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## ON THE RIGHT FOOT

From fashion and feminism to business, health and more, shoes offer Concordians a closet-full of subjects to research.

By Louise Morgan and Alyssa Tremblay



## WORTH THE GAMBLE?

Lotteries and alcohol provide governments with important revenues – as well as unseen expenses. Concordia experts examine the issue.

By Alyssa Tremblay

## THE WRITE TRACK

Concordia's creative writing program has established itself as a launching pad for talented authors and poets.

By Aviva Engel



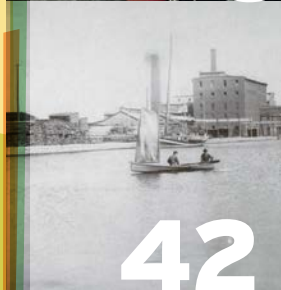
## ROLOFF BENY FOUNDATION FELLOWSHIP IN PHOTOGRAPHY

Student photography fellowship winner Jinyoung Kim.

## ANSWERS – AND PREVENTION – TO GENOCIDE

Two decades after the Rwandan Genocide, Concordians seek out ways to stop such massacres before they happen.

By Patrick McDonagh



## ENDINGS AND BEGINNINGS

A Concordia-made, audio guided tour walks visitors through the rich history of Montreal's Lachine Canal.

By Steven High

## 46 FACULTY SPOTLIGHT: FINE ARTS

More than 700 artists, scholars and activists from across the Americas will visit Concordia in June for the bi-annual Encuentro.

By Julie Gedeon

spring 2014 volume 38 number 1 [concordia.ca/magazine](http://concordia.ca/magazine)

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## Being creative

My wife is a sculptor and her family is full of creative types: musicians, actors, artists, photographers. Often, when someone we meet learns what I do, he or she will turn to me and (sympathetically) say, "You're a writer — you must be creative too."

Not exactly, I reply. Journalistic writing and editing are crafts, not art, and don't require the same sort of creativity as, say, writing fiction or poetry.

Or do they? This year's Concordia University Thinking Out Loud conversation series, held in partnership with *The Globe and Mail*, was on creativity. The four talks took place throughout March at the university. Speaking at the third event, Australian author Peter Carey claimed his writing mostly was a rehash of his daily experiences. "I'm a magpie. I'll pick up things that are left over from dinner and I'll use them for something else the next day," he said. Concordia English professor Josip Novakovich, Carey's co-conversationist, echoed the sentiment, saying he basically rearranges his observations into coherent stories.

They were being modest, of course. Carey is a two-time Booker Prize for Fiction winner (*Oscar and Lucinda*, 1988, and *True History of the Kelly Gang*, 2001), and Novakovich was short-listed in 2013 for the Man Booker International Prize, which is given for career achievement. (Read an excerpt of Novakovich's short story *Ice*, from *Salvation and Other Disasters*, on page 33.)

What distinguishes creative, skillful artists — in all fields — is their ability to recognize what story or subject is worth telling or retelling and delivering it in a compelling, masterly fashion.

MEANWHILE AT THE THINKING-OUT LOUD CONVERSATION SERIES...



Part of that comes naturally and part can be learned and honed, such as in Concordia's Faculty of Fine Arts or creative writing program (see "The write track" on page 30).

Creativity can be displayed in different fashions. This issue looks at the creative and ultimately profound ways Concordia faculty approach a range of research areas. These include less obvious topics of scholarship, such as shoes (see "On the right foot" on page 15), as well as ones clearly in need of further investigation, including genocide "Answers — and prevention — to genocide" on page 36) and the costs and benefits of the government-sponsored gambling and alcohol business (see "Worth the gamble?" on page 24).

The Thinking Out Loud conversations provided fresh insight to the creative process of writers as well as advertisers, circus planners and musicians. (Watch the videos or listen to the podcasts of the 2014 or 2013 Thinking Out Loud conversations at [concordia.ca/cutalks](http://concordia.ca/cutalks).)

What I took away from these talks is that the roots of creativity are hard to

define. Each artist follows his or her own path to inspiration. The successful ones consistently find it. ■

## 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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## APPRECIATION FOR CONCORDIA

As a graduate of Concordia and author of over 30 books published internationally (see *Words & Music*, fall 2013), I am proud to know that the university remains one of the few educational institutions that respects copyright and operates under a licensed agreement with Access Copyright.

As a full-time writer I cobble my income from a number of sources: advances, royalties, foreign and film rights, speaking engagements, editing, teaching, Public Lending Right (whereby Canada Council reimburses writers for the number of "hits" of their books on public library shelves) and the Access Copyright Payback cheque. The Payback cheque represents a mortgage payment for me.

Because of a misinterpretation of the fair dealing exemption in our new copyright Bill C-11, many institutions feel copying sections of texts and other material can be done for free, but there is always a cost to acquiring quality content! This cost is just being

shifted back onto the publishing and writing sectors, which cannot bear any more downsizing at this point. Fair dealing does not include copying and downloading that is done systematically to avoid buying books. It's intended for incidental copying for research and to help individual students. The licence fee covers course pack production where fragmented uses of works best serve the course curriculum.

Your Access Copyright licensing fee not only pays mine and other writers' bills, it also keeps the publishing sector viable, ensuring that there will be jobs in the creative sector when you graduate. Thank you Concordia for doing the right thing.

**Sylvia McNicoll, BA (Eng.) 78**  
**Burlington, Ont.**

## LEARNING SOMETHING NEW

I enjoyed reading your article "Hockey's True Home at Concordia" (News, winter 2014), including the 1966 *Loyola News*' clip about my dad, Ed Meagher, by L. Ian MacDonald.

One thing I have learned since my dad's death 19 years ago is that there are thousands of Ed Meagher stories out there, and that I should never be surprised to hear new ones. However, I thought I knew most of the rink stories, as my own memories take me back to the late '60s and early '70s. I was a real rink rat in those days — and it wasn't

uncommon for members of the Loyola High School senior hockey team to stuff me in a hockey duffle bag in the dark confines of the old senior hockey room.

Yet I had never heard about the discussions on the naming of the rink, let alone Mr. MacDonald's story advocating for Ed Meagher's name to be attached to the building. The arena was a very special place in my dad's life — where he probably spent as much time teaching young men lessons as important as the ones he taught in his classroom.

**Rich Meagher,**  
**BComm (mktg.) 82**  
**Beaconsfield**



FROM LEFT: ED MEAGHER, RICH MEAGHER, RICH'S DAUGHTER LAURA AND WIFE DANIELLE AT THE LOYOLA (NOW ED MEAGHER) ARENA IN 1990.

## NOT ON TARGET

I take a very strong exception to what Professor Harold Simpkins, a senior lecturer in the Department of Marketing at Concordia's John Molson School of Business, says in the article "Is the Canadian Business Model Off Target?" (winter 2014) by Jason Magder. He attacks Canadian "strong social programs" because they kill "the entrepreneurial spirit." Concordia used to be a decent, progressive university that would not tolerate this

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type of loose talk. Things have changed and Concordia means business, American business that is.

Of course, one may ask what “social programs”? Under Canada’s current Harper regime, public servants and academics are usually muzzled, but of course they are always free to sing the praises of unfettered capitalism. Incidentally, this writer happens to be a former member of the now defunct Progressive Conservative Party.

**Kazimiera J. Cottam, BA 64  
Ottawa**

### **CORRECTING A NUMBER OF INACCURACIES**

As corporate historian at Hudson’s Bay Company (HBC), I was interested to read Jason Magder’s take on the changing Canadian retail landscape (“Is the Canadian Business Model Off Target?”). While Magder’s overall conclusion — that Canadian niche businesses do better than more broadly based retailers, both at home and outside Canada — has some validity, some of his history is wrong.

Magder credits tough competition at home for American success in making inroads into Canada. He cites Walmart’s arrival in 1994 as the catalyst for the subsequent bankruptcies of Eaton’s, SAAN and Simpson’s. In fact, Simpson’s never went bankrupt. Moreover, it disappeared from the retail

landscape a full three years before Walmart arrived. HBC acquired Simpson’s in 1978 and operated it as a separate premium banner until 1991, by which time all remaining Simpson’s stores were folded into The Bay banner.

As for more recent history, Magder relates Target’s entry into Canada without mentioning that this was only made possible when it bought the majority of Zellers leases from HBC. Interestingly, this is the same strategy Walmart used to come to Canada in 1994, when it bought Woolco’s leases.

He later references American retailer Lord & Taylor’s purchase of HBC in 2008. That year, HBC, then privately held, was purchased by NRDC Equity Partners, which had bought Lord & Taylor in 2006. After several years aligning these businesses, Lord & Taylor was bought outright by HBC in 2012, prior to Hudson’s Bay Company’s return to the public marketplace. In 2013 HBC acquired Saks Fifth Avenue. Today HBC owns and operates three of North America’s most historic brands: Hudson’s Bay (rebranded from The Bay in 2013), Lord & Taylor and Saks.

The retail sector in Canada is in flux. The next few years will be very interesting — for consumers as well as historians. ■

**Joan K. (Best) Murray  
Toronto**

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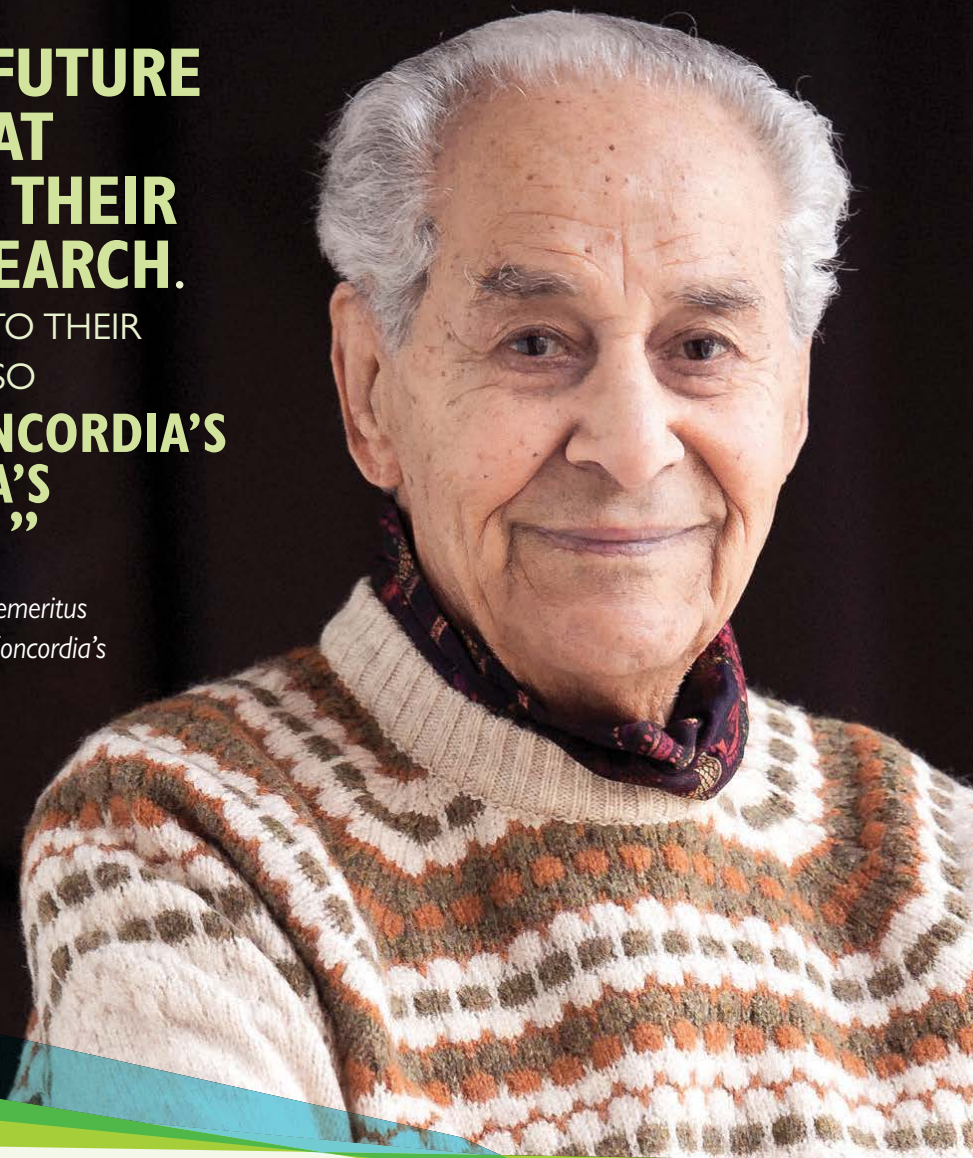
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I HOPE THEY CONTRIBUTE TO THEIR AREAS OF SPECIALIZATION SO

**THEY CAN RAISE CONCORDIA'S AS WELL AS CANADA'S RESEARCH PROFILE. ”**

*– Ragai Ibrahim, a distinguished professor emeritus and plant scientist for almost 50 years in Concordia's Department of Biology, has overseen some 40 graduate students. In 2005, he established a graduate award in biology.*



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THINKSTOCK



TAREK ZAYED SAYS MORE STUDIES ARE NEEDED TO FIND WAYS TO HELP CANADIAN ROADS EXTEND THEIR DURABILITY.

**STUDY SHOWS IMPROVED PAVEMENT MARKINGS CAN SAVE LIVES**

As spring finally emerges after a ferocious winter, our battered roads are now re-exposed. While potholes and cracks might make news, a larger concern should be the deterioration to pavement markings, from yellow to white lines, which are a major factor in preventing traffic accidents.

A study from Concordia, funded by Infrastructure Canada and published in *Structure and Infrastructure Engineering*, found that snowplows are the biggest culprit in erasing roadway markings. The research team also examined the impact of salt and sand on the visibility of pavement markings. The conclusion: a simple switch in paint can save cars — and lives.

Using government data, Tarek Zayed, a professor in the Department of Building, Civil and Environmental Engineering, measured the relationship between materials

used in pavement markings, and their age and durability. He also compared highways with city roads, examined traffic levels and took note of the types of vehicles involved. Finally, Zayed and his research team examined marking types such as highway centre lines, pedestrian crosswalks and traffic intersections.

They found snowplows to be the worst on roads because they literally scrape paint off the streets. “Snow removal is the major contributing factor to wear and tear on pavement markings, because when snow is pushed off the road, part of the markings is taken off too,” he says.

Zayed suggests that an upgrade to more expensive, yet more durable, epoxy paint might improve the chances of pavement markings surviving the winter in a cost-effective way. Other options include paint tape and thermoplastic, although these are quite expensive as well. ■

— Suzanne Bowness

**FORMULA GROWTH DONATES \$1.1 MILLION TO FOUR QUEBEC UNIVERSITIES**

Montreal-based investment firm Formula Growth Limited is advancing business programs at Quebec universities Concordia, Bishop’s, McGill and HEC Montréal. On March 31, the firm announced a combined gift of \$1.1 million to the institutions. Concordia’s portion of the donation will support the John Dobson—Formula Growth Investment Room at the John Molson School of Business (JMSB).

Formula Growth’s donations reflect a half-century history of philanthropy and entrepreneurship initiated by its late founder John W. Dobson. “Formula Growth’s \$1.1 million gift is a vote of confidence in higher education. It is an investment in our city, in Quebec and Canada,” said company president Randall Kelly, BComm 78. ■

— Scott McCulloch



JOSEPH DRESNER

PICTURED (FROM LEFT TO RIGHT) ARE MICHEL PATRY, DIRECTOR OF HEC MONTRÉAL; ALAN SHEPARD, PRESIDENT OF CONCORDIA; RANDALL KELLY, PRESIDENT OF FORMULA GROWTH LIMITED; STEVE HARVEY, DEAN OF THE JMSB; MICHAEL GOLDBLOOM, PRINCIPAL OF BISHOP’S UNIVERSITY; AND MARC WEINSTEIN, VICE-PRINCIPAL OF DEVELOPMENT AND ALUMNI RELATIONS AT MCGILL UNIVERSITY.

## CONCORDIA LAB CHANGING HOW WE DETECT CANCER CELLS

The students in John Capobianco's Lanthanide Research Group have a lot in common.

They're passionate about chemistry, with the scholarships and awards to show for it. Most came from outside Canada to study at Concordia, some from as far away as Colombia, China and Romania. And all but one of the nine are women.

To Capobianco, a professor in the Department of Chemistry and Biochemistry, that last detail is a big leap from the not-so-distant past. In his undergraduate days, he says, there were only one or two women in each of his science classes. But now, things are different. "Even with respect to faculty, in chemistry and biochemistry, we have seven women faculty members," he says. "It's a welcome change."

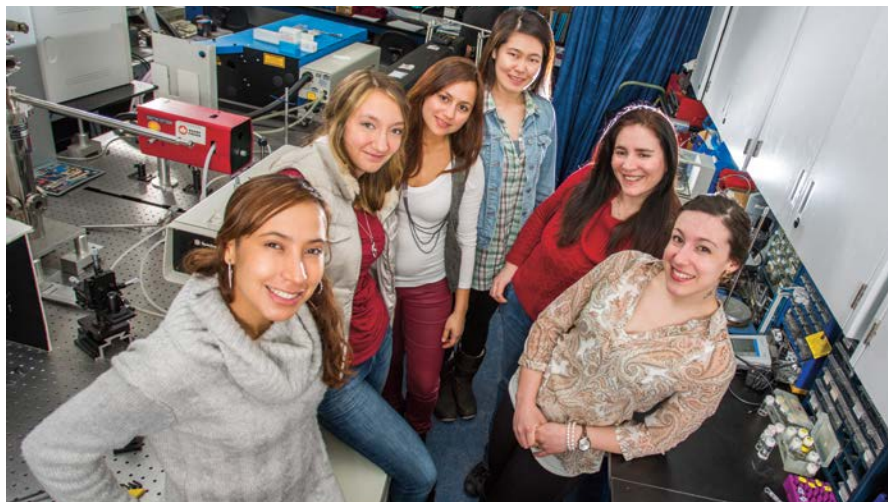
Right now, the research group is exploring new ways to use lanthanide-doped nanoparticles for bioimaging, and as a detection tool for targeting cancer cells.

That sort of innovation has long been part of Capobianco's work. "We were the first to observe upconversion in nanoparticles in the late 1990s," he says.

These upconverting nanoparticles, which can be synthesized in the lab, render near-infrared light visible. "With that, we started looking at using some of the potential applications of upconversion with lanthanides, and it's just rolled along since."

Jessica Yu, a master's student, has been experimenting with the use of upconverting nanoparticles in photodynamic therapy — an effort that could one day yield groundbreaking results. "The more I do this research, the more I realize that this is something that can help people," she says. "It really could have a significant impact on the world." ■

— Tom Peacock



THE LANTHANIDE RESEARCH GROUP, FROM LEFT: DIANA CONSUELO RODRÍGUEZ BURBANO, ANA MARIA IBARRA RUIZ, PAOLA ANDREA ROJAS GUTIÉRREZ, JESSICA YU, NICOLETA BOGDAN AND REBECCA WEBB.

## INGRID BACHMANN ADDS CREATIVE DIMENSION TO A STANDARD SURGICAL PROCEDURE WITH HYBRID BODIES



Heart transplantation has evolved greatly since the first implant in 1967. Today, recipients live long, healthy lives. Yet until recently little inquiry had been made into the emotional or psychological states of the patients after the surgery. A new collaboration between Concordia researcher Ingrid Bachmann and a Toronto-based medical

research group is helping to change that.

The evolving multi-sensory project *Hybrid Bodies: An Artistic Investigation into the Experience of Heart Transplantation* provides a creative context in which to explore the experiences of organ recipients and their cultural views on

transplantation. It links them to ideas of embodiment, identity and kinship.

"In *Hybrid Bodies*, we looked at how the arts can be used to give voice to heart transplant recipients' experiences, and how these experiences can be incorporated into public discourse," says Bachmann, an associate professor in Concordia's Department of Studio Arts.

"It's similar to the discourse surrounding phantom limb pain: once we put a name to patient experiences, we'll be better able to discuss them."

Bachmann collaborated with the University of Toronto-based Process of Incorporating a Transplanted Heart (PITH) group. Along with an international team of artists, she reviewed PITH video interviews with heart transplant recipients. The artists created works representing the effects of surgery that they identified in the patients' behaviour.

When Bachmann first saw the footage, she was struck by the small differences between words and actions. "The patients may have said one thing about how they were feeling, but their actions told a different story." ■

—Cléa Desjardins





## CONCORDIA AND LA VITRINE PARTNER IN SUPPORT OF MONTRÉAL, CULTURAL METROPOLIS

LA VITRINE'S LISTINGS WILL FEATURE CONCORDIA EVENTS LIKE *EINSTEIN DREAMS*, A MULTIMEDIA ENVIRONMENT IN THE FACULTY OF FINE ARTS' BLACK BOX.

In February, Concordia became the first Montreal university to partner with La Vitrine ([lavitrine.com](http://lavitrine.com)), Montreal's Cultural Window. The partnership will allow residents and others to discover the wealth of diverse cultural activities available on both the university's campuses while also sharing La Vitrine's cultural programming and activities with the Concordia community.

La Vitrine is a non-profit organization dedicated to the promotion and sales of all cultural activities. It is reputed to be the leading promoter of culture in Montreal. "La Vitrine is a vital cultural hub for Montreal," says Alan Shepard, president of Concordia. "This commitment demonstrates our desire to promote the city as a cultural metropolis."

The partnership, which is intended to promote Montreal's cultural programming among Concordia students, is in line with the city's 2007-2017 *Action Plan – Montréal, Cultural Metropolis*.

Throughout the coming year, cultural activities produced and presented by the university will also be included in La Vitrine's promotional campaigns. In return, the university will use various communication tools to share La Vitrine's calendar of cultural activities on both of its campuses.

Download La Vitrine's free mobile application — [lavitrine.com/content/mobileapp](http://lavitrine.com/content/mobileapp) — available at both the Android Market and Apple's App Store. ■

— Tom Peacock

## HANDGRIP STRENGTH MAY BE LINKED TO ABILITY TO FIGHT DISEASE

New acquaintances are often judged by their handshake. But research has now recognized that this simple squeeze is also an important diagnostic tool in assessing strength and quality of life among critical care patients.

In a study published in the journal *Supportive Care Cancer*, Concordia professor Robert Kilgour and his colleagues at the McGill Nutrition and Performance Laboratory confirmed a link between handgrip strength and survival rates.

The test was simple: 203 patients fighting advanced-stage cancers squeezed a device known as a dynamometer with their dominant hand. The instrument then measured peak grip strength.

Because it requires minimal equipment, this method of evaluation is both portable and practical, Kilgour says. "This measure is one of several to categorize patients according to the severity



CONCORDIA RESEARCH SHOWS HANDGRIP CORRELATES TO PATIENT RESILIENCE.

of their disease. It can help determine interventions they may need, whether clinical, nutritional or functional."

While other diagnostic tests rely on a patient's self-reporting or examine related factors such as decreased body weight, the handgrip test directly focuses on body strength. Its precision allows doctors to better assess a patient's decline. Clinicians typically classify patients by percentiles: those in the bottom 10th percentile are in the most serious condition, while those in

the 25th are somewhat stronger. In most cases, slowing a patient's decline and maintaining a decent quality of life can be a significant accomplishment.

Kilgour and his colleagues believe the grip test may help all categories of patients, especially those in the 25th percentile. At this stage, even modest interventions, like starting exercise or a diet change, can yield results, boosting both the physical and mental health of patients. ■

— Suzanne Bowness

# setting an example



## WHY I GIVE

“My mother taught me to give. When I was a young boy, she gave me the best gift of all — herself. She offered her time — precious as it was to a suburban matriarch.

I was lucky. As the youngest of four siblings, my special status in the domestic pecking order was ironclad. Mom indulged my childhood needs yet encouraged me to learn from my elders.

Getting a proper education was a must in my family. I watched as siblings earned their degrees and, later, their professional stripes. They succeeded. They started families of their own.

I did too. My Concordia degree opened doors. I worked as a journalist in the United States. For more than a decade, I edited finance magazines in the United Kingdom where my son, Julien, was born in 2005.

That’s when I learnt what giving truly means. My wife was diagnosed with chronic lymphocytic leukaemia in the final trimester of her pregnancy. Doctors at St. Mary’s Hospital in London broke the news just days before our son arrived. On the cusp of fatherhood, aged 40, my fate was sealed as a loving husband and rookie caregiver.

The birth of our son, whose prenatal checks helped doctors detect my wife’s cancer, was a catalyst. I’d come full circle. It was time to pass on to him what I was given: integrity and compassion.

I give to Concordia regularly. My gifts help others. I recently met a student — a chemistry major — who benefits from donations. He’s an affable young man. After Concordia, he plans to attend medical school. Perhaps he’ll find a cure for cancer.

It has been eight years since that fateful day at St. Mary’s Hospital. My wife’s bone marrow transplant has extended her life expectancy. My son is happy and healthy.

And I continue to give. Why not?”

– **Scott McCulloch, BA 90**

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## PHILIPPE CAIGNON AWARDED 3M NATIONAL TEACHING FELLOWSHIP

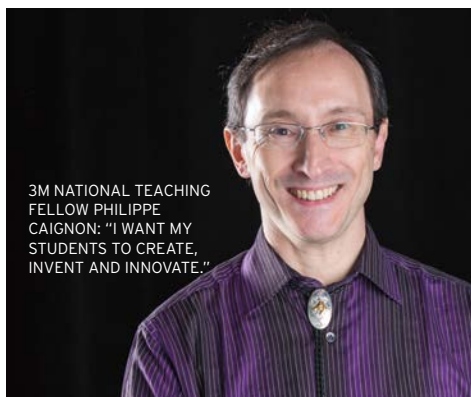
Philippe Caignon's commitment to his profession has earned him Canada's highest honour for university instructors: a 3M National Teaching Fellowship. Presented to 10 professors every year, the award recognizes exceptional contributions to teaching and learning.

"This honour is a reflection of Concordia's commitment to providing our students with the most stimulating classroom experience," says Alan Shepard, the university's president. "Our faculty members are dedicated to their teaching practice and creative in communicating their passion for learning."

"As a teacher, it is incredible to have your work recognized with an award like this one," says Caignon, an associate professor and chair of the Département d'études françaises.

Caignon came to Concordia as a part-time professor in 1999. His dedication was immediately apparent to his peers, and in 2007 he won the Arts and Science Faculty Award for Teaching Excellence. Every member of Caignon's department endorsed his nomination. "Everything I do, I have to explain to my students why I do it. I think it's one of the best things for students, to know that their professor not only knows the material but also understands how to transfer it to them in a really pedagogical way," Caignon says. ■

— Tom Peacock



CONCORDIA UNIVERSITY

## WHAT IS "DOMICIDE"?

From the Holocaust to the Cambodian Civil War to the Somali refugee crisis, the past century has been rife with mass forced migrations.

When it comes time to rebuild, these victims of home-destruction, or "domicide," are often given only the bare essentials and told to make do. That is nowhere near enough says Devora Neumark, BFA 84, PhD 13. In a new paper published in *Housing, Theory and Society*, she argues that a powerful way to overcome the traumas associated with domicile is to engage in home-beautification practices.

Neumark used an art-based methodology involving more than 100 individuals who had experience with involuntary displacement. Through public art performances and interviews, she noticed that the disorientation caused by the loss of home could be eased by

the repetition of domestic actions.

"It can be something as simple as sweeping the kitchen floor," says Neumark, who herself was the victim of forced dislocation when her home was destroyed by arson. This familiarizing implicates objects — like furniture, dishes, linen, decorative items and books; their placement within the house; the patterns of their use; and the associated stories that emerge over time about them.

Neumark's research shows that choosing to embrace home beautification is one of the most telling signs of a person's capacity to determine the course of his or her life after displacement. "Making deliberate choices — and acting on the belief that one's choices matter — are decisive elements in transitioning from victim to survivor," she explains. "They are a sign of building resilience." ■

— Cléa Desjardins

## ANSWERING CRITICAL QUESTIONS

Concordia faculty and students are chasing big questions in key Montreal clusters — from aerospace and clean technology to film and financial services; from information and communications technology to life sciences; from health to culture to energy — and beyond.

To highlight how Concordians are engaging these and other next-generation challenges, the university has produced a series of videos that display the amplitude of its research and dynamism of its community.

The five four-minute videos introduce viewers to researchers from across Concordia's four academic faculties who are addressing critical questions for our future:

- How can we reinvent the way we live?
- How do art and technology shape our lives?
- Is prevention the new cure?
- How does research advance human rights and social innovation?
- How will information, goods and people travel securely in the world of tomorrow?

Join the thinking. Watch the videos at [concordia.ca/discover-concordia](http://concordia.ca/discover-concordia). ■

— Tom Peacock



## MICKEY DONOVAN NAMED STINGERS FOOTBALL HEAD COACH

“It feels like I’m coming home.” That was the sentiment expressed by Mickey Donovan, BA 06, at the announcement on February 11 that he’d been named head coach of the Concordia Stingers football team. “I think it’s special to be back at my alma mater. I’m looking forward to making great things happen with the Concordia football program.”

“I cannot tell you how thrilled I am to have Mickey take over the leadership of the Concordia Stingers,” says Patrick Boivin, director of Recreation and Athletics, who introduced Donovan. “I believe together we can take our team to the next level and give our student athletes a high quality university football experience, while ensuring their success on and off the field.”

Donovan becomes only the fifth

head coach in the 40-year history of Concordia football. He replaces Gerry McGrath, BA 68, who announced his retirement last fall after 22 seasons as an assistant coach and head coach with the Stingers.

One of the most accomplished players to ever wear the maroon and gold, Donovan played linebacker with the Stingers for three seasons — 2002 through 2004 — was a two-time

Canadian Interuniversity Sport (CIS) all-Canadian and won the Presidents’ Trophy as the top defensive player in Canadian university football in 2004.

He coached linebackers at the University of Western Ontario Mustangs from 2007 to 2011 and then joined the McGill University Redmen program as assistant head coach and defensive co-ordinator. ■

— Catherine Grace



DIRECTOR OF RECREATION AND ATHLETICS PATRICK BOIVIN (LEFT) AND NEW FOOTBALL COACH MICKEY DONOVAN.

## THINKING OUT LOUD TACKLES CREATIVE PROCESS



THE GLOBE AND MAIL'S ANDRÉ PICARD, LEFT, WITH JIAN GHOMESHI AND SANDEEP BHAGWATI AT CONCORDIA, MARCH 25.

Booker Prize-winning author, popular CBC Radio host, award-winning advertising veteran and author, and former Cirque de Soleil exec came to the university in March to share their views on the creative process. The guests were joined by four dynamic Concordia professors as part of the Thinking Out Loud conversation series, held in partnership with *The Globe and Mail*.

**March 6:** CBC radio host and advertising industry veteran Terry O'Reilly and Charles Acland, professor and Concordia University Research Chair in

Communication Studies, discussed the history and shifting world of advertising, from its 19th-century beginnings to challenges and opportunities in the present-day wired reality.

**March 12:** Lyn Heward, former director of creation at the Cirque du Soleil, was joined on stage by Louis Patrick Leroux, an associate professor in Concordia's departments of English and French Studies.

**March 20:** Man Booker International Prize nominee Josip Novakovich, professor in the Department of English, and two-time Booker Prize-winning author

Peter Carey explored how emigration can influence writing.

**March 25:** Sandeep Bhagwati, associate professor in the Department of Music and Canada Research Chair in Inter-X Art Practice and Theory, and CBC Radio *Q* host Jian Ghomeshi brainstormed on what global music traditions could soon look and sound like.

To hear podcasts or see videos of the two conversations year's, visit [concordia.ca/cutalks](http://concordia.ca/cutalks). ■

*The conversation continues at The Walrus Talks, a thought-provoking discussion of ideas about the big issues of our time, featuring leading thinkers.*

*The next Walrus Talks, on human rights, will be held May 7 at 7 p.m. at the Isabel Bader Theatre, 93 Charles St. W., Toronto.*

To register or for more information: [thewalrus.ca/events](http://thewalrus.ca/events). Watch the video after the event: [thewalrus.ca/the-walrus-talks-human-rights](http://thewalrus.ca/the-walrus-talks-human-rights). Watch the video of *The Walrus Talks Climate*, held April 28 in Ottawa: [thewalrus.ca/the-walrus-talks-climate](http://thewalrus.ca/the-walrus-talks-climate).



## THE FUTURE OF ROBOTS IS ABOUT TEAMWORK

As a child in Iran, Omid Danesh watched his father, a professional animator, struggle to create a realistic 3-D animation of a flock of birds: “How do you animate 100 birds at the same time?”

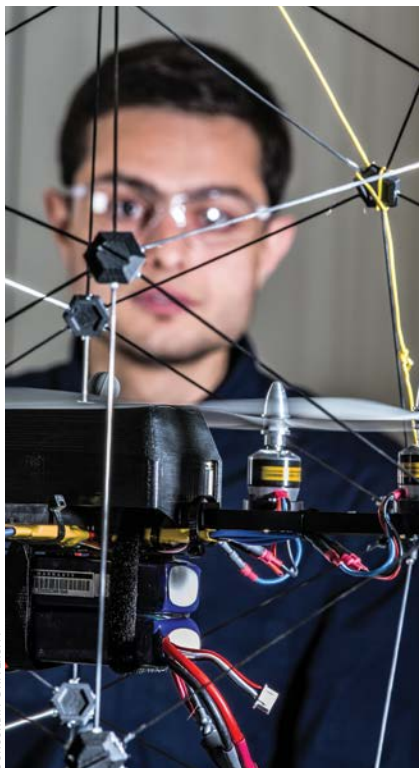
The challenge became one of devising basic algorithms to control the animals’ movements within established parameters. And the passion it inspired would eventually bring Danesh to Concordia.

Now, as a master’s student in the Faculty of Engineering and Computer Science, his aim is to make complex sets of mechanical devices work as a team. Under the supervision of Department of Mechanical and Industrial Engineering professor Chun-Yi Su and Jamal Bentahar, an associate professor at the Concordia Institute of Information Systems Engineering, Danesh is developing technology that may one day change the way we see machines.

While studying mechanical engineering at Khorasgan Islamic Azad University in Isfahan, Iran, Danesh saw how robots were being used to help people undergo physiotherapy. “I realized I wanted to know more about robots and control systems,” he says.

Making machines co-operate requires an understanding of sophisticated concepts in control theory, graph theory and game theory. Its potential applications are remarkable.

He points to the idea of a team of agile, flying robots, such as quadrotor



CONCORDIA UNIVERSITY

OMID DANESH WITH A QUADROTOR HELICOPTER: “I REALIZED I WANTED TO KNOW MORE ABOUT ROBOTS AND CONTROL SYSTEMS.”

helicopters — mini helicopters in an 80-sided carbon fibre cage — that would be capable of conducting surveillance missions over a large area in a very short time.

“Quadrotors could be used to make a real-time map of the inside of a building under attack, so that police officers can be aware of risks inside beforehand, or to measure air pollution in parts of a city that would otherwise be inaccessible,” says Danesh.

Though neither of these scenarios is a reality yet, Danesh is confident both can be. ■

—Laurence Miall

## ACFAS CONGRESS OFFERS PUBLIC EVENTS AT CONCORDIA

From May 12 to 16, Concordia is hosting the 82nd Congress of l’Association francophone pour le savoir (Acfas), the largest multidisciplinary gathering devoted to knowledge in the French-speaking world. Over the course of the week, 5,000 researchers from across the globe will take part in colloquia exploring subjects as diverse as art therapy and the aging process.

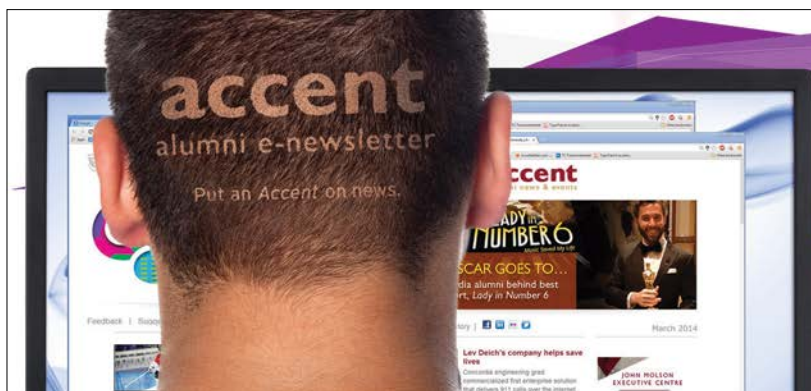
Acfas also presents an opportunity for the general public to learn from pre-eminent academics — many who are Concordians. A series of

16 “Activités grand public” will showcase the calibre and breadth of Concordia’s research and highlight its deep ties to the French-speaking community. These free public events include everything from Quartier Concordia walking tours to conversations with two of Quebec’s foremost filmmakers.

Register or learn more: [acfas.ca](http://acfas.ca).

—Lucas Wisenthal

R=ZC<sup>2</sup>



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17<sup>TH</sup> INTERNATIONAL ELECTRIC VEHICLE SYMPOSIUM EVS-17 3<sup>E</sup> CONGRÈS MONDIAL EN SOINS INTENSIFS PÉDIATRIQUES XXIV<sup>E</sup> CONGRÈS INTERNATIONAL DES ACTUAIRES IWA WORLD WATER CONGRESS SOMMET MONDIAL ÉCOCITÉ 2011 VE CONFÉRENCE INTERNATIONALE SUR LE SIDA FIRST JOINT MEETING OF ICCRH / ASBMR 20<sup>TH</sup> WORLD DIABETES CONGRESS ANTICIPATION, THE 67<sup>TH</sup> WORLDCON THIRD WORLD CONGRESS OF NEUROSCIENCE ISMRM 19<sup>TH</sup> ANNUAL MEETING & EXHIBITION SBS 13<sup>TH</sup> ANNUAL CONFERENCE & EXHIBITION LE CONGRÈS INTERNATIONAL DES ARCHIVES 1992 12<sup>E</sup> CONGRÈS DE LA FÉDÉRATION MONDIALE DES ERGOTHÉRAPEUTES IFA'S 9<sup>TH</sup> GLOBAL CONFERENCE ON AGEING + EXPO AGEING AND DESIGN MONTRÉAL CONGRÈS MONDIAL DE LA CONSERVATION DE L'UICN 2012 GOLDSCHMIDT

CONFERENCE INTERNATIONAL POLAR YEAR 2012 18<sup>TH</sup> WORLD CONGRESS ON FERTILITY AND STERILITY 21<sup>ST</sup> WORLD ENERGY CONGRESS 2012 UICC WORLD CANCER CONGRESS HUPO 2<sup>ND</sup> ANNUAL AND IUBMB XIX JOINT WORLD CONGRESS DROGUES ET SOCIÉTÉ, D'AUJOURD'HUI À L'AN 2000 FDI ANNUAL WORLD DENTAL CONGRESS CONGRÈS DE PNEUMOLOGIE DE LANGUE FRANÇAISE 1991 37<sup>TH</sup> COSPAR

SCIENTIFIC ASSEMBLY THE 23<sup>RD</sup> INTERNATIONAL CONGRESS OF RADIOLOGY OF THE ISR THE 19<sup>TH</sup> INTERNATIONAL CONGRESS OF CHEMOTHERAPY 8<sup>E</sup> CONGRÈS MONDIAL DE L'AIMPGN SICOT 1990 SOCIÉTÉ INTERNATIONALE DE CHIRURGIE ORTHOPÉDIQUE ET DE TRAUMATOLOGIE LE XII<sup>E</sup> CONGRÈS INTERNATIONAL DE PHARMACOLOGIE 16<sup>E</sup> CONGRÈS INTERNATIONAL DE NUTRITION

10<sup>E</sup> CONGRÈS INTERNATIONAL SUR LES SOINS AUX MALADES EN PHASE TERMINALE INET'96 LA CONVENTION ANNUELLE DE KIWANIS MONTRÉAL 2010 / 13<sup>TH</sup> WORLD CONGRESS ON PAIN 4<sup>E</sup> CONGRÈS INTERNATIONAL DE BIOLOGIE CELLULAIRE THE 79<sup>TH</sup> LIONS CLUBS INTERNATIONAL CONVENTION 24<sup>E</sup> CONGRÈS DE LA SOCIÉTÉ INTERNATIONALE D'UROLOGIE FORUM MONDIAL MONTRÉAL 2002 / DROGUES ET DÉPENDANCES, ENJEUX POUR LA SOCIÉTÉ XII PANAMERICAN CONGRESS OF RHEUMATOLOGY 12<sup>TH</sup> INTERNATIONAL CONGRESS OF IMMUNOLOGY AND THE 4<sup>TH</sup> ANNUAL CONFERENCE OF FOCIS / ICI COP 11 / UNITED NATIONS FRAMEWORK CONVENTION ON CLIMATE CHANGE L'INITIATION D'AVALOKITESHVARA THE XXIV INTERNATIONAL CONGRESS OF THE WORLD FEDERATION OF HEMOPHILIA INTER-AMERICAN DEVELOPMENT BANK MEETING

## THE PALAIS IS PROUD OF ITS 280 AMBASSADORS

*“For researchers involved in organizing an event at the Palais des congrès, it’s a way to raise their international profile, and it also represents a great opportunity for young researchers eager to expand their network of contacts with specialists from all over the world.”*



**Guy Lachapelle, PhD**  
Professor in the Department  
of Political Science  
at Concordia University







# On the right foot

Yellow booties, red shoes, cowboy boots, flowered pumps, teetering heels, cleats, platforms, ballet flats, sneakers, flip-flops. The list of foot-covering options for men and women seems endless.

Shoes can be practical, expressive, demonstrate status or social views — and so much more. It's a huge business. Statistics Canada reports that shoe stores hit \$259 million in sales in December 2013 alone. The global footwear market is expected to reach US\$195 billion by 2015, according to research from Global Industry Analysts. And footwear is the only Canadian apparel industry sector that's growing, according to recent findings by international marketing firm NPD Group. Hudson's Bay Company and other department stores are expanding their shoe departments, especially at the higher end of the market.

On the following pages, Concordia experts step in to offer their expertise on footwear-related topics.

## BRANDING: THAT'S SHOE BIZ!

Zeynep Arsel, associate professor,  
Department of Marketing

It's easy for shoe lovers to get carried away. Take Imelda Marcos, the infamous former Philippine first lady, whose collection was rumoured to count more than 3,000 pairs.

In one episode of the popular television sitcom *Sex and the City*, Carrie Bradshaw (Sarah Jessica Parker) realizes she doesn't have the money for a deposit on an apartment because she has spent \$40,000 on shoes, feeding her obsession with pretty — and pricey — Manolo Blahniks.

Those designer shoes retail for hundreds of dollars, while Louboutins, with their patented red soles, start at \$500 for canvas espadrilles and run over \$6,000 for studded party shoes. "Shoes have become part of the pop culture dialogue. Even when people can't afford \$600 shoes, these designer luxuries are increasingly perceived as a necessity," says Zeynep Arsel, associate professor in Concordia's Department of Marketing in the John Molson School of Business.

When you can buy perfectly functional footwear for less than \$50, why are consumers willing to drop a month's rent on a pair of shoes? "It's all about the brand. While a \$500 shoe may be aesthetically different than one made to lower standards, a lot of marketing goes into giving it an aura of exclusivity and inaccessibility," says Arsel. "People build their identities through these marketplace resources."

During the 1980s, an era of exploding stock markets and conspicuous consumption, companies took an in-your-face approach to marketing their brands, with huge logos dominating everything from bags to T-shirts. "Brands are more subtle these days, no longer signalling status to lower classes, but to peers. It's more difficult to spot luxury footwear — like Louboutins or Manolo Blahniks — unless you're part of the club. Exhibiting status becomes less about the object than knowledge of the object," Arsel says. When it comes to athletic shoes, brands appeal for different reasons. "As a culture, we're obsessed with achievement and pushing the human body to levels previously reserved for athletes. Nike targets and appeals to that desire," she adds.

Subcultures also express themselves through particular brands. Nike Dunks are favourites with the hip-hop crowd and hipsters prefer Converse All Stars.



"Skaters have appropriated Vans. To some extent, the brand's appeal comes from the functionality of the shoe. They're designed for stability on a skateboard, but that aesthetic has become co-opted by mainstream members of society," Arsel says. "Brands are smart. Since the early days of advertising, they've evolved from marketing on functionality to a more sophisticated approach, tapping into our deepest anxieties and desires. We want to be cooler, smarter, better."

—Louise Morgan



**ZEYNEP ARSEL**  
OWNS: 21 PAIRS, WEARS SAME  
TWO OR THREE  
FAVOURITE PAIR: BLACK CHUCK  
TAYLOR HIGH TOPS



## IF THE SHOE FITS: HEALTHY FOOTWEAR

David Paris, associate professor,  
Department of Exercise Science

The purpose of footwear is to protect feet — yet many consumers choose their shoes purely for fashion appeal. Whether for every day, a night out or a trip to the gym, improper footwear can lead to a lifetime of chronic pain.

“It’s a chain. People often don’t realize that pain in the shins, knees, hips and lower back can relate to the biomechanics of the feet,” says David Paris, associate professor in Concordia’s Department of Exercise Science and a certified athletic therapist who has worked with Canada’s national soccer team.

“To prevent injury, the first rule of footwear is to match the shoe to the foot, not the other way around,” he says.

Not all feet are created equal. “About 70 per cent of people have pronated — or flat — feet and require shoes that support and stabilize the ankle. One per cent of the population have rigid, supinated feet, meaning their arches are very pronounced. They benefit from more neutral, cushioned soles to compensate,” Paris explains. Everyone else stands somewhere in between.

Athletic shoes today are generally divided into these two basic categories, while everyday footwear is not. “It’s important to realize that if your feet are pronated, you need the extra support including a more rigid heel cup at the back of the shoe and a proper lacing system,” says Paris.

While it’s easy to convince people to wear correctly fitted athletic shoes, it can take much suffering to change the footwear habits of certain career professionals.

Reluctant to part with their pumps despite pain, a number of female CEOs and lawyers have asked Paris for orthotics. The custom-made inserts distribute pressure or realign the foot’s joints to offset structural problems. “Orthotics are not meant to compensate for bad shoes. They may mitigate symptoms temporarily, but they’re not going to solve the problem,” says Paris.

“To me, making orthotics for high heels seems counterproductive, so I won’t do it. High heels are fine to go to a wedding or to put on for an important meeting, but 95 per cent of the time, we should be wearing sensible shoes,” he says. “Constantly being in high heels is detrimental.” Over years, calf muscles shorten to the point where it becomes difficult to get the heel on the ground. High heels can also negatively affect the lower back.

When high heels are required, Paris recommends no more than two inches in pitch. That’s the height difference between the forefoot and the rear of the foot.

The toes naturally spread when the foot touches the floor, so Paris advises, “Avoid a narrow or pointy toe box — the area around the toes — since that can cause bunions.”

Next time you’re out shopping for shoes, Paris suggests you get advice from a knowledgeable salesperson who knows not only about shoes but also about feet. That may take a trip to a specialty store.

—Louise Morgan



DAVID PARIS  
OWNS: A DOZEN PAIRS, WEARS FOUR  
FAVOURITE PAIR: RUNNING SHOES





## FEMINIST FOOTWEAR

Kerry McElroy, film historian and feminist scholar, Simone de Beauvoir Institute; PhD candidate, Centre for Interdisciplinary Studies in Society and Culture

“Fashion — including footwear — can be a tool of liberation and oppression. It provides one of the strongest visual statements of identity within culture,” says Kerry McElroy, women’s studies scholar and PhD candidate at Concordia’s Centre for Interdisciplinary Studies in Society and Culture.

“Unfortunately women are getting many mixed messages and there’s a lot of confusion about what’s sexy, empowering, liberating,” she says. “If a woman feels empowered or that her identity is enhanced wearing stilettos or Birkenstocks, that’s her choice.”

Accepting a woman’s decision is a reflection of today’s third-wave feminist view — to embrace diversity and reject any criticism of how a woman expresses herself. The trouble is, according to McElroy, if critique is considered wrong, we lose constructive dialogue.

This inclusive view of feminism took hold in the 1990s as a reaction to the bra-burning, second-wave of the 1960s, when high heels and traditional patriarchal feminine ideals were rejected.

Yet even today, McElroy says, “I have friends working in the corporate world who would stand out wearing flat shoes. It’s part of

their corporate wardrobe to wear four-inch heels and a pencil skirt. You can’t be too frumpy or you won’t get ahead.”

McElroy believes the ideology at times went too far in the 1970s, in instances where it mandated throwing out all of the accoutrements of femininity in favour of androgyny. “At same time, if we’re in an environment where enforced femininity in the form of high heels, tight clothing and makeup is culturally mandated, then a lot of the work that was done has been pushed backwards.”

This swing of the pendulum — continuously rebelling against society’s latest feminist slant — results in lukewarm, quasi-feminism, McElroy says.

She points to a popular 1990s trend: “Women were rejecting second-wave feminism by wearing girly, baby doll dresses, but they were also rejecting mainstream femininity by wearing them with combat boots. Then, by the early 2000s, Britney Spears had come in and the whole circle was reset to the old free sexuality being sold as empowering.”

McElroy points out the challenge brought on by that thinking. “You get into this muddle where anything a woman does is empowering and feminism is whatever you want it to be. I think that’s a mistake,” she says.

Some younger women who aren’t exposed to feminist discussion might have the mistaken impression that walking around in eight-inch, clear heels is empowering, she says. “Not so much, if you can barely walk.”

McElroy issues a caution: “Whatever a woman chooses to wear, she should be aware of when she’s being marketed to and manipulated. Fashion is still fuelled by a corporate, capitalist society that sells women an idea of beauty.”

—Louise Morgan



KERRY MCELROY  
OWNS: 20 PAIRS  
FAVOURITE PAIR: NUDE BALLET FLATS





## RITUAL SOLES: SHOE PSYCHOLOGY

Andre L. Souza, postdoctoral studies,  
Centre for Research in Human Development

From runners to speed skaters to tennis professionals, most elite athletes rely on footwear that performs optimally under extreme conditions. Yet for some top athletes on competition day, it's the ritual surrounding their footwear that can make or break a performance.

Superstition is strong for tennis champion Serena Williams, who is rumoured to tie her shoes exactly the same way before a game and wear the same pair of socks for an entire tournament. So deeply embedded is this ritual, Williams has attributed major losses to deviating from her routine.

What makes a highly trained professional engage in ritual behaviour where no clear connection exists with the associated outcome? "It's a coping mechanism embedded in our cognitive system. When faced with a situation that produces negative emotions like fear or lack of control, we're biologically wired to avoid them," says Andre L. Souza, who recently completed postdoctoral studies at the Centre for Research in Human Development in Concordia's Department of Psychology.

There's a physiological aspect to what's going on. Negative emotions trigger the body to release substances that tell our



ANDRE L. SOUZA  
OWNS: ONLY ONE PAIR OF SHOES  
FAVOURITE PAIR: A PAIR OF NIKE  
RUNNING SHOES

cognitive system to act, he explains. "If we're unable to stand by passively in a situation whose outcome is unknown, such as a competitive sporting event, we unconsciously choose to believe there is something else at play. Performing an action — any action — tells our cognitive system that we're taking control of the situation. It gives us the illusion of control," he says.

Souza's recent research at Concordia, published in the journal *Cognitive Science*, revealed that the less control we have over a situation, the more effective this kind of ritual action is perceived to be. Similarly, the more repetitions are performed, the more likely something is to work and your desired outcome will manifest. "It's like pressing an elevator button 10 times," Souza says. "Rationally we know the elevator won't come any faster, but somehow we still do it."

—Louise Morgan



## SHOES ON FIRST: DESIGN FOR THEATRE

Amy Keith, lecturer,  
Department of Theatre

Good theatre casts a spell over the audience, drawing members from their plush seats into the world unfolding on stage. No matter how good the play or its actors, however, costume design can make or break that spell – sometimes quite literally, when it comes to footwear.

“Shoes break all the time,” says Amy Keith, BFA (design for theatre) 99, with a sigh. She teaches costume design and production in Concordia’s Department of Theatre and has seen her fair share of snapped heels, ripped laces and stretched-out soles. As the first costume element to come into the rehearsal process, shoes tend to receive the biggest beating.

“Most directors and actors ask for footwear early in rehearsals,” said Keith. “So before you’ve fully realized the costume, you’ll be providing the footwear so that they can rehearse while wearing them.”

What actors put on their feet, she explains, has a big influence on how they move on stage and shape their character. “Shoes can really define a person,” says Keith. She points to someone she spotted one morning on the metro, a guy dressed in patches and studs sporting a goatee and “classic 18-hole Doc Martens, completely torn to shreds. His toes were hanging out of one of the boots.”

Finding the shoe that fits, so to speak, can be an adventure in itself. While working on a production, Keith recalls scouring the city for last-minute, pleather replacements for a very specific Victorian-style boot when the actor revealed she was vegan and didn’t wear leather. Finding historically accurate period shoes often proves impossible,

challenging the production crew to find creative solutions or to sometimes, in Keith’s words, “fake it” with similar styles.

“Shoes are the item that we get the most complaints about. You’re often left at the very end trying to find replacements for the right shoe despite trying to get them in early in the rehearsal process,” she says.

There are a plethora of practical difficulties to consider as well, like budget restraints and noise levels – if the stage is hollow, for example, clomping heels are a director’s nightmare. This means a costume designer must be able to adapt to changes at the drop of a clog.

Yet the biggest hurdle by far is comfort. “Actors don’t want to be thinking about their feet as they’re reciting their lines and thinking about being in character,” says Keith. Being able to move takes precedent over looking good; style or design can’t come first when the kind of shoes an actor wears affects his or her physicality on stage.

While enduring weeks of seven-hour rehearsals in stilettos or floppy boots can be downright brutal, actors will only be wearing them on stage for 90 minutes tops – and Keith reveals that sometimes compromises are reached to keep the magical visual world intact.

—Alyssa Tremblay



DAVID WARD

**AMY KEITH**  
OWNS: ABOUT 20 PAIRS OF SHOES (INCLUDING RUBBER BOOTS, SLIPPERS, SNEAKERS AND CROSS-COUNTRY SKI BOOTS).

**FAVOURITE PAIR:** IRIDESCENT GREEN LEATHER BOOTS WITH A LIGHTNING BOLT ON THE SIDE. “I BOUGHT THEM FOR £9 AT A GARAGE SALE IN LONDON, U.K. I HAVE SINCE REPLACED THE HEELS (AFTER ONE BROKE WHILE I WAS TEACHING A CLASS).”



## BREAKING THE GLASS SLIPPER: CINDERELLA

Elaine Pigeon, part-time faculty, Department of English

In the fantasy shoe hall of fame right next to Dorothy and her ruby red heel-clickers sits Cinderella, perhaps the most iconic character to ever don — and lose — a pair of shoes.

But those delicate glass slippers have had a heavy impact on the minds of girls, according to Elaine Pigeon, BFA (cinema) 90, MA (English) 94, a part-time professor in Concordia's Department of English who also holds a PhD in English Studies from Université de Montréal.

Pigeon presented her essay, "Too Good to be True: Virtue Rewarded in Cinderella," at the Global Conference on Femininities and Masculinities in Prague, Czech Republic, in 2013. The essay points out the troublesome narrative of this classic rags-to-riches tale in which the heroine gets her happy ending by never standing up for herself. "Cinderella is being abused and is rewarded for not complaining about it," says Pigeon. Her submissiveness towards her stepmother earns her power and princess status, endorsing passive "good girl" behaviour as a viable path to success for young women.

In this reading, the glass slipper itself becomes a problematic symbol and enforcer of so-called feminine virtue. The impractical shoe, first introduced in Charles Perrault's 1697 adaptation *Cendrillon*, nearly prevents Cinderella from escaping the ball in time — a nod to the reality that many women's shoes, like extremely high heels, are disabling to a certain point.

There's also a predatory connotation to the prince keeping the shoe as a trophy and using it to hunt her down.

Last fall, Pigeon taught a course on children's literature at Concordia. She noticed that students were reluctant to let go of their "magical beliefs" of childhood imprinted in the form

of myths and fairy tales; those old familiar narratives whose patterns repeat in modern stories, like that of the virtuous hero.

"Many adults still hold onto the idea that if they're good, they will be rewarded — which is simply not true," she explains. While Cinderella goes from sweeping chimneys for her cruel stepmother to sweeping across the ballroom floor with a prince, it takes an impossible transformation via magical intervention from a fairy godmother.

Pigeon warns that the Cinderella myth still has "an awful lot of power" in contemporary society — consider that while far from being Disney's most profitable film, Walt's powder blue-gowned beauty from 1950 continues to grace backpacks and colouring books today. "Young women are still buying into Cinderella," she says. "It can be difficult to give up the enchantment and very easy to follow the urge to slip into a passive role, to wait to be rescued and taken care of."

If only they had the right glass slipper.

—Alyssa Tremblay



ELAINE PIGEON  
OWNS: 40 PAIRS  
FAVOURITE PAIR: A PAIR OF DANSKO  
CLOGS, "BECAUSE THEY'RE SO  
COMFORTABLE, NOT AT ALL LIKE  
GLASS SLIPPERS."





BRI BIRDSSELL IN THE DEPARTMENT OF THEATRE'S COSTUME STORAGE AND RENTALS SPACE.

ALYSSA TREMBLAY







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## MUCH ADO ABOUT SHOES

Hidden away in the basement of the Henry F. Hall Building is costume storage and rentals, where Concordia's Department of Theatre keeps clothing, footwear and accessories from years of student productions.

Like the bomb shelter of a paranoid fashionista, the low concrete room accommodates rack after rack of fabulous costumes and floor-to-ceiling shelving for hundreds of pairs of shoes.

Costume technician Brie Birdsell runs this dress-up lover's dream come true. As head of the costume shop, she helps translate a character's design from a sketchbook into a wearable outfit. ■

—Alyssa Tremblay

*The Department of Theatre's costume storage and rentals is open to the public for rental of costume items and shoes for theatrical performances or cinema. For an appointment, contact costume.storage@concordia.ca or 514-848-2424, ext. 4794.*

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# WORTH THE GAMBLE?

WHILE PROVINCIAL GOVERNMENTS BENEFIT FROM LOTTO TICKET AND ALCOHOL REVENUES, CONCORDIA EXPERTS GRAPPLE WITH THE QUESTION OF THEIR TRUE COSTS

BY ALYSSA TREMBLAY



Selling six-packs, spirits and lottery tickets is a booming business in Quebec. Through the provincial-owned Loto-Québec and Société des alcools du Québec, the government made over \$2 billion last year retailing these potentially addictive products.

It's a common arrangement adopted by provinces across Canada, yet one that can raise some concerns. While official commissions help regulate drinking and betting, the province remains in a tricky position as it financially benefits from those struggling with unhealthy dependencies like alcoholism and pathological gambling.

So how does a society fight addiction when it's making money off the afflicted?

#### TAKING THE GAMBLE

Breaking down the numbers reveals a complicated situation. According to their 2013 annual reports, Loto-Québec paid the province nearly \$1.2 billion in dividends while the Société des alcools du Québec (SAQ) chipped in \$1.03 billion. Their combined contribution adds up to roughly 2.5 per cent of the Government of Quebec's total revenue, a substantial source of

income. A small portion of this money is directed towards philanthropic efforts — Loto-Québec, for example, spent \$22 million from its \$3.6 billion revenue to finance gambling-addiction prevention programs, treatment services and awareness campaigns.

Meanwhile, Sylvia Kairouz is crunching a different set of numbers. As Concordia's Research Chair on Gambling and an associate professor in the Department of Sociology and Anthropology, Kairouz oversees research geared towards better understanding the factors that put people at risk for problems associated with betting. "Gambling is a popular activity in Quebec," she says. "Almost 70 per cent of people gamble in this province, mainly on lottery tickets. In a sense, gambling is predominantly a leisure activity and a popular pastime. However, a minority of gamblers will develop problems related to their gambling habits. Point-six per cent are probably pathological gamblers — people who are really encountering serious problems with their gambling behaviours — and 1.2 per cent of people are at risk and might be in a zone where they need to be careful."

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Over 27 per cent of students in degree programs study part-time, giving Concordia the highest percentage of part-time enrolment among large Quebec universities.\*

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\* According to an economic impact study by SECOR.



Although these numbers may not seem huge, Kairouz warns that addiction affects more than just the individual. An addict's actions may have significant consequences for his or her family and friends, broadening the scope of the problem well beyond what surveys and studies have been able to gather.

#### STAYING UNDER CONTROL

In order to slay a dragon, one first has to understand the beast. Tackling an issue like addiction requires a scientific understanding of why certain individuals develop dependencies that go beyond the stigma and the shame attached to the "addict" label.

"People who have severe addictions experience some loss of control and there is data to support this," says Nadia Chaudhri, assistant professor in the Department of Psychology and a researcher at Concordia's Center for Studies in Behavioral Neurobiology. Chaudhri's work is grounded in the idea that addiction is a disease of the brain, not some sort of character flaw that manifests due to lack of willpower or weakness. "We believe, and there's a lot of research to support this idea, that the behaviours involved in drug use become components of the process of addiction," she explains.

Take for example the actions, or behaviours, involved in drinking: "You pour yourself something, usually into

a glass, and you lift this up to your mouth and you drink it. You don't pour it into your ear, you don't pour it down your shirt — you drink it. This is a behaviour that people who become addicted to alcohol perform many times," says Chaudhri.

When individuals pick up an alcoholic beverage and bring it to their mouths, they

to people becoming addicted and help the maintenance of that addiction, creating a self-sustaining cycle. Cues that predict drugs can trigger relapse months after people have gone through treatment and are no longer experiencing withdrawal.

The ritual act of buying the lotto ticket can also be seen as an example of a repetitive, "addictive" behaviour.

Yet there is another strange bit of psychology at work here. "One of the things that makes gambling so addictive is its unpredictable nature.

One of the things that makes gambling so addictive is its unpredictable nature – it's the unknown probability of this really big gain.

are giving themselves the opportunity to experience alcohol's sensory properties, like scent and taste. These sensory properties become associated with feelings of intoxication, which are the unconditioned consequences of drinking alcohol. As a result, the smell and taste of alcohol become cues that help drinkers predict that when they consume enough of this beverage, they are going to get drunk.

"Through repeating this action enough times, you come to associate the smell with the effects of consumption," Chaudhri explains. Experiencing a cue like the smell of alcohol can make individuals crave alcohol, which in turn can lead to more drinking.

The associations formed through repetitive behaviours can contribute

You buy a lottery ticket, you're not sure if you're going to win or not — but if you win, there's a chance for a really high payoff," Chaudhri says. "It's the unknown probability of this really big gain that can maintain the behaviour of buying the lottery ticket."

#### REWARDING BAD BEHAVIOUR

The relationship between a behaviour and its consequence can be explained by a learning process called instrumental conditioning — a type of learning that occurs when an individual performs an action, evaluates the consequences of that action and then, based on the results, either performs that action more often or stops performing it all together.

Chaudhri gives the example of a cranky child. The child might learn that when she throws a tantrum, her mother might give her something sweet to quiet her. So whenever the child wants something sweet, she throws a tantrum because she has learned the relationship between that behaviour and that consequence.

Psychological research has shown the amount of behaviour a person performs can be determined by its relationship to the consequence — the potential payoff of that lottery ticket — and the schedule of reinforcement — how likely someone is to win. As might be expected, bigger jackpots encourage more gambling. But curiously enough, it's the randomness of gambling that really drives people to go all in.

"Behaviours involved in gambling are typically reinforced on what we call a variable ratio schedule," Chaudhri explains. "You don't know how many of those behaviours, whether it's buying a ticket or pulling the slot lever, you will have to perform in order to get the win and so you perform them at a high rate."

Studies involving rats have proven that unpredictability

is a strong incentive. If hitting a lever 20 times always results in a food pellet sliding into its cage, a rat will tap the lever at a steady rate, taking little breaks once it receives a pellet. If the food delivery system is set to a variable ratio schedule, with pellets sliding in at random with no predictable pattern, the rat will sit by the lever and tap repeatedly without stopping, like a tiny visored tourist at a Las Vegas slot machine.

#### NEED FOR REGULATION

If mice and men alike are vulnerable to developing addictive behaviours, it may be simple to position government-run corporations like Loto-Québec and the SAQ as villainous for both enabling and profiting from gambling and alcohol consumption.

However, the history behind these institutions tells a very different story, according to Harold Chorney, a professor in the Department of Political Science. "These crown corporations initially grew out of a need for regulation," he says. "Before gambling was legalized in Canada and there were



CLOCKWISE FROM ABOVE: ROISIN O'CONNOR, ASSISTANT PROFESSOR, DEPARTMENT OF PSYCHOLOGY; NADIA CHAUDHRI, ASSISTANT PROFESSOR, DEPARTMENT OF PSYCHOLOGY; HAROLD CHORNEY, PROFESSOR, DEPARTMENT OF POLITICAL SCIENCE; AND SYLVIA KAIROUZ, ASSOCIATE PROFESSOR, DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY.

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\* According to an economic impact study by SECOR.



lottery corporations set up, all these things were run by organized crime. Prohibition delivered the alcohol industry into the hands of the Mafia.”

As long as there is a demand, eliminating the SAQ and Loto-Québec now would do little to reduce alcohol

These crown corporations grew out of a need for regulation. Before gambling was legalized in Canada, [it was] run by organized crime. Prohibition delivered the alcohol industry into the hands of the Mafia.

consumption and gambling in the province — indeed, if the government vacated the field, the private sector would simply swoop in and pick up the reins.

The provincial government, Chorney explains, has two recourses at its disposal when it comes to dealing with alcohol and gambling activities: regulate the commodity through crown corporations; and apply taxes to act as a disincentive

for “consuming” excessive amounts of the commodity. Hiking taxes as a method of reducing consumption has its limits, says Chorney. Taxes on wine and alcohol are already very high in Quebec compared with European countries and there’s a threshold to how much citizens

are willing to pay.

“Reducing consumption isn’t really the government’s place,” he says. “Reducing alcoholism, yes. Reducing gambling addiction, yes. But to say, ‘We don’t want people to drink wine,’ in Quebec, forget it. You’d get tossed out of office by the voters. People would be furious.”

In his opinion, the government can help by keeping its eye on the overall

health of the economy — making sure the business cycle doesn’t spin downward, for example, and paying attention to prevent the unemployment rate from rising. “Alcohol consumption goes up when economic depression strikes, when people lose their jobs, when families begin to break down, when neighbourhood and community begins to decline,” Chorney says. “So another way of fighting alcoholism is to make sure that those kinds of conditions don’t occur.”

#### UNHEALTHY RITUALS

It takes a village to fight a beast as big as addiction. It may be tempting to try to single out one person or organization for blame, but only a community effort will change things.

Take a look at drinking culture in university communities, where there can be surge in heavy, normalized alcohol consumption. Drinking is historically part of the college experience, part of the environment that seems to be perpetuated year after year through endless rituals



Gambling can be a hidden addiction. By the time people discover that a loved one has a gambling problem, sometimes it's too late and a lot of damage has already been done.

like pub crawls and frosh. Still, just because everyone is doing it, doesn't make it healthy.

"There needs to be more of a focus on young-adult drinking rather than writing it off as a stage they'll grow out of," says Roisin O'Connor, assistant professor in the Department of Psychology. "It's difficult to know who's in trouble and who isn't because there's just this explosion of heavy use during this period."

O'Connor is interested in the associations people have with alcohol and how they play into in-the-moment drinking. These associations or beliefs start forming in childhood, well before that first-ever sip of beer. For example, if a young child sees his parent indulge in a glass of wine after a tough day, the child may begin to associate drinking with stress relief. Likewise, heavy drinking and higher education may become strongly linked as a young person has ample opportunity to watch movies featuring toga-wrapped sorority girls and frat boys. Once alcohol becomes available, these associations finally get the opportunity to play out.

"By identifying the reasons or motives behind why people are drinking, we get our foot in the door and can potentially help individuals," O'Connor says. "We all have a huge responsibility to help alter how people think about drinking during that age period."

Changing the environment around young-adult drinking involves a multifaceted effort, starting in the home with parents having conversations with their kids and being aware of what's motivating them to drink. Universities

need to bolster the basic yet essential "Don't drink and drive" campaigns with critical dialogue on student drinking culture.

Government has a role to play as well by helping to support alcohol intervention and prevention programs within universities and health centres.

#### STIGMA ATTACHED

As for gambling, Kairouz says that Quebec has one of the best treatment programs in the world for pathological gamblers with free, accessible services available in all regions.

Help is there for those who seek it. The problem, according to Kairouz, is that many do not. "Gambling can be a hidden addiction. There's a stigma associated with it, a negative association and shame that goes with the experience of being a gambler, which prevents people from talking about their problem and seeking help. By the time people discover that a loved one has a gambling problem, sometimes it's too late and a lot of damage has already been done," she says.

Prevention cannot move forward as long as we're still entertaining the stigma and moral judgment towards the addict. Even if Loto-Québec and the SAQ would devote half their respective revenues towards treatment and awareness programs, nothing will change if people are too ashamed to reach out.

To help those suffering from addiction, society first needs to extend its hand. ■

—Alyssa Tremblay is a student in Concordia's Department of Journalism.

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Award-winning author, literary-arts advocate and recent Concordia honorary doctorate recipient Clark Blaise, LLD 13, was barely 26 years old when he approached the chair of Sir George Williams Department of English, Sidney Lamb, with an idea.

It was 1966. Blaise had recently moved to Montreal from Iowa and was working as a literature and writing professor in the department alongside

colleague "Peggy" (better known as Margaret) Atwood. He proposed to create a program geared exclusively to creative writers. "Lamb thought it was interesting," recalls Blaise. "He didn't

**Nearly half a century since its inception, Concordia's Creative Writing Program continues to flourish beyond its founder's wildest dreams**

**by Aviva Engel, BA 02**

say goodbye. He was receptive, which I didn't think would happen."

Blaise also could not have imagined that almost 50 years later — and decades after he left Concordia in 1978 — the program he envisioned would not only survive but thrive on its reputation as one of North America's finest. "I came to Montreal out of programs in Iowa that were so devoted to creative writing," he says. "In Montreal, I saw extraordinary talent. If I had not had such incredible

CREATIVE WRITING  
PROGRAM FOUNDER  
CLARKE BLAISE RECEIVED  
AN HONORARY DOCTORATE  
FROM CONCORDIA IN 2013.

PATRICK DOYLE

# the write track



students at Sir George Williams, I probably wouldn't have been fired up."

Launched in the early 1970s, Concordia's Creative Writing Program was based on the same curriculum Blaise had studied as a graduate student in the University of Iowa's International Writing Program. (Blaise would later become a professor and director of the Iowa program, which is a residency.)

In May, a new curriculum will be unveiled at Concordia. Its author, Terence Byrnes, MA 80, was the Creative Writing Program's coordinator until fall 2013. For Byrnes, the program has certainly come a long way from its fledgling years. And he should know — Byrnes was a first-year Concordia graduate student in the Department of English when he attended Blaise's weekly writers' workshops in 1975.

"Clark held his course in his living room in Westmount. Every Friday he would have hard cider and coffee waiting for us," recalls Byrnes. "In that class, I remember a Welsh woman who was a translator for the NFB, a fellow who had not long before gotten out of prison, a Canadian who had joined the U.S. armed forces to fight in Vietnam and then become a mercenary soldier, and a number of poets," says Byrnes, a prolific writer and president of *Maisonneuve* magazine's board of directors. "I had been writing for *Rolling Stone* and *Esquire* and had just moved back to Canada from the States. There was even an undergraduate student in our class, Peter Behrens, who would win the 2006 Governor General's Award for English fiction. There were about 20 students in total. It was a more varied and probably somewhat older group of people than you tend to find now, from a lot of directions in life."

## FROM LIVING ROOM TO CLASSROOM

Today, the Creative Writing Program offers several programs of study: an undergraduate major and minor in creative writing, an honours in English and creative writing, and a graduate degree in English with a creative writing option. Some 350 students are currently enrolled in creative writing programs at both the graduate and undergraduate levels, led by seven full-time faculty and, at the moment, seven part-time faculty. According to program coordinator and associate professor Stephanie Bolster, the department receives many more applications than can be accepted. The teacher-student ratio is deliberately kept low and the classes are conducted in seminar-style whenever possible, with desks configured to facilitate eye contact and communication.

"The graduate program in particular tends to draw students who are really engaged as readers, and pretty self-aware as writers," says Bolster, an award-winning poet. "Because they gain insight through their reading, they bring that insight into their own work. We're certainly willing to take risks on writers who seem promising, if there's something original in what they're presenting. We're looking for something that really stands out. Our standards are quite high and the level of writing and criticism in the classes is impressive. We attract students who are interested in developing their work and are open to learning — not those who just want to come in and walk out as literary stars."



DAVID WARD

DEPARTMENT OF ENGLISH CHAIR JILL DIDUR SAYS THE CREATIVE WRITING PROGRAM'S AWARD-WINNING FACULTY ARE A GREAT DRAW FOR STUDENTS.

## A UNIQUE PROGRAM IN A "WRITER'S CITY"

Concordia's MA in creative writing requires its students to complete an equal number of creative writing and academic courses prior to composing a creative thesis. "Our students take creative writing workshop courses but might also take classes on the Victorian novel, or Milton, or Shakespeare," says Bolster. "So they're usually equally at home on both sides."

Beyond its educational allure as a first-choice institution for many aspiring young writers, Concordia is well positioned in the heart of Montreal's booming multilingual arts scene — a huge draw for international students. "Montreal tends to be a city that attracts writers," says Jill Didur, associate professor and chair of the Department of English. "It's a very lively city and there's a large community of anglophone writers here. Many of our faculty and graduates contribute to programming and events that take place around Montreal."



DAVID WARD

TERENCE BYRNES, THE CREATIVE WRITING PROGRAM'S COORDINATOR UNTIL FALL 2013, DESIGNED ITS NEW CURRICULUM.

Bolster agrees. "There's a strong spoken-word scene [writers who perform their work on stage] and a strong digital media community in Montreal, and that's becoming increasingly important for some of the students in our program," she says. "It's a vibrant and relatively affordable city to live in, and this attracts a lot of students from elsewhere."

#### ACCOMPLISHED FACULTY

For Byrnes, the strengths of the Creative Writing Program lie in faculty members' openness to various artistic viewpoints. "Faculty are very adept at switching into other aesthetic perspectives. One sign of this is their ability to pinpoint a graduate student's strengths and to direct that student to a colleague who might be an ideal thesis supervisor," he says. "There is none of that kind of resentment that's based on political or ideological commitments to art that one sometimes finds in both English literature and creative writing programs. I can honestly say that everyone in the program is entirely committed to the best teaching and supervision that a student can be given."

Professors' reputations as top teachers, mentors and distinguished writers in their own right inspire creative writing students to pursue their degrees at Concordia, says Didur.

"Pretty much every creative writing student who applies to our program specifies an interest in working with a particular professor. Students are very aware of who our faculty are."

And they are, largely, winners and nominees of prestigious national and international literary honours. Assistant professor Sina Queyras, MA (Eng.) 95, for example, is a prize-winning poet whose work was shortlisted for both the Governor General's Award and the Amazon First Novel Award. Queyras's literary journal, "Lemon Hound" ([lemonhound.blogspot.ca](http://lemonhound.blogspot.ca)), is one of "the best known online poetry journals in North America," says Didur. Another faculty member, Professor Josip Novakovich, was recently short-listed for the Man Booker International Prize for fiction. (To read an excerpt of Novakovich's work, see *Ice* on page 33.)

"Our faculty are doing their best to keep active careers themselves," says Bolster. "This creates a dynamic environment for our students."

#### STAR ALUMNI

Concordia's creative writing students have done their teachers proud. "I cannot think of a significant literary prize in the country for fiction or poetry that one of our students has not won," says Byrnes. From Johanna Skibsrud, MA 05, whose book *The Sentimentalist* won the 2010 Scotiabank Giller Prize, to two-time Governor General's Literary Award winner Nino Ricci, MA 87, who won in 1990 for *The Lives of Saints* and in 2008 for *The Origin of Species*, to Kate Hall, MA 06, whose book *The Certainty Dream* was shortlisted for the 2010 Canadian Griffin Poetry Prize, Concordia alumni have made an indelible mark in the literary world.

"Carmine Starnino [MA 01], one of the most important poet-critics in the country, was co-founder of *Maisonneuve*, while Arjun Basu [BA 90] was the editor of Air Canada's *enRoute* magazine," Byrnes adds.

Bolster points out that creative writing graduates aren't limited to pursuing careers in the arts. "Alumni of our program are everywhere — not just in the expected places. We have alumni who are writing video games, doing journalism, teaching in CEGEPS, teaching ESL or doing translation work," she says. "Wherever they are, they bring attentiveness to language and to communication that has been enriched through their time in the Creative Writing Program."

#### A GLIMPSE INTO THE FUTURE

In addition to a new Creative Writing Program curriculum, the Department of English is currently developing an MFA program that will enable students to take courses in other non-English disciplines that contribute to their creative work. "The program will broaden to accommodate an all-consuming sensibility that writers have," says Byrnes. "They need to know so much about the world and we are helping them do so by giving them access to all kinds of studies which will feed their creative work."

Reflecting on the program's early days and the degree to which it has flourished, Clark Blaise appreciates its ongoing success and enduring reputation — a reputation he established from the start. "I run across graduates of the Creative Writing Program in the States and Canada who I had nothing to do with, but they knew to go to Concordia as the place for polishing and for learning fundamentals," says Blaise, who is currently penning his fourth novel and 25th book. "They felt confident that once they left, they had not only passed the bar — they had risen above the bar. The bar was sufficiently high that if you got your degree at Concordia and went through the Creative Writing courses, you were as prepared as anyone else anywhere in the world."

If not more so.  
— Aviva Engel, BA 02, is a Montreal freelance writer.

## EXCERPT: *ICE* BY JOSIP NOVAKOVICH

Concordia's Josip Novakovich was shortlisted in 2012 for the Man Booker International Prize for fiction, which rewards literary excellence for a writer's body of work. On March 20, Novakovich joined Booker Prize-winning author Peter Carey for a public conversation, called "On the Writing of Inspiration," part of Concordia and *The Globe and Mail's* Thinking Out Loud national conversation series on creativity ([concordia.ca/talks](#)). The following is an excerpt of Novakovich's *Ice*, from *Salvation and Other Disasters* (Graywolf Press, 1998):

A while back, in the Croatian town Nizograd, Ivan, ten, and Tomo, eight, went out into the streets in a snowstorm because they had heard that Coca-Cola had arrived. The rumor had spread around Nizograd in whispers, shouts, and the veracity of the news was disputed at the street corners near bullet-riddled buildings with peeling mortar. Photographs of glistening mouths with dazzling white teeth had heralded Coca-Cola as tremendously refreshing. Forget apple cider, plum cider, apple juice. Humans had made a drink that God should like to drink. JFK had drunk nothing but Coca-Cola.

In front of Hotel Slavia stood a white truck loaded with curvaceous bottles in the form of hand grenades. Crowds gathered and gazed at the precious reddish darkness, resembling the darkness of breathless venous blood. The boys, Ivan and Tomo, crawled on their knees through melting snow, between the legs of adults. Like two dogs off the leash they sniffed quickly. Ivan had heard Coca-Cola was coming, but he did not believe it. He had waited for Christ for years and years, and Christ was not on the clouds yet. But the Coca-Cola was there in the snow.

"They are going to start selling it next week," said a voice. "First they need to see whether it's real."

"What does it taste like?" Tomo whispered into Ivan's ear, and Ivan said, "I cannot tell you right now."

"Why not?"

"It's a state secret."

"But everybody's going to know how it tastes. It will be sold next week!"

"That's doubtful," said Ivan. "The drink is reserved for the Mayor and his guests. Maybe we'll even see Tito in our town!"

Late that night the boys tiptoed to the hotel yard, and stared at the truck through the cracks between the planks of wood in the fence. With trepidation, they crawled beneath the fence, grabbed a box of Coca-Cola, and rushed home.

"Let's drink right now!" Tomo said.

"No, not yet. You are supposed to drink it with ice. Without ice it doesn't work."

"But it's cold enough!"

"No, it has to be icy. We'll leave them in the snow overnight."

"But why not pour it into a cup, and put some icicles into the Coca-Cola? See, there is enough ice!" Tomo pointed to the roof of the house – icicles hung like straight transparent mammoth teeth. Tomo cracked one from the roof, broke it into pieces and chewed them.

"Don't do that, your teeth will crack," said Ivan.

"Please, let me drink Coca-Cola! I have the ice!"

"No, the ice has to come out of Coca-Cola. You mustn't mix outside ice with it."

"But why not?"

"If you do, it won't be real. There'll be plain water in it."

The bottles were lined up in the snow. Ivan and Tomo watched the bottles, shedding flashlight over them, as if over war prisoners – imprisoned little Americans whose caps soon would be twisted off and brains drunk. They shivered, partly from the cold, partly from the thrill, the cosmopolitan thrill. You need not go to America to feel like an American; just drink Coke with ice, the Eucharist with the blood and the flesh, the wine and the wafer, of the United States of America, the land that touches the Moon.

After midnight when Ivan seemed asleep, Tomo stole out of the room and went barefoot into the snow.

But Ivan heard him and caught him just as he was about to touch a bottle. Ivan tied him to his bed, so that Tomo was now like a dog on the leash. Like a sad dog, Tomo squealed, until he fell asleep.

In the morning Ivan untied him, and they rushed out. The bottles had burst, and icy, light red Coca-Cola, like fresh arterial blood in the shape of the bottles, stood there, slanted. The boys separated the bits of glass from the coke.

Tomo moaned.

"Shut up," Ivan said.

"Why, how are we going to drink it now? It's all ice!"

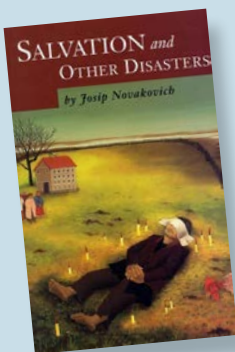
Tomo couldn't wait. He put the Coke ice into a pot and was about to place the pot on the stove.

"Don't do that. If the Coca-Cola melts too fast, it will lose its flavor."

Several hours later with tears of impatience in his eyes, finally allowed to drink, Tomo gulped liquid Coke and chewed ice at the same time, with fear, as if he would be transubstantiated at the end of the cup. At first Tomo felt nothing except the icy anesthesia in his lips and tongue. But as the contracting tart taste reached in, he spat it all out on the floor. "Why, this is cough medicine!"

Ivan chewed slowly and gulped, his eyes closed, and his face twisted into an expression of beatitude, as if the inner certainty of salvation sweetly permeated his cheeks and eyelids. And then he coughed, shuddering. And he coughed so much that a doctor was called in.

"Yup," said the doctor. "The boy's got it again!" And that winter Ivan had a more acute bronchitis than any year hitherto. He stayed in bed for two weeks, reading, and Tomo served him a glass of Coca-Cola every six hours. ■





## P H O T O G R A P H Y

# Roloff Beny Foundation Fellowship in Photography



The Concordia Department of Studio Arts' photography program awards the Roloff Beny Foundation Fellowship in Photography to a graduate student for his or her outstanding artistic and academic achievement each year. MFA student Jinyoung Kim received the fellowship, worth \$10,000, in 2012. With those funds, the photographer/videographer headed to her native South Korea last summer to work on her master's thesis exhibition, which she presented at Montreal's Espace Cercle Carré in January 2014.

The exhibition is called "Genealogy of Stationary Objects." As Kim writes, "'Genealogy of Stationary Objects' presents photographic and video works that investigate *house* as a conceptual entity. I went back to the house of my family, where I found myself standing in tension between the contradictory positions of being at home as a visitor. The project includes photographs and videos that reflect upon the house in its current state, charged with an ambience of loss and absence, and expresses my desire for renewed connection with the place."

Kim earned a BFA from the Ontario College of Art and Design at the University of Toronto in 2008 and will complete her MFA this term at Concordia. She has exhibited in Toronto and Montreal, where she now lives.

At right are photos, entitled *The Objects on the Rooftop, Variations 1-6*, from "Genealogy of Stationary Objects." The show now is at Concordia's FOFA Gallery, 1515 Ste-Catherine St. W., EV 1.715, Montreal, until May 16. ■







ANSWERS – AND PREVENTION –  
**TO GENOCIDE**

TWENTY YEARS AFTER THE RWANDAN GENOCIDE,  
CONCORDIANS REFLECT ON THE TRAUMA AND  
MOVE FORWARD TO STOP FUTURE MASSACRES  
BEFORE THEY HAPPEN

BY PATRICK McDONAGH





It looked to be over — and then, horribly, it wasn't.

After three years of civil war, which had been preceded by waves of violence over the previous three and half decades, in August 1993 the government of Rwanda met with the rebel Rwandan Patriotic Front (RPF) to sign the Arusha Peace Accords. The fierce conflict had pitted the government of President Juvénal Habyarimana, representing the ethnic Hutu majority, against the RPF, made up of ethnic Tutsis and opposition Hutu. (See “A brief history of Rwanda” on page 40.)

A United Nations peacekeeping force, headed by Canadian General Roméo Dallaire, was on the ground in Rwanda to oversee the accord's implementation. But on April 6, 1994, the plane carrying Habyarimana was shot down as it approached Kigali International Airport. No group claimed responsibility, although both the RPF and extremist Hutu groups fell under suspicion.



THE GENOCIDE MEMORIAL CHURCH IN KIBUYE, RWANDA.

Habyarimana's death sparked widespread violence, and for the following 100 days the small, densely populated central African country flowed with blood. Armed with machetes, automatic rifles and grenades, young Hutu men, often from a paramilitary group called the Interahamwe and supported by the extremists who quickly seized control of the government, set off on a systematic program of genocide. Up to one million Tutsis, along with Hutu and Twa and political moderates, were murdered.

Dallaire begged for more troops from the international community and a broadened mandate from the United Nations to help stop the killings. But his pleas were ignored, his forces were cut and his mandate restricted to observing. The world decided to abandon Rwanda.

Why? That question has plagued many, from genocide survivors and other Rwandans to the governments and international bodies whose inactivity allowed the violence to rage. In his haunting 2003 memoir *Shake Hands with the Devil*, Dallaire observes that the "international community endorsed by its indifference" the "ethical and moral mistake of ranking some humans as more human than others."

What can be done to assert the equality of the lives of those abandoned by the world in 1994? What happens to those

whose family members fell below the machete blows of the *génocidaires*, and who must carry the memory of loved ones brutally murdered? And how might the international community be compelled to avoid repeating its negligence and worse in Rwanda?

### TELLING THEIR STORIES

The legacy of the genocide continues. In addition to the mass murder, the United Nations estimated that as many as 250,000 women were raped during the three months of the genocide, and the victims gave birth to at least 20,000 children, many of whom have been subsequently shunned. Hundreds of thousands of children lost both parents. It's no wonder that a 2009 study by Rwandan psychiatrists found that more than one quarter of Rwanda's population suffers post-traumatic stress disorder.

Some of this trauma has been documented at Concordia, thanks to the Montreal Life Stories Project. The Community-University Research Alliance project ran at the university from 2007 to 2012 under the direction of Steven High, a professor in the Department of History and Canada Research Chair in Public History. It led to the stories of 85 women and men being digitally recorded, offering a set of intense personal perspectives on this

moment in history. (See "Montreal Life Stories Project" on page 41.)

The memories can be horrifying, haunting and intensely moving, with reason.

Erin Jessee, PhD '10, is a forensic archaeologist turned oral historian who studies genocide and related mass atrocities. In 2007 and 2008, for her PhD research, she conducted intensive fieldwork in Rwanda that examined the legacies of the often-intimate and symbolically laden forms of violence experienced by survivors, perpetrators, ex-combatants and bystanders to the 1994 genocide.

"In many ways, Rwanda has made remarkable progress since the 1994 genocide, particularly in terms of development," she says. "However, while Rwanda's many successes are evident in the relative prosperity, cleanliness and vibrancy of downtown Kigali and its exceptional reputation among foreign donors, for examples, rural Rwandans often have different stories to tell."

During her fieldwork, Jessee encountered a society that remained greatly divided — not necessarily along ethnic lines, as one might expect — but along political, social and economic lines. These divisions were most apparent surrounding the Rwandan government's commemoration of the 1994 genocide, which has been officially labelled "the 1994 genocide of the Tutsi."

"Many Rwandans find this official label is inappropriate, as it fails to recognize Hutu and Twa political moderates who were murdered for defending Tutsi equality, as well as Hutu and Twa civilians who died trying to protect their Tutsi compatriots," she says. "It also fails to acknowledge Rwandan civilians who died in the civil war and related mass atrocities committed by RPF troops. As such, many Rwandans argue the Rwandan government's program of commemoration undermines reconciliation and social repair by fostering the sense that not all victims of the 1994 genocide are being acknowledged, nor are all crimes surrounding this period being addressed."





CONCORDIA UNIVERSITY

FRANK CHALK, LEFT, IS DIRECTOR OF THE MONTREAL INSTITUTE FOR GENOCIDE AND HUMAN RIGHTS STUDIES, WHICH HAS ESTABLISHED A SET OF RECOMMENDATIONS TO HELP GOVERNMENTS INTERVENE IN POTENTIAL GENOCIDES.

Jessee stresses that these challenges — and certainly Rwanda is not alone in this regard — demonstrate the immense difficulties facing nations in the aftermath of genocide and the need, moving ahead, for better international and domestic policies for preventing, rather than merely punishing, genocide.

### COUNTERING INACTION

As Roméo Dallaire writes, “[A]t its heart, the Rwandan story is the story of the failure of humanity to heed a call for help from an endangered people”; it is, as he stresses repeatedly, an instance of the international community valuing some humans more than others.

His reading seems accurate: When President Bill Clinton apologized to Rwanda in 2000 for not acting to halt the genocide, he claimed that he had not understood the scale of the killing.

Frank Chalk, history professor and director of the Montreal Institute for Genocide and Human Rights Studies (MIGS) at Concordia, questions the statement. “Clinton had been hammered by congressional Republicans following the loss of American soldiers’ lives in Somalia, and had decided not to risk the negative impact that American casualties in Rwanda — no matter how few — might have on upcoming congressional elections,” Chalk says. “So Clinton mandated

a key deputy to block him from receiving innovative proposals for American intervention from his staff.”

Chalk and his MIGS colleagues work to counter this legacy of willful ignorance and calculated inaction exemplified by the international response to Rwanda.

MIGS has garnered some prominent support. Dallaire was appointed to the Canadian Senate in 2005 after serving as a fellow at Harvard University’s Carr Center for Human Rights Policy in the John F. Kennedy School of Government. When he wanted to forge a connection with a reputable university research centre in Canada, his Harvard colleagues directed him to MIGS at Concordia. A fruitful relationship resulted: in 2007 Dallaire and MIGS launched the Will to Intervene (W2I) project, co-chaired by Chalk and Dallaire, who is now the MIGS Distinguished Senior Fellow. “We’re very happy to be working with him,” says Chalk. “He’s an equal partner who cares about our success and helps us

At its heart, the Rwandan story is the story of the failure of humanity to heed a call for help from an endangered people.



DANIASO REVUES



## A BRIEF HISTORY OF RWANDA

The recent history of Rwanda is sobering. In the late 19th and 20th centuries, the country was first a German and then a Belgian colony. European administrators and anthropologists in Rwanda misinterpreted castes as racial and ethnic groupings and favoured the minority group – the Tutsis – as racially superior rulers. After the First World War Rwanda became a League of Nations Mandate territory, overseen by Belgium, culminating in a reversal of power dictated by the Belgians themselves. At the end of the 1950s the Belgians resolved an accompanying (and sometimes violent) struggle for political dominance between the majority Hutu and the Tutsi in favour of Hutu leaders. With independence in 1962, President Grégoire Kayibanda, a Hutu, instituted official discrimination against the Tutsi in nearly every branch of government; in 1973, Juvénal Habyarimana, then a general, led a coup that resulted in the death of Kayibanda; Habyarimana, also a Hutu, then assumed the presidency. The government is led today by Paul Kagame, one of the leaders of the Rwandan Patriotic Front, the organization which mobilized in Uganda an army of soldiers descended from the Tutsi refugees of 1959 to 1963. In October 1990, Kagame's forces invaded Rwanda and in 1994 defeated the Hutu-led Army, but not before the forces favouring Hutu power accomplished their genocide against Tutsi living in Rwanda.



enormously. We do everything we can to support him with our research and ideas.”

The W2I project integrates Dallaire's experiences and hard-earned insights as a facet of its research into the causes of and responses to genocide and other mass crimes against humanity. “We take a number of lessons from Rwanda,” Chalk points out. The most obvious is that the failure to intervene following credible early warnings opens the door to genocide and other horrors, yet that is hardly the only one. The complexities of history and culture can stymie effective analysis and intervention, especially given the western world's profound ignorance of other societies.

“We know next to nothing about societies like Rwanda. We don't know the languages, we have barely studied the cultures, we don't understand the political dynamics, and we don't know how to help without giving the appearance of neo-colonialism and imperialism,” says Chalk. “We are rank amateurs in

the business of crafting solutions to effectively prevent genocide and crimes against humanity and not very good at helping states recover from the abusive misuse of state power.

Research centres like MICS have a duty to change that situation for the better.”

### EDUCATING LEADERS

MICS has responded to these complex problems by developing some novel approaches. Chalk and Kyle Matthews, W2I's senior deputy director, travelled across North America to meet American and Canadian officials who had been involved in shaping their governments' responses to Rwanda in 1994. “We found that politicians rarely look beyond election cycles, and that they are elected on domestic rather than global issues,” says Matthews. With a clear understanding of this audience, the MICS team set out to determine



SENATOR ROMÉO DALLAIRE, SECOND FROM LEFT, IS THE DISTINGUISHED SENIOR FELLOW AT MICS.

if preventing mass atrocities is in the domestic interest of other countries.

The result: a set of arguments for prevention of mass atrocities focused on national self-interest rather than purely humanitarian claims. For instance, when atrocities take place, hospitals are destroyed and mass vaccination programs suspended, leading to an increased risk of public health-system collapse that threatens epidemics of lethal infectious diseases that cannot be contained by political borders.

In addition, western countries are increasingly multicultural, so conflicts abroad also resonate domestically.

“With social media, people know in a split second what is going on in their country of origin, where their families are,” Matthews says, citing the Ottawa and Toronto disruptions of rush-hour traffic by Canadian Tamils protesting the violence against their people in Sri Lanka in 2009. Furthermore, countries that undergo collective mass violence often become failed states, and serve as incubators for global security problems. Somalia, for example, is now home to the terrorist group that attacked the Westgate shopping mall in Nairobi in September 2013, resulting in more than 70 deaths, and it is a key source of piracy disrupting international trade passing through the Suez Canal and Arabian Sea.

As Chalk concedes, appealing to the self-interest of the international community draws criticism from those who are committed to making purely moral arguments. “While we share their priorities, they are preaching to the choir and not to the decision makers who could have intervened in Rwanda,” Chalk stresses.

The W2I initiative has attracted international support. MIGS has forged links with the UN Office on the Prevention of Genocide as well as leading American and international think tanks, and Matthews and Chalk have addressed audiences as diverse as UNESCO and the British House of Lords. “People look to MIGS as a centre of expertise,” says Matthews. “We have created an environment where academics and practitioners come together to find solutions for real problems.”

Last summer MIGS hosted the world’s first open professional training program for preventing mass atrocities, with about 50 participants from around the globe coming to Concordia for a three-day training program with 12 international experts, including Dallaire. The response was so positive that MIGS aims to make this an annual event.

MIGS is also pursuing other initiatives. As recent years have seen an explosion of social media and new technologies that can help track or expose atrocities, MIGS

is in the process of establishing a digital mass atrocity prevention lab. “We would like to host public events and workshops on how to use social media and new technologies to prevent or stop human rights crimes,” explains Matthews. “We also want to set up a global network of key legislative leaders, as parliamentarians have a crucial role in pushing governments to uphold international responsibilities and currently only Canada and the U.K. have parliamentary groups dedicated to preventing mass human rights crimes.”

MIGS has published a set of recommendations for governments, several of which have been adopted by the Barack Obama administration in the United States. To cite one example, in 2012 President Obama announced the creation of the U.S. Atrocities Prevention Board, an initiative that implemented recommendations of the W2I.

Ultimately, though, the success of these initiatives will be measured by how effectively impending mass crimes against humanity can be halted or averted, a goal which is at the forefront of MIGS’s mission.

The past weighs heavily on the present, yet there is promise for the future. ■  
—Patrick McDonagh, PhD 98, is a Montreal freelance journalist.

For more information:

- *Montreal Life Stories Project:* [lifestoriesmontreal.ca](http://lifestoriesmontreal.ca)
- *Montreal Institute for Genocide and Human Rights Studies:* [migs.concordia.ca](http://migs.concordia.ca)
- *W2I Project:* [migs.concordia.ca/W2I/W2I\\_Project.html](http://migs.concordia.ca/W2I/W2I_Project.html)

Frank Chalk and Kyle Matthews will participate in *The Walrus Talks Human Rights*, presented by Concordia, at the Isabel Bader Theatre in Toronto on May 7. For more information: [thewalrus.ca/events](http://thewalrus.ca/events). Watch the video after the event: [thewalrus.ca/the-walrus-talks-human-rights](http://thewalrus.ca/the-walrus-talks-human-rights). Watch the video of *The Walrus Talks Climate*, held April 28 in Ottawa: [thewalrus.ca/the-walrus-talks-climate](http://thewalrus.ca/the-walrus-talks-climate). Listen to a podcast of Senator Roméo Dallaire’s address at Montreal’s University Club on February 14: [concordia.ca/romeo-dallaire-in-ottawa](http://concordia.ca/romeo-dallaire-in-ottawa).

## MONTREAL LIFE STORIES PROJECT

The Montreal Life Stories project ran from 2007 to 2012 and comprised seven working groups: four organized around cultural communities that had experienced mass atrocities – Rwanda, Cambodia, Haiti and Jews from Hitler’s Europe – and the other three concerned with the experiences of refugee youth, developing teaching materials from the stories, and integrating performance works with oral history. The project resulted in a number of documentary films, museum exhibitions and educational modules, as well as a growing archive of material shared between the university and the cultural communities.

Among the modules now being taught in Quebec high schools is one focusing on Rupert Bazambanza’s graphic novel on the Rwandan genocide, *Smile Through the Tears*. Bazambanza, a formerly Montreal-based artist and genocide survivor who returned to Rwanda five years ago, was interviewed for the Life Stories project and has also produced educational material for the United Nations.



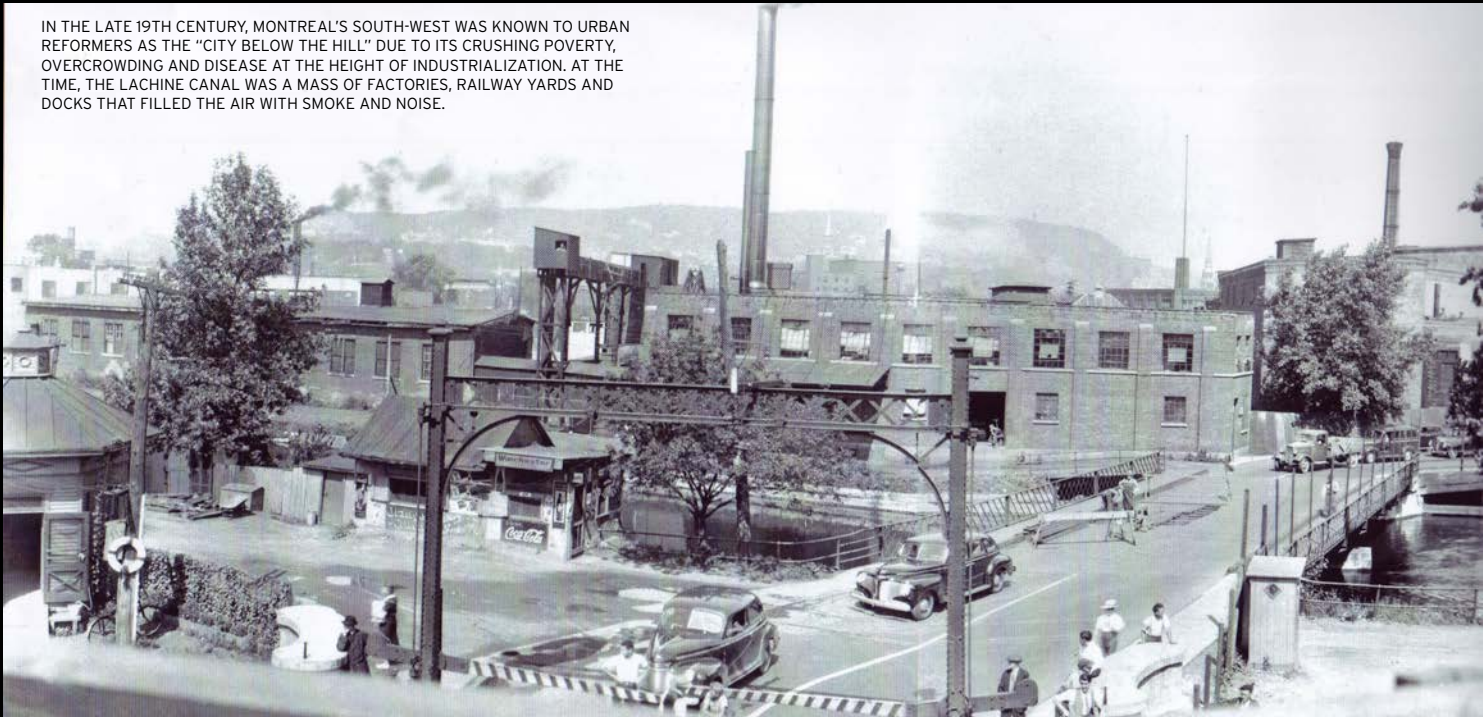
PROFESSOR STEVEN HIGH LED THE MONTREAL LIFE STORIES PROJECT THAT RAN FROM 2007 TO 2012.



# ENDINGS

A N D

IN THE LATE 19TH CENTURY, MONTREAL'S SOUTH-WEST WAS KNOWN TO URBAN REFORMERS AS THE "CITY BELOW THE HILL" DUE TO ITS CRUSHING POVERTY, OVERCROWDING AND DISEASE AT THE HEIGHT OF INDUSTRIALIZATION. AT THE TIME, THE LACHINE CANAL WAS A MASS OF FACTORIES, RAILWAY YARDS AND DOCKS THAT FILLED THE AIR WITH SMOKE AND NOISE.



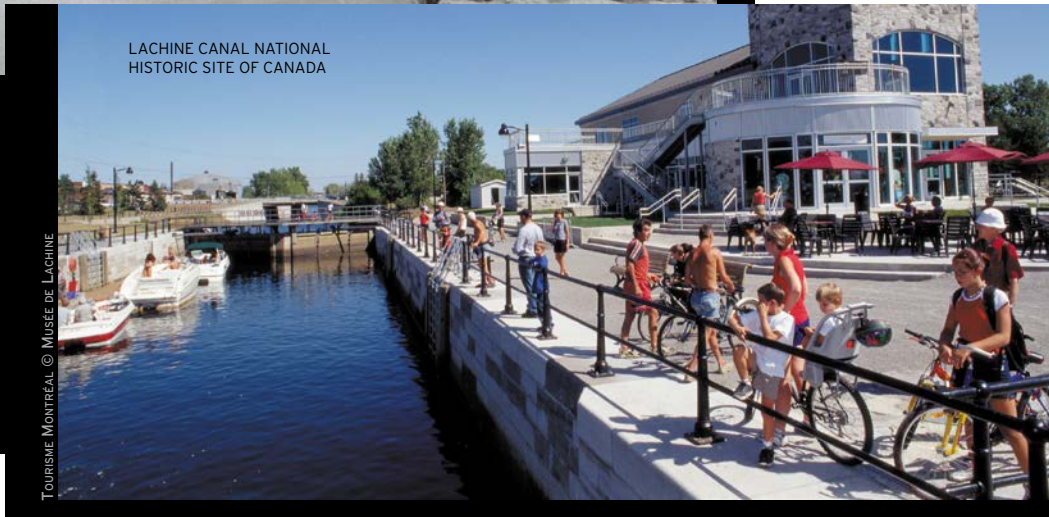
PARIS CANADA

# BEGINNINGS

*Canal* leads participants on a walking tour through the post-industrial era of Montreal's Lachine Canal



THE CANAL WAS ALSO THE GATEWAY TO THE GREAT LAKES UNTIL 1959. THE BUILDING OF THE SEAWAY, AND THE SUBURBANIZATION OF INDUSTRY WITH THE RISE OF TRUCKING, CONTRIBUTED TO THE DECLINE OF THE INDUSTRIAL CORRIDOR.



LACHINE CANAL NATIONAL HISTORIC SITE OF CANADA

TOURISME MONTRÉAL © MUSÉE DE LACHINE

BY STEVEN HIGH

The Lachine Canal runs through the heart of Montreal's South-West district. Once a vibrant but often rough-edged industrial hub, the canal and its surroundings have witnessed many changes in recent times.

Residents and visitors to the city can now get a taste of that history and transformation through *Canal*, an audio walk – a visual and audio guided tour – that takes participants from the Atwater Market to the Saint Gabriel Lock in the rapidly gentrifying South-West neighbourhood. The *Canal* project was created by Concordia's Centre for Oral History and Digital Storytelling, led by Steven High, professor and Canada Research Chair in Oral History, in conjunction with Parks Canada.

The 2.5-km tour begins at the Parks Canada booth at the Atwater Market (at the corner of Atwater Ave. and St-Ambroise St.). It includes an audio file, map and optional accompanying booklet (available for \$10).

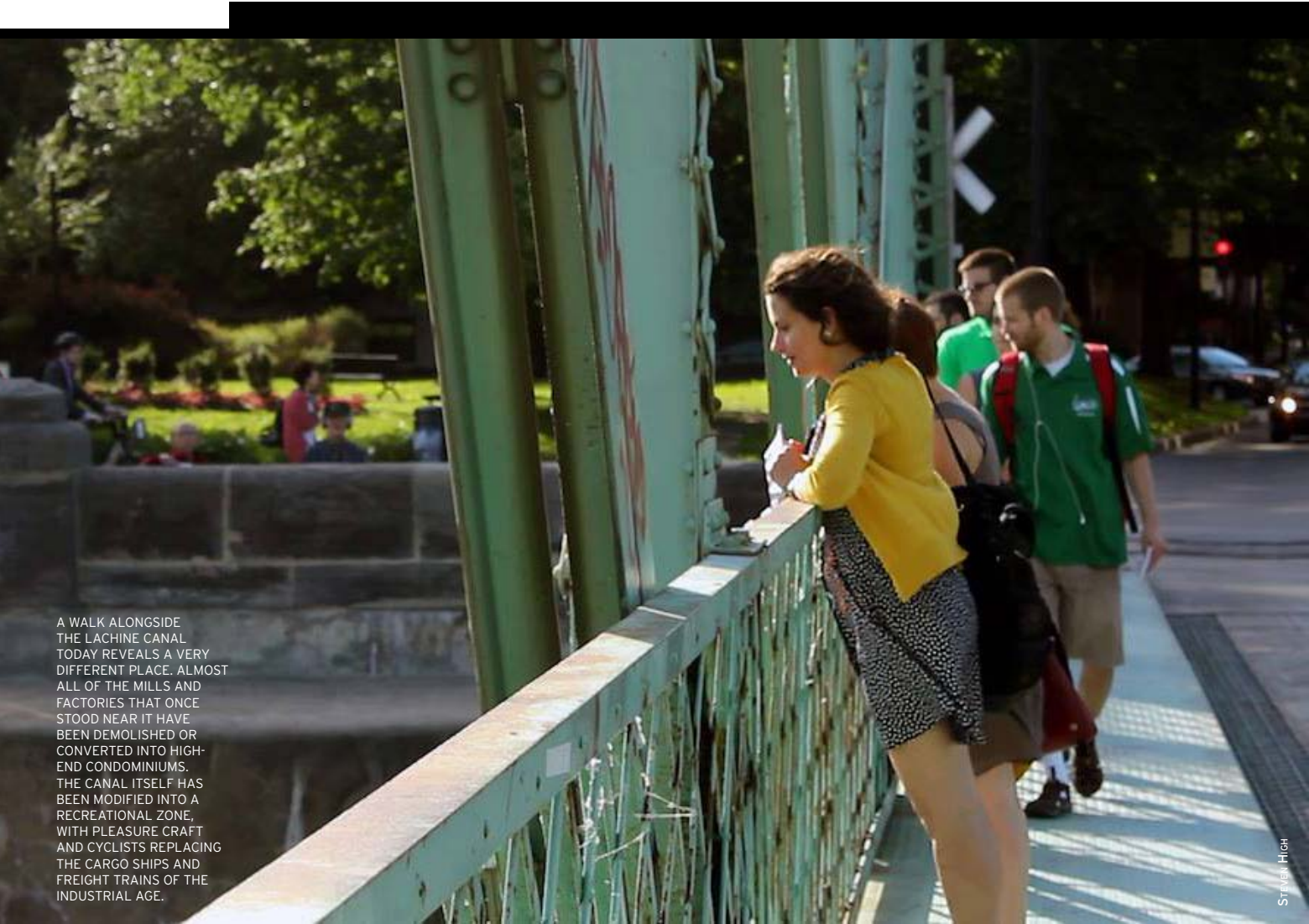
Over the hour-long walk, voices reflecting the memories of area residents and factory workers guide the listener through a part of Montreal that is undergoing rapid change. *Canal* is a journey through time and space meant to make participants see this famous navigational route in a whole new light.

The *Canal* project continues to grow. In the fall 2014 term, students from Concordia's Department of History will create an audio tour of Montreal's Pointe-Saint-Charles district. They will be joined by students from the Neighbourhood Theatre, led by Ted Little, a professor in the Department of Theatre, and art history classes taught by Cynthia Hammond, MFA 96, PhD 03, associate professor and chair of the Department of Art History. They will continue to explore urban change through an interdisciplinary lens.

These pages include some of the historic photos on view along the Lachine Canal and tour, as well as recent shots of the canal itself. ■

For more information on the *Canal* project, visit [postindustrialmontreal.ca/audiowalks/canal](http://postindustrialmontreal.ca/audiowalks/canal).





A WALK ALONGSIDE THE LACHINE CANAL TODAY REVEALS A VERY DIFFERENT PLACE. ALMOST ALL OF THE MILLS AND FACTORIES THAT ONCE STOOD NEAR IT HAVE BEEN DEMOLISHED OR CONVERTED INTO HIGH-END CONDOMINIUMS. THE CANAL ITSELF HAS BEEN MODIFIED INTO A RECREATIONAL ZONE, WITH PLEASURE CRAFT AND CYCLISTS REPLACING THE CARGO SHIPS AND FREIGHT TRAINS OF THE INDUSTRIAL AGE.

Street High

IN RECENT YEARS THE AREA'S POPULATION HAS BEGUN TO RISE AGAIN AS A RESULT OF WIDESPREAD CONDOMINIUM BUILDING AND REZONING. HOWEVER, THIS TREND HAS SPARKED THREE DECADES OF FIERCE ANTI-GENTRIFICATION STRUGGLES. TODAY POINTE-SAINT-CHARLES, IN PARTICULAR, HAS BECOME SYNONYMOUS IN QUEBEC WITH THE FIGHT FOR COMMUNITY HEALTH, SOCIAL HOUSING, ANTI-POVERTY ACTIVISM AND NEIGHBOURHOOD CONTROL.





THE SWEEPING CHANGES IN THE DECADES FOLLOWING THE SECOND WORLD WAR CAME AT A DEVASTATING HUMAN PRICE FOR THE ADJOINING WORKING-CLASS DISTRICTS OF LITTLE BURGUNDY, SAINT-HENRI, POINTE-SAINT-CHARLES, GRIEFTOWN AND CÔTE-SAINT-PAUL. THOSE AREAS LOST ALMOST HALF OF THEIR POPULATION BETWEEN 1961 AND 1991, DROPPING FROM 120,000 TO JUST 66,000.

DAVID LEWIS



DAVID LEWIS



## Research and creation from Concordia's performing arts will take centre stage at the Encuentro

BY JULIE GEDEON

Everybody loves a parade. The word itself conjures images of celebration, marching, having fun. But can a parade be a catalyst for political change?

That is among the many questions that will be explored when Concordia hosts Canada's first Encuentro, an encounter/meeting of more than 700 artists, scholars and activists from the Americas. The bi-annual Encuentro, held in conjunction with the Hemispheric Institute of Performance and Politics, is designed to foster experimentation, dialogue and collaboration. The 2014 event is called *Manifest! Choreographing Social Movements in the Americas* and will be held from June 21 to 28.

And what better way to study a parade than to have one? That's among the performance activities for faculty and students from Concordia's departments of Contemporary Dance, Music and Theatre involved with the gathering. "The Encuentro is very much about how we embody and perform knowledge, and one of the best ways to share what we do is to actually do it," says Mark Sussman, associate dean of Academic and Student Affairs in the Faculty of Fine Arts, and convener of the Encuentro.

Sussman, who also teaches in the Department of Theatre, is also one of the artistic co-directors of Great Small Works, a New York City-based performance company that will invite Encuentro participants to conceptualize,



2BOYS.TV, SEEN HERE IN A 2010 ENCUESTRO PERFORMANCE, FEATURES VISITING THEATRE ARTIST STEPHEN LAWSON.

MARLENE RAMIREZ-CANGIO

design and stage a parade in downtown Montreal. "It'll take place as part of the Urban Intervention Day, when we leave the university to participate in events in public spaces within the downtown area," Sussman says.

Great Small Works will share its expertise in making flags, banners, puppets and masks. "The company is devoted to the idea that these kinds of visual theatrical elements can quickly be constructed in large numbers to create a dramatic effect, and it wants to share its techniques with others," Sussman says.

The Encuentro is an occasion for Concordia to draw upon various artistic partnerships. Up to 18 theatre students have been invited to take part

in a one-week residency at the Bread and Puppet Theater in Glover, Vt., to develop a show for presentation at the Encuentro. "The students will be totally immersed in both political theatre and a farm life that includes daily chores," says Ursula Neuerburg-Denzer, an assistant professor in the Department of Theatre. "It will definitely be a brand-new experience for a number of urban students and likely sensitize all of them to issues about farming and food production."

All of the performances staged at the Encuentro will be examined in terms of the relationship between art and activism. "As a community of performance studies scholars, we look what it is about

BREAD AND PUPPET THEATER, ALONG WITH THEATRE STUDENTS, WILL PARTICIPATE IN THE ENCUENTRO'S URBAN INTERVENTION.



MARK DANNENHAUER

the aesthetics or techniques of a performance that sparks political action,” Sussman explains. “We purposely chose the word *choreographing* in our theme because it applies to the notion that social movements don’t just happen, but are choreographed in ways that focus on a political goal.”

#### AN IDEAL HOST

Stephen Lawson, a Department of Theatre artist in residence, volunteered as a lead organizer because he wanted to share the unique characteristics of his native city with peers from the Americas, while at the same time give Concordia students and faculty the opportunity to experience an Encuentro. “I know how effective the Encuentro is as a format for gathering incredible thinkers and doers,” says Lawson, who’s been to all the Encuentros (held once every two years) since 2007. “Concordia is an ideal host because the university is a leader in bridging the arts and academia,” he says. “The Faculty of Fine Arts — with its emphasis on multidisciplinary studies — is definitely at the forefront of art programs, and being able to present some of what we’re doing to an international forum is wonderful.”

The Encuentro’s theme particularly resonates with Ricardo Dal Farra, an associate professor in the Department of Music. “I was born in a Latin American country where demonstrations are a daily activity to fight for your rights,

for your survival — where the beating of pots and pans in the streets began as a form of protest — and where being involved in politics can result in people’s disappearance — 30,000 of them during the ’70s and ’80s,” he says.

As an electroacoustic music composer and media artist, Dal Farra says, “I want to participate in the Encuentro to emphasize the power of music to spread ideas, raise awareness and prompt reflection for social improvement.”

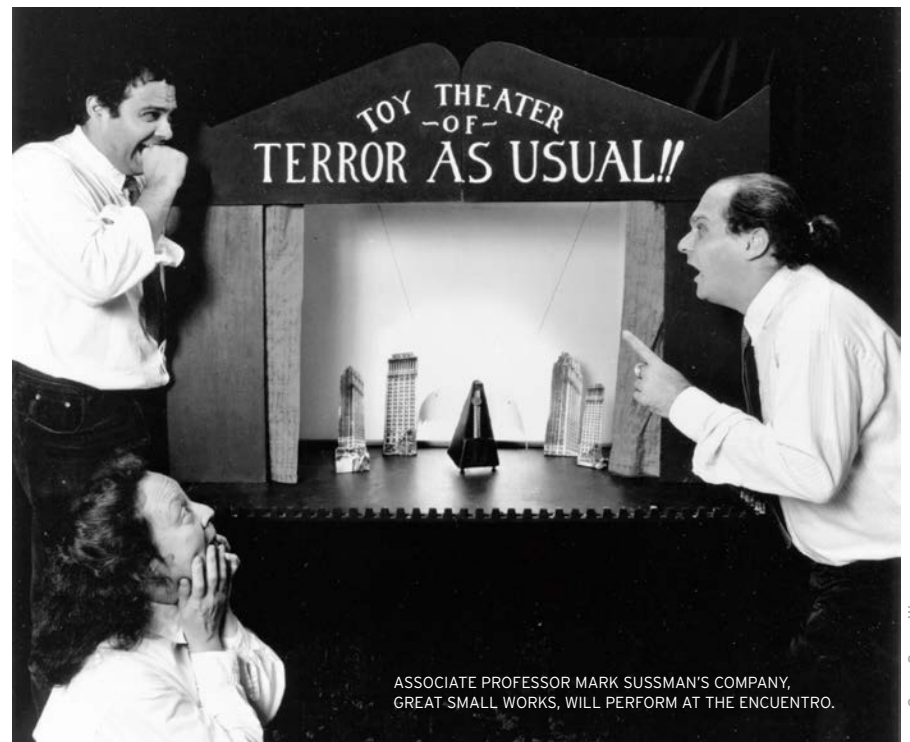
Florence Figols, BFA (cont. dance) 85, a part-time faculty member in the Department of Contemporary Dance, will participate in a workgroup focused on documenting events that are especially challenging. “There’s always a

score for music and a script for theatre, but video recordings access only the interpretation of dance — not the actual choreography,” she explains. “What interests me is how the essence of dance as an aesthetic of disappearance can offer new creative possibilities.”

She will share her initial research into how various forms of documentation can alter sensory perceptions. Figols’s work has involved the cataloguing of videotapes of Argentinians whose relatives disappeared. She will embody their gestures to create a kinesic document and inform her writing for the project. “I want to explore how the body can re-enact past events for current meaning, and examine what’s lost or gained through each transformation,” she explains.

Lawson reminisces how his participation in past Encuentro gatherings has affected his role as both a global citizen and performer. “My work has assumed greater social aspects as I’ve become more interested in how a work of art can from its very inception engage a community rather than being presented to the community only after it’s done,” he says. ■

*The Encuentro will take place at Concordia from June 21 to 28 and includes public performances and exhibitions. For more information, visit [concordia.ca/encuentro2014](http://concordia.ca/encuentro2014).*



ASSOCIATE PROFESSOR MARK SUSSMAN'S COMPANY, GREAT SMALL WORKS, WILL PERFORM AT THE ENCUENTRO.

GREAT SMALL WORKS



For news on the full slate of recent and future Concordia Advancement and Alumni Relations events in Montreal, across Canada and the world over, visit [concordia.ca/alumni](http://concordia.ca/alumni)



1 Loyola Medal

## CLARA HUGHES AWARDED LOYOLA MEDAL

Six-time Olympic cycling and speed-skating medallist **Clara Hughes** 1 has added another medal to her collection — the Loyola Medal. Hughes is the 20th recipient of the prestigious accolade, conceived at Loyola College in 1961 to pay tribute to outstanding Canadians. Hughes said she was honoured and humbled to accept the award.

The ceremony was organized by Advancement and Alumni Relations to recognize Hughes for her public service and nationwide drive to end the stigma associated with mental illness.

Hughes, who was midway through a cross-Canada bike tour for Bell's Let's Talk mental health campaign, invoked her late father's advice to channel her personal successes and help others. "From the bottom of my heart this means the world to me," Hughes said. "It would have meant the world to my dad."

Concordia President Alan Shepard lauded Hughes' efforts as an Olympian and humanitarian. "Bringing mental healthcare out of the shadows and into the sun, where people can get treated without stigma, is a huge challenge for our time," Shepard said.

More than 160 guests took part in the ceremony, held on March 27 at Concordia's Loyola Jesuit Hall and Conference Centre. Pictured with Hughes are (from left) Donal Ryan, BComm 67, president of the Loyola Alumni Association, Bram Freedman, vice-president of Development and External Relations, and Secretary-General, and Alan Shepard.

—Scott McCulloch

## JANE GOODALL SPEAKS AT CONCORDIA

Acclaimed primatologist and environmentalist **Jane Goodall** 2 enthralled an audience of 700 at Concordia's Loyola Campus on March 28. The British humanitarian delivered a lecture titled "Sowing the Seeds of Hope" and fielded questions from *CTV News Montreal's* **Caroline Van Vlaardingen**, BA 84.

## MARK KELLEY DELIVERS READER'S DIGEST ANNUAL LECTURE SERIES IN JOURNALISM

**Mark Kelley**, BA 85, 3 is deeply aware of the state of journalism.

In recent years, the CBC stalwart — a graduate of Concordia's Department of Journalism — has witnessed the

profound shifts brought on by new methods of delivery (see: the internet) and an economic model that is still in flux. Yet as one of the journalists on *the fifth estate*, the television newsmagazine he joined in 2012, Kelley sees first-hand the continued demand for long-form content. And that's something he knows how to produce.

Over the course of his career — which began during his student days with a gig at Montreal's CHOM-FM radio station



2 Jane Goodall



3 Reader's Digest Lecture

— the five-time Gemini Award winner has committed himself to telling the stories behind the headlines, covering everything from the Arab Spring to the controversy surrounding body checking in minor league hockey.

On April 4, Kelley returned to his alma mater to deliver the *Reader's Digest Annual Lecture Series in Journalism* at Concordia's Engineering, Computer Science and Visual Arts Integrated Complex. In his talk, called "Secrets, sources and scoops: Getting the story in the new age of investigative journalism," Kelley discussed the challenges and opportunities that come with being a reporter in a time of tweets and the never-ending news cycle.

—*Lucas Wisenthal*

To listen to podcasts of Clara Hughes, Jane Goodall and Mark Kelley: [concordia.ca/alumni-friends/news/podcasts](http://concordia.ca/alumni-friends/news/podcasts)

## GRAD JOINS PATCH ADAMS FOR HUMANITARIAN CLOWN MISSION

**Guy Giard's** 4 bright red nose, tartan patterned blazer and ear-to-ear smile make him an unmistakably clownish presence. The Concordia graduate, BFA 83, has helped homeless, elderly, sick and school-aged Montrealers loosen up with laughter for over a decade.

From March 1 to 8, the certified clown brought his healing humour to hospitals, schools, nursing homes and orphanages in poverty-stricken areas of Guatemala City. Dr. Patch Adams, the physician and funny man known for his charitable work, headed the group of 15 therapeutic clowns to one of Central America's capital cities.

Since 1984, the Gesundheit! Institute ([patchadams.org](http://patchadams.org)) founded by Adams has been to 60 different countries across six continents. "Most people have something they really want to do. For me, it's this humanitarian clown mission to Guatemala," says Giard.



4 Humanitarian Clown

Giard became interested in Adams after he saw the 1998 film *Patch Adams*, starring Robin Williams in the role of the comedic doctor. "I wrote to Adams to express my interest in joining a humanitarian mission. He told me all I need to do is raise the funds," says Giard. He did just that, raising \$2,700 through Kickstarter.

Giard worked as an educator at the Montreal Museum of Fine Arts for 17 years. He is a visual artist, lecturer, singer and writer. He was awarded the Lenny Ravich "Shalom" Scholarship in applied and therapeutic humour.

—*James Gibbons*

## CONCORDIA ALUMNUS TO ATTEND AUSTRALIAN SUMMIT WITH YOUNG DIPLOMATS OF CANADA

Each year, Canada's brightest young minds represent their country at a summit featuring the world's 20 strongest economies.

A graduate of Concordia's Department of Political Science, **Eric Moses Gashirabake** 5, BA 13, was chosen as one of five Young Diplomats of Canada. The diplomats will appear at a summit in Sydney, Australia, from July 12 to 15. "We'll discuss issues that have a real impact on young people, such as job creation, global citizenship and sustainable development," says Gashirabake.

In total, 120 delegates will represent their respective G20 countries. At summit's end, diplomats will prepare a report outlining common ideas. "The report will be presented to G20 leaders, and it will outline further action," he says.

During his Concordia studies,

Gashirabake served as the official ambassador of the university's Garnet Key Society and was the recipient of the Outstanding Student distinction at the 2013 Alumni Recognition Awards.

He is now a law student at McGill University and serves as fellow for the Canadian Jewish Political Affairs Committee. "My leadership has centred on connections shared by law, diplomacy and politics," says Gashirabake. "I became attracted to Young Diplomats because of the summit's ability to influence the global agenda."

After Gashirabake completes his law degree, he hopes to practise international law as well as expand an initiative he started called Inspire Canada and Africa. The initiative aims to develop global citizenship through education and leadership.

—*James Gibbons*

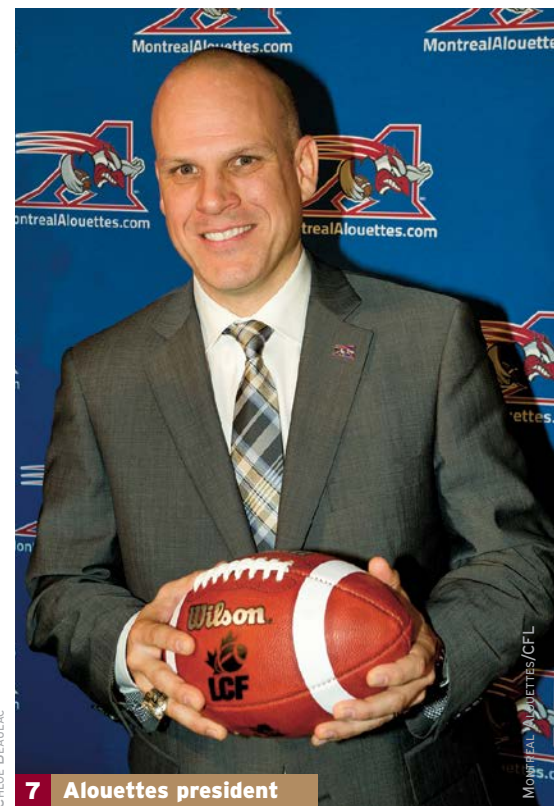


5 Australian summit





6 Chloé Beaulac



7 Alouettes president

## ARTISTS IN RESIDENCE PUSH THEIR PRACTICE

**Chloé Beaulac** **6**, BFA 10, ate, slept and breathed her craft for a week as an artist in residence at SAGAMIE, the National Research and Exhibition Centre for Contemporary Digital Art, in Alma, Quebec.

From February 3 to 7, she had the opportunity to make prints and experiment with digital photography at the art-centric location. Beaulac ([chloe-beaulac.com](http://chloe-beaulac.com)) is the second Concordia graduate to stay at the Sagamie Art Centre in 2014. Carole Baillargeon, MFA 96 and BFA 86, also held a week-long residency at the centre.

While in residency, artists have access to the centre's labs and to a technician who helps artists realize their creative visions. "The residency was a chance for me to push my practice forward and develop new work through research and testing new things," says Beaulac.

Hundreds of artists from Canada and abroad apply to SAGAMIE for residency each year. Only 40 are selected. "The value is over \$1,000, so it is really sought

after," says Beaulac.

She produced nearly 20 new artworks. "The project I worked on involved taking photographs and manipulating them," she says. Her recent works explore travel and the feeling of being in-between places.

Beaulac says her Faculty of Fine Arts education was an important part of her growth. "I was president of the Student Printmaking Association," she says. "Concordia funded me on a number of projects and this helped me persevere as an artist."

—James Gibbons

## NEW ALOUETTES PRESIDENT TALKS ABOUT HOW HIS EDUCATION HELPED HIM RISE TO CEO

Montreal's professional football franchise has a new leader. **Mark Weightman** **7**, BComm 95, is the new president and CEO of the Montreal Alouettes.

The promotion was a special moment for Weightman, who started with the organization 20 years ago as an unpaid intern fresh out of university. "I like to joke that I've done every job in this

organization other than the ones that would require me to wear a helmet or carry pompoms," Weightman says.

Armed with a marketing degree from Concordia's John Molson School of Business and a passion for sports, Weightman sent applications to every team in the Canadian Football League, eventually scoring an internship with the Baltimore Stallions. "I was the only Canadian in the entire organization," recalls Weightman, who packed his bags and relocated to Maryland in 1995. A few months and one Grey Cup win later, he moved back to Montreal to seek out work with another sports organization in the city — only to find out that the team he just left had followed him home.

He received a call from Jim Speros, owner of the Stallions, who was in town and wanted to meet for lunch. Speros was laying the groundwork to move the team to Montreal and rechristen the franchise as the Montreal Alouettes. "I was one of the first employees hired, having already been with the organization in Baltimore," Weightman says. "Sometimes it's just a matter of being

in the right place at the right time.”

Weightman didn't realize just how much he had learned during his internship until working with the Alouettes as a marketing coordinator. People were suddenly coming to him with questions. Those early days with the team also gave him the opportunity to participate in other aspects of the business — on one notable occasion helping Alouettes General Manager Jim Popp prepare the 1997 draft while the organization was on skeleton staff in transition between two offices.

As president, Weightman says his work remains just as varied. “No two days are the same,

which keeps it exciting. One day might be more focused on the football-side of the business, what players we're going to be signing, and other days we're talking about ticket initiatives, marketing initiatives and events for the upcoming season.”

One of the team's major projects involves visiting schools and the community to develop football in Quebec. He says encouraging kids to

play football means encouraging them to stay in school: “The minor leagues for football is school. If you want to play CEGEP or university or pro, it means going through school.”



Weightman grew up with a love of football, playing receiver in high school and CEGEP. Still fond of his alma mater, he says he would like to one day hold the Alouettes training camp at Concordia.

For students eager to replicate his climb to the top, Weightman says internships and working hard are key. “That's what I like about Concordia,” he says. “The slogan when I was studying there was ‘Real education for the real world,’ and I thought it was quite accurate. I enjoyed the hands-on approach; it showed you how things will be when you leave school and what to expect. When I did get out into the real world, I felt I was well prepared.”

—Alyssa Tremblay  
and Jonah Aspler

## Celebrate Concordia's 40th anniversary during **HOME COMING 2014** Celebrate your class reunion!

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## EXPOS BOOK BY CONCORDIA GRAD HITS IT UP, UP AND AWAY

Montreal Expos' pinwheel baseball caps remain a common sight around town, proof that fans still think of the baseball club even though it departed in 2004. That was 35 years after Maury Wills first stepped to home plate, bat in hand, garbed in the expansion team's freshly minted uniform.

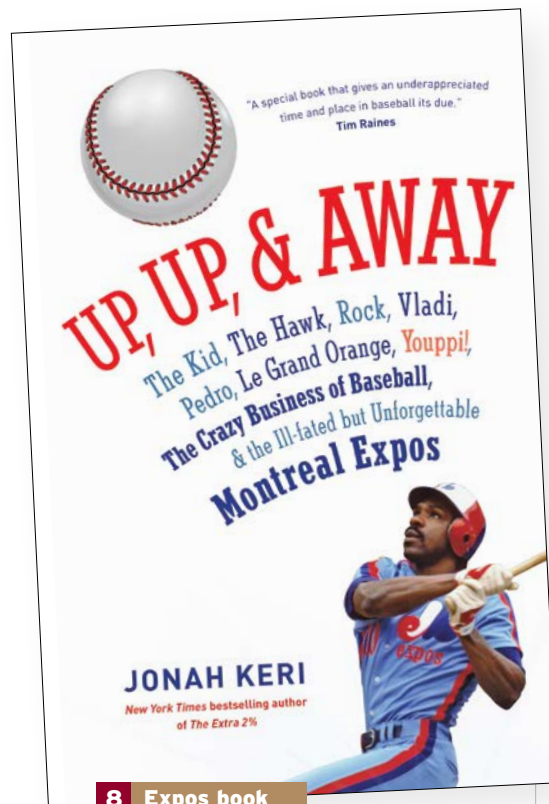
Beleaguered Expos fans can take heart. In *Up, Up, and Away* **8** (Random House Canada, 2014), veteran baseball writer **Jonah Keri**, **9** BA '97, entertainingly and informatively looks back at those 35 years in the first ever English-language, franchise-spanning history of the team.

From Le Grand Orange to the Kid to the Hawk and more, the book covers the stars that helped define an era of big dreams in Montreal. "Before the Expos, there had never been an MLB [Major League Baseball] team outside of the U.S.," says Keri. The city had previously been home to the minor league Royals, which was the Brooklyn Dodgers' farm team from 1939 to 1960 and which featured Jackie Robinson in the lineup in 1946.

Keri's affinity for the Expos is a family affair. "Both my grandfathers used to take me to Expos games," he says.

His earliest memory of the franchise isn't a fond one, though. The day was Monday, October 19, 1981: "Rick Monday hit a homerun for the L.A. Dodgers and knocked the Expos out of the playoffs," says Keri, who was seven years old at the time. The day is sadly remembered by fans as "Blue Monday."

Keri's career as a sportswriter took root at Concordia. "I was co-sports editor for *The Concordian*," he says. "It was an experience; 2 a.m. deadlines, working around the clock, balancing school



with work. It was really good. I had a lot of fun with it."

While still a journalism student, Keri worked as an intern and then cub reporter for the *Montreal Gazette*. In the decade after he graduated in 1997, Keri reported on local news and business in Washington,

D.C., and then covered the stock market for *Investor's Business Daily*, all the while hoping to crack the sports desk.

Eventually he made his way into writing for *Baseball Prospectus* and then occasional freelance work for ESPN.com. He's now a writer for Grantland.com and a contributor to ESPN's *Baseball Tonight*.

### Expos on his mind

In his early professional days, Keri regularly wrote Expos-centric posts to online discussion boards. That garnered the attention of Paul Taunton, an editor at Random House, and Taunton followed Keri's career. "Though you could argue that other factors played into the fulfillment of my professional dreams, it all boiled down to the Montreal Expos," Keri writes in the book.

Taunton, taken by Keri's knowledge of Expos statistics, wanted him to write a book about the team. Keri wasn't quick to ink a deal, however.

"My first response was, under no circumstance would I write a book on the Expos. First, I was burnt out — I had just finished my first book," he says, referring to *The Extra 2%: How Wall Street Strategies Took a Major League Baseball Team from Worst to First* (2011). "Second, I just didn't think there was a market for it."

Taunton countered: "If you do it well, people will embrace it. It's an interesting story to tell, it's like the rise and fall of the Roman Empire."

For two and half years Keri dug through old newspaper clippings and interviewed just about everyone who could be interviewed. "Even if you're a diehard fan of the Expos, you're going to find out things from the book you didn't know," he says. ■

— James Gibbons and Scott McCulloch



**9** Jonah Keri



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Email: [alumnitravel@concordia.ca](mailto:alumnitravel@concordia.ca)  
Phone: 514-848-2424, ext. 3819



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

**60 Wayne Clifford, BA,** received the Queen's Jubilee Medal and the Quebec Lieutenant Governor's Seniors Medal in 2013. He lives in Pointe-Claire, Que.

**71 Anthony Bertrand,** BComm, and Maria Bertrand, BA 71, celebrated their 40th wedding anniversary on July 7, 2013. They live in Oakville, Ont.

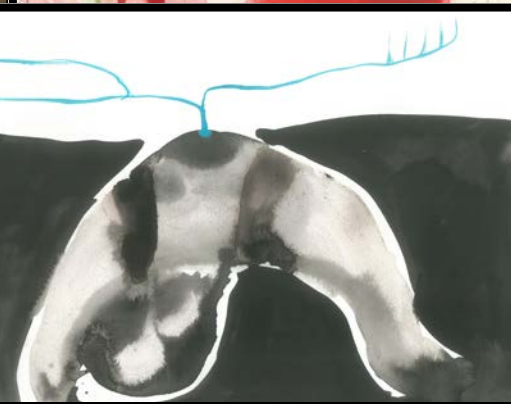
**Keith Garebian, MA,** has been awarded a Canada Council Grant for Creative Writing to complete a biography of William Hutt. Keith had won a 2012 Ontario Arts Council Work-in-Progress Grant for the same project. He

hopes to have the book ready for publication no later than the fall of 2015, by which time his book of satire, *Accidental Genius*, should also be in print from Guernica Editions.

**72 Francesco Bellini,** BSc, LLD 02, received a Management Achievement Award at McGill University's annual Desautels Management Achievement Awards ceremony in February. The award

honours leaders who have made remarkable contributions to the business community and all areas of society. Francesco is chairman of BELLUS Health, Klox Technologies, Picchio International and Prognomix.

**80 Tania Bricel, BComm,** is president, CEO and chief designer of Colour Creations-Progressive Marketing Ltd., in Mississauga. "I have my own design trademark and



**1 > John K. Grande, MA** (art history) 97, is an award-winning art critic, writer and lecturer based in Grenville-sur-la-Rouge, Que. He is the curator of the "Earth Art Exhibition" to be held at the Royal Botanical Gardens in Burlington, Ont., from July 1 to October 15. [johnkgrande.com](http://johnkgrande.com) 1) *Tranekaer-Vader* by Chris Booth

**2 > Jackie Rae Wloski, BA** 71, recently finished the first three paintings in her series based on the staircase in the new extension of the Royal Ontario Museum in Toronto. They are on view at the XC Art Restoration Gallery in Toronto. She also was one of the participants who contributed "square affair art" to Montreal's Visual

Arts Centre's McClure Gallery annual fundraising gala in November 2013. 2) *ROM staircase #2*

**3 > Raymonde Jodoin, BFA** 83, was part the exhibit called "Show For Sale" at L'Imagier Exhibition Centre in Gatineau, Que., from December 7 to 21, 2013. [raymondejodoin.com](http://raymondejodoin.com) 3) *Printemps 1*

**4 > Susan Shulman, BFA** (studio art) 96, was part of the "Art au carré" group show at Montreal's McClure Gallery from November 19 to 23, 2013. As well, Shulman's collaborative series of comics/graphic novels, *Kallicorp Art Mysteries*, are included in the Minnesota Center for

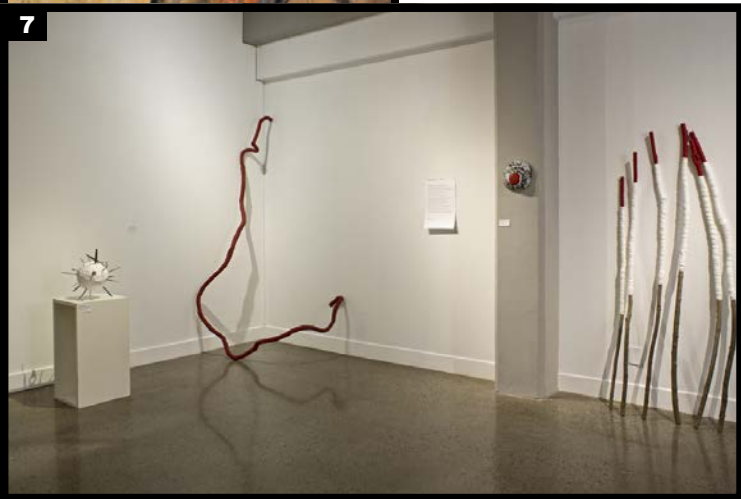
Book Art exhibition called "FluxJob: Purging the World of Bourgeoisie Sickness since 1963," in Minneapolis until July 6. [susanshulman.com](http://susanshulman.com), [seekingkali.com/graphic-novels.html](http://seekingkali.com/graphic-novels.html) 4) *Trophy Wife*

**5 > David Swartz, BA** (philosophy) 98, is pursuing an MFA at the University of Lisbon in Portugal. In 2013 one of his paintings, *Birds on Wheels*, became part of the permanent collection at Mount Sinai Hospital in Toronto. David is also a freelance writer and editor, and his film, *Vision and Sound: Action Painting Underground*, played at the University of Toronto Film Festival on March 31. [davidswartzart.com](http://davidswartzart.com) 5) *Green Awakening*

logo called 'Colour Creations Timeless Serenity by Tania BriceL,' which has been in the Canadian and U.S. markets since 1998 — 16 years of a tremendous success story!"

### 30TH REUNION

**84 Sigmund Lee**, BComm (accountancy), holds a Certified General Accountant designation. Sigmund is the



**6 > Sarah Pupo**, MFA (studio arts) 11, held an exhibition of her work, which integrates painting and drawing, called "In the Night Room" at Montreal's Article gallery from January 17 to February 23. *6) Untitled*

**7 > Nathalie Bandulet**, BFA 97, took part in a group exhibition called "Guérisons: Exploration littéraire et visuelle" at Galerie Rouge in Cowansville, Que., from October 27 to December 1, 2013. The work also appeared in the literary magazine *Contre-jour*. [nathaliebandulet.com](http://nathaliebandulet.com)  
*7) Trousse de survie*

financial controller for Morgan Solar Inc., a solar technology company in Toronto. He lives in Richmond Hill, Ont. "Friends and classmates are welcome to contact me at [SLEE@alumni.concordia.ca](mailto:SLEE@alumni.concordia.ca)."

**86 John Hood**, BFA (studio arts), is a Toronto-based artist. "I was honoured to receive the Queen Elizabeth Diamond Jubilee Medal last year, for my work as a muralist and mentor in the field of public art in Toronto during the 1980s and '90s."

**87 Derek Goldthorp**, BA (geog.), founded and is currently CEO of Top Qualifier Staffing Inc. ([tqstaffing.com](http://tqstaffing.com)), an employment agency that places sales, administrative and management personnel, as well as performs executive searches in the Ottawa region. "I invite Concordia grads to contact me

for Ottawa opportunities at [drobort@tqstaffing.com](mailto:drobort@tqstaffing.com). I am also excited to announce that Top Qualifier Staffing will open a Montreal office in 2014."

### 25TH REUNION

**89 Antonietta (Toni) Gasparini**, MBA, founded CatSit in Ottawa in December 2013. "Following a career that included positions at McGill University, the Ottawa Hospital, the Natural Sciences and Engineering Research Council and the Canadian Institutes of Health Research, I started my own cat-sitting business, something I said I would do one day."

**95 Gwen Tolbart**, BA (journ.), is a WTTG Fox 5 Weather Anchor in Washington, D.C., and a professional speaker. Gwen was named by the Maryland *Daily Record* to its 2014 list of Maryland's Top 100 Women. *The Daily Record* began Maryland's Top 100 Women in 1996 to recognize outstanding achievement demonstrated by women through professional accomplishments, community leadership and mentoring. Gwen joined WTTG Fox 5 in 2002 and gives weather forecasts on the 6 p.m., 10 p.m. and 11 p.m. shows.

**97 Judith Pyke**, GrDip (comm. studies), is the producer and director of the documentary film *Twin Life: Sharing Mind and Body*, which debuted on CBC TV's *DocZone* on March 13 ([cbc.ca/doczone/episodes/twin-life-sharing-mind-and-body](http://cbc.ca/doczone/episodes/twin-life-sharing-mind-and-body)). *Twin Life* follows a year in the life of 7-year-old conjoined twins Tatiana and Krista Hogan. Judith is an award-winning, Vancouver-based producer/director/writer. Her films

include *Rodeo: Life on the Circuit*, which received a 2011 Gemini Nomination for Best Documentary Series and won a 2011 AMPIA Award for Best Documentary Series, and *The Gayest Show Ever*, which won the Banff International Pilot Award in 2010. [homeandawayproductions.com](http://homeandawayproductions.com)

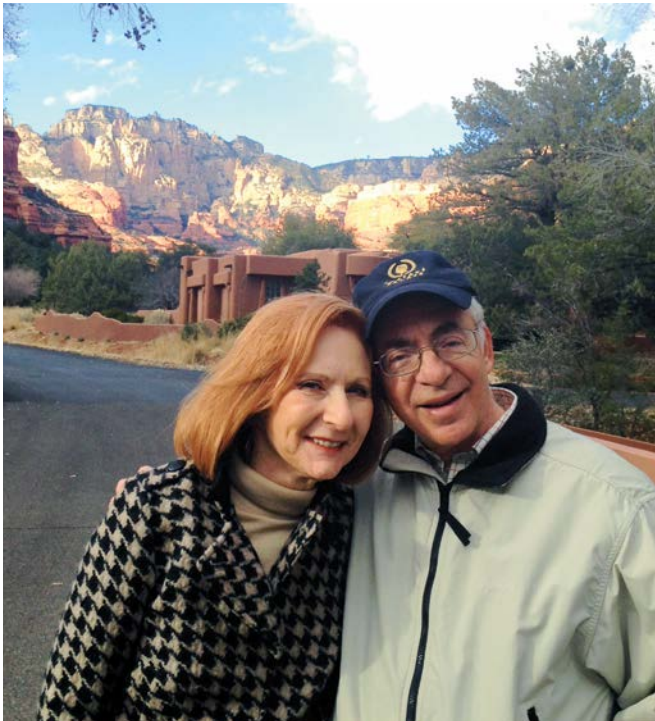
### 15TH REUNION

**99 Mark Kristmanson**, PhD (humanities), was named head of the National Capital Commission in Ottawa in February. Mark was the 2011 Canada-United States Fulbright visiting research chair in public diplomacy at the University of Southern California in Los Angeles, where his research focused on the role of cities in international relations. He was the founding executive director of the New Brunswick Arts Board, has served as a member of federal interdepartmental committees and was an expert advisor to the Cultural Capitals of Canada program at Canadian Heritage.

**Lisa Kazimea Sokil**, MA (creative arts therapies), is a registered clinical counsellor and creative arts therapist in her private practice, Creative Insight Counselling, in Courtenay and Campbell River, B.C. "I also recently accepted the post of music director for the Comox Valley Unitarian Fellowship, where I'm looking forward to putting my spiritual, musical and group-facilitation skills to use all at once."

**00 Catherine McKercher**, PhD, and her husband, Vincent Mosco, were co-recipients of the 2014 Professional Freedom and Responsibility Award from the Association for





**Steve Lake**, BA '70, writes, "My wife Caroline and I celebrated my 65th birthday in Sedona, Ariz., one of the most beautiful areas in the U.S. We honeymooned in Sedona 29 years ago. At the time we were living in Phoenix. I recently semi-retired from Caesars Palace in Las Vegas, Nev., after working at the hotel as a pit boss for the last 20 years. I am now continuing to do what I enjoy the most — building up my PR business, Steve Lake Public Relations ([lakepr.com](http://lakepr.com)). I have also achieved some of my goals, which have included visiting 500 colleges, seeing all 50 U.S. state capitals and visiting every major league ballpark. I do miss Montreal and try to get back every four years or so."

Education in Journalism and Mass Communication. Catherine recently retired as a journalism professor at Carleton University.

**03 Vincent Leclerc**, BCSc, is creative technology officer at PixMob in Montreal. The company outfitted the audience members at both the 2014 Super Bowl (February 2) and the Sochi Winter Olympic Games opening ceremony (February 7) with interactive, wireless LED technology — thousands of remote-controlled, light-emitting items — designed to turn the crowd into a huge video screen. [pixmob.com](http://pixmob.com)

## 10TH REUNION

**04 Patrick Kiely**, BA (comm. studies), premiered his film *Three Night Stand* in Montreal in February. Patrick wrote and directed the film, whose producer and cinematographer was **Robert Vroom**, BA (comm. studies) '02. The story follows Carl, who organizes a trip to a ski lodge in the Laurentian Mountains in Quebec, where he plans to reconnect with his young wife, Sue. But when they discover Carl's ex-girlfriend Robyn, a woman he's secretly obsessed with, is working at the lodge, their plans are sent into a tailspin.

**07 Laura Roberts**, BA (creative writing & Eng. lit.), writes, "I recently published a new ebook, *Montreal from A to Z: An Alphabetical Guide*, with Buttontapper Press. The book allows readers to browse the city at their own pace, learning about local favourites, tourist attractions and cultural oddities from a resident's perspective. Read more about this title, including a short excerpt, at [buttontapper.com/my-books/montreal-from-a-to-z](http://buttontapper.com/my-books/montreal-from-a-to-z).

## 5TH REUNION

**09 Jonathan Silver**, BFA (theatre perf.), starred in the Infinithéâtre production of *Unseamly*, written by Oren Safdie, at Montreal's Bain St. Michel theatre from February 11 to March 9. This unsettling piece focusing on the fashion world is inspired by a variety of sexual harassment allegations brought against well-known clothing companies. **Cassandra Chatonnier**, BFA (design for theatre) '11, was *Unseamly's* costume designer. ■

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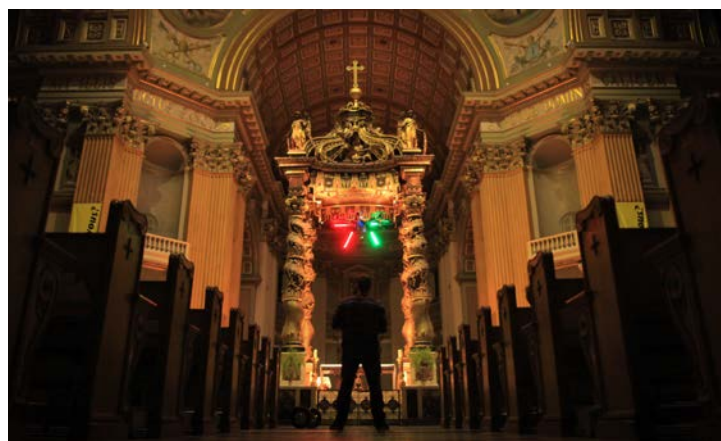
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[concordia.ca/alumni-friends/benefits-services](http://concordia.ca/alumni-friends/benefits-services)



**Tim Zafir**, BComm 13, says he always had a fascination with camera movements. Fortunately he's been able to parlay that fascination into a well-timed business venture. Zafir is one of the founders of Skysmith ([Skysmith.ca](http://Skysmith.ca)), a Montreal-based manufacturer of self-propelled, remotely operated drone camera platforms. Drone-operated cameras are perhaps best known for their use by Google Maps. Due to their small size and manoeuvrability, these drones enable filmmakers, photographers and others to shoot from overhead angles otherwise not accessible.

Skysmith produces high-end drones, which range from \$40,000 to \$150,000, for cinema and documentary use. Testing the drones has sent Zafir on wild adventures around

the globe. "I was in Iceland, chasing seals across glaciers — it was amazing. And just the other day I was running after a herd of kangaroos," says Zafir, who hails from Australia.

One of his recent trips took him to the Patagonia region at the southern end of South America, "the last frontier wilderness," he says. Zafir and the Skysmith team were there with a group of conservationists contesting power companies. "We were trying to capture the beauty of the region, to show what's at stake."

Zafir says Skysmith is a socially conscious company, and he hopes his drone equipment can be put to good use by conservation and Aboriginal groups, among others.





1

FACULTY OF FINE ARTS



3

MONTREAL'S CRM



4

JASON BAUMAN



6

UNITED WORLD COLLEGES



2

FACULTY OF FINE ARTS



5

NSERC



7

HOCKEY CANADA



Photographer **Angela Grauerholz**, **1** MFA 80, and painter **Carol Wainio**, **2** MFA 85, each received a Governor General's Award in Visual and Media Arts from the Canada Council for the Arts in March.

Angela, a veteran photographer, has worked at Université du Québec à Montréal since 1988. She has represented Canada at numerous international contemporary art exhibitions, such as the Sydney Biennale in Australia.

Carol's artworks, characterized by a monochrome colour palette, have been featured in more than 30 solo exhibitions across the country. Her work was included in the National Gallery of Canada in 2005.

**Derek Bingham**, **3** BSc 92, has scooped a prestigious Canadian statistics prize for his research and analysis on the quality of computer experiments. Derek earned the 2013 CRM-SSC honour for his work at Montreal's Centre de recherches mathématiques (CRM). The accolade is granted jointly through CRM and the Statistical Society of Canada (SSC). He says: "We use the data we have to make conclusions about things that happen in the universe – like how radiation is transmitted." The prize recognizes outstanding researchers who have completed a PhD in the past 15 years.

**Patricia Chica**, **4** BFA (cinema) 95, presented her film *Ceramic Tango* in February at the Macabre Faire Film Festival in New York, where it won a Best Screenplay Award (for Charles Hall). Patricia is photographed with the film's co-star **Richard Cardinal**. The film was also shown at the Rendez-vous du cinéma Québécois in February. *Ceramic Tango* is about a young man who spirals into a deep depression after receiving grave news, leaving him vulnerable to the will of a dangerous intruder.

**Ehab Abouheif**, **5** BSc (biol.) 93, MSc (biol.) 95, a professor in the Department of Biology at McGill University, was named a 2014 recipient of an E.W.R. Steacie Memorial Fellowship. Ehab has had breakthrough discoveries in the fields of ecology, evolution and developmental biology about what underlies the interactions between an organism's genes and its environment. He is applying his research to understanding environmental factors that can trigger a genetic trait causing cancer. The Steacie fellowship includes a research grant of \$250,000 and usually a contribution of \$90,000 per year to the university toward the fellow's salary. [biology.mcgill.ca/faculty/abouheif](http://biology.mcgill.ca/faculty/abouheif)

**Sir John Daniel,** MA (ed. tech.) 96, has been appointed an Officer of the Order of Canada, the country's top civilian honour. Sir John adds this recognition to a list that includes a Knight Bachelor (1994) from the United Kingdom and two Palmes académiques (Chevalier, 1986; Officier, 1991) from France. Announced on December 30, 2013, the appointment recognizes Sir John's "advancement of open learning and distance education in Canada and around the world." He served as Concordia's vice-rector, academic, from 1980 to 1984. He now works as education master at China's DeTao Masters Academy, senior advisor at Academic Partnerships International and chair of the United World Colleges board.

**Frederic Bohbot,** BA 01 (left), **Kieran Crilly,** BA 03, and **Carl Freed,** BA 94, took home the Oscar for best documentary, short subject, for *The Lady in Number 6*. The team, from Montreal-based Bunbury Films ([bunburyfilms.com](http://bunburyfilms.com)), won at the 86th Academy Awards ceremony on March 2. Frederic was the film's executive producer, Kieran was cinematographer and Carl was editor. The documentary is about 110-year-old pianist Alice Herz-Sommer, who was the oldest living Holocaust survivor until she passed away a week before the Oscars.

**Lisa Haley,** BSc 96, won a gold medal as assistant coach of the Canadian women's hockey team at the Winter Olympic Games in Sochi, Russia. Team Canada dramatically defeated the United States 3-2 in overtime on February 20. Lisa coached the Saint Mary's University women's team for 14 seasons and to four Atlantic University Sport championships. She became head coach of Ryerson University's women's hockey team in 2011, although she took a leave to be part of the national squad.

**Diane Morin,** MFA (studio arts) 03, won the first-ever Contemporary Art Award from the Musée national des beaux-arts du Québec (MNBAQ) in February. Diane received the honour for her daring artworks that explore human relations with computers and robots. The award, the first of its kind in Canada, recognizes outstanding mid-career Quebec artists. The jury singled out Diane's "large-scale and spectacular works." The Contemporary Art Award comes with a \$10,000 grant, while the MNBAQ will purchase up to \$50,000 of Morin's work and feature it in a solo exhibit. A publication of her works will be issued after the exhibition, placing the total value of the award at \$100,000. In February, Diane also won the Conseil des arts et des lettres du Québec's work of the year for the Montreal region for her piece *Imbrication (machine à réduire le temps)*.



**Benjamin Warner,** BFA (film prod.) 10, is producer and **Julian Stamboulieh,** BFA (photog.) 13, is director of and an actor in *LARPs, The Series*, a web series about live action role play (LARP). The 10-episode series was released in March and April on [larpstheseries.com](http://larpstheseries.com). The cast and crew is made up mainly of Concordia alumni: **Jon Verrall,** BFA (theatre) 09, writer, actor; **Jonathan Silver,** BFA (theatre perf.) 09, actor; **Charlotte Rogers,** BFA (theatre perf.) 10, actor; **Scott Humphrey,** BFA (theatre perf.) 10, actor; **Elizabeth Neale,** BFA (theatre perf.) 10, actor; **Joe Baron,** BFA (film prod.) 04, cinematographer; and **Eric Kaplin,** BFA (film animation) 11, opening credits animator.



**TingLi Lucia Lorigiano,** a second year Concordia student in biology and Italian, won the 2014 Miss Chinese Montreal pageant in September. TingLi then competed in the Miss Chinese International 2014 Beauty Pageant in Hong Kong. "I won 2nd Runner-Up in the competition, which was aired by TVB, Asia's largest television network. Currently, I work with MCCTV (Montreal Chinese Community TV) as an ambassador and a role model for teenage girls within our community. I am also VP of Academic & Loyola Affairs for the Arts and Science Federation of Associations (ASFA)."



**Beverly Bandiera**, BA 47,  
Feb. 20, 2014, Pointe-Claire,  
Que. She was 88.

**William S. Aaron**, BComm  
48, BA 51, Jan. 30, 2014,  
Montreal. He was 87.

**Dr. Donald McCunn**, BSc 49,  
Feb. 25, 2014, Ottawa. He was 85.

**John Edward Buell**, BA 50,  
Dec. 29, 2013, Montreal.  
He was 86.

**Charles (Chuck) F.  
McCallum**, BSc 50, Oct. 24,  
2013, Toronto. He was 85.

**Robert Wickham**, BA 51,  
Dec. 21, 2013, Cowansville, Que.  
He was 87.

**Jack Shayne**, BA 52, Mar. 2,  
2014, Montreal. He was 85.

**John F. Gillies**, BSc 53,  
Apr. 20, 2013, Pointe-Claire,  
Que. He was 80.

**Peter Desbarats**, attendee  
55, Feb. 11, 2014, London, Ont.  
He was 70.

**Norman Henchey**, BA 55,  
Jan. 25, 2014, Lachine, Que.  
He was 79.

**Bernard Kott**, BA 56, Sept. 4,  
2013, North York, Ont.

**James G. MacMillan**,  
BComm 56, Mar. 1, 2014,  
Mississauga, Ont. He was 85.

**Hope Martin-Pingree**, BA  
56, Dec. 25, 2013, Dollard-des-  
Ormeaux, Que. She was 93.

**Fred Enos**, BA 57, Jan. 19,  
2014, Dollard-des-Ormeaux,  
Que.

**Lawrence G. Reid**, BComm  
57, Dec. 14, 2013, Pointe-Claire,  
Que. He was 76.

**Harry K. Gordon**, BA 58,  
Oct. 13, 2013, Orillia, Ont.

**Bertha Dawang**, BA 59, Jan.  
11, 2014, Montreal. She was 76.

**Yvonne A. Wilson**, BA 59, Jan.  
7, 2014, Toronto. She was 93.

**Brett Girvan**, BA 60, Jan. 1,  
2014, Kanata, Ont. He was 74.

**Constantino Borovilos**,  
BA 61, Mar. 11, 2014, Ottawa.  
He was 74.

**John Corish**, BComm 62,  
Mar. 15, 2014, Beaconsfield,  
Que. He was 74.

**Edward Sandahl**, BComm  
62, Feb. 2, 2014, Dollard-des-  
Ormeaux, Que. He was 86.

**Esther Harris**, BA 65,  
MA 68, Feb. 8, 2014, Calgary.  
She was 87.

**Peter C.L. Michaux**, BComm  
66, Mar. 18, 2014, Laval, Que.  
He was 68.

**Michael O'Loughlin Burpee**,  
BComm 67, Jan. 23, 2014,  
Boston, Mass. He was 73.

**Michael Patrick Doyle**,  
BComm 67, MBA 74, Nov. 16,  
2013, Sherbrooke, Que.  
He was 65.

**Charles H. Berry**, BSc 68,  
Oct. 18, 2013, St. Thomas, Ont.  
He was 89.

**Maurice Galley**, BA 68,  
Mar. 23, 2014, Laval, Que.

**Robert J. MacCallum**,  
BComm 68, Nov. 21, 2013,  
Pointe-Claire, Que. He was 83.

**Alice (Morew) Buchanan**,  
BA 69, Mar. 1, 2014, Montreal.  
She was 63.

**Paul Sartor**, BA 69, Aug. 13,  
2013, Montreal. He was 66.

**Louis John Balena**, BA 70,  
Mar. 6, 2014, Montreal.  
He was 74.

**Peter Allan Hiscocks**, BSc  
70, Feb. 5, 2014, Burlington,  
Ont. He was 74.

**Zune Itzkovitch**, BA 70, Oct.  
19, 2013, North York, Ont.

**Arnold J. Izenberg**, BA 72,  
Dec. 31, 2013, San Francisco,  
Calif. He was 64.

**Barry Katz**, BA 72, Feb. 26,  
2013, Dollard-des-Ormeaux,  
Que. He was 62.

**Samir K. Khouzam**, BA 73,  
Feb. 25, 2013, Candiac, Que.  
He was 82.

**Robin Dent Denman**, MA 74,  
Jan. 7, 2014, Scarborough, Ont.

**Maureen E. Dougan**,  
BFA 74, Dec. 21, 2013, Montreal.  
She was 64.

**Dale Hughes Kerry**, MBA 74,  
Oct. 23, 2013, Mississauga, Ont.  
He was 71.

**Martin James McGrath**,  
BA 74, Cert 81, Feb. 15, 2014,  
Hamilton, Ont. He was 63.

**Peter Lemberg**, BSc 75,  
May 22, 2013, Naples, Fla.  
He was 60.

**Warren A. Smith**, BA 75,  
Aug. 16, 2013, Scarborough,  
Ont. He was 62.

**Morrie Rohrllick**, MA 76, Feb.  
4, 2014, San Miguel de Allende,  
Mexico. He was 85.

**Mark Andrew Newton**,  
BComm 77, June 21, 2013,  
Calgary. He was 54.

**Erik Siponen**, BComm 77,  
Jan. 20, 2014, Kirkland, Que.  
He was 81.

**Louis Lecomte**, MSc 78, Nov. 3,  
2013, Kirkland, Que. He was 82.

**Lynn Bradshaw**, BComm 79,  
Jan. 30, 2014, Montreal. She  
was 56.

**Douglas Wayne Isaac**,  
BFA 79, MA 94, Nov. 27, 2013,  
Seattle, Wash. He was 66.

**Jean De Jocas**, BA 80, Jan. 1,  
2014, Montreal. He was 57.

**Sonia Katazian**, BA 80,  
March 13, 2014, Montreal.  
She was 81.

**William Kremmel**, BComm  
80, Mar. 5, 2014, Montreal.  
He was 73.

**Dora Friedlander**, GrDip 81,  
Jan. 17, 2014, Mississauga, Ont.  
She was 94.

**Alexanderina Parkin**, BA 81,  
Jan. 7, 2013, Chateauguay, Que.  
She was 90.

**Patricia A. Blair**, BComm 82,  
Feb. 3, 2014, Markham, Ont.  
She was 53.

**Jack Goldsmith**, BA 82, Jan.  
3, 2014, Montreal. He was 64.

**Judith Moran**, BA 82, Jan. 15, 2014, Greenfield Park, Que. She was 58.

**Catherine Nalbantoglu**, BComm 82, MBA 85, Feb. 14, 2014, Montreal. She was 52.

**Mary J. Orr**, BFA 82, Nov. 24, 2013, Victoria. She was 57.

**Polítimi Andrianopoulos**, BA 84, Dec. 19, 2013, Montreal. She was 54.

**Kenneth W. Von Skopczynski**, BSc 84, Mar. 20, 2013, Edmonton. He was 63.

**Roslyn (Briskin) Merling**, BA 85, Jan. 16, 2014, Montreal. She was 78.

**Claudio Pupit**, BA 85, Dec. 3, 2013, Montreal. He was 52.

**Martha G. Reade Anderson**, BComm 85, Feb. 18, 2014, San Jose, Calif. She was 54.

**Brendan Cahill**, BA 87, Feb. 21, 2014, Toronto. He was 54.

**Henri-Paul Martel**, MEng 88, Nov. 21, 2013, St-Jean-sur-Richelieu, Que. He was 71.

**Tina Szawlowski**, BA 88, Feb. 13, 2014, Brossard, Que. She was 85.

**Thérèse Bélisle**, BA 89, Dec. 3, 2013, Longueuil, Que. She was 92.

**Gretchen Katzmann**, BComm 89, Dec. 2, 2013, Magog, Que. She was 54.

**Eric Delisle**, BFA 90, February 25, 2014, Montreal. He was 46.

**Steve Kontis**, BA 90, Sept. 29, 2013, St. Bruno, Que. He was 47.

**Harvey (Michalofsky) Mitchell**, BA 90, Dec. 13, 2013, Beaconsfield, Que. He was 74.

**Barbara Koss-Levine**, BFA 92, Jan. 18, 2014, California. She was 80.

**Sinclair G. Thomas**, BA 93, May 25, 2013, Montreal. He was 62.

**Leszek Missala**, BFA 96, MA 00, Nov. 25, 2013, Montreal. He was 91.

**Ronald Silvester**, BFA 98, March 2014, Ottawa. He was 56.

**Naomi Angel**, MA 04, Feb. 22, 2014, Toronto. She was 37.

**Dimitar Guenthev**, BComm 04, Oct. 5, 2013, Montreal. He was 35.

**Matthew Stone**, BA 04, Jan. 25, 2014, Montreal. He was 32.

**Melissa Pierre-Jerome**, BA 06, Dec. 20, 2013, Laval, Que. She was 34.

**Thida Buor**, BEng 08, Dec. 2, 2013, Dollard-des-Ormeaux, Que. She was 31.

**Angela dos Santos**, BEd 08, Feb. 8, 2014, Pointe-Claire, Que. She was 55.

**Andrew Armeni**, BComm 09, Feb. 20, 2014, Pierrefonds, Que. He was 31.

**Meghna Atwal**, BA 13, Feb. 14, 2014, of Kanata, Ont. She was 23.



The Concordia University  
Alumni Association's

## 23rd ANNUAL ALUMNI RECOGNITION AWARDS BANQUET

Tuesday, May 20, 2014  
Sofitel Montreal Golden Mile  
1155 Sherbrooke St. W.

### 2014 AWARD RECIPIENTS

#### Alumna of the Year

Kahente Horn-Miller, BA 99, MA 03, PhD 09

#### Humberto Santos Award of Merit

J. Pierre Brunet, BComm 70

#### Benoit Pelland Distinguished Service Award

John Ayles, MA 76

#### Honorary Life Membership

David J. Azrieli, LLD 75

#### MBA Alumna of the Year

Nancy Hammond, BComm 89, MBA 93

#### Alumni Award for Excellence in Teaching

Saul Carliner

#### Outstanding Faculty/Staff Award

Marguerite Mendell, BA 72

#### Outstanding Student Award

Alexandre Tomovic

Information: [alumnievents@concordia.ca](mailto:alumnievents@concordia.ca)  
or visit [concordia.ca/alumni-friends/applause](http://concordia.ca/alumni-friends/applause)





## Atheists, architects and triplets

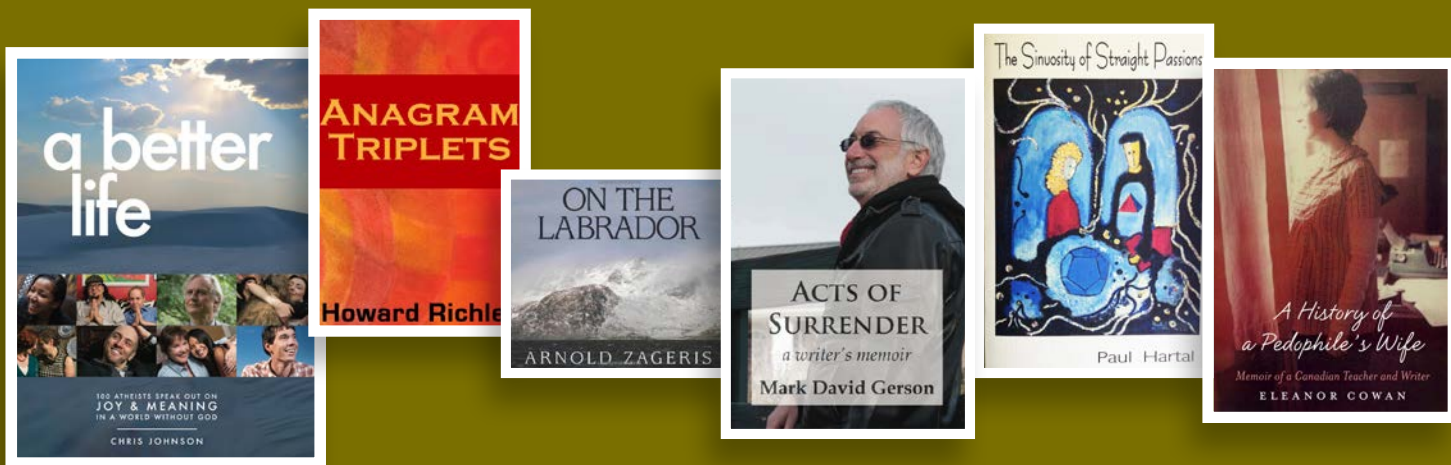
Many people still feel that only belief in God can give purpose or meaning to one's life — that non-believers can't find true happiness. ***A Better Life: 100 Atheists Speak Out on Joy & Meaning in a World Without God*** (Cosmic Teapot, Inc. US\$49.99), by **Christopher Johnson**,

the solver must fill in three words that are anagrams to each other. These anagrams vary from three to nine letters. For example: The manager was \_\_\_ to give the wrestler a congratulatory \_\_\_ on the back after he had forced his opponent to \_\_\_ out. The book is available as a free app at [puzzazz.com/richtler](http://puzzazz.com/richtler).

Museum of Contemporary Photography and he has exhibited across Canada. Zageris lives in Peterborough, Ont. [zageris.ca](http://zageris.ca)

**Mark David Gerson**, BComm '75, is an Albuquerque, N.M.-based author of six books. They include the three fantasy novels in *The Q'ntana*

**Paul Hartal**, MA (hist.) '77, has just released a new collection of poetry, ***The Sinuosity of Straight Passions*** (Finishing Line Press, \$14). The cogent, lyrical verse follows a motif of passionate love converted into spiritual energy. Hartal is a Montreal-based poet, writer and visual artist. He won the 1978 Prix



BFA (film & rel.) '07, features photographs of and commentary by a host of skeptics, including Richard Dawkins, Dan Dennett, Steven Pinker, Penn & Teller and Julia Sweeney. Johnson is an award-winning New York City-based photographer and filmmaker. [theatheistbook.com](http://theatheistbook.com)

***Anagram Triplets***, the eighth book by Montreal writer **Howard Richler**, BA '69, is a collection of 100 puzzles featuring sentences where

Through large-format photography, **Arnold Zageris**, BSc (psych.) '69, captures the distinctive geological formations and landscapes of Newfoundland and Labrador in ***On the Labrador*** (Fitzhenry & Whiteside, \$60). Zageris describes his adventures and misadventures up the Labrador coast hiking inland and along the sea, accompanied by photos of crowded villages, misty fjords, towering cliffs and dark lost valleys, among many wondrous sites. His work is in the collection of the Canadian

*Trilogy*, which are on their way to the big screen as a trio of epic feature films. Gerson's seventh book, ***Acts of Surrender: A Writer's Memoir*** (CreateSpace Independent Publishing Platform, US\$16.95), includes recollections of some of his time at Concordia. He began his academic life at Sir George Williams University and transferred to Loyola College, which merged to form Concordia before his last academic year. [markdavidgerson.com](http://markdavidgerson.com)

de Paris for his painting *Flowers for Cézanne*. In 2014, TCP, a major Chinese publishing house, will publish a Mandarin translation of Hartal's novel *The Kidnapping of the Painter Miro*. [writersunion.ca/member/paul-hartal](http://writersunion.ca/member/paul-hartal)

***A History of a Pedophile's Wife: Memoir of a Canadian Teacher and Writer*** (Kindle Edition, \$4.99), by **Eleanor Cowan**, BA (lit.) '74, BEd (TESL) '91, is a gripping memoir that serves as a primer for those who were

abused as children and left to struggle with horrible legacies. Cowan taught for 20 years in Paris and Montreal before she ventured to work in education in the James Bay region of northern Quebec. She now is a journalist for *Nation* magazine, a Cree regional publication, and lives in Wemindji, Que. [eleanorcowan.ca](http://eleanorcowan.ca)

Scottish born architect Andrew Taylor played a prominent role in late-19th

work. Wagg is an independent architectural historian and curator, and lives in Hanover, N.H.

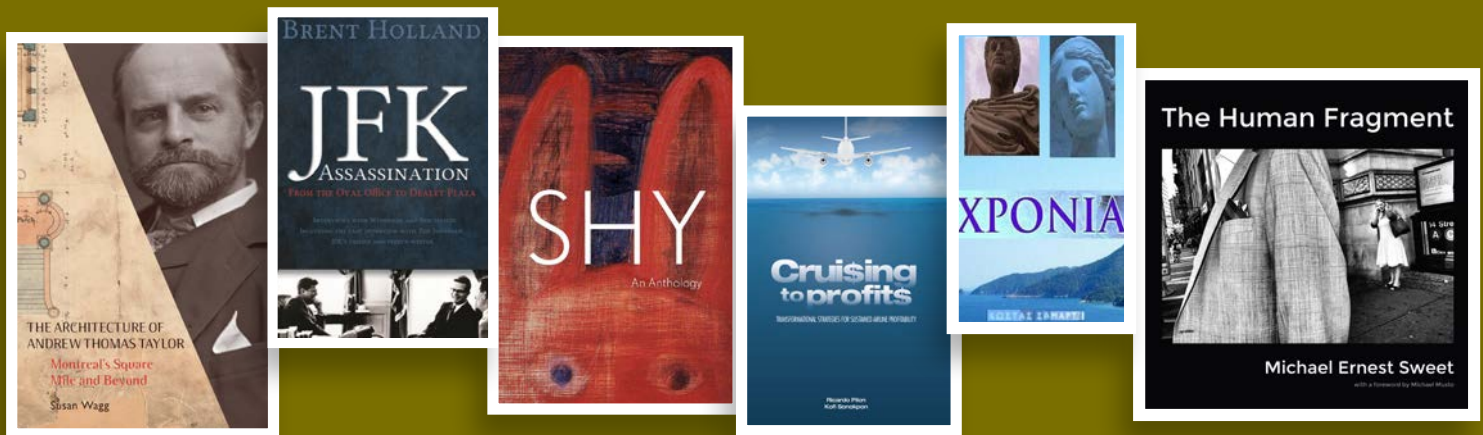
**Brent Holland**, BFA (theatre scenography) 86, BFA (electroacoustic studies) 08, conducted the last interview with Theodore “Ted” Sorenson, John F. Kennedy’s trusted advisor, speechwriter and friend, shortly before Sorenson died in 2010. The revealing and sometimes startling interview is the

of thoughtful musings, raw memories and humorous self-examinations by authors and poets who have been labelled by the world — teachers, parents and peers — as shy. The contributors include **Eve Krakow**, BA (Eng. lit. & journ.) 92, and **Jeff Miller**, BA (Eng. lit.) 07, MA (Eng.) 03.

In ***Cruising to Profits: Transformational Strategies for Sustained Airline Profitability***

**Costas Kombokozos**, BA (Eng. lit.) 06, recently published the novella *Χρόνια (Years)* (Lulu, \$14), written in Greek. After a long voyage, Alcibiades returns home and learns of his wife’s tragic death. Years later, he meets a woman who gives him the gift of poetry. But are his perceptions real? Costas is a Montreal freelance writer and editor.

**Michael Ernest Sweet**, MA 08, turns everyday ugly into



century Canadian building design. His output included Bank of Montreal branches across the continent and much of McGill University, and he helped found the McGill School of Architecture and create the first professional organization for Quebec architects. In ***The Architecture of Andrew Thomas Taylor: Montreal's Square Mile and Beyond*** (McGill Queen’s University Press, \$39.95), **Susan Wagg**, MFA (art history) 79, presents a groundbreaking study of Taylor’s life and

centrepiece of Holland’s new book ***The Kennedy Assassination: From the Oval Office to Dealey Plaza*** (JFK Lancer, \$24.95), which provides fresh insights into the 1963 murder of the 35th American president. Holland lives in Sudbury, Ont., and is host of the *Night Flight* radio show. [jfklander.com/catalog/books.html](http://jfklander.com/catalog/books.html)

**Shy: An Anthology** (Robert Kroetsch Series, \$24.95), edited by Naomi K. Lewis and Rona Altrows, gathers personal essays and poems

(Temeris Aviation Publications, US\$29.95), co-authors Ricardo Pilon and **Kofi Sonokpon**, AMBA 03, share transformational strategies and tools they believe would help reposition commercial aviation as a profitable business. The book, the first in a planned series, introduces a three-pillar leadership framework. Sonokpon, a former Montreal mayoral candidate, is an international aviation expert and a speaker on leadership and success.

fine art in his new collection of street photography, ***The Human Fragment*** (Brooklyn Arts Press, US\$35). The book, which features images from the sidewalks of Manhattan and the beaches of Coney Island, is Sweet’s first full-length art monograph. It includes a foreword by well-known New York arts writer Michael Musto, who says: “Michael Ernest Sweet creates a stunning photographic essay that reads like a real-life film noir.” Sweet divides his time between Montreal and New York City. ■



## They Desire a Better Country

BERNIE LUCHT, BA 66

The phone call came on a bright morning last May. “Are you Bernie Lucht?” the caller asked.

Yes, I am.

She continued, “I’m calling from the Office of the Secretary to the Governor General. The Advisory Committee on the Order of Canada has recommended to the Governor General that you be appointed a Member of the Order of Canada.”

My nervous system went into overdrive. The day had begun as normal at the office. Now it had taken a sudden and thrilling turn. I was delighted. I was in shock. I didn’t know what to say.

“Do you have any questions?” the caller asked. “I’m too stunned to think of any.” “That’s fine,” she said. “If you have any questions, call me.”

I hung up and stared at the phone for several long minutes trying to absorb the news. I didn’t know quite what to do next. Then, the thought came: I have to tell someone. I called my wife, Susan.

Several weeks later, a package arrived in the mail. Inside was a letter of congratulations, background information about the Order and a small, padded envelope containing two Order of Canada lapel pins. The letter explained I could start wearing the pin as soon as the announcement of new recipients was made, at the end of June.

The formal investiture ceremony took place just before Christmas. On a chilly Friday morning in mid-December, the recipients gathered with family and friends in the lobby of an Ottawa hotel for the short bus ride to Rideau Hall. Thirty-seven of us would be invested into the Order that morning. We came from all over Canada and represented a rich variety of human activity: sports,



BERNIE LUCHT (LEFT) WITH GOVERNOR GENERAL OF CANADA DAVID JOHNSTON AT RIDEAU HALL IN OTTAWA ON DECEMBER 13, 2013.

SGT. RONALD DUCHESNE, RIDEAU HALL, OSGG

business, journalism, architecture, volunteerism, community activism, law, human rights, education, music, the visual arts, scientific research, exploration, medicine, the military.

As people filed onto the bus, I felt a flush come over me as I slowly realized I was surrounded by some of the most accomplished people in Canada. The moment was deeply humbling. Was this real? Did I belong in this group? Perhaps I was on the wrong bus.

After we arrived at Rideau Hall, we were ushered into a room, welcomed and given brief instructions by an aide-

As people are called up one by one, you listen to their citations and marvel at what they have done. Then your name is called. You rise and walk along the aisle towards where the Governor General is seated. You bow slightly to him and turn to face the audience. The Secretary to the Governor General reads your citation. You turn back. The Governor General pins the insignia on your lapel and offers a few private words of congratulations. You shake hands and face the photographers. Click! You leave the platform, sit at a large table to sign a register book and return to your seat.

These are moments of magic, moments of intense clarity and elation, moments out of time.

The Latin motto of the Order of Canada is *Desiderantes meliorem patriam*: “They desire a better country.” The insignia is a lapel pin in the shape of a stylized snowflake with a maple leaf at its centre. I wear it every day.

Curiously, it’s had an effect on me that I hadn’t expected: to live up to the promise the Order makes. Help make Canada a better country. Do something for someone. Do something for your community. Be kind. Be generous. Give a gift every day. ■

*Bernie Lucht, C.M., BA 66, was executive producer of the CBC Radio One programs Ideas and Tapestry from 1984 to 2012.*

The Governor General pins the insignia on your lapel. You face the photographers. Click! These are moments of magic, moments out of time.

de-camp, then arranged in alphabetical order. We walked single-file into a ballroom to the music of a Canadian Forces string quartet and a standing ovation from the audience of family and friends. We all stood for the entrance of Governor General David Johnston and his wife, Sharon. Everyone took their seats. The Governor General gave a short speech and the presentations began.

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assured.

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