

SPRING 2012

**SHEDDING LIGHT ON
NAZI-LOOTED ART**
Concordia leads the Max Stern
Art Restitution Project

UNIVERSITY MAGAZINE

Concordia

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ALUMNI PROFILE: THE CREATIVE CLASS

These Concordia grads have found creative ways—from offering communications advice to building high-end saunas—to translate their Fine Arts degrees into successful businesses.



PELAGIC LIFE: NURTURING THE SOUL IN THE OPEN OCEAN

An alumna joins a team working to preserve the spectacular ocean beauty off the Mexican coasts.

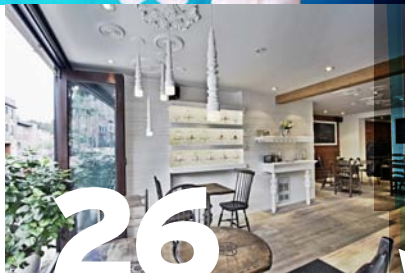
By Monica Lafon



FACULTY SPOTLIGHT: FINE ARTS

The Department of Design and Computation Arts teaches students to be imaginative and environmentally conscious.

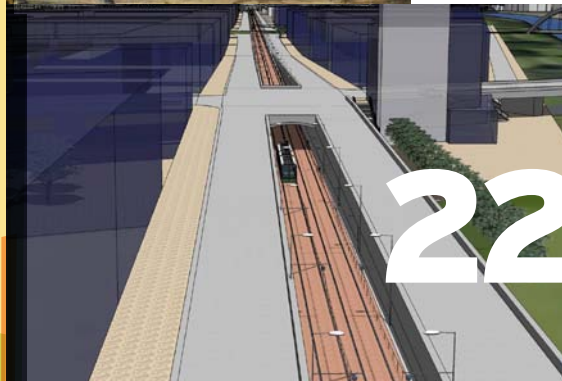
By Ann Tanner-McDonald



IN PURSUIT OF STOLEN ART— AND JUSTICE

For 10 years, Concordia has led the Max Stern Art Restitution Project's search for Nazi-looted art.

By Julie Gedeon



TRANCHER LE NŒUD GORDIEN

Pierre Gauthier, professeur au Département de géographie, d'urbanisme et d'environnement, s'affaire à dépêtrer Montréal du bourbier de l'échangeur Turcot.

Par Patrice-Hans Perrier

spring 2012 volume 36 number 1 magazine.concordia.ca

Cover: A detail of *Allegory of Earth and Water* by Jan Brueghel the Younger (Brueghel II), one of the Nazi-looted paintings tracked down and recovered by the Concordia-led Max Stern Art Restitution Project.

This publication is printed on 100% recycled paper, including 20% post consumer waste. For each ton of recycled paper that displaces a ton of virgin paper, it reduces total energy consumption by 27%, greenhouse gas emissions by 47%, particulate emissions by 28%, wastewater by 33%, solid waste by 54% and wood use by 100%.

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A change is gonna come

It certainly wasn't comedian Billy Crystal who first said, "The more things change, the more they stay the same." Yet the original French proverb, *plus ça change, plus c'est la même chose*, might have been coined with him in mind. Although we thought we'd seen the last of him at the Academy Awards, the producers of the 2012 Oscar ceremonies opted for a new direction—back to the future—and asked Crystal to be its host for a *ninth* time.

The veteran comic can, however, be credited with one pithy quote about transformation: "Change is such hard work." He's right. Our world would be so much easier, it seems, if we sat on our collective keisters. Nonetheless, like a shark that needs to keep moving or die, if individuals, families, institutions or governments didn't continually grow and advance, we'd have a dead shark on our hands (to borrow from another New Yorker, Woody Allen).

And at Concordia, our shark is alive and well. (For proof, check out "Pelagic Life" on page 18.) We've undergone much change lately—from buildings to people to academic strategies—and while that may mean more effort for us, it's good news for students, faculty members, alumni and society.

Among the important Concordia developments for our readers is the arrival of Advancement and Alumni Relations' new VP, Marie Claire Morin (see Concordia News on page 5). Before starting in January to lead the university's fundraising efforts and strengthen ties with its 160,000 alumni, Marie



Claire was president and CEO of the National Gallery of Canada Foundation. (It's therefore appropriate that our page-12 cover story features the recovery of art treasures plundered by the Nazis in the 1930s from the late Montreal art gallery owner Max Stern.)

Concordia's research profile has also enjoyed a dramatic change. Newsounds may have noticed that, of late, the university's research findings have received significantly more play—locally and nationally—than before. According to an external auditing firm, 40 per cent of Concordia's headlines last fall were about research. To cite just one example, the *National Post* newspaper reported February 6 on Concordia psychology professor William Bukowski's recent study that found young children benefit physiologically and psychologically by having a best friend.

While our faculty members have in recent years increasingly unearthed these types of discoveries while capturing growing sources of research funding, they weren't always noticed. The new attention is partly due to a concerted effort by our University Communications Services team, led by chief communications officer Philippe Beauregard, who came onboard two years ago. And it isn't just about PR: an improved research profile—which is part of Concordia's new academic plan—can help attract top students and faculty members, strengthen the value of alumni's

degrees and inform the public of important news.

One of the key players on Philippe's media relations team was Sylvain-Jacques Desjardins, BA 97, a grad of our journalism program and my one-time *Concordia University Magazine* student intern. Sylvain-Jacques previously brought his writing and communications skills to McGill University and Université de Montréal before returning to Concordia in 2010. In December, he stepped into the role of director of communications for Advancement and Alumni Relations—in other words, he became my boss. Sylvain-Jacques completely supports the idea of incorporating some exciting changes to the magazine, and within the next few issues you'll start to see some of those incorporated.

Yes, change is hard work, Billy—but bring it on! ■

Enriching the undergraduate student experience

The earnest debate about the value, cost and quality of a university education in Canada has critical implications for the development of higher education, our youth and our country. As the president of a large Canadian university with some 46,000 students who come from a wide range of backgrounds, I am reminded every day about the positive impact that a university education can have on the quality of their lives and their future. Studies show unequivocally that obtaining an undergraduate degree is a springboard to better economic and social wellbeing, and graduate study even more so. Consider one measure—job prospects in OECD (Organization for Economic Co-operation and Development) countries during the 2009 economic crisis—where unemployment rates were two-and-a-half times higher for secondary school dropouts than for university graduates.

Expenditures on education in many developed countries have been growing faster than their economies, and rising costs are only one factor. Increasing demand for higher education is another. Here in Canada, taxpayers, students and the business and donor communities are being asked, in a tough economic environment, to share in supporting this investment in our collective future. Universities also have to do their part through sound fiscal management, by finding innovative ways to be more efficient, investing in teaching resources and helping those students most in need. This we regard as a priority.

Some suggest that undergraduate students in Canada are being short-changed by universities bent on becoming research-driven profit



CONCORDIA STRIVES TO ENSURE THAT ITS UNDERGRADUATE STUDENTS RECEIVE A TOP-LEVEL EDUCATION.

centres at the expense of teaching quality. This is certainly not what I hear from students at Concordia.

Our university is committed not only to traditional academic achievement but also to respecting diversity and promoting accessibility. We are devoting appreciable resources to give students the personal attention they need. This has been part of our culture stretching back more than 100 years to the beginnings of our founding institutions. Each year, surveys rank Concordia highly on student satisfaction in key categories such as class size, interaction with faculty members and diversity—all of which have a direct impact on enriching the student experience.

At Concordia, our goals include keeping class sizes in check despite financial constraints that favour making them bigger, and creating a more intimate learning environment. Almost 63 per cent of our introductory-level courses have class sizes of 60 students or fewer. Our Small Class Experience project keeps undergraduate students connected through collaborative learning. We mentor those students who often receive less encouragement—those at the very bottom and even some at the very top percentages of their classes—and make it easier for students to contact tutors to get the academic guidance they need.

We are also committed to easing our students' transition into the workplace

by giving them the tools to do so. We encourage students' creative thinking and foster the professional development of many through experiential learning and community engagement.

Concordia values our students' personal development, and this includes encouraging them to contribute to the wider society long before they graduate. The Concordia LIVE (Leadership Initiative and Volunteer Engagement) Centre connects with students seeking information about volunteer opportunities and our Co-Curricular Record formally recognizes a student's volunteer experience through extracurricular involvement, leadership accomplishments and community service.

At Concordia we are re-investing in the faculty, staff and teaching resources that will best help our undergraduates make that important transition to higher education and beyond. We are doing this in an environment in which our students and our traditional supporters in government, business and the community are being asked to contribute even more. We may not get it right every time yet we try, and our intentions are in the right place—with our students. ■

Frederick Lowy

President and Vice-Chancellor

Concordia mourns the loss of Rector Emeritus John O'Brien

John O'Brien, LL.D. '04, Concordia's first rector, passed away in Montreal on December 16, 2011, at the age of 80.

O'Brien was a respected scholar of economics. He was born in 1931 in Toronto and studied at McGill University, where he had earned a BA, MA and PhD. He began his teaching career in 1954 at Sir George Williams University, one of Concordia's two founding institutions.

A gifted administrator, O'Brien quickly progressed through various administrative posts, becoming the last principal of Sir George Williams University in 1969—at just 38 years old—and the first rector of Concordia five years later. He was instrumental in successfully integrating Sir George Williams' hallmark connection with the community and Loyola College's dedication to academia upon their merger to create Concordia in August 1974.

A quiet, dignified man, O'Brien was a true champion of the university. He remained committed to Concordia even after he left the rector's office in 1984, when he continued as a professor of economics until his retirement in 1996. He then served the university and offered guidance as Speaker of Senate and Rector Emeritus.

In 2004, O'Brien was awarded an honorary degree from Concordia for his extraordinary vision, leadership and dedication to the institution. A scholarship in his name was established in 1984. To mark his passing, the university hosted a special memorial on January 20.

"[John O'Brien] was a dedicated leader and an example for all of Concordia's staff and faculty," says Concordia President and Vice-Chancellor Frederick Lowy. "He will be missed. On behalf of the Concordia community, I extend our deepest sympathies to his family, friends and colleagues." ■



CONCORDIA ARCHIVES



ABOVE: CONCORDIA'S FIRST RECTOR, JOHN O'BRIEN, c. 1974, ON THE LOYOLA CAMPUS. HE PASSED AWAY ON DECEMBER 16, 2011. BELOW: AT A MEMORIAL SERVICE ON JANUARY 20, THE UNIVERSITY UNVEILED IMAGES FROM O'BRIEN'S CAREER DISPLAYED ON THE 11TH-FLOOR ATRIUM WINDOWS IN THE ENGINEERING, COMPUTER SCIENCE AND VISUAL ARTS INTEGRATED COMPLEX.

Concordia

Concordia University Magazine welcomes readers' comments. Letters should include the writer's full name, address, school(s), degree(s) and year(s) of graduation for alumni. Letters may be edited for length and clarity. No letter will be published without the full name of the correspondent.

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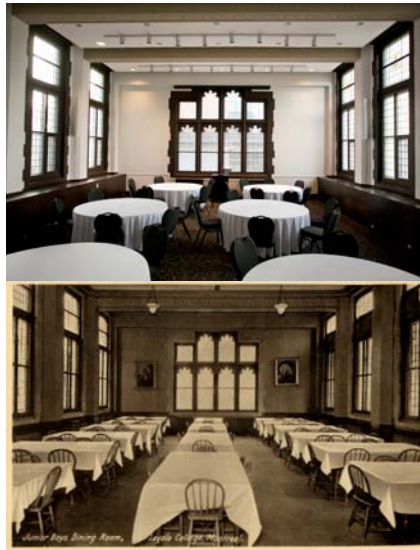
Storied Refectory becomes modern conference centre

Loyola College alumni provided a warm welcome to the Loyola Jesuit Hall and Conference Centre on December 1, 2011, the conclusion of a successful \$4-million fundraising campaign to refurbish the fabled Refectory on the Loyola Campus.

The Refectory, which opened in 1916 when Loyola was still a Catholic boys' school, has long captured the imaginations of its vigorous, volunteer fundraisers, many of whom are Loyola Alumni Association (LAA) members and fiercely proud of their Jesuit education.

Three key figures, including Loyola alumni James Stanford, BSc 58, LLD 00, and former Concordia chancellor David O'Brien, BA 62, were awarded Certificates of Recognition for exceptional fundraising efforts during the six-year campaign.

Rod Rousseau, BComm 53, who succumbed to cancer in 2010, was also honoured in what proved to be a poignant moment when his tearful widow, Monique, and daughter Joanne, took the podium to deliver an emotional



THE HISTORIC LOYOLA REFECTORY, BUILT IN 1916 (BELOW), HAS BECOME THE LOYOLA JESUIT HALL AND CONFERENCE CENTRE (ABOVE), THANKS TO THE \$4-MILLION LOYOLA REFECTORY RESTORATION CAMPAIGN LED BY THE LOYOLA ALUMNI ASSOCIATION, WHICH CELEBRATED THE OPENING ON DECEMBER 1.

tribute to Rousseau. "My father would be very proud to be here tonight," Joanne Rousseau said. "This project was dear to his heart."

While the evening focused on the spruce furnishings of an aging Scottish baronial-style building—first built nearly a century ago—the limelight rarely shifted from its staunchest proponents, LAA members. Campaign co-chair John Lemieux, BA 66, emphasized the Refectory's bright future. "It's extremely gratifying to know that it will serve the university for another 100 years," he said.

Beyond its day-to-day academic use, the Loyola Jesuit Hall and Conference Centre will target corporate users seeking venues for business seminars, staff training and other related functions.

The inauguration, which drew close to 200 guests, was the third of its kind in four weeks at the growing Loyola Campus. On November 4, and with the help of a \$64-million grant from the federal-provincial Knowledge Infrastructure Program, Concordia launched its Centre for Structural and Functional Genomics and Concordia's PERFORM Centre, replete with high-tech equipment and labs to help scientists narrow the gulf between healthcare and illness-prevention. ■

New VP Marie Claire Morin joins Advancement and Alumni Relations

Concordia's Advancement and Alumni Relations team welcomed its new vice-president, Marie Claire Morin, in January. Morin's appointment was announced at the Concordia Board of Governors' November 17, 2011, meeting. Dominique McCaughey, BA 96, MA 02, was named associate vice-president, Advancement and Alumni Relations, after serving as acting vice-president since September 2010.

Morin arrives at Concordia after serving as first president and CEO of the National Gallery of Canada Foundation since 1998. During her tenure, she instituted groundbreaking endowments in research, curatorial acquisitions, educational programs and library sciences. In addition, she established national and international sponsorship programs. Prior to that, Morin was president and Chief Operating Officer of the Montreal Children's Hospital Foundation. She studied social communications and political science at the University of Ottawa and was a Fellow of the J.W. McConnell Family Foundation.

A member of the senior administration, Morin will support Concordia's strategic framework through the planning and execution of all fundraising activities and campaigns, the stewardship of alumni and donors, and events planning. She will also oversee the university's development and alumni relations operations.

New associate vice-president McCaughey is an attorney with specialization in charity law, family, successions, commercial and corporate law. She was at the Montreal law firm Robinson Sheppard Shapiro from 2003 to 2006. Since then, she has successfully filled several senior fundraising roles at Concordia. ■



MARIE CLAIRE MORIN STEPPED IN AS VICE-PRESIDENT OF CONCORDIA'S ADVANCEMENT AND ALUMNI RELATIONS IN JANUARY.

A WHALE OF A SAUNA

[[made a bit of a life-changing decision after graduating from Concordia by leaving the city and not pursuing a career in the mainstream art world,” says **Luc Beuparlant**, MFA 90. Instead, he became a nomadic tree planter in remote B.C. and Quebec’s Laurentian Mountains. The countryside left barren by loggers became, in essence, his canvas in this large-scale landscape job—turning clear-cuts back into forests. Little did Beuparlant realize that his retreat from city life and

the art world would eventually lead him on a journey creating natural, high-end architectural masterpieces.

Before that, in 1994, Beuparlant joined Boréal Art Nature Gallery, an artist-run centre in L’Annonciation (now Rivière-Rouge), Que., co-founded by Jeane Fabb, BFA 77. The gallery evolved into the Boréal Art Nature Centre, a tri-annual, three-week residency program hosted by Beuparlant, Lorraine Gilbert, MFA 90, and Christine Doyle, MA 01, on the farm they shared in La Minerve, Que., from 2000 to 2005.

Several Concordia graduates and professors were involved with both the gallery and the centre. “In particular, Dennis Evans, an instructor during my time at Concordia, had a powerful impact on me, encouraging me to explore non-traditional art forms,” Beuparlant says.

Inspired by his time isolated in the forests and taking on some landscape jobs, in 1996 Beuparlant refashioned the traditional sauna into an underground sweat lodge that blends naturally into the surroundings, with only the

Concordia Fine Arts alumni talk about what it means to be working for themselves in creative fields.

T H E

C R E A T

LUC BEUPARLANT AND HIS BELLY OF THE WHALE DESIGNS HAVE BEEN FEATURED IN ARTICLES, BOOKS AND THE DOCUMENTARY SERIES *LANDSCAPE AS MUSE*.



I like to say I don't build the saunas with wood; I build them with trees, so being in that space is a sensual experience of shapes, skin textures, colours, sounds and smells.

door remaining visible. He dubbed his structural landscape art/sauna the Belly of the Whale, because the distinct design of the roof resembles the ribcage of the giant mammal. "The incentive behind building the first [sauna] in British Columbia was in some manner my artist way of 'praying' to the spirit of the ancient trees being clear-cut," Beuparlant explains.

The design of each Belly of the Whale derives from the location itself. Beuparlant further customizes each sauna with otherwise unusable, curved

cedar logs he hand selects and personally harvests. "I like to say I don't build the saunas with wood; I build them with trees, so being in that space is a sensual experience of shapes, skin textures (of the debarked trees), colours, sounds and smells that pertain to the forest," he says.

The consummate artist has also become an astute businessman through his company, Créations Sauna (creationssauna.com), in La Minerve. Beuparlant has secured copyrights to his designs, which have earned him

royalties from installations made by other artisans, and expanded his product line to include more affordable, freestanding Belly of the Whale saunas, which have been shipped as far as Australia.

Through his structural artwork, Beuparlant has created a sanctuary to embrace spiritual and physical health that tangibly embodies and exemplifies one of today's foremost social forces—conservation of natural resources, the very inspiration of his work.

— Lee Ann Billings

LIVE CLASS



KNOCKING ON WOOD

Last year, **Rebecca Watt**, BFA (studio arts) 99, and her husband, Phil, finished building a workshop behind their Vancouver home. It was a significant accomplishment for the couple, who had been operating its cabinet and furniture business, P+R Watt (**philandrebecca.com**), for five years without a permanent space. "It's great to have the shop right there," Watt says.

It's not the first time Watt has been a business owner. For four years, she ran a clothing label called MotherTrucker with Erin Stanfield, BA (Eng.) 00. Watt attributes the confidence to go into business for herself to her Concordia

I often find myself bending the rules in ways that I don't always see other woodworkers do.

experience. "As students, we learned to do more with less and work around each other all the time," she says. "Both of these skills are integral to running your own business, and I use them every day."

Watt was born in Cape Breton, N.S., to what she describes as hippie parents doing the "back-to-the-land thing" in the 1970s. In her last year of high school, Watt lived on Cortes Island, B.C., where she met Robert Bigelow, a Concordia printmaking professor on sabbatical. "He

took me under his wing and encouraged me to apply to Concordia," she says.

Watt majored in studio arts, focusing on fibre arts. She says professors Ingrid Bachmann and Neill MacInnis were strong influences "who really helped me develop a visual literacy." Upon graduation, Watt moved back west but had trouble finding technical support. "As a student, I spent many hours with [Concordia's] technicians in the wood shop, metal shop and fibres area," she says. "It was a shock to be in Vancouver with nowhere to turn for that kind of support."

In an effort to connect with craftspersons in her new city and get some hands-on experience, Watt enrolled in a Women in Trades course at the British Columbia Institute of Technology, then in the joinery program where she met her husband. "We both did apprenticeships at cabinet shops in town," she says, "but eventually we decided that we wanted to work for ourselves."

Since 2008, P+R Watt has been creating custom-made furniture and cabinets—and Watt says Concordia BFA still plays a role. "Making conceptual art prepares you in a unique way for all kinds of creative work. Even though cabinetmaking follows very strict rules, I often find myself bending the rules in ways that I don't always see other woodworkers do."

The Watts enjoy running their own business. "The lack of stability can be scary, but we both believe that taking risks is the only way to find new, exciting things in life," Rebecca says. "The sense of freedom and setting our own schedule has been great, especially since we have two young sons. Being in control of our own lives is very empowering."

—Jill C. Moffett, BA 98



REBECCA WATT SAYS HER CONCORDIA STUDIO ARTS EXPERIENCE HAS HELPED HER IN HER CABINET AND FURNITURE BUSINESS IN VANCOUVER. "MAKING CONCEPTUAL ART PREPARES YOU IN A UNIQUE WAY FOR ALL KINDS OF CREATIVE WORK," SHE SAYS.



DEBORAH BASSETT HAS BEEN ABLE TO COMBINE HER ACTIVISM WITH HER SKILLS AS A JOURNALIST AND PHOTOGRAPHER, AND CONSULTS FOR START-UP, NON-PROFIT ORGANIZATIONS. BASSETT IS SEEN WITH FORMER U.S. PRESIDENT BILL CLINTON AT THE 2007 CLINTON GLOBAL INITIATIVE IN NEW YORK CITY. SHE WAS COVERING THE EVENT FOR NON-PROFIT MEDIA ORGANIZATION CHANNEL G.

ACTIVIST ADVISOR

It seems that thirtysomething **Deborah Bassett**, BA (soc.) 00, is indeed brighter than an average 10-year-old—and most adults. In 2008, Bassett was a contestant on the American TV quiz show *Are you Smarter than a Fifth Grader?* She won, and kept winning until she had amassed \$100,000. She used her winnings to launch a freelance career as a journalist, photographer and consultant for start-up, non-profit organizations (deborahbasset.com). “Having that prize money definitely allowed me to be able to make some non-traditional career choices,” says Bassett, who’s based in Connecticut.

Language, culture and social activism are three things she’s passionate about, each fuelled during her time at Concordia. Born and raised in Connecticut, Bassett enrolled at the university in the mid ’90s. In her final year, a photography class with Johanne Biffi, BFA 89, sparked her excitement. “It was a course for people who weren’t art majors,” Bassett says. “It was incredible, and allowed me to tap into a creative mind space while working on my final-year thesis.” Outside the classroom, Bassett became involved with the

Concordia Student Union and Amnesty International. “I was deeply influenced by the level of student activism that was occurring in Montreal at that time.”

Upon graduation, Bassett returned to Connecticut, where she taught high-school French and Spanish. Still, she yearned to travel and learn about new cultures. So she pinched pennies and eventually embarked on a solo trip across Southeast Asia, camera in tow. “The trip really provided a springboard for my career path,” she recounts. Since then, Bassett has travelled with Habitat for Humanity as an interpreter and photographer, documented jaguar conservation in the Selva Maya rainforest in Central America and worked as an independent journalist in Japan. In 2005, she landed a job as the development director with Channel G, a non-profit media organization in California. “I enjoyed working with people who were

making a difference on environmental and wildlife issues,” she says.

Since heading off on her own in 2008, Bassett brings to new non-profits her insights into fundraising, publicity, event planning and administration. “Getting a project off the ground can be a challenge, and activists sometimes need help with the nuts and bolts,” she says. A regular contributor to the *Huffington Post* and *The Ecologist*, her reports on animal-rights activism have appeared in many international publications. And in April 2012, Bassett will be featured in *Whale Wars*, a five-part series airing on the Animal Planet TV network.

Bassett calls working for herself a great adventure: “I love travelling and being my own boss. This type of work comes with its challenges, but as long as I’m able, I want to keep doing it.”

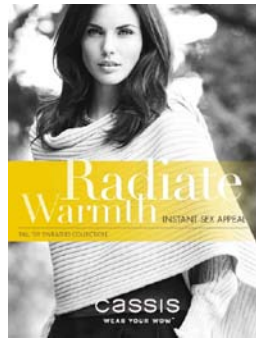
—Jill C. Moffett, BA 98

It was a course for people who weren't art majors. It was incredible, and allowed me to tap into a creative mind space while working on my final-year thesis.

INDIVIDUAL IDEAS

Growing up in Elora, a picturesque village in southwestern Ontario, **Janine Hopkinson**, BFA (studio arts) 98, MA (transl.) 04, dreamt of living in a city. So after high school, Hopkinson headed to the University of Ottawa and majored in liberal arts before deciding to pursue art school. After she was accepted to the Concordia's Studio Art program—her first choice—she packed up to move to Montreal. "I was excited to be going to such a vibrant city. And living in a place where everyone spoke French was a dream come true," says Hopkinson, who had attended French immersion school and wanted to be able to use the language.

She says the program pushed her to look at art from a new perspective. "In my first-year drawing class, we read theory and made videos—it was totally unlike the stereotypical atelier-with-model image," Hopkinson recalls. After graduating in 1998, she worked a few years in the Montreal film industry. But she decided that if she was going to build a life in the city, she should put her love of language to use. She enrolled in Concordia's MA in Translation Studies, an experience she describes as heavenly. "It was the utopian university experience I dreamt about when I was in high school," Hopkinson says. "There were



JANINE HOPKINSON RUNS AN AWARD-WINNING COMMUNICATIONS COMPANY, WELCOME IDEAS, IN MONTREAL. INSET: SAMPLES OF HOPKINSON'S WORK FOR RETAILER CASSIS.

It was the utopian university experience I dreamt about when I was in high school.

small classes, seminars. I was interested in a connection between visual and linguistic representation, and [associate professor] Paul Bandia was very supportive, helping me make those connections. [Professors] Sherry Simon and Benoît Léger also helped a lot."

After graduating, Hopkinson taught translation at McGill University and worked as a copywriter and creative director for major communications firms. In 2009, Hopkinson started Welcome Ideas, a Montreal-based communi-

cations service that helps companies with creative direction and copywriting (welcomeideas.ca). She enjoys the closeness to clients that working for herself offers. "I develop a relationship with them and it's very satisfying. I'm a one-man band," she laughs. Welcome Ideas'

clients include clothing retailer Cassis, Adidas Eyewear and Reader's Digest Canada, along with many design and communications firms.

It's work she finds creatively engaging and personally satisfying. "In the three years I've been in business, I've really grown," Hopkinson says. "I take care of project and client management; it's up to me to find new business, to take the next step, to push myself and my collaborators to be creative, challenge assumptions and try new things." She adds: "Neither of my Concordia degrees were direct-to-career degrees, but both allowed me to feel confident that I could explore ideas." ■

—Jill C. Moffett, BA 98

Georgians: Relive your memories

Join us at the **President's Reunion Gala** to celebrate the **75th Anniversary** of the **Association of Alumni of Sir George Williams University** and the **first graduating class**.

Saturday, September 29, 2012, 6 p.m.

\$75 per person | Dress: Business

Register online: alumni.concordia.ca/events/register

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Tel.: 514-848-2424, ext. 4397, or 1-888-777-3330

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Co-Chairs, 75th Anniversary

Dinner-Dance Planning Committee:

Harvey Stoliar, BComm 62, and Robert Barnes, BA 68



WELCOME TO THE FAMILY



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alumni.concordia.ca

Email: alumni@concordia.ca

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IN PURSUIT OF ART—AND JUSTICE

The Max Stern Art Restitution Project celebrates its victories after 10 years, but also prepares for the long haul ahead. **By Julie Gedeon**

In a poignant ceremony last October, the painting *The Masters of the Goldsmith Guild in Amsterdam in 1701* by Dutch artist Juriaen Pool II was returned by a German casino to the estate of the late Montreal art dealer Max Stern, LLD 85, at the Amsterdam Museum in the Netherlands. It was an emotional moment for those involved. “Recovering this ninth painting was extremely gratifying after a decade of attempting to have German entities own up to the fact that the restitution of Nazi-looted artwork remains a serious issue,” says Clarence Epstein, director

of special projects and cultural affairs at Concordia, who has spearheaded the Max Stern Art Restitution Project since its launch 10 years ago.

After the Jewish Stern fled his native Germany in the late 1930s and regained his bearings in Canada a few years later, he sought to reclaim many of the paintings that various agents of the Nazi government had forced him to liquidate along with his art gallery in Düsseldorf. Stern recovered a few, but the resolve of the man who revolutionized Canada’s art scene until his death in 1987 later inspired the executors of

his estate and three university beneficiaries, Concordia, McGill and Hebrew University in Jerusalem. “The Stern project is the largest initiative of its kind in Canada and one of the most recognized restitution efforts in the world,” Epstein says. The stories behind each painting’s recovery vary from heartening to heartbreaking, with some unfolding like the pages of a thriller, with stakeholders, allies and enemies.

McGill and Hebrew University have provided ongoing moral support and helped with outreach, mobilization and networking, but Concordia has been at

the project's forefront from the outset. "There's a high level of support among the university's administrators, faculty members, students and staff, which obviously stems from the desire to right some of the wrongs committed during the Holocaust, but also the rather unique ability of a large institution to act as a moral compass and be a family of sorts for a man who didn't have children of his own to continue his efforts."

The estate's executors approved of the project's creation after learning in 2002 that works belonging to the Galerie Stern were recirculating on the art market. The primary objective isn't financial profit but to perpetuate the recovery efforts. During the initial five years, the project team identified potentially helpful resources and their associated costs and worked to establish factual arguments for the Stern claims.

Philip Dombowsky, BFA 84, MFA 95, who catalogued the Max Stern collection of documents bequeathed to the National Gallery of Canada, prepared the first report on the missing art. The estate then appointed Willi Korte, a renowned specialist in tracking down looted art, as the chief investigator. "Dr. Korte is a remarkable lawyer and historian and has been pivotal to every recovery because of his extensive international connections," says Catherine MacKenzie, professor and acting chair of Concordia's Department of Art History.

PROVIDING A BEACON

With access to Korte and Dombowsky's files, MacKenzie set out with her MA students to curate an exhibition titled "Auktion 392: Reclaiming the Galerie Stern, Düsseldorf," which opened at Concordia's FOFA Gallery in 2006. The exhibition featured grey-toned images—or "ghosts"—of paintings sold by Lempertz Auction House in 1937 from the liquidation

of Stern's gallery. The grey images represent the absence of these paintings from Stern's life and how their successful restitution might restore some colour to a dark period in history.

MacKenzie, who embarked on the project as a relative neophyte about Nazi looting, presented the story in a way that she could relate to it. "Before reading Dr. Korte's extensive research, I didn't realize the full extent to which looted art was given to Nazi supporters to keep them on side," she says. While many believe this practice started

with Kristallnacht (the Night of Broken Glass) in 1938, MacKenzie reports "it began soon after Hitler came into power in 1933."

"Auktion 392" has been the project's beacon, travelling to the Leo Baeck Institute in New York City and the Ben Uri Gallery (London Jewish Museum of Art) in England, and under Ben Uri's management to Jerusalem, several venues in the United Kingdom and the Jewish Museum of Florida in Miami.

MacKenzie's research for the exhibition's catalogue played a significant role in

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reclaiming Emile Vernet-Lecomte's *Aimée* **2** painting of a young Egyptian woman as the project's first successful restitution in October 2006. "We already suspected it belonged to Stern when we heard it was coming up for resale under a different title," MacKenzie says. "Through an inter-library loan, I obtained an 1895 exhibition catalogue that contained a black-and-white photographic image of the painting described in Stern's catalogue." About a week after MacKenzie contacted Sotheby's auction house specialists with her findings, they subsequently returned the painting to the Stern estate in time to be announced before the "Auktion 392" Montreal opening.

MacKenzie actually hopes the exhibition will soon outlive its value. "People have become aware of Max Stern's story because of the significant media attention to the project's restitution efforts," she says. "You can no longer pretend to have an interest in culture and not know about the Nazi looting of art."

The greater public awareness is largely a result of efforts by Concordia's University Communications Services and its Media Relations team at every key stage. "Media Relations has done an extraordinary job of conveying what at times have been very difficult or time-sensitive issues, such as when certain European auction houses have refused to remove or delay the sale of paintings with questionable provenance," says Epstein.

Media Relations director Christine Mota, BA 77, and Nadia Kherif have been involved since the project's inception. Fiona Downey, BA 83, has been on board since 2009. "From a communications perspective, the Stern story is a gift, because of its undercurrents of justice and moral obligations," Mota says. "It helped put Concordia onto the world stage because Max Stern's life is a story that resonates with so many families of European origin, living here and abroad."

The project's research team continues to update an extensive database developed by Concordia to help locate other missing paintings. Key developments are posted on the project's website (concordia.ca/campus-life/arts-and-culture/max-stern). INTERPOL and Magdeburg's Lost Art database in Germany also maintain active lists of the works that should be returned to the Stern estate.

The Circle of Jan Wellens de Cock *Flight into Egypt* **3** painting was delivered in time for an international conference on restitution in Berlin. "We held a briefing there on the eve of the conference, making it clear that we intended to pursue restitution across Europe," Epstein says. "We also petitioned the German government to acknowledge the Stern project as a critical gesture in establishing their position regarding restitution, and were very pleased when the minister of culture made reference to the project in his remarks the next day."

Change, however, often takes time. "Recommendations have been made, but numerous matters have to be considered before they become law, such as the particular rights some German museums and members of the art trade are claiming," Epstein explains.



PORTRAIT OF A RECOVERY

A second painting—a portrait of Jan van Eversdyck by Nicolas Neufchatel **4**—was recovered in February 2007 in time to announce at the New York City “Auktion 392” opening. MacKenzie again played a key role. “I was on the internet late at night when I either tried another spelling or made a typo and couldn’t believe it when a photographic image of this painting mentioned in a Stern catalogue popped up,” she recalls. “I had to stop myself from phoning Clarence at 3 a.m.”

Lempertz Auction House sold the Neufchatel in 1937 and again in 1977 and 1996 without mentioning the Stern connection in its latter catalogues. The Yannick and Ben Jakober Foundation in Mallorca, Spain, had received the Neufchatel from the 1996 purchaser as a donation. “When the Holocaust Claims Processing Office (HCPO) in New York provided the documentation, this foundation administered by a Jewish family, who are children of Holocaust survivors, immediately acknowledged the Stern estate’s ownership,” says Epstein.

However, the Spanish government forbids artwork certified as cultural property from being removed from the country. “We had to strike an arrangement whereby the painting’s title was

transferred to the estate but the painting remains on permanent loan to this very righteous foundation,” Epstein explains.

The Neufchatel story drew the attention of the Jewish Museum Berlin, Europe’s largest Jewish museum, which requested the work for an exhibition titled “Looting and Restitution: Jewish-owned Cultural Artifacts from 1933 to the Present.”

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“The exhibition segment about the Stern story invited the public to decide on its own whether the Cologne-based auctioneers had repeatedly overlooked the ownership history of the artwork they were re-offering on the market,” Epstein says. “I remember one curator questioning whether the auction house that has claimed that many of its wartime records were destroyed had ever thought of visiting one of the local libraries to get a copy of the 1937 catalogue.”

In December 2007, a third painting—a landscape of travellers in a walled town by Jan de Vos I **5**—was returned by

Christie’s auction house. “The de Vos represented a milestone because it’s one of a large number of artworks relinquished by the Galerie Stern during the period of duress prior to the 1937 forced sale,” Epstein says.

The project’s capstone to date has been the return of *The Girl from the Sabine Mountains* **6** by Franz Xaver Winterhalter in January 2008. The Art

Loss Register, an international organization based in London with a database of stolen and missing artwork and other valuables, alerted Concordia after the stepdaughter of the 1937 buyer, Baroness Von Morsey Pickard, put the Winterhalter up for sale. After failed, good-faith negotiations led by the HCPO, the Stern estate sued the baroness, who was living in Providence, R.I. Her lawyers argued that the plaintiffs’ delay in pursuing the matter had caused her undue prejudice.

In December 2007, the U.S. district court for Rhode Island sided with



the estate. In an unprecedented ruling, it equated a forced sale to a theft. “When you have an American federal judge rendering a decision that’s subsequently upheld on appeal, it’s no longer just three universities arguing the point,” says Epstein. “U.S. Customs and Homeland Security now have a court-supported mandate to seize other Stern works found on American soil.”

Mota calls the Winterhalter’s retrieval the stuff of movies. “There’s a German aristocrat refusing to acknowledge a war-time wrongdoing; unprecedented judgments in favour of full restitution; and the baroness subsequently attempting to circumvent justice by shipping an important painting out of the U.S. back to her native Germany, stating a \$50 value on her custom declaration,” she says.

DELIVERING THE BAGPIPER

Shortly after the ruling, a student researcher at the HCPO came across the Northern Netherlandish School’s *Portrait of a Musician Playing a Bagpipe* 7 in a New York gallery and, once again, the Stern project became somewhat of a thriller. As a result of the Winterhalter decision equating the 1937 sale to a theft, law enforcement agents immediately sprang into action. Undercover investigators

posed as clients to view “The Bagpiper.” INTERPOL agents confirmed the work was on loan at a European fair. Customs officials seized the work upon its return to the U.S.

The dealer had recently bought “The Bagpiper” from another dealer in London, who had not long before purchased it from Lempertz. When this prominent dealer returned to Lempertz demanding a refund, the German auction house refused to do anything for him.

Less than a month after “The Bagpiper” was delivered to the Stern estate in April 2009, another New York member of the art trade informed Concordia that he also had a painting from the forced sale and wanted to return it. Richard Feigen, one of the world’s leading Old Master dealers, was about to lend the Lodovico Carracci painting of St. Jerome 8 to a Yale University exhibition, but contacted Concordia as soon as he read about “The Bagpiper” in *The New York Times*.

Rarely do things happen with such little effort, however. The Stern project had to wait for years while the Netherlands government investigated the estate’s 2005 claim for the Jan Brueghel the Younger (Brueghel II) painting titled *Allegory of Earth and Water* 9.

“It took five years, but the Dutch government must be commended for recognizing that Stern feared for his life under the Nazis and was certainly in no position to retain the full documentation proving his ownership of that artwork,” Epstein says.

The fact that Sotheby’s officials alerted the Stern project about the Juriaan Pool painting returned last October indicates how much the project has accomplished within 10 years. “Sotheby’s asked whether it was linked to that problematic era of the Düsseldorf gallery,” Epstein explains. “After considerable research, our project team located a client card that Dr. Stern used to jot a note about a client’s interest in the painting.”

Pool’s restitution is sweet for other reasons. “The return was arranged to take place in the Amsterdam Museum’s newly opened children’s wing, which is the site of the civic orphanage where Pool, its most famous resident, was raised,” Mota explains. “A story doesn’t get better than that.” ■

Julie Gedeon, BA 89, BA 01, MA 09, is a Montreal-area writer and editor and reported on the Stern project for the December 2004 Concordia University Magazine.

Remembering my wife with Concordia

As a professor of economics, I've had the pleasure to work at Concordia for almost 40 years. When I first considered giving to the university a few years ago, I wanted to create a lasting legacy and also honour the memory of my late wife, Freda. So the notion of the Freda Otchere Endowment Fund was born. In 2010, I established the endowment fund to support Concordia Libraries and create the Freda Otchere Staff Recognition Award.

Freda was the mother of my two lovely children, Kwabena—a Concordia Libraries employee—and Sophia. She was an exceptional woman, a vital source of strength throughout our many years together. Freda began her university career in 1978 as a professional librarian. In 1992, as a senior cataloguing librarian, she published the *African Studies Thesaurus*, a valuable resource for African Studies research and online searches. Later, Freda became head of processing, database and accounts maintenance. She loved Concordia's Libraries and worked there diligently until she passed away from breast cancer in 2004.

Throughout her career—and even in times of illness—Freda exemplified courage, perseverance, honesty and integrity. She was appreciated by colleagues and students and took pride in serving the community. The Freda Otchere Staff Recognition Award is given annually to a Concordia Library employee who demonstrates the exceptional commitment and professionalism embodied by Freda. Early this year, Faye Corbin, BA 83, was named the first recipient—a most worthy choice. Faye is a long-time Libraries staff assistant, working in Government Information Services.

I've long believed in recognizing exceptional work, which is why I hope this award (through the endowment fund) will serve as a reminder that all meaningful work for the university's Libraries—regardless of its nature—will not go unnoticed. Concordia has provided me and my family so much and it's with great pride that I can give back.

Dan Otchere, PhD

*Associate Professor, Department of Economics
Concordia University*



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EDUARDO MARTINEZ

Pelagic Life:

NURTURING THE SOUL IN THE OPEN OCEAN

A CONCORDIA GRADUATE TAKES US ON A TOUR OF OCEAN WONDERS.

by Monica Lafon, BA (journ. & poli. sci.) 09

“So are we really going to swim with sharks?” I asked my fellow divers. We were in the ocean waters near Baja California on an expedition with Pelagic Life, a Mexican non-profit organization dedicated to raising awareness of pelagic species (pelagiclife.com). The word “pelagic” comes from the Greek πέλαιος or pélagos, which means “open sea.”

Inspired by my love of aquatic nature, a year ago I became involved with Pelagic Life, which was founded by underwater filmmaker and photographer Jero Prieto. With a team of dedicated contributors passionate about underwater living organisms, Pelagic Life organizes expeditions to the Pacific Ocean, Gulf of California and Gulf of Mexico to document marine life. “The idea is to nurture our soul in the open ocean,” Prieto says.

And after hours of waiting, there it was, a small mako shark. Playful girl. Beautiful movements and colours. Amazing teeth. Powerful presence. I could hear my heart pounding. As the photographer took this dramatic shot, the shark shook side to side to cut through the bones of a skipjack tuna that we had caught and used as bait.

The following are more spectacular photographs taken over the past two years by the Pelagic Life team.



Zapata, a white shark trying to reach its bait, Guadalupe Island

With clear skies and a stunning 30-35 metres of visibility, eight divers in surface cages and two in submersible cages discovered seven great white sharks—a photographer’s dream come true. Our best performer was Zapata, a five-metre male shark with a dominant personality and deadly scars. When this guy was near, both the divers and the rest of the sharks knew it.

Saving a blue shark hooked to a buoy, Baja California

We came upon a blue shark fighting to free itself from a fish hook. We offered to pay the fishermen to let us set it free, and they agreed. Putting our bare hands near the shark’s mouth was not only difficult but dangerous. One of us immobilized the shark by holding its snout, a technique known as tonic immobility. It worked like a charm and after a few attempts, the shark was swimming free and healthy. We quickly paid the fishermen to liberate any sharks they found alive in their traps. We were ecstatic with this opportunity to make a tangible difference while still respecting the livelihood of the fishermen, who have families to feed.



Sailfish fishing sardines, Isla Mujeres

It was early morning; with the boat was moving and wind blowing, we were searching for sailfish—and proudly singing the Mexican national anthem at the top of our lungs. We finally spotted a group of birds swarming right above the surface: jackpot! It was an army of 40-plus sailfish charging towards a bait ball (a tightly packed fish swarm) of sardines. The sailfish soon penetrated the ball to catch individual fish. When attacked, the sardines dispersed but quickly reunited. The sailfish took turns, brightened their colours—green, yellow, orange—as a warning, brought up their silky sails to keep the bait ball in place, and used their bills to snatch a sardine to munch. They didn’t stop until they ate through the whole bait ball. The ocean water glistened with the scales of the defeated sardines.

Monica Lafon learns that rusty loggerhead turtles can snap, Baja California

We noticed a rusty-coloured turtle followed by reef fish, which eat algae off the turtle's shell. The turtle approached us in what we thought was a friendly manner, so we caressed its shell. But then it suddenly started to snap at the camera! We had to swim faster than her, which wasn't easy. Fortunately, I was able to dive deeper and watch the turtle swim above, near the surface.

School of spinning dolphins bubbling away, Acapulco

This was one of the largest schools of dolphins we had ever seen, with a few huge yellow-fin tunas joining their hunt. After slowly following to make sure they became comfortable with our boats, we jumped in the fin, showed our bellies, made weird noises and nodded. Amazingly—and unforgettably—the dolphins soon began interacting with us.

CARLOS CESPEDES



CARLOS CESPEDES



Silky shark posing for a picture, Acapulco

Near the coast of Acapulco, we unexpectedly encountered a great deal of species. Acapulco's waters are thought to be devoid of life—which is clearly untrue. This silky shark was surprised to find us swimming along with him, but he didn't seem bothered by the photographer; rather, he seemed to know that every time the flash went off, he could try a different pose. Our encounter should remind us that ocean species are curious about us as well.



CARLOS CESPEDES



CARLOS CESPEDES

Bronze whaler sharks fishing bait ball, Baja California

These incredible shots of a bait ball being devoured by bronze whaler sharks were a great accomplishment for our team of videographers and photographers because it was the first time this phenomenon had been documented in Mexican waters. But it took some courage and patience to witness this natural slaughter. ■



CHRISTIAN FLEURY

TRANCHER LE NOEUD GORDIEN

Un chercheur de l'Université Concordia fait le point sur un important projet de recherche concernant la rénovation du complexe de l'échangeur Turcot

Par Patrice-Hans Perrier

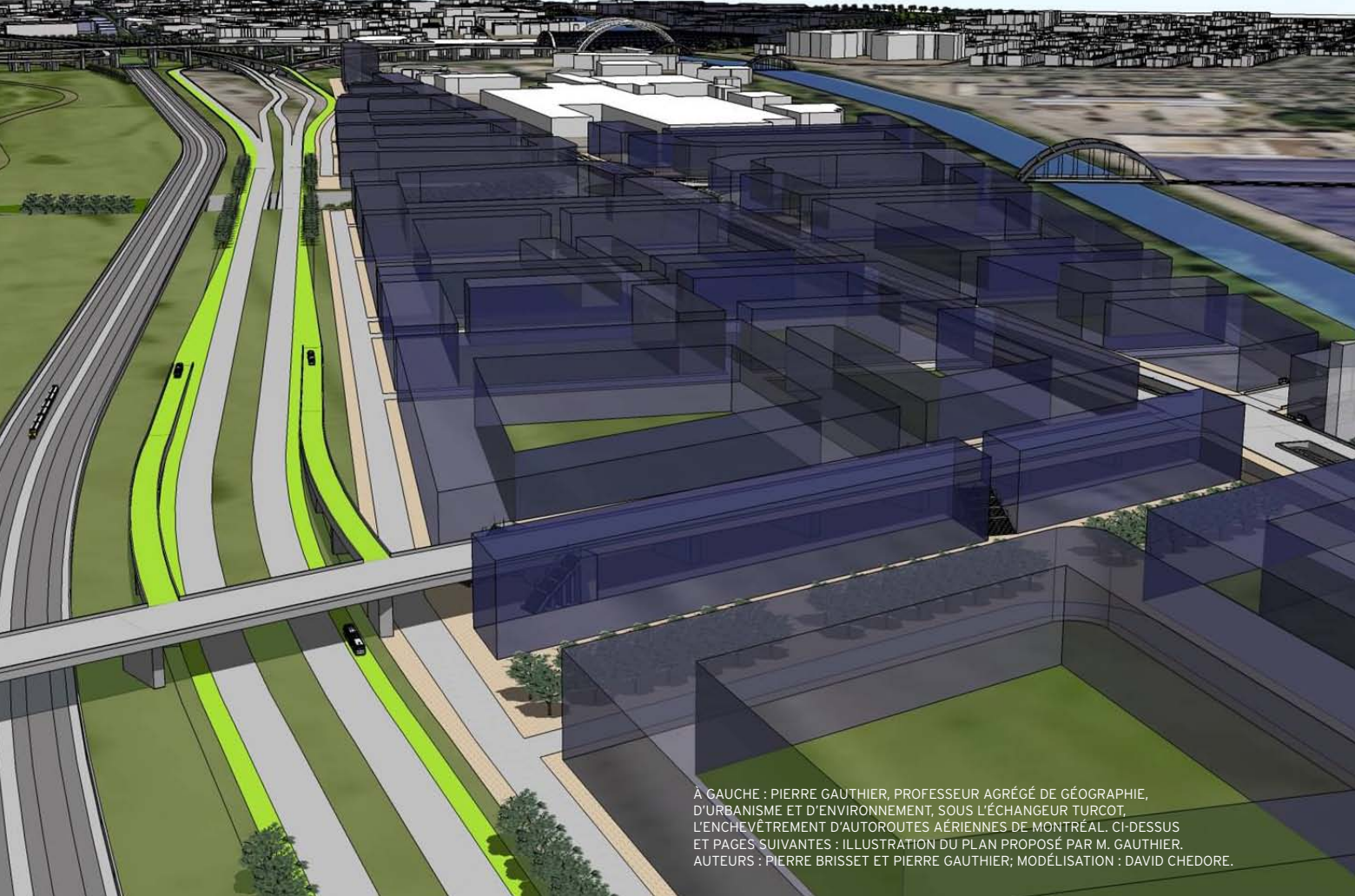
Le complexe de l'échangeur Turcot a été construit à Montréal en 1967, durant l'Expo 67, et constitue l'un des plus gros ouvrages de ce type au Canada. Plus de 280 000 véhicules empruntent chaque jour cette infrastructure qui relie trois autoroutes permettant de traverser la métropole du nord au sud et d'ouest en est. Mais cette immense cathédrale de béton armé est en train de tomber en ruine, ce qui a convaincu le ministère des Transports du Québec (MTQ), en juin 2007, d'opter pour sa démolition et sa reconstruction à grands frais.

UN MODÈLE DÉSUET

Nous nous sommes entretenus avec Pierre Gauthier, professeur agrégé au Département de géographie, d'urbanisme et d'environnement de l'Université Concordia. Le professeur Gauthier a entrepris, avec une équipe de collègues et avec l'aide de l'architecte Pierre Brisset — agissant comme consultant principal —, de revisiter les tenants et les aboutissants du plus gros projet de rénovation d'infrastructures routières jamais entrepris au Québec. Le fruit de cette laborieuse collaboration a été baptisé Turcot 375 (cherchez « Turcot 375 film » sur YouTube), puisque c'est autour de 2017 que les travaux prévus de réfection du complexe devraient être terminés, alors que sera célébré le 375^e anniversaire de fondation de la Ville de Montréal.

Notre interlocuteur estime que les autorités gouvernementales ne semblent pas vouloir remettre en question un modèle de développement hérité des années 1930 et qui a connu son apogée durant le boum économique d'après la Seconde Guerre mondiale. « L'automobile devenant le mode de transport privilégié, la ville a donc été soumise à ce nouvel axiome. On a construit des autoroutes permettant de partir des banlieues à faible densité pour aller travailler vers les centres-villes », précise-t-il.

Nous connaissons, désormais, les coûts environnementaux, sur la santé humaine et même économiques qui sont associés



À GAUCHE : PIERRE GAUTHIER, PROFESSEUR AGRÉGÉ DE GÉOGRAPHIE, D'URBANISME ET D'ENVIRONNEMENT, SOUS L'ÉCHANGEUR TURCOT. L'ENCHEVÊTREMENT D'AUTOROUTES AÉRIENNES DE MONTRÉAL. CI-DESSUS ET PAGES SUIVANTES : ILLUSTRATION DU PLAN PROPOSÉ PAR M. GAUTHIER. AUTEURS : PIERRE BRISET ET PIERRE GAUTHIER; MODÉLISATION : DAVID CHEDORE.

à ce type de développement « tout à l'auto ». Plusieurs études sur le trafic, telles que l'enquête origine-destination, démontrent clairement qu'un grand nombre de navetteurs — ceux qui se déplacent des banlieues ouest pour aller vers le centre-ville — contribue à engorger une partie du réseau. « Il s'agit d'une clientèle qui aurait avantage à se servir du transport par rail et qui pourrait laisser son automobile à des points de chute implantés de façon stratégique avant de poursuivre sa course vers le centre-ville. C'est ce que les experts qualifient de transfert modal », ajoute-t-il.

DOMMAGES COLLATÉRAUX

Faisant écho aux préoccupations de Pierre Gauthier, le nouveau Plan métropolitain d'aménagement et de développement (PMAD — un document issu d'une réflexion de longue haleine menée par la Communauté métropolitaine de Montréal en 2009-2010) souligne que le nombre de véhicules a crû de 10 % entre 2003 et 2008 sur le territoire de la Communauté métropolitaine de Montréal. Pendant cette même période, la ville a connu une augmentation de 6 % du nombre de ménages et 27 % des distances parcourues en véhicule durant la période de pointe du matin étaient, depuis 2003, faites en situation de congestion.

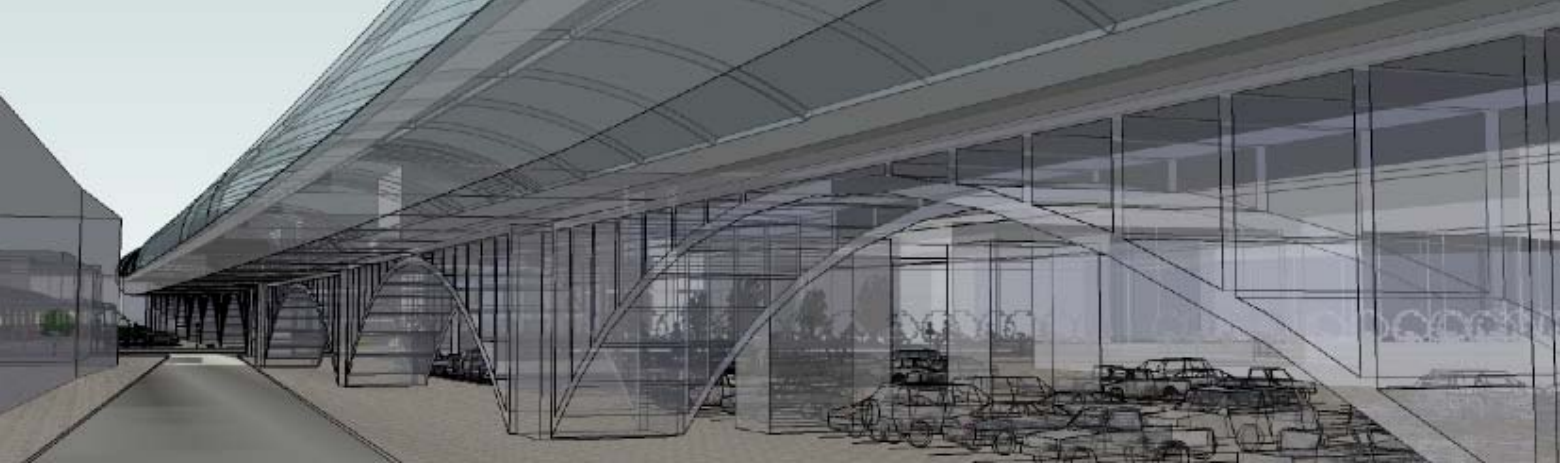
Il y aurait lieu, toujours selon le principal intéressé, de profiter des travaux de réfection du complexe pour « réaliser un

transfert modal en augmentant substantiellement la fréquence du service sur les lignes de transport en commun existantes ». Par ailleurs, les études menées par l'équipe du professeur Gauthier ont clairement démontré qu'un grand nombre d'utilisateurs du complexe Turcot provient des quartiers limitrophes : Côte-Saint-Paul, Verdun, LaSalle et aussi Notre-Dame-de-Grâce. « Ce n'est pas la fonction d'une autoroute de servir de voie express pour des conducteurs qui n'effectueront que deux ou trois kilomètres entre leur quartier et le centre des affaires », précise M. Gauthier.

Il ajoute que « le fait que des utilisateurs provenant de ces quartiers attenants empruntent cette infrastructure crée un achalandage indésirable et a des répercussions sur d'autres utilisateurs obligés, incluant ceux provenant des banlieues plus éloignées ou les camionneurs qui, eux, doivent à tout prix passer par l'autoroute A-15 pour traverser la ville du nord au sud ».

CHANGEMENT DE PARADIGME

L'équipe du projet Turcot 375 a présenté au MTQ l'importance cruciale de déterminer à quels utilisateurs s'adressent les différentes autoroutes, et de trouver une solution de transport permettant de faire sortir du réseau les utilisateurs qui n'auraient jamais dû s'y trouver. Cette approche concerne aussi les navetteurs qui profiteraient d'une nouvelle offre en matière de transport en commun afin de



CRAIG TOWNSEND

Professeur agrégé au Département de géographie, d'urbanisme et d'environnement, Craig Townsend a participé aux échanges sur le projet de reconstruction Turcot. Il estime que ce projet de « planification abusive » nécessitera des investissements qui devront être remboursés par deux générations de contribuables. Il ne comprend pas que Montréal ne prenne pas exemple sur la Ville de Vancouver, qui a refusé qu'une autoroute vienne défigurer son centre-ville. Hormis la concertation au sein des populations résidant à proximité du complexe Turcot, le professeur Townsend constate que le débat n'a pas pris une ampleur régionale.

Dans un contexte de crise du maintien des infrastructures routières de la région montréalaise, il s'interroge à propos des sources de financement. « Où allons-nous trouver les subsides pour un tel projet? », demande Craig Townsend. Il montre du doigt le pont de l'autoroute 25, financé en mode PPP (partenariat public-privé, pour lequel les automobilistes doivent consentir un droit de passage). « Les infrastructures routières doivent-elles devenir des génératrices de profits pour le secteur privé ou plutôt être repensées en fonction d'un réel développement durable? », conclut-il.

réduire leurs dépenses en transport solo et contribuer, du même coup, à diminuer la perturbation indésirable du trafic sur le complexe Turcot.

Le PMAD préconise de développer à plus haute densité le long des axes de transport en commun par rail (s'inspirant du modèle américain du *Transit oriented development* — TOD), approche qui pourrait être accompagnée de politiques de revitalisation des quartiers centraux. Ce transfert modal (où les conducteurs d'auto solo deviennent usagers du transport en commun) permettrait donc de revitaliser les quartiers visés, incluant les friches industrielles qui s'y trouvent. Les études menées par le professeur Gauthier et son équipe ont justement

défini la cour de triage Turcot et le secteur Cabot, dans le quartier Côte-Saint-Paul, comme friches industrielles qui pourraient être reconverties en espaces pour le développement immobilier ou l'aménagement d'aires de verdure.

LE NERF DE LA GUERRE

Réregrettant que « le gouvernement du Québec ait refusé de concéder qu'il s'agissait d'un dossier s'inscrivant dans une problématique à plus grande échelle », Pierre Gauthier estime qu'il y a là un problème de gouvernance puisqu'il n'y aurait pas de discussions en amont entre les partenaires afin d'engager Montréal et le reste du Québec dans une réelle politique de développement durable. Dans un contexte où il faudra bien que les citoyens changent leurs habitudes de vie, « il est de la plus haute importance que des mécanismes d'arbitrage soient mis en place afin de permettre aux citoyens de s'impliquer à la mesure de leurs moyens et responsabilités ». En d'autres termes, il faudra bien déterminer quelles seront les mesures coercitives ou incitatives à mettre en branle pour réaliser ce transfert modal.

VOIR LA RÉALITÉ EN FACE

M. Gauthier pense que « le gouvernement du Québec vient de manquer une occasion en OR qui aurait pu engager la province sur la voie du développement durable et, chemin faisant, nous permettre d'améliorer notre bilan environnemental et de relancer les centres industriels de production de matériel ferroviaire ».

Là où le bât blesse, c'est justement lorsque le MTQ envisage d'augmenter les capacités autoroutières, alors qu'il faudrait plutôt les faire diminuer de façon tangible. C'est ici que la théorie du « trafic induit » prend toute son importance. « Le MTQ considère qu'il faudrait élargir l'autoroute Ville-Marie (A-720) afin de prévenir le refoulement aux sorties, poursuit-il. Il propose donc d'ajouter des voies ou d'élargir celles existantes pour absorber ce refoulement aux extrémités. Pourtant, nos études démontrent que le réseau artériel (les rues principales) local ne sera pas en mesure d'absorber davantage de trafic, puisque le point critique a été atteint à certaines intersections. »

En outre, la théorie du « trafic induit » démontre qu'une fois la congestion résorbée sur les autoroutes urbaines



renovées, les citoyens iront s'établir dans des banlieues toujours plus éloignées. Ce phénomène pourrait se traduire par un effet boomerang désastreux : l'augmentation de la conurbation fera grossir le trafic en direction du centre-ville et engendrera une nouvelle congestion.

SE DONNER LES MOYENS DE SES AMBITIONS...

À chaque fois que des travaux routiers d'importance se sont déroulés à Montréal dans le passé, les autorités ont été obligées de mettre en place des mesures temporaires qui ont changé les habitudes de déplacement des citoyens. Et, faisant contre mauvaise fortune bon cœur, les automobilistes qui étaient obligés d'utiliser les moyens de transport en commun durant les travaux les ont adoptés par la suite.

C'est ce qui amène Pierre Gauthier à défendre l'approche du transfert modal, en particulier sur l'autoroute Ville-Marie (A-720), qui pourrait être transformée en boulevard urbain doté d'une rame de tramway ou de corridors pour des autobus en site propre. Il croit même qu'il faudrait « développer des politiques qui rendront moins attrayante l'utilisation de l'auto solo. »

...OU RATER LE TRAIN

Contre toute attente, il est clair que le MTQ a plutôt opté pour une augmentation du trafic automobile, tout en concédant quelques tracés d'autobus circulant en site propre ainsi qu'une emprise pour un hypothétique tramway, qui n'est qu'une chimère dans l'état actuel du projet. Pierre Gauthier s'inquiète du fait que les autorités gouvernementales vont investir plus de trois milliards de dollars dans une infrastructure surdimensionnée pour, après coup, penser à réduire l'affluence automobile.

Et, en considérant l'option du MTQ de faire reposer une portion substantielle des bretelles d'autoroutes qui passent par Turcot sur des talus — en lieu et place de piliers d'acier ou de béton —, il est à craindre qu'une véritable « muraille de Chine » vienne enclaver irrémédiablement plusieurs quartiers qui furent le berceau des classes ouvrières montréalaises. D'ici le printemps 2012, un projet définitif pourrait bien être rendu public et il sera difficile à ce moment de faire marche arrière. Un dossier qui risque de faire parler de lui dans les mois qui suivront... ■

Patrice-Hans Perrier, BA 1990, est journaliste à Montréal.



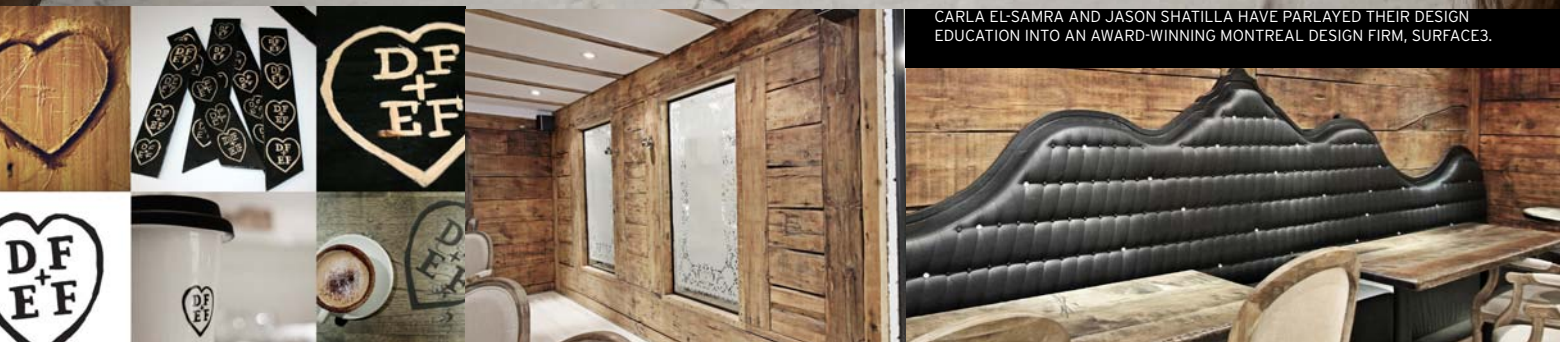
Les travaux de Pierre Gauthier sur le complexe Turcot sont financés en partie dans le cadre du projet *Les méga-projets au services des communautés*, subventionné par le programme *Alliance de recherche universités-communautés* du Conseil de recherche en sciences humaines du Canada.

PIERRE BRISSET

L'architecte Pierre Brisset s'est joint à l'équipe du professeur Gauthier afin de proposer des solutions viables en termes de réorganisation des fonctions du complexe Turcot. Il souligne que l'autoroute Transcanadienne avait été conçue, à l'origine, pour emprunter le corridor de l'autoroute Décarie (A-15) et venir poursuivre sa course dans l'autoroute Ville-Marie (A-720), qui n'a jamais été achevée. D'où le nombre élevé de bretelles (une douzaine) empruntant l'échangeur Turcot, une infrastructure nettement disproportionnée qui contribue à détruire la trame urbaine environnante.

L'architecte visionnaire considère que l'on devrait éliminer l'énorme bretelle qui avait été construite pour relier l'autoroute Transcanadienne à l'A-720, ce qui permettrait de réduire l'emprise au sol de l'échangeur Turcot. Il propose aussi de faire transiter les poids lourds par l'autoroute 13 pour relier la Rive-Sud en empruntant le pont Mercier. Voilà qui aiderait à désengorger le trafic de l'autoroute Décarie.

FOR DESIGN AND SUSTAINABILITY,
THE PLACE TO BE IS HERE



CARLA EL-SAMRA AND JASON SHATILLA HAVE PARLAYED THEIR DESIGN EDUCATION INTO AN AWARD-WINNING MONTREAL DESIGN FIRM, SURFACE3.

DESIGN AND COMPUTATION ARTS STUDENTS LEARN SUSTAINABLE DESIGN PRACTICES AND ETHICAL TECHNOLOGIES.

BY ANN TANNER-MCDONALD

Carla El-Samra, BFA (design art) 01, and Jason Shatilla, BFA (design art) 03, believe in payback. As principals of Surface3 (surface3.com), the award-winning, Montreal-based design office they founded in 2003, El-Samra and Shatilla are building a practice that embraces the concepts they learned at Concordia's Department of Design and Computation Arts, where the two met. "The beauty of the program is that it merges all types of design," El-Samra says. "It gave me the confidence that I could do many different things."

Recently, Surface3 undertook a "total experience" design—everything from the interior to the menu to the business cards—for Montreal pastry restaurant De farine et d'eau fraîche. That work earned Surface3 a Prix Café design award in the Espace Commercial – Secteur Alimentaire category at the Grand Prix du Design 2011 in Montreal.

"Our philosophy—a combination of strategic thinking, creative exploration and a global approach—came out of our studies at Concordia," El-Samra says. "We wanted to give back to the place that inspired us."

The partners have expressed their appreciation by establishing the Surface3 Design Award, an annual \$500 prize that will be given to a top design program graduating student, whose work reflects excellence and sustainability. "As designers, our commitment to intervene in a responsible way is huge," says Shatilla. "Redefining the meaning of sustainability, and looking at it in novel ways, is vital."

Rhona Richman Kenneally couldn't agree more. The associate professor and chair of the department says sustainability is a crucial concern in their programs. "Designers are instrumental in the creation of images, objects, narratives and environments that characterize human experience," she asserts. "We must seek a deep understanding of the stakeholders and ecologies implicated by our designs, and of the socio-cultural, economic and environmental repercussions of those designs throughout their lifecycle."

The department's programs investigate the areas of visual communication, the built environment and interaction design. Faculty members share an interest in sustainability from a range of research and teaching domains.

Associate professor pk langshaw was named one of Concordia's inaugural Sustainability Champions in 2010 for her longstanding commitment to sustainable practices both inside and outside the classroom. For more than a decade, she has worked with the Montreal community-based organization Dans la Rue's alternative school whereby design students receive marks for teaching computer skills that in turn count towards high school credits for youth at risk. Last year, langshaw and part-time instructors Sarah Greig and Andrew Dolan took on a major class project that involved the renovation of the student-run Hive Café on the Loyola campus. Their students used the café's sustainable business plan as a guide for every aspect of the design.

The students of recently-hired sustainability professor Carmela Cucuzella are also adopting environmentally friendly strategies and assessment methods in projects. An example includes the redesign of the Concordia Volunteer Abroad Program (CVAP) and Sustainable Concordia offices. "My students learn that everything in the built environment has an impact," she explains. "They soon realize that their actions can make a difference and they find ways to rise to the challenge."

Associate professor Martin Racine was named a 2011 Concordia Sustainability Champion. Since 2000, he's been coordinating the Quebec Eco-design pavilion at the Salon international du design at Montreal's Place Bonaventure, where his students' furniture projects consistently attract significant attention. Racine sits on the education committee of Mission Design, a consortium of design leaders committed to raising awareness about the vital role of design in the social, cultural and economic fabric of Quebec. Montreal's designation as a UNESCO City of Design—unique in North America—fuels the dialogue and draws attention to the city's prominent design sector.

Montreal is also a world centre for games activity. Computation arts professor Jason Lewis explains that industry leaders have realized they can no longer rely mainly on technological advances to attract gamers, and so are concentrating more on the development of meaningful stories. Lewis's research focuses on how First Nations, Inuit and Métis

storytelling can be used to create compelling, playable narratives using digital, online and mobile technologies.

In July 2012, a new faculty member with expertise in game and virtual environment design will join the department, offering rich points of contact with the Faculty of Fine Arts' Film Animation and Intermedia/Cyberarts programs as well as the Technoculture, Art and Games (TAG) lab. "For students, the place to be is here," Lewis says.

Design and Computation Arts chair Richman Kenneally points out that diverse and innovative faculty research—which ranges from visual communication to electronic textiles and responsive environments—helps generate a vibrant teaching environment. The department is also developing a Master of Design program. "We are very proud of our commitment to interdisciplinarity sustainability, and to our collaborative ethos in addressing design and computation arts," she says.

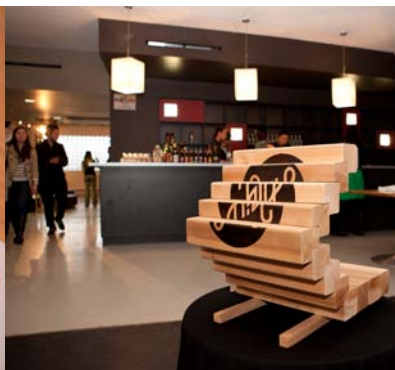
Richman Kenneally invites the Concordia and greater Montreal communities to the vernissage of the department's undergraduate and graduate student exhibition on April 19, when the winner of the Surface3 Award will be announced. Continuing until April 22, the show promises to have a dramatic impact on the atrium space of Concordia's Engineering, Computer Science and Visual Arts Integrated Complex.

El-Samra and Shatilla plan to be there to present their inaugural award. ■

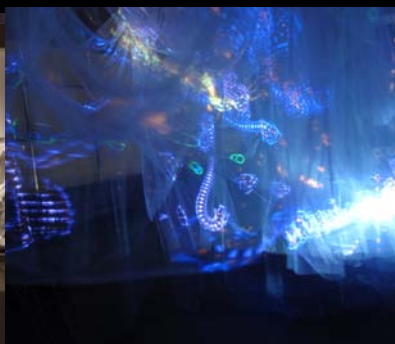
—With additional reporting by Jill C. Moffett, BA 98



DESIGN STUDENTS EMBRACED A SUSTAINABILITY MANDATE IN REDESIGNING THE HIVE CAFÉ, REPURPOSING MATERIALS FOR FURNITURE AND CREATING THE VISUAL IDENTITY.



TIMTRAVELLERTM/ABTEC IS A VIRTUAL REALITY ADVENTURE ABOUT A YOUNG MOHAWK MAN LIVING IN THE 22ND CENTURY WHO TRAVELS THROUGH TIME AND RELIVES HISTORICAL CONFLICTS THAT HAVE INVOLVED FIRST NATIONS.



FORMATION, THE END-OF-YEAR EXHIBITION SHOWCASING WORK BY GRADUATING DESIGN AND COMPUTATION ARTS STUDENTS, TO BE HELD APRIL 19 TO 22, IS AMONG THE FINE ARTS SPRING SHOWS TAKING PLACE ON BOTH CONCORDIA CAMPUSES UNTIL JUNE 2012. ABOVE, LEFT: *STILL LIFE COMES ALIVE* BY KYOSUKE NISHIDA, BRIAN LI, SEAN YENDRYS, DOMINIC LIU, STEFAN SPEC AND DUC TRAN. ABOVE, RIGHT: *GAIA* BY HENK BOOM, KAREN LEE, NICOLÁS MUÑOZ AND PETER ROCKWELL. LAMP PROJECT BY ALEXANDRE CAMERON ROYER AND CHANTAL BRIÈRE, CREATED IN THE 3D DESIGN TECHNOLOGIES COURSE.

THE ECO-DESIGN PAVILION PRESENTED AT THE SALON INTERNATIONAL DU DESIGN AT MONTREAL'S PLACE BONAVENTURE SHOWCASES PROJECTS DONE IN DESIGN AND COMPUTATION ARTS ASSOCIATE PROFESSOR MARTIN RACINE'S ECOLOGY AND 3D DESIGN COURSE.

TO LEARN MORE ABOUT THE VISUAL ARTS EXHIBITIONS, FILM SCREENINGS AND THEATRE, MUSIC AND CONTEMPORARY DANCE PERFORMANCES, VISIT: FINEARTS.CONCORDIA.CA/SPRINGSHOWS2012.



RYAN BLAU/PBL PHOTOGRAPHY

1 International Students Holiday Party

INTERNATIONAL STUDENTS HOLIDAY PARTY

Wicked beats and festive treats lit the faces of hundreds of guests as they dined and danced the night away at Concordia's year-end International Students Holiday Party. Close to 300 revellers cut loose at Espace Réunion on December 22 for what's arguably become the university's most rollicking shindig and an annual tradition. **1**

For a 12th year running, homesick students enjoyed loads of seasonal cheer and spirit-lifting meals of turkey with all the trimmings. Midway, floor-fillers spun by Montreal DJ James Karls morphed the Outremont reception hall into club-land as guests hit the dance floor 'til midnight.

"Holidays can be a lonely time, but if you're with people in the same situation, you connect," said Jemimah Akiro, a native of Uganda and Faculty of Engineering and Computer Science student. Nigeria's Kehinde Adetiloye, a quality systems engineering student, made firm plans to party. "It's a great way to bring us together," Adetiloye said. "Otherwise we'd probably be sitting at home." Concordia Provost David Graham said the night was a way to bring the university's more-than-5,100 international students into the clan: "This gathering is about kinship and goodwill, because you really are among family, your Concordia family."

For Iran's Mahsa Alishahi-Tabrizi, a graduate student in information systems engineering, it was high time to test the festive waters. "I'd read about the party and hoped it would be a fun networking opportunity," Alishahi-Tabrizi said. "And I love to dance."

Surveys by Concordia's Advancement of Alumni Relations showed strong demand for a dinner-dance-themed International Students Holiday Party. This year's was no exception and the first with on-site dancing. "In the past, students usually organized their own after-parties," says Alumni Officer for Student Programs Rose Wangechi, BComm 05. "This year, like Santa, we wanted to deliver."

GARNET KEY

The always-enthusiastic Garnet Key Alumni Chapter members gathered November 15, 2011, at Montreal's Sir Winston Churchill Pub for some cheer and networking.

STORYTELLING

The irreverent storytelling skills of Mike Burns (at left **2**)—coupled with an ability to tap into countless tales and legends of his native Ireland—was on full display for about 70 alumni and others at the Stories from Ireland event on November 17 in Concordia's Henry F. Hall Building.

YOUNG ALUMNI

Alumni Relations once again offered young Concordia alumni in Montreal a chance to gather for camaraderie, learning and health. This year's program featured a cooking class on November 21 at Ateliers & Saveurs, where participants prepared Turkey Saltimbocca and chocolate fondant; a yoga class on November 24 at Studio Yoga-à-Porter, led by certified instructor Lily Saheli; and a health and fitness class on December 6 at CrossFit Montreal.

JMSB

The John Molson School of Business Alumni Chapter enjoyed its most popular Gastronomic Pub Night ever on November 22. **Cynthia Noel**, BComm 04, **Paola Pasquale**, BComm 83, **Sandra Pasquale**, BA 72, and **Anejala**



2 Storytelling



3 JMSB

Di Virgilio, BA 84 (from left 3), were among the nearly 70 alumni and friends who headed to trendy Le Pois Penché to network, exchange business cards, and share stories and laughs over libations and canapés. On February 7, business grads gathered at the Irish Embassy for more fun and to watch the Canadiens. The final Gastronomic Pub Night of the season will be April 24 at Boris Bistro.

ENGINEERING AND COMPUTER SCIENCE

Engineering and Computer Science grads braved a torrential rainstorm November 29 to come to Concordia for Think like an Entrepreneur. The panellists were (from left) **John Brkich**, BEng 71, moderator **Deborah Dysart-Gale**, Giovanni Forte, BEng 80, **Roanne Levitt**, MSc 08, **Normand Pigeon**, BSc 86, and **David Wilkins**, BEng 88 4, who shared their experiences about launching their own successful ventures. Véronique Tokateloff, BEng 05, president of the Engineering and Computer Science Alumni Chapter, told the audience that the chapter exists in large measure to offer this type of relevant programming. And on December 5, Professor Emeritus of Mechanical Engineering Hugh McQueen, BEng 54, launched his book, *Hot Deformation and Processing of Aluminum Alloys*, at Concordia's Engineering Faculty Lounge. The book is based on his 50 years of research at the university.



4 Engineering and Computer Science

JOURNALISM AND COMMUNICATION STUDIES

The Journalism Alumni Chapter recently joined forces with communication studies alumni to form a new chapter. The group held its first Networking Night on January 24 at Montreal's Newtown, where more than 50 alumni mixed and mingled over cocktails and canapés, and enjoyed views overlooking Crescent St. and downtown Montreal. Sylvain-Jacques Desjardins, BA 97, director of communications for Concordia's Advancement and Alumni Relations, shared memories on the late and beloved journalism professor Ross Perigoe. Chapter President **Erin Singer**, BA 02, pictured (following page, from left) with **Kate Shingler**, GrDip 01, **Serena Gelinas**, BA 02, 5 introduced the new chapter executives and encouraged attendees to get involved with its activities as well as with the Concordia University Alumni Association (CUAA).

GEOGRAPHIC CHAPTERS

Ottawa

At the 13th Ottawa Alumni Business Networking Luncheon, held November 15, more than 80 Ottawa community members networked and heard guest speaker Jim Watson, mayor of Ottawa. Watson traced his political career to the present. A portion of the luncheon's proceeds went to the Ottawa Chapter Bursary Endowment, which is nearing its goal of funding a second Concordia student bursary.

Toronto

In the holiday spirit, and in spite of the rain, 22 Concordia alumni met on December 14 for the Holiday Pub Night in Little Portugal at the popular Brass Taps Pizza Pub. They shared stories and memories from their university days over pints of beer and some of Toronto's best gourmet pizza. Pub owner David Latham graciously offered plates of calamari, shrimp and bruschetta.

SAVE THE DATE

The Concordia University Alumni Association's 21st Annual Alumni Recognition Awards Banquet

Watch for your invitation soon.

For more information:
alumni@concordia.ca
 or 514 848-2424, ext. 8946



Thursday, May 17, 2012
 Le Westin Montreal
 270 St. Antoine St. W.



5 Journalism and Communication Studies

Edmonton

A group of 18 Edmonton-area alumni enjoyed an evening of good food and conversation at Hudsons Canadian Tap House on November 15.

Seattle

Canada's Consul General for the Pacific Northwest, Denis Stevens, welcomed 23 alumni on November 10 to his home in Seattle, Wash.'s Capitol Hill region. Explaining his consul duties, Stevens highlighted the importance of creating strong ties with Canadian alumni associations and connecting with Canadians living and working in that area.

Dubai

Dubai's recently opened Hotel Pullman is attached to the Mall of the Emirates, known for its indoor ski slopes—a sight that would make most Canadians feel right at home. Therefore, the hotel's Vantage Bar served as an appropriate venue for 23 alumni at the Alumni Networking Cocktail on November 23.

Tokyo

At the Quebec Government Office in Tokyo on December 7, the CUAA's Japan representative **Esther Okada**, BFA 07 (centre), met with (from left) **Hiroshi**



6 Tokyo Chapter

Adachi, MBA 86, and **Claude-Yves Charron**, the office's director general.

6 They enthusiastically discussed new horizons and partnerships for Concordia alumni in Japan, where the alumni association plans to develop future events.

Beijing

Chen Zhang, BComm 98, MBA 03, attended the Remembrance Day Ceremony on November 11 at the Embassy of Canada in Beijing. Zhang and a Université de Québec à Montréal representative placed a wreath on behalf of Quebec universities.

HOMECOMING 2012



SAVE THE DATE!

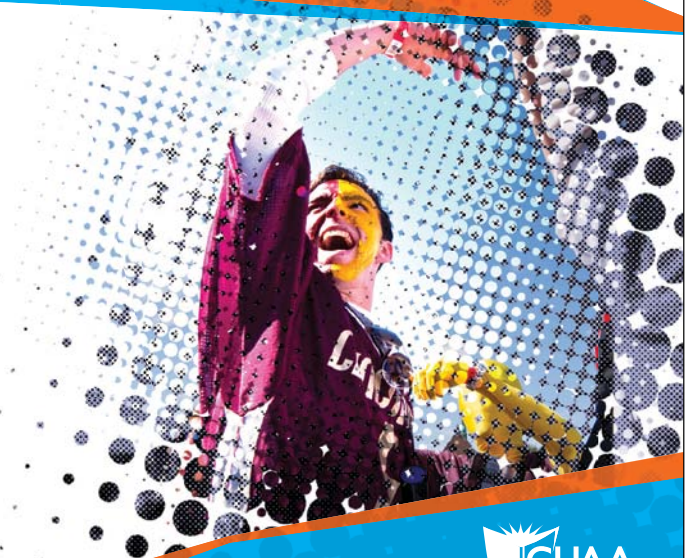
September 27 to October 4

Enjoy a wide array of stimulating events for alumni and the whole family, including

- ▶ Homecoming Football Game
- ▶ Family Fair Day
- ▶ Reunions
- ▶ Lecture series
- ▶ Shuffle 23 ... and much more!

For more information:

Melanie Gudgeon
 Advancement and Alumni Relations
 Email: Melanie.Gudgeon@concordia.ca
 Phone: 514-848-2424, ext. 5647



homecoming.concordia.ca

NOTICE



is hereby given that the Loyola Alumni Association Inc. will hold its

106th Annual General Meeting

Wednesday, June 6, 2012, 4:30 p.m.

The meeting is held to share reports and elect the 2012-13 board of directors and officers. Alumni of Loyola College, Concordia University and Sir George Williams University are invited to attend.

Loyola Jesuit Hall and Conference Centre
7141 Sherbrooke St. W., Montreal

RSVP by May 30, 2012

Online: alumni.concordia.ca/register

Phone: 514-848-2424, ext. 4397

Toll free: 1-888-777-3330

Information: nancy.wada@concordia.ca or
514-848-2424, ext. 3882

CALL FOR CHAPTER VOLUNTEERS

We're seeking volunteers to help organize events in California and in Edmonton. It's a meaningful way to network and give back to your alma mater. To volunteer, contact Lina Uberti, Alumni Officer, Geographic Chapters, at lina.uberti@concordia.ca.

NOTICE

Garnet Key Society Annual Alumni Banquet

Saturday, May 5, 2012, 6 p.m., Montreal

Join Concordia President and Vice-Chancellor Frederick Lowy and Provost and Vice-President, Academic Affairs, David Graham, and reconnect with former members of the Garnet Key Society and induct the 55th Key.

By invitation only.

Information: melanie.gudgeon@concordia.ca or
514-848-2424, ext. 5647

CALL FOR CLASS REUNION CHAMPIONS FOR HOMECOMING 2012

Graduates from the classes of 1962 and earlier, 1967, 1972, 1977, 1982, 1987, 1992, 1997 and 2002 will reunite to celebrate their anniversary years at Homecoming 2012. Reconnect and volunteer as your Class Champion.

Register with Erin Mullins, Concordia Homecoming and Reunions, at
erin.mullins@concordia.ca or
514-848-2424, ext. 3881.

Help us bring together your former classmates to celebrate this meaningful event.

NOTICE



is hereby given that the Association of Alumni of Sir George Williams University will hold its

75th Annual General Meeting

Wednesday, May 9, 2012, 6 p.m.

Alumni and the general public are welcome to attend the information-sharing meeting, where the 2012-13 board of directors and executive will be elected.

Hall Building, Room H-767
1455 De Maisonneuve Blvd. W., Montreal

RSVP by May 2, 2012

Online: alumni.concordia.ca/register

Phone: 514-848-2424, ext. 4397

Toll free: 1-888-777-3330

Information: nancy.wada@concordia.ca or
514-848-2424, ext. 3882

Alumni with more than one degree from Concordia, Sir George Williams and/or Loyola are listed under their earliest graduation year.

45TH REUNION

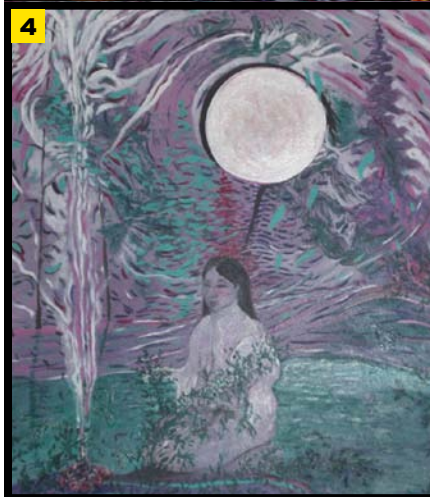
67 L. Jacques Ménard, BComm, LLD 11, Concordia's chancellor, delivered a speech to the Board of Trade of Metropolitan

Montreal in January. Jacques paid homage to the past builders and visionaries who helped ensure the longevity of Montreal's major institutions, including the Board of Trade, which is celebrating its 190th anniversary in 2012, and McGill University, which was founded in 1821. He added that 2012 is the 195th anniversary of BMO Financial Group, Canada's first bank. Jacques

is chairman of BMO Nesbitt Burns and president of BMO Financial Group, Quebec.

75 Eduardo del Buey, MA, writes, "After four and a half years at the Commonwealth Secretariat in London, U.K., in August 2011 I was appointed deputy official spokesperson for the Secretary-General of the United Nations, based in New York City."

Donald Morris, BA, recently received the Brian Lennox Award for Innovation in Justice Education in Ontario's East Region from the Ontario Justice Education Network. The award is granted to those who have distinguished themselves in promoting justice education. Don has been a law and cooperative education teacher at St. Mark Catholic High School in Manotick, Ont., for 31 years.



1 > Diane Collet, BFA 76, MA 03, is participating in a group exhibition entitled "Rebirth: Reflections for Japan post 3/11" at the Prince Takamado Gallery at the Embassy of Canada in Tokyo, Japan, from January 18 to March 16. 1) *Pieced Together*

2 > Robert Marchessault, BFA 78, held an exhibit of his paintings, called "Robert Marchessault: Recent work," at Tanner Hill Gallery in Chattanooga, Tenn., from December 1, 2011, to January 27, 2012. Bob is also holding an exhibition of new paintings at Bau-Xi Galleries

in Vancouver from March 3 to 24. He holds an MA from the University of Toronto and lives in Shanty Bay, Ont. 2) *Charutta*

3 > Joanne Kielo, GrDip (art ther.) 88, MA 88, **Claude-Aimée Villeneuve,** BFA 91, and Kate Strickland participated in an exhibition called "Exquisite Corpse" at Galerie Ouest in Ste-Anne-de-Bellevue, Que., from January 20 to 29. Using handmade paper and relief, the artists worked separately on a head, torso and legs/feet, and then met to assemble the piece. 3) *Exquisite Transmigration*

4 > Mary Kawennarok:roks McComber, BFA 90, Cert (comm. serv.) 99, is currently on leave from her position as Prevention Services Manager at Kahnawake Shaktiia'takehnhas Community Services (Mohawk Nation Territory) to attend the Kanien'keha Ratiwennahn:rats (Mohawk language) Adult Immersion Program. Mary participated in a group art show at the Kanien'keha:ka Onkwawen:na Raotitiohkwa Language and Cultural Center (korkahnawake.org) in Kahnawake from January 12 to March 28. 4) *Peaceful Times*

5 > Alyson Champ, BA (phil.) 93, a collage artist, is participating in the U.S.-based National Collage Society's 27th Annual Exhibition. Alyson's painted paper collage, *Corgi*, was accepted to be displayed among the 149 works by international collage artists. The online exhibition runs from November 1, 2011, to October 31, 2012, at nationalcollage.com. 5) *Corgi*

6 > Susan Shulman, BFA 96, is a Montreal artist. Her many initiatives include the artist collective Seeking Kali (seekingkali.com) and

79 Wilhelmina Fredericks, BA (soc.), and Howard Kay, board members of Zerf Productions (zerfchallenge2020.com) in Montreal, travelled to Tanzania in February to scale Mount Kilimanjaro and deliver reading glasses, medicine, educational materials and clothing for mothers and children affected by and infected with HIV/AIDS. In 2012, Zerf Productions celebrated its 25th anniversary and continues its dedication to creative arts and humanitarian projects at home and abroad.

30TH REUNION

82 Cyril Reade, MFA, a visual artist and art historian, has been named director of the Rutgers–Camden Center for the Arts in Camden, N.J. Cyril is an associate professor of Art History at the Rutgers–Camden campus of

Rutgers, the State University of New Jersey. He will lead the arts centre in its mission to provide performances, exhibitions, education programs and community projects. Cyril earned a bachelor's degree from Université Laval in Quebec City in 1978 and master's (2001) and PhD (2003) degrees in visual and cultural studies at the University of Rochester in New York. He lives in Philadelphia.

David Skrypkar, BComm, recently joined Wells Fargo Family Wealth in Palm Beach, Fla., as senior private banker. David has more than 15 years' experience in the banking industry and was previously senior banking relationship manager in the wealth management group division with Northern Trust Company in Chicago. He holds an MBA from the University of Notre Dame in South Bend, Ind.

25TH REUNION

87 Len Rhodes, BComm, was appointed president and CEO of the Edmonton Eskimos Football Club in December 1. "I have sold my house in Montreal and have re-located to Edmonton. I look forward to meeting Concordia alumni in my new city."

91 Robert Lindblad, BA (poli. sci.), writes, "I released my first solo CD, called *Robert Lindblad*, in January. I play a stage piano and synthesizer on the CD, which consists of new age, piano, orchestral, techno and acoustic guitar instrumental tracks. You can listen and download '13,' a piano piece, at 1001pianos.com/content/robert-lindblad. To purchase or download the CD, please e-mail roblindblad@hotmail.com."

Claude Aimée Villeneuve, BFA, is teaching book binding and papermaking classes at Au Papier Japonais in Montreal this winter and taught a five-week course in colour theory and Mandala at the Montreal Museum of Fine Arts in February. She regularly teaches printmaking and fibre arts from her home studio in Senneville, Que.

93 Mario Dumont, BA (econ.) 93, recently received an economic education prize, which is accompanied by a \$3,000 grant, from the Montreal Economic Institute. He received the prize for his approach to examining the impact of rigidities on the labour market. Mario was a member of the National Assembly of Quebec and leader of Action démocratique du Québec from 1994 to 2009. He is now host of the public affairs program *Dumont* on the V television network.

Stuart Lorne Letovsky, BA (poli. sci.), BA (early child. & elem. ed.) 05, writes, "I moved to Atlanta, Ga., for good BBQ and an attempt at progressively evolving the U.S.A. Married fellow educator/alum **Chinchia (Rita) Yang**, BA 03. We run a small language school together, **PolyglotSchool.com**. Founded a local bicycle advocacy organization (**BikeCherokee.org**) and helped bring a three-foot bicycle-passing law to Georgia. Still (16th year) guiding in Algonquin Park (**AlgonquinParkCanoeTrips.com**). Published my first book, called *Reflections of Algonquin Park* (Polyglot Publications). After a difficult battle for the last few months, I have beaten stage 4b salivary gland cancer. Stingers rule!"

94 Marc Gauthier, BComm (fin.), was recently appointed to the newly created position of treasurer at Concordia, responsible for oversight of the university's financial assets and liabilities. Marc holds a Certified Management Accountant designation from the Ordre des comptables en management accrédités du Québec. Over his 22-year career at the university, he has held several positions in Financial Services, most recently executive director of Budget Planning and Controls for the Services Sector.

James-Jason (JJ) Lee, BFA (studio arts), was shortlisted for the 2012 Charles Taylor Prize for Literary Non-Fiction for *The Measure of a Man: The Story of a Father, a Son, and a Suit* (McClelland & Stewart). The jury noted: "Beautifully crafted, Lee's memoir is a heartbreaking page-turner about a family, an abusive father, and men's fashion. Who could have thought these themes could work together?" (The prize winner was announced, March 5 in Toronto, after the magazine went to print.)



Medusa Gaze (medusagaze.com), a project to combat street harassment through art. Susan's prints were part of exhibition, called "C&S METROPOLIS - Season 1: GENESIS," in Guwahati, India, in December. 6) *Genesis Pyramid*

7 > Donato Damiano, BFA 97, participated in an exhibition with Margaret White called "Waterfalls: Prophets in the Midst" at the Gallery at Victoria Hall in Westmount, Que., from January 12 to February 4. Donato also earned a BEng (civil, 1991) and MEd (2010)

from McGill University and a BEd from the University of Ottawa (2004). 7) *The Persistence of Beauty*

8 > Keer Tanchak, BFA (studio arts) 00, participated in a group exhibition, called "REMASTERS," at PLUG PROJECTS in Kansas City, Mo., from November 18, 2011, to January 7, 2012. Keer is a Chicago-based artist. 8) *ak*

00 Elizabeth Anne Lautard, MA (soc.), lives in Fredericton, N.B. "Between a new position working as a policy analyst with the provincial [New Brunswick] government and a new baby, life has become even busier and more exciting. Please keep in touch: liz@lautard.ca."

10TH REUNION

02 Juozas Cernius, BFA (studio art), lives in Toronto. "Anita Vizsy and I spent 200 days travelling through Africa in a rolling and tumbling, varied and astonishing experience. As a result, we published a book called *Másképp* (a Hungarian wordplay on "different/picture"), which features more than 200 photographs from Egypt, Sudan, Ethiopia and South Africa. It's available exclusively online at **ForwardFactory.net**. Photographic prints and works on paper are also available in the webshop section. A portion of each sale will be donated to charitable organizations we believe in."

03 Sommer Christie, BSc (exer. sci.), recently joined SSN (Streaming Sports Network) Canada, where she will host *Mind Games*. The weekly segment will break down the psychology of what it means to be an athlete. She is a certified mental performance consultant and a professional member of the Canadian Sport Psychology Association. Sommer is pursuing a PhD at the University of Ottawa, where she earned a master's degree in human kinetics. She was a national-level rugby player and competed for Canada at two Rugby World Cups, the World University Games and several international test matches, as well as for the Concordia Stingers.

CHRISTIAN FLEURY



His Excellency the Right Honourable David Johnston, Governor General of Canada, announced the following new appointments to the Order of Canada on December 30, 2011:

David W. Scott, BA 57, was appointed an Officer of the Order of Canada. "For his contributions to the legal profession and for his charitable activities." David is co-chairperson at Borden Ladner Gervais and Counsel in the Ottawa Office. He holds a Bachelor of Laws from the University of Ottawa and in 2001 received Honorary Doctor of Law degrees from the Law Society of Upper Canada and the University of Ottawa.

Lawrence Bloomberg, BComm (econ.) 63, LLD 96, was appointment as a Member of the Order of Canada, "For his contributions to social engagement and philanthropy, notably in the areas of health care and education." Lawrence is chair of the Board of Directors of BloombergSen Inc., an investment management firm in Toronto. He is a director of the National Bank of Canada and is an advisor to National Bank Financial. He holds an MBA from McGill University.

Stuart McLean, BA 71, was named an Officer of the Order of Canada, "For his contributions to Canadian culture as a storyteller and broadcaster, as well as for his many charitable activities." Stuart is a bestselling author, award-winning journalist humourist and host of the CBC Radio program, *Vinyl Cafe*. He is also a tenured professor at Ryerson University in Toronto.

Michael J. Meaney, BA 75, MA (appl. psych.) 77, PhD (psych.) 81, was appointed a Member of the Order of Canada, "For his contributions to neuroscience, notably through his research on the effect of early adversity on neural development." Michael is associate director of the Research Centre at the Douglas Mental Health University Institute, director of the Program for the Study of Behaviour, Genes and Environment, and James McGill Professor in the departments of Psychiatry and Neurology and Neurosurgery at McGill University.

05 Magnolia Negrete-Cetina, MA (applied ling.), is a professor of linguistics and vice-dean at Universidad de Quintana-Roo in Mexico. In November, Magnolia presented a paper in Montreal at 39th annual convention of the Society for the Promotion of the Teaching of English as a Second Language in Quebec.

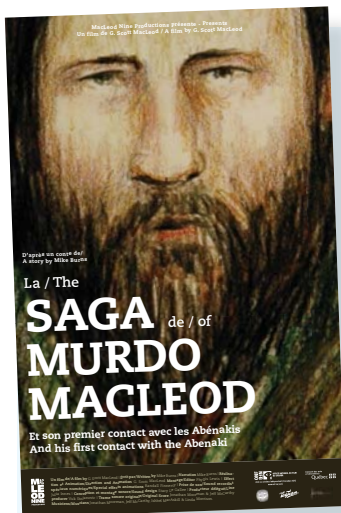


Josie Rinoldo, BFA 77, GrDip (art ed.) 78, is a signature member of the La Société Canadienne de Peintres en Aquarelle in Quebec and a member of the Society of Canadian Society of Painters in Water Colour and the Lakeshore Artists' Association. In 2008, the story of

Josie's travels and art demonstration in Nanto City, Japan, was published in the art magazine *L'Aquarelliste*. In 2011, she received a commission to paint 12 miniature watercolour paintings, with the theme of biannual flowers. The paintings will be included in a book representing Quebec's heritage for the National Library of Canada in Ottawa. Josie will also teach two one-week watercolour workshops in Casacalenda, Italy, in July 2012. josieart.com, rinaldo@josieart.com



Veteran actor **Ellen David**, BFA (drama) 82, is directing the Infinithéâtre production of *The Leisure Society* (poster above) at the Bain St-Michel in Montreal until March 25. The English-language version of François Archambault's raunchy social satire *La société des loisirs* was translated by **Bobby Theodore**, BA (cr. writing) 94. **Patrick Andrew Boivin**, BA (comm. studies) 09, is co-video designer and **Michael Panich**, BFA (theatre) 08, is the stage manager. infinithatre.com



G. Scott MacLeod, BFA (printmaking) 03, presented his short animated film, *The Saga of Murdo MacLeod – And his first contact with the Abenaki*, on January 25 (Robbie Burns Day) at Hurley's Irish Pub in Montreal. The film is written and narrated by Mike Burns and based on his story. Scott, a Montreal filmmaker and artist, fuses pencil animation with digital media to provide a moving depiction of the early Scottish immigrant experience in Canada. sagaofmurdomacleod@gmail.com; macleod9.com

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alumni.concordia.ca/keepintouch

Or mail or email us any information about yourself—don't be shy—you'd like to appear in Class Acts.

Please include: your name (including name at graduation); year(s) of graduation and degree(s) from Concordia, Loyola or Sir George, and other universities; street address, phone number(s) and email address; and any other relevant personal or business info and messages that you'd like to appear.

By email: alumni@concordia.ca Subject: **Class Acts**

By mail: Class Acts, Advancement and Alumni Relations, Concordia University, 1455 De Maisonneuve Blvd. W., FB 520, Montreal, QC H3G 1M8

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Kurt Jonassohn, BA 53, died December 1, 2011, in Montreal. Kurt, who was born in Germany in 1920, fled the Holocaust and arrived in Montreal before the Second World War. After earning his BA through evening courses at Sir George Williams University, he completed a master's degree at McGill University and a PhD at the University of Chicago. He joined the Department of Sociology at Sir George Williams and became a full professor in 1972. Kurt collaborated closely with Professor Frank Chalk, and in 1986 they co-founded the Montreal Institute for Genocide and Human Rights Studies (MIGS) at Concordia. He retired in 1989 but continued to teach part-time until 1996. Kurt is survived by his daughters, Frieda and Jody. He was 91. Donations in Kurt's memory may be made to the Jonassohn Genocide Collection at Concordia by calling 514-848-2424, ext. 3884.

Guy E. Joron, BA 36, died on October 2, 2011, in Montreal. Guy is survived by his wife, H  l  ne, and his children, Robert, Marie-Francine, Charles, Nicole and Marie-H  l  ne. He was 95.

Jacques Gagnon, BA 42, died on November 23, 2011, in Montreal. Jacques is survived by his three children, Christian, Dominique and Paule. He was 90.

Fred Kerner, BA 42, died on December 24, 2011, in Richmond Hill, Ont. Fred is survived by his children, Jon, David and Diane.

Harold Bell, BSc 44, died on December 9, 2011, in Montreal. Harold is survived by his wife, Ida, and his children, Deborah, Joanne, Jonathan and David.

Michael Kovalik, BA 44, died on November 14, 2011, in Toronto. Michael is survived by his wife, Rosa, and his children, Eugene, Joseph, Marie-Anne, Olga and Jean-Paul. He was 88.

Sylvia Angell, BA 46, died on November 30, 2011, in Montreal. Sylvia is survived by her son, David.

Ronald Joseph Sutherland, BA 49, died on November 19, 2011, in Ottawa. Ronald is survived by his wife,

Sheila, and his children, Peter, Kenneth, Ann and Michael. He was 84.

Daniel Tomiuk, BSc 50, died on August 31, 2011, in Ottawa. Daniel is survived by his wife, Nadia, and his children, Bohdan and Uliana.

Thomas Hudson, BSc 51, died on December 2, 2011, in Montreal. Thomas is survived by his children, Vivian, Louise, Carol, Thomas, Patricia, Nancy and Marie.

Clarence Cussen, BComm 52, died on November 27, 2011, in Montreal. Clarence is survived by his wife, Dani, and his sons, Greg and Gary.

Gyles Rene d'Artois, BA 52, died on December 31, 2011, in Montreal. Gyles is survived by his wife, Barbara, and his children, Pete, Kathryn and Karen. He was 84.

Austin Paynter, BComm 52, died on, December 25, 2011, in Perth, Ont. Austin is survived by his wife, Carmel, and his children, Lynn, Susan, Gerard, Ken and Louise. He was 90.

Kalman Samuels, BA 53, died on December 31, 2011. Kalman is survived by his children, Maurice, Kayla, Leslie and Benjamin. He was 84.

Joseph Silkauskas, BA 54, died on December 17, 2011, in Montreal. Joseph is survived by his wife, Ann, and his children, Joanne, Lynn and Kim. He was 80.

Ian D. Murphy, BSc 56, died December 8, 2011, in Perrysburg, Ohio. Ian is survived by his wife, Colleen, and his children, Russell, Robert, Jonathan, Ian and Laura Anne.

Hugh Laurence Blight, BComm 59, died on November 17, 2011, in Ottawa. Hugh is survived by his sons, Laurence and Stephen. He was 90.

Hildegard Stephans, BA 59, died on October 27, 2011, in Telford, Penn. Hildegard is survived by her son, Christopher. She was 83.

David L. Greenstein, BA (psych.) 65, died March 15, 2011, in Kitchener, Ont. David is survived by wife, Yolande, and his children, Daniel and Camille. He was 70.

David Laurence (Butch) McIninch, BA 66, died on October 5, 2011, in Montreal. David is survived by his wife, Elizabeth, and his children, David, Mary and Kate. He was 66.

Leonard A. Findlay, BSc 67, BCS 77, died on January 7 in

Montreal. Leonard is survived by his wife, Bruna, and his children, Cathy, Nancy, Ronald and Christiano. He was 75.

George Pandi, BA 68, died on November 27, 2011, in Ottawa. George is survived by his former wife, Phyllis, and his stepdaughter, Monique.

Thomas Scitovsky, BA 68, died on December 2011 in Montreal. Thomas is survived by his wife, Suzanne, and his stepchildren, Zsoka and Philippe.

Richard Bergman, BComm 69, died on October 30, 2011, in Montreal. Richard is survived by his children, Adam, Pamela and Daniel. He was 65.

Douglas G. McKenzie, BA 69, died September 22, 2011, in Toronto. Douglas is survived by his wife, Heather, and his sons, Scott and Peter. He was 67.

Bryan K. O'Neill, BA (econ.) 69, died on July 20, 2011, in Oakville, Ont. Bryan is survived by his wife, Lucette, and his children, Philip and Nancy.

William (Bill) Cody, BA (econ.) 70, died on October 24, 2011, in Oakville, Ont. Bill is survived by his wife, Daphne, and his children, Bill Jr. and Lindsay. He was 63.

Michael Wargachuk, BA 70, died on November 10, 2011, in Montreal. Michael is survived by his wife, Yvonne, and his children, Lise, Anastasia, Richard, Mary and Antonia. He was 79.

James Frederick Stirling, BA 71, died on October 1, 2011, in Toronto. James is survived by his wife, Norma, and his sons, James, Kevin and Shawn. He was 62.

Richard Hermon, BA 72, died on November 25, 2011, in Ottawa. Richard is survived by his father, Stuart, his wife, Susan, and his children, Julia, Brian and Katharine.

Arthur Loiacono, BComm 73, died on June 26, 2011, in Montreal. Arthur is survived by his wife, Mary, and his children, Cindy, Michael, Lisa and Amy. He was 73.

Ervin Zilahi, BSc 73, Cert 74, died on November 11, 2011, in Ottawa. Ervin is survived by his wife, Barbara, and his daughters, Suzan and Kathleen. He was 82.

Paulus Hendrikus Arts, BA 74, died on October 20, 2011, in Montreal. Paulus is survived by his wife, Adele, and his children, Michael and Karen. He was 79.

Peter C. Dempsey, BA 74, died on November 6, 2011, in Ottawa. Peter is survived by his wife, Moira, and his children, Lynda, Robert, James, Michael, Wendy and Gerald. He was 90.

Sherwin J. Laptiste, BA 74, MA 83, died on November 19, 2011, in Roxboro, Que. Sherwin is survived by his wife, Erica, and his children, Petra, Shawn, Shane and Christa. He was 65.

Heather Mizener, BA 74, died on November 4, 2011, in Montreal. Heather is survived by her husband, Nelson, and her children, David and Sarah.

Robert Duval, BComm 75, BA 78, died on December 13, 2011, in Magog, Que. Robert is survived by his daughter, Shelley. He was 59.

Kathleen O'Connor, BA 75, died on November 14, 2011. Kathleen is survived by her daughters, Kathleen and Maureen.

Donato Battista, BA 76, died on November 2, 2011, in Montreal. Donato is survived by his sister, Claudia. He was 57.

Richard Stuart Halliday, BFA 76, died on June 21, 2011, in Calgary. Richard is survived by his wife, Anitra and his children, Christina, Adam, Tia and Karen. He was 72.

Judith Claire (Korda) Joba, BA 76, died on November 15, 2011, in Montreal. Judith is survived by her children, John and Kathy. She was 76.

Ursula E. (Robinson) Lewis, BA 76, died on November 22, 2011, in Montreal. Ursula is survived by her husband, Adrian, and her children, David, Ian, Penny and Margaret. She was 89.

Dale M. Heino, BComm 77, died November 18, 2011, in Vancouver. Dale is survived by his brothers, Carl, Dan and Paul, and his twin sister, Bonnie. He was 57.

Kenneth J. Ward, BA 78, died on November 2, 2011, in Montreal. Kenneth is survived

by his wife, Jane, and his stepsons, Matthew and Andrew. He was 80.

Cécile Leclair Ghosh, BA 80, BFA 09, died on November 22, 2011, in Montreal. Cécile is survived by her sons, Amar, and René. She was 64.

Sophie De Villers, BA (psych.) 83, died on February 21, 2011, in Gatineau, Que. Sophie is survived by her mother, Thérèse, and her husband, Wayne. She was 50.

Lina Silvestri, BA 83, died on December 27, 2011, in Montreal. Lina is survived by her parents, Maria-Luigia and Giuseppe, her husband, Aldo, and her children, Stefano and Alessia. She was 51.

Mary Straw, Cert 83, died on December 25, 2011, in Georgetown, Ont. Mary is survived by her children, Peter, Michael and Mary. She was 86.

Lynn Priest, BFA 84, died on December 29, 2011, in Montreal. Lynn is survived by her parents, Ena and James, her husband, Denis, and her children, James and Katharine. She was 50.

Steven Felsher, BSc 85, died on January 7 in Montreal. Steven is survived by his mother, Ruth, and his sister, Guila. He was 51.

Christine (Tina) Atallah, BA 86, BFA 96, died on October 29, 2011, in Montreal. Tina is survived by her mother, Norma, and her life companion, Danny. She was 45.

Joseph Cerino, attendee 86, died on October 8, 2011, in Hamilton, Ont. Joseph is survived by his wife, Anna, and his

children, Danny, Frankie and Alyssa. He was 48.

Gui Valere, BA 88, died on February 2, 2011, in Ottawa. Gui was 54.

Diane (Pace) Brunet, BA 89, BA 93, died on November 4, 2011, in Montreal. Diane is survived by her husband, Pierre, and her children, Marc, Louise and Michel. She was 69.

Oscar Morton Wolfman, BA 91, died on November 21, 2011, in Toronto. Oscar is survived by his parents, Adolf and Irene, and his partner, Robert. He was 55.

Dennis Held, BA 92, died on November 9, 2011, in Toronto. Dennis is survived by his mother, Sylvia, his stepfather, Andy, and his sister, Michelle. He was 45.

Patrick James Reilly, Cert 92, BA (app. soc. sci.) 93, died on August 31, 2011, in Charlottetown, P.E.I. Patrick is survived by his mother, Amelia, and his wife, Mae. He was 58.

Sui Mei Chiu, BSc 94, died on November 23, 2011 in Montreal. Sui Mei is survived by her parents, Lai Hung and Wing Ying, and her husband, Ben. She was 40.

Michael Richard Savelson, MBA 98, died on November 22, 2011, in Montreal. Michael is survived by his mother, Thelma, his wife, Frederica, and his children, Zachary and Taylor. He was 49.

Robert J. Jacobs, Cert 02, died December 24, 2011, in Montreal. Robert is survived by his wife, Elinor. He was 70.

Comics, Queen Esther and Bob Dylan

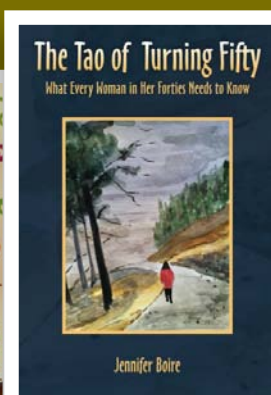
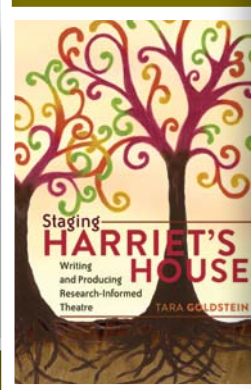
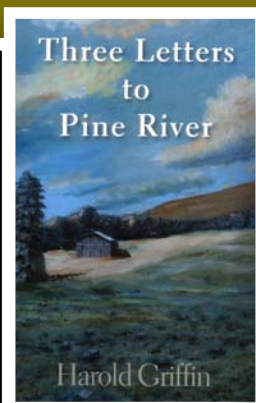
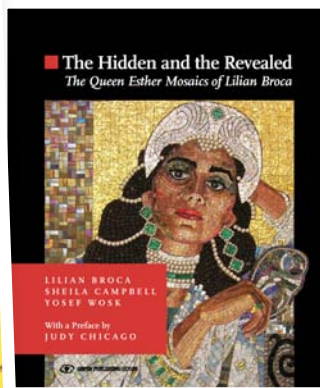
Back in 1970, *Rolling Stone* magazine commissioned *National Lampoon* writer **Michel Choquette**, BA 62, to ask international artists and writers to contribute comic strips chronicling the 1960s. Despite Choquette's years-long, world-trotting efforts, the project was eventually

medal at the 2003 Florence Biennale for her large-scale series, "The Queen Esther Mosaics." The works are now accessible to all in ***The Hidden and the Revealed: The Queen Esther Mosaics of Lilian Broca*** (Gefen Publishing House, \$35), by Broca, Sheila Campbell and Yosef Wosk. Broca, who lives

dead. The ensuing drama traumatizes the boy and the community. Griffin lives in Vaudreuil-Dorion, Que.

In ***Staging Harriet's House: Writing and Producing Research-Informed Theatre*** (\$135, Peter Lang), educational researcher **Tara Goldstein**, BA (Eng. & wom-

Tao of Turning Fifty: What Every Woman in Her Forties Needs to Know (Little Red Bird Press, \$20), **Jennifer Boire**, BA (cr. writing) 89, MA (Eng.) 95, uses gentle humour and personal insight to advise women how to prepare for their middle years. She includes relaxation exercises and self-care tips.



shelved. Fortunately, 40 years later, ***The Someday Funnies*** (Harry N. Abrams, \$62) has been resurrected. The large-scale book features the story of Choquette's quest, plus strips by 169 contributors including artists Art Spiegelman and Ralph Steadman, writers Tom Wolfe and William S. Burroughs, film director Federico Fellini and rock stars Pete Townshend and Frank Zappa. Choquette is a part-time instructor at Concordia's Mel Hoppenheim School of Cinema.

Lilian Broca, BFA 68, took home the prestigious Lorenzo de' Medici

in Vancouver, depicts the biblical story of Esther using Italian coloured mosaic glass, gold leaf and other precious materials. Noted American artist and feminist Judy Chicago wrote the book's preface.

Harold Griffin, BA 72, draws upon his own heritage to portray an Irish community in rural 1950s Quebec in ***Three Letters to Pine River*** (Borealis Press, \$19.95). The tale, which evokes a strong sense of time and place, tells of a teenage boy who overhears a confrontation between two farmers shortly before one of them is found

en's studies) 80, explains how she wrote, funded, assessed and staged her research-informed play *Harriet's House* for Toronto's 2012 Pride Festival. *Harriet's House* is contemporary drama about the challenges and politics of transnational adoption in a Canadian same-sex family. Goldstein is a playwright and a professor at the Ontario Institute for Studies in Education in Toronto.

Women approaching mid-life can become overwhelmed by increasing challenges regarding their family, physical changes and personal fulfillment. In ***The***

Based in Montreal, Boire is a writing coach and author of two books of poetry, *For the Birds* and *Little Mother*. jenniferboire.com

In ***Evangeline*** (heidilegg.com, \$15), **Heidi Radford Legg**, CrDip (journ.) 94, introduces 18-year-old Eve LeBlanc, a contemporary incarnation of the legendary Acadian heroine portrayed in Henry Wadsworth Longfellow's epic poem, *Evangeline: A Tale of Acadie*. In this coming-of-age story, Eve yearns to follow her boyfriend to the United States but must deal with her headstrong father and a long-held family

secret. This is the debut novel for Radford Legg, a New Brunswick native who lives in Cambridge, Mass., and has written six screenplays and many essays and poems.

Writer, poet, lyricist, performer, voice artist, designer, language coach: these are among the ways **Constanza**

in Montreal in 1984 and has kept busy ever since as an ethnomusicologist, musician, teacher and author. His books include *Go Cat Go! Rockabilly Music and Its Makers* (1996) and *American Popular Music: Rock and Roll* (2005), and he currently offers courses on music and culture in

Algerian writer Maïssa Bey and translated by **Senja (Kunelius) Djelouah**, BA (Eng. & cr. writing) 01, follows the path of a young woman as she makes her way through a city, a life and a sense of self that have been ravaged by an earthquake. Through prose that marries form and content, the

Molson School of Business. In *The Impossible Flight: An Inspiring True Story of Vision, Adversity and Success*, recently published in its third edition (Editions Temeris, \$19.95), Sonokpon recounts how his unwavering determination and persistence helped him overcome adversity. Today he is an in-



Bade, BA (comm. studies) 99, describes herself. Bade taps into many of those skills in *The Music Box* (CreateSpace, \$12.45), a fairy tale—it actually features fairies—intended for young and older readers. The story follows a music box given to Frederic, an 18th-century composer, and anachronistically pays homage to classical music and Jazz improvisation. Bade holds a Master’s in Digital Arts in Music Technology from the Institut Universitari de l’Audiovisual in Barcelona and lives in Los Angeles, Calif.

Victoria, B.C., native **Craig Morrison**, PhD 00, arrived

Concordia’s Department of Music. He also organizes the Annual Roots of Rock and Roll Concert at Concordia’s Oscar Peterson Concert Hall each February. The recording of the 2011 annual show, *Blowing in the Wind: A Tribute to Bob Dylan and his Musical World* (\$18), features the talents of Morrison and 11 other local musicians who paid tribute to Dylan in honour of the legend’s 70th birthday. All of Morrison’s eight CDs are available through craigmorrison.com.

The novel *Above All, Don’t Look Back* (University of Virginia Press, \$23.39), by

acclaimed Algerian author goes beyond straightforward journalistic narrative to represent the inner experience of a victim of a natural disaster. *Above All, Don’t Look Back* was nominated for the 2011 International IMPAC Dublin Literary Award.

Born in Togo to a poor family of 15 and orphaned at a young age, **Kofi Sonokpon**, AMBA 03, would seem an unlikely candidate to rise to prominence in the international aviation profession. Yet through skill and perseverance, that’s what he did—with the help of an Aviation MBA from the John

spirational speaker and lives in Ville Saint-Laurent, Que.

Protagonissia (Publish America, \$19.95), is the latest novel by **Costas Komborozos**, BA (Eng. lit.) 06, under the pen name Tino Costi. In the book, Maria attempts to solve the puzzle of her lover’s death by inhabiting his poetic consciousness, which allows her to reconstruct the events leading to his demise. She wonders if her lover’s art is responsible for his death and if she can recreate him through her own art. Komborozos is a Montreal-based editor and writer. ■

Remembering Glassco and Nowicki

BY BRIAN BUSBY, BA (ENG.) 87

It was 1984, winter in Montreal. A few weeks into my first semester at Concordia, and already I was considering changing programs. The political science courses and texts that should have dominated my days were taking second place to Canadian novels, short stories and verse. At 21, I was only beginning to explore our country's literature; writing ignored by the elementary and high schools I'd attended.

That same winter I happened upon fleeting mention of John Glassco—a stray sentence remarking that this respected Montreal poet had also penned a classic work of erotica. That book, *Harriet Marwood, Governess* (1967), proved to be the introduction to a most unusual and unusually broad body of work that encompassed verse, short stories, pornography, translations, essays and anthologies.

I read every Glassco title while at Concordia, though only one—*Memoirs of Montparnasse* (1970)—was for a class. The focus of the course, given by Larry Nowicki, was the North American expatriates of 1920s Paris. As writer Malcolm Cowley once noted, it was Glassco who had best captured the time and place.

My final semester at Concordia, graduation in sight, found me dining with Larry at La Coupole, part of a seminar devoted to F. Scott Fitzgerald. Yet Glassco, my fellow Montrealer, was never far from mind. Wasn't it at La Coupole that he'd had to suffer Hemingway's boorish bullying?

"Winter in Montreal in 1927," *Memoirs of Montparnasse* begins. "Student life at McGill University had

depressed me to the point where I could not go on." Glassco was just 17 when he left McGill and, though he would have been loath to admit it, McGill played a central role in his life.

Yet my biography of the man, *A Gentleman of Pleasure* (2011), is very much rooted in the soil of Concordia.

A year or so after graduation, I moved into a two-storey Victorian flat that Larry owned off Square St-Henri. Professor turned landlord and neighbour. In the five years that followed, I don't think there was a day I didn't run into him. He and his wife Pat, always generous hosts, would invite me for the occasional drink or dinner.

At times the subject of Glassco would come up; I remember us once raising a glass to his memory. Larry shared my curiosity about this most mysterious and idiosyncratic of writers.

"Why is there no biography of Glassco?" I would ask time and again. Invariably, Larry would respond that the task was mine. Yet a biography of an extremely secretive man, one who took pride in hoaxes and fancied himself "an accomplished liar," a "great practitioner of deceit," seemed like folly.

My occasional, casual attempts to learn more about Glassco gave rise to a multitude of questions, while bringing

very few answers. It seemed absurd that someone like me, who had never attempted anything longer than a feature article, should take on the life of so secretive a man. And yet, the idea of a Glassco biography stayed with me, in part because of my strong wish to read one.

In 1994, as Larry was beginning his retirement from teaching, I moved to Vancouver. I saw my old professor, landlord and friend only two more times: the first at the Claremont Café in Westmount, the second in the Montreal General Hospital where he would soon die, just as the summer of 1995 was drawing to a close.

Writing *A Gentleman of Pleasure*—which was published a year ago by McGill-Queen's University Press—consumed seven years of my life; it was far more difficult than I'd ever anticipated. I dare say Larry also thought it would be easier.

It was my good fortune to have had Larry as a teacher. I feel privileged to have been his friend. I dedicated the biography to his memory... and tonight I will raise a glass to him. ■

Brian Busby is a literary historian and writer. He lives with his wife and daughter in St. Marys, Ont.





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