

THE SCHOOL OF MAKING THINKING

A Venn diagram consisting of two overlapping circles, positioned behind the word 'MAKING' in the title above.

WORDS & []

A DURATIONAL CONFERENCE OF ART & THOUGHT

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INTRODUCTION

The School of Making Thinking's "Words & [] – a Durational Conference of Art & Thought" a 56-hour (French/English bilingual) took place at The Darling Foundry May 6 - 8 2016, and featured round-the-clock live programming of 100 interdisciplinary performative presentations. We encouraged both presenters and audience to play with their durational limits of thinking, making, dreaming, talking, feasting and living as we together built a philosophical community which vibrantly intermingled art and thought, and dissolved the barriers between individuals, disciplines, methods, and cultures. Our conference asked: What kinds of work might emerge when we enter creative overload together? What new pathways of care might be opened within this methodological breakdown?

Presentations covered a wide range of topics related to how words, not-words and quasi-words rub up with and against the intuitive, the sensuous and the embodied. As this theme cuts across art and thought, so too our conference featured a diverse array of platforms that pushed-up against the word-centric methodologies of traditional conferences. These platforms included: performative lectures, talks, structured conversations, short theater pieces, interactive workshops, installation pieces, durational performance art, guided walks, constructed situations, dreaming workshops, relational art, dance, and musical performances.

The Darling Foundry's two exhibition spaces, featuring the work of Marie-Michelle Duchampes and Lorna Bauer, fluidly moved in and out of the conference depending on the time of day. During exhibition hours the spaces were separated from our conference programming; however after 7pm the exhibition spaces opened to feature presentations which are in-line with the themes and motifs of the given artists.

STREAMS

- *Between Words and Not Words* investigates the manifold ways in which the worded and not-worded coalesce and how this shifts alongside varying definitions of language.
- *The Word/Not-Word Battleground* explores the ways in which words and not-words crash up against one another, and the sites of that destructive geography which may be either productive or paralyzing.
- *The Outside* asks if and how there can be anything outside of words and not words?
- *Traces (How to Read & Write)* engages with practices of performative writing/reading, scoring, choreographing, graphics/visuals to inquire into the traces of words: sound echoing, lines on the page, glyphs, diagrams, bodily sensation, performance remains, objects, etc.
- *Movement/Embodiment* inquires into embodied practices that de-stabilize logocentric methodologies such as movement, dance and affect.
- *Mothering* moves through into the quasi-worded worlds of infants asking how language works in the always-but-not-quite-yet.
- *Dream Events* delves into how the above questions shift when we enter dreamland by inviting presentations which explore these themes alongside actual dreaming. This is inspired by The Rubin Museum's Dream-Over event.
- *W(ord)[and]ering* – to take place alongside the exhibition of Lorna Bauer – examines how words wander, how wanderings word and what are the surroundings of these wanderings? In what ways does the city/nature binary crumble in such wanderings?
- *Forgetting Your Mother Tongue* – to take place alongside the exhibition of Marie-Michelle Deschamps – probes the fraught relationship between identity and one's primary language. Would forgetting your primary language erase your own culture or imprison you in your own identity? What might be gained through this forgetting?

ABOUT OUR CONFERENCE TEAM

Aaron Finbloom – SMT Executive Director, Co-Producer, Co-Curator

Anique Vered – Co-Producer, Co-Curator

Adriana Disman – Co-Curator

Peter Horowitz – Production Manager

Aimé Méthé – Associate Producer, Art Director

Roxane Halary – Production Assistant Intern

Isabella Donati-Simmons – Production Assistant Intern

Argyro-Sylvie (Amy) Dramilarakis – Lead Chef

Ted Strauss – Food Coordinator

Brian McCorkle – Pirate Radio Associate Producer

Aaron Finbloom is a philosopher, performance artist, musician and co-founder of The School of Making Thinking (SMT) an artist/thinker residency program and experimental college. Much of his work involves rekindling the connection between the philosophical and the performative by creating quasi-structured conversations through games, improvisational scores, booklets, audio guides, dance maps, theatrical lectures, existential therapy and philosophic rituals. He is currently at Concordia University's Interdisciplinary Humanities PhD program.

Adriana Disman is a performance art maker, thinker, and curator based in Toronto and Montréal. Her performed research has been shared across Canada, the US, Europe, and India. Her written research has been published in Theatre Research in Canada and Canadian Theatre Review, as well as forthcoming texts in Caught in the Act 2: Anthology of Canadian Feminist Performance Artists, and TouVA's book Le 7e Sense. She is the founder and director of LINK & PIN Performance Art Series and a part(icle) of SMT from its beginnings. www.adrianadisman.com

Anique Vered is an Australian artist-researcher, curator and cultural consultant. Currently based in Montréal, she has over ten years experience in collaborative, interdisciplinary communities of practice. Her work is now focused on research-creation for public projects, experimental organizational approaches, as well as curating collectivity. Anique's research-creation practice is based at SenseLab and the Centre for Curating and Public Scholarship at Concordia University; with investigations into affect theory, marginalized communities, queerness and radical political economy. Her creative collaborations traverse social intervention, diagramming and participatory data mapping, and her consulting work focuses on creative community engagement strategies across levels of society. Oh, and Anique loves to love.

CONFERENCE PROCEEDINGS

Abraham Avnisan

Toward a Quantum Poetics

In this talk I situate my work of digital literature for the iPad, *Collocations*, in relation to histories of experimental writing, artists' books, and electronic literature. *Collocations* explores the disruptive implications of quantum mechanics for science, philosophy, literature and art by appropriating and transforming two key texts from Niels Bohr and Albert Einstein's historic debates about the indeterminacy of matter. Designed for tablet computers, *Collocations* employs strategies of palimpsest, visual poetry, and algorithmically defined systems to produce a work of innumerable poetic texts. Interaction with the work transforms the user into an experimenter whose observation and physical manipulation of the device determines the materialization of any possible number of unique textual configurations in a dynamic, non-linear and kinesthetic reading experience. At the intersection of science, art, language and code, *Collocations* posits a new quantum poetics that disrupts classical notions of textuality and offers new possibilities for reading.

Abraham Avnisan is an experimental writer and new media artist whose work is situated at the intersection of image, text, and code. He has presented and exhibited his work at the Libraries at the Niels Bohr Institute in Copenhagen, Denmark, the Vild med ORD literary festival in Aarhus, Denmark, the 2015 &NOW Conference of Innovative Writing, the 2015 International Symposium on Electronic Arts (ISEA), and at the Museum of Contemporary Art Chicago's Word Weekend event, among others. He holds an M.F.A in Poetry from Brooklyn College and an M.F.A. in Art and Technology Studies from The School of the Art Institute of Chicago.

Alison Cooley

7 Short Texts on the Interpretation of Dreams and the Interpretation of Artworks

7 Short Texts on the Interpretation of Dreams and the Interpretation of Artworks is a performative reading from my ongoing writing project, which traces the interpretative impulse across art criticism and dream analysis. The reading takes my own anxiety dreams about artworks as subject matter, troubling the notion of critical detachment, describing both the conceptual provocations of artworks (real and dreamed), and the underlying conditions of my own engagement with art's structures, institutions, and communities.

Alison Cooley is a writer, curator, and educator based in Toronto. Her research deals with the intersection of natural history and visual culture, socially engaged artistic practice, and experiential and interpretative dimensions of art criticism.

Ana Cecilia Alvarez

Could You Be Loved?

This workshop guides participants through practices aimed at decoupling feelings from judgments. Combining Wilhem Reich's theories of de-armorizing with techniques and methods derived from nonviolent communication, tantra, and gestalt movement therapy, this workshop will engage participants both physically and sociolinguistically. With our words and our bodies, we will unlearn the language of judgment and ground ourselves in emotive movement, in hopes of developing a mediating practice that better expresses feelings while avoiding assessments—namely, a practice that is more honest, more compelling, and more responsible.

Ana Cecilia Alvarez is a writer and educator from Mexico City. Her words on art and women have appeared in several publications, including *The New Inquiry*, *Vice*, *Broadly*, *The Hairpin*, and *Adult*, where she is also the online editor. Ana co-founded *Sx-Ed*, a think tank that develops strategies for social mediation in the areas of sexuality, politics, psychology, and labor. She has lectured and taught at Bruce High Quality Foundation University, The School of Making Thinking, and Theorizing The Web. She studied at Columbia Journalism School and received a BFA in History of Art and Architecture from Brown University. She currently resides in Brooklyn.

Andréanne Abbondanza-Bergeron

Traces

What is left of exchanges, of the physical work, of the movement that all contributed to words being uttered or written. Can this be revisited when all is preserved are the words? How does it overlap over a period of time? Throughout the conference, I will to act as a documenter of those traces of embodiment that surrounds the production of speech, text and exchange. Using thin adhesive white masking tape, I will document those traces that will slowly accumulate as a visual record on the floors, walls, ceilings... A life-size mapping/drawing recording these overlapping real choreographies."

Andreanne Abbondanza-Bergeron holds a BFA in Studio Arts and a M.A. in Art Education. She is currently pursuing a MFA in Sculpture at Concordia University. Her studio practice revolves around sculpture and installation, using it as an inquiry into social and spatial relations.

Anique Vered

experiencing value

experiencing value is a site-specific, movement-based social intervention that engages participants in a simulated data experiment to question and play with tools for measuring value. Through an exchange of movement-based practices, we intend to question the determination of value within the conference community. Referencing butoh principles and experimental economics theory as inspiration, we will invite participants to engage in decision making situations that explore methods of comparison, mapping and measurement. I am interested in the relation of cultural practices and public policy. As an economist I have worked on the design of public policy guidelines for poverty reduction and social integration strategies for conflict areas in Colombia, especially the construction of social indicators. As a contemporary dance student I love to find connections between body movement and social integration.

Anique Vered is an Australian artist-researcher, curator and cultural consultant. Currently based in Montréal, she has over ten years experience in the strategic development of collaborative, interdisciplinary communities of practice. Her work is now focussed on research-creation for public projects, experimental organizational and community engagement approaches, as well as curating collectivity."

Andrew Patterson & Rae Finley

POSSIBLE VERSIONS: Tone Poems and Phenomenological Intentionality Language artist

Andrew Patterson presents a series of tonal poems that explore meaning as/in resonance. Based on concepts of listening, gesture and foundational expressivity, the POSSIBLE VERSIONS allow for movement of meaning within a tone cycle. A set of interrelated excerpts from thinkers including Maurice Merleau-Ponty, Lisa Robertson, Daniela Cascella and Gaston Bachelard will be presented in tandem.

Andrew Patterson is a writer/reader/listener living in Halifax, Nova Scotia. At present, Andrew is developing a series of instructional poems exploring the concept of 'breath as communication' for a forthcoming publication with the Eyelevel Gallery, and programming OBEY Convention IX, Atlantic Canada's festival of free ideas in music and art.

Anna Wolfe-Pauly

Windsocking

I will install a series of wind-stations in and along Jardin des Écluses and Bassin Windmill-Point. Each station will have 1-2 wind garments. In addition to to engaging in a mutual holding action with air, everyone's mother tongue, people will have the opportunity to listen to audio concerning the encounter with persistent trace. I am interested in the shapes and movements that emerge through an act of remembering our primary language. How does this act of remembering formalize the gesture into a network?

Anna Wolfe-Pauly develops embodied thinking practices. She attends to natural materials as sites of performance. By using an interface of media, she positions herself and others at various levels of proximity to the invisible. She is lives in Chicago, IL.

Aurelia Badulescu, Rafael Favero, Pavlo Lucero, Lesley Bernardi

Maison

Performed by artists from around the world, this multidisciplinary piece imparts the experience of immigration. The show aims to enact the uncertainty, challenge, powerlessness, wonder, adaptation, fear and joy that arise and transform as we strive to communicate in another language.

Conceived and created in Montreal, this little project brings together artists from Argentina, Brazil and Romania. Inspired by all forms of artistic expression, the Argentinian Pavlo Lucera put together the soundtrack. From Brazil's blissful tropics, cameraman, editor and photographer Rafael Favero has come to grace Montreal's frigid air with his presence. In a compelling photomontage, Rafael's own pictures serve to convey the show's profound message. Also from Brazil, Lesley Bernardi has performed as an actor, both in her own country and around the world. Passionate about her work, she has teamed up with Romanian puppeteer Aurelia Badulescu. Like the rest of the troupe, Aurelia brings to the stage a vast realm of experience and the desire to share her talents with others.

Brian McCorkle

1. *frequency searching* 2. *slow grow radio* 3. *FM on FM*

frequency searching Within every sound system there is a point at which the vibrations will become too much for the system and there will be a "wrong" sound coming out of it. By pumping sine waves through radio, the distortions inherent in the signal itself will become audible, in addition to those of the systems it's being pumped through as it is received. I would like to systematically go through many frequencies of sine waves (this would be a good late night idea) using a structure relating to that of different sound systems in hopes of "striking" a "chord" in cars, portable radios, headphones, and even cell phones should someone tune in at just the right time. An experiment designed to flail wildly into the dark, receiving no response, but hoping to make a kind of impact.

slow grow radio A live performance for radio, wherein I spend the entire show building one loop very slowly and carefully on a loop pedal in a very slow climax.

FM on FM Not many people know many things about frequency modulation or FM, especially when it comes to what's considered FM synthesis. Pirates performing public service, education in the form of entertainment: hear ye, hear ye, I propose hereby and henceforth, a pirate radio station of information about the fact of its existence and what it is. All the things played during this particular show would contain examples of FM synthesis, from early experimental music (John Chowning, being FM's inventor and its most successful implementer, Jean-Claude Risset), to Herbie Hancock (one of the most popular synths of all time, the Yamaha DX7, uses FM synthesis), to today's popular NORD keyboards, heard in most mainstream pop music."

Brian McCorkle is a composer, musician, and performer. In addition to his work with the composer's collective Varispeed, he is the Co-Director of the Panoply Performance Laboratory (PPL) with Esther Neff. PPL organizes events and communities, makes large scale performance art operas, and performs around the world surprisingly often.

Bruno Duarte

Text, Image, Translation

A palpable notion of translation in motion demands the transposition of a given surface or art form into another. This is exemplified by the intersection between text and image. In the act of translating, the instant when writing becomes image and image becomes writing is made perceptible through a restless simultaneity in time and space. This radical transposition ultimately begs the question of what it means to perform a translation of a translation by incorporating the awareness itself of its execution: the effort is not to mime the transgression that does violence to the original, but to start it anew.

BRUNO C. DUARTE. PhD in Philosophy, Université MarcBloch – Strasbourg. Main research interests: Translation Studies, Film Studies, German Philosophy and Literature, Aesthetics and Philosophy of Art. Full member of the Institute for Philosophy at the Universidade Nova de Lisboa, Portugal. Fall 2015: Visiting Research Fellow at BROWN University. <http://www.ifilnova.pt/pages/bruno-duarte> Email: hh1846@gmail.com

Brynn McNab

Co-writing Criticism

Co-Writing Criticism is an exercise exploring what kinds of texts can be created as a group, and what analysis of an art work becomes when it is attempted in this way. Participants are asked to take part in a brief discussion on the possibilities of critique, and then write on a particular exhibition or performance as a group within a single online shared document.

Brynn McNab is a writer and curator based in Vancouver, who is interested in expanded forms of writing. She holds a BFA from Emily Carr University, and refounded ISSUE Magazine, a quarterly journal of local art criticism.

Celine Pereira

Relational Yoga

Cette proposition vise à créer un moment de connexion entre deux personnes à travers la pratique de positions de yoga ou d'exercices qui se fait à deux. Pas besoin de mots, juste de se concentrer sur sa présence et celle de l'autre. Ce sera l'occasion d'établir un dialogue des corps, des rythmes, des points d'équilibre et une relation ne nécessitant pas de mot mais une forme d'écoute corporelle. Peut-on créer une rencontre sans mots ? Qu'est-ce qui se passe dans un contexte où les personnes se trouvent dans une activité qui ne requiert pas de mots mais une attention particulière à leur corps et au corps et mouvements de l'autre ?

Celine Pereira is an eventer and an activist, a term she uses to describe a social and professional commitment with an ethical and political stance in favour of the proliferation of art in all its forms. She holds two MA degrees, one in Economic and Social Administration from University of Paris I and the other in Communication from the University of Montreal. She has worked with various arts organizations including ETC, la revue de l'art actuel, the Cenne and at the Darling Foundry. A SenseLab member since 2005, Celine continues to spread her experience and activist practice through research-creation projects and event planning.

Nathan and Cynthia

I, Daughter of Kong

The I, Daughter of Kong Centre for Research collects evidence of the existence of I, Daughter of Kong, whom some believe to be the love child of King Kong and Fay Wray. In 2010 IDOKCFR received a box of romantic correspondence between I, Daughter of Kong and her paramour, who seems to be a communist philosopher. These letters not only contain valuable biographical and psychological information, but also include reflections upon cinema, technology, philosophy, and modernity.

Nathan Brown and Cynthia Mitchell will be reading from this correspondence and answering questions on behalf of IDOKCFR. The Centre for Expanded Poetics is a research laboratory in Montréal focused on the interdisciplinary study of structure, form, and material production.

Claudia Edwards

I JUST NEED SOMEONE TO READ TO ME

Literacy / language / comprehension become blurred and overcast by the dominant visual culture, like lovers whose skills or knowledge you admire but cannot lay claim to. The intersection of oral culture with accessible and assistive technologies has formed new meeting ground: a proliferation of content producers and knowledges, and an increasing representation of user identity-specific preferences. This intersection signals a return to embodied thinking and to praxis: of thinking as action, and as communal action. Elements of the pre-recorded sound composition will trigger actions or engagements within the live performance. Whose mouths would you want to put words into? Whose words do you wish came from your mouth?

Claudia Edwards - A sonic ritual builder, I use assistive technology to work faster: always up the ladder. The five arcs that meet in my intentions are: embodied learning, active listening, participation, research-creation, and strategic utopia. An investigation into the intersections between performance practice and advocacy journalism is a recurrent theme: the former limited by its obligation to metaphor, the latter by its obligation to immediacy.

Courtney Mackedanz

The Choreological Movement of 'Maybe'

"Maybe' is the best dancer I know. It cradles both 'yes' and 'no' until the speaker selects which is most appropriate in an instance. It shields a speaker who would rather not divulge information just yet. It bursts thinking open towards not-yet-imagined potential. In all of these gestures, 'maybe' facilitates a slowing down of time and a broadening of space by asking both the speaker and listener alike to resign from a stable definition, and for the momentary opportunity to reflect thoroughly before judgment, decision, or naming. The Choreological Movement of Maybe is a dance that will illustrate the value of uncertainty as well as a movement workshop that invites participants to occupy and consider the value within the space of not-yet-knowing. "

Courtney Mackedanz is a movement based performance artist who lives and works in Chicago.

Csenge Kolozsvari

Wondering beyond words and non-words -- a rhythmic proposition for porousness

Wondering beyond words and non-words - a rhythmic proposition towards porousness is an activation, that is curious about how/where/when can those leaking spaces be found where rhythm becomes the technique for re-defining a nonlinear relation between thoughts, concepts and feelings. How might they allow for not-knowing, unknowing and maybe-knowings that regard wondering as an alternative mode of knowledge-production. With the ecology of its technological, physical and imaginary components, this collective listening-sounding mini-event explores rhythm as qualitative differential, making palpable the textures and tones, that bring color to experience. sound design, electronic percussion: Christian Olsen external eye: Jane Gabriels text: Gertrud Stein, Narration p23. University Of Chicago Press, 2010

Csenge Kolozsvari is an interdisciplinary artist exploring the embodied relational experience - the body's potential as a membrane for being active between thought, movement and sound; a translucent and permeable substance that resonates both with the constantly changing surrounding and the conceiving forces within. Working across video, sound, sculpture, light and performance, she is creating synesthetic, multisensory pieces.

David Jhave Johnston

Tild~Breath

A remote contribution: a video to screen as a meditation lull during a tech/shift change or prior to/during sleep. Good for 3am ambient background meditation as work proceeds. ""Tild~Breath"" is 111 ""~"" symbols procedurally animated in Maya [using a custom Mel script coded by Leoson Cheong for curved.glia.ca] <https://vimeo.com/148695212>

David Jhave Johnson - Digital poet. Currently prof of creative media in Hong Kong. Researching: language in immersive VR and big data poetics. Author of 'Aesthetic Animism: Digital Poetry's Ontological Implications' (Spring 2016, MIT Press)

David Walker

Reading Light (il faut continuer, I can't go on, je vais continuer)

"I was raised in French but work in English. Beckett was raised in English but wrote primarily in French. I will read from *The Unnamable/L'innommable* from 1am to 6am, alternating between the two languages to open up a space between them and forge a link between my art practice and my mother tongue.

David Walker lives in Toronto. His plays include *One of Us Must Know* (Chinook Series 2016), *Wag* (The Aviary, 2017), and the libretto for the operetta *Little Urban Green* (Toronto Laptop Orchestra, 2015). He is currently a graduate student at the University of Toronto's Centre for Drama, Theatre and Performance Studies.

Elaine Thap

Aural Fixation

I am proposing a participatory dream performance that will take place for a night's duration. I will create a sound piece with directions (this can be played on speakers or downloaded through a link, whichever is easiest given the art space). The sound piece will give detailed instructions on astral projection and accompanied white noise soundscapes. My goal is to have participants collectively dream and metaphysically travel through time and space to a place of comfort and solace within themselves. In the morning, I'll have a written prompt that will be a form of reflection. Through the performance of dreaming, I'm curious about what can't be easily explained, but only intimately experienced and the meaning that an individual can conclude and not conclude. Through the subconscious, I want to visit the temporal and atemporal ways of being. Influences are Adrian Piper's indexical present, Sandrine Schaefer's *Moving Matter*, and Janine Antoni's *Slumber*.

Elaine Thap is Boston-based interdisciplinary artist, curator, and writer. Her performance work addresses identity and technology as extensions of the body. To her, live action is the ability to fabricate and negotiate situations of childhood trauma and adult responsibility. Her latest work researches performance and the subconscious in particular, dream work.

Elena Ailes

AN UNCOMMON COMMONS: sleeping with plants and others

The UNCOMMON COMMONS is a station of rest, complete with several divans to relax on, each with its own privately amplified 'pink noise', a series of texts/performative texts to contemplate, and, at its center, a plinth of plants known for their friendlier properties: chemical seductions, alluring scents, healing gifts. This platform would function as a 'stage' from which a number of short performative texts would take place over the duration of the conference. Others are more than welcome to collaborate, participate or join in on the use of this space as a gathering location, a listening station, a sleeping location.

Elena Ailes is interested in that which makes her a better person and a worse person, especially in theory. In reality, she is an artist living in Chicago, IL. She received her MFA in Sculpture from SAIC. An exploratory research practice, her work explores contextual relationships within material histories, mostly.

Ellen Belshaw

Marking Thought

Think of your notebook. I know you have one. Does it contain words, or drawings? Where lies the difference between these two forms? Can the curve of the letter 'e' not also be found in the nostril on your recent self-portrait? If you were to mark a series of benign shapes in vertical lines, would this be a drawing or the beginnings of a new written language? This interactive workshop will explore forms of mark making which blur the lines between writing and drawing; this could manifest in countless ways depending on the participants' explorations in mark making during discussions.

Ellen Belshaw lives and works in Montreal, Canada. They are predominantly interested in spatial theory, performance and sound art. Ellen's own creation usually revolves around the nature of human interactions and the body. They have previously worked as the Exhibitions Coordinator for the Art Matters Festival and Assistant Editor for Yiara Magazine.

Erin Hill

Radio is Dance/ Radio Project

Radio is Dance is a dance on the radio, it is also the dance of the radio, it is happening now and always. Radio is Dance moves between the pre-audible and the audible, the unformed yet felt, the movement unseen before the dance emerges, the glimmer. Radio is Dance is a choreography that takes place in the radio on air studio between a radio show host, a person dancing, and a person catching the dance through microphones. What you receive, dear listener, are many layers of movement, of waves, of transmission and translation, simultaneously overlapping to re-take place and dance inside of you. 2. Radio Project is a performance that utilizes the medium of the radio as it's format, concept and content. Equipped with radios, tape recorders and FM transmitters the performer creates feedback loops by amplifying the sounds of the performance space and broadcasting them in incessant layers onto the radio. Exposing and exploiting the ubiquitous nature of electromagnetic waves, and rendering the invisible visible. This work questions the pandemic use of the electromagnetic spectrum in contemporary communication technologies, as well as the repercussions its mass and mostly non- consensual usage can pose on privacy and health. Radios are constantly becoming, oscillating between potential frequencies, stations, stories and voices- and all those sounds, even if unheard, are all always available. The longer we listen together the more sensitive we become to the subtle shifting of these waves, and from an amplified state of perception we may even perceive their pre-audible movement. Attuning to tuning together.

Erin Hill is a Montreal based artist whose practice falls into overlapping spheres of dance, radio, writing, and puppetry. Gathering a multiplicity of mediums under the name of dance, she attempts, via embodiment, to arouse a polyphony of the senses. Her work 'Radio Project', has been shown at the SummerWorks Festival (Toronto), Judson Church (NYC), and Festival Phénoména (Montreal), and has aired on community radio stations. Erin is a founding member of the Twigs for Bones puppet collective, and is a co-curator of the tri-annual Café Concret. As of Autumn 2016 she will be a master's student at DasArts in Amsterdam.

Esther M. Neff

Tractate Technics

Words dis/en/re/ass/en/semble in their missives to materialize mimetic coherencies; interpretative forms of performance scatter the collated decks of empirically valuable materials, re-forming social interactions upon multiplicit terms of what matters to persons. Participants converge around conceptual literary devices such as metaphor, chiasmus, anaphora, and portmanteau, transposed onto cards as blank diagrams. First experimenting with forms and then synthesizing our own, we write single phrases as scores for each other. Is language a technology? If so, and every technology is a metaphor, every metaphor is a sentence. How do we (de)liberate our transsensual bodies and learn to communicate within and without pre-conceived translation schemas?

Esther Neff is the founder of Panoply Performance Laboratory (PPL) in NYC. This is what her face looks like when she's concentrating.

Fortner Anderson

Points of Departure

Each day for a period of one-year, from February 11th 2010 to February 10th 2011, I composed a poem for the project Points of Departure. Over that period, 256 poems were completed. The results of this yearlong project will be presented in a single uninterrupted reading of a duration of 12 hours and 10 minutes. Every two minutes, in chronological order, I will present the poem composed for the corresponding day. For those days for which there was no completed text, I will remain silent for two minutes"

Fortner Anderson is a poet living in Montreal, Canada. His poems may be found on his recordings, his books and on his website, www.fortneranderson.com. Over the years, he has performed his work in Canada, the United States and in Europe. Points of Departure is his latest work.

Ian Ferrier & Sarah Albu

Creatures of the Ice Age - Animals of the Air

We define trance as that music which arose in the Middle East and North Africa, music whose intent was to carry both musicians and audience into a trance-like, dreamlike state. Using whispered words, wordless vocals and layers of guitar and synthesizer, our intent is the same. For your conference we would like to do this in a spoken and musical performance that would last anywhere from 30 minutes to 90 minutes and longer.

Ian Ferrier is a poet, musician, cultural activist and curator. Writer of three books and creator of three CDs, he currently co-creates and tours with the dance company For Body and Light (<http://forbodyandlight.org>). Sarah Albu is a Montreal-based soprano who tours internationally. She specializes in new work exploring the relationships between voice, body, and theatricality.

Jackson Randall

Mother Tongue

The language of my body is home, but the shape of my body is constantly changing, its extent unclear, aliased: here a hand, a mouth, a glowing screen, here an avatar or simulacrum has my face, has my words, has my Likes. To you I am always cloud-like, an extended nervous system appearing here in a shape, in a resonance, in these copies of my voice. Touch finds only surfaces. Sound moves only from interior to interior. Every acoustic sound is the inside of a body made sensible. I ask whose body I am today, and where my copies end.

Jackson Randall is an artist working at the intersection of sound, text, video, and performance. Trained as a composer, variously a construction worker, teacher, photographer, and poet, his work investigates the body and its relationship to time, language, memory, and the unconscious. He lives and works in New York City.

Jenna Swift

writing as an act of sedimentation, reading as a process of tactile sifting: a workshop around Miruna Dragan's Cremated Names

The absence of a name is a deeper kind of dark. What abiding structures underlie the things we've previously understood by naming them? In *Cremated Names*, Alberta artist Miruna Dragan excavates the hollows of analytical comprehension, articulating images that are at once vacuous and flooded with significance. Structured elliptically around themes expressed through Dragan's body of work, this workshop invites participants to consider geological timescales as a way in – conferring with mineral compositions to cultivate a deeper comprehension of the similar particulate nature of words. Together we'll proceed in breaking down language into pauses and molecular units... motes of language suspended as prose.

JENNA SWIFT is an independent writer and artist based in Calgary, Alberta. Language holds a sustaining fascination for her as she seeks to translate between the visual and the tangible. Past honours include a curatorial research internship at the Smithsonian Center for Folklife and Cultural Heritage and the Canadian Art Foundation's Writing Prize.

Jordan Arseneault

Gesture Trouble

I will invite participants to review together passages from mid-century philosophers of language (Kristeva, Derrida, Kripke) and consider the presence and absence of Gesture from their textual worlds. If gestures are neither words nor not-words, then what do they open up for thought regarding our most troubled themes: power, gender, being-together, sustenance? Without necessarily locating the answers in the body, but without excluding this possibility, what hidden gestures can we find in these texts that might provide thoughts and makings that nourish our needs? The result will be “performances” or non-performances by groups of 3-5 participants which will in turn become fodder for further discussion in the group.

Artist, performer and Montreal queer activist, the socially engaged Jordan Areseneault hosts a series of workshops based on the theatre of the oppressed (Fear Drag, 2010-present). Since 2014, Jordan has been working with Matthew Robin-Nye on the collaborative piece, SEROCENE (30 minutes, multidisciplinary). The piece is sponsored by Studio 303.

Julia Dyck and James Goddard

Telling Secrets

In our contemporary auditory environment we are flooded with stimuli, which can make it difficult to determine signal from noise. This has implications for the surveillance state and the masses of data they collect. It also opens up a space for non-state actors to conceal information within the superfluous data. Our sonic project will engage steganographic techniques to explore R.D. Laing's theories of interpersonal communication, patterns of consumption and ownership, and the datatization of quotidian life. We will use a mix of spoken word, acoustic and electronic instruments, as well as digital techniques to create a polysemic auditory experience engaging these issues."

James Goddard worked in radio for 7 years. His piece "On Failure" earned an honorable mention for creative production at the 2013 NCRC. Lately he has been performing as his afro-futurist persona, skin tone. **Julia Dyck** is a student in the Graduate Diploma in Communication Studies at Concordia University. Her work is influenced by queer, feminist, and cyborg theory; she explores these themes through the production of experimental radio and sci-fi radio drama. James and Julia currently play together in local experimental pop group, Soft Cone.

Julia Murphy

Talking to Walls

Talking to walls A pre-recorded meditation on voice and limits. Am I talking to a wall? This project, produced for SMT Pirate Radio, plays with the idea of constraints and communication. "Am I talking to a wall?" A wall is a barrier, a boundary, a border, a silencer, a keeper of secrets. To talk to a wall is to submit to not being heard, metaphorically speaking. But sound is received, for humans, when it meets the limit of the three bones in the inner ear that domino-knock against the ear drum. The vibrations are translated into songs, words, the wind. Experimenting with a series of formal constraints, this project considers walls and material limits that receive and return sound and immaterial elements that mediate this exchange. Made over one week, audio files were traded between Toronto and New York digitally. Through this process, the transmission and reception of sound and voice in interaction with boundaries of various constructions - geographical, emotional, temporal, bricks, mortar, drywall - were tested. This is a time capsule of where we exist, within and up against material and emotional resistances. From these constraints, a practice came to be, pulling at strings and striking chords with various effects. "the subject can emerge as she actively submits herself to a collection of constraints" (Gomart & Hennion, 1999, 1). E. Gomart and A. Hennion, (1999), "A sociology of attachment: music amateurs, drug users", in J. Law and J. Hassard (eds.), *Actor Network Theory and After*, Blackwell Publishers/The Sociological Review, Oxford, pp. 220-247.

Julia Murphy is an independent radio producer, maker and writer of things, a nurse and nurse-teacher, and MA student of science and technology studies. She is interested in freedoms and feelings. Kaija Siirala is a film-maker, film-teacher, sound editor, MFA student at Hunter College and aspiring sound recordist. She is interested in investigating assumed inevitabilities and how people make sense of the world.

k.g. Guttman

It's like hammering into nothing when I speak it

A collective reading of an interview that occurred over 7 days between myself and a mentor who became a friend. Each day the same questions were repeated, and each day the responses evolved and mutated. Questions were on the topics of art, teaching, politics, love, memory, and on her practice of creative writing.

k.g. Guttman is an artist, performer, educator, and research candidate in the PhDArts program of Leiden University and the Royal Academy of Art in the Hague, the Netherlands. Her work, funded through the Social Sciences and Humanities Research Council of Canada (SSHRC), considers post-colonial discourse, choreographic practice, and site-specific interventions. k.g. loves words and writing, and is deeply thankful for her bi-lingual life in Montreal.

Karen Schiff

God Talk

This performance piece explores everyday, secular exclamations that come from religious terms ("OMG!") and from coded versions of those terms ("Cripes!"). The piece is solo and participatory, in 3 "utterances" (acts). Utterance I is all the ways I can say, "Oh my God!" In Utterance II, we will all co-create a "God Talk" soundscape, together on the stage, where each participant performs the text written on the index card they choose. (I supply words and phrases, from "Jeezum Crow" to "Dang!") Utterance III is another solo section: I truncate the phrase in Act I to only the "O!"

Karen Schiff is an artist and wordsmith in NYC. Her artwork abstracts linguistic signs; her writings on art have been published in print and online; (as Blaze) she sings original songs. (That last part was meant to be factual, though it could also be a metaphor for her practice...)

Kate Thomas, Anne Thulson

Not Showing

We play with the notion of mothering as a durational practice calling upon philosophers, mothers, educators, writers and artists to invoke the extendedness of a thought. We invite participants to attune to sensations and concepts in this performance/conversation between two mothers. This performance makes use of tracings through memory and sensations evoked by the text, smells, tastes and touch. The traces live on in the body. The event of performing durational mothering practices through the various senses beckons us to locate ourselves within the historical present.

Kate Thomas is a performance artist, educator, mother and doctoral student living in Chicago. **Anne Thulson** teaches art and art education at Metropolitan State University of Denver. She has an MFA in painting from Cranbrook and has raised three children.

Kc Itohan

where did you find the body?: An interdisciplinary exploration seeking to understand when, how, and why persons become bodies

where did you find the body? will be a sonic and visual experience comprised of projections + sounds lasting about 25 minutes. This presentation seeks to understand the ways that the internet, social media, and technology influence categories of humanity for those of us existing while Black. *Content Warning: depictions of racist and misogynist violence against Black people will be revisited during this presentation.

Kc Itohan is an artist and historian percolating in the United States. They sometimes embody the ghosts of dangerous, unlovable, and abrasive Black femmes, forging possibility for femmesurrection. When they're alive, they spend time thinking and writing about bodies, violence, labor, and other horrors.

Kelsey Harrison

Going Up?

A talk on the symbolic, allegorical and literary histories of ascension: summiting mountains, building towers, climbing beanstalks, stairways to heaven, declarations from balconies, etc. A look at “up” through my own investigations in my work, which is within, adjacent to, and departing from inherited meanings of ascension. Up and away if you will. After, an experience of summiting and proclaiming together from (maybe) Mont Royal, ladders, staircases, and fire escapes.

Kelsey Harrison - Sculptor working often in wood, dealing with the built environment and the environment that builds us back. Current MFA candidate in Sculpture at the School of the Art Institute of Chicago. Argumentative, but pleasant enough. Still cutting my teeth, young.

Kerri Flannigan, Estraven Lupino-Smith (sound)

The Secrets of Naming Clouds: Talking to Make Things True

The Secrets of Naming Clouds is a performance accompanied by moving image work, projections, sound and live-narration. The performance draws on utopic universal languages such as Blissymbols, an 'anti-word' language designed to eradicate miscommunication and Láadan, a feminist language created to end patriarchy. These idealized forms of communication are interwoven with coming of age stories; homevideos and choreographed dances, dating bans, classroom conversations on consent, teen-girl vigilantes and a family trip to LA in pursuit of minor celebrity Adam Sessler, my sisters crush. A 15 minute excerpt will be performed at the conference. Collaborators::: sound by Saturniid ∇∇∇ dramaturgy by Sarah Elkashef∇∇∇ text editing by Kristin Li ∇∇∇with direction by Kevin Kerr"

Kerri Flannigan is a Victoria-based interdisciplinary artist. Through drawing, projection, and performance, Flannigan explores methods of experimental narrative and documentary; Grounded in both personal history and in-depth research, her recent body of work examines family mythologies, coming of age confessions and non-verbal communication. Flannigan has shown locally and internationally.

Kirstie McCallum

DreamLab

DreamLab, is a performative workshop that draws on both creative writing and performance art traditions. I will guide the audience through a series of linguistic and meditative exercises designed to enhance their awareness of language, visual imagination, and associative thinking, using tools that range from the simple conceptual (free-writing) to the mechanical (a handcrafted “stroboscopic flicker device” aka Dream Machine, invented by artist Brion Gysin). The performance of DreamLab is a weaving together of the tangible and the intangible into a uniquely meditative experience.

Kirstie McCallum is a multi-disciplinary artist working across poetry and contemporary art. Her early studies in critical theory and literature resulted in collections of poetry addressing natural and mechanical metaphor. A newer photographic series called Amorphous (2016) integrates pop aesthetics while exploring material waste. It moves between abstraction and representation in a manner that parallels metaphoric language. The unifying thread in this work is a fascination with perceptual experience and representation that crosses the boundary between literary and visual art. Participating in WORDS & [] – A DURATIONAL CONFERENCE OF ART & THOUGHT allows me to critically revisit the relationship between language and aesthetics in a process-based participatory setting.

Lara Oundjian

Images for thing you blow into at parties

A semi-theatrical creation of space that unfolds in real time, with several warpings. Exploration: Surprise. Failure. Anticipation. Hoping for you. The performance of ecstasy. Abjection. Sharing with you. Having fun. The success or failure of earnestness. Interests: The vocabularies of the theatrical and the daily, of qualities of presence and of movement. Am I with you/where are you?

Lara Oundjian is an actor, dancer, performance maker, and film maker based in Montreal. She holds a Bachelor of Arts in Cultural Studies and Cinema Studies from McGill University and has trained in dance, theatre, and physical performance in Montreal and abroad in Denmark, Belgium and France. In 2015 she cofounded the dance-making group Contrabête Projects where she co-created a performance and video instillation and is credited as director for two films that will be released in 2016. Lara is interested in nuances in performative presence, singularity in the performing body, questions of characterization, and reconsidering corporeal virtuosity.

Laura Acosta

WORD OF THE PIG

WORD OF THE PIG is a dramatic audio-visual experiment that presents the relationship between a trigger, a subject and an object exposing the limits of translation. Performed by electronic musician Tobias Rochman

Laura Acosta is a Colombo-Canadian multidisciplinary artist who uses textile techniques, performance studies and the body as a main medium to explore the emergence of new spaces. She has acquired an advanced diploma in Fine Arts from Fanshawe College in London, Ontario. As well as an interdisciplinary Bachelor in Fine arts from NSCAD University, with a special focus on textile practices. She is currently completing a Master in Fine Arts in Fibres and Material studies at Concordia University in Montreal.

Lauren Siegel

Therapist in Residence // Dream Over

Therapist in Residence - Throughout this durational conference I will be serving as the SMT Conference's Therapist in Residence. For this project, I will be offering private individual, couple, or group psychodynamic psychotherapy at the mere cost of a barter object of the participants' choice. All will remain confidential (unless participant prefers otherwise) and a liability waiver must be signed. A list of further mental health resources will be available to be discussed if participants choose to explore psychotherapy on an ongoing basis.

Dream Over - As a co-organizer of the Dream Over event that takes place annually at the Rubin Museum, I am delighted to recreate a similar workshop at the SMT conference. This workshop will entail a group before sleep in which each participant will share a dream they have prepared (preferably written) prior to workshop to share with the group. After we have all spent time thinking about our dreams together, we will all fall asleep together--our thinking of dreams finding their way to being in dreams. In the morning, I will awake participants one by one and discuss with them individually their dream experience for 15 minutes at a time. I have experience as a Psychotherapist and as Co-leader of the Dream Over in assisting participants to recall dream material even when they believe they did not dream. I also have knowledge and experience in dream analysis and my discussions of participant's dreams will be based in dream analysis and have a therapeutic bend. "

Lauren E. Siegel, LMSW is a Psychotherapist practicing in New York City. Ms. Siegel is a graduate of NYU and member of the psychoanalytic organization Das Unbehagen. She has served as faculty at the School of Making Thinking and has presented work at the California Institute for Integral Studies, the Bruce High Quality Foundation, and the Animamus Art Salon.

Lina Moreno, Emma-Kate Guimond

Holding an Image

The performance entails a sequence of similar but different actions. It is about attempting to hold a picture; showing it to another under the understanding that showing is also reading and that seeing means being held in a moment. Words are there because something is absent. You know something is absent because you keep encountering it in the traces. A friend asked, how do we know when a concept has been transfigured into a non-worded substance: We know by means of repetitive encounter. Reading is a way of repeating, of holding the traces, of holding images. Bearing the words and non-words.

Emma-Kate est une artiste de performance qui examine les différences entre le senti et le compris en employant des stratégies de plusieurs codes de performances. Elle est un tiers du collectif WIVES et présentement en train de faire une maîtrise en arts visuels et médiatiques à l'UQAM.

Lina Moreno fait une maîtrise à l'Université de Concordia. Sa pratique créative et intellectuel bascule entre les pédagogies expérimentales, la conversation et le dessin. Elle cherche les possibles manières de rencontrer, créer et partager les images en construisant des structures de conversation à travers des géométries étranges.

Lisa Erb

Perambulatory

declinations within the manifold? within flux: -Application of (restricted) repository: The BigPicture (glimpses of it), implications of next: Channelling interfaces, compounds. - Gat'd: Brewed for yr POV: Augmentation of the given: Complex linings. Relating. Rewired. - Process integrative open. Meta-level'd<trans>: next post-distinct <TO> Augmented Force Map: Next-level: 'N18E19X20T21' Depth? through scales? (Not) Knitting blindly. Yr ear? Next level combinatorics. - such theory: Meta-entrances & its topology, acid information, emergent linings? Rearrange the concept of entity, direction and relational potential on dimensional interrelational scale: within - encapsulations and bindings for 21st century: augmented gating - also in real timespace."

Lisa Erb- artist & investigator (ICT/STEM), working on meta-theory and metaforms of relation and <trans>form trajectories, relational extensions and next-order ontologies under the new paradigm (dynamic complex, non-linear, non-local, post-distinct), advancing a "BigPicture" of involved spheres under holistic perspective beyond technosciences, non-racist maths, cybernetics, physics, queer_theory+pheminism, futurism, GLoCal structures, unitary theory, EL, TOE & G.U.T., doing ontology-/space-/ and meta-modelling, level and sphere compositions.

lo bil

46, female

46 provokes an absence, I have never spoken directly about sex. Now is the time. This will not be a sentimental exegesis but a visceral translation, finding words where there is only colour, comparison, compulsion, idea, image, impulse, desire, demand, drive, emotion, fantasy, obsession, reaction, response, sensation, speed, and statement. I experiment with my unknowing, with a physicality that is interrupted by verbal and non-verbal strategies. Seeing the non-syntactical elements as part of the discourse, we can say that this is a performative lecture that performs itself and stimulates more than one part of the brain at the same time.

lo bil- I do experiments to correlate my interests in pleasure, risk, vulnerability, memory, agency, labour, an aesthetics of feeling and the impacts of a social location on identity - allowing the unimaginable to emerge in front of an audience. My work has been shown in Toronto, New York, Washington, and Berlin.

Madame Georges (Marine Pioch)

(Im)pensée burlesque : sans et dans la pensée burlesque

Is art able to erase the performative nude body? When and how does art render the nude body performative? How is it that our gaze transforms? How can we transform our naïve or even judgmental gaze into something more mature, capable of bearing witness to a performative interpretation that affirms all body types? Is it the gaze that determines the nature of a burlesque performance, or is it the artist? Can art distinguish the nude body from the performance? In burlesque pieces, artists often find themselves treading the frontier between artistic performance and sex work. A collective conversation on a stage laid bare will allow artist and spectator to explore these performative issues.

Madame Georges is a Burlesque stripper, Drag King, make-up artist and Montreal-based fem. After being initiated into classical neo-burlesque, Madame Georges decided to take her character beyond simple demos and to delve deeper, exploring the body and reliving the distressing and infuriating experiences she endured within a patriarchal society. This process serves as an outlet through which the character can redefine her femininity and affirm her message.

Magdalena Olszanowski + Solon Chatziliadis-Olszanowski

One Hand Moments: We Always Make Love with Wor(l)ds

The [performance] explores various modes of linguistic un/making via the collective exhaustion of motherhood. How can the banality and frustration of the repetitive actions of mothering become spaces for new potentialities to emerge when on display? when taken out of their domestic context? What is the boundary between our wor(l)ds and a newborn's wor(l)ds? The [performance] is guided by the infant's orientation towards their mother [tongue]. What does the duration of and distance from my tongue to my child's form? Between you/me/them?

Magdalena Olszanowski is an arts-based researcher currently exploring the prurient maternal. She's also a PhD candidate and part-time instructor in Communication Studies and Women's Studies at Concordia University. She has published and created work regarding various sound and image technologies with a focus on the body & censorship.

Maggie Flynn

Grey Matter & Bloody Tongues

Grey Matter and Bloody Tongues is a prod for participants to look at their perceptions and experiences of self-censorship. This project has two intersecting forms: a collective discussion, and an artist multiple for participants to engage with privately over the course of the conference. In the discussion we'll wrestle with self-censorship and its relationship to other processes such as editing, strategic omission, and thought suppression. How does daily/conversational self-censorship differ from more macro choices (ex: art practice, internet presence, or physical presentation)? Multiple narratives will be drawn out to consider where along the spectrum of subconscious-to-conscious self-censorship happens.

Maggie Flynn is an organizer, artist, and curator. Her version of life/work balance includes so much writing and recreational dancing. Maggie has presented projects at the Rhubarb Festival, Hemispheric Institute's Encuentro, the Art Gallery of York University, and the New Gallery. She is the Director of Whippersnapper Gallery.

Marcelino Barsi

Erasing and Drawing on Artforum magazines

A performative lecture of reading aloud images/texts from the Art Forum magazine, that I have intervened for the past years and that I will continue intervening in real time during the performance and the reading. So far I have more than 200 texts intervened, I will read some of those, perhaps in a stand-up comedy kind of way or maybe solemnly. The Art Forum magazines is a collection that I found on the garbage together with other magazines that someone who didn't want them anymore gave me. As an artist I usually use what others throw away. This as a gesture of re-using but also as a gesture to challenge the place where things end and begin. Like this, the performative reading-tracing, is a doubling act which traces and writes-draws on top of a well known art magazine as an institution full of art critics, galleries, notes on art, artists iconic pieces, etc. The magazine is a monument but this time it is also just a support that allows questioning the values of the written and the reading. A questioning in the act as an account of the idiosyncratic yet embedded experience of performativity, language and sound proper to a different kind of culture, one that comes alive during the encounter with those notes and texts. On the practice with ArtForum, I have been reading by crossing and erasing some lines of the texts with black ink from different black sharpie pens, creating like that diagrams that make it impossible to read the original text while at the same time create another texture of text or a what else could there be in the text as imaginary and playful landscapes of a sort of resistance.

Marcelino Barsi lives and works in Montreal since 2012. Born in México. Marcelino's practice as a visual artist is made up of accidents and improvisations but mostly based on collaboration with other artists and architects. Marcelino's artwork is homemade in all the sense of the term. Most of his materials are collected and gathered from what others would consider waste. Objects for marcelino are alive and part of a connectivity with everyday poetics transiting between a joke and a serious life comment.

Marie-Andrée Pellerin

Dialecte pour objets

"Dialecte pour objets" is a montage of images with a French voice narration and dubbed-over in German. The video sequence is looking at actions and procedures that deterritorialise language and objects, and the shifts of meanings those migrations in space can generate. Objects of our material culture and languages bear witness of our identities and ways of living. Removed from its territory, a language is "affected by a strong coefficient of deterritorialisation", which might generate shifts in the meaning of the words. When does the language stop to be representative and tends towards its own limits? German dubbing: Christoph Rath (Zurich)

Marie-Andrée Pellerin is from Montreal, but is mostly based in Europe for the last years (Belgium & Netherlands). She holds a degree in architecture from Université de Montréal and a Master of Arts from the Dutch Art Institute. She is currently in residency at CCA Glasgow supported by Conseil des Arts et des Lettres du Québec.

Michal and Felix, Joe Browne and Alex Bachmayer

Rives & Dérives (Symphony Portuaires) (2012) "Forty Tactons for Art and Music" (2014)

Rives & Dérives (Shores & Drifts) is a cycle of several pieces for drones and musical sound sources, based on a series of score drawings Sandeep Bhagwati made in 2011, originally conceived for ship sirens and a choir dispersed in the listening crowd. This version is an indoor piece for a computer generated drone and participative audience divided in 4 groups following a computer-animated rendering of the drawings with precise guides for speed, dynamics, pitch envelopes and vocal sounds. It is a kind of improvisatory canon: 4 groups will encounter the same sequence of graphic symbols realized with different durations, sonic textures and dynamics. An attentive listener might catch imitations and echoes wandering from group to group, just as they might in a contrapuntal poly-ensemble composition.

Forty Tactons for Art and Music (2014) Concept, Poem, Score: Sandeep Bhagwati Soloist: Felix Del Tredici Vibro-Belt: Alex Bachmayr/Joanna Berzowska Algorithms: Marcello Giordano, Joseph Browne, John Sullivan. "Forty Tactons for Art and Music" is a conceptual improvisation etude for soloist and a vibrating belt. The musician alternately recites an oulipian poem word by word, with interspersed musical comments - but does not know in advance how and when each word/phrase needs to be spoken or what kind of music to play in response to it. These instructions are generated by an interactive algorithmic score, and transmitted to him via a vibrating belt: its vibration patterns, but also their speed and intensity shape both text and music in real time. This way of setting a poem to music is designed to not impose any intentional interpretation of the poem on the listener. But it is not random either: the interpretation is post-humanly authentic, and the performance is really human. But now you know that they are also only one of many possible interpretations and performances.

Matthew Clinton Sekellick

A Lecture With(out) Words in at least Two Acts

A lecture that isn't. How is it possible to act? Is it possible to act? If I can't act, can I still think? Theater sits in the space between words and not, placing words inside bodies. Nevertheless, I find myself mired in words and thought and unable to take meaningful action; a condition seemingly mirrored onto society. Depression infects its contemporary twin, discourse, and we are all living a Samuel Beckett play. Foucault said something about something cutting transversally across something, but I haven't got a knife.

Matthew Clinton Sekellick creates plays, performances, installations, interventions, videos, and essays that concern the political economy of the theater and the end of the world. He is currently traversing the continent while relocating from Buffalo, NY to Troy and/or Brooklyn, NY. MA, University at Buffalo; BA, Purchase College. sekellick.net

Matthew-Robin Nye

Pack a Landscape and a Snack

Any version of utopic space necessitates an understanding of the processes by which it emerges, holds, and dissipates, and an acknowledgement that the subject, while in co-development with utopia, does not precede or outlast it (Manning, Whitehead, Nyong'o). Fabulation (and the powers of the false) represent the "creative incumbent power" (Massumi, Manning) of creative practice and the social resistances that it may afford. 'Pack a Landscape and a Snack' incorporates the crystalline, movement-image (Deleuze) as a possible technique of transversal resistance by hiding difference on the other side of the actual. Together, we will develop techniques of creative resistance, landscape-layering as fugitive practice and resistance to the normative pull. As a visual artist and curator, I think and create towards the problem of creating a 'queer utopic space' which evolves alongside a continually renewing present: or, the production of multiplicities through fabulation in creative practice.

Matthew-Robin is a member of the Senselab; MFA Intermedia Candidate; and will be commencing a PhD in Interdisciplinary Humanities in the Fall.

Maximilian Goldfarb

Remote Viewing

'Remote Viewing' is a slide program without images: The articulation of Maximilian Goldfarb's observational text is accompanied by improvised sounds, performed by Crazed, which is the electronic sound outfit of Jack Schoonover and Maximilian Hamel. As a visual archive escaping traditional representation, we perform excerpts from a text that conveys a hallucinatory urbanism, interconnected anatomies, and the mechanics of everyday apparitions.

Maximilian Goldfarb is an interdisciplinary artist, producing site-derived works in various media. Recent work utilizes M49, a mobile research facility. Goldfarb's recent book, 'Handbook for Human Machines' (Pilot Editions) presents visual/notational plans for his radio program, Human Machine (Wave Farm/WGXC). Goldfarb will collaborate at 'Words &' with electronic artists, Crazed (Jack Schoonover/Maximilian Hamel) to present 'Remote Viewing'.

Michael Mersereau

Chorus

“Chorus” is a multimedia broadcast on the FM radio band. Various individuals have donated audio of their crying using cell phones or other recording devices. Each audio file is randomly chosen every five minutes at a random frequency on the FM band. The roving pirate radio stations interfere with daily broadcasts to catch unsuspecting listeners off guard. A Raspberry Pi computer as the radio broadcaster controls range and distance for any show or installation. A LED can be attached to indicate a broadcast. Handheld radios will be scattered across the Darling Foundry so that visitors may chase the broadcast or just leave the radio on a static channel. “Chorus” can be adapted to various forms of greater or limited interference and channels.

Michael Mersereau (b. 1977) is a multidisciplinary media artist and experimental musician. He is from the San Francisco Bay Area in Northern California, and holds a MFA from Mills College (Oakland, California) and a BFA in Painting/Drawing from the California College of the Arts (San Francisco, California). Mersereau splits his time between Oakland, California and Montréal, Québec and has shown in Mexico City, Mexico, The San Francisco Bay Area of California, Montreal and Toronto, Canada.

Michal Seta

2 short drone films

The proposal is simple. The two short films in the style of /Drone Cinema were produced in 2014 and 2015 and both started as a /haiku/, as in the above image (also cited below). Both videos are 3D animations. The haiku poems may be shown or not, on any medium as well, either printed or on screen before or after the film.

Michal Seta wears many hats. He's a developer at R&D department of Society for Arts and Technology [SAT] and Sandeep Bhagwati's research assistant at Matralab in Montreal, sound artist, improviser and performer. He enjoys creating and using digital tools for artistic expression. He is involved with a networked collective Melatab [SAT], a co-founding member of the electroacoustic trio No One Receiving (Grain of Sound label) and the other half of the poetry and electroacoustic improvisation duo UniSecs. His works have been exhibited or performed in Europe, USA, United Arab Emirates and Canada. He has worked with Sandeep Bhagwati, Roger Sinha, Damian Taylor, Jane Tingley and many others in bridging the gap between the tangible world and digital matter.

Michelle Bentsman

Tied tongues & the mythical origins of linguistic separation

How did we come to speak different languages? Why were we separated by the tongue? This session will approach these questions through a handful of mythical tales of linguistic separation. In response, we will use relational memory as a means to tie ourselves back together, one by one.

Michelle Bentsman is an MTS candidate at Harvard Divinity School and a trans-disciplinary artist with a strong interest in mortality, liminal practices, and text as embodied experience. Most recently, she has performed at Mobius and presented at [image here], the Film & Visual Studies Conference at Harvard University.

Michelle Macklem

Under the Surface

How do we sonically account for the inaudible communication that surrounds us? The endangered Red-legged Frog lives most of its life, and communicates under water. This species can only be heard under the water's surface. This radio art piece uses underwater field recordings from Vancouver Island, juxtaposing the sounds of the Red-legged Frog with that of the human-constructed radio broadcast signal. It explores the sounds that surround us everyday, but fail to recognize. Special thanks to Paige Erickson-McGee and Habitat Acquisition Trust.

Michelle Macklem is a radio producer and graduate student at Concordia University in Montréal. She has produced work for CBC, Radiotopia's The Heart and was shortlisted in 2015 for the HearSay International Audio Arts Festival. Michelle has worked and produced content for community radio stations across Canada, including CFUV 101.9 FM in Victoria and CKUT 90.3 FM in Montreal. Michelle is currently working on projects that use sound design to explore the affective relationship between sound and human connection through fiction and non-fiction works.

**Mike Hornblow, Lina Moreno, Sans, Agung Gunawan, Deasylina Da Ary, Pradapa
Loka Bhakti Dance School**

5FootWay

5FootWay is a cross-cultural collaboration in experimental translation, with creative communities in Yogyakarta Indonesia live-linked to a participatory event at Darling Foundry. Across a 13-hour time difference we will have breakfast for your supper. Using the figure of an alien crash-landed in a padi field, we extend an invitation to translate media, movement, and language as a way of embracing our collective alienations. 5FootWay is a magic-realist science fiction to be invented, looking for the alien within and between us, and across other things - food carts, video art, dance performance, and online interfaces.

Kukuyuruk are a group of artists from different countries and disciplines, coming together around ongoing iterations of the 5FootWay project.

For WORDS & [], the team comprises Mike Hornblow (New Zealand), Agung Gunawan (Indonesia), Deasylina Da Ary (Indonesia), Lina Moreno (Columbia), Sans (Canada), and others to be announced.

Mira Berlin, Jessica Mach, Amy Gottung

IN•TIM•ACY

"Intimacy builds worlds [...] creates spaces and usurps places meant for other kinds of relation," writes Lauren Berlant. Say that Berlant is right. Say, then, that what we are facilitating is an exercise in world(s)building, one that may unfold on a scale less comprehensive than the term "worldbuilding" would suggest. Less comprehensive, but not necessarily less ambitious. *IN•TIM•ACY* explores and experiments with intimacy-building: participants will be invited to cultivate personal worlds in the midst of an otherwise public space. Will this project elucidate intimacy's operations, or will it merely contribute to our mystification?

Mira Berlin, Amy Gottung, and Jessica Mach are artists/researchers based in Toronto.

Morgan Sea

Closure in Between

A look at the verbiage and structures of the graphic narrative formats known as Graphic Novels, aka Comics, aka cartoon strips for kids. Through a dynamic and not at all hastily thrown together slide show, Morgan Sea will tell you a tale of pictures and words and invisible magic!

Morgan Sea is a trans artist and illustrator living in Montreal. Sea is a Concordia Graduate and Alumni of the School of Making Thinking. She is a self-taught pataphysician, karaoke enthusiast and zine maker. One time she punched a werewolf. MorganSea.com

Naomi Moon, Emma Lee Iverson, Marc

the Memory Choir

our little team is here to enact the thought processes of asking and remembering... vamos baby – we will move our bodies round the conference events, meet you in the hallways, the in-between moments - chorus by the bathroom we will choir and mutter the questions we are hearing serenade you run a rose under your nose and ask you to remember will you make a mini myth to memorize now? With No camera, no notebook. stories collecting into sounds, repeating aloud till we learn what happened to us if we can, to help you trace your place and ask your queries

Emma Lee is mover, shaker, dreamer. She spends a considerable amount of her time figuring out how to put her thoughts and body feelings into dance choreographies. You can usually find her exploding with sound and/or a gyration of the hips somewhere with a good amount of sunlight. Emma Lee is highly fond of improvisation and believes it holds important keys into discovering intuition. She is artistically interested in too many things. She enjoys researching the hierarchy of impulses as they appear human behaviour. She dreams of becoming a maker who enlivens people to create their world intelligently and with great laughings. I'm relating with the feeling of a baby horse. Still wet from the mama, concentrated with new sensations Wobbling legs have an imminent impression of something like galloping. I want people to feel allowed to vitalities inside that have been told not to grow – Spontaneous song, that complex honesty, stillness, a hidden persona – I think great social development and innovation can come from this. I'm trying different hands to make nurturing environments for these vitalities... With meditative choreographies or old time songs or nonsense soundscapes, carved ear-space for sincere investigations, a hearty disrespect for prestige and commanding binaries. - Naomi Moon

Natalie Fletcher

Exploring wordness

What are words? Where do words and nonwords blend into one another? Is there anything outside of words and nonwords? This interactive workshop will engage participants in a conceptual exploration of wordness through an experience of the Community of Philosophical Inquiry, an internationally recognized, UNESCO-endorsed method for developing multidimensional thought through collaborative dialogue. Using creative, cheeky inquiry moves that emphasize alternative word constructions (poetry + improv), word battlegrounds (associative + metaphorical duels), and nonworded phenomenological experiences (silent protests + tongue forgetting), this workshop will aim to curate a space where we can expand the boundaries of our perspectives on wordness.

Natalie Fletcher is an interdisciplinary doctoral student at Concordia, fusing research in ethics, political philosophy, dialogic pedagogy and relational aesthetics. She is a philosophical practitioner, creative consultant and director at Brila Youth Projects (www.brila.org), a registered charity that introduces philosophical thinking to young people through creative workshops and the production of zines.

Rachel Yoder

Who's Your Hydra

Who's Your Hydra is a series of short conversations investigating the mythology of self, how we formulate personal narratives and present them to society. I will be casually interviewing people I know and love, acquaintances, strangers and people I don't understand and pitching questions to first of all establish who we think we are, and then poke holes in blind spots. The idea that we are who we say we are will be investigated, examining the fallacies we construct around ourselves that contribute to our personal mythology.

Rachel Yoder is a jack of all arts and master of none, transitioning from theater to urban conversations. Currently based in New York, originally from Ireland, Rachel is thinking about starting a podcast.

Rana Campbell

Inhabiting Language

An academic presentation with a twist- it's in Icelandic! Can we move beyond intellectualizing words to truly inhabit a language? Can we encode a foreign language with gestures, images, and unconventional translations to the point of possessing it? Or do we, ourselves, come to be possessed by it? How limited or free are self-expression and human connections given the embodied nature of language and the disembodiment arising from attempts to communicate in a language not-one's-own? This is a presentation about cultural identity based on my research as a Master's student in Iceland. More importantly, it is an invitation to radical communal experimentation with identity and representation across the matrix of a foreign language.

Rana Campbell - Most of the time I have no idea what I'm doing, and I'm learning to be comfortable with that. I'm an academically-trained, artistic-spirited freewheeler with a background in and commitment to philosophy. I currently work with homeless women in Montreal and am most apt and at ease in various types of community leadership roles.

Robert Kingsbury

Stating Naming

Practice naming your state each time it shifts using one word. First only using present tense verbs to name, then later only past or future. Tenses in language are also neurological states that change one's relationship to momentary experience. What do we end up doing or communicating about when we limit ourselves to using adjectives or nouns for a period of time? Attempting to translate (even to ourselves) what we are directly experiencing into language through particular filters offers insight into how body state, attention and presence mediate language.

Robert Kingsbury is a multi-disciplinary artist, practicing explorations in somatic improvisation. A graduate of York University's Fine Arts program, Robert works in video, sound, and site-specific performance installation. He has choreographed and performed in Toronto, Montreal, NYC & Berlin. Robert received the 2011 Premiere's Award for Emerging Artist.

Ronald Rose-Antoinette

Next he makes a slow veer toward my lips

While the only thing y'all should be figuring out is how to transfer the flavor of that word to that word to that word to that word until y'all feel like it's time to wrap up, I'm going to repeat and remix and unmix the moment he commanded a kiss whose love was to perish. Among the soft edges.

Ronald Rose-Antoinette is completing his PhD in Philosophy at Concordia University. He is also a participant of the SenseLab (laboratory in research-creation) based in Montreal, where he lives

Rosana Sánchez Rufete & Aris Spentsas

FDthinkingMAP

We will develop and sketch, a different kind of map, where the importance is not on the 2-dimensional understanding of the place. Instead the continuity of a line made out of words transcribing the artist's thoughts/ideas guides the participants. Thinking Map will establish a starting point and a common goal: to reach the correct destination, to meet the artists again - manage to discover the place of the encounter; and answer, what did you expect to encounter?

Rosana Sánchez Rufete (Spain 1985) graduated with a BFA at the University of Barcelona, Spain and **Aris Spentsas** (Greece 1984) with a Bachelor's in Industrial Management at University of Pireaus Greece. Both have been studying at Concordia University in Montreal (visiting researcher, 2011-2012) and at Polytechnic University of Valencia, Spain (MFA, 2014).

SALYER + SCHAAG

Breathing and Moving: A Gestural Orchestra *Dissolving into the time-space context of Words & []*

this 56-hour relational aesthetics project curates situations for participants to intentionally breathe and move, collaboratively and individually, throughout the entire duration of the conference. Structured in three 18-hour cycles, “Breathing and Moving: A Gestural Orchestra” subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture. Participation entails two ~5-minute actions. Participants are invited to choose a time-stamped instruction card, open it at the designated time, and perform the instructions.

SALYER + SCHAAG is a collaborative team that makes intimate, site-specific, multi-media performance events. They have performed at Madison Museum of Contemporary Art, Chazen Museum of Art, Paris-Sorbonne University, and Stanford University. They coordinate the Art + Scholarship Borghesi-Mellon Workshop at UW-Madison’s Center for the Humanities and curate the Theory-Practice Collaboratory participatory workshop series. They co-founded the Madison Performance Philosophy Collective, with whom they have organized two performance philosophy symposiums, MAD THEORY and MAD THEORY 2. <https://salyerandschaag.wordpress.com/>

Sandra Huber and Rebecca La Marre

Mystic Insights, Ltd.

Your local fortune tellers Sandra and Rebecca will source over 750 neural networks to present you and/or your avatars with a tailored reading based on a chosen theme. Let us consult the great Oracle on your behalf.

Sandra Huber and Rebecca La Marre run Mystic Insights, Ltd. Sandra is doing a PhD in divination at Concordia and once wrote a poetry book on sleep. Rebecca studied Art Writing at Goldsmiths in London and once had her Tarot deck blessed by AA Bronson. For profit, they elucidate the futures of electronic auras.

Sanja Dejanovic

Listening to the Heart of Things

There is always more to the 'I' than the 'I' itself. Yet, orienting ourselves within this linguistic realm, so as to grasp what is given in the more than 'I', we stand trapped in the barriers imposed by linguistic significations that as static images etch themselves along the edge of a movement, becoming enlivened, embodied, thereby prejudicing the arrival in its entirety, the arrival of something like a conscious 'I'. At the edge is a solitary being that now merely exists in language, by way of language, and from within such language, de-realizes each and every thing, itself too. A sort of language animal, an entrapped animal, moving within the circle of its confines to no avail; the not-I is once more 'I', a dialectical way of being that gains its impetus from appropriating desire, the desire for the open: "our only desire is that it be reopened." Reopening at the edge along the leave-taking, the adieu, of sense, means that one is not swayed by the deadening solace that signification affords despite such a leave. One need not anxiously ward off nihilism; delighted by the once more of each opening, there is the promise, "soon we will be able to touch." Sanja Dejanovic with poetry reading by Victor Cirone

Sanja Dejanovic is a SSHRC Postdoctoral Fellow (2016-2017) affiliated with Bard College, and working on the problematic of freedom: to let become from an ecological perspective. She is the editor of *Nancy and the Political* (EUP, 2015), and has published in various reputable journals on continental and existential philosophies.

sans

Ontology of digitality

A video as a selection of chapters from a philosophy in progress, a hyperstition on the ontology of digitality, presented in the writing form of the digital. It thinks an affective theory of digitality, following in a tradition disengaging the notion of meaning from the broader aspects of what words are doing in the gesture of writing, and grappling with its own transfiguration of [in] the process. Writing as programming, words as meta-tagged subjects in the digital memory space of differance. It grapples with why autonomy recurses through kitsch cyborgism, and the leap it will take for automation to think the impossible, the end of financialization, a fabulation with the negentropic, the death of time.

Sarah Chouinard-Poirier

J'écrivais d'une manière absolument illisible

Through the writing and rewriting of the body, time and space, this performative experiment aims to examine the paradoxical space between dreams and reality. Upon waking, I will perform a series of actions in a half-asleep state which will allow me to transmit and extend these sensations to the spectator. Based on the recollection of my dreams from the past four months, this malleable performance piece will be recreated in the present time, transforming spontaneously according to new emerging images of the dream. In the process, dream language and logic are revealed. Performed in the early morning, the performance will be followed by an informal discussion. "

Sarah Chouinard-Poirier is an interdisciplinary artist working closely with cultural and community-based initiatives in Montreal. She elaborates her performances by arranging contextual actions, mixing presence, gesture, speech and object, to compose an image as sensitive as it is radical, to create her own feminist and resistant mythology. Her recent work focuses on the body, spoken action, dreams, empathetic phenomena, utopias, power and systems of oppression. She is also interested in the reappropriation of narratives by people and communities."

Sarah Mendelsohn and Fred Schmidt-Arenales

Nostrand Nostrnd No No No Stand

A listening experience that resembles being on the express train when you usually take the local: when you're sitting in the back of the car and it's crowded, so you can't read the station names as they pass by, and you can barely understand the conductor's voice, even though this is your line, and this is your language. We identify these moments as moments from a dream. "Nostrand..." is a performance in three parts over the course of the conference. It will include voluntary and staged audience involvement, vocalizations, and listening.

Sarah Mendelsohn and Fred Schmidt-Arenales have been collaborating since 2011. Upcoming performances include at Dixon Place, New York, and Künstlerhaus Halle für Kunst & Medien, Graz. They are producers of Reconnaissance, a podcast series exploring intersections between political realities and fictions.

Sasha Amaya

Body Language

This workshop explores the relationship between movement and language. How can we use our bodies to explore the different facets that words can have and the different contexts in which they can be used? How do we learn words? And how do we inflect them with our own experiences and emotions? During this workshop we will experiment together to open up new understandings about words and our physical and emotional lives.

Sasha Amaya studied classical music, ballet, philosophy, and architecture. Her current work takes the form of installation, dance, and opera direction. www.sasha-amaya.com

Sasha Langford

Dreamwork as Method in the Aesthetic Field

Rather than apply thoughts and sense to the non-thoughts and non-sense of the dream, how can the modes of work of the dream--what Freud calls the "process of transformation of the latent dream thoughts into manifest dream content"--be adopted methodologically? How can we not just think about the dream, but think the dream's thought? Reinterpreting the Surrealist project to seek in dreams a site of truth and liberation, this experi(en)(m)ent(i)al lecture speculatively explores the dream as a formal mechanism instructive for aesthetic practice.

Sasha J. Langford is an interdisciplinary artist and researcher whose practice moves primarily across critical writing and sound. Sasha holds an M.A. in Media Studies and recently came back from a tour to the Miami International Noise Conference. She is currently working on a book of experimental theoretical writing.

Sophie Traub

Being a Baby

Recently, while discussing the process of learning to sing opera with an opera singer, my friend Siobhan suggested it is actually quite natural; "Before we learn to walk and move upright, we are able to breathe with the full capacity of our lungs. Learning to sing opera is a kind of unlearning, as you re-learn to use your lungs to their full extent". When was the last time you laid on your back, your arms and legs in the air, and with the full capacity of your lungs, let out a wail from the core of your being, the source of your need? With this as a beginning, I will lead an exploration of early development movement patterns and noise making. We will explore rolling, momentum, unsteadiness, extremity flailing, note-holding, babbling, and sensually sound-making as means of enlivening and deepening breath, and re-orienting to gravity. Neuroscientist David Lloyd has said, "Musical sound may represent something fundamental and distinctive about the brain." He is referring to sonifying brain scans to understand the brain's activity--I am talking about noise making as a sophisticated means of understanding our aural landscape pre-lingually.

Sophie Traub is a performing artist, actor, performance instructor, arts organizer, and music-maker from Toronto, currently based in Brooklyn. She has studied performance and performance technique extensively, with a focus in much of her work and studies on improvisation. Sophie spends two days a week moving with, watching, singing with, and taking care of a (now) toddler.

Stella Rosa McDonald

An Uninterrupted Broken Line

A small group of players sign up to play and are each sent a text by the writer SRM. Each player is designated a number. Number one reads their received text and, from memory, rewrites it to send to number two. Number two rewrites their text from SRM and copies and pastes the text from number one, sending both texts to number three. Number three rewrites their received text from SRM and copies and pastes the text from number two, sending the three-part text to number four and so on. The players meet and together read the final text before sending the (now complete) text back to the writer SRM. "An uninterrupted broken line" uses errors as intentions and approaches writing as an act of cumulative—and communal—remembrance.

Stella Rosa McDonald is an artist and writer based in Sydney, Australia.

Stephanie Castonguay & Sylvain Aubé

Radio-Pyrite

Through raw material, Pyrite-Radio echoes our fragmented landscape to reveal these waves that pass through us. It is from the geological properties of various minerals, such as pyrite, galena and iron ore (magnet), as radio transmissions and pulse phenomenas are generated, both visually and acoustically. These minerals are incorporated into primitive electronic circuits, making sens of the very origins of our current technologies. The body acts as antenna or as a source of interference, to interfere in the transmissions captured by the circuits, as a theremin. In addition to these sources, various manipulations of electric currents (through synthesizers, pedals, modular consoles) emit sound combinations that blend imperceptibly, in addition to reverberate from one and other in feedback loops . While in performance it is possible to perceive and experience the process, both visually and as a listener, the sound piece that results offers a trace of the ephemeral.

Crystalgriche is an audiovisual duo regrouping artists Stephanie Castonguay & Sylvain Aubé (Monnocone). The duo improvises with handmade instruments, mostly oriented towards static noise with primitive electronics. Stephanie works with “crystals” integrated in electronic circuits that are using the body as an antenna to interfere with radio waves and electric sources, as well as shortrange radio transmitters. Monnocone’s intervention is to spatialize and harmonize the various sound sources, using improv techniques to make interventions with its synths, pedals, boards and modulators. Besides performances that are always different from one another, since the duo have intense brainstorming sessions about their tools, the duo will also independently release a 30 minutes cassette. Crystalgriche : crystalgriche.bandcamp.com Sylvain Aubé (Monnoconne) : monnocone.bandcamp.com Stephanie Castonguay’s website : www.spacedataspace.com Sylvain Aubé is an audio artist and a creator of electronic and experimental music, with its solo project Monnocone (a tribute to composer Ennio Morricone). In the last year, he has played on the local circuit of experimental music and art centers (Centre Clark, Eastern Bloc, La Passe, La Plante, OBORO), as well as launching “Jaune”, an album of analogue music available as a limited edition cassette. His new EP is called “Musique Austère”. Stephanie Castonguay’s practice explores processes and phenomena that leave traces. She researches notions of memory and chance by exploring small electronic audio circuits. She wishes to grasp the origin of the current technological landscape through its very essence, that is, materially, through its properties and related physical phenomena. Her work has been exhibited at the International BIAN, Nuit blanche (Montréal and Port-au-Prince), Eastern Bloc, and the international Montreal/New Music festival. She has participated in residencies at the artist centre Perte de Signal and, more recently, at the art and multimedia centre Kër Thiossane in Dakar."

Stephen Mueller

Archives Communautaires

I will record audio onto one hundred and twelve cassette tapes over fifty-six hours, using a handheld voice recorder. Once every half hour I will drop off a tape at a listening station. The tapes will not be ordered, labelled or otherwise organized. All will be invited to listen to, edit and/or transcribe from any available cassette throughout the duration of the conference. Additional recorders will be made available. I hope to initiate performative readings/writings of aural traces: communal participation in a transmutation of different voices, atmospheres and happenings into diverging, open-ended pseudo-chronologies. The idea is not to settle on any single narrative but instead to acknowledge absence, variation and possibility as integral to presence and experience.

Stephen Mueller - A native of Windsor, Ontario, Stephen Mueller lives and works in Toronto. He holds an MFA in Visual Arts from the University of Calgary and is currently a project-based PhD candidate in Art and Visual Culture at Western University in London. His performance-based installation work has been exhibited nationally in solo and group exhibitions from Victoria to St. John's. stephen-mueller.com

Mayra Morales

gossips, ghosts and other poems

**** t a p i l a p i ****'s performative landscapes are scenarios of the lived, a play of in-finite explorations between bodies in movement, gestures in hold, object's affairs, and continual mobile sculpture constructions. Through "mobile architectures of interminable landscapes", the group of artists gather to work in daily conviviality to generate temporal sculptures as eventual investigations. The mobile architectures/tableaux are small scenes or situational scenarios that emerge from playing with collective proposals and tending to each proposal with a plasticity of time. During the first day of the conference we'll be developing non-durational assemblages and on the second day we will present a more intensified performance.

****Tapilapi**** is a collective of interdisciplinary artists mainly from Mexico, living and working transitionally in Montreal, who come together nomadically in a project by project basis. The work develops an improvisational yet rigorous artistic practice of interdisciplinary collaboration between dance, sculpture, choreographic installation, everyday living and photography building an in-between scenario with blurred edges forming multiple tableaux vivant in the fashion of performances as durational landscapes.

Ted Strauss

Word Racing International

On your marks, get set, go. Word Racing International pits lexical gladiators head to head in a battle to read words quickly. Each carefully designed word list will challenge a different facet of pharyngeal dexterity and salivary fortitude. The tournament format will begin with EIGHT racers, and through the round robin format, one racer will emerge the victor. Fabulous prizes will be awarded. To reserve your place in the race please contact ted.strauss@gmail.com. Audience members are encouraged to take sides and place bets. (Warning: some letters may be roughed up during the proceedings.)

Ted Strauss studied the psychology of language for years and created a special database that generates word lists of all shapes and sizes. He also makes music, movies, soup, and sunshine.

Tom Haviv

Index of New Words, A Flag of No Nation

Index of New Words is digital poetry project exploring different practices in the history of word invention, beginning with an exploration of a program that engages in what might be called speculative etymology. More info at tomhaviv.com.

A Flag of No Nation is an open ended series of performances, workshops & installations that revolve around a nationless flag. The project began as a meditation on the nature of identity and post-nationalism in the context of Israel and Palestine. The talk itself will be about the origins, context & future of the project, the history of flag invention, the semiotics of glyphs (the khamisa in particular) etc. More info, with images of prior performances, at tomhaviv.com."

Tom Haviv is a writer, artist and educator based in New York City. His website is tomhaviv.com.

Tomas Jonsson

Magpie Archive

A performative bio-text tracing the intersections of personal narrative across land I present work that reflects on the role of place and how it may at once inform a performative engagement (whether material or ephemeral), and the production of meaning. The performative installation consists of familial affects, gathered from my mothers archive. I am exploring associative stories and reflections that can be drawn from these material affects.

Tomas Jonsson is an artist, curator, and writer interested in issues of social agency in processes of urban growth and transformation. He has curated, presented, and performed work in Canada and internationally. He is currently Artist Director at M:ST Festival and completing his MFA at UBCO.

Navid Navab

alchemical texture no.2

a bowl many little bumps

Navid Navab is a media alchemist, composer/improvisor, gesture Bender, audiovisual sculptor, perSonifier, phono-menologist, and multidisciplinary artist. Interested in the poetics of gesture, materiality, and embodiment, his work investigates the transmutation of matter and the enrichment of its inherent performative qualities. Navid uses gestures, rhythms and vibration from everyday life as basis for real-time compositions, resulting in augmented acoustical poetry and painterly light that enchants improvisational and pedestrian movements."

Valerie Kuehne

slug sex

Is there a point in the experience of surprise (as transcendence, as disgust) that moves a body past the point of verbal engagement? are we ""pushed over the edge"" into a speechless space? do we crave this edge? do we live our lives perpetually running from the cliff? Is there anything else worth performing for? I am invested in the type of silence that results from surprise in both a delightful and traumatic sense. I will push myself past levels of comfort in order to find a non-verbal space that supports pure action, pure performance. I will forget myself. I will formulate a therapy that alleviate the debilitating inner monologue that we all face. I will aspire to the ecstatic. I will gladly sacrifice my speech for the sake of catharsis. I want to believe that ""presence"" grows out of a non-verbal state, and that the more one engages this silent space, the more fluently one lives to describe this experience at a later date. Wisdom. Growth. Abandonment. Earthworms.

Valerie Kuehne is a cross-pollinated work of chaos. Fusing together music, performance art, narrative, and experimental curation, she has been told that, "if this music thing doesn't work out, she'd probably make an awesome cult leader." (Boston Public Space). Ms. Kuehne's work operates under principles of surprise, and investigates obsession, decay, sex, hypnogogia, viscera, & death. She is an advocate for mental illness and addiction, incessantly seeking new ways to break down stigma and misconceptions about both.

Willy Smart

What to Look for in Water

We've all had enough lessons on the high dive; let's spend some time just floating here on our backs. That's nice, no? That's because the surface is the space of erotics.

Willy Smart is artist and writer who works frequently in presentational forms—lectures, sculpture, and publications—that propose extended modes and objects of reading and recording. Willy directs the conceptual record label Fake Music.

Yvette Granata & Shane Farrell

Crypto-Space Performance Lab (4-D Diagrammatical Performance Instructions)

A performative thought experiment that aims to enact a framework for an exoskeleton for a new dimension of space-time. We will build a dimensional score in which the rules are not focused on individual or interactive social behaviors but instead on dimensional interactions with gravitational waves from 400,000 years before the Big Bang. We will lead a group performance in which we invite participants to collectively conceptualize and inhabit the dimensional gravitational score.

Yvette Granata and Shane Farrell are artists at SUNY Buffalo in the Departments of Art and Media Study. Their collaboration spans multi-media works and aims to create an infinitely dense point of gravity within an intergalactic feminist hive-mind. They can be found tweeting from four different screens at once at @shyvalien

Zoe Greenberg, Gavin Sewell, Adorno Max Sewell

Practise Practise Practise

Dionysius plumed a superabundance of fertility. But how does actual biological abundance act upon the words and bodies of working artists? Babies pulse according to their own animal rhythms, interfolded within the maternal body during the dark time of gestation. The first year is one of carefully and gently persuading baby to relinquish this interfolding, to become more like separate, ego-driven grownups. Making art around this difficult work of persuasion is an awesome challenge. Against all odds, we will haul our practise into the collaborative space and share our growing thinking process with our sibling inspirators.

Zoe makes words inbetween the demands of nurturing life from animal to humanimal. Gavin makes paintings inbetween the demands of supporting life from baby to boy-child. Adorno is a small new person, just learning to walk and talk, who is often openhearted, demanding, contemplative, playful and mysterious.