

CALL FOR PAPERS:

Creative Counter-Memorializations: A Symposium/Gathering in Kjipuktuk (Halifax)

Organizing group:

Counter-Memory Activism and Collaborative Processes of Counter-Memorialization
Research-Cluster,

Symposium website:

<https://www.countermemoryactivism.ca/symposium2022>

Theme:

"Collaborative Counter-Memorialization in Creative, Curatorial, Pedagogical
Practices."

Dates:

24th - 27th November 2022

Location and platform:

Hybrid (Kjipuktuk/Halifax, Nova Scotia, Canada and Online). Online platform TBD.

Accepting:

Paper presentation abstracts and proposals for other forms of public presentation
and creative intervention into memorial discourses. See more details below.

Geographical reach:

Open to all geographical locations. We especially encourage submissions from
applicants from Mi'kma'ki and across Turtle Island.

About Counter-Memory Activism and Collaborative Processes of Counter-Memorialization (CMA)

CMA is a SSHRC (Social Sciences and Humanities Research Council) funded
interdisciplinary research-creation project between artists, museologists, curators, and
scholars of genocide and memory studies. Our research explores current questions and
historical contexts of memory activism, as well as broader themes such as collective
memory, practice and theory of community collaboration. Extending beyond traditional
academic approaches and spaces, CMA engages with grassroots groups and artists
through innovative partnerships and venues outside of the universities.

The project is a partnership between the Nova Scotia College of Art and Design and
the University of King's College in Kjipuktuk (Halifax, Nova Scotia, Canada). Kjipuktuk is
located in Mi'kma'ki, the unceded ancestral territory of the Mi'kmaq people. This territory is
covered by the Treaties of Peace and Friendship which Mi'kmaq and Wolastoqiyik peoples
first signed with the British Crown in 1725, under unjust conditions. These treaties
established the rules for what was to be an ongoing relationship between nations, and they
guide the continued connections with the past, present and future in our ongoing
relationships with all the people and land of Mi'kma'ki. Beyond acknowledging the
existence of the Treaties, we must also acknowledge their existence within inherent and
long-standing Indigenous sovereignties and their ongoing violation by the Canadian
government, its institutions, and settler communities across Turtle Island. CMA's research

does not exist in a vacuum, but in the context of ongoing colonization of Turtle Island. We are all Treaty people.

Description of Symposium

The Counter-Memory Activism and Collaborative Processes of Counter-Memorialization research-cluster are currently seeking submissions of presentations for our 2022 Symposium. The symposium, titled *Creative Counter-Memorializations: A Symposium/Gathering*, will be a blend of virtual and physical presentations scheduled from November 24th to 27th (2022). The symposium and all associated events will be free and open to the public.

As a research project centralizing research-creation methodologies, we encourage submissions from artists, curators, activists, community educators, organizers and those within or outside of academic institutions. In lieu of a traditional Call for Papers, we offer a Call for Presentations. **In addition to the submission of academic paper presentations, we welcome submissions of performances, performative lectures, video, workshops, artist talks, panels, and other forms of public presentation.**

Location - Hybrid Approach

Due to the current and expected restraints on international travel and to minimize carbon emissions, the symposium will be held both in person and virtually. We will be encouraging international applicants to present their work online, though assessments will be made on a case by case basis. We encourage in-person presentations for participants coming from Canada or who are proposing performance-based work. See more details in the "Submission details, timeline, and review process" section.

Themes and Topics of Interest

In line with our symposium theme, "Collaborative Counter-Memorialization in Creative, Curatorial, Pedagogical Practises," we seek contributions from scholars, independent researchers, artists, creative practitioners, and activists that foreground radical and innovative approaches to practises of counter-memory. We are particularly interested in the process of developing and facilitating community-based projects that use material, media, pedagogy, and collaboration to unsettle and counter national imaginaries and instances of cultural and historical cultural amnesia. *In other words, we are interested in submissions that explore the legacies of settler-colonialism.* With this symposium, we aim to bring together a diverse group of artists, curators, researchers, archivists, activists, and organizations who are committed to an inclusive, collaborative and more radical approach to visualizing public memory and commemoration. How can collaboration and community-engagement activate unmarked sites of difficult history? How do co-creators become memory activists, creating work that unsettles our relationship to difficult heritage?

How might this activism engage with the presentation of archival materials and data visualization? Might the binaries of presence and absence be reinterpreted through collaborative processes that encourage and illustrate the active processes of memory, memorialization, and erasure? If local ecosystems are the source of knowledge, evidence, and data about past violence, how can we make them visible through experimental cartography and other forms of studio research? Might new technologies accessed through mobile media devices offer opportunities for the public to participate in the creation and engagement of virtual counter-memorials? What methodologies can be developed for collaborative processes between artists, scholars, curators, and the public?

We encourage you to visit our website at <https://www.counermemoryactivism.ca/> to see how the CMA research cluster has implemented these topics across various projects. Submissions may explore, but are not limited to, the following topics:

Memory Activism and Difficult Knowledge/Heritage/Histories

- Theories and applications of memory studies, genocide studies, Indigenous studies, and settler-colonial studies
- Counter-memory and legacies of settler-colonialism
- Memory activism in comparative perspectives
- Difficult knowledge in diverse local, national, and transnational contexts
- Innovative approaches to memory-work and memory activism
- Critical perspectives on commemoration in and beyond the following sites: the nation, the academy, the museum, the library, monuments, memorials, and state-sanctioned sites of commemoration, public spaces, and digital space
- Ethical, methodological, and practical considerations, reflections, and critiques of the above

Critical Curation, Horizontal Museology, and Pedagogies of Witnessing

- The co-creation of exhibitions in public spaces, museums, institutional and community-based spaces of commemoration
- Pedagogies of witnessing and their use in contexts of memorialization and commemoration
- The activation of public spaces as sites of intervention and pedagogical address
- Repatriation and Indigenous methodologies within and beyond curatorial practices
- Curatorial projects that forward Indigenous sovereignties, histories, and futures
- Curatorial projects that unsettle national and transnational imaginaries and histories
- The use of performance and performativity in commemorative spaces, actions, and interventions
- Ethical, methodological, and practical considerations, reflections, and critiques of the above

Cartography and Counter-Memory

- Maps and settler-colonialism
- Indigenous remapping and counter-mapping strategies
- Counter-mapping theory and its application
- The co-creation of maps with communities and participatory methods in mapping projects
- Critical toponymy studies and place-names as commemorative space
- The use of digital media, data visualization, and crowd-sourcing in online counter-mapping contexts

- Ethical, methodological and practical considerations, reflections, and critiques of the above

Research-Creation and Counter-Memory

- Artistic practices as resistance strategies and counter-memory
- Coalitions of knowledge sharing and collaborative approaches to knowledge creation
- The use of arts-based and visual methods in counter-memory research and practise
- The use of digital media, new media, performance, and other forms of creative practise in memorialization and commemoration
- Ethical, methodological, and practical considerations, reflections, and critiques of the above

Submission requirements, timeline, and review process

Submission Requirements

Those interested in submitting to present their research and/or artwork can choose from one of the submission formats below. We have developed these options to centre the vital work of artists and cultural practitioners and resist the hierarchy of written academic work as the arbiter of knowledge.

We are accepting 250 word abstracts for 15-20 minute Paper presentations and 250-500 word proposals for 15-20 minute Panels, Workshops, Artist Talks, Short Film and Video, Performances/Performative Lectures, and presentations. Applicants can indicate if they would like to be considered for inclusion in a panel.

Papers:

Presentation of academic and/or scholarly work. We welcome submissions from independent researchers and those unaffiliated with formal education institutions.

Panels:

Panels consist of a Panel Chair and 3+ Panelists brought together to present their work individually under a common theme, followed by collaborative discussion. It is understood that the form will be filled out by the Panel Chair, so include confirmed and/or tentative Panelists in your submission. **Panels will be allotted approximately an hour of time— please indicate if you expect to require more time.**

Workshops:

Interactive sessions that involve teaching, learning, and exchange between the Workshop Facilitator(s) and participants. In your submission, please indicate how the workshop will be facilitated. **Panels will be allotted approximately an hour of time— please indicate if you expect to require more or less time.**

Artist Talks:

A presentation of your work as a visual practitioner, artist, performer, etc. Artists whose work deals specifically with conference themes are encouraged to apply in this category.

Short Film and Video:

Screening of a short film, video, or other audio-visual material. The screening may be followed by a Q&A with moderators and audience members.

Performance or Performance-Lecture:

Live or pre-recorded performances or presentations that include performative, material, and/or experimental aspects. Presentations may be followed by a period of exchange and engagement with moderators and audience members.

Other Works

Presentation of other work such as poetry, storytelling, song, narrative based works, and formats that cannot be captured in the above categories. You can propose the presentation of completed work, in-progress work, or new work.

Paper abstracts and other presentation proposals should be submitted via this

[Google Form](#). This document has been created as a downloadable version of the Google Form. Google Forms does not allow you to save your progress, so you can use the document to plan your submission before entering the information into the Google Form for submission.

Alternative Submission Formats

In addition to the google form application, we will also accept proposals via phone, video, or audio file as needed by the applicant. Please get in touch via email to make arrangements for a 10-15 minutes interview that takes place between the Student Coordinator or an Organizing Committee member and the applicant. The conversation will be recorded and shared with the Organizing Committee via video or transcription. We also welcome alternate forms of communication through Facebook Messenger.

Timeline

No later than February 1st, 2022	SUBMISSION DEADLINE Submission of abstracts and proposals to the organizing committee
No later than March 31st, 2022	NOTICE OF ACCEPTANCE Notice of Acceptance sent to successful applicants
No later than July 1st, 2022	FINAL DETAILS AND CONFIRMATION DEADLINE Revisions and final details (confirmed panel participants, workshop details, performance details, etc) of proposals due. Bio revisions due.
November 24-27, 2022	SYMPOSIUM <i>Creative Counter-Memorializations: A Symposium/Gathering</i>

Travel Subsidies

Students, Independent Researchers, and those who are precariously employed can indicate if they would like to be considered for a maximum travel bursary of \$500.00 CAD. This amount is subject to change.

Compensation

All artists presenting work such as films, performances, and artist talks will be compensated according to the 2022 CARFAC rates.

Review Process

After the submission deadline, all received submissions will be reviewed by the organizing committee. Accepted applicants will be notified no later than March 1st, 2022. This gives successful applicants 8 months to prepare their presentation.

Organizing/Review Committee

Aggrey Agwata, NSCAD University, Graduate Student
Angela Henderson, NSCAD University, Assistant Professor
Dr. Carla Taunton, NSCAD University, Associate Professor
Dr. Dorota Glowacka, University of King's College, Professor
Dr. Karin Cope, NSCAD University, Associate Professor
Kayla Rudderham, NSCAD University, Graduate Student
Sydney Wreaks, NSCAD University
Lucy Boyd, University of King's College, Undergraduate Student
Dr. Sarah Clift, University of King's College, Associate Professor
Solomon Nagler, NSCAD University, Professor

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