Sarah Ciurysek will speak about various artworks addressing women’s words, and in particular, her new project “A series of brief amazing moments, each one making possible the next.” Ciurysek uses the letterpress print process as a method for committing to memory texts by writers such as Rebecca Solnit, Adrienne Rich, and Cat Power.

Angela Sylvester
ChangeMakers

Social Marketing and the Stages of Change

Social marketing is based on the idea that people are influenced by what they believe to be the “norm” – the socially accepted way of acting and thinking. Social marketing provides information and education to shift people’s attitudes and actions through the stages of change, which are awareness, engagement and change. As a social marketing program gains momentum, more individuals engage in its message and desired behaviors and social contexts evolve to support sustainable social change. ChangeMakers manages and measures sustained social change for its clients through the Social Marketing Stages of Change: Awareness; Engagement; and Change.
Jobb Arnold  
Postdoctoral Research Fellow, UM  

**Upside Down Canadian Flag Days: Affective Edges and Sovereign Channels**

On February 13th 2015 a coalition of groups affiliated with the Idle No More movement took part in a nation-wide economic blockade  - #shutdowncanada – to bring attention to some 1200 missing and murdered indigenous women. The following day, February 14th, a national memorial march was also held for MMIW. At both events, some participants carried inverted Canadian flags with messages critical of the Canadian state. On February 15th, celebrations were held commemorating the 50th anniversary of the Canadian maple leaf flag. Reading these three events together, this paper explores how the forces of Canada’s colonial capitalist state attempt to smooth and channel public emotions, and how affective edges that transect public space are able to symbolically and practically disrupt these flows.

Kevin Ramberran  
MA candidate, Department of English, Film and Theater, UM, musician  

**Instrumentality: Backing Tracks and Performance in Rap**

A discussion about the nature of performing Rap music in regards to the necessary (or unnecessary) nature of backing instrumentation. This performance hopes to explore ideas about whether rap can and should be valued as poetry, whether spoken word performances are considered music, and whether the repetitive nature of hip-hop instrumentation aids in the effectiveness of performing rap music. This discussion will tie together a performance of at least one (perhaps two) songs that will be performed first as poetry, and secondly as a traditional rap performance (including backing instrumentation).

LUNCH (Provided)  
12:00PM - 1:00PM

SESSION 2  
1:00PM - 2:30PM

Oliver Botar  
School of Art, UM  

**Moholy-Nagy: An Education of the Senses**

A central aspect of Laszlo Moholy-Nagy’s artistic and pedagogical program was an "education of the senses." He felt that people needed to be taught how to use their senses to their fullest, in order to lead happier, healthier lives. He also felt that artists and the art they produced could play a leading role in this process. As a result of his interest in going beyond the usual visual and auditory senses, he was one of the first modern artists to propose art that spoke to other senses, such as the olfactory, the proprioceptive and the kinesthetic.

Laura-Zoë Humphreys  
Department of Anthropology, UM  

**Paranoid Readings and Ambivalent Allegories: Cuban Cinema and the Politics of Interpretation**

In this paper, I argue that the relaxation of state censorship, the rise of digital media, and the turn to the global market in post-Soviet Cuba have paradoxically exacerbated paranoia. While these changes afford artists new opportunities to produce films critical of life under socialism, artists and other spectators also increasingly suspect criticism of working to improve the state’s international image or attempting to appeal to spectators eager for images of socialism on the decline. Tracking the reception of new post-Soviet Cuban films, I demonstrate the new dilemmas and opportunities that this changing context presents for Cuban artists.
Alex Snukal  
Media Lab, UM, Artist  

Magic Acid Video Clash Crash Feet  
Alex Snukal will speak about his performance and installation practice. Much of his work is concerned with repetition and duration in relation to labour and performance, using the eight-hour work day as the starting point for a series of durational sound performances and installations.

Richard Altman  
Artist, Software Developer  

I’m Not Saying It Was McLuhan.......But It Was McLuhan  
Many people don’t know why they know the term McLuhan. Conversely, many who DO know why they know, tend to understand less about it than those who don’t. McLuhan is a cultural diagnostician who recognized our future during his present AND he grew up in Fort Rouge. (evidential vortex accompanied by speaker)

Moderated by Monika Vrečar, Research Affiliate, UMIH