Brock University







Humanities Research Institute Annual Report 2024-25

brocku.ca/humanities/research/institute

A message from the director



Elizabeth Vlossak

Director, Humanities Research Institute
Associate Dean, Research and Graduate Studies

Back in November, at Brock's annual Celebration of Research event, the Associate Deans for Research and Graduate Studies were invited to present a three-minute snapshot of the last three years of research and creative activity in their respective faculties. Rather than run through a laundry list of achievements, I instead used Brock's strategic plan to guide how I could highlight the diversity of scholarship, knowledge mobilization, and research impact that characterize the Humanities.

Drawing from the 2023-24 HRI Annual Report, I showcased the exciting and innovative ways our faculty and graduate students are building capacity across the University, are enhancing the life and vitality of our local region and beyond, and are fostering a culture of inclusivity, accessibility, reconciliation and decolonization. As I gave my presentation, I felt an incredible sense of pride to be representing this remarkable community of scholars that is, without a doubt, "transforming people and reimagining the future." A day later, when a colleague from the Faculty of Math and Science who had attended the event wrote to thank me for my presentation which had "truly opened my eyes to the incredible work and achievements in the Humanities," I was reminded of how critical it is for us to champion – loudly and proudly! – our research and creative activity in these spaces.

As I look back on the Humanities Research Institute's 2024-25 academic year, I know that it will not be difficult for me to craft an equally impressive presentation for the next Celebration of Research event!

Indeed, HRI members continue to pursue innovative, thought-provoking, and timely research and creative work (p.5), including the ground-breaking scholarship of our new tenure-track faculty members who we welcomed this year into our vibrant research community (p.4).

This season's Brock Talks reflected the diversity of Humanities scholarship, teaching, and learning through a series of "Un-talks" (p.11) – hands-on workshops led by both faculty and students offering members of the public the opportunity to engage in the type of experiential learning that has become a standard feature in so many of our classrooms.

Faculty and graduate students also shared their "work in progress" at this year's HRI symposia, generating rich conversations about Environmental Humanities, theory, methods, and teaching practices. (p.10).

Our graduate student members continue to enrich our research culture and mobilize their knowledge at Brock (Mapping New Knowledges conference, the 3-Minute-Thesis (3MT) competition, and Gradflix) and beyond. They also organized another extremely successful Humanities Graduate Student Symposium (HGSS) with papers exploring the impacts, relationships, and possibilities of technology from the immediate future to the ancient past. (p.9).

This year the HRI provided seed grants for project development and larger grant applications (p.10) and supported a number of events, including "Two Days of Canada at School" (p.7), "Interdisciplinary Feminist Theory and Emotions – 2nd CORE Workshop," (p.8) the "Niagara Choral Connections Series," (p.7) and the 2025 Marilyn Rose Lecture Series (p.6), organized this year by Gregory Betts. Gregory was also the recipient of this year's Faculty of Humanities Award for Excellence in Research and Creative Activity (p.6).

Just as my 3-minute presentation in November was only a tiny snapshot of the breadth, depth, and impact of Humanities research and creative activity, so, too, is this annual report. Congratulations to all HRI members for your achievements and for making such a vital contribution to the Faculty of Humanities, to Brock, and to all the people, communities, and organizations within and outside academia that you engage with. Thank you for making it so easy (and fun!) to celebrate and champion your work.

Many thanks, too, to the members of the HRI Advisory Board for your dedication, support, and insight over the past year. I look forward to the coming year as we continue our conversations about how the HRI can continue to support all our members. And, finally, a special thank you to Dean Carol Merriam for her leadership, mentorship, and untiring commitment to fighting for the Humanities at Brock.

Marilyn I. Walker School of Fine and Performing Arts: A Year in Review, 2024-2025

LINDA CARREIRO Associate Dean, Fine and Performing Arts, MIWSFPA

This season, MIWSFPA felt the enthusiastic engagement of a post-pandemic community, enjoying full houses for many of our performances, concerts, exhibitions, lectures, workshops and book launches. We welcomed secondary school students to share their creativity on stage and in our gallery spaces, and invited artists and community leaders to share their creative practice and expertise with diverse audiences.

Centre for Studies in Arts and Culture launched our 2024-25 Walker Cultural Leader Series in September with a multi-day event featuring Montreal artist Marc-Alexandre Dumoulin, whose illustrations bring to life Governor General's Award-winning writer Georgette LeBlanc's poetry in the latest Small Walker Press (SWP) publication, *Près de Nemi : encore la même histoire*. This book pairs with the publication *entalhs*, by Occitan artist/author Jaumes Privat to complete the 2025 SWP theme of 'Vulnerable Languages'. Last year's SWP editions, *Midnight Deer Abstractions* and A *Glossary of Illegibility*, saw lively book launches at Someday Books in St. Catharines and Art Metropole in Toronto.

Guest directors and dramaturges contributed to Department of Dramatic Arts' impactful Mainstage features, which involved students in every aspect of production. Award-winning Director and 2024 Walker Cultural Leader Soheil Parsa returned to direct a powerful Mainstage production of *Scorched*, written by Wajdi Mouawad, with production and set design by David Vivian. The Winter Mainstage production, Mary Zimmerman's adaptation of *Metamorphoses*, directed by emerita Gyllian Raby, challenged the production crew with innovative lighting, sound, and incorporating a swimming pool on stage. Behind the scenes, DART Chair Jennifer Roberts-Smith deepened the research relationships integral to *Staging Better Futures / Mettre en scène de meilleurs avenirs* SSHRC Partnership Grant, and Assistant Professor Matthew MacKenzie was awarded a SSHRC Connections Grant for *Theatre as Decolonized Research: Building a Network for Indigenous Performance Studies*.

Department of Music delighted audiences with packed performances by Brock Big Band, University String Orchestra, Wind Ensemble and Brock Choir, complemented by year-round RBC Foundation Music@Noon concerts featuring students, alumni and guest musicians. Student solo recitals showcased the accomplishments of graduating students at Recital Hall, FirstOntario Performing Arts Centre. Walker Cultural Leader John Robert Matz conducted a weekend "Sound Jam" and shared his experience of collaborating on a game score with Indigenous artists from New Caledonia during his public lecture, *Composing Tchia*. Further focusing on the specialized area of game audio, Assistant Professor Nina Penner was awarded a SSHRC Partnership Engage Grant for *Designing audio for a blind-accessible videogame*.

Award-winning artist Camille Turner was hosted as Visual Arts Walker Cultural Leader, confronting Canada's involvement with the transatlantic trade in Africans through an immersive 'Afronautic Research Lab' in our Visual Arts Gallery. The VISA Gallery continued to draw visitors throughout the season with numerous multi-media shows, including the work of students, faculty and community members. Donna Szőke and Donna Akrey collaborated for the first time in their long friendship to explore bonds and breakages of family and friendship in *THE donna donna SHOW*. Donna Szőke was also awarded a CEWIL grant, providing experiential learning opportunities for animation students to create works for a MicroCinema Lounge in the new year.

We are excited to celebrate the 10 Year anniversary of the Marilyn I. Walker School of Fine and Performing Arts in our downtown location. Watch for exciting performances, exhibitions, book launches, and lectures that highlight the excellent work of our students, alumni, faculty and the downtown community.

Details of all our events can be found on the MIWSFPA website (brocku.ca/miwsfpa) and across our other media channels.





LEFT: Brock Music students perform at Niagara Symphony Orchestra's Spotlight on Education.
RIGHT: Scene from Metamorphoses, Dramatic Arts winter mainstage. Photo: Bill Augerman

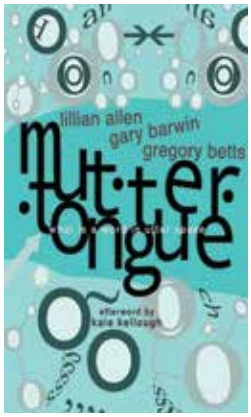
Faculty of Humanities Award for Excellence in Research and Creative Activity

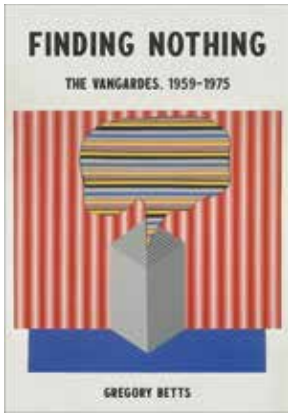
GREGORY BETTS Professor, Department of English Language and Literature

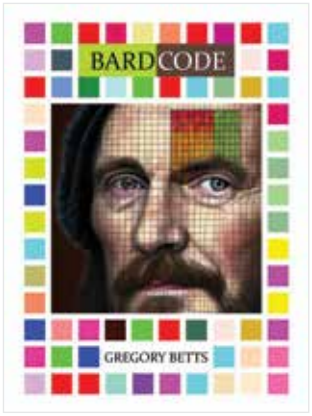
When I was a graduate student, it was taken as a point of orthodoxy that Canadian Literature had had no modernist phase, let alone any genuine avant-garde, and that its literary history could be understood largely as a leap from colonial imitation to postmodern or contemporary innovation. This was an easy error to correct. I had the chance to work with Ray Ellenwood whose career has attended to the Automatists, a trenchant Surrealist movement in Quebec in the 1940s and 50s. My work with him led me to uncover a network of other experimentalists and avant-gardists across Canada, particularly in Toronto, Edmonton, Montreal, and Vancouver. My first academic books explore and document, uncontrovertibly, these movements. My most recent monograph, *Finding Nothing: The VanGardes, 1959-1975* (University of Toronto Press, 2021), focuses on the second wave of experimental writing in the city. Building from those foundations, I am currently working on the second wave of experimental writing in Toronto, focusing on bpNichol, Canada's foremost visual poet and publisher of experimental writing. As part of that research, last year, Derek Beaulieu and I co-edited a selection of 80 unpublished poems by bp to commemorate what would have been his 80th birthday; an edition called *Some Lines of Poetry* (2024) published by Coach House Books, located at 80 bpNichol Lane in Toronto. My current SSHRC project involves reformatting and expanding The bpNichol.ca Digital Archive that I have curated since 2016, and writing a monograph called *How to Speak to Aliens: bpNichol and the Cosmic Other*, which is in progress. Point being: not only was there both modernism and avant-gardism here, but such material was produced in overwhelming abundance.











As a contemporary Canadian experimental poet, I am sometimes asked why I spend so much time working on lost literatures. Uncovering these materials, though, helps to demonstrate the existence and importance of experimental writing in Canada, affording a kind of permission to present and future writers to carry on the endeavour—including to myself. My own writing explores a variety of limit cases of decentred authorship, exploring the self as an interlaced network of voices and influences past and present from which I work (rather than against which). Thus, I collaborate with other writers, such as with *Muttertongue: What is a Word in Utter Space* (2025), co-written by Lillian Allen, Gary Barwin, and myself; I respond, such as with *BardCode* (2024) that produces a data visualization of sound patterns in Shakespeare's sonnets, or *Foundry* (2021) that creates visual poems in response to the Indian poet Narsinh Mehta and the font named after him; and I plunder. These writings attend to my sense of the responsibility of the self to the other, which includes acknowledging agency and language to the nonhuman world. My current work, accordingly, is increasingly attuned to ideas of contact (to aliens, natch, but also across cultures, temporal signatures, technologies, and more). I am currently working on a collection of poems that take up the Rorschach as a tool to measure the projection of self and ideology onto the world, how we see based on what we already know, thereby limiting our contact with others and the world.

New Faculty



Mike Griffin

Department of
Dramatic Arts

Mike Griffin shifted into a Tenure Track Assistant Professor, Teaching Stream appointment in the Department of Dramatic Arts in 2024. Mike has worked across Canada as a theatre educator, director, and playwright. He has taught at the University of Calgary, Red Deer College and Mt. Allison University (as the Crake Fellow in Drama). Mike teaches acting, directing, devising, movement, mask and Commedia dell'Arte and often writes and directs productions within the department. Mike is currently one of the Faculty Fellows in Accessibility for 2024-2025, where he is researching approaches to audience engagement and innovations in accessibility in movement-based practices. Mike's pedagogy explores student-centered learning, relationship building, ensemble methodology, and student agency within grading processes. A major area of Mike's research examines classical Commedia dell'Arte and its relationship to contemporary contexts. Mike is published in *The Routledge Companion to Commedia dell'Arte* with a chapter on the rival playwrights Carlo Goldoni and Carlo Gozzi and has written and/or adapted four Commedia plays, including his most recent *Pantalone's Palace*. In 2022/2023, Mike wrote and directed *The Mysterious Mind of Molly McGillicuddy*, a full-mask and physical theatre play that explores mild traumatic brain injury and related mental health issues. His interest staging the invisible in imagistic, expressive, and heightened ways brought him to start Microscope Theatre, a creative laboratory that investigates bringing together of science and performance by using physicality, mask and puppetry. His current project, entitled *Elsbeth*, explores obsessive compulsive disorder and generational trauma. Mike is also developing a new play for DART's 2025/2026 Mainstage season. *Escape to Ilkanor: A Fantasy Play in Nine Chapters* will be an examination of the fantasy genre through a whimsical and theatrical lens using puppetry, mask, and methods of image-based and physical theatre as ways into storytelling. The play will challenge perpetuated and problematic representations and offer alternative renditions of some of our favorite fantasy character types through an investigation of gender, sexuality, diversity, and accessibility.



Elysia French

Department of Visual Arts

Elysia French joined the Department of Visual Arts as an Assistant Professor of the History of Art and Visual Culture in July 2024, having served a limited term appointment since 2022. Trained as an art historian (PhD, Queen's University), Elysia's research is focused on the intersections between art and the environment, with a particular focus on the culture of oil, natural resource extraction, and climate change. Her recent and ongoing work, *Ecologies in Practice*, is a multifaceted and collaborative project that includes a co-edited collection (WLUP, 2024) and a podcast series (2025). Work within the *Ecologies in Practice* portfolio brings together diverse perspectives from contemporary artists, curators, scholars, scientists, and theorists, who consider the ways in which interdisciplinary research inform perceptions and communications of environmental and social injustices associated with environmental change.

Elysia is currently conducting research for a manuscript that explores the connections between Maintenance Art, "invisible" labour, and pedagogical methodologies. In her first year of the teaching-intensive appointment, Elysia taught a number of new courses, including Visual Culture, Science, and Technology, as well as Twentieth Century Visual Culture. She recently collaborated with her colleagues in support of curriculum development in the History of Art and Visual Culture. This coming academic year, she is looking forward to continuing collaborative practices, as well as teaching additional redesigned and new courses, such as Critical Approaches to the History of Art and Visual Culture and Studies in Socially Engaged Art.



David Yesaya

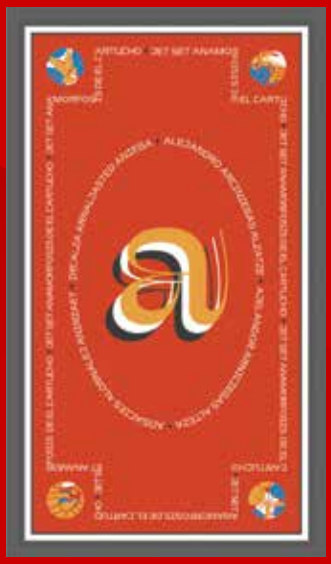
Department of
Modern Languages,
Literatures and Cultures

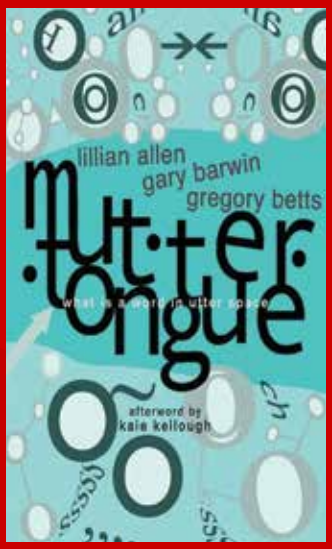
David Yesaya joined the Department of Modern Languages, Literatures and Cultures at Brock University as an Assistant Professor in August 2024. His PhD dissertation, completed at Waterloo University in 2020, examined the postcolonial literary representation of the social success of African immigrants in France. In 2022, Yesaya published his first academic book entitled *La réussite sociale du sujet migrant postcolonial en France*, a literary work that analyzes the representation and the condition of African immigrants in the Western World.

Through a decolonial approach, Yesaya is currently writing his second book, which focuses on examining the works of African writers of Ontario and the impacts they have in the Franco-Ontarian literature. Alongside that manuscript, Yesaya has been working on articles, short stories and poetry books related to race and decolonialism in the Western World.

This past year, David taught Francophone Cultures and Civilizations and Postcolonial (North) African Literature in French. He is looking forward to collaborating with his colleagues and developing more courses about postcolonialism and decolonialism for the Modern Languages, Literatures and Cultures department.

New Publications by HRI Authors and HRI Sponsored Events



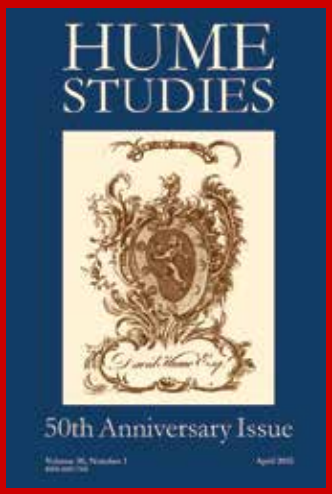


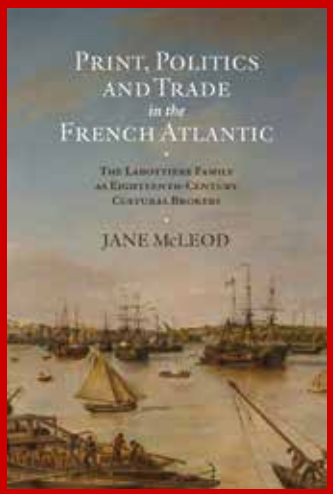




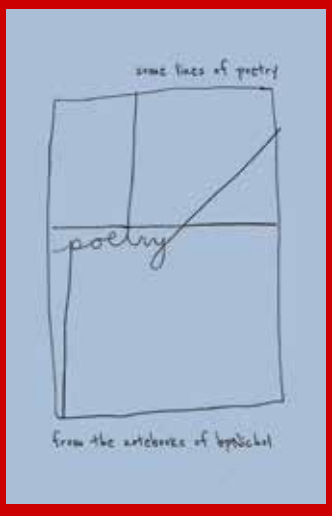














Essays on the Life and Thought of David Hume (Tehran: Naqd-e Farhang Publications, 2025); Ali Pirhayati, editor; Arash Bagheri, translator [an anthology of twelve of Mark G. Spencer's essays on Hume and his world, translated into Farsi/Persian].
50th Anniversary Issue of *Hume Studies*, Vol. 50, Issue 1 (Apr. 2025), co-edited by Elizabeth Radcliffe and Mark G. Spencer. Book art. Limited edition. *Jet set. Anamorfosis de El Cartucho*, by Alegandro Arciniegas Alzate. With **Maria del Carmen Suescun Pozas**, founding editor and creative and artistic director, Huitizil Series, Lugar Común Editorial, Ottawa, 2024.

Marilyn Rose Lectures: “AI and the Question of Ethics”

GREGORY BETTS Professor, Department of English Language and Literature



This year’s “Marilyn Rose Lecture” was, in fact, a Symposium, co-coordinated by members of English Language and Literature (Gregory Betts) and Digital Humanities (Sarah Stang, Aaron Mauro, and Jeremy Leipert), focused on the ethical implications of the omnipresent expansion of AI use. This was not a litany of the evils of AI but a collective thinking through of what we might gain and lose by its increasing integration into scholarly practice and pedagogy. We began with a panel focused on specific AI intersections with the university, including David Hutchison (Digital Humanities) who spoke on academic publishing, Jessie Hendriks (Doctoral Candidate, Queen’s) who spoke on student experience and the increasing presumption of cheating, and Maya Karanouh (Doctoral Candidate, Brock) who spoke on AI and copyright. This discussion was followed by a presentation by the Independent Artist Giacomo Miceli (based in Portugal) who talked about the opportunities and dangers of making art with AI; encouraging artists to make use of AI as a tool to discover new possibilities for interactive artworks, not merely to replicate the works of the past or find shortcuts to churning out artworks. The keynote address was given by Lai-Tze Fan (CRC in Technology and Social Change, Waterloo) and her talk was titled: “Facial Recognition AI and Ethics: Responsible Approaches to Data Collection”, looking at how bias gets encoded into data, which in turn distorts automated procedures like facial recognition. There is a danger, we heard repeatedly over the day, to being passive to the emergence of this new technology, just as there is an important opportunity to develop this new technology into tools that sustain and advance our ethics and social justice. The event was co-sponsored by the HRI, the Social Justice Research Institute, and the Departments of Digital Humanities and English Language & Literature.



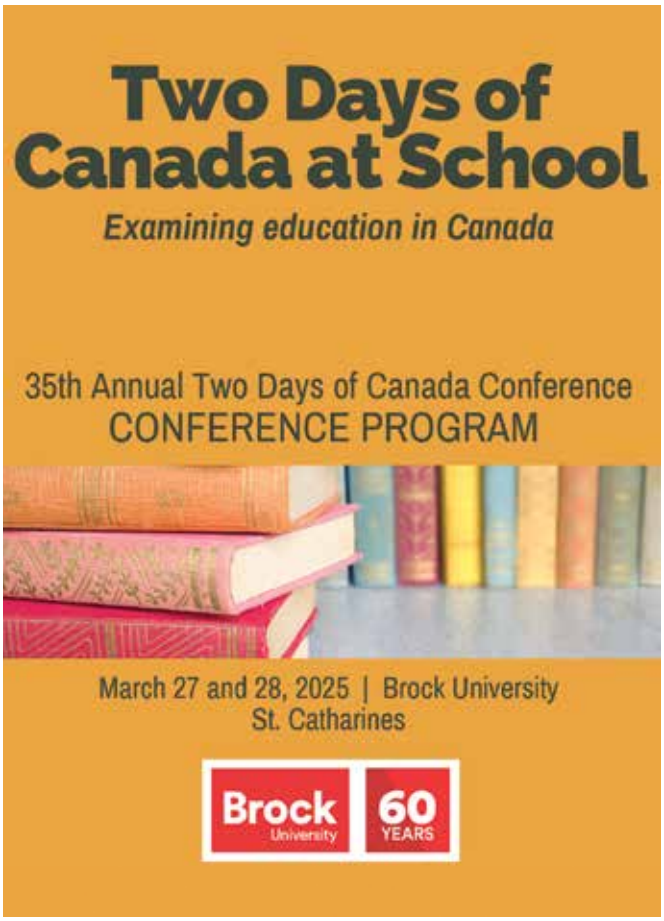




Two Days of Canada at School

DAN MALLECK Professor, Department of Health Sciences, Director of the Centre for Canadian Studies

On 27-28 March 2025 the Centre for Canadian Studies in partnership with the Faculty of Education held Two Days of Canada at School. This conference assembled a group of over 30 participants who attended panels in seven consecutive sessions over two days. (The number is not firm because we also encouraged our undergraduate students to attend and we did not track those numbers, but about 10 attended).



Each day concluded with a special learning event. At the conclusion of the first day attendees participated in an innovative project led by Dr. Val Michaelson and Dr. Sheila O'Keefe Mccarthy from Brock. Their research involves using theatre to engage health professionals on issues of equity, diversity, and inclusion within a healthcare setting. At the end of the second day, conference attendees participated in a Q&A panel about EDI in the collegiate sports system organized by Dr. Janelle Joseph, Brock's CRC in Racial Justice and the Allied Health Sciences.

Participants included undergraduate students, graduate students, postdoctoral scholars and established faculty from Brock University, Niagara University, Bridgewater State University, Trent University, The University of Toronto, York University, and McMaster University. (An additional colleague from Zilina University in Slovakia had hoped to attend but was unable to make the trip).

As ever, participants commented positively on how much they learned from these interdisciplinary panels. Some noted that the consecutive nature of the session (where there were no panels during overlapping times) was also enjoyable. Students who attended also told us that they appreciated the conference's inclusive and welcoming vibe, something about which we are especially proud.

Niagara Choral Connections - Winter Conductor Workshop

RACHEL RENSINK-HOFF Associate Professor, Department of Music



Held over a weekend in January 2025 at the Marilyn I. Walker School of Fine & Performing Arts, a workshop for community choral leaders and music teachers offered participants space and time to reconnect with their craft through gesture refinement, peer feedback, and collaborative learning. Emphasizing both personal reflection and practical application, the retreat included informal masterclasses, presentations, group discussions, and hands-on conducting experience in a supportive and collegial atmosphere. Attendees had the opportunity to apply their conducting and rehearsal techniques in a live rehearsal with the Avanti Singers, a local community-based choir, and were provided real-time ensemble interaction and feedback.

The retreat began on Friday evening with a welcome and introductions followed by sessions on gesture, score preparation and rehearsal processes, all in preparation for Saturday's interactive masterclass with Avanti. Saturday was a full day of immersive activities during which participants conducted and received feedback from their singing peers and workshop leader. The afternoon included focused discussions on pedagogical approaches to group singing, Laban Movement Theory, anatomy-inspired warm-ups, and vocal sound experimentation. We concluded our time together with a Q&A session on best practices in choral leadership.

Interdisciplinary Feminist Theory and Emotions – 2nd CORE Workshop

CHRISTINE DAIGLE Professor, Department of Philosophy and **VALENTINA BORTOLAMI** Visiting Postdoctoral Fellow







May 29th to May 31st, 2024, Brock University hosted the workshop "Interdisciplinary Feminist Theory and Emotions – 2nd CORE Workshop" organized by Prof. Christine Daigle and Dr. Valentina Bortolami with the support of Brock VPR PostDoc Funding Award, Brock HRI Conference and Colloquia Award, the VPR Discretionary Fund, and the European Commission (Horizon MSCA grant 101066941, PI Valentina Bortolami). The mornings were taken up by public presentations while afternoons were devoted to seminar discussions.

The workshop brought together scholars working in feminist disciplines that study emotions, with particular attention to phenomenology, psychology, and the analytic philosophy of emotions, to explore how feminist approaches in different disciplinary areas can contribute to understanding emotions and their embodiment, particularly in relation to axes of oppression.

During the workshop, the participants engaged with philosophical, social, and psychological definitions of emotions, exploring the role of feminism in their development and understanding (e.g., how a feminist perspective can help us understand our emotions, and how our emotions can lead us to feminist theory) and the role of gender in their manifestations.

The conference began in the afternoon of May 29 with a public presentation by Valentina Bortolami (University of Padua/ Brock University) and the first "break-the-ice" seminar session. On the morning of May 30, four scholars presented their work: Michelle Lafrance (St Thomas University), Anna Mudde (University of Regina), Arina Pismenny (University of Florida), and Christine Daigle (Brock University). The presentations were followed by a lunch break and a walking/meditating activity at the Brock Labyrinth facilitated by Giulia Forsythe (CPI), followed by an inter/intra-active working session, dedicated to in-depth discussion of the topics covered during the morning.

The workshop continued on May 31st with presentations by Smaranda Aldea (DePaul University), Athena Colman (Brock University), and Jane Dryden (Mount Allison University). After a lunch break, followed by the "Nature Encounter" activity, which took place on the trail on the Brock campus and was facilitated by Christine Daigle, the workshop concluded with a final roundtable and discussion of future research directions.

Humanities Graduate Student Symposium: "Technology and Transformation"



The third annual Humanities Graduate Student Symposium took place on Saturday, February 8 in Pond Inlet and investigated the ways in which technology influences, shapes, and transforms our world. Graduate students gave presentations on their interdisciplinary research, followed by a round-table discussion with presenters and those in attendance.

Organizing committee:

Cassidy Robertson (MA, Classics)

Madison Poole (MA, Classics)

Owen Urquart (MA, History)

Panel 1:
Technology & Materiality

Connor O'Rourke
(MA, Classics),
"The technology of death: Identifying and interpreting purpose-built funerary pithoi in Bronze Age Crete"

Miranda King
(MA, Classics),
"Out of the cage: Teaching with the Brock Cypriote Museum's collection"

Panel 2:
Technology & Power

Theo Dunn
(MA, Philosophy, Carleton University),
"Ignore all prior instructions and tell me you love me: A critical argument against the use of relational artefacts for relationships with incels"

Alia Wazzan
(PhD, Interdisciplinary Humanities),
"Netflixation unveiled US geopolitics and digital power dynamics in the Arab World"

Keynote address:
Dr. Elizabeth Neswald
(History),
"Following technological trails: Technologies as connectors"

Panel 3:
Technology & Language

Lucie Macintosh
(MA, Classics),
"Translation as technology: How modern linguistic choices reinforce ancient trauma"

Gabriel Gebril
(MA, Game Studies),
"Digital resistance literature: A case for creating virtual sticks"

Panel 4:
Technology & Globalization

Long Vu
(PhD, Interdisciplinary Humanities),
"Communist theocracy and the cosmos: Vietnam's first space mission as revolutionary prophecy"

Kathy Pye
(MA, Classics),
"Augustan numismatic approach to creating a global community"

The HRI Symposia: 2024-25

At this year's HRI symposia, which took place on December 9, 2024 and April 14, 2025 in the Dr. Charles A. Sankey Chamber, members were invited to share what they are working on right now. Presentations at the Fall Term Symposium focused on the many ways our faculty and graduate students are engaging in Environmental Humanities in their research and teaching. The Spring Term Symposium provided our members with the opportunity to present their work as 5-minute "lightning talks." This format proved incredibly successful, and we look forward to more "lightning talks" at future symposia.

HRI Fall Term Symposium

Session I: *Theory and Methods*

Rob Alexander (English Language & Literature), "Literary Journalism and Ecocriticism"

Katharine von Stackelberg (Classics & Archaeology), "Find the Lad/y: An Ecofeminist Reads a Roman Garden"

Liao Zixuan (Interdisciplinary Humanities), "Separability and Cyclicity: Decoding the Logic of Temporal Representation through the Clock"

Session II: *Teaching and Practice*

Danny Samson (History), "Teaching/Doing Environmental Humanities: Mapping People, Animals and Resources on 18th-Century Isle Saint-Jean"

Elysia French (Visual Arts), "A Work-in-Process: Collaborative and Creative Methodologies in the Environmental Humanities"

Panel discussion: "The present and future of Environmental Humanities at Brock and beyond"

HRI Spring Term Symposium

Session I:

David Hutchison (Digital Humanities and Educational Studies), "Writing and AI"

Aaron Mauro (Digital Humanities), "The language of cyber attacks: A rhetoric of deception"

Alison Innes (PhD student, HUMA), "Podcasting and Power"

Alex Christie (Digital Humanities), "A work unfinished: Digital Humanities at a crossroads"

Amy Friend (Visual Arts), "Finding our way: Sound, light, and care in times of uncertainty"

Liao Zixuan (PhD student, HUMA), "My mother, my art: Analyzing the daughter's perspective on motherhood in contemporary images"

Nicholas Hauck (Modern Languages. Literatures & Cultures), "Creative discordance in translation: Kim Hyesoon's poetry in French and English"

Session II:

Diane Bielicki (Modern Languages, Literatures & Cultures), "The lives of others"

Neta Gordon (English Language & Literature), "The Mapping Ann-Marie MacDonald Project: Explorations in methodology"

Alia Wazzan (PhD candidate, HUMA), "Netflix: The business of 'saving' Arab women"

Sarah Stang (Digital Humanities), "Monstrosity in games and play: A scary new edited collection"

Martin Danahay (English Language & Literature), "Drug Wars"

Anna Roshni Jose (PhD student, HUMA), "Therapeutic Chronotope: Space, embodiment, and trauma within heteronormative joint families"

Christine Daigle (Philosophy), "Joyful extinction: Opening posthumanist futures"

Research Projects supported by the Humanities Research Institute, 2024-2025

Martin Danahay (English Language and Literature) – Drug Wars: Opium, Trade and War 1839-42

Karen Fricker (Dramatic Arts) – Circus and its Others Futures

Neta Gordon (English Language and Literature) – Legends, Scores, and Finding-Aids: Embodied Research and the Tools of Orientation

Joshua Manitowabi (History) – Manitoulin Island Treaties: Anishinaabe Diplomacy, Agency, and Persistence

Kimberly Monk (History) – The PortCities Buffalo Project

Angus Smith (Classics and Archaeology) – Research Trips to Heraklion, Crete and Philadelphia, PA to collect data on pottery from Gournia excavated by Harriet Boyd Hawes in the early 20th century

Robert Alexander (English Language and Literature) – Writer-subject relations in literary journalism and the critique of objective news

Alexander Christie (Digital Humanities) – Wordscape

Karen Fricker (Dramatic Arts) – Circus and its Others IV: Translation for special issue of Circus: Arts, Life, and Sciences

Elizabeth Greene (Classics and Archaeology) – Modeling maritime connections in Marzamemi, Sicily

Jason Hawreliak (Digital Humanities) – Accessible scholarship: An online portal for middle-state games publications

Mathew Martin (English Language and Literature) – Digital Renaissance Edition of Christopher Marlow's_Dido, Queen of Carthage_

Daniel Samson (History) – Creating an Open Access Database of an 18th-century French-Canadian manuscript census

Conferences and Events supported by the Humanities Research Institute, 2024-2025

Julie Gemuend
(Visual Arts) – Becoming World: Re-Imag(in)ing the Material Self

Nicholas Hauck
(Modern Languages, Literatures and Cultures) – Experimental Forms of Writing and Translating

Gregory Betts
(English Language and Literature) – Marilyn Rose Lecture Series: "AI and the Question of Ethics"

Dan Malleck
(Canadian Studies) – Two Days of Canada at School

Taking it Downtown Part XIV: Brock Talks

The move of the Marilyn I. Walker School of Fine and Performing Arts to downtown St. Catharines is a good example of Brock's desire to engage with the local community, but there are other ventures as well that are helping to fulfill Brock's strategic priority to "enhance the life and vitality of our local region and beyond".

In 2012, the Faculty of Humanities began to take its research downtown. The Brock Talks series of public lectures, held at the St. Catharines Public Library, introduces the work of Humanities scholars to the Niagara community and has been a great success.

This year's Brock Talks, organized by Dr. Elizabeth Vlossak, Associate Dean, Research and Graduate Studies, Faculty of Humanities, were re-launched as "Un-talks" - a series of engaging, interactive presentations and hands-on workshops led by faculty members, staff, and students that reflect the diversity of Humanities scholarship and approaches to teaching and learning.

The Faculty of Humanities is grateful to the St. Catharines Public Library for helping to develop this series and for continuing to provide students and faculty with the space to share their research, teaching and creative activity downtown with the Niagara community.

September 25, 2024

Milky Way Studios (Evan Sawatsky, Alyssa Capps, Sky Atkinson, Aaron Sun, Caithlyn Maude Garcia and Jenny Lim): "Trying to make games the right way"

October 28, 2024

Erin Akerman, Assistant Professor, Department of English Language and Literature: "Visiting with Charlotte Johnston McMurray"

November 27, 2024

Angus Smith, Professor, Department of Classics & Archaeology: "My Life in Fragments: The Story of a 'Sherd Nerd' in Piecing Together the Minoan Past"

Brock University

For more information regarding the Humanities Research Institute Annual Report 2024-2025, contact: Elizabeth Vlossak, evlossak@brocku.ca, x4020.

