RESEARCH SEMINAR/SÉMINAIRE DE RECHERCHE 2012

Canadian Writing and the Digital Turn/L'écriture canadienne et le tournant numérique

Friday, February 10/Vendredi 10 février 2012

General Description

The CLC Research Seminars aim to provide an ongoing public and research forum for the discussion of and study into a wide range of issues relevant to Canadian writing, in English and in French, of all forms, genres and practices. The seminars are open to everyone; participation is solicited from graduate students, university instructors, staff, faculty, and postdoctoral fellows. The seminars seek to create an interdisciplinary and thoughtful atmosphere for the presenting, sharing and fine-tuning of research in progress. They provide opportunities for researchers of different walks of life and at different stages of their scholarly careers to engage with one another as well as with a general audience, in an informal, supportive and productive setting.

Description générale

Les séminaires de recherche du CLC visent à offrir un forum scientifique et public continu pour la discussion et l'étude d'une vaste gamme de questions pertinentes à l'écriture au Canada, en français et en anglais, quels qu'en soient le genre, la forme et la pratique. Les séminaires sont ouverts à tous; les étudiants diplômés, les instructeurs universitaires, les membres du personnel, les professeurs et les boursiers postdoctoraux y sont sollicités. Les séminaires cherchent à créer une ambiance interdisciplinaire et contemplative favorisant la présentation, l'échange et la mise au point des recherches en cours. Ils offrirent des occasions aux chercheurs de différentes professions et à différents stades de leur carrière universitaire ainsi qu'à un auditoire général de s'entretenir dans un cadre de soutien informel et productif.

Theme 2012 – Canadian Writing and the Digital Turn

This year's gathering will bring together researchers presently engaging in digital humanities research and Canadian writing, and in relation to the "CWRC" online infrastructure project, or Canadian Research Writing Collaboratory. As CWRC devises

new tools and methods of study to meet the digital turn, its scholarship shifts towards fertile cross-disciplinary and collaborative energies. CWRC seeks to investigate links between writers, readers, texts, places, communities, critical traditions, and intellectual movements; to advance understanding of past and present cultural production, change, and social transformation; and produce crucial open-access knowledge accessible to Canadians and the world. Participants in the seminar will present pilot projects intended to "seed" the CWRC database (ORCA) as well as affiliated projects that will contribute to the enrichment of the online environment.

Topics covered by seminar participants include urban mapping, community and memory, literary history, intellectual movements, digital archives, spatial relations and literature, and the locality of reading.

Thème 2012 – L'écriture canadienne et le tournant numérique

Cette année, nous rassemblons des chercheurs poursuivant actuellement des recherches numériques en sciences humaines et littérature canadienne, notamment en rapport au projet d'infrastructure virtuelle du "CSÉC" ou du Collaboratoire scientifique des écrits du Canada. Alors que le CSÉC conçoit de nouveaux outils et nouvelles méthodes d'étude pour se joindre à l'ère numérique, son érudition se féconde par des énergies interdisciplinaires et coopératives. Le CSÉC vise à examiner les liens entre écrivains, lecteurs, textes, lieux, communautés, traditions critiques et mouvements intellectuels; à avancer la compréhension des productions culturelles, des changements et des transformations sociales antérieures et actuelles; et à produire des connaissances à libre accès essentielles, accessibles aux Canadiens et Canadiennes et au monde entier. Les participants du séminaire présenteront des projets pilotes destinés à "semer" la base de données du CSÉC (ORCA) ainsi que des projets affiliés qui contribueront à l'enrichissement de l'environnement numérique.

Comptent parmi les sujets abordés par les participants du séminaire la cartographie urbaine, la communauté et la mémoire, l'histoire littéraire, le mouvement des idées, l'archive numérique, les rapports spatiaux et la littérature, et la lecture et la localité.

CLC Website	CWRC Website
www.arts.ualberta.ca/clc	www.cwrc.ca

Programme
Senate Chamber, Arts 326

12:30 pm	COFFEE & COOKIES
12:45 pm	Welcoming Remarks (Lois Harder)
	Liminaire (Marie Carrière)

1:00-2:00 pm — "The Edmonton Pipelines Project: Collective Digital Maps for Unsuspected Urban Narratives" (Russell Cobb, Maureen Engel, Daniel Laforest, and Heather Zwicker)

"Les institutions culturelles comme lieu de mémoire francophone en Ontario" (Lucie Hotte)

MODERATOR/RESPONDENT: Susan Brown

2:00-3:00 pm — "Identifying and Migrating" (Pat Demers)

"Le métaféminisme dans les textes au féminin contemporains " (Marine Gheno et Marie Carrière)

ANIMATRICE/RÉPONDANTE: Maïté Snauwaert

3:00-3:15 pm — PAUSE

3:15-4:45 pm — "The WatsonAR Smartphone App: Bringing the Digital Archive to the Streets" (Harvey Quamen, Paul Hjartarson, and EMiC UA,)

"Making Space: Collaborative Technologies and the Collapsible Commons" (Erin Wunker)

"Text and Texture: The Local Act of Reading" (Margaret Mackey)

MODERATOR/RESPONDENT: Albert Braz

5:00 pm	TBA (Lynn Coady)
	<u>PRÉSENTÉE par Pamela Sing</u>
	COCKTAIL, Faculty Lounge

Abstracts

"The Edmonton Pipelines Project : Collective Digital Maps for Unsuspected Urban Narratives"

Russell Cobb, **Maureen Engel**, **Daniel Laforest, and Heather Zwicker,** University of Alberta

Edmonton Pipelines is a SSHRC-funded cross-disciplinary project launched in 2011 by four colleagues and a handful of research collaborators at the University of Alberta. Its goal is to produce a series of interactive digital maps of the city of Edmonton in which the rapidly growing sets of civic data recently made available to the general public will be represented, repositioned, and recontextualized as part of a number of creative and critically-oriented narrative projects. The projects all find a common ground in that they address under-valued and under-represented urban experiences with an eye toward the specific forms these experiences will take in a western Canadian city like Edmonton at the dawn of the new century. Maps of the city's Aboriginal past superimposed over current maps of its real-estate or income distribution; psychogeographical walks documented and narrated over maps of population density, rush-hour commuting, or inner city animal migration paths; landmarks and fleeting memories of the city's queer community; unfinished narratives of progress/recess inscribed in the architecture of functional buildings; invisible connections of personal lives in the infrastructures of suburbia: these are a few examples of how the project wants to reveal unsuspected, overlooked, neglected or concealed narrative connections between places, as well as revealing the ways urban dwellers are experiencing their own personal stories inside the regulated spaces of a major western Canadian city.

The open-use technology provided by the UCLA-based *Hypercities* digital mapping initiative serves to develop the maps and bring together statistical data, user-provided everyday experience, and creativity into a dialogue with scholarly-informed critical perspectives on urban Canada and beyond.

This paper will offer a summary of the project's critical perspective and expected outcomes, along with a few examples of ongoing projects. Having reached the transitional point between projects designing and actual digital mapping, we see a great opportunity for timely discussions and sharing in a workshop on Canadian writing and the digital turn.

www.edmontonpipelines.org

"Les institutions culturelles comme lieu de mémoire francophone en Ontario"

Lucie Hotte, Université d'Ottawa

Le projet dont il sera question dans cette intervention est un volet du projet de recherche collaboratif interdisciplinaire intitulé « Construction d'une mémoire française à Ottawa: savoir communautaire et réseaux sociaux » financé par le CRSH, qu'il dépasse cependant par son envergure provinciale plutôt que municipale. Il vise à cerner comment certaines institutions culturelles (maisons d'édition, compagnies de théâtre, revues et journaux, club de conférences) ont permis à la vie française de prendre forme sur la place publique en Ontario. L'objectif principal du projet est de dégager ce qui fait de ces institutions des lieux de mémoire, au sens où l'entend Pierre Nora. Il s'agira donc d'en identifier les contours spécifiques, d'en comprendre les processus de formation et d'en isoler le sens qu'ils prennent aujourd'hui pour le devenir de la communauté. Je présenterai donc la problématique au cœur de ce projet, la méthodologie que nous utiliserons, les résultats escomptés et les outils numériques qui seront produits, notamment une chronologie interactive, disponible en ligne, qui superposera différentes lignes temporelles (1- événements historiques, 2- les événements culturels, 3- événement politiques 4- l'occupation de l'espace), des fiches signalétiques et la numérisation de certains textes, tels les mandats des organismes), qui seront par la suite minés (par nuages). Ces outils serviront subséquemment à l'analyse des données.

"Identifying and Migrating"

Patricia Demers, University of Alberta

The talk will outline the ongoing team work in the Canadian Women Writing and Reading from 1950 to the Present project (www.canwwrfrom1950.org) in preparing, expanding, and updating the database and adding selected brief biographies and critical summaries following an "Orlando-lite" format. These activities are focused on the migration of the site and database to the CWRC platform. With data entry guidelines and alternate name information, the CanWWR database continues to be modified to assist information sharing within CWRC and lateral searches with other affiliated CWRC projects. Identifying women writers–Canadian by birth, location, or immigrant and refugee re-location–the site documents every conceivable medium and genre, from print to blogs, prose fiction to graphic novels, journals and diaries to film scripts and music scores, literary studies to cook books. Through analyzed reader surveys (conducted with undergraduate and graduate classes and library patrons in large and small urban settings) and transcribed interviews with writers, the site shines light on the ways reading interprets and extends the life of texts, underscoring that writers and readers live in interconnected worlds. This online, open access resource of elite and popular writing indicates the unprecedented diversity and artistic productivity of the period from post-war prosperity to post-industrial late modernity. It reflects transformations in demographic patterns, communication media, national and community expectations, and legislation dealing with cultural identity, matrimonial and intellectual property, sexual abuse, and exploitation. It signals the move from heteronormative middle-class concerns for workforce and gender equity to pluralist concepts of race, class, and sexuality. As imagined, located, and perceived in the writing of women, Canada is vastly different from the country it was in the middle of the previous century.

"Le métaféminisme dans les textes au féminin contemporains"

Marine Gheno et Marie Carrière, Université de l'Alberta

Le féminisme contemporain, tantôt lié à une troisième vague féministe, tantôt à un post-féminisme en rupture avec la seconde vague, se manifeste sous différentes formes dans la culture québécoise contemporaine, notamment dans les écrits des femmes depuis 1990. Cette décennie marque un tournant de l'écriture engagée et activiste des années 1970-80 qui a ouvert l'espace de l'écriture au féminin dans la culture, la société et la critique, vers une écriture moins théorique, plus accessible et sans revendications

politiques (féministes). Des œuvres telles que celles de Ying Chen, Nelly Arcan, Denise Desautels, Élise Turcotte ou Nadine Bismuth abordent des problématiques contemporaines en lien avec le corps, la formation du sujet-femme, la maternité et l'écriture comme autant de traces du mouvement féministe intégrées par ces auteures, la revendication en moins. Lori Saint-Martin a proposé le terme « métaféminisme » en 1992 pour parler du contenu politique féministe non revendiqué dans les écrits des femmes contemporaines en tant que continuation et transformation du féminisme plutôt que preuve de sa fin. Aujourd'hui, c'est à travers des écrits proches des expériences quotidiennes des femmes que la pensée féministe se transforme et évolue. Quel est ce nouveau féminisme ? Comment est-il recensé et critiqué ? Et peut-on l'appliquer à un autre contexte francophone comme celui de l France ? Cette présentation propose d'explorer ce moment clé de transformation de la pensée féministe à travers une pratique artistique au féminin en particulier au Québec et au Canada français.

Cette réflexion fait partie d'un projet collaboratif plus large sur la littérature contemporaine des femmes au Québec, au Canada français et en France. Notre préoccupation avec l'évolution du féminisme critique, théorique et littéraire s'alliera au projet sur l'écriture des femmes au Canada du CSÉC. Le repérage d'une histoire des épistémologies féministes profitera des outils d'un environnement électronique, notamment pour rédiger une bibliographie annotée et exponentielle et explorer des méthodes nouvelles de dissémination des recherches.

"The WatsonAR Smartphone App: Bringing the Digital Archive to the Streets"

Harvey Quamen, Paul Hjartarson, and EMiC UA, University of Alberta

The Editing Modernism in Canada research here (EMiC UA) is digitizing the Wilfred Watson Fonds, held by this university, and partnering with the Kelly Library, University of Toronto, which holds the Sheila Watson Fonds, to produce print and digital editions of the letters Wilfred and Sheila wrote one another between 1956 and 1961. Wilfred and Sheila Watson rank among the most important writers in Canada at mid-century. The EMiC UA team believes that scholars need not only to digitize significant archival holdings but also to make material from the archives available to scholars and interested members of the public. To this end, the EMiC UA team is developing an augmented reality smartphone application we call "WatsonAR." Our test case has been to digitize relevant archival materials from1955-56, a year Wilfred and Sheila spent in Paris and a troubled period in their marriage. In Paris journal, Sheila records long walks through the city. Our app guides users along routes Sheila took, leading them to landmarks where their phones display relevant materials. We argue that mobile computing offers a rich delivery system with transformative possibilities for traditional humanist scholarship. Bringing together Watson-specific materials from three cities

distributed across two continents not only creates a portable archive for scholars but also introduces those archival materials to non-academics whose interest in, for example, "literary Paris" or *The Double Hook* might never warrant a visit to one of the physical archives. A virtual tour of the streets where Sheila made important decisions about her life, however, can serve as a bridge between scholarly pursuits and a public from whom our work is often hidden.

"Making Space: Collaborative Technologies and the Collapsible Commons"

Erin Wunker, Dalhousie University

My CWRC-affiliated research project is called Collapsible Commons. The term collapsible invokes a tipi, a tent, or any movable dwelling place. The collapsible commons, then, are mobile spaces for engaging with the nation and its narrative while resisting being cemented by it. I contend that critical understandings of place require rearticulated understandings of spatial relations, especially in the Canadian context. In order to provide a concrete example of what I mean by collapsible commons I will focus on Marie Clements's and Rita Leistner's *Edward Curtis Project: A Modern Picture Story* as a case study this paper argues for the usefulness, even necessity of collaborative technologies in the study of Canadian cultural production. In "Notes from the Cultural Field: Canadian Literature from Identity to Commodity" Barbara Godard posits that contending with the ubiquitous and central concept of place in the Canadian context requires a refreshed understanding of spatial relations. "Here," for Godard, cannot be mapped with traditional tools. Instead, in Canada "here," is not only a static experience of place but rather, as geographer Doreen Massey describes it, "here" is a spatial figure, "social relations mapped out" (Massey 235). This paper begins by asking how collaborative technologies and digital tools might afford a refreshed understanding of place for the literary scholar.

Canada has long been understood and represented as a large and empty space. F.R. Scott called it the "inarticulate Arctic," while Northrop Frye later argued that the "real Canada is an ideal with nobody in it." But, as Godard presciently claims, understanding "here" in the Canadian context means shifting the methodology of criticism from the "tactics of governmentality" (Foucault) to the circulation of ideas, perspectives, and technologies across productive tensions. Collaborative digital technologies such as augmented reality and spatial visualization allow scholars and practitioners agency when negotiating social relations within the arbitrary but bounded space of a nation. My research operates at the interstices of cultural production and literary history. In this paper I will consider some of the ways in which Clements's and Leistner's project allows scholars of Canadian cultural production to visualize the use of both collaborative research methods and technologies. *The Edward Curtis Project: A Modern Picture Story* is a tripartite publication with a corollary digital life and what performance scholar Philip

Auslander calls a trace of live performance. Conceived of as a project to counter Edward Curtis's 20th-century project of documenting the so-called vanishing Indian, *The Edward Curtis Project* ultimately works with Curtis's archive to articulate and re-present contemporary First Peoples across western North America. In demonstrating how Clements and Leistner work with the archive rearticulates spatial relations I will suggest that some of the methods of collaboration that CWRC is working to build may offer textual scholars tools for negotiating the cultural and historical terrain.

Works Cited

Clements, Marie and Rita Leistner. *The Edward Curtis Project: A Modern Picture Story*. Vancouver: Talonbooks, 2011.

Foucault, Michel. "Governmentality," *The Foucault Effect: Studies in Governmentality*. Eds. Graham Burchell, Colin Gordon, and Peter Miller. Chicago: U Chicago P, 1991. 87-104.

Frye, Northrop. *The Modern Century*. Toronto: Oxford UP, 1967.

Godard, Barbara. "Notes from the Cultural Field: Canadian Literature from Identity to Commodity." *Canadian Literature at the Crossroads of Language and Culture.* Ed. Smaro Kamboureli. Edmonton: NeWest P, 2008.

Massey, Doreen. *For Space*. Oxford: Sage, 2005.

Scott, F.R. "Laurentian Shield." *Events and Signals.* Toronto: Ryerson P, 1954.

"Text and Texture: The Local Act of Reading"

Margaret Mackey, University of Alberta

The cognate links between "text" and "texture" or "textile" often make a rhetorical appearance in literary discussions, but the significance of those connections is not always taken seriously. In this presentation, I propose to explore the details of the warp and the weft of literary experience, with an emphasis on the reader to equal the focus on any given text set.

Based on a long-running study of the materials (in print and in other media) that contributed to my own childhood development as a reader, in St. John's, Newfoundland, in the 1950s, I am developing a new understanding of the link between literature and reader. In brief, the reader's local grounding and experiences supply the warp of the literary experience, while the weft is supplied by the incoming set of available literature. Thus the fabric of the ensuing literary experience is in crucial ways always local. Reading is embedded and situated through the scripts and schemas the reader brings to bear on the text. The *performance* of any literacy act is always grounded as well as abstract, and this presentation will explore that paradox.