



In the Cloud of Unknowing:

Encounters With The UFO Phenomenon

A Residency Session & Symposium at Mildred's Lane
July 1-19, 2024

Symposium | Call For Papers ***In the Cloud of Unknowing:*** ***Encounters with the UFO Phenomenon***

July 17–18, 2024 | Hybrid in-person & online

To be held at the arts residency [Mildred's Lane](#) (Beach Lake, Pennsylvania) and online, the two-day conference will take place on July 17–18, 2024.

This transdisciplinary symposium aims to convene art practitioners, researchers, theorists, and students interested in the broad spectra of ideas and methods emerging from discourses surrounding the global UFO Phenomenon, with an emphasis on visual culture, cinema, and art as vehicles for its encryption and transmission.

Enquiries: workstyles@mildredslane.org

Web address: www.mildredslane.org/ufo

Call for Papers / Expressions of Interest

Deadline for submission: 15 May, 2024

The subject-territory of the UFO bridges epistemological concerns in religion, science, and technology, while also transcending the confines of academic discourse as it plays out in the realms of folklore and popular cultures. Traditionally examined using scientific, historical, or anthropological methods, all constrained by their respective conventions, the phenomenon presents opportunities for divergent and intra-disciplinary research methodologies.

This international symposium is organized to expand discourses emerging from an intensive 3-week residency session at Mildred's Lane, *In the Cloud of Unknowing: Encounters with the UFO Phenomenon* (July 1–19, 2024), a transdisciplinary research project with a focus on art praxis and folklore traditions, which will employ group readings, screenings, and discussions to explore topics that also guide areas of interest for the symposium:

UFO cultures, subcultures, and pop-cultures across deep timescales

Limits of Perception—Bodily, cognitive, and symbolic limitations of experiencing and retelling encounters with liminal phenomena and the alien Other

Close Encounters—Limiting and incomplete models of paranormal investigation, including photography, data collection, the scientific method, and anecdotal evidence

Living Myths—Storytelling as a flawed medium for uncanny encounters that resist documentation, including UFO sightings and abduction narratives

Men in Black—Power structures to which the UFO phenomenon draws attention—the military/industrial complex, Cold-War paranoia, and unregulated Big Tech

We are the Martians—Uncanny and settler-colonial psychologies of the “alien”— from the ancient past to the post-human, we are the “strange strangers”

Format for Papers & Presentations:

Presenters may share academic papers, film/media, arts practice, *gesamtkunswerk* and other forms. Digital presentations in Microsoft PowerPoint or PDF.

Presentations of whatever format should be no more than 20 minutes duration, with further time allowed for plenary sessions. Media and moving image work will be presented on showreels played throughout the symposium.

Submission Guidelines:

Abstracts/proposals will be peer reviewed by a group of international artists and academics. These should be no more than 500 words in length and may be illustrated. Please submit in Microsoft Word format. Please also include a brief biography, image of the presenter, appellations and full contact details. References should appear in author-date style with in-text citations.

Registration costs:

Symposium Registration Fee \$200

Lodging at Mildred's Lane (optional) \$600
Join us for two nights at [Mildred's Lane](#)
Inclusive of lodging & meals

Enquiries & Abstracts to:

workstyles@mildredslane.org

Symposium Organizers:

[Professor Robert Williams, PhD](#)
Professor Emeritus, University of Cumbria
Institute of the Arts

[Alex A. Jones](#)
Program Curator,
Mildred's Lane Inc

[Bryan McGovern Wilson](#)
Transdisciplinary Artist

Example of Abstract & Bio Format:

ABSTRACT [150–300 words]

The upcoming REF2025 exercise stipulates that all research outputs must be Open Access and made available for discovery *via* an institutional repository. Managed by Research Infrastructure Archivist Dr. Joanna Harrington, the University of Rheged institutional repository PLANCHETTE serves as a window on the research activity of the University and has recently been enhanced to accommodate non-conventional outputs, impossible materials and psychic phenomena, visual and multimedia material, exhibition information and channelling performances.

This interactive workshop delivered by Joanna Harrington focuses on the process of depositing items into PLANCHETTE and the creation of an ORCID ID to ensure compliance with the REF mandate. However, attendees will also discover the additional benefits of contributing to the Open Access movement as well as participating in a wider discussion on the role of Open Access within arts research practice and UFO disclosure. Whilst important for all those with a significant responsibility for research, the workshop is of great interest too for all practitioners, particularly in contributing to the community of practice and the research environment for the Institute of the Arts.

Key Words: Research; Practice; REF; Open Access; PLANCHETTE

AUTHOR/ARTIST BIOGRAPHY [80–200 words]

Dr. Joanna Harrington (Orcid: 0000-0000-6660-2210) is a graduate of the Koestler Institute for Parapsychology, the University of Edinburgh (1990-93) and HfBK Dresden (2003-2017) holds the post of Psychic Research Infrastructure Archivist and is based at the University's Apollo Street campus. After a period working with the artist's anatomy collections at HfBK Dresden (2004-2015), Dr. Harrington returned to the UK to manage PLANCHETTE, the University's institutional archive of research outputs which involves reviewing and making live all deposits as well as liaising with external software providers and general advocacy for the practice of open access publishing.

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SAMPLE IMAGES

