

# confronting**chaos**

Screen Cultures & Curatorial Studies  
Graduate Conference

*Featuring Keynote Speaker  
Dr. Laura U. Marks  
(Simon Fraser University)*

Queen's University  
August 26-28, 2022



# CONFRONTING CHAOS CONFERENCE PROGRAM

FRIDAY, AUGUST 26

## KEYNOTE PRESENTATION

LAURA U. MARKS, **SOUL ASSEMBLAGE MEDIA** 10:30 AM



Dr. Laura U. Marks works on media art and philosophy with an intercultural focus, and on small-footprint media. Her most recent book is *Hanan al-Cinema: Affections for the Moving Image* (MIT, 2015). She programs experimental media for venues around the world. As Grant Strate University Professor, she teaches in the School for the Contemporary Arts at Simon Fraser University in Vancouver, Canada, on unceded Coast Salish territory of the Sk̓wxwú7mesh (Squamish), Stó:lō, Səlílwətaʔ (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) nations. That's a harmonica 🎵.

[“Source: Laura U. Marks – Simon Fraser University”]

**FRIDAY, AUGUST 26**

ART AND MEDIA LAB EXHIBITION OPENING 12:00

### ***Bluff Body Flowmeter***

Peggy Fussell (Queen's University)



This animation/art installation explores chaos from the point of view of fluid dynamics and family dynamics. It is an exploration of the laminar-turbulent transition, the conversion point between smooth, orderly flow and chaos.

My father, Theodore Fussell, designed instruments to measure the flow of liquids by placing a bluff body, or obstruction, in the stream. From him, I learned that disruption of laminar flow results in turbulence. Using tactile craft materials and sensory methods that evoke memories from my youth, I playfully explore concepts of fluid dynamics. Included are excerpts and diagrams from my father's patents, canvas strips, embroidery thread, crochet, a shot of scotch and a 1970s soft pack of Kent cigarettes. Animated vortexes and eddies are formed in spilled paint and snarled yarn, pareidolia is found in cigarette ash and poetry is revealed in US patent applications.

Influenced by the chance operations of John Cage, the diaries of Paul Klee and Tim Ingold's taxonomy of lines, this work equates laminar flow to written or spoken language, wherein ideas are presented linearly, one thought leading to the next in an orderly fashion. Turbulence is created when an obstacle is thrown into the mix. Suddenly ideas are splayed, spun off and rearranged into a chaotic whirlpool.

**Peggy Fussell** is a Ph.D. candidate in Screen Cultures and Curatorial Studies at Queen's University. After studying digital design at Pratt Institute, she created animation and special effects for film and television. An interest in film festivals led to a position in the education department at The Walters Art Museum where she created accessible experiences with art and media for families. These learning environments supported intergenerational fun and learning outside of the classroom and included installations, obstacle courses, collaborative art projects and events. Her research connects craft-based animation and optical toys with theories of art education to encourage slow looking and extended conversations.

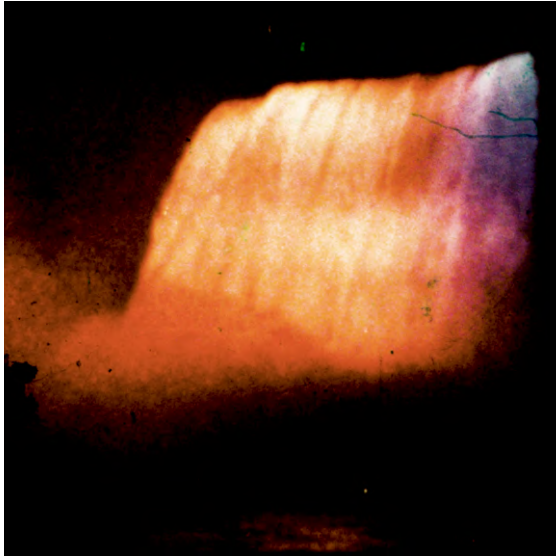


FRIDAY, AUGUST 26

ART AND MEDIA LAB EXHIBITION OPENING 12:00

### ***Cascade des Oiseaux***

Brandon Hocura (Queen's University)



Waterfalls have been speaking to us for centuries. Listen closely and you can hear applause, voices, wind, the sea, and even music. Always nebulous tricksters, they are also a source of visions; effervescent figures of animals, clouds, faces, ghosts, gods, and monsters arise from their frothy babble. As a result of these cryptic communications, many cultures have identified them as sites for magic and gods. Both Aristotle and Lucretius described the illusions created by staring at moving water, and in 1834, Robert Addams, a natural history philosopher observed and wrote about the perplexing illusion of what looked like a woman bathing in the Falls of Foyers in Scotland.[1] In this sense, we can consider waterfalls as the first moving images, a primordial predecessor to the medium of film.

Cascade des Oiseau is an immersive installation created from digitized loops of deteriorating 8mm footage of Niagara Falls I found in a thrift store two decades ago. The film is a souvenir from youth, an evocation of these fuzzy echoes of experience, and a meditation on memory. As an impressionistic and obscure remembrance, the soundtrack is comprised of many layers of audio ripped from amateur YouTube videos of waterfall viewings, hazy hypnagogic synths, and elegiac electronics. The overlapping video samples create a stratum of soft dissonance from the waterfalls, indistinct voices, and ambient sounds. It acts as a chimeric noise-floor over which the music was composed, adding layers of synth, like painterly gestures.

**Brandon Hocura** is media artist, writer, producer, and archivist. He is the founder and creative director of the record label and publisher Séance Centre. His research and reissue work over the last 10 years has helped revive under-known electronic, new-age, gwo ka, disco, soca, pantsula and kwaito artists. In 2017, he directed *The Lake Sutra*, a short film surveying the influence of the Northern Ontario environment on the work of Canadian musician Beverly Glenn-Copeland. His work intersects with experimental poetics and ethnography, and explores the complex relationships between music, landscape, language, technology and culture. His recent research areas include autonomous distribution networks, visual & sound poetry, material histories, rogue archives, living memory, archipelagic thinking, as well as popular & avant-garde music from the Caribbean and its diaspora. As part of the Vulnerable Media Lab team at Queen's University, he is engaged with audio and video preservation, and is helping to build standards and best practices for audio archiving.



**FRIDAY, AUGUST 26**

ART AND MEDIA LAB EXHIBITION OPENING 12:00

### ***Mining Meaning (Quest for Validation)***

Phoebe Jenkins & Nick Vyssotsky



A prevalent online phenomenon in recent years has been a great number of young people looking to philosophical texts as a means of contextualizing our current historical moment. These texts range in content from the strictly materialist to more esoteric, abstracted works. This interest in critical theory is documented appropriately enough on social media platforms, such as the Theorygram subculture on Instagram, where accounts post memes laden with references to philosophical concepts, texts, or the philosophers themselves.

Concurrent to this has been another trend where people, exhausted or demoralized by their limited economic opportunities, pivot to alternative means of becoming financially stable. Crypto-mining makes use of a significant amount of computing power to validate transactions (generating hashes) within crypto networks, rewarding the miner with cryptocurrency for each successful hash. This process of mining hashes provides the owner of mining rigs to generate a steady stream of ambient income.

Both the desire to become more intellectually nuanced and financially stable are attempts at establishing a greater degree of autonomy within the chaos of the contemporary world.

The artwork *Mining Meaning* makes use of the proof-of-work technology implemented in crypto-mining but transposes its purpose from the generation of hashes to the generation of new critical theory. Taking as its basis texts popularized on Theorygram such as Capitalist Realism, Fanged Noumena and others, 'Mining Meaning' utilizes hashing to synthesize these works while simultaneously generating new critical theory in the process. The subtitle *Quest for Validation* is at once a reference to the mining rig's function of validating transactions in its network, while also calling to mind the crypto miner's attempts at financial (or in this case intellectual) validation by using the mining rig in the first place.

**Phoebe Jenkins and Nick Vyssotsky** are multi-disciplinary artists based in Brooklyn and New Lebanon, New York respectively. Their collaborative practice is oriented around utilizing web3 technologies in artistic contexts, as well as explorations of the effects of online culture on human psychology. Together they co-host the weekly youtube stream *Mother Based*, which is concerned primarily with technology, culture, and parapolitics. Their work has previously been shown as part of the Do Not Research group show at Lower Cavity in Holyoke, Massachusetts.

**FRIDAY, AUGUST 26**

ART AND MEDIA LAB EXHIBITION OPENING 12:00

𐌺𐌸𐌹𐌳𐌰𐌿𐌸𐌴𐌹𐌳𐌰𐌽𐌰𐌽 (neon)

Gabriel Menotti (Queen's University)

፬፻፳፯SSAr[፱፫፡፭ (neon) is a neon sign (or a LED neon flex tube sign) to be installed in the Confronting Chaos conference venue, likely close to the registration area, in the guise of official event signage. Alternatively, it can also be shown in a gallery setting. The piece's current title is just a placeholder. The actual sign will represent the image of a "word" generated using a diffusion model neural network (an "artificial intelligence" system).

Diffusion models have become a popular means for text-based image synthesis. They operate by modulating noise in accordance with visual features extracted from a labeled image database. The images created by this process have been frequently praised by their complexity and fidelity to the prompts that conjure them, adding to the popular belief that AI will soon take over creative tasks and “make artists obsolete.”

Yet, the images of written text generated by neural networks are decidedly lacking. If you request a diffusion model to write anything, what will come out is chthonic gibberish, reminiscent of fictional alphabets like the one used in the infamous Voynich manuscript. It seems that the degree of abstraction particular to AI's visual aesthetics leads to images of words that barely resemble any human language. In its alienness, this form of AI writing reveals the statistical truths conveyed by neural networks to be more artificial than intelligent.

For the creation of 𐄂𐄃𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿�0�1�2�3�4�5�6�7�8�9𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷

## Subtle Distraction

Gabriel Menotti (Queen's University)

Site-specific intervention consisting in the installation of a non-illuminated mirror ball in the ceiling of the conference auditorium. The ball slowly rotates during presentations.

**Gabriel Menotti** is Associate Professor at Queen's University, Ontario. Menotti also works as an independent curator in the field of media practices. He is the author of *Movie Circuits: Curatorial Approaches to Cinema Technology* (AUP, 2019), and co-editor (with Virginia Crisp) of *Practices of Projection: Histories and Technologies* (OUP, 2020) and *Besides the Screen: Moving Images Through Distribution, Promotion and Curation* (Palgrave, 2015). Menotti is one of the coordinators of the *Besides the Screen* festival and research network, and currently convenes *Museums Without Walls*, a curatorial survey on virtual museums.



**FRIDAY, AUGUST 26**

ART AND MEDIA LAB EXHIBITION OPENING 12:00

## ***LIMERENCE***

Nicholas Rocha

When looking at chaos, I often come back to data. Ordinarily, data is organized, it is represented as bars, lines, graphs, or neatly placed within spreadsheets. While these methods have helped humans organize the chaos of numbers, it has stripped their inherent inner beauty. I want to protest the dominant mode of representation through this exhibit.

When dormant, LIMERENCE is programmed to run a simulation of chaos. It is only when the simulation is interrupted by human input that the machine is forced to receive the stimulation and integrate it into its algorithm. The confrontation between human and computer generates a new level of chaos. A chaos that combines the organic nature of the human form with the inorganic computer-generated system.

The inspiration for this project came from research into algorithmic interpretations of organization in nature such as Boid systems (a computer technique used to simulate flocks of birds and schools of fish). These simulations provide us with simple solutions to otherwise complex problems. When several of these techniques are combined, the computer system comes as close as possible to true chaos.

**Nicholas Rocha** is a student studying film and media at Queen's University. Nicholas began his artistic career when challenged with creating a short film for Jenn E. Norton's FILM 250 during the height of the Covid-19 pandemic. Isolated from any actors or cameras, He turned to his computer to produce his first fully animated short film "Casanautia XII". An experimental film that focused on themes of grief and existential emotion. Under the direction of Jenn E. Norton and colleagues from Acrylicode in Berlin, Nicholas was introduced to generative art programs such as VVVV and TouchDesigner. Currently, Nicholas is researching the intersection between humans and computers in order to visualize the gaps between organic and artificial intelligence.



**FRIDAY, AUGUST 26**

**ON THE PEDAGOGY OF CHAOS: LEARNING TO CULTIVATE  
RADICAL RELATIONAL CLASSROOMS WITH TABLE-TOP ROLE-PLAYING, 1:45 PM**

DR. DAN VENA (QUEEN'S UNIVERSITY), DR. STÉFY MCKNIGHT (CARLETON  
UNIVERSITY), ANGIE FAZEKAS (UNIVERSITY OF TORONTO)



Teaching should be an act of generative, de-colonial, anti-imperial, anti-racist, queer-, disabled- and neurodivergent chaos. Operating on the principle that teaching must be a radical act of community building, this workshop conversely understands chaos, and the generative libidinal (psychic, emotional, physical) energies it encourages, to be a central part of establishing a pedagogically experimental and successful classroom. Indeed, both instructors and students need to renegotiate their relationship to chaos, including the accompanying experiences of frustration, failure, creativity, and world-building it can nurture. To do so requires a commitment to uncertainty and care, while centring the needs of the most marginalized students and asking others to share in such labour.

Rather than propose a standard conference panel on pedagogical methods, we intend to run a one-time session of *Monsterhearts 2*, a table-top role-playing game that asks participants to navigate challenging interpersonal relationships all while hiding a monstrous secret identity (literally). Created by the openly trans-queer designer Avery Alder, *Monsterhearts 2* invites players to take on the role of an aimless high school-aged character, which, for our purposes, we will redesign into an anxious graduate student. Created to “contend with all the chaotic possibility and uncertainty of desire,” the game also offers a Safe Hearts Guide to instruct players on how to take care of each other while encountering conversations of trauma, abuse, power dynamics, isolation, and marginalization. Using the Guide as a pedagogical blueprint, we forward the game as a story-based exploration that encourages instructors and students to harness the uneasiness of classroom dynamics.

Catering to instructors of all levels, this workshop will require participants to sign up to play either a main character (examples include: the Ghoul, the Fae, the Ghost, the Werewolf, and the Witch), an extra or supporting character, or an observer. Prior to the event, participants will be given information about their characters and will be given the opportunity to design their personae based on prompts from the workshop leaders. During the day of the game, the workshop leaders will play alongside the participants and will seek consent before livestreaming (Twitch) the ensuing chaos.

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**Dr. Dan Vena** is Adjunct Assistant Professor in the Department of Film and Media at Queen's University. In 2021, Dan co-organized The Witch Institute with the support of Canada's SSHRC. His latest monograph, *No More Chain Saws: Feminist Criticism and the New Wave of Women's Horror Cinema* is currently under contract with Rutgers University Press.



**Stéphanie McKnight** (Stéfy) is a white settler, non-binary (femme of centre) Assistant Professor at Carleton University. Their work explores surveillance as a contemporary form of colonialism in so called Canada post-9/11 through the methodology of research-creation. Also known as Professor Lavender (Youtube & Instagram) Stéfy plays MTG, Dungeons & Dragons, and video games in their spare time. They like (love) true-love, beaches, shiny objects, spaghetti, and nature. STÉFY dislikes mushrooms, scratchy textures, car rides (that make them nauseous), and has a fear of aliens.



**Angie Fazekas** is a PhD Candidate at the Women and Gender Studies Institute at the University of Toronto. Their research focuses on adolescent online engagement and behavior, social media, sex education, and pop culture. In their doctoral dissertation, they consider how teenage fans interact with fanfiction as a mechanism for exploring their sexuality. Their publications include a co-authored chapter in *Final Girls, Feminism, and Popular Culture* and a chapter in *Fandom, Now in Color*.

**FRIDAY, AUGUST 26**

**PANEL 1: IMAGING CHAOS 3:30 PM**

MODERATOR: ELYSE LONGAIR

***CHA\_OS: A Digital Magic Documentary***

Andrew Fullerton



CHA\_OS is a film about magic. But more than that, it is a film about what drives people to seek out magic in the world around them, about the innate desire for meaning within all humans. The film follows the filmmaker as he undergoes two journeys in parallel: one to become a powerful spellcaster in a nostalgic videogame, and another to discover what practicing magic really looks like in the 21st century. From within the confines of a computer, the film travels through a realm of ideas, digitally encountering people from around the world who introduce me a practice known as Chaos Magick. Along the way we meet YouTube-based academics of the occult and practitioners alike, learning about a range of magic's appearances in today's world. This journey delves into the surreal, seeking to blur the line between the real and imaginary. Put together, a picture begins to form suggesting that magic isn't a thing you do or believe in, it's a way of looking at the world.

As a one-man virtual production, it was researched, written, recorded, and edited independently without a budget or a camera. The filmmaker blends the documentary genres of the essay film, the travelogue, and the desktop documentary. It uses GAN imagery, glitch art, and videogames in an experimental context, pushing the boundaries of documentary into the digital age.

**Andrew Fullerton** is a non-fiction filmmaker based out of Toronto, Canada. His work primarily focuses on the boundary between reality and imagination, as well as the process of using introspection as a research tool. He has an MFA from Toronto Metropolitan University's Documentary Media program, and previously graduated from Seneca College's Documentary and Non-Fiction Media program with the completion of his first short film *A Roll of the Die* (2019).



**FRIDAY, AUGUST 26**

**PANEL 1: IMAGING CHAOS 3:30 PM**

MODERATOR: ELYSE LONGAIR

***Beauty, Chaos, Beauty***

Cameron Miller (Queen's University)

This presentation will communicate through art the chaos that is created by cancer and then search for beauty within that chaos. It is a collaborative work between Serina Timperio and myself. Serina is a Canadian interdisciplinary artist who has an interest in the intersections between art and science and especially integrated approaches to cancer care. Her work can be seen [here](#).

**Cameron Miller** has been carrying a camera somewhat seriously since being deployed to Rwanda with the Canadian Military as an electronics technician in 1994 as part of OP UNAMIR (United Nations Assistance Mission in Rwanda). At Canadian Forces School of Communications and Electronics, he spent 8 years teaching apprentice and journeyman electronics technicians. During the Canadian mission in Afghanistan, Cam was part of the Influence Activity Task Force (IATF), specifically as part of RANA FM. RANA FM was a Pashtun language radio station broadcasting in Afghanistan to counter the messaging of the Taliban. Cam received the Queen's Jubilee medal for his work with IATF. After 23 years in the military, he retired and turned his attention to professional photography. Mentored by Kingston photographer Chris Miner, Cam developed his own style and developed his company, Artscar Productions. He has been working at Queen's University as a technician in the Film and Media department since 2017. He can often be heard happily saying "another day not in the army" when consulted about creative projects.



**FRIDAY, AUGUST 26**

**PANEL 1: IMAGING CHAOS 3:30 PM**

MODERATOR: ELYSE LONGAIR

***All the Rage***

Katie Ewald & Jenn Norton

Choreographer and dancer Katie Ewald and multimedia artist Jenn E Norton will discuss their ongoing collaborative work, *All the Rage*, sharing the emergent processes formed by the assembled group of dancers, somatic practitioners, teachers, therapists, musicians, artists, and community developers culminate at the Isabel Bader Center for the Performing Arts this August. *All the Rage* is a multi-disciplinary pedagogical and research-based creation, exploring sound vibrations, electromagnetic phenomena, and entrainment through empathetic exercises and experimentation with visualization technologies. Emerging from many conversations shared throughout previous collaborations by Katie Ewald and Jenn E Norton regarding affect, matter, and Norton's research into historical maverick figures in the annals of physics was a throughline of conceptual interest in Sophie Germain's research in elasticity, and the intricate patterns that emerge through vibrations, as seen in Chladni plates. In the near imperceptible disruptions of surfaces through vibrations, particulates move into ornate, organic formations of symmetry. As a collective, we are looking at how mathematicians and physicists, such as Germain, artists, botanists, biologists, and healers alike have equally embraced the study of geometries such as the Fibonacci sequence, some formally, others intuitively.

*All the Rage* comprises collaborative efforts from Katie Ewald, Shary Boyle, Cormac Culkeen, and Dave Grenon of Joyful Joyful, Leslie Fisher, Julia Garlisi, Ame Henderson,, Andrea Nann, Jenn E Norton, Kevin O'Connor, Coman Poon, and Bry Webb.



**Katie Ewald** is a dancer based in Guelph, Ontario. She has collaborated with celebrated choreographers and artists like Ame Henderson/Public Recordings, Martin Bélanger/LAPS, Katie Ward, k.g. Guttman, Lin Snelling, Chanti Wadge, Daniel Léveillé Danse, Forced Entertainment, Jenn E. Norton, and Shary Boyle. She is known for being a sensitive and arresting performer who was a central collaborator in the Dora Mavor Moore Award-winning performance "What We are Saying" for Outstanding Ensemble and Outstanding Production.

**Jenn E Norton** is an artist using time-based media to create immersive, experiential installations using stereoscopic, interactive video, animation, augmented reality, sound, and kinetic sculpture. Often using video as a starting point within her process, her imaginative compositions use a combination of pre-cinema and contemporary display technologies while exploring the blurring boundaries of virtual and physical realms. Norton's recent animations and augmented reality apps draw upon her interest in the ways in which information is exchanged between humans, technology, and, as seen in her recent solo exhibition in Montreal (ELLEPHANT|Art), plants. Current research areas within Norton's practice explore the use of metaphor in physics as a conceptual genesis, communicative device, poetic practice, and demonstrative application of technological and natural phenomena. Norton has shown her work nationally and internationally, with upcoming exhibitions in Nuit Blanche (Toronto), Platforms (Athens), Berlin (public augmented reality series), and is currently a Ph.D. candidate in Visual Arts at York University and is an Assistant Professor in Film + Media at Queen's University.



**FRIDAY, AUGUST 26**

**DANCE MANIA 7:30 PM**  
CAMERON LEE

Dancing mania, choreomania, St. John's Dance, the dancing plague, the phenomenon of large groups of people dancing for no clear reason, in some cases dancing themselves to death. To this day, these incidents which plagued the Holy Roman Empire, now Germany, Belgium, the Netherlands, and France, during periods from the 14th through 17th centuries, remain a mystery of circumstance without an undisputed cause.

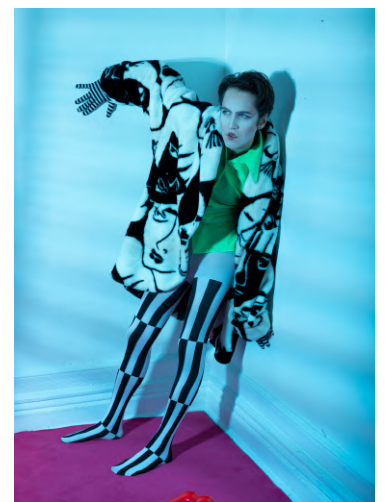
In his book *The Black Death and the Dancing Mania* (1888), Justus Friedrich Karl Hecker poetically describes an outbreak:

"They formed circles hand in hand, and appearing to have lost all control over their senses, continued dancing, regardless of the bystanders, for hours together, in wild delirium, until at length they fell to the ground in a state of exhaustion. They then complained of extreme oppression, and groaned as if in the agonies of death, until they were swathed in cloths bound tightly round their waists, upon which they again recovered, and remained free from complaint until the next attack."

So why did adults and children feel an uncontrollable urge to move their bodies, relentlessly writhing in an agonising trance? Was it agony, as is depicted in so many drawings, etching, and paintings, or are these accounts attempting to ward off the immorality and depravity of an ecstatically sublime state? My interest is in the continued fascination humans have to congregate and dance without reason, a chaotic expression merely for its own sake. And that lack of meaning, where an etiological explanation simply cannot or will not justify the phenomenon.

Within the last 30 years, underground dance music has fostered queer subcultures, including Dance Mania, the Chicago record label founded in 1985 by Jesse Saunders, for the release of "What's That?" by the Browns. Many releases and phases of the label unfolded thereafter. A question, unanswered, posed to encourage propulsive dance posing, and perpetual movement. The recent release of *Tresor 30*, a compilation commemorating the 30th anniversary of the notable Berlin nightclub and record label, featuring tracks by many American and German artists, including, LSDXOXO. The Berlin-based American expat recently released *SICK BITCH*, on which they "...wanted to make a Dance Mania pop anthem with vocals that had the playfulness and vulgarity of Chicago ghetto house." For my own practice as an artist incorporating DJ/events as an outlet for queer expression, this nascent phase of research would take shape as a playlist and DJ set, attempting to conjure this experience, or offer a reminder of manic periods in our collective memories, and other states that generate chaos from which connections and ideas spread. For this presentation/project, I would need a sound mixer, two speakers, a speaker-monitor and subwoofer, with accompanying power cords, and a ventilated space in which dancing could take place, with water to keep participants hydrated, and restrooms nearby.

**Cameron Lee** is an artist who DJs, builds installations, and performs as alter-ego Courtney Love Cox. Through a process of collection of ephemera and research-based response, Cameron's work combines these with humour, making familiarity feel strange. Cameron's work has been shown at the AGO, the Power Plant, Mercer Union, Art Metropole, and Erin Stump Projects.



credit: Anne-Marie Cloutier

**SATURDAY, AUGUST 27**

**PANEL 2: POSITIONALITIES OF CHAOS 11:00 AM**

MODERATOR: MAHMUDA SHEIKH

***Confronting the Chaos of Being a Settler Curator Honouring the Storied Career of an Indigenous Master Filmmaker***

Lindsay Muir (Queen's University)

As a researcher-in-training, being given the opportunity to curate anything is a privilege. However, I will be the first to admit that curating Indigenous content as someone who identifies as non-Indigenous certainly has its challenges; it is chaotic if you will. My presentation will detail the confrontation of this chaos through storytelling and the circulation of physical materials from a past exhibition that I assistant curated.

In anticipation of the 2022 Kingston Canadian Film Festival, the KCFF and the Kingston School of Art's Window Art Gallery called for a team of graduate students to curate an exhibition honouring Indigenous master filmmaker Alanis Obomsawin. After winning the bid, the curator and I were ecstatic. As far as we knew, there were only two obstacles in our curatorial path: 1) finding a way to creatively display nine posters for Obomsawin's documentaries gifted to the KCFF by the National Film Board of Canada, and 2) contending with the limited time frame and resources provided to us.

Given the logistical nightmares that often plague the installation process, I was under the impression that our hardest hurdle to overcome would be staying within budget. It soon became clear that our most insurmountable obstacle was time and our lack thereof. From conception to exhibition, we were expected to deliver in five weeks. I kept asking myself: "How can a group of settlers do an Indigenous master filmmaker's over five-decade-long career justice in five weeks? How can I, a newcomer to both Obomsawin's work and Indigenous theory, conduct the necessary research in time to co-write the pamphlet, let alone help install the exhibition itself?"

After weeks of frantically searching through source after source, I still had not found my answer. Before I knew it, our exhibition had run its course and it was not until we had completely dismantled our installations that I felt it: the finitude. I suddenly realized how fleeting my time with the material was and it should not have been. While curators must chaotically contend with strict budgets and deadlines, the harsh reality of having to efficiently move from one project to the next went against everything I had learned from Obomsawin and Indigenous scholars.

For Leanne Betasamosake Simpson, resurgence is a practice deeply rooted in Indigenous-specific ways of organizing, theorizing, thinking, and writing.<sup>1</sup> It envisions a life beyond settler colonialism where time is continuous and cyclical. By practicing resurgence, Obomsawin's documentaries surpass their final frames, they are limitless. In offering my curatorial experiences as a case study, I will reveal how a mere glance through Alanis Obomsawin's resurgent lens not only reveals the necessity for what Shawn Wilson calls a relationality of heart and mind but also for a relationality of Indigenous theory and practice. Alongside my audience, I aim to uncover what it would mean to break free of the chaotic constraints set forth by the museum industry and employ resurgence as a curatorial method. Together we will explore its possibilities and limitations for settlers striving to be allies.

**Lindsay Muir** is a Screen Cultures and Curatorial Studies MA candidate within the Film and Media department at Queen's University. She is projected to begin her PhD in the same department shortly. Prior to graduate school, Lindsay earned a double major in Art History and English Literature with a minor in World Cinemas at McGill University. Her current research revolves around the representation of Indigenous communities in art and cinema.



**SATURDAY, AUGUST 27**

**PANEL 2: POSITIONALITIES OF CHAOS 11:00 AM**

MODERATOR: MAHMUDA SHEIKH

***The Chaotic Idea of Canada and the (Aspiring) Immigrants of Colours***

Nabila Huq (Queen's University)

Peoples of Colours is the widest of all umbrella terms used in Canada. An East Asian, a South Asian, even a Middle Easterner, or a Latino can be referred to as a person of colour. Like the White and Black peoples, Peoples of Colour are clearly not the Indigenous population of this land on which the settler state of Canada was built, and yet unlike the White People, they are always referred to as immigrants irrespective of their time of arrival – whether they are first generation immigrants or have been living here for generations. Do these immigrants of colour expect the same level of acceptance as Canadians as the White Canadians already have? If they do have such an expectation from Canada, does it make them complicit in settler colonialism since Canada as a settler state is still sorting its tenuous relation with the Indigenous nations and their sovereignties? This paper will attempt to locate the chaotic position the immigrants of colour hold in relation to the Settler Canada or White Canada, the Indigenous sovereign nations as well as Black Canadians. This paper will also ask if peoples of colour are voluntarily or subconsciously contributing to reaffirming the image of Canada as a White nation both within and beyond the border of the state.

To seek the answer to these questions, the paper will analyze excerpts from both fiction and creative non-fiction penned by 1st, 1.5 (i.e., children under the age of 18 who accompanied their parents to Canada) and 2nd generations of Canadians of Colours. These literary works often include small talks about popular Hollywood films and stars. Apparently innocent and simplistic in their analyses of Hollywood motion pictures, these literary dialogues, conversations, and reflections reveal a more intriguing truth about how Canada is often conflated with America in the mind of an aspiring immigrant even before they ever set a foot in North America.

**Nabila Huq** is a first-generation immigrant and a Ph.D. student in the programme of Cultural Studies at Queen's University in Canada. She is an aspiring writer. She is interested in exploring the relation and interactions between Indigenous peoples and Peoples of Colours in Canada. She is keen on understanding multi positionalities of both individuals and peoples within the given border of a state and if and/or how these different positionalities are conflicting or complementary to one another. She enjoys having a strong cup of black tea mixed with the right amount of milk and with a bite of Bannock.



**SATURDAY, AUGUST 27**

**PANEL 2: POSITIONALITIES OF CHAOS 11:00 AM**

MODERATOR: MAHMUDA SHEIKH

***The Lindworm's Cabaret***

Haley Sarfeld (Queen's University)

A queen and a king have been longing for a child, but so far, they've had no luck. When the queen comes across a witch in the woods, she's offered some magical advice: place a cup upside down in the garden overnight, and two onions will sprout underneath it. Dig them up, the witch tells her, and choose one – only one! – to eat. If she eats the red onion, her baby will be a boy, and if she eats the yellow onion, her baby will be a girl. Confronted with what feels like an impossible decision – should she have a daughter or a son? – they're complete opposites, of course! – the queen eats both onions, and she gives birth to twins: a beautiful baby boy and a horrible Lindworm (a giant serpent creature with legs, sort of like a wingless dragon). What follows is typically told as a tale of a chaotic beast wreaking havoc on a kingdom and devouring brides until his eventual disenchantment by a cunning young woman who risks her life to transform him into a handsome prince by tricking him into shedding all his skins. But what if the Lindworm is more than an emblem of chaos to be tamed? As a capstone project for my MA in Cultural Studies, I've been working on a musical theatre/cabaret piece that leans into the latent (and, in my view, delightful) gender chaos of the Prince Lindworm tale. I reimagine the Lindworm as a playful, incorrigibly disruptive character with the power to unsettle norms of gender and sexuality and break binaries (man vs. woman, human vs. plant vs. animal). The Lindworm pops up when we fail to "choose one – only one!", transforming and unraveling cultural narratives around what is natural and what needs to be corrected. My presentation will explore the liminal figure of Prince Lindworm and position him in relation to discourses of queerness, monstrosity, drag performance, and antinormative possibility. Rather than choosing a single means of presenting my work, I plan to take an approach that combines theory, storytelling, and performance, sharing excerpts from my ongoing work on my musical piece, the Lindworm's Cabaret.

**Haley Sarfeld** is a singer, songwriter, poet, playwright, and voice actor who recently finished her Master of Arts in Cultural Studies after completing a Bachelor of Arts (Honours) in English Language & Literature with a certificate in Sexual and Gender Diversity at Queen's. A lifelong chatterbox, her research interests include folk tales, wordplay, humour, laughter, subversive methods of communication and community-building, and queer musicology. Her debut radio play, *Half Past Lunchtime*, is set to premiere on CFRC 101.9fm this November as part of the Cellar Door Project's Shortwave Theatre Festival.



**SATURDAY, AUGUST 27**

**PANEL 3: CHAOS IN THE MAKING 2:00 PM**

MODERATOR: HILARY JAY

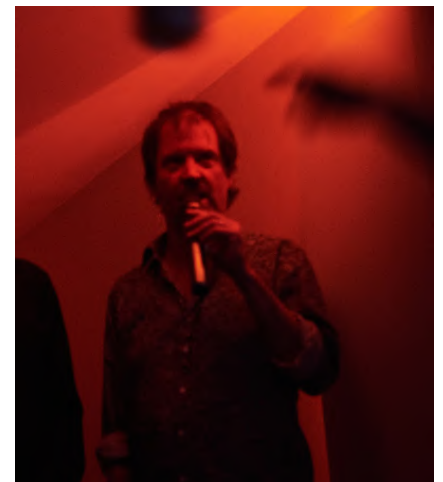
***Logos and Chaos: Debordian Cinema, Play, and Chaotic Spectacularization***

Scott MacKenzie (Queen's University)

"Les arts futures seront des bouleversements de situations, ou rien" Guy Debord, 1952

The goal of this talk is two-fold: to examine the cinematic practice of Guy Debord as a means of addressing chaos through chaos, and to consider how this thesis has been deployed in what Robert Stam (2015) has called 'neo-Situationist' work. Debord's film and video oeuvre (five films and one televisual work) are as concerned with creating chaotic viewing situations as they are with more traditional (read: regressive) forms of spectatorship where the audience's role is to simply uncover 'meaning'. In 1952, when Debord released his first film *Hurlements en faveur de Sade*, he produced what could be best understood as one of the key works of 'anti-cinema'. Running 75 minutes, Debord's film alternates between black leader and clear film, with voice-overs interspersed throughout, but only when clear leader is projected. The last 24 minutes of the film consists of black leader and is therefore silent. At turns provocative and playful, and ever the cinéphile, Debord's voice-over immodestly places *Hurlements en faveur de Sade* into what he takes to be its rightful place in film history alongside *Le Voyage dans la Lune*, *Das Cabinet des Dr. Caligari*, *Entr'acte*, *Battleship Potemkin*, *Un chien andalou*, *City Lights*, and *Traité de bave et d'éternité*. He adds 'Birth of Guy-Ernest Debord. 1951' for good measure, with his birthdate revised to when he joined the Lettristes. The effects on the audience was one of chaos, though perhaps a chaos – a situation – where Debord kept some control. As Guy Atkins (1985) notes on the screening of *Hurlements en faveur de Sade* at the ICA in London in 1957: 'When the lights came up the protest from those who [had bought tickets for this preposterous hoax was so loud it reached the next audience queuing on the stairs. Those who came out of the auditorium tried to persuade their friends on the stairs to go home instead of wasting their time and money, but the atmosphere was so charged with excitement that the advice had the opposite effect. The newcomers became all the more eager to see the film!' The screenings of this film constitute what I call chaotic spectacularization. Along these lines, a key example 'neo-Situationist' practice is Robert Cauble's 2003 digital video *Alice in Wonderland, or Who is Guy Debord?* In this 23-minute work, Cauble re-edits Walt Disney's *Alice in Wonderland* (Clyde Geronimi, Wilfred Jackson & Hamilton Luske, USA, 1951), turning it into a *dérive* on Alice's part through Wonderland to find Debord. The work itself functions as praxis: as the characters in the video discuss Debord's theories, the video itself mobilizes his practices. To distribute the digital video, Cauble created what the Situationists would call a situation: using DVD decryption freeware and commercially available DVD authoring programs, Cauble added his détourned digital video to rental copies of Disney's *Alice in Wonderland*, where his video would then be found as viewers went through the 'Special Features' menu. A chaotic challenge to the spectacle was therefore enmeshed in a profoundly corporate commodity. Furthermore, this practice worked to reconfigure the 'home viewing'/'home theatre' experience with material that challenged viewers and did not simply passively entertain. Cauble's video worked to challenge the entrenched practices of consumers, and in this case, worked to re-configure spectating practices. This talk, then, seeks to examine Situationist and neo-Situationist cinematic practice as a means of spectacularizing chaos, a practice that functions to strip away the spectacle to foreground the political and utopian possibilities of chaos that lie underneath.

**Scott MacKenzie** is Professor and Head, the Department of Film and Media, Queen's University. He has published over 70 articles and chapters, and his monographs, edited, and co-edited books include: *Cinema and Nation* (Routledge, 2000); *Purity and Provocation: Dogma 95* (BFI, 2003); *Screening Québec* (Manchester UP, 2004); *The Perils of Pedagogy: The Works of John Greyson* (McGill-Queen's UP, 2013); *Film Manifestos and Global Cinema Cultures* (University of California Press, 2014); *Films on Ice: Cinemas of the Arctic* (Edinburgh UP, 2015); *Arctic Environmental Modernities* (Palgrave, 2017); *Arctic Cinemas and the Documentary Ethos* (Indiana UP, 2019); *Process Cinema: Handmade Film in the Digital Age* (McGill-Queen's UP, 2019); *Mapping the Rockumentary: Images of Sound and Fury* (Edinburgh UP, 2021); *New Arctic Cinemas: Media Sovereignty and the Climate Crisis* (forthcoming, University of California Press, 2023); and *The Cinema, too, Must be Destroyed: The Films of Guy Debord* (forthcoming, Manchester UP, 2023).



**SATURDAY, AUGUST 27**

**PANEL 3: CHAOS IN THE MAKING 2:00 PM**

MODERATOR: HILARY JAY

***To Build a Threshold of/within Chaos: J Dilla, Sampling and Death***

William Hunt (University of Toronto)

In The Concept of Non-Photography, François Laruelle proposes what he calls a “fractal aesthetic”, in which he poses the question: “how to engender chaos and master it in the same gesture?” (131). The question of engendering chaos is indispensable, but the language of control and mastery is wildly out of place. You’re working with chaos, what do you actually expect? In a musical context, for instance, what kind of effort can substitute for control, mastery? I want to claim that once a chaotic space has been engendered, entered, or invoked, the only valid method of navigating it is by means of the wonder of chaos. This means putting chaos in contact with chaos—building thresholds within chaos, between chaos and chaos: an entirely immanent repetition of chaos with or alongside itself.

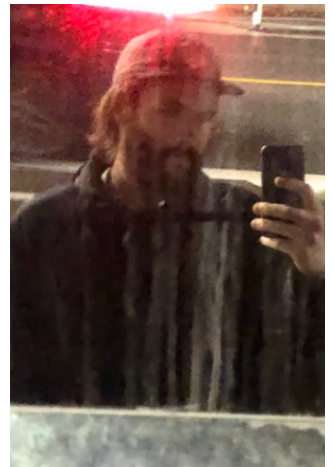
In his essay Distinct Oscillation, Jean-Luc Nancy attempts to think alongside the relation, unique vacillation, between text and image. He writes that they both show “the same thing and yet a different thing”, and that, “there is always a tension. There is a drawing out, a traction: in a word, a line. There is an invisible, untraced line that draws out and traces on both sides, that passes between the two without passing anywhere. It draws out and traces nothing, perhaps, but this impalpable line” (64).

J Dilla’s posthumously released, death-bed created, final album Donuts (2006) is, I believe, an example of an artist seeking to describe, or listen alongside, this impalpable line of chaos. From the historical reference of the samples he uses, to the death-saturated situation of the album’s production and release, Donuts is a threshold in itself. In particular, I want to focus on tracks 9, 10, and 11, which perhaps form the absent/present donut-hole around which the album spins its thread, its web, and its immanent threshold between/within chaos and itself, musically and textually. The animated image of a torus, a donut, ceaselessly tracing its own space into existence, becomes a useful method for approaching the album.

These “donut-hole” tracks edge onto questions of the relation between repetition and difference, and methods of working with, or alongside, chaos (understood here as the contingent flow of existence in/as/alongside which we all live our lives), musically, critically, and, hopefully, ethically.

This research is from a paper that I have been working on since 2020, concerning Donuts, ‘sampling’ as a musical practice, edges, repetition, and death, and the work of Gilles Deleuze and Jean-Luc Nancy. To present this material I would like to play selections from the album and its own source material, as well as show a number of images and gifs.

**William Hunt** is a pianist and writer from Toronto, and a graduate student in Comparative Literature at the University of Toronto. He is interested in questions of time, love, and how a life might be lived.



**SATURDAY, AUGUST 27**

**PANEL 3: CHAOS IN THE MAKING 2:00 PM**

MODERATOR: HILARY JAY

***Streaming Algorithms and the Decay of Cinema***

Daniel Simpson (Queen's University)

Susan Sontag's 1996 essay *The Decay of Cinema* marked the centennial of motion pictures with a critique of contemporary cinematic culture. For Sontag, this decay was rooted in a combination of faster cutting patterns in modern movies and the proliferation of home screens replacing theatrical exhibition. This created a chaos of images wherein the viewer was assaulted with visual distraction in their private spaces (Sontag 1996). But Sontag's piece, written at the turn of the century, could not account for changes in technology which would fundamentally transform cinematic culture. Put simply, what happens to the culture of cinema when that culture is governed by algorithms? This is the question explored in my video essay, also titled *The Decay of Cinema*, which applies Sontag's critique of cinephilia to contemporary cinematic culture, where the algorithms of streaming services like Netflix dictate film viewing on their platform through recommendations based on an individual user's watch history. Algorithms are supposedly a means for confronting chaos; mathematical equations which sort and organize vast quantities of data into something manageable. In practice, however, the decisive power of algorithms to shape and influence social reality turns the corporations which employ them into what technology scholar Ted Striphas calls "the new apostles of culture" (Striphas 2015: 407).

My video essay outlines the ways in which streaming algorithms fundamentally transform film culture, reinforcing hierarchies that prioritize a white, Anglo-centric cinema and traditional narrative escapism at the expense of non-white and non-traditional or experimental methods of storytelling. My argument draws on Martin Scorsese's recent essay *Il Maestro* and his criticism of the term "content" as a catch-all term for all visual media (Scorsese 2021). This reduction of movies into "content" is present in my two primary case studies: the Taiwanese drama *A Sun* (2020) and Orson Welles's meta-textual commentary on auteur filmmaking in Hollywood, *The Other Side of the Wind* (2018). Both films were distributed in North America exclusively by Netflix, whose algorithm buried each beneath mounds of familiar blockbusters and comfort food television. The films became just more content in Netflix's vast library, useful for padding the streaming giant's offerings but too peculiar and uncommercial to be recommended by the Netflix algorithm.

In highlighting these works and their lack of algorithmic engagement, my video essay explores the ways in which algorithms do not actually confront chaos but maintain restrictive and biased hierarchies that serve capitalist interests. The result is a narrowing of cinematic culture, one that is confined by the limitations of Anglo-centric commercial entertainments. I will conclude with a brief discussion of cinematic culture outside the parameters of algorithms, as well as the irony that my video was originally published on YouTube, where its success or failure on the platform was dictated by a similar algorithm to the ones critiqued in the video.

**Daniel Simpson** is a PhD student in the Screen Cultures and Curatorial Studies program at Queen's University. In addition to his studies, Daniel is an instructor for courses on film history, film theory, and the video essay. His Master's thesis, "Hays Gone By: The Proto-Feminism of Pre-Code Hollywood and the Films of Mae West," was published in July of 2019. Daniel's research interests include transgression in Hollywood filmmaking, New Hollywood cinema, and feminist film theory. He also performs media criticism through a series of video essays available on Youtube under the name "Eyebrow Cinema".



**SATURDAY, AUGUST 27**

**PANEL 3: CHAOS IN THE MAKING 2:00 PM**

MODERATOR: HILARY JAY

***The Algorithm of the Everyday***

Eddy Wang (Independent Scholar)

*The Algorithm of the Everyday* is an experimental performance and video work, wherein I screen an algorithmically-composed film that chaotically stitches together scenes from my daily life. I have created a program which edits film footage together in a relatively random manner, such that, every time I run this program, a new film is generated. Over the years I have accumulated a considerable archive of video footage of happenings in my life. By using this footage, I open up a space to think with the everyday as it manifests in film. I aim to escape the ordering process of film-editing through this randomization, therein creating a chaotic video-work. In generating this chaos from scenes from my everyday life, I offer a new perspective to think through one's ordinary existence—not as a narrative to be interpreted or an image to be curated, but as a messy overflow of happenings with little to no conscious internal logic structuring them.

Accompanying this screening is a performance that aims to produce a synchronous layer of meaning alongside the filmic component of the piece. This performance will re-enact moments from my everyday life on stage, which will contrast with the chaotic scenes of the algorithmically-generated video. In pairing these two scenes together, I open up a space to meditate on the relationship between chaos and repetition in daily life. How are the regular rhythms of the afternoon affected by memories of yesternight? At which point does the order of the day get swept into the chaos of the night?

**Eddy Wang** is a critical theorist, film theorist, and software developer. He creates through the medium of cinema, the essay, experimental prose, music, and creative programming. Eddy's work often explores the relationship between the Humanities and computer science. Eddy received his Master's at the Cinema Studies Institute in the University of Toronto, as well as his Bachelor's in Computer Science, Cinema Studies, and Philosophy at the University of Toronto. His research interests orbit around phenomenology, affect theory, psychoanalysis, and deconstruction. Currently, he is researching the role of the everyday in Roland Barthes' late works.



**SATURDAY, AUGUST 27**

***FLYING WITHOUT LOOKING* 4:15 PM**  
SERENA LEE (AKADEMIE DER BILDENDEN KÜNSTE WIEN)



To fly a kite is to play with tension, a leaning into wind and gravity.

Here, we will follow chaos through the dynamic interplay of balance and resistance, starting with an art project at Centre3 in Hamilton that could be called a "kite library" and continuing with a collective gesture, not unlike kite flying. Skirting around modernist/colonial separations, I toy with the binary less as a framework for differentiation, and rather as processes of mutual interdependence, and unresolvable contradictions. Grounded in the Chinese internal martial art of taijiquan, I trace paradoxical dynamics of control, relaxation, intention, and spontaneity through a constellation of embodied practices.

Here, we will consider martial movement, kites, and calligraphy as intersections of the somatic, aesthetic, philosophical, and ethical. We will perform a simple gesture that involves wind, gravity, and resistance: feel free to bring along a thing that you might interpret as a kite and don't feel too precious about, for example, an old umbrella or a newspaper spread.

**Serena Lee** plays with movement, language, cinema, textures, space, and voice, tracing embodied knowledge through aesthetic, martial, and sonic practices. Born and raised in tkaronto/Toronto, Serena is currently based in Vienna, as a PhD-in-Practice candidate at the Akademie der bildenden künste Wien. Recent projects have been presented at Kunstfort bij Vijfhuizen (NL), Images Festival (Toronto), Or Gallery (Vancouver), He Xiangning Museum (CN), Kunsthalle Mulhouse (FR), Cubitt Gallery (UK). Serena holds an MFA from the Piet Zwart Institute (NL), and an Associate Diploma in Piano Performance from the Royal Conservatory of Music (CA).

**SATURDAY, AUGUST 27**

**JOYFUL JOYFUL - LIVE MUSIC PERFORMANCE 6:00 PM**  
DAVE GRENON & CORMAC CULKEEN (JOYFUL JOYFUL)

Joyful Joyful's musical work evades easy categorization—and even easy description. Written reviews of their performances usually contain a buckshot of adjectives, trying to capture what exactly it is that they do; a particularly elusive bird.

Their pieces have been described as drone hymns and as sonic landscapes. Together the duo creates a strange, shimmering auditory expanse with as much room for noise and terror as there is for euphony and beauty.

Joyful Joyful's work walks a crack between invitation and temptation. In the midst of the lush beauty they create in their songs, chaos looms large. Chaos arrives as noise, dissonance, and the ever-present threat of whining, feral feedback – unexpected, but never uninvited. Eros returns to their soundscapes not as beauty or harmony, but as willing surrender to untamed sound.

At the heart of Joyful Joyful's art is a devotion to the human voice, particularly the voice of Cormac Culkeen, the duo's primary vocalist. Processed, doubled, and deepened through a complex chain of effects pedals by Dave Grenon, Culkeen's voice is at once visceral and disembodied. It is simultaneously rooted in Culkeen's body and blood, and in the circuits of Grenon's intricate machine.

Together the two transform Culkeen's one voice into dozens: droning, keening, and harmonizing. The effect is welcoming and frightening all at once – a gingerbread house in the deepest part of the wood. Or it can be transcendent, moving the listener to experience the deep hope within Joyful Joyful's song.

Where does a song reside? Does it reside with the singer, or with the listener once it's sung? Even the slowest dirge must travel from the mouth of the singer at great speed, unseen, to the ears that await it. The song must traverse space to be known. A song can be remembered by a singer, or by a machine when is recorded. Where does a song reside? Where does the song go to do it's work among us?

**Joyful Joyful's** work is about sex, bodies, saints, and the sacred. It is about friendship: Culkeen and Grenon's first, then about the world's deep need for neighbourhood. It is about sound, and circuitry and intimacy: a little offering to our quaking world.



**SUNDAY, AUGUST 28**

**PANEL 4: CHAOS AFTERMATHS 11:00 AM**

MODERATOR: MEHVISH RATHER

***Beauty of Decay, Flames of Chaos***

Dillan Newman (University of Toronto)

In E. M. Cioran's *On the Heights of Despair*, the author develops a particular vision of beauty over three consecutive aphorisms. The first, "The Beauty of Flames," aligns this beauty with the strange lack of proportion and harmony of flames, but more crucially with its consumptive fiery transcendence that amounts to an 'ecstatic death.' This aphorism ends on a question of the devouring capacity of flames within, and leads into the second aphorism, "The Paucity of Wisdom," a critique of 'wise men' with the equanimity of philosophers, leaving them indifferent to pleasure and pain. He associates this with an inner void rather than an inner fire and ends the aphorism with the proclamation that he 'would rather die of fire than of void.' This echo of the previous aphorism is continued into the third and final aphorism enlivening this paper, "The Return to Chaos." This develops the image of this consuming fire with the 'fiery abyss' that destroys everything, 'retracing our way back from cosmos to chaos.'

This paper takes the position that beauty is developed across these three aphorisms to be equated with destruction and collapse, incineration and pandemonium, but only insofar as it leads to a condition of formless beginning. Indeed, it is the beauty of potential form in formlessness, potential cosmos in chaos, of infinite unrealized potentiality. It is in this 'return to chaos' that an incoherent temporal movement is developed, one that pushes forward as it traces backward, functioning as a clearing, a method of burning away what is, all semblance of creation and form, leaving pure potential. It is a generation of a condition of unrestricted creation, a divestment and dismantling of the delimiting forms and structures of the now, a vision of beauty. This is, then, a futural movement in the guise of a temporal reversal, aiming at nothing less than the proliferation of possibility; a beginning that follows an ending.

I will elaborate and develop this line of thinking with the concept of temporal decay. A fundamentally anti-capitalist mode of time, it's a temporal orientation that seeks a way beyond the imaginative impasse of Capitalist Realism as described by Mark Fisher or Fredric Jameson. Understood alongside the temporal and aesthetic strategies of cinema, and its recent long-lasting preoccupation with visions of apocalypse and collapse, I will argue for an understanding of temporal decay as both an instructive for and reaction to the perpetually collapsing and failing state of late capital we find ourselves in. Far from free of fear, these cinematic iterations betray the inkling of a desire and recognition of beauty akin to that described by Cioran, while simultaneously rejecting it. In this way, decay is regularly incoherently presented as both beauty and its antithesis. This paper will explore decay as the beauty of death and destruction, but more crucially, of formlessness and the unlimited anxieties and potential of beginnings, and the position this beauty holds against late capitalism and its delimiting temporality.

**Dillan Newman** is a PhD candidate in Cinema Studies at the University of Toronto whose work explores the ways in which political and philosophical concepts and processes are aesthetically expressed in various medias, particularly cinema, and the ways these structures relate to the experiential encounters made possible to viewing subjects. His current work focusses on late capitalist temporalities and original theoretical work on the temporality of decay, a concept that seeks to function as a form of resistance and novel way to think of and orient toward new, unimaginable futures. Dillan has a BA Honours in Film Studies and a BA in Psychology from the University of Calgary, as well as an MA in Cinema Studies from the University of Toronto.



**SUNDAY, AUGUST 28**

**PANEL 4: CHAOS AFTERMATHS 11:00 AM**

MODERATOR: MEHVISH RATHER

***Chaos Untamed: Confronting Epistemic Anxieties in Olga Tokarczuk's Drive Your Plow Over the Bones of the Dead***

Ronny Litvack-Katzman and Ariel Pickett (McGill University)

"Nothing is capable of eluding this order," contends Janina Duszejko, the narrator of Olga Tokarczuk's *Drive Your Plow Over the Bones of the Dead* (2009). Janina, a retired engineer who lives alone along the rural Czech-Polish border, subscribes to an astrological order that runs contrary to the strict dogma of scientific rationalism. From her perspective, humanity subscribes to a false code of ethics supported by unjust laws, a system motivated by the deceptive epistemologies of greed and industry. While these values contribute to humanity's fundamental and oftentimes destructive misunderstanding of the natural world, Janina's cosmological code understands "the world as a great big net...a whole, where no single thing exists separately," and where "every last piece, is bound up with the rest by a complex Cosmos of correspondences" (64-5).

Janina's opposition to the specious doctrine of modernity aligns with the subversive philosophy of poet William Blake, from whose poem *The Marriage of Heaven and Hell* the novel takes its title. Neither Blake nor Janina refuses an ordering principle, but rather seek to define a mystical counter-order to post-Enlightenment rationality, a logic that neither attempts to subdue or refuse chaos. Far from a fatal force devoid of meaning, chaos is reimagined as fundamental to reconciling humanity's estrangement from nature. Like Blake's Urizen, Janina accepts that her environment teems "with vast enormities, / Fright'ning, faithless, fawning" (*The Book of Urizen*). Returning to Blake's prophetic poetry as a guide on which Janina herself relies, this paper elucidates, through comparison, the epistemic anxieties that Janina and her community variably attempt to reconcile with the chaos of their environment.

**Ronny Litvack-Katzman** does not like to think disciplinarily. His current research on H. G. Wells questions how early narrative innovations in science fiction reinscribe, revise, or else disrupt accepted understandings of scientific concepts. While trained as a biologist, he is currently an MA student in the Department of English at McGill University.

**Ariel Pickett** is a first year Master's student at McGill University. She is currently an editor for *Caret Journal*, McGill's English Graduate Journal, and the MA co-president of the English Graduate Student Association. Her research interests include speculative fiction, ecocriticism and ecology, non-human consciousness, and gender and sexuality.

**SUNDAY, AUGUST 28**

**PANEL 4: CHAOS AFTERMATHS 11:00 AM**

MODERATOR: MEHVISH RATHER

***The Chaos of Transmission Theories: 19th-Century Epidemics and Bram Stoker's Dracula***

Dr. Christiane Arndt (Queen's University)



The public health situation in the second half of the 19th-century was chaotic: the idea that diseases spread through transmission of invisible organisms, contagionist or germ theory, gained scientific ground. Major discoveries that support this theory were for example Robert Koch's finding of the cholera bacterium (1882) or Luis Pasteur's examination of the anthrax (1881) and staphylococcus (1880) bacteria. At the same time, interventions that were based on miasma theory, for example by physician Max Pettenkofer (e.g. 1875), also propagated and significantly contributed to controlling the recurrent cholera epidemics. Based on the belief that cholera originates in specific geographic environments, mainly lower, humid locations, sewage and drainage systems were installed or expanded in British cities, especially around the contaminated Thames in London. These measurements, intended to eliminate "The Great Stink" of miasma, improved the cholera situation in spite of the underlying incorrect scientific assumptions, and were thus continuously supported by, for example, prominent Victorian epidemiologist William Farr.

The two theories, germ and miasma theory, competed with each other and were fervently debated at the time, resulting in overall chaotic disease control management and communication with often contradicting conclusions and actions. Evidence which eventually led to an acceptance of the germ/contagion theory and an abandonment of miasma theory was frequently presented in the form of visuals. Koch for example published microphotographs of the cholera bacterium (1877) or, early in the process of the debate, John Snow produced his famous cholera outbreak map displaying the Broad Street pump area in Soho (1854).

While the (visual) evidence eventually seemed to settle the case in favour of the contagionists, the process of public acceptance of scientific findings is not particularly clear. Novelistic representation indicates that the late 19th-century public did not necessarily "follow the science" - not dissimilar to the current situation with regard to the ongoing Covid-19 pandemic. Bram Stoker's contagion novel *Dracula* (1892) intriguingly reveals the patchwork of public health approaches to the (vampire) disease, especially when it comes to geographical representation. The novel exemplifies the role of art (literature) in the face of epidemic chaos: The vampire disease enters through ports that are designated miasma locations on respective disease maps, whereas the urban spread is opposingly described in a manner closely related to Snow's Cholera contagion map. The novel thus shows the continuing confusion with respect to epidemic information by presenting various theories alongside each other, including non-hegemonic treatments.

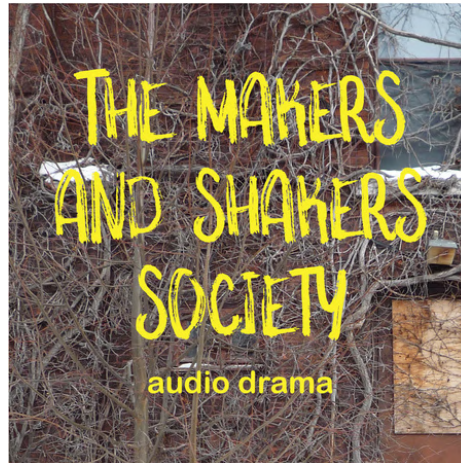
As an artistic representation, the literary text itself further offers more than a mere reflection of a public debate. Itself a medium of transmission, *Dracula* shifts the representation of disease from folk tale to a hybrid narrative that continues to infiltrate a variety of media. The aftermath of the mutable, flexible narrative resembles the chaos induced by the organism that has yet to be investigated at the end of the 19th-century: the virus.

**Dr. Christiane Arndt** (she/her) is an Associate Prof. in the Department of Languages, Literatures and Cultures at Queen's University. She was a Fellow of the Humboldt Foundation in 2013 and 2018. Her current research project focuses on the literary and visual representation of disease around 1900. Areas of research in addition to the medical humanities are 19th-century Realism in German literature, cultural minimalism, photography and literature, and historic anti-vaccine images and narratives.



**SUNDAY, AUGUST 28**

**RADIO DRAMA AT THE END OF THE WORLD 2:00 PM**  
CLARKE MACKEY (QUEEN'S UNIVERSITY)



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**Clarke Mackey** is Emeritus Professor in the Department of Film and Media at Queen’s. He has worked as a director, cinematographer, editor, producer or writer on over 50 film, television, and new media projects, most of which interrogate pressing social issues. Many have won awards and critical acclaim. His *Memory Palace* website (1997) made innovative use of media streaming long before Youtube. In recent years Mackey has been producing micro-budget documentaries about community activism in Eastern Ontario. Mackey was awarded a “Mayor’s Creator Award” from the City of Kingston in 2018.



**SUNDAY, AUGUST 28**

**THE BED WITHHELD THE REFRESHMENT OF A SLEEP SLEPT ON IT 3:00 PM**  
AMI XHERRO



*The bed withheld the refreshment of a sleep slept on it* is a documentation of the degradation of language. This performance, which occurred over four days in summer 2021, is what ensues in the shape-taking of a society that is negatively formed through language, where linguistic markers devolve into entropic noise and meanings are alienated from their identities. This process cultivates a reverse alienation wherein noise—that which remains indeterminate from language—forms a society of collective meaning-making and -unmaking, calling attention to the chaos *of* and *in* relation.

The artist is grateful to the Ontario Arts Council for supporting the making of this work.

**Ami Xherro** is a poet, artist, and researcher of texts that resist inscription: oral myths, gossip, bodies. She is currently pursuing a PhD at the University of Toronto's Centre for Comparative Literature. Her first full-length book of poetry is forthcoming in 2023 with Guernica Editions.

