CREATION WORKSHOP WITH DR. NATALIE LOVELESS

Click [here](#) to register

This informal roundtable is for graduate students working on research-creation. Please come prepared to share your research questions, methods, and any struggles you are facing. We will exchange best practices and insights, and discuss the role of research-creation doctoral projects in the university today.

Please note that registration is limited.

Panel Presentations – Friday, March 26

P01 – DIGITIZING STORIES AND PEDAGOGIES

10:30 - 11:50

Revelations: Pragmatic Research-creation and the End of the World

Griffin McInnes

Online Theater Between Emergency and New Aesthetics: An Italian Case of Study

Benedetta Bronzini

In Process: Rural Feminist Digital Translation of *The Farm Show*

Taylor Marie Graham

Count the Performance Digitally: Digital Performance Before and since the Pandemic

Alireza Gorgani Dorcheh

Cam Hunters: Short Video Screening and Talk

Stéfy McKnight and Julia Chan

KEYNOTE – Dr. Natalie Loveless

Why Research-Creation? Artistic Method and the Anthropocene

12:00-2:00

P03 – DECENTERING THE DOMINANT

2:15 - 3:35

Indigenous and Decolonizing Theatre Techniques Through Cultural Praxis

Phillip Geller

Imagined Revolution: Sexism as Racism in the Chinese Nationalist Narrative Song of the Fisherman

Menghang Wu

Community Consent in Modern Canadian Theatre: Playwright Investments and Approaches to Reconciliation

Megan Gail Coles

(Un)Being and Time: Transculturalism and Translation in Akram Khan's *Giselle*

Alexandra Rego

The Somatic Structure of Memory, Sensory-Based Creativity and the Exile Experience

Alejandra Nuñez

P02 – BEYOND HUMAN

10:30 - 11:50

Choreographing with/as Mycelia: Somatic Ecologies in a More-Than-Human-World

Ivan Espinosa

Low and Slow: A performance-lecture

Ella Tetrault

Performative Phytopoetics: Writing with Remedial Plant

Hannah Kaya

How Am I to Listen to You Llama?

Jackie Sawatzky

Cenotaph For Weird's Well And T[h]ree Missing Bodies

Julie Dind and Rolf Gerstlauer

P04 – CHARTING DIVERSITY

2:15 - 3:35

Donor/Daddy

Kira Meyers-Guiden

Unmapping Heteronormativity: Queering Death Through Art Practice

devin west

Dancing to the Derogatory: Female Hip-hop Dancers Face the Music

Deanne Kearney

Live History and Its Audiences: Diversity Encounters the Unitary Narratives of Small Public Museums

Rick Cousins

P05 – PERFORMANCES OF THE QUOTIDIAN

3:45 -5:05

The Sound of Contested Places: An Improvisational Performance on Gentrification in Parkdale, Toronto
Jared Epp

Unscripted Listening and Speaking
Veronica Mockler

Self-Service, Cyborg Labor, + Supply Chain: Reimagining Choreography at the Supermarket
Jay Buchanan

Dramaturgies of Division
Tara Gallagher Harris

Micro-transgressions: Temporary Agents for Change
Marcela Echeverri, Judit Csobod and Stephen Donelly

the morning I died I flew over the tobacco fields

ONLINE SCREENING AND TALKBACK SESSION

6:00-8:00

Production synopsis:

May climbs onto a roof being tarred by her father and brothers and is enchanted by the sight of two swans on a pond owned by the wealthy tobacco farmer for whom her family works. She is hired as a paid companion for Missus Quince, the farmer's wife, and is assigned the task of preparing food for the swans. Over the years, May finds comfort in her visions of the two swans on the pond who often 'visit' her at night; she eventually becomes a healer of birds.

About the process:

the morning I died I flew over the tobacco fields is rooted in performance ethnography, an anthropological practice that collects and presents everyday stories through theatre. This new work is an ethnobricolage that combines a remix of text, image, physical theatre, photography and soundscape to uncover the memories of a Canadian-Romani woman from Southwestern Ontario.

Inspired by the life of Lynn Hutchinson Lee's paternal Aunt May, the performance is set during the latter part of the Depression in the Tillsonburg area. "The story is based on my family's history; it is the story of my aunt. I wanted to bring life to this young girl, to humanize her. My aunt May was a recluse and she came from a poor, illiterate family who was separated and scattered. There are stereotypes about the Romani people, and I wanted to dispel some of these biases about my father's people."

P06 – CREATIVE METHODS

3:45 -5:05

Univille: A Fairytale in Search of a Question
Marilo Nuñez, Alireza Gorgani Dorcheh, Margaret E. H., Rimah Jabr, Thomas O'Hanley and Marta Shpak

It Came to Me in a Dream
Nic Cooper and Natalie Bruvels

Considering Emergence and the Choreographic Toolkit
Alison Peacock

user Plays Choreography: Dance and Collaborative Digital Processes
Alèn Martel and Waverly Spratt

Design Thinking as a Creative Alternative Methodology in Cultural Studies Research
Amanda Carvalho

CREATIVE TEAM

Playwright/Dramaturgy

Lynn Hutchinson Lee

Ethnography & Direction

Magda Kazubowski-Houston
Shawn Kazubowski-Houston
Becky Gold

Audiovisual Ethnography

Rajat Nayyar

Performers

Leanne Hoffman
Sadie Wells Liddy

Ethnographic Photography

Amadeusz Kazubowski-Houston

Project Assistance - Costumes/Props

Alison Blair, Marilo Nuñez and Marta Shpak

Panel Presentations – Saturday, March 27

P07 – NARRATIVES IN ACTION

11:00 - 12:20

Intersubjective Fiction Inaction: An Experiential
Collaboration Weaving Narratives from Red Threads
Cymbeline Buhler

INSIDES(S)
Alisha Van Wieren

INFINI#5
Rimah Jabr

Sharing Memory as Communal Connection in Live
Storytelling
Justine Conte

P08 – WITNESSING THE POLITICAL

11:00 - 12:20

Singing, World-making and A/V Ethnography in Rural
North India
Rajat Nayyar

Walking with, an Aural Essay about Collective Feminism
Amanda Guitierrez

Improving Public Understanding of and Police Response to
Coercive Control
Jessica Rose

Evidence of Things Unseen
Shalon Webber-Heffernan

P09 – BODY POLITIC

12:30 - 1:30

Bodyspeaking Extended
Tomaž Simatović and Andras Meszerics

The Colour and Gender of Touch
Rufi Oswaldo

Bar Room Sessions, Phase Two: Excavating Afro//Queer
Technologies from a Night out at the Closet Disco
Jeremy Guyton

Interventionist Activism and Futurity
Jillian Groening

P10 – PERFORMANCE & CARE

12:30 - 1:30

Performing Care-fully: Navigating Online Support and
Interdependence with Neurodivergent Adults
Becky Gold

Another Lift, Another Drag: Maintenance, Care, and Daring to
Get It Wrong
Sonya Merutka

Working with Glass
Michelle Charette

Care as Knowing/Care as Creating: Queer Performance in times of
Uncertainty
Alexandria Petit-Thorne

THE TALE OF A TOWN:

AN AUTO-ETHNOGRAPHIC PERFORMANCE LECTURE BY LISA MARIE DILIBERTO

2:15-2:45PM

This auto-ethnographic performance lecture will link personal anecdotes with theoretical concepts to recount the genesis of *The Tale of a Town* to tell the story of how a storefront performance evolved to become a national, multi-year initiative encompassing hundreds of artists, a training program, two storymobiles, a digital storymap and a tv series. A project that required a herd of babysitters, countless pit stops and laughable logistics for the two children that were born along the way. An adventure where doubt followed me at every turn with the fear that I was forgetting things, missing people, moving in the wrong direction... and how the only reason I did not drown was because, at heart, I am a clown.

Dr. Natalie Loveless - Bio and Keynote Description

Natalie Loveless is an artist and academic located at the University of Alberta's Department of Art and Design, where she teaches in the History of Art, Design and Visual Culture, directs the Research-Creation and Social Justice CoLABoratory, and co-leads the Faculty's Signature Area in Research-Creation. Her recent books, *How to Make Art at the End of the World: A Manifesto for Research-Creation* and *Knowings and Knots: Methodologies and Ecologies in Research-Creation*, examine debates surrounding research-creation and its institutionalization, paying particular attention to what it means—and why it matters—to make and teach art research-creationally in the North American university today. Loveless is currently working on a book and curatorial project, *Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency* and a collaborative interdisciplinary curatorial project, *Speculative Energy Futures*, as part of the Just Powers initiative funded by the Future Energy Systems CFREF (Canada First Research Excellence Fund).

Keynote: Why Research Creation? Artistic Method and the Anthropocene

As an intervention into normative scholarly practice, research-creation has gained increasing visibility and validity over the past decade within the academy. Often mobilizing interdisciplinary and collaborative methods, with one foot—always—firmly grounded in artistic literacies, research-creation asks us to attend, with detail, to the methods we mobilize as well as our modes of output and publication at the level of constitutive form. Paying particular attention to performance-based practices, this talk asks what research-creation methods and approaches offer climate justice projects in the academy today—a time marked by the need for both urgent action and new attunements to our local ecologies.

Conference convenors

Becky Gold, Rimah Jabr, and Ruffi Oswaldo

Organising committee

Becky Gold

Justine Conte

Rimah Jabr

Magdalena Kazubowski-Houston

Shawn Kazubowski-Houston

Rajat Nayyar

Ruffi Oswaldo

Financial and institutional support

Centre for Imaginative Ethnography (CIE)

Sensorium – Centre for Digital Arts and Technology

Graduate Program in Theatre and Performance Studies, York University

School of the Arts, Media, Performance & Design, York University

Special thanks to

Sarah Bay-Cheng, Christina Cicko, Alanna Dunlop, Lynn Hutchinson Lee,

Jacque Lazar, Laura Levin, Thomas Loebel, Joel Ong, Mary Pecchia,

Marlis Schweitzer, Susanna Talanca, T&PS Graduate Student Association, Belarie Zatzman