

KEYNOTE PANEL 1: Indigenous Studies and the Planetary

Moderator: Katrina Kaustinen – Room C-3061

Warren Cariou

Warren Cariou is a writer, photographer and professor whose work focuses on the environmental philosophies and oral traditions of Indigenous peoples in western Canada. He has published works of memoir, fiction, poetry and film, and his bitumen photographs have been exhibited and published nationally. He has edited numerous books of Indigenous literature and storytelling, including the anthologies of Indigenous literature *Speaking True and Manitowapow: Aboriginal Stories from the Land of Water*. He is the General Editor of *First Voices, First Texts*, which brings lost or neglected works of Indigenous literature back into circulation. He co-directed two films about Aboriginal people: *Overburden* and *Land of Oil and Water*. He has also published articles on the relationship between land and narrative, Indigenous oral performance, relationality, and ethic of engagement with the living material world. He is currently working on what he calls “Indigenous Energy Intimacy” in Indigenous fiction and visual art projects.

Isabelle St.Amand

Isabelle St-Amand enseigne à l’Université Queen’s, où elle est Queen’s National Scholar en littérature autochtone francophone. Ses recherches, en tant que chercheuse non-autochtone, portent sur la littérature et le cinéma autochtones, les méthodologies de la recherche collaborative, ainsi que sur l’oralité de la recherche dans ces champs de recherche émergents. Elle est l’auteure de *Stories of Oka : Land, Film, and Literature* (2018) et co-directrice de l’anthologie *Nous sommes des histoires: réflexions sur la littérature autochtone* (2018), ainsi que de dossiers parus dans la *Revue canadienne de littérature comparée* (2017), la *Revue canadienne d’études cinématographiques* (2020) et la *Revue Voix plurielles* (2021).

KEYNOTE PANEL 2: Frédérique Aït-Touati, Room C-3061

Moderators: Simon Harel (Zoom), Johannes Riquet

Frédérique Aït-Touati est historienne de la littérature et des sciences modernes, et metteuse en scène de théâtre. Professeur à l’université d’Oxford de 2007 à 2014, elle est désormais chargée de recherche au CNRS, membre du Centre de recherches sur les arts et le langage à l’École des Hautes Études en Sciences Sociales. Ses travaux portent sur les rapports entre littérature, arts et savoirs. Elle s’est intéressée aux usages de la fiction et du récit en astronomie au XVIIe siècle, ainsi qu’à l’histoire des images et des instruments scientifiques ; plus récemment, ses recherches se sont orientées vers les récits et les esthétiques de la Terre. Elle a notamment publié *Contes de la Lune, essai sur la fiction et la science modernes* (Gallimard, 2011 / *Fictions of the Cosmos*, Chicago University Press 2011), *Le Monde en images* (2015), *Terra Forma. Manuel de cartographies potentielles* (B42, 2019 / MIT Press, 2021) et *Le Cri de Gaïa, Penser la Terre avec Bruno Latour* (La Découverte, 2021). Elle poursuit par ailleurs un travail de mise en scène autour des questions écologiques (*Gaïa Global Circus, Le Théâtre des Négociations, INSIDE, Moving Earths, Viral*) avec Bruno Latour, au sein de sa compagnie Zone Critique. Ses spectacles ont été

présentés notamment au théâtre Nanterre-Amandiers, au Centre Pompidou, au théâtre de l'Odéon et à l'étranger (Berliner Festspiele, Lisbonne, Bruxelles, New York). Zonecritiquecie.org

PANEL 8: Activist/Artist Panel: Planetary Exhibits – the Politics of Interpretation

Moderator: Livia Monnet – Room C-3061

Amin Husain and Nitasha Dhillon

Amin Husain and Nitasha Dhillon are MTL, a collaboration that joins research, aesthetics, organizing and action in practice. Amin is an artist, teacher and organizer whose works combine research, aesthetics and activism. He studied philosophy, political science and law, before transitioning to art. His interests focus on resistance and liberation, movement generated theory and practice. Nitasha Dhillon is a writer, artist, educator, organizer, and Ph.D. candidate at Department of Media Study – University of Buffalo in New York. They are co-founders of Anemones and Tidal: Occupy Theory, Occupy Strategy, both movement-generated theory magazines; Global Ultra Luxury Faction; Direct Action Front for Palestine; and, most recently, Decolonize This Place, an action-oriented movement and decolonial formation that occupies museums and cultural institutions. MTL has published in Alternet, Creative Time Reports, eflux, Hyperallergic, and other magazines. Currently they are directing and producing Unsettling, an experimental documentary film about land, life and liberation in occupied Palestine

Raphael Canet

Raphael Canet est professeur au département de sociologie du CEGEP du Vieux-Montréal, militant altermondialiste et membre du Conseil international du forum social mondial. Il a obtenu un doctorat en sciences sociales et sciences de la connaissance de l'Université de Paris IV, un PhD en sociologie de l'UQAM et un postdoctorat en sociologie politique de l'institut national de la recherche scientifique. Il s'intéresse aux nouvelles formes de mobilisation sociopolitique qui se manifestent au sein de la société civile globale, et plus précisément dans la mouvance altermondialiste. Sur le plan de la méthode et de l'approche pédagogique, il tente de sans cesse maintenir une articulation entre la science et l'engagement social, car, pour pratiquer des « sciences » qui soient véritablement « sociales », il lui semble nécessaire de sortir l'université de sa tour d'ivoire et de bâtir des ponts avec les multiples composantes de la société civile. Raphael est membre du CELCP et de l'équipe FRQSC sur les études et épistémologies planétaires.

Gillian Russel, Danielle Maria Admiss, Frédéric Lesage

Dr. **Gillian Russell** is a SSHRC postdoctoral fellow with the Digital Democracies Institute at Simon Fraser University, Vancouver, Canada. She works as a designer, curator and researcher whose practice explores how design can be used as a method for actively engaging publics in unveiling present realities and future possibilities. Her work has been featured at the Museum of Art, Architecture and Technology, Portugal, in the Porto Design Biennale, Helsinki Design Museum, Design Museum London, London Design Festival, Milan Furniture Fair and the Victoria & Albert Museum. Gillian is co-founder of the Imaginative Methods Lab, and in

November 2021, she begins an appointment as Assistant Professor in Design at the School of Interactive Arts and Technology, SFU, Vancouver, Canada.

Dr Danielle-Maria Admiss is an Iranian-English curator and researcher based in Glasgow. She works across the interlinking fields of art, design, science and technology. She is interested in the social and material entanglements that surface from extensively mapping worlds and her projects explore curating as a collaborative storytelling practice, imagined and pursued. Her work is framed by principles of world-making, using this as a way to destabilise the dominant single stories of science, design and technology. In response, she tends to create projects that offer space for diverse communities to take part in authoring new narratives of lesser-known worlds.

Danielle-Maria has worked on various curatorial projects and exhibitions with Transmedial, Barbican Centre, Somerset House, Design Museum and Furtherfield, London, Abandon Normal Devices festival, Manchester, Digital Asia Hub, Hong Kong, Porto Design Biennale and Lisbon Architecture Triennale, Portugal.

Dr. Frédéric Lesage is an Associate Professor in information and communication technologies at Simon Fraser University's School of Communication in Vancouver, Canada. His research specializes in the intersection between digital culture and theories of cultural production. Dr. Lesage is co-founder of the Imaginative Methods Lab. His work can be found in academic journals like *Convergence*, *Fibreculture*, and the *European Journal of Cultural Studies*, as well as in his co-authored book titled "Masamune's Blade: A Proposition for Dialectic Affect Research."

Panel 9: "Interspecies Worldings" and Metamorphoses

Room C-3061

Moderator : Michael Eberle-Sinatra

Catherine Mavrikakis est professeure au Département d'études françaises depuis juin 2003. Auparavant, elle a occupé un poste de professeure à l'Université Concordia de 1993 à 2003. Après une formation en littérature comparée où elle a obtenu un doctorat qui portait sur la langue, la folie et la fondation de la littérature nationale (Mallarmé, Nodier, Freud et Schreber, Khlebnikov, Hölderlin, Heidegger et les Romantiques allemands), elle a travaillé sur les questions de filiation, de deuil, de maladie dans l'écriture moderne (Hervé Guibert, Antonin Artaud, Maurice Blanchot, Hubert Aquin, Thomas Bernhard, Marguerite Duras). Ses recherches tentent de penser le discours littéraire et social sur la santé actuelle (Foucault), les idées de contamination, contagion et influence dans les écrits du sida et l'imaginaire de l'aveu, de la souffrance à nommer dans le récit contemporain. Actuellement, elle travaille sur l'inachèvement et le « non-finito » dans la modernité. Elle s'intéresse au processus créateur dans la théorie psychanalytique et dans le discours tenu par les écrivains. Catherine Mavrikakis est cotitulaire de la [Chaire McConnell-Université de Montréal en recherche-crédation sur les récits du don d'organes et de transplantation](#)

Leah Nieboer is a writer, teacher, and interdisciplinary artist. She is a PhD candidate in English & Literary Arts at the University of Denver, a graduate of the Warren Wilson MFA Program for

Writers, a mixed-genre finalist for the 2020 Barbara Deming Memorial Grants, and the recipient of a Virginia Center for Creative Arts Fellowship. Her scholarly work engages queer theory, lyric studies, disability studies, dreams, technology, and technology's relationship to ecology. Her creative work has appeared or is forthcoming in *Interim*, *American Poetry Journal*, *Ghost Proposal*, and elsewhere.

Ana Cristina Mendes is an Associate Professor in English Studies at the School of Arts and Humanities, University of Lisbon. She uses cultural and postcolonial studies to examine literary and screen texts (in particular, intermedia adaptations) as venues for resistant knowledge formations to expand upon theories of epistemic injustice. Her research interests are visual culture, postcolonial theory, adaptation studies, and Victorian afterlives. Her latest publications include the co-edited volumes *New Directions in Diaspora Studies* and *Transnational Cinema at the Borders*, and articles in *Studies in the Novel*, the *European Journal of English Studies*, and *Cultural Studies ↔ Critical Methodologies*.

Panel 10: Techno-Capitalism and Planetary Commons

Room C-1017-11

Chair: Amaryll Chanady

Johannes Riquet is Professor of English Literature at Tampere University. He is the author of *The Aesthetics of Island Space: Perception, Ideology, Geopoetics* (OUP, 2019) and the co-editor of *Spatial Modernities: Geography, Narrative, Imaginaries* (Routledge, 2018) and other collections. His research interests include spatiality, literary geography, visual culture, travel writing, diaspora, and mobility. He is currently working on a monograph on interrupted railway journeys in literature and visual culture. He is also the Principal Investigator of the collaborative project *Mediated Arctic Geographies* (Academy of Finland, 2019-2023).

Minglei Zhang (Cancelled)

Thomas Stubblefield is Associate Professor of Contemporary Art History and Media Studies and Associate Dean of the College of Visual and Performing Arts at the University of Massachusetts, Dartmouth. In 2015, his book, *9/11 and the Visual Culture of Disaster* (Indiana University Press) was awarded the Rollins Prize. His most recent book, *Drone Art: The Everywhere War as Medium* (2020), was published by the University of California Press. Recent essays include: "Towards a History of the Medial Regime: Force and the Post-Industrial Female Body" in *Cultural Critique* (University of Minnesota Press) and "In Pursuit of Other Networks: Drone Art and Accelerationist Aesthetics" in *Life in the Age of Drones* (Duke University Press)

Panel 11: Indigenous Methodologies and Planetary Cosmologies

Room C-1017-13

Chair: Katrina Kaustinen

Laurie Gries (PhD, Syracuse University) is an associate professor with a joint appointment in the the Department of Communication and the Program for Writing and Rhetoric and as well as an affiliate faculty member in English at the University of Colorado Boulder. Her research interests include new materialisms, public rhetorics, media studies, research methodologies, and the environmental humanities. She is author of *Still Life with Rhetoric: A New Materialist Approach for Visual Rhetorics*, which won the 2016 Advancement of Knowledge Award and the 2016 Research Impact Award, both issued by the Conference on College Composition and Communication. She is currently working on an auto-theory project called *Into the Toxic: Rhetorical Impressions from Threatened Landscapes*, which attempts to phenomenologically account for the rhetoricity that emerges between self and others in environmentally stressed and toxic landscapes.

Kaitlin Moore (they/them) is a Ph.D. candidate in Literary Studies at the University of Wisconsin-Madison. Their interdisciplinary work brings contemporary island studies and Pacific Indigenous studies to bear on space-time studies, offering a novel account of how plural cosmologies might at multiple scales move towards more complex and relational perspectives of science, literature, politics and other elements of lived experience. They are a graduate associate with the University of Wisconsin Center for Culture, History, and Environment and a Kohler Fellow at the Wisconsin Institute for Discovery, for which they are currently spearheading an art-science fusion project located at the intersection of astrobiology, astrophysics, and installation artwork. Beyond the classroom, they are an acclaimed amateur astrophotographer, a published poet, and a competitive cosplayer.

Patrick Aura is a PhD student at the Université de Montréal. He specializes in the intersection of 19th and early 20th century Canadian literature with history. His publications and conference presentations have also covered other topics, including theology and science fiction, comic books, media studies, and historiographic metafiction. He writes poetry in his spare time, some of which has been anthologized.