



THE GENDER &  
SEXUALITY ISSUE  
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## The Link Publication Society Inc. ANNUAL GENERAL MEETING & NOTICE OF ELECTIONS

1455 de Maisonneuve Blvd. W. Room H-649

# THE LINK

**THURSDAY, MARCH 28, 2019, 4 P.M.**

### Agenda

1. Call to order
2. Election of a secretary
3. Reading and approval of the agenda
4. Reading and approval of the minutes of the 2018 AGM
5. By-law amendments
6. Board of directors report for 2018-2019
7. Presentation of the 2017-2018 financial statements
8. Appointment of the auditor
9. Financial statements as of the last day of February 2019
10. Presentation of the preliminary budget 2019-2020
11. Election of the board of directors
12. Other business
13. End of the assembly

Concordia undergraduate students who are members in good standing are eligible to attend, vote at the meeting and run for a position on *The Link's* board. **Two (2) positions are open to MEMBERS AT LARGE** (paying fees) and **two (2) positions are open to MEMBERS OF THE COMMUNITY** who have had Link staff status within the last three (3) years. Candidates for the Board must present a letter of intent by Thursday, March 21, 2019 at 4 p.m. to the secretary of the board of directors by email to [secretary@thelinknewspaper.ca](mailto:secretary@thelinknewspaper.ca)

### Election of 3 (three) STAFF REPRESENTATIVES on the Link's Board of Directors

Eligibility: You are a member of *The Link* (paying fees) and you have the staff status with four (4) or more contributions and not a masthead member of *The Link*. **Candidates must present a letter of intent by Tuesday, March 19, 2019 at 4 p.m. to the secretary of the board of directors by email to [secretary@thelinknewspaper.ca](mailto:secretary@thelinknewspaper.ca)**

**Election of the Staff Representatives will be held Tuesday, March 26, 2019 at 4 p.m. in *The Link's* office.**

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# EDITORIAL: MAKING OUR CAMPUS SAFE AND ACCESSIBLE FOR ALL

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When we picture our ideal campus, we envision a space that fosters openness, inclusion, and diversity. We imagine a place of coexistence, where all students feel like they are respected and their needs are met.

While Concordia claims to be a space inclusive to all, there are still measures that need to be taken by the university to ensure this is actually the case. Every time the school seems to take a step forward, something happens and they take two steps back.

Take the recent events surrounding a sexual misconduct allegation in our creative writing program. News broke that a professor in question was exonerated in September 2018 through a private investigation conducted by a third party.

But no notice was ever given to the complainants. They were notified by the CBC, not the school.

The Concordia Association for Students in English released a statement after the news condemning the school's handling of the case and the fact complainants were not notified.

While the school's administration provided few details about the situation, citing a provincial law put in place to protect the privacy of the accused, we still echo concerns about the handling of sexual harassment allegations here.

Students are less likely to report if

they feel that their case will not be heard or acted upon by the school, which is the impression that exonerations such as this one will inevitably cause.

The nature of these investigations stipulates that they must be conducted privately and so students can't learn about the findings of investigations against their teachers, but we uphold an approach of believing survivors who come forward. We hope that more will come from other allegations against professors.

There is also the issue of a lack of spaces for gender nonconforming and transgender students on our campuses.

While Concordia does have a few non-binary bathrooms open to students of all gender identities, a common problem students have found is that these bathrooms can be difficult to find.

The Centre for Gender Advocacy and the Concordia Student Union have a list of bathrooms they can provide to students, but the list appears to have not been updated since 2012, and it is difficult to verify its accuracy.

It appears that some gender neutral bathrooms on campus are kept locked, requiring students to report to security or the Access Centre for Students with Disabilities and out themselves as non-binary or trans to get a key. When attempting to find gender neutral bathrooms on campus, we got conflicting

responses about their accessibility, which is in itself a big problem.

Student spaces like The Hive or Reggies have gender neutral bathrooms, but these bathrooms are an exception on campus, not the norm.

The fact that transgender and non-binary students have difficulty accessing bathrooms that they feel safe or comfortable using contributes to a climate of exclusion for these students. How can you feel valued and respected when even just finding a place to use the bathroom becomes so complicated?

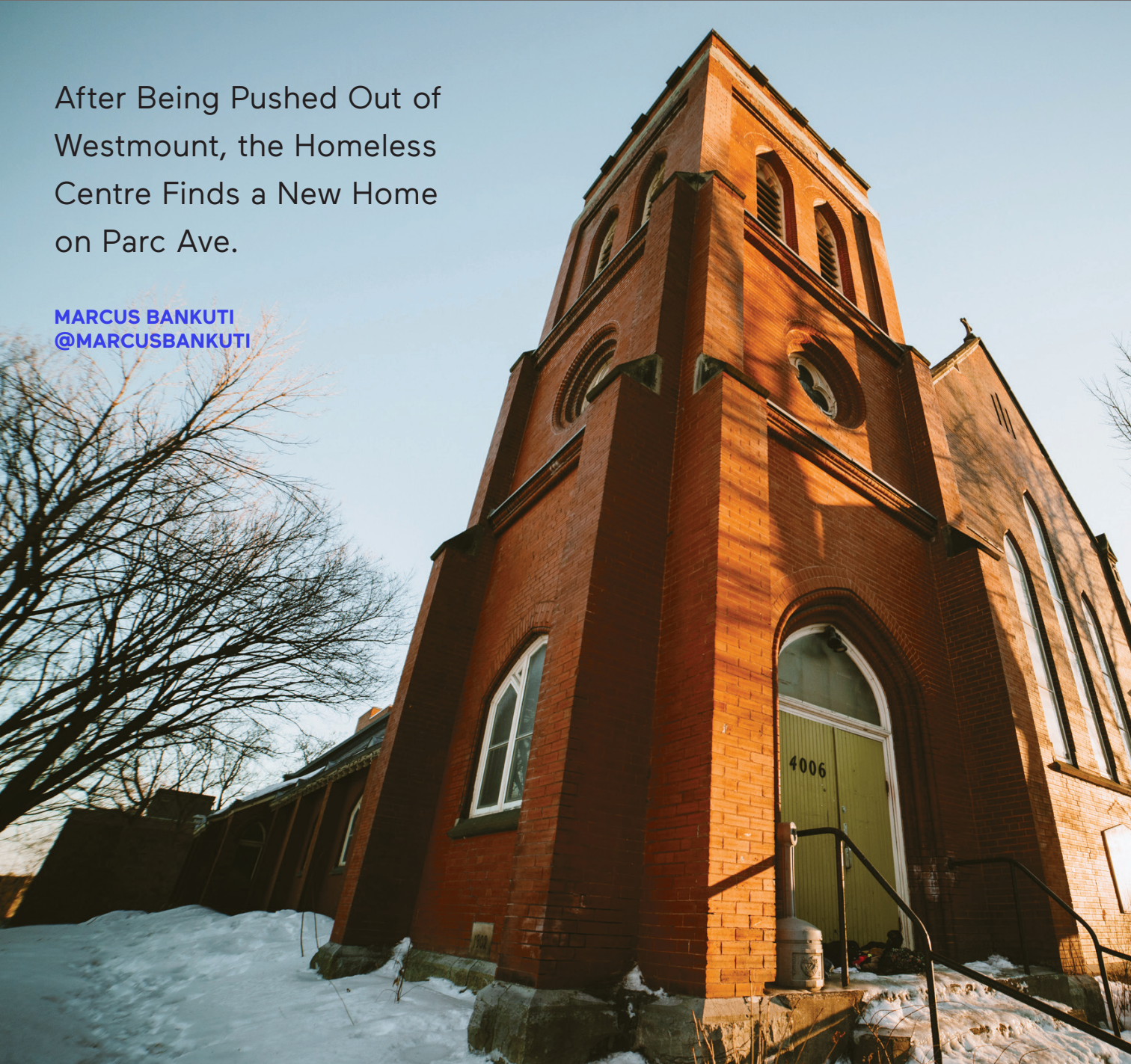
In terms of services and safe spaces for gender nonconforming students, while these students do have some at their disposal, through the Centre for Gender Advocacy, Queer Concordia, or CJLO's Women's+ Collective, we feel that the administration could play more of a part in creating and maintaining these safe spaces around campus.

We call on the university to step up their game to make our campus a more welcoming and supportive environment for transgender and gender nonconforming students, and those who have survived sexual assault or sexual abuse. Education is a right for all, regardless of gender identity and expression, and marginalized groups deserve to feel supported, welcome, and like their voices are heard.

# Gentrification Has Created a Bumpy Road for The Open Door

After Being Pushed Out of Westmount, the Homeless Centre Finds a New Home on Parc Ave.

MARCUS BANKUTI  
@MARCUSBANKUTI



**L**ocation, location, location—these are the words on the lips of real estate agents hustling new condos around the city. But

the words hold importance too for those experiencing homelessness. Like anyone, they also develop complex situational relationships and require proximity to the services they need.

Yet some residents and business owners, even those who profess a sympathy, often find themselves wondering why the displaced can't go be displaced somewhere else.

This sentiment often plagues resources tailored to the city's unhoused. Loud voices cling to new projects, and can sometimes drown them out.

David Chapman, well known around Montreal's ecosystem of community organizations, has come to know the pattern too well. The Open Door, the drop-in centre he leads, was a fixture of Cabot Square for 30 years. But when the church which housed it closed down, relocation proved rife with obstacles. Eventually the centre found space in the basement of another church, Église Notre-Dame de la Salette on Parc Ave. in the Plateau's Milton Park neighbourhood. But it wasn't long before resistance attracted media attention. A petition with around 40 signatures, mostly from local businesses, was presented to the Plateau-Mont-Royal borough council in July to keep the shelter off Parc Ave.

On weekdays from 7:30 a.m. to 5 p.m., The Open Door offers a critical service for anyone experiencing homelessness. Its clients participate in its operation. Its philosophy differentiates it from other homeless centres around the city.

"We're known for being highly accessible," Chapman said. Dogs are allowed, and the facility is a wet shelter, meaning it allows people who are intoxicated access to its services.

"[We heard], 'You're going to need to

adapt to this new neighbourhood.' It comes in lovely language like that. But underneath it all is, 'You need to change your approach.'"

"Society is set up to eliminate liabilities. And this does not serve the homeless population well," he continued.

The jewel of the facility is a ventilated room that's been built to permit soapstone carving, allowing the roughly 40 per cent of their clientele who are Inuit to connect with a culture systematically stripped away from them.

"The Inuit who are here are typically second-generation residential school survivors," said Chapman. "So, they've lived through what that means."

"We have a high degree of Inuit on the streets of Montreal. This is very related to 100 years of cultural genocide in this country. Kids taken away from their parents forcibly by the state. Punished for speaking their language, trying to keep marks of their culture. Having their culture erased and then looking for comfort from the pain of that with addiction and then social problems which came from that," he continued. "It's going to take generations, plural, to move beyond that."

"Often people will come here and be working through trauma. And we try to create a space where they can do that."

He gave an example to illustrate what this looks like in practice. About six months ago, at their old site, there was an Inuk woman who came in mid-afternoon. She had just discovered the suicide of another family member. She had been drinking and was "screaming at the top of her lungs."

"For most places, in that circumstance, that person [...] has about one to two minutes. And then two large men appear. They take you by the arm, you go out the front door, and, if you're lucky, that's the end of the exchange. And that's broadly a social norm. Whether that's on a university campus, or in a hospital, or in a mall, or wherever you might be, like a homeless centre."

Chapman described staff tending to clients who had been woken up or oth-

The previous location of The Open Door shelter is the St. Stephen Anglican Church near Cabot Square.

PHOTO LÉNA SELTZER



erwise disturbed. Staff thanked people for their patience and understanding.

“Well, not everybody’s happy with that,” he said. “A couple people got up, stormed off.”

But Chapman said the centre aims to create a culture of humanity. “It comes with a cost.”

Chapman estimates the centre still receives about 65 per cent of the clientele who frequented the previous location in the Shaughnessy Village.

“[Cabot Square] has been, at least for the last 30 or 40 years, a place for meeting up,” said Mark Watson, an associate professor of anthropology and sociology at Concordia who researches Inuit mobility and urban Indigenous studies. “It’s a place that’s known within the Indigenous community as a place to meet and to share information.”

“We don’t have many agencies left in the area, really,” said Marina Boulos-Winton, executive director of Chez Doris, a women’s day centre located near Cabot Square. “We’re the only one left of its kind.”

“Right across the street from us, there was a building bought up,” said Chapman. “It was the old hospital. [It became] a \$400 million condo development. When we learned that, we knew our days were numbered,” he said, as the centre’s presence across the street could affect the project’s value.

Boulos-Winton recalled a situation

in the mid-90s affecting Chez Doris. “There was a push to drive us out,” she explained. “There was a developer suggesting that with the new high rises eventually going up that it would be perfect to turn Chomedey St. into the next Crescent St. But there was push-back from everybody because that was a perfect example of gentrification.”

Chapman took a moment to draw a distinction between theoretical and actual gentrification. “Let me show you actual gentrification,” he said, getting up to retrieve a bin overflowing with tickets brought in by clients.

When new, more affluent residents enter a community, “The person who’s sleeping on the park bench in Cabot Square is a problem in a way they weren’t before,” he said. “All of a sudden there are a lot more concerns being reported to police. [...] ‘911, there’s a person sleeping on a park bench.’”

Chapman said police in that area have been giving out more tickets for minor infractions. “They were sleeping on that bench for years, then all of a sudden they’re getting tickets for it.” He said this caused homeless people to spend time in other areas like Place des Arts.

He noted that gentrification is a complex process. “Theoretical gentrification is [something like] money is coming into the area so therefore you’re being forced out. The problem is, there’s other factors. Our case is directly related to

the closing of St. Stephen’s church in December of 2016,” he said.

“That’s the challenge with the gentrification narrative, is there’s side narratives which make it more complicated.”

The Open Door had hoped to buy their old home, a long shot considering their funding realities, but the building sold before then. They were able to continue to stay into summer of 2017 but soon had to scramble for a new facility.

Chapman estimates they saw 40 buildings in all, at one point closing in on a location in a church in Little Burgundy,



only three blocks away from where they had been.

They were in the process of finalizing their plans when they encountered resistance from the community. Chapman blames a TV news story for consolidating the opposition that ultimately derailed the lease. “After that we realized, okay, boy, we have to be pretty careful about this moving process. We’re looking, but we can’t tell people we’re looking. Not too much. ‘We’re looking, but not in your neighbourhood!’”

“The reality for any charity is that

once you do find a location,” said Boulos-Winton, “you have to be quiet about it, so as not to stir controversy and fear.” Chez Doris owns its building, which offers their organization a degree of insulation from shifts in the surrounding community.

“We just had to keep looking in a wider [and wider radius],” Chapman said, “Until eventually we found [the Parc Ave. location], which was quite a lot further out of the neighbourhood than what we were initially hoping for.”

If The Open Door had some initial

apprehensions, they weren’t the only ones.

#### THE PETITION TO KEEP THE OPEN DOOR OFF PARC AVE.

“Dear neighbours and friends [...] This project was decided without the knowledge of the citizens of our neighbourhood, without consultation or consent. Indeed, it will bring a large population of new homeless that will sweep Parc Ave. and neighbouring streets from all directions,” reads the petition submitted to





the Plateau-Mont-Royal borough.

That opposition would come later. First The Open Door had to overcome its own doubts about the location.

The Open Door's main intervention worker, a former client, "Would come around and show me pictures of people on his phone, because he was regularly in this neighbourhood," Chapman said. "And he said, 'Hey look, here's so-and-so who regularly uses our centre [and they're on] Parc Ave. Here's another person.'" He continued to show Chapman photos of clients who frequented the Cabot Square location.

"I was like, 'holy cow—it's true. The people who were at our centre were already here,'" Chapman said. "I couldn't deny it. There they were, sitting on Parc Ave., panhandling. And meanwhile, just a couple days before we saw them at The Open Door, Atwater Ave. and René-Lévesque Blvd. W."

Knowing the importance of serving the unhoused where they are, this was a determining factor in Chapman's decision to go to Parc Ave.

"It's not [...] a quaint little church anymore," said Greg Jones, a volunteer and client. "It's a large basement. Everything is a few more steps to get to. We have to get used to that dynamic."

"We're twice as big as we were. Essentially we jumped into the middle of a community that did not have a drop-in centre of the kind we are," he said, noting The Open Door now attracts a combination of clients from the previous location and a new crowd from around Parc Ave.

If not for The Open Door, Jones suggested, people would be left stranded in parking lots, behind stores, in the metro and on street corners. "There's a camaraderie [here], a family feeling," he said. "You're free to come in from the cold and to rest your weary bones."

Geta Etorolopiaq, a client of The Open Door, said he likes the new location because of its proximity to the Native Friendship Centre on St. Laurent Blvd. and Ontario St.

"There's no such thing as a perfect place for a shelter," said Maeva Vilain, borough councillor for the area encom-

passing Milton Park. "Looking for the perfect place is a bit of an excuse not to find a place. A perfect place doesn't exist."

She mentioned similar organizations in the neighbourhood which some people initially feared, including one that opened in front of an elementary school, and none of them have posed problems. She said since The Open Door began its operations in December, her email inbox has been clear of complaints.

"I think [incompatibility] is a myth we must deconstruct and show people it can be a very peaceful cohabitation," she explained. "Maybe as an elected official my contribution can be to build links between people who are in a situation of homelessness and people who have a home. I think we need to build that understanding." Though Vilain noted the city had no authority to intervene in any case.

For those who use the centre's services, the break from the street allows an opportunity for reflection. Etorolopiaq compares being preoccupied with

the same things each day to being stuck in a hamster's wheel. "We don't know who we are because we always do what we do," he said. "Do something different and find out who you are. When you do the same thing over and over again, that's the only thing you know."

He believes more programs, such as mental health services, are needed to assist those trapped in the cycle of homelessness.

"I think it's important to see it in a pragmatic way," said Vilain.

There are different issues when a homeless centre arrives, she said, and we must understand the issues one-by-one, and assign a solution to each of these issues.

"One of my beliefs also is that time will help," Vilain said.

Chapman characterized the complaints of businesses, at least as cited in the peti-

tion, as broadly irrational, but he did have some sympathy for a fear he says is legitimate.

"You'll have some business owners that are barely making ends meet. They're barely squeaking by with their business, and they're worried that if someone's pan-handling near the front of their business, that that's going to reduce the number of people that come through the door."

Other concerns, such as fears for general public safety, he dismissed. "The police have been helpful in dispelling that fear [at public meetings]," he added.

The petition submitted to the city cites concerns about "several hundred newcomers," and the consequences of the presence of "alcoholism and chronic addiction," specifically citing the Inuit community.

The petition also expresses a fear of "a

negative impact on the economic and social life" of the community. Its overarching demand was that the project be stopped until a study of its impact could be conducted and publicly debated.

Yvon Plourde, general manager of St-Hubert Express on Parc Ave., who signed the petition, cited several concerns which he believed could affect business. These included homeless in the area using their washrooms and leaving them dirty, asking customers for money, using the beverage station and sleeping in the underground parking lot. However, Plourde said he hasn't noticed any recent changes, though he expects things to worsen in summer.

"I sympathize with the [homeless], but definitely we don't know the outcome of what will happen," said Zouheir Tabbara, owner of E-Media Copy inside Les Galeries du Parc, who also signed the petition.



Left to right:  
Geta Etorolopiaq and  
Anisee Papialuk visit The  
Open Door to take refuge.



## CELEBRATE WITH THE LINK



Come celebrate our Gender & Sexuality issue hitting the stands at our launch party this Friday featuring a performance by rapper Backx-wash!

**When?** March 8, doors open at 7:30 p.m.

**Where?** Casa Del Popolo, at 4873 St. Laurent Blvd.

**How much?** PWYC, and no one will be turned away for lack of funds.

Casa Del Popolo is located on the street level. Ramps are located on both the venue and bar entrances. Washrooms are gender neutral and one is also wheelchair accessible.



## The Link Workshops



*The Link* hosts workshops on Fridays!

Join us at *The Link* office in H-649 on March 15 at 4 p.m. for a panel hosted by our coordinating editor Savannah Stewart, current affairs editor Savanna Craig, and fringe arts editor Aysha White for a discussion on the realities of sexism in journalism.

Check out *The Link's* Facebook page for the updated workshop schedule. *The Link's* office is wheelchair accessible through the left-hand elevator in the Hall Building.



## THE LINK'S GENERAL ELECTIONS ARE COMING UP

*The Link* is having our annual general elections on March 12 at 5 p.m., in our office located in room H-649 of the Hall Building (1455 de Maisonneuve W.).



Those interested must submit a one-page cover letter explaining why they think they'd be a good fit for the position they're applying for. This letter must be submitted no later than March 5 at 5 p.m., along with a portfolio of three contributions to *The Link*. Those running for editor-in-chief must submit eight samples from at least three sections.

The letter must be posted on the poster board in the main room of our office. Interested candidates are encouraged to read the job description for the position they want before applying. Copies can be found in our main room.

To be eligible, students must have contributed four times to four separate issues. Any questions about the process can be directed to Miriam Lafontaine at [editor@thelinknewspaper.ca](mailto:editor@thelinknewspaper.ca).

Visit the Linkblog section of our website for job descriptions, and a detailed list of who is eligible to run.



“The residents in the buildings can see more of what’s happening than I see here.”

He said he wasn’t worried about an impact on his business when he contributed his name. “Maybe if I were outside I might be worried, I don’t know. [...] Time is on [The Open Door’s] side to see if there are any social changes.”

“[I could change my mind] if there is no harm to the society or the neighbourhood,” he said. “But if it comes to the point where you are affected, in one way or another, then you will raise your finger and say ‘stop.’”

He said he feels a connection to the existing community. “They are my clients. I’ve been here for a long time.” He said he was thinking of his customers when he agreed to sign.

Not all the surrounding residents were opposed to the centre, however.

“It’s often a very, very small number of people who are in opposition with the arrival of a homeless centre, but they are very vocal,” said Vilain. “There was also a very big movement of solidarity. [A supportive letter] has been signed by more people than the people who were against the centre,” but the opposition got more media coverage, she said.

The supportive letter garnered more than six times as many signatures as the petition which opposed it. Vilain believes Milton Park’s housing cooperative’s tradition of solidarity helped ease The Open Door’s integration into the neighbourhood.

The letter begins, “We, the undersigned, believe in building a neighbourhood inspired by values of compassion and openness. Homelessness in Montreal is increasing as gentrification dispossesses the poor.”

It does have one thing in common with the opposing petition, which is a sentiment of a lack of consultation.

“We think that opposition to [The] Open Door is misguided, largely based on the unfortunate secrecy which surrounded its introduction to our neighbourhood. We believe that transparency and openness always brings

the best solutions.” It goes on to say, “We encourage our fellow residents to see the benefits of this project and act in compassion towards our neighbours who live in more difficult circumstances than ourselves.”

“It was a very proud moment to stand up there and speak my piece as a citizen,” said Wayne Wood, who presented the letter to borough council in September. It included about 260 signatures, on behalf of the Milton Park Citizens Committee, of which Wood is a member.

“I’m getting to learn a lot thanks to [The] Open Door being there,” he said. “I find myself talking about [Indigenous rights] all the time, with my friends, with my family, social media.”

**“From all corners, we heard, ‘You’re going to need to adapt to this new neighbourhood.’ It comes in lovely language like that. But underneath it all is, ‘You need to change your approach.’”**

— *David Chapman*

He echoed the feeling that proximity fosters compatibility and cohabitation. “[The] Open Door is my window into the world of homeless people. [The] Open Door is open to everyone. I’ve made a habit of going on a regular basis.”

“I’m spending more time listening than talking,” he continued.

He recently bought a soapstone of a beluga whale carved at The Open Door.

According to Watson, there are 1,000–1,500 Inuit in Montreal. “Inuit move to the city for many reasons,” he said. Education, healthcare, employment and housing are among necessities sometimes in short supply in Nunavik. If unable to find these things, some Inuit may find themselves stuck in Montreal,

homeless. “That’s why the Inuit population is, within the Indigenous homeless population, the biggest number.”

Inuit represent 10 per cent of Montreal’s Indigenous demographic but constitute upwards of 45 per cent of the Indigenous homeless population, according to figures from the Makivik Corporation.

Watson believes, however, that the narrative around Inuit in Montreal can be problematic. “While that is one part of the population, and it is perhaps the most visible downtown, the Inuit community in Montreal is very varied. You have students, you have business people, people who are employed, work for Inuit organizations [...] and do other kinds of work.”

It’s important, Watson said, to “move away from conflating Inuit in the city with homelessness—but, this is a key thing, without neglecting or ignoring the difficult situations that [many Inuit] find themselves in.”

He believes it’s important to recognize the Inuit community in Montreal is varied and extends beyond homeless centres.

“Inuit are not outsiders in the city. Inuit [belong] in the city,” he said.

If people better understood Inuit adversities, “Hopefully it would open up a more productive dialogue and move beyond the kind of discrimination and racism which one often finds, going back to the Villeray incident, for example,” he said, referring to a 2010 situation in which opponents succeeded in halting the entry of an Inuit care home, which would have provided a place for Inuit to stay in Montreal when coming to the city for medical treatment.

“Sadly there is a quiet racism which exists still in the City of Montreal,” said Chapman. “It is often directed against Inuit.”

He blames it on a “lack of understanding of Canadian history, and what it’s like to face 100 years of cultural genocide.” □

*With files from Léna Seltzer*

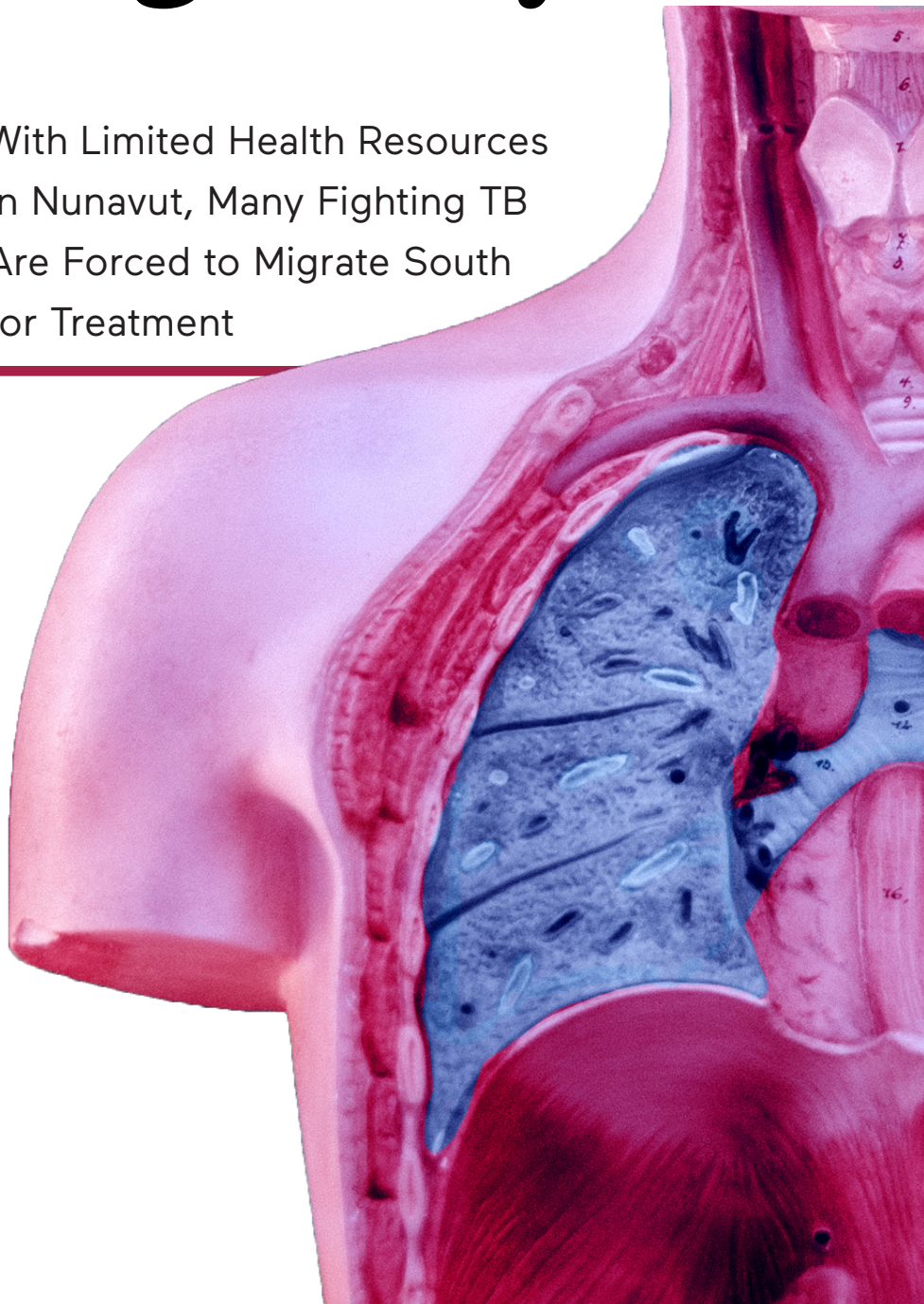
# Tuberculosis: The Airborne Disease Displacing Many Inuit

KATHERINE VEHAR

With Limited Health Resources in Nunavut, Many Fighting TB Are Forced to Migrate South for Treatment

**C**oughing up blood, aching all over, chills and fatigue, all while fighting a fever—these are the symptoms of the airborne disease tuberculosis. Now imagine fighting these symptoms while resting in a poorly insulated and overcrowded house, shared with other people, some of whom are also fighting TB. If you want treatment, your best option is trekking hundreds of kilometres south, leaving behind your community for an unforeseeable amount of time.

This is the reality for many Inuit living in Nunavut. Nunavut is home to one main hospital, located in the capital Iqaluit. The hospital has 35 beds available, and provides aid to approximately



16,000 people in the Qikiqtani (Baffin) Region—home to 12 communities. There are other healthcare centres scattered across Nunavut, however as tuberculosis is affecting such a large number of those within the community, there aren't enough adequate services to address the large rates of TB.

Living in a country with a high quality of life, it may seem like a treatable illness. But for Inuit living in this region, the chances of contracting TB is 290 times higher than it is for a Canadian-born non-Indigenous person.

Tuberculosis is an airborne illness that most often infects the lungs. It's the deadliest infectious disease in the world. In 2017, it infected 10 million new people and killed 1.3

million.

TB is a disease of poverty. This is due largely to the fact that it spreads easily in places lacking basic health services, nutritious food and adequate living conditions. Hence why more than 90 per cent of TB cases and deaths occur in developing countries.

TB rates among Inuits in Canada have been on the rise since 1997, and are now at a crisis level. How has a country ranked twelfth in human development allowed a curable and treatable disease to contaminate a community for so long? Well, the answer is not simple, given it requires an understanding of the past, an awareness of the present, and a genuine concern for the future.

### A LOOK INTO TUBERCULOSIS' PAST

Like most developed countries, Canada has seen its TB rates diminish over the years due to an improvement in diet, sanitation and overall living conditions.

Before the

Second World War, there were 14,000 new cases of TB reported each year in Canada. We have experienced a sharp decline in rates since then.

Health Canada has estimated that around 1,600 new cases are reported every year. Compared to other countries, Canada is considered to have a low TB rate. Even though this may be true for most Canadians, there is one group for which this is not the case.

Indigenous peoples as a whole suffer from TB at a rate 32 times higher than the overall Canadian population, with Inuit disproportionately affected.

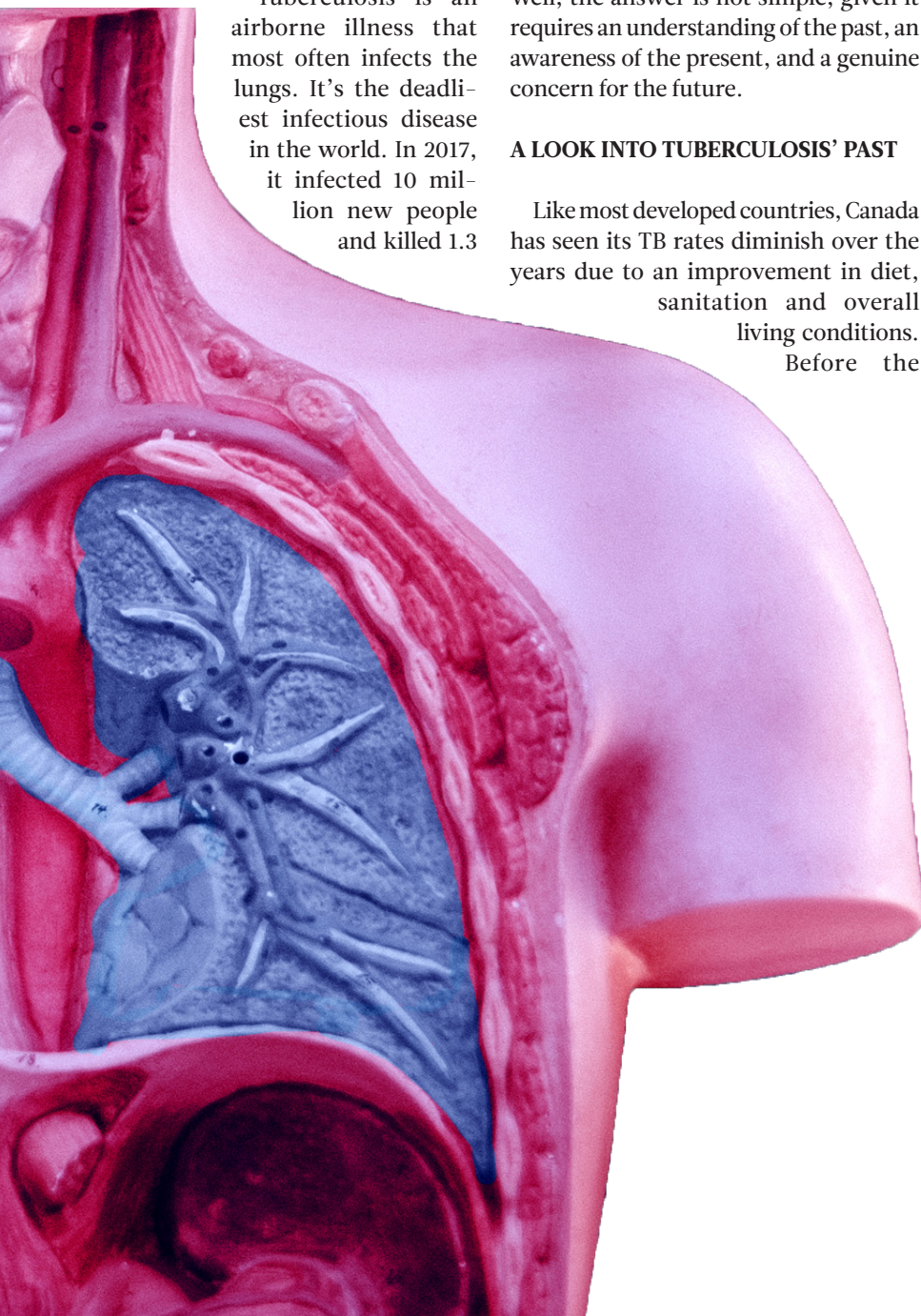
Given that the history of TB among Indigenous peoples in Canada is simply inexcusable, the issue has not had great coverage by Canadian media or discussion within our government.

"[In order to] bring about awareness we need to clearly understand history," explained Vicky Boldo, a cultural and community support worker at Concordia's Aboriginal Student Resource Centre.

Prior to the arrival of Europeans, Indigenous peoples remained relatively untouched by TB. Even after contact was made, TB rates remained rather low. The history of TB among Indigenous people therefore begins at the end of the nineteenth century and the beginning of the twentieth, when some Indigenous nations began getting infected at epidemic proportions in Canada.

When rates of TB contamination first started growing, deaths were due to low immunity, however it quickly became, and remains, a societal issue.

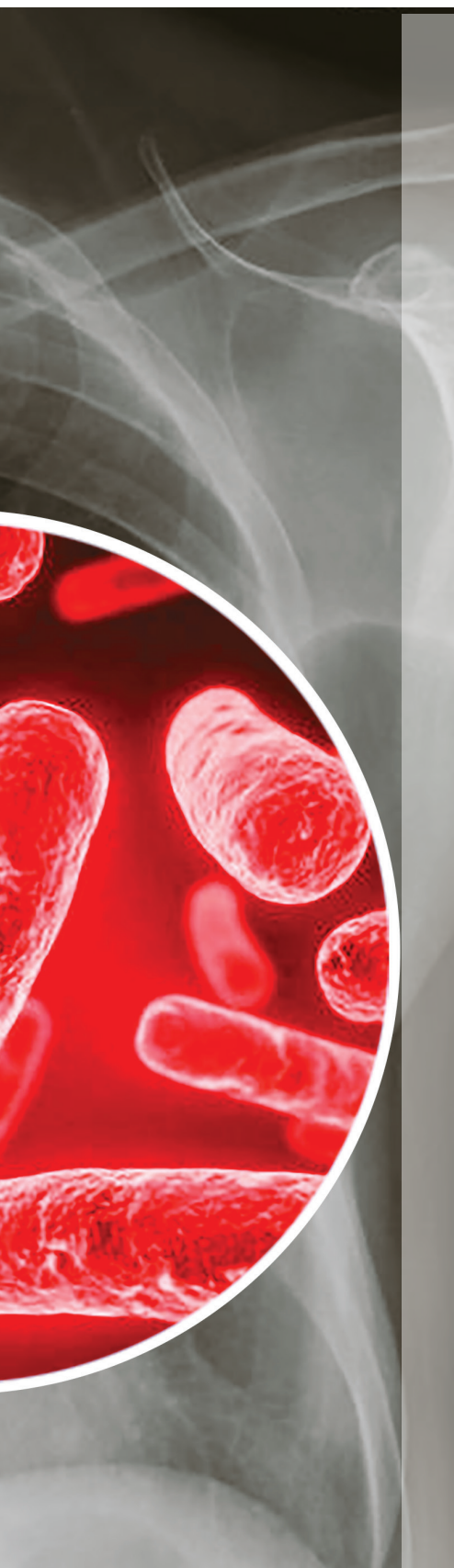
During this time, cases of tuberculosis were growing across the country. Sanatoriums were created as a means of dealing with the disease, as these were used as long-term care facilities to address chronic illness, alleviating the stress placed on other healthcare facilities. These institutions offered patients isolation, fresh air, and rest as a curative method. However, for the Indigenous people who were sent there, sanatoriums only furthered their suffering.



Similarly to how the Indian Act allowed the government to place children into residential schools, the act also allowed officials to forcibly admit Indigenous patients to sanatoriums. Those who were emitted to sanatoriums were often relocated far away from their communities. Many would end up spending years at these institutions, and some would never return home.

It wasn't uncommon for the families of those who died to never be informed of their loved-one's passing. And given the rampant rates of TB in residential schools, these two institutions became interconnected, and their trauma shared. To highlight just how serious the situation was, during the 1930s and the 1940s, the rates of TB among children in residential schools was 8,000 per

GRAPHICS BREEA  
KOBERNICK



100,000 people. The Museum of Health Care states that these are among the highest rates ever reported anywhere in the world.

According to an investigative report done by the Aboriginal Peoples Television Network, survivors of the sanatorium era recall undergoing invasive medical experimentation, in some cases being surgeries, and had to watch deceased patients getting buried in unmarked graves. A research paper published in the *Critical Public Health* journal mentioned that when people returned to their communities, they often felt unwelcomed, given that they had been physically and spiritually distanced for so long.

Many began to believe that sanatoriums were places people were brought to die. For those who managed to return, intergenerational trauma arose as a result of TB and the treatment of it.

“The emotions that we carry from violence that we’ve lived, violence that created trauma, can remain as a core symptom,” said Boldo. Boldo, who is from Cree, Coast Salish, and Métis heritage, can only speak for herself, but she says that once she was able to take responsibility of her life and have her voice heard, her healing really progressed.

“We started hearing about TB here and there, but it’s not really talked about, it’s one of those things that’s spoken, but not really spoken of,” said Rev. Annie Ittoshat, who works with the Southern Quebec Inuit Association.

The stigma still associated with this disease is telling, as the current experiences of Indigenous people dealing with TB are interpreted based on the past experiences of others in their communities. What followed was the creation of stigmas and fears regarding TB and seeking treatment for it. Some shared their hellish experiences with their community, but often many chose to agonize in silence. This has led to ongoing intergenerational trauma and mistrust of healthcare practitioners.

It is especially precarious today, as most Inuits infected with the disease must seek

treatment down south, and can often not be given a timeframe for the duration of their stay. Ottawa tends to take in the most patients from Nunavut, while other patients head towards Edmonton, Winnipeg and Montreal. As a result it’s not uncommon for some to refuse treatment, given they fear that if they leave their communities, they may never return.

But not seeking treatment for a disease as contagious as TB is obviously detrimental.

### THE ISSUE AT HAND

TB rates for Inuit people living in Canada have remained astonishingly high. This can be blamed on number of social and economic factors, but the biggest factor is not having access to healthcare programs that cater to their needs.

“We need to start listening to those living with certain conditions, they know what’s happening,” said Boldo. “We need to respect the fact that they know how to manage their health. That they [still] may be affected from the violence that created their trauma.”

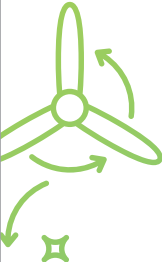
There is no shortage of research that calls for the health care system to begin providing Indigenous teachings and historical context to practitioners working up north. Many also suggest the need to include community members in the treatment programs and increase the amount of Indigenous people working in healthcare.

“When we think of the Royal Commission on Aboriginal Peoples that wrapped up in 1996, there were over 400 recommendations on what was needed to improve the lifestyles of First Nations in Canada and it always comes down to self-determination and self-governance,” said Boldo. “We know what we need. We are living it frontline.”

In fact, call number 23 of the Calls to Action published by Truth and Reconciliation Commission of Canada states the need to, “Increase the number of Aboriginal professionals working in the health-care field. Ensure the retention



## CONCORDIA'S SUSTAINABILITY PLANNING WE WANT YOUR FEEDBACK



Our sustainability planning has come a long way! Have your say and help shape Concordia's directions on Food, Waste, Climate, Research and Curriculum for our 2019-2024 Sustainability Plan.

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### Loyola

Tuesday, March 19, 2019

12:15 p.m. – 2:15 p.m.

Loyola Jesuit Hall and Conference Centre  
(RF-120)

Food will be served

### Sir George Williams

Friday, March 22, 2019

11 a.m. – 1 p.m.

Grey Nuns Event Hall  
(GN –E-104)

Food will be served



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of Aboriginal health-care providers in Aboriginal communities. Provide cultural competency training for all healthcare professionals.”

While the Canadian government is lacking in its involvement and commitment towards ending TB in Nunavut, there are some who understand what needs to be done and are taking action.

“What we’ve realized that happens with TB in the north is that the Inuit are not involved in the solution,” said Rachel Kiddell-Monroe, the general director of the Montreal-based See Change Initiative. “It’s rather we from the south which bring and implement solutions for them without their involvement.”

The See Change Initiative is working towards empowering communities to deal with TB. “The goal of the initiative is to support a project that is community-based, and community-led,” said Kiddell-Monroe, also a lawyer and activist who’s worked with grassroots and Indigenous organizations, as well as with Doctors Without Borders.

“[We want] to turn the health system on its head,” said Kiddell-Monroe. “The Inuit people have a massive capacity to deal with this, [we need to] make it possible for them to do the prevention, screening and care for their communities. They are much better placed to do than anyone coming from the south.”

“Inuit in Nunavut have a long history with TB. It is extremely unfortunate that the rates continue to be so high today and this speaks volumes to the question of whether enough is being done,” said Tina DeCouto, the director for social and cultural development for Nunavut Tunngavik Incorporated.

NTI is the legal representative of the Inuit of Nunavut in terms of Indigenous treaty rights and negotiations. “However, with the release of the TB Elimination Framework, NTI is working with government to design and implement TB elimination action plans that is customized to reflect Nunavut’s priorities, needs and strengths.”

Part of this action plan, recommended by the World Health Organization, calls

for getting community members involved with treating and preventing the disease. “Some of the medical tasks which nurses are doing, could actually be much better done by members of the community themselves,” Kiddell-Monroe explained.

In the case of Nunavut, the participation of community members would be useful for tasks like follow-ups, which are done in people’s homes. Unlike a non-Indigenous nurse from the south, a community member understands the culture and language, so they can do the job more effectively.

“We situate these doctors and physicians as some sort of elite, upper crust in society,” said Boldo, “[but] the expert

**“What we’ve realized that happens with TB in the north is that the Inuit are not involved in the solution. It’s rather we from the South which bring and implement solutions for them without their involvement.”**

**— Rachel Kiddell-Monroe**

in the room at any one given time is the individual who is sharing their story.”

Kiddell-Monroe echoed that replacing the traditional healthcare practitioner with a member of the community can make people feel more comfortable seeking out and receiving treatment. This is much needed to care for the intergenerational trauma some still deal with due to past abuse in sanatoriums and residential schools, Kiddell-Monroe explained.

#### LOOKING AT THE FUTURE OF TUBERCULOSIS IN NUNAVUT

“We broke the wheel by making

people dependent on the structures that came from the south,” said Boldo. “We’re not learning from the mistakes and trying to do things differently.”

There is a clear need to revolutionize the traditional ways of approaching healthcare and adapt to one that is appropriate for the needs of the individuals it is supposed to serve.

“It’s changing things to a team-based approach. So instead of the traditional medical hierarchy with a nurse at the top and everything running down, [we] create a team where the nurse works alongside communities giving training and support,” said Kiddell-Monroe.

This is done in the hopes that eventually, “Inuit people can run this project themselves and won’t need support from the outside,” Kiddell-Monroe said.

The Truth and Reconciliation Commission of Canada states that, “The current state of Aboriginal health in Canada is a direct result of previous Canadian government policies, including residential schools.” This means that self-determination and independence from medical services provided by the south is essential for the treatment and prevention of TB in Nunavut.

The emphasis on self-reliance and self-determination for Indigenous peoples is not an invitation for the rest of Canada to ignore the existence and strife of these people. Rather, Ittoshat said we have a duty to stay informed and pressure the government to do the same.

“Up north is beautiful, it’s a hidden gem of Canada, but it’s very different at the same time,” said Ittoshat. “There’s that gap that we have that should be broken. One thing that can break this unspoken wall is going to events and finding out what’s going on.” □

# Peep the Programming for Art Matters 2019

The Annual Student-Run Festival Celebrating the Importance of Art Is Back At It for Another Edition

**A**rt Matters is aptly named. Why? The annual, student-run festival is a labour of love, all relating back to the idea that art matters quite a lot. It's been run by and for undergraduates each March since 2000. This year will have 10 exhibitions, featuring work from over 80 undergraduates (chosen from a pool of over 300). Art Matters is built on the idea that art should be inclusive and accessible to all.

**Interface // Nomad Nation // 129 Van Horne Ave.**

Serena Desaulniers, a communications student minoring in art history, got the idea for *Interface* based on a research paper she wrote for class on crafts. "I wrote about the interrelation of fibre arts, specifically crafts, but I tied it a little more closely to crafts and software development and their forms of production," said Desaulniers.

"It's an exhibition that explores the connection of fibre arts and intermedia and digital artworks," she continued.

She wanted to keep developing her idea on paper, to show how the concepts were connected, but she had run

• • • • •  
•  
• **AYSHA WHITE, VICTORIA LAMAS,**  
• **AND NANOR FROUNDJIAN**  
•



out of space. So she continued to work on her idea through the curation process.

“Most of the works, with the exception of two, are digitally-oriented. All of the works to varying degrees reliant on the people’s interaction and movement around them,” explained Desaulniers, adding there’s a lot of motion sensors employed in the artworks chosen.

One example is the dance performance set to occur on *Interface*’s opening night called *Thought Distortion*, by Alisha Billias. Desaulniers explained the artist will be using motion sensors to track the movements, then inputting them into another machine to create a whole new sound and form of music, which will happen almost concurrently.

Part of Desaulniers’ intention as a curator was to illuminate some of the differences in how artforms are perceived and consumed. She highlights how oftentimes art made by hand or with natural materials tends to have a higher value than art created through a digital means of production.

“I think about what is considered to be high art, or valued. Most craft and digital media tends to carry less value in comparison to fine art. These works consider different senses than more visual senses, they consider tactile experiences and more embodied experiences, so I hope people take away different [ways] of approaching art,” said Desaulniers.

***Porpos* // Espace POP // 5587 Park Ave.**

*Porpos*, curated by Chloë Lalonde, centres around the theme of sustainability. The curator and arts editor at *The Concordian* chose pieces she deemed useful in both a utilitarian and conceptual sense.

Sometimes the creation of art or the art world is criticized for being wasteful, frivolous, or elitist. *Porpos* challenges that notion.

“As an art educator and anthropology student, I’m really concerned with left-over materials. I see my students create work that will likely be thrown away, but something that evades that is creating work that has a purpose.” *Porpos* questions the ideas of what is useful or not. It also examines utility in artwork through a multisensory experience “tied to the



land it was created on.”

*Porpos* is a play on words relating to the themes of the exhibition, a conscious choice. Lalonde intended for it to be pronounced in French, since it’s the old French word for purpose. This references some of the artworks she chose that have themes of French Canadian nationalism.

She thinks it also, “[Adds] to that extra little quirky vibe that the show will give off through word play.”

“*Porpos*, por-puss? Porpoise? Language, interpretations, pronunciation [are] deliberate, I acknowledge that not all people will pronounce *Porpos* the way I intend it to be, but that’s part of it.”

She aims to promote the idea of “artefutile,” which Lalonde explained as art with a purpose, one that steps away from academic pedagogy. The idea of art with a purpose could be considered especially important in today’s day and age. Lalonde hopes that *Porpos* will challenge artists and viewers to reflect on how they, “Experience and embody art, what is lost in the creation process, and suggest ways to save these losses from landfills.”

**Digital Dreams / I’ll Dream About This Someday // Theatre Rialto // 5723 Park Ave.**

Félix Bouvry, a studio arts student, curated *Digital Dreams* based around the themes of memory and its subjective, ephemeral nature. As the name of the exhibition reveals, the works are all digitally based videos, with exception for one collage.

She curated another exhibit last year, and her previous experience drove her to explore the nature of memory through artwork.

*Digital Dreams* will feature seven works by eight artists. “It’s about how artists can portray directions through digital expression,” said Bouvry. She hopes that viewers will walk away from *Digital Dreams* questioning the subjective nature of memory itself.

“[*Digital Dreams* is] about the glitches in memory. All the works I chose relate

strongly to memory, how you see what you experience and [how] you translate it into an art piece. Most of the work is going to be installation-based so you’re going to be able to sit down and chill and look at the work many times,” said Bouvry.

She strives to make the viewers comfortable throughout the process. “I think if you have this really positive experience, I think that after that if you keep that with you, [the memory of it] gets stronger than the art piece itself. [*Digital Dreams* is] all work that will live in the space but also lives in the memory of the viewer.”

She pointed out that most people don’t really talk about how they experience an artwork in the aftermath of seeing it, noting that there are many pieces she may remember in a way that wasn’t intended by the artist.

“Sometimes the memory of an art piece is really really important and we

don’t talk a lot about this, because it’s like this distortion that is not expected by the artist but it’s something that everybody deals with,” said Bouvry.

**MALAISE // GHAM+DAFE // 3425 Ste. Catherine St. E.**

Olivia Deresti-Robinson loves strange artwork, the combination of beauty meeting a feeling of unease or bizzarity. She has curated the show *MALAISE*. The art history and women’s studies student explained that she loves to explore how the two topics intersect. The jump off-point of *MALAISE*, the exhibition centres around the themes of gender, unease, and the bizarre.

“Feminist art historians often have a lot to critique about the traditional art canon, and art can also be used as a political mechanism, sparking discussion around issues of gender, race, and sexuality,” Deresti-Robinson said.



She chose eight artists whose work she felt, “Addressed gender or social issues, or had a somewhat quirky or unusual aesthetic.” *MALAISE* will feature a wide variety of pieces. There will be sculptures, a quilt, installations, a silent film, paintings, a performance, photography, and a ceramic wall piece.

“The intention is really to invoke a sense of unease that forces viewers to think about these issues that many turn a blind eye to.” She said that many of the artworks explore the female body and the issues surrounding it. Others address power dynamics and the intricacies of gender expression.

“Through the exploration of gender, the bizarre, and feelings of unease, *MALAISE* forces viewers to confront these injustices, provoking thought and discussion women and marginalized people face in our society,” Deresti-Robinson explained.

***Look what you made me do* // Espace 8  
// 4040 St. Laurent Blvd.**

Memes are ubiquitous to web culture, explained Louise Campion, who’s curating *Look what you made me do* alongside Nina Molto. Separately, the image and text are meaningless; the impact comes from the juxtaposition of both.

We see them everywhere, said Campion. Memes are obviously found online, but we see them printed out too—like in the Hall Building, for example. They are a tool for communication. But how does that affect a generation of art students?

“The theme of the show is the duality between text and visual,” explained Campion. The melding of text and visual elements is not exclusive to memes though, and *Look what you made me do* explores the many ways visual art and text coexist.

Poetry is a disappearing medium, said

Molto. While putting together the show, she was interested in exploring its role in popular culture. A broad range of mediums are exhibited. Between painting, photography, installation, sculpture, video, sound installation, and printed text, the curators said they wanted a multiplicity of mediums to tackle the topic.

Some pieces present a duality between text and art, where words accompany a piece. For other artists, it’s part of an aesthetic configuration, where words are incorporated in a piece.

In choosing their show’s title, the first-time curators were looking for something evocative of internet culture. Borrowed from Taylor Swift’s lyrics, *Look what you made me do* channels a sense of irony that permeates the show, but also introduces the theme of guilt explored in the pieces exhibited.

Communication has been transformed



by the internet and instant messaging, and so Molto highlighted that will also be explored.

“We also have one piece that is only sound,” said Molto. “It was good to have this piece because I think of it as a dialogue within the show. This piece doesn’t have any visual but it’s still presenting an imagery in our heads that comes up. It’s an installation, it’s going to be in almost complete darkness.”

The nature of the texts vary. While some artists created poetry, Campion explained others attempt to bring together the text and work.

“It’s all about how you can make links between words and imaginary, or direct images that you have in front of you, that you can have in your mind when you’re reading it,” said Campion.

***The Suffocating, Impractical Desire to Name.* // Loyola Chapel // 7141 Sherbrooke St. W.**

On March 15, art enthusiasts will experience a unique night of performance art at the Loyola Chapel. The event-based vernissage will unfold between 6 p.m. and 10 p.m., where artists will come together to explore the limits of language through their practice.

“It’s about art that interacts with text,” explained curator Emily Sirota, “and particularly art that uses text and language in ways that don’t necessarily clarify meaning.”

The exhibit is also partnered with a weekly radio show on Radio Atelier, CIBL 101.5.

There are nine works in total, four of which are performances. Among performing poets and art installations, electroacoustic sound artist Rouzbeh Shadpey will be presenting *The Voice, Suspended Between Us*.

“He’s written a short poem and then he is feeding it to different speakers, so the poem takes on different voices,” explained Sirota. “At one point, it’s translated into Farsi, and at another point, there’s this robotic voice. It’s this massive text, but the text isn’t clarifying. It’s actually layering on top of other

iterations of this poem.”

Some art can be exhibited again, but the ASMR guided meditation will be a unique and ephemeral experience for one night only. “They’re taking over a little room off the main retreat of the chapel,” said Sirota. “That’s going to be a little corner filled with blankets and pillows.”

Judith Zaoui choreographed *lesconsontoranges*, which dancers will perform on March 15. With this piece, Sirota explained Zaoui will be discussing the, “embodiment of not being able to speak or explain yourself.”

The performers will be creating a soundscape through sneezing, coughing and spitting on each other, since they “gesture towards speech but usually fail to actually become it.”

Sirota explained often there’s the assumption that text dominates when it’s paired with visual or performance art, that language encapsulates meaning, while the visual holds feelings.

“I just wanted to disrupt the idea that it’s so easy to explain yourself, and instead invite the audience,” said Sirota. “Welcome in the weirdness of the incompleteness of language without rejecting it wholesale.”

***Sites of Embodied Silence* // VAV Gallery // 1395 René-Lévesque Blvd W.**

Between March 11 and 22, the Visual Arts Visuels Gallery will be the home of *Sites of Embodied Silence*. The gallery itself hosts rotating shows exhibiting Concordia undergraduate students’ art.

Curator Joyce Joumaa crafted the show to explore the ramifications of silence. She explained that for the sake of being politically correct, people tend to use silence as a response, giving the example of the #MeToo movement.

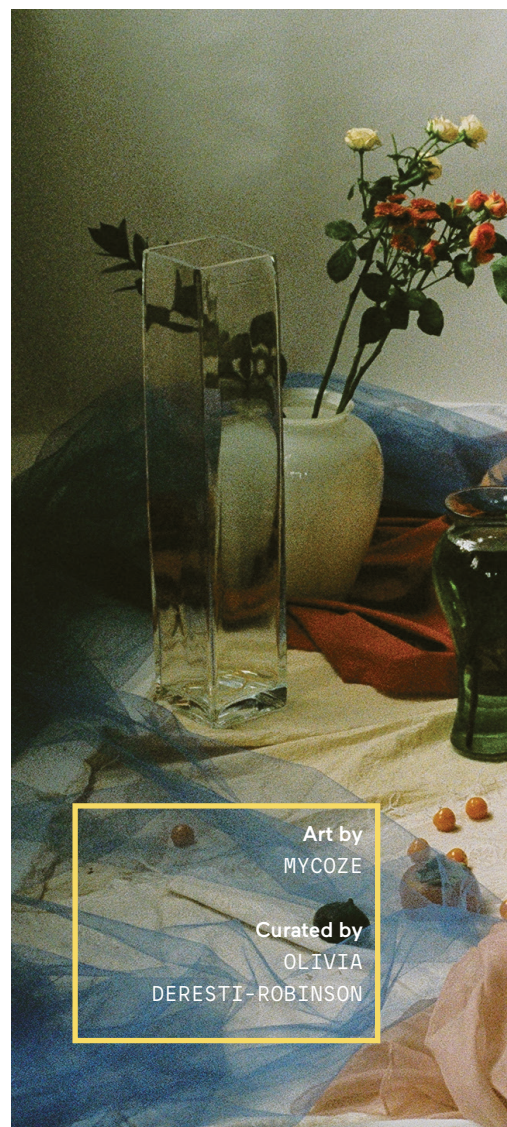
“It’s about the different forms onto which silence can be shaped,” said Joumaa about her show. “I’m also trying to explore how silence can be embodied and how it can work as a way of resistance, or not.”

Because the VAV Gallery is quite big, Joumaa was able to include many medi-

ums, including photography, video installation, paintings, and a 3D installation. There will also be a seven-minute performance during the vernissage, on March 14, from 6 p.m. to 9 p.m.

***In Search of Delicious* // Studio XX // 4001 Berri St. #201**

Petra Höller, completing their studies in art history and studio arts, curated *In Search of Delicious* for the festival not only to decipher the meaning of the word “delicious,” but also to address notions like “pleasure, satisfaction, well-being and care.” They did so with the aim of showing the complexity of finding a universal definition for any given word.



As an independent curator of experimental music and performance art events for three years, Höller has also volunteered and worked at community art councils and galleries before. Their personal artwork comprises of paintings, drawings, weavings, and zines.

"I am interested in how language can be played with to better express and shape

one's experiences, as well as how new realities can be imagined," they said.

The themes and concepts for *In Search of Delicious* was inspired by Natalie Babbitt's 1969 novel *The Search for Delicious*. In it the main character's quest is to survey the population in hopes of finding a definition of "delicious" agreed upon by all, later concluded as impossible.

"This task illustrates the failure of language to represent the myriad realities that it is imposed upon. Holding on to definitions does not allow for a multiplicity of ways of being and experiences," Höller explained.

Höller hopes to evoke the feelings of

"vulnerability, play and curiosity" so visitors can reflect on their own experiences and challenge the limitations of language.

This multimedia exhibition including sculpture, fibres, multimedia collage, video, photography and painting will showcase the works of Adia Parris, Alejandra Zamudio Diaz, Clare Grehan, Erica Hart, Lil Hel, Sasha Pozzolo and S. Pat.

During the curation process, Höller said they sought to, "Find works that could be in dialogue with each other within the general thematic framework." 📖

**Art Matters is aptly named. Why? The annual, student-run festival is a labour of love, all relating back to the idea that art matters quite a lot.**



# Putting Queer and Trans Narratives at the Forefront

Metonymy Press  
Publishes Heartfelt,  
Exciting Fiction

VICTORIA LAMAS

“**L**ittle Blue Encyclopedia (For Vivian), in a nutshell, is about a queer trans woman’s unrequited love for her straight trans friend who died,” said author Hazel Jane Plante about Metonymy Press’ next release.

“It really focuses on art, friendship, grief, love, and queerness.”

While searching for a publisher, Plante fixed her eyes on the Montreal-based Metonymy Press. “One of the things that I knew I wanted to be able to do with Metonymy [Press] was to make my book better,” she said. “That could be a really hard process, but I have to say that Ashley [Fortier] and Oliver [Fugler] have so far made that a really enjoyable, meaningful and useful process.”

Fugler and Fortier established Meton-

omy Press in the summer 2014, striving to fill a need they noticed in the queer English-speaking community here. “We were familiar with the fact that there wasn’t a lot of queer English language literature in Montreal,” said Fugler, “so actually choosing to create some ourselves within the city was the impetus.”

The pair comes from a collective organizing background, in which there’s a big tradition of “doing it yourself.” Creating Metonymy Press was “an evolution of our role within the queer communities,” Fortier added, and it allowed them to give back and share skills.

In the spirit of DIY-ing, the co-founders carry out the entire enterprise themselves. Their jobs consist of editing

manuscripts and bringing books into the world, but their time is also filled with administrative tasks. Fortier and Fugler have been doing the marketing, accounting, and shipping themselves since the press’ inception.

“[I have] slowly figured out how to do layout in a book, build websites, and [how to] teach yourself accounting,” said Fortier. “I learned how to ask for help [...] and trust that people are more often than not excited about what we’re doing and want to share their knowledge.”

Metonymy Press doesn’t operate like



any old publisher. Fugler explained it was unusual in the industry to be a publisher without a distributor, but it worked for them.

“I think it’s also interesting to what-ever extent we have the capacity [to] interrupt the more mainstream environments that don’t necessarily get challenged [...] or don’t necessarily make space for the types of authors that we have,” said Fortier.

The two high school friends nurtured the idea for the publishing company since the early 2010s, taking courses through the editing and publishing program at Ryerson University. Their involvement in the Queer Between the Covers book fair made it apparent there’s a lack of space for queer and trans writers. They were struck by the lack of visibility which led them to realize just how vital the press would be.

In 2014, they received a grant from the provincial government, and the project began to take shape. The next year, Metonymy Press was up and running, and published its first book *She Is Sitting in the Night: Re-Visioning Thea’s Tarot*. It was written by Fugler, who uses the pen name Oliver Pickle.

“That’s where we started,” said Fortier about the book that broke the ice. “We always had a plan to be a primarily fiction, and creative non-fiction press [...] it is in our mandate of putting queer cultural production into the world.”

While based in Montreal, Metonymy Press is a Canada-wide enterprise. The co-founders are from Ottawa, where they initially met, but they say they’re really rooted in the city where they launched their business.

“It is a particular context, publishing in English in Montreal,” said Fortier. “But we did, because this is where our context was and where our communities were based. We noticed a need, and felt like it made sense.”

Plante, their latest author, lives and

works as an academic librarian in British Columbia. “I was really honoured and surprised that I was the first person whose work they offered to publish who they haven’t met in person before,” said Plante. Metonymy Press and the debuting novelist met over Skype, but they mostly communicate by email and shared documents.

“I think their stories are especially important to trans and queer readers,” said Plante. “I know for myself, before

**“There’s an element of us having to trust that while we’re learning by doing in terms of the publishing context, we do come from these queer communities and have instincts and connections with people that guide our decision making.”**

— Ashley Fortier

I transitioned [...] I did a little bit of a [literature] review,” said Plante. “I was like, ‘What exists out here? How can I be a person who is comfortable in the world and be trans? What does that look like? What are the stories that are out there? What possibilities exist there for me?’ I think now is a really exciting time, where the ground is shifting.”

Plante explained it’s only in the past decade that attention is being paid to other kinds of trans narratives, in genres that are not conventional memoirs, such as fiction or poetry.

“I think they are really important in the world and make a difference—and they

make a difference for how folks who are trans and queer see themselves, and see the options that are available to them,” said Plante, referring to narratives that put trans voices at the forefront.

Metonymy Press is one of a handful of queer publishers that centres around trans authors in Canada and the U.S., explained Fortier and Fugler.

“Because we’re doing something that not a lot of people are doing, we get noticed,” said Fortier.

Metonymy Press’ catalogue and authors have not gone unnoticed by the literary community. In 2016, Jiaqing Wilson-Yang, the author of *Small Beauty*, received an honour of distinction by the Writer’s Trust of Canada Dayne Ogilvie Prize for LGBTQ Emerging Writers—as did Trish Salah, author of *Lyric Sexology Vol. 1*, in 2018.

In 2017, Kai Cheng Thom, author of *Fierce Femmes and Notorious Liars: A Dangerous Trans Girl’s Confabulous Memoir*, won the Dayne Ogilvie Prize. The same year, *Fierce Femmes* was nominated in the Transgender Fiction category of the Lambda Literary Award—an award which Wilson-Yang’s *Small Beauty* won.

“When I told friends of mine, who know who Metonymy Press are, that my book was coming out with them they were just thrilled,” said Plante. Her friends expressed that it was a big deal because the press only publishes one or two books a year. That Fugler and Fortier believed in Plante’s manuscript was “mind blowing.”

“I’m really excited and value their expertise,” said Plante. “They can carry me across a threshold that I couldn’t do on my own and that I wouldn’t have the trust in most presses to help me to cross.”

Fugler said they are a lover of good books, and to participate in creating a tangible product is meaningful to them. “We haven’t made a lot of books in the scheme of publishers, we’re like a micro-



press, but I feel like I'm very proud of the work that we have done and the relationships that we've created with the authors."

Running Metonymy Press is a constant learning experience, they continued. No two books they acquire are similar—they are all by a new author or in a new genre. The novelty of each publishing experience allows the pair to keep on learning.

Metonymy Press has recently been approved by the Canada Council for the Arts for the literary publisher category, meaning they're now able to apply for their grants. "If they could secure more grant funding, that would be truly exciting," said Plante, "because I think what they are doing truly deserves the attention." □

# Smitten With Kittens

Finding Spaces for Cat Appreciation in Montreal

AYSHA WHITE  
IRELAND COMPTON  
@IRELANDCOMPTON

Cats! Cats! Cats! Many spaces are decorated by plants that breathe freshness and animate the areas they occupy, but having animals occupy a space permanently is less common.

Montreal is a pet friendly place, but it has a few spaces devoted solely to the appreciation of the feline form. There's Café Chato in Verdun and the Alley Cat Gallery, located quite literally in an alleyway in Notre-Dame-de-Grâce.

## CAFÉ CHATO

Café Chato is located in the middle of Verdun St., one of the neighbourhood's main roads, just a short walk from the metro. Co-founder Agnes Bohn said they've received a warm welcome from the community since opening last August.

Bohn, Rémy Saminadin, and Sébastien Seigne worked together to develop the café that allows you to adopt the animals that crawl along the floor. Once a month the café and a local animal rescue host an open house day for adoptions they've been advertising.

"I already knew of the concept, because I'd been in a cat café in Paris. I really liked it because of the ambiance in the cat café, particularly in Paris because it's a large busy city and when you go inside it's like you're in a calming bubble with a relaxed, chill, atmosphere," said Bohn. "I thought it was wonderful and told myself it would be interesting to do

the same thing in Montreal."

The café's decor was conceptualized by Bohn, who consulted a designer from Decor Feline to make the space as cat-friendly as it is chic. Shiny medium brown shelves form broken puzzles on the wall. These shelves are not for books though; they're meant for the cats to perch and play on. The decor is modern and industrial, and juxtaposed with velvety Victorian sofas and mirror frames.

Leafy plants accent the softly coloured space. In the back corner, you can find a play area filled with children's toys. In the front you can buy cat-related merchandise, like cards and buttons.

Bohn said that around 40 cats have been adopted since they opened last summer. She mentioned that kittens tend to get adopted much quicker than adult cats. Café Chato does that by working with Refuge Animex, a rescue staffed by volunteers.

They deal with the checks and balances that come into play when actually adopting one of the cats as opposed to interacting with them at Café Chato. They try to make sure the personality of the cat is well suited to that of the owners, and verify that potential adopters are serious about owning a cat so they don't end up back on the street.

PHOTOS LÉNA  
SELTZER



Refuge Animex also takes care of sterilizing the cats and taking them to the vet.

“I’ve always had cats, so I’m comfortable around them. I can’t live without cats. When I moved to Montreal, I didn’t want to be without a cat so I adopted one quickly,” Bohn said.

“I’m more at ease with cats than dogs,” she said, as she went on to explain that running a cat café compared to a dog café is a very different experience, considering dogs need more care than cats. But that doesn’t mean she doesn’t have her own challenges.

“Not all cats are comfortable in this kind of environment. They assess whether or not it’s in the cats best interest to be in the café or not because not all of the cat’s temperaments are suited to it,” she explained.

“Kittens are well suited to it because they adapt easily. With adults it’s a lot harder,” said Bohn.

Café Chato opens at 7 a.m and closes at 7 p.m on weekdays. Not everyone who goes in is there for the cats. There’s not many cafés on Verdun St., meaning they get a lot of customers who walk in for a

coffee on their morning commutes.

Since Café Chato is a child-friendly space, there have been issues given cats are more easily disturbed by rambunctious behaviour.

The café has a list of rules in French on the wall near the entrance, like don’t pick up the cats or feed them. Bohn explained that being picked up multiple times in a day by strangers can be stressful for the cats.

“We do have kids that come in regularly and I’ve noticed an evolution in their behaviour towards the cats. It’s really fun and interesting to see. It helps them to learn how to be with animals,” said Bohn. She noted that since the café opened, a community has developed around it. It benefits people from all walks of life; Bohn explained that seniors who may live alone find joy in the companionship the cats provide.

#### THE ALLEY CAT GALLERY

Montrealers who frequent NDG’s Sherbrooke St. W. may have noticed an alleyway lined with numerous photos and paintings of cats. To the casual

passerby, that may be all it appears to be—but if you look closely you’ll realize that these artworks were placed in the alley intentionally, coming together to make up a gallery.

Located at 5711 Sherbrooke St. W., the Alley Cat Gallery, aptly named, was started a number of years ago by NDG resident John Jordan. Compared to other art galleries, the Alley Cat is rather informal. With no entrance fee, and it being entirely outside in the alley, anyone can enjoy the artwork and at any time of day.

When you step off the street and into the small courtyard, you’re greeted by rows upon rows of cat-inspired art of all shapes and sizes. Lining the walls of the alleyway are designs from artists from all across Canada, with a smattering of works from local Montreal artists like Rupert Bottenberg, James Duncan, and even Jordan himself. Among the most interesting pieces are a yin-yang symbol reinvented with intertwining black and white cats.

“Around 2014, we put the first piece up, it was the yin-yang. I painted that, and it

was our inaugural piece,” said Jordan.

While some pieces are original, sometimes Jordan curates his art by taking to the internet. When he finds something he likes, he reproduces the prints on a large scale, and with the help of his roommate, hangs them up in the alley. From time to time, art pieces shift within the gallery or are replaced, giving visitors a new perspective of the art.

“Most of it I find on the internet, but there is a selection of local artists who have donated their artwork,” said Jordan.

Some pieces are placed strategically, based on neighbouring businesses. For example, Jordan explained, a painting of Hello Kitty wearing a dress with a bright red skirt and matching bow adorns the wall next to a dressmaker’s shop. The painting was done by Jordan’s friend and bandmate, Jea Rhee.

The funny thing about this gallery is that it was never fully intended for it to be a gallery at all. Jordan and his roommate were inspired after noticing an increase in the amount of vandalism in the courtyard.

“We used to have a real problem with

tagging here, the landlords had to clean the tags off the walls every two or three months,” said Jordan. “We got sick of seeing them all the time, and the place was just generally grimy and dirty and no one liked spending time in it.”

They figured that perhaps putting up art would be a good way to fend off the problem. First, they broached the idea of a mural, but that seemed too permanent and would need approval from the landlords. The gallery was a perfect way to decorate with art that could be changed or moved as need be.

“We put up the yin-yang and from that point on, we thought, ‘It’s cute, it’s an alley.’ We’ve got cats in the alley, why not make it a cat gallery?” he said.

Unfortunately, while the walls may be safe from graffiti now, sometimes the artwork is not. Since the gallery is open air and anyone can access it, there have been instances of artwork being vandalized. The gallery’s website depicts a piece titled “Celestial Cat” by artist Laura Barbosa that was scratched out. When incidences like this occur, sometimes pieces can be fixed, but other

times the piece has to be taken down and replaced.

“We replace pieces if they get damaged beyond repair,” he said. “We had a Maud Lewis up there that we mounted on the wrong kind of wood, so we managed to save the print but we had to scrap the wood.”

Perhaps one of the most central pieces in the gallery is an original piece done by Jordan himself. At the far back of the gallery, above Jordan’s home, is a portrait of his own cat Humbert. Humbert is a friendly cat, who comes and goes from Jordan’s home as he pleases.

He’s quite a character, so much so that he was entered as a candidate in the 2015 federal elections under the NDG–Westmount riding. With posters featuring photos of him in places all around the neighbourhood—including one of him sprawled on top of a case of beer in a depanneur—and slogans like “Treats for everyone” and “No worse than the others,” Humbert ran quite the campaign.

Considering he was the only candidate on four legs, he did pretty well for himself, earning over 100 votes. ☐



The Alley Cat Gallery is an open air exhibit in Notre-Dame-de-Grâce.

PHOTO SAVANNAH STEWART

# A Choice for the Future

Simon Bourque  
Working Towards a  
Degree Away From  
Pro Hockey

**DUSTIN KAGAN-FLEMING**  
**@DUSTINKFLEMING**

It was late in the second period of a clash between the Concordia Stingers and the Queen's Golden Gaels when it happened. Queen's, a top team in the Ontario University Athletics, found themselves up 2-1, but on the penalty kill thanks to a tripping call.

It took nine seconds. The puck found its way onto defenceman Carl Neill's stick, who slid it to rookie Simon Bourque, who was waiting at the top of the circle, stick cocked. His heavy shot found twine, beating the goaltender and tying a game the Stingers would go on to win—their ninth victory in 11 games. That goal was Bourque's first career U Sports goal.

The former Montreal Canadiens draft pick is a long way from where he was in the early fall—traded from his hometown team's system to the Winnipeg Jets. In early October, the 22-year-old terminated his contract with the Jets. He decided to take some time away from what had been a difficult start to his professional career and to go back to school and get himself a degree before returning to the world of pro hockey.

"It was difficult. I dreamed of an NHL



contract all my life. I had it but I think it was a decision I had to make for my future," said Bourque.

That choice has proved fruitful. Bourque started his classes towards a degree in management, and has been having an immediate impact on the ice, with six points in his first seven U Sports games. He's also quickly earned the respect of his teammates and coaches, who have nothing but praise for how quickly the former Habs sixth round draft pick has adjusted to the university

game.

That includes a former rival of his from his days in the Quebec Major Junior Hockey League.

Now teammates, the often top pairing defensive partners Bourque and Neill used to be less than friendly when captaining the Rimouski Océanic and Sherbrooke Phoenix respectively in the QMJHL. The two teams had a strong rivalry, which made for some heated battles between the two captains who now sit next to each other in the Con-



**Bourque engages the McGill defense in a rivalry matchup.**

PHOTOS DAREN ZOMERMAN

**“There’s a lot of hockey players who end up at 28, 29 without a degree or anything. They try and get a job but nowadays finding a job without a degree is pretty hard. Not every hockey player in the world is going to make it to the NHL.”**

**— Simon Bourque**

cordia locker room.

Now, Neill says he’s happy to be playing alongside his former rival, praising his on-ice vision and ability to elevate his teammates’ games.

“He’s really sound defensively, and he brings a good puck moving game too. It’s easy to play with a guy like that who’s always got your back; he’s always in the right position at the right time,” said Neill.

His set of skills have earned Bourque plenty of success over the years. There’s a reason the Stingers were excited to be bringing in the blue chip rookie in January. He’s a two-time QMJHL champion, winning the President’s Cup in 2015, the same year he was drafted, and then again in 2017. He scored 149 points in 248 games during his time in the QMJHL, including 56 in 59 games in his final year of major junior.

Bourque had years of success under his belt. His style of play and skill always served him well in his hockey career.

Then he hit the pros.

Bourque aged out of major junior hockey and found himself with the American Hockey League affiliate of the Canadiens, the Laval Rocket, just one step below the NHL. It was his first true taste of the life of a full time pro-

fessional player and it was something completely different than what the young defenceman had experienced so far.

“Pro hockey is a tough business. Personally I don’t think I was ready for everything that came with it,” explained Bourque.

He found himself sitting as a healthy scratch much of the year, playing only 46 of the team’s 82 games. He could never find his production, putting up only three assists during that time and no goals. It was a difficult year on the ice, but it was perhaps even tougher for Bourque men-

tally. This was not a problem he was used to. The jump from junior to professional hockey is rarely, if ever, easy.

“I couldn’t understand why I couldn’t get a shot. All my life I played the same way and it worked. So I couldn’t see why, now that I was going to pro hockey, I had to change everything. My shot, my skating, everything,” Bourque expressed. “Mentally it broke me down. I didn’t understand. I had a lot of questions with barely [any] answers.”

In a poor state of mind, confidence lacking after a tough year, Bourque suddenly found another hit coming his way. He was traded as a part of a package deal with the Winnipeg Jets at the end of June 2018. Before the season began, he made his decision and he was suddenly away from professional hockey, without a team for the first time since he started organized hockey.

When it was clear he wanted to approach the U Sports route he was courted by McGill among other teams. It seemed that Concordia’s crosstown rivals would be getting themselves a new defenceman—until Bourque sat down for a dinner with Stingers head coach Marc-André Élement.

Over sushi, the two talked hockey and Bourque’s game. He said what convinced him Concordia was the school for him was the relationship he built with the coach that night. Élement told Bourque he knew he had talent and all he wanted was for Bourque to come to Concordia, have fun playing hockey, and play the game he always had—the game that had made him successful in the past.

It was everything that had been lacking in Laval.

“I couldn’t ask for more, that’s really what I wanted to do,” said Bourque, who has since earned the trust of Élement and his coaching staff.

Now, Bourque’s gotten comfortable on the ice and off, serving as a vocal leader for his new teammates.

“He’s always here early, he’s not [too] shy to talk, he’s a really good leader. He’s bringing his experience into the

locker room and it's great for the program," Élement said.

While he's enjoying the on-ice success and comfort, a major focus and reason that Bourque joined the U Sports ranks was because he wanted to get his bachelor's. The young defenceman is planning to return to the professional ranks eventually, but says he wants to keep focus on his education first.

He enjoyed school in the past and is doing so now, appreciating an aspect of his life that takes his mind off of hockey for awhile when away from the rink.

He's hoping other players will start to do the same and understand just how useful a university degree can be.

"There's a lot of hockey players who end up at 28, 29 without a degree or anything. They try and get a job but nowadays finding a job without a degree is pretty hard," said Bourque. "Not every hockey player in the world is going to make it to the NHL."

Neill is in a similar position to his teammate. A highly sought after player by university programs, Neill has also had professional offers that he's chosen

to turn down to finish his degree before heading into the world. He knows that the league he's playing in is a chance for him to show scouts he's got talent while still finishing his education. Neill believes pro offers will come again in the future as they have in the past.

"It takes a few guys to break the ice and decide 'OK school first, pro after.' Even though it might be the hard thing to do because your whole life you grow up wanting to be a pro hockey player," said Neill. "It's starting to be a reoccurring theme now [...] guys are starting to value education a lot more."

When it comes to recruiting 20-year-old players graduating from the major junior leagues, the Stingers coaching staff are already using Neill and Bourque as examples when explaining the benefits of student athlete life to potential recruits. Seeing top players with professional experience and opportunities makes getting a degree while playing a lot more attractive as an option.

Between school and hockey, Bourque seems to have found his place after a tumultuous year. Right now he's where he wants to be, and the newest Stingers defenceman is finding success and happiness around his university decision. □



Bourque adds an  
offensive flair to the  
Stingers defense.

PHOTO  
ELISA BARBIER

# A New Team for a New Year

Stingers Basketball Climbs From Bottom of the League to Top of the Rankings

**ELIAS GRIGORIADIS**  
@ELIGRIGORIADIS

Caroline Task rarely hesitates to make her way through the opposing defense.

FILE PHOTO ELISA BARBIER

On Saturday Feb. 24, 2018, the Concordia Stingers women's basketball team lost 62-61 to the Laval Rouge et Or. It was the end of their worst season in recent memory, they won just four games. It was also the first time they found themselves at the bottom of the RSEQ standings since the 2009-2010 season. Any team that comes off a 4-12 record is going to have to undertake a massive rebuild.

Third year shooting guard Caroline Task explained the team needed to gel more as a unit to progress further. The players' mindset both on and off the court had to change. She added it was not for lack of talent that they had found

themselves in the disappointing position—but changes were very much in need.

While recruitment remains the main priority for any team in the offseason, head coach Tenicha Gittens was also heavily focused on the returning players' mentality. With a rookie class that occupies half the team's roster, getting everyone on the same page is one of the biggest factors in a turnaround season that has the Stingers in second place in the RSEQ as well as being consistently ranked as one of the top 10, or even top five, teams in the country.

"Developing this culture where everyone is invested in the team's success is a really big part of our success this season," said Gittens. "Getting the

rookies we brought in on board with what we've got going on just means the whole squad is so much more confident."

During the offseason, there were several roles to fill, and bringing players on from schools with a winning history was a key aspect of Gittens' plan for the future of the program. Not only did that bring a breath of fresh, competitive air to the locker room, it also brought a hunger to win.

"With the group of girls we have now, it's almost like the [NBA's Golden State] Warriors, where if you beat us, we'll study tape and you won't be able to beat us like that again," said Gittens. "Our mental strength is definitely one of our greatest assets this year and it's defi-



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nitely one of the main reasons we're playing so well."

The veteran core of the team is also contributing in a great way to both the team's success and to incorporating the rookie class into the winning culture that Gittens is so adamant in implementing.

At 6'1", second-year centre Ladonna Lamonth has been a defensive staple this season, averaging just under 10 rebounds per game. She's also had a crucial role in the locker room, helping a sizeable rookie class adjust to university basketball.

"Everyone likes being around the team, even outside of basketball and that's really important," said Lamonth. "We're all buying into coach's tactics and ideas and that's really been a big part of our success this year."

While Gittens has done her best to bring players from winning teams into the Stingers organization, the individual mentality of players was the defining factor for whether or not they would fit into her vision for the program.

"Every single player that we have on this team is here because they have the mental toughness to last a whole season," said Gittens. "Some players that come from winning programs and may not be used to being in a slump are just what we need at times. They're players that refuse to be content with a losing record. You can't coach a winning mentality which is something I was looking for in the offseason."

Players from CEGEPs with a history of basketball success have been a significant factor in the Stingers' run of form this season. Gittens has previously stated that getting them on board with their culture of winning and the mindset needed to bring home a championship was one of the most important steps to success as the

season grew longer.

"A lot of the players that were brought in this year are used to having success and bringing that mentality with them onto the next level [...] is a massive asset for them because they all come into the program really hungry to win," said Lamonth.

"Coach has really been placing a big emphasis on having the right mentality from the start this year," she added, "and their attitude towards winning has helped them work with the team and get along with everyone a lot easier."

While the entirety of the regular season is a long and grueling effort, the playoffs are where championship teams are made and broken. Both the mental and physical capacity of each and every member of the squad is put to the test, and their cohesiveness as a unit can be the difference between an early exit and a deep run in the post-season.

As one of the most experienced players on the squad, Task has been a two-way force to be reckoned with. She's also used her experience to help introduce some of the younger players to the ups and downs of the sport.

While all members of this year's rookie class are accustomed to the pressures of high level play, everything surrounding the team and the life of a student athlete at the university level is amplified, which is why their integration in the squad in all aspects is so crucial.

"The confidence we've got in the room is almost like it's contagious. Everyone has each other's backs," said Task. "If we ever do hit a slump like we just did then we all know that we can bounce back and get to playing the way we normally do."

During a late season three game losing streak, it was a chance to see how some of the players coming from

winning basketball programs would take dealing with a slumping team. Task maintained that the players, while technically rookies, have been competing long enough to act just as professional as some of the more veteran players.

“At the end of the day, this is a group of girls that has been playing at a high level for a long time, regardless of how long they’ve been at Concordia,” said Task. “Every girl in the dressing room knows what it takes to win and what they job is.”


That mentality helped them win a massive game against UQAM, which halted their losing streak and kept them in second place in the RSEQ, with McGill hot on the Stingers’ trail in the standings. Squad management and rotating

**“Every girl in the dressing room knows what it takes to win and what their job is and it’s just about getting out of a slump because we know that we’re a good enough team to win these games. It’s about putting in the final execution.”**

— *Caroline Task*

the players in an effective way is the difference between teams who win championships and those that fizzle out early.

“The home stretch is always tough and that’s why every chance you get to give the players’ bodies a bit of a break, you give it to them,” said Gittens. “Their brains are always working and we’re still going be working, but their bodies need time to recharge.”

That is a policy that may not have flown in the old Stingers locker room, but with a team that’s on board with a winning mentality and a group of rookies as hungry as any other player in the league, there’s no telling how far this turnaround season will go. 



Left to right:  
Sabrina Lineus, Bouchra Kansa, and Gretta-Olivia Ineza always take the opportunity to cheer on their teammates.

PHOTO ELISA BARBIER



# Going Gaelic

How the Montreal Shamrocks Are Pushing for a Permanent Home in Montreal

**IRELAND COMPTON**  
**@IRELANDCOMPTON**

**Q**uebec and Montreal have a rich Irish background, with Montreal's Irish population making up about six per cent of the city's total population. With such a high number of people with Irish heritage, the culture is definitely alive and well in Montreal.

The Montreal Shamrocks Gaelic Athletic Club is a prime example of this. Founded in 1948, the Shamrocks are considered to be one of the main cornerstones of Irish sporting culture in Montreal.

In the late '90s and early 2000s Gaelic sports saw a sharp decline in interest.

"Gaelic sports were on [their] knees, and had become pretty much non-existent," said Shamrocks correspondence officer, Steven Owens. "The Shamrocks are the only organization in Montreal that is keeping the games alive and have been directly responsible for its renaissance."

Gaelic games are a huge part of the

Irish culture. They represent a meeting place for people whether they're Irish or not, creating a sense of community rivaled by few sports.

"It's a very positive environment; the Montreal Shamrocks are very much about teaching the Irish culture and Irish sports," said Julie Morrice, former captain of Concordia's Gaelic football team the Warriors.

"It gets you really involved. A lot of the Shamrocks that we have are natives to Ireland; they were born there and they lived there their whole lives. People are coming from Ireland who are sharing their sport with Montrealers, so it really keeps you connected to the Irish community in Montreal," she continued.

What started as a small league for individuals to get together to play Gaelic football (think rugby and soccer combined), hurling, a predecessor of hockey, and camogie, the women's version of hurling, soon became a superleague.

"It started with about 20 people who

just wanted to get together and play some football," said Owens.

With five Gaelic football teams in the men's category and four on the women's side, plus three hurling teams, the league has seen huge growth over the last 10 years.

"We have almost 200 players playing men's Gaelic football, ladies Gaelic football, hurling and camogie on a weekly basis from January through October," Owens said.

At the youth level, the Shamrocks are looking to keep the momentum going by training the next generation of Gaelic games athletes.

Annie Gaumont joined the Shamrocks three years ago, and since then has been heading the organization's youth programs.

The Shamrocks also run a six-week youth camp every summer, where kids have the chance to learn the basics of hurling and Gaelic football once a week.

"We do little drills and what's called 'go

games,” said Gaumond. “What we found is that competitive games can be too much for them so we make little mini games and they seem to really enjoy that.”

With the growth of the youth camp in the summer, the Shamrocks have been able to join on to the Continental Youth Championship, the largest Gaelic football tournament in North America.

“Last year we sent families from Montreal for the first time,” said Gaumond. “They played on Toronto and Ottawa teams and they had a really fun time.”

The Shamrocks place an emphasis on making the sport accessible to all. Gaumond says she looks to go into boroughs that are low-income, recognizing that organized sports like hockey and soccer aren’t always an affordable option.

“Gaelic games are very accessible, and the Montreal Shamrocks pay for everything, equipment included,” said Gaumond.

“It allows these kids, a majority of them have Irish heritage, maybe they’ve heard of Gaelic games, maybe they haven’t, but it introduces them to a piece of their heritage that they may not have had access to before, for free,” she said.

Last year was also the beginning of a program in partnership with St. Mary’s University College Belfast, where the Shamrocks hosted two Gaelic football coaches for a period of six weeks. During that time, the coaches visited local schools and put on clinics to get kids exposed to the sport.

“Every day they went into a different school,” said Gaumond. “It was beyond successful, all the teachers were very happy with it, all the students loved it. Because of that we picked up the project again this year, and all of the previous schools from last year signed up in a heartbeat, and there are some new schools this year.”

This kind of growth, however, doesn’t come without its challenges.

The league has been fighting the city of Montreal and its boroughs for quite some time now. The problem? Not enough field time is offered for the

league and its teams.

“We’ve become a victim of our own success in the last number of years,” said Owens. “Up until maybe three or four years ago, all we needed was one sports field a week, maybe for an hour. But now we have so many players and so many official games going, we need much more field time.”

The issue lies in the way the booking works within boroughs. To use a public

**“It’s very hard to build a youth league when you’re always trying to look for a pitch. It’s really inconsistent for parents.”**

**— Julie Morrice**



**Players can use both their hands and feet in a game of Gaelic football.**

PHOTOS CAITLIN YARDLEY

field, an individual or organization has to go to the borough to obtain a permit to use the field for a set period of time on a given date. These permits are paid for. However, boroughs allow their soccer programs to book the fields for free and for any length of time that they wish.

What ends up happening is, for example, the Shamrocks will go to book the field in Verdun but will be turned away because Verdun soccer has it booked for that time slot, even though when you drive by there’s likely to be no one on it.

“A lot of the sports in Montreal that get the field time are soccer, or baseball. Those time slots are really for those spots, so whenever we try to book a pitch there’s always some sort of miscommunication with the city and pitches are double booked, and priorities are given to soccer,” said Morrice.

In the winter, the Shamrocks have found themselves a home at Concordia’s dome on its Loyola campus, but this struggle with the city leaves field time up in the air during the summer.

“We’ve constantly been at different meetings with the city,” said Morrice. “And they tell you that if you have youth program that you have priority but it’s very hard to build a youth league when you’re always trying to look for a pitch. It’s really inconsistent for parents.”

The Shamrocks hope to someday have a permanent home of their own.

“The long-term plan is trying to find some land to develop our own field and have our own clubhouse. It’s an ambitious plan to set up the first independent Gaelic sports field in Montreal,” said Owens.

The club thought they’d have access to land near the Black Rock, a historical monument commemorating the deaths of 6,000 Irish immigrants to Canada during the famine near the Victoria Bridge. However, that possibility has since fallen through.

As the search for their own land continues, the Shamrocks will continue to push the city for more field time, and spread their love of Gaelic sports to anyone who’s willing to give them a try. □

# Sex Ed(itorial): Sexually Submissive Men Have Something to Say

How Latex-Loving Men Like to Serve Their Mistresses

AYSHA WHITE

It's pretty much unquestionable that BDSM is having its 15 minutes of fame culturally.

The massive popularity of the book *50 Shades of Grey* and its inevitable, on-screen adaptation prove that the public is eager to learn more about the world of BDSM, which commonly stands for bondage, domination, sadism and masochism, though there are variations under that moniker.

It's not surprising that BDSM is enjoying more mainstream success; a study revealed that 51 per cent of men and approximately 39 per cent of women were sexually aroused by the idea of having a dominant or submissive sexual partner. These results also reveal that more men than women are attracted to the idea of having someone be sexually submissive to them.

What is lacking about the mainstream depictions of BDSM is variety. *50 Shades of Grey* centres around the love/sex story of two characters, the naive/innocent student journalist Ana and the mysterious and damaged businessman Christian Grey (the namesake of the movie).

A lot of cultural dialogue around the subject, including mainstream media

sources, have imposed a heterosexual idea that reinforces existing gender binaries, where the man is the dominant partner and the woman the submissive.

It ignores the experiences of sexually submissive men and dominant women, arguably because they flout social customs. We live in a sexist patriarchal culture that promotes and profits off the physical and emotional submission of women.

Men who are sexually submissive are essentially giving the finger to social norms, and that isn't comfortable to people who promote a mainstream, church-on-Sundays, mashed-potatoes-every-Wednesday kind of existence.

Pseudonyms have been used for the people interviewed, to protect their privacy, as well as their current and future employment opportunities.

## CALVIN HOBBS

Hobbes is a submissive latex-loving man,] who loves to serve his Mistress. "I feel complete when I'm submissive—whether that's in a sexual context or in terms of being obedient to my partner in day-to-day life," said Hobbes.

He views his sexuality as kinky or submissive, though he can often enjoy vanilla sex. Vanilla, in the context of the kinky community, is meant to describe sex that doesn't have any BDSM elements to it, but it can also be used to describe

people who don't practice BDSM.

Hobbes described himself as essentially straight, but does experience occasional attraction towards other men.

"I think a lot of submissive people, of whatever gender, find that being submissive is a release from responsibility in other aspects of their life—whether it's work, family, or just being responsible for your own behaviour and emotional state," he said.

Hobbes began to realize he was interested in being dominated by a woman around the age of 16 or 17. "I think that from a fairly early point in my adolescence, I felt that women were more in touch with their sexuality than men. That awareness came across to me as a type of power that I found very appealing," he said.

As a teenager, he felt confused about all of the new things he was feeling, and by the conflicting societal messages he received about how to behave. "The idea of a woman who knew what she wanted and unambiguously asserted that was delightful."





“For over a year now I’ve been in love with a beautiful dominant woman who loves having me as her slave. The connection there, and how happy and proud she makes me feel to be her slave, makes me want to be completely open about the nature of our relationship,” he said.

Catiya Kass, his Mistress, described being a female dominant as an empowering kinda of experience. She said the intimacy it created between her and Hobbes led her to fall in love with him quicker.

“We’re socialized to defer to a man’s needs, and this relationship style flips that on its head. Through prioritizing my pleasure together we’ve discovered my body is capable of more than I ever thought possible—hands-free orgasms, orgasms from inflicting pain, multiple orgasms (current record is 54 in one day!). This has made me appreciate and love the body that I live in, and given my slave even more reason to worship it,” said Kass.

Believing in destiny is a personal choice, but if you do believe in it, you might see these two as an example.

Kass reached out to two online profiles in one week, one kinky and one vanilla. Long story short, they both belonged to Hobbes, which he subsequently revealed to her. The two have built a successful sexual and romantic relationship, built on open communication about their interests, needs, wants, and boundaries. The full-time domination that they engage in together has been a new experience for both of them.

“I like challenging and pushing my sub to explore boundaries, such as wearing his collar or latex in public.”

Hobbes likes employing latex in his sexual practices, describing it as the

most sensual material he knows. “I find that the way it stretches as you move makes it feel almost like wearing a lover that caresses you all over at once. It’s sublime,” said Hobbes.

Hobbes noted that the process of getting dressed in it, including the application of polish to make it shine, can be a sensual form of foreplay as people run their hands over each other’s bodies. “I find that wearing latex makes my sense of stimulation less penis-focused and more of an all-over bodily experience,” he explained.

Hobbes pointed out that while for women being objectified is a form of misogyny, for men, not used to being seen for their appearance, the experience can create the opposite feeling. He feels like in the context of sexual submission, being treated like an object, “to be used and admired,” and the feeling of being completely and totally wanted provide him with an ego boost.

“I feel that being submissive is really part of how I was born. But I do think there’s something to the idea of submission being a release from being smart all the time, and from overthinking things.”

“There’s definitely a threshold one crosses into ‘subspace,’ where you stop thinking about what’s happening to you and how it could go next, and reach this mindful or meditative state of complete acceptance, let go of responsibility, and just enjoy existing for your partner’s pleasure,” said Hobbes, pointing out that the feeling can be especially strong if his Mistress is flogging or pegging him, or else having him placed in full body, restrictive bondage.

Flogging means being whipped. Pegging is a gender flipping sexual act, of a woman penetrating a man anally, usually with a strap-on.

Afterwards, he explained that the dominant will release the submissive, a practice known as aftercare. It’s meant to ensure they are physically recovering from the scene, as well as emotionally supporting their process of re-attaching to responsibility and being in charge of themselves again.

“Mistress and I don’t have a relationship where we ‘play’ occasionally. I’m always submissive to her, she’s always dominant over me, sometimes it just becomes more intense. I find that the more intense the dynamic between us becomes at any given time, the more I crave for it to become even more intense, and I slip deeper into submission,” explained Hobbes.

“Women who are self-assured, smart, know that they’re capable of taking care of themselves, and know what they want have always made me melt,” he continued.

Hobbes said that he derives a lot of fulfillment from serving women and knowing he’s making someone he loves happy. He feels that being submissive removes some of the guesswork out of relationships, as he’s comfortable following orders, trusting that his Mistress wouldn’t abuse her power over him.

“Dominance isn’t about abuse, or

manipulation. It's about care, and earning authority. And submission isn't about weakness, it's about confidence, dependability, and trust," said Hobbes.

He pointed out that many people who are not a part of kinky society may not understand the amount of time, effort, and negotiation of boundaries that gets put into establishing a healthy kinky relationship.

Hobbes doesn't believe in the idea of divine powers influencing life on Earth. "There is no cosmic judge who wants us to avoid certain foods, wear certain clothes, or gets angry if we fuck or fall in love in certain ways."

He said that having an open-minded yet rational attitude has made him more open to alternative life choices, like BDSM and polyamory. "We're on our own, but we're free to live our lives how we see fit, and find meaning and value in our relationships, our work, and our communities," Hobbes explained.

"Letting someone else be in charge is really nice. It's a strange irony I suppose, that politically I identify as an anarchist—the pacifist type, not the Molotov cocktail type—and believe very strongly in egalitarianism and individual freedom. But I feel so happy being owned, commanded, restrained, and objectified by the woman I love, where that power imbalance is consensual," he said.

## LOGAN ROLAND

"I've never been a leader or anything. I like following a lot more" said Logan Roland, a cross-dressing submissive man who works at a John Deere factory where the overt masculinity contrasts with his private and overly feminine desires.

Roland describes himself as a straight man. "I like it in the back for sure [but] I don't think I'd let a guy do me," he said "I'm straight but also really feminine. I don't mind plugs and toys with [male genitalia], but wouldn't want to be with a man."

He likes using toys such as butt plugs to give him that feeling and likes to leave them inside his rectum, experimenting

with different lengths of time, or vibration. He also really loves being restrained.

Roland explained that he had always been curious about the act of cross-dressing since childhood, when he first started to try on women's clothes.

He began understanding how he was aroused by BDSM practices. He enjoyed seeing girls tied up in cartoons and movies. He began to experiment with touching himself and tying up his ankles with belts or long socks, until "I got better things like actual ropes and cuffs."

He began to understand more about BDSM and the way his own sexuality fit into that by watching related porn on the internet.

**"I think a lot of submissive people, of whatever gender, find that being submissive is a release from responsibility in other aspects of their life—whether it's work, family, or just being responsible for your own behaviour and emotional state."**

— *Calvin Hobbes*

Roland is a practitioner of self-BDSM, meaning he experiments with putting himself in bondage positions. He describes the feeling of being tied up as being very comfortable and natural for him, even relaxing enough to fall asleep in.

So far, actually having a Mistress and being her slave remains a fantasy to Roland, but one he is eager to make a reality.

"I would definitely consider being a full-time slave as long as I got to see my family and friends," said Rolland. "I've definitely been getting more into it and wanting a dominant partner."

"[Following] excites me a lot more. I'd

like to not be in control and have someone else controlling everything."

He is open to the idea of trying to find one on a site like Fetlife—consider it Facebook of the BDSM community—but he lives in small town in Tennessee, meaning he doesn't have an overwhelming amount of options in close proximity.

"I try to be careful about who I tell about it honestly. I've slowly been opening up to more people about BDSM and [my] girly side."

He thinks that if more people were aware of his interest in submission and cross-dressing, they wouldn't accept it, and pointed out that dominant men are seen as more acceptable in the mainstream than submissive ones.

Roland has a fondness for women's skirts and capri pants. He recently tried shaving his legs, which was a positive experience as he continues to experiment with his sexuality in relation to cross-dressing.

He said his ideal outfit to cross-dress in would be "capri pants, a cute top with flip flop sandals, or flats."

"I honestly love how girl clothes feel. They are so much more comfortable than guy clothes, and it's also exciting, kind of like a forbidden fruit in a way because of it not being accepted really in the norm of our society now, but I do really love how they feel honestly and I love how cute they are and how [many] more [styles of clothing] girls have over guys."

Some of Roland's friends know he likes to cross-dress and are supportive of it. No one in his family, apart from a cousin and his brother, know about his feminine side. When his parents leave town for the weekend, he's able to dress up in women's clothes while hanging around the house.

"It definitely sucks hiding my girly side but I'm happy with the time I get to be myself, like at my friends houses or my cousin's. They both let me dress girly and I've done self-BDSM around both. So it's definitely a nice escape from hiding it a lot and it feels amazing when I get to let it out," he said. □

# Anti-LGBTQ+ Raids, a Forgotten History of Police Brutality and Homophobia



A People's History of  
Canada Column

OLIVIER CADOTTE  
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**W**

e like to think that Canada is an inclusive place. As Canadians, we sometimes think very highly of ourselves, especially when comparing our country to the United States, or to whatever other country is in the news. Of course, Canada isn't the land where everything is nice and perfect, like some may think it is, especially considering all that has happened in our past (the residential school system comes to mind).

That's especially true when it comes to LGBTQ+ rights. Canada thinks of itself as a world leader in queer rights. Historically, of course, this hasn't always

been the case. Even today there's still a lot of work that needs to be done to provide the LGBTQ+ community not just "acceptance" but actual inclusion in society in a way that, despite what looking at the surface level of Canadian society might tell you, isn't quite there yet.

Many of the rights that are taken for granted by people outside of these communities have not been in place for all that long, either. Canada was the fourth country to allow same-sex marriage, but couples could only marry legally across all provinces since 2005. "Homosexual activity," which essentially means consensual sexual relationships or acts, have been only been legal in Canada for 50 years.

Previously these people would have



GRAPHIC  
PAUL  
NEWCOMBE

been considered sexual offenders under Canadian law just for having consensual relationships. Queer people still don't have the same rights as non-queer people today. Men who have sex with men still aren't allowed to donate blood, unless they refrain from having sex with other men for a full year before donating.

In a time where it was legal for businesses to deny service to queer patrons or even refuse to allow them to stay in their establishments outright, LGBTQ+ communities needed places where they could have leisure time. Here is where one of the most important aspects of queer history comes in: the gay bar.

With the internet contributing to making meeting with other queer people more accessible than ever, the institution that is the gay bar, while still important, has a somewhat reduced presence in today's world.

But in the pre-internet days, that's where one could meet people from the same communities, either to pursue romantic or sexual interests, or simply as a place to be their own true selves. They offered a safe space for these people, when many other places were either unwelcoming or downright discriminatory against them (LGBTQ+ people's right not to be discriminated against wasn't guaranteed by the federal government until 1996).

These spaces were not always so safe, however. In an effort to "clean up" the city (a term used by then Montreal mayor Jean Drapeau prior to the 1976 Olympics), police started harassing and raiding gay bars in and around the downtown core. These raids, along with higher downtown rents, contributed to many of these businesses moving to the east end of Montreal, in what we now know as the Gay Village.

During the night of Oct. 22, 1977, Montreal police raided Truxx and Le Mystique, two gay bars on Stanley St. This raid was much more akin to military operations than a normal police intervention: 50 police officers, wearing bulletproof vests with guns drawn (including at least two with machine

guns), went in and arrested 146 patrons, all homosexual men, as part of what was at the time the biggest mass arrest since the October Crisis. They were charged as "found-ins," which means being found in a place like a brothel or another similar illegal establishment. Truxx's owner was charged for being the owner of a "a common bawdy house," which, again, is a legalese term for keeping a brothel. The police calling these establishments brothels instead of bars or clubs is crucial, because it's what gave the city's homophobia and their desire to "clean up" the downtown area an air of legal legitimacy.

The men who were arrested were crowded into holding cells for more than eight hours, and forced to take venereal disease tests. They were also forbidden from calling their lawyers. The vast majority of charges against the patrons would only be dropped in 1982, five long years after their arrests.

The very next day, 2,000 people took to the streets, blocking the corners of Ste. Catherine St. W. and Stanley St. to protest what had happened on the previous night. Police and protestors naturally clashed. In an effort to get the crowd to disperse, police rode their motorcycles into the crowd, clubbing protestors, who in turn threw beer bottles at the police.

Facing heavy backlash for what had happened in October after massive media attention from lobby groups, two months later the Quebec government acted. On Dec. 15, Quebec's National Assembly agreed to amend the Quebec Human Rights Charter. Now, sexual orientation could no longer be used as grounds for discrimination, under the newly passed Bill 88. Quebec was the first major jurisdiction in North America to create that sort of legal pro-

tection.

The Quebec government made these changes to the law to legally protect LGBTQ+ people in what was undoubtedly a pretty progressive move by the

Parti Québécois government, especially considering the time period and that other provinces and countries wouldn't enact similar laws until much later.

Despite that, the police raids didn't stop, and they escalated in violence

Chez Bud's, another downtown gay bar, was raided in 1984, and 188 people were arrested. Similar raids happened at the Katacombs bar in 1994; and the Sex Garage, in 1990, which many have called Montreal's Stonewall (the important 1969 New York City LGBTQ+ riots that sparked the modern fight for queer rights in the U.S.). The Sex Garage raid in particular was well-documented photo and video-wise, and has been seen as the launching point for the queer movements we have in Montreal today.

The City of Montreal publicly apologized for the raids in August 2017, but it came decades too late. Montreal's LGBTQ+ history is often misremembered, or even erased. It's important to acknowledge that these painful, traumatic, and ultimately transformative events happened to communities that were and still are at risk. Laws were changed after Truxx, but these changes came with great pain for the communities—pain that took a long time to be acknowledged and a longer time to receive an apology. □

**The men who were arrested were crowded into holding cells for more than eight hours, and forced to take venereal disease tests. They were also forbidden from calling their lawyers.**

# Don't @ Me:

# Loving My Flat Chest

ELISA BARBIER  
@ELISAEBARBIER

The Joys and  
Struggles  
of Binding

GRAPHIC PAULINA  
DOMÍNGUEZ

I

t was sometime around noon in mid-April. The doorbell rang. I hurtled down the stairs. Barefoot, I sprinted across the rocky court and opened the gate. I took the package and ran back up. After 15 minutes of intense battling, it was on. I looked in the mirror before collapsing to my knees, crying tears of joy at the sight of my flat chest.

That was the day I received my first chest binder. It has been so far my most enlightening experience regarding gender and appearance. It kind of felt like an oracle preaching, “Your gender is wrong and you know it.” Fast forward 10 months and it takes me less than a minute to gracefully slide in my binder.

Those 10 months have been an explo-

ration of the joy and struggles chest binding comes with. Let it be known, weather matters! On one hand, winters are blissful. When the polar vortex hits your city, and everyone is becoming ice cubes, a binder offers that extra warmth as you walk down the street looking so hot the ice melts. Plus, the air's dryness, cracking each of your pores, allows for an easy fit of the binder.

On the other hand, the summer is your nemesis, making you long for the -20 C days. The humidity in the air transform that one minute graceful fit into a five minute struggle, especially if, like me, you possess no flexibility whatsoever. Going out on a summer day is also an experience as drops of sweat dripping down your back and under your breasts.

While those are minor complications, binders can have a significant impact on your emotions. The first three months made me overthink every single gaze

coming my way. My thoughts were filled with the idea that people would realize I am binding my chest and judge me. It is only recently that I have realized I don't give a damn what they think.

Binding has allowed me to explore my body and image further than my mind could. It feels fulfilling when your image fits your mind. I am no longer scared to take photos and wear tight clothes. Cashier and waiters have begun referring to me as sir and I fucking love it!

After 10 months, I still find this bliss and pride overshadowed by paranoia from what I like to call the “uniboob.” While a bra keeps your breasts separated, a binder may sometimes reunite them to the center of your chest as you move. This creates a uniboob, reminding me of a camel hump. I eventually learned to laugh at it.

Binders have their problems, but today I love myself thanks to it. ☑

A person is seen from behind, wearing a white fuzzy sweater and blue jeans, holding two smoke bombs. One bomb is emitting a large plume of red smoke, and the other is emitting a large plume of blue smoke. The person is standing in a snowy area with a brick wall in the background. The text "THE GENDER AND SEXUALITY ISSUE" is overlaid in white serif font.

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# In the Service of Patriarchy

Re-examining the Good Versus Bad Girl Binary

NADIA HAMMOUDA

I was born in 1985, which makes me an “old” millennial by most standards. That means that I’m old enough to remember what life was like before Facebook, text messaging, the Kardashians, and the unforgettable “ding” of ICQ.

I remember what receiving a primary and secondary school education—as a young girl and adolescent—looked like spanning the years 1990 to 2002. The height of the “promoting women in STEM” era. The time of grunge, Girl Power, and the aggressive This Is Your Brain on Drugs public service announcements (Rachael Leigh Cook and a frying pan, anyone?)

Perhaps most memorable from that era was the enthusiastic promotion of the idea that women can absolutely do it all, have it all, and that we are equal to men on all levels. You GO Girl! A man’s world? Bah—it’s just as much your world as theirs...

Politically, economically, socially—and with respect to sexual freedoms—we have the same rights as men. No more, no less.

It was a world that held great promise.

Call me naïve, but I actually believed them. I trusted that these declarations were true since their espousers seemed utterly convinced themselves. I also assumed that equal rights would translate to equal treatment.

As a result, upon graduating from high school I was on a high, totally pumped. My community had revved me up, similar to how coaches get athletes together in the locker room for the pregame huddle, instigating a super-psyched state so that they’re “on” come game time.

I traversed my late teens and early twenties with my best foot forward and an excited, perma-grin on my face. I was unabashedly earnest and did not think that expressing myself confidently—intellectually, socially, and sexually—would

land me any kind of trouble.

Then, around 21 or 22 years old, it dawned on me that something was terribly wrong. There was an insidiously sexist, inequalitarian current that flowed through my peer networks, family relationships, and the downtown McGill campus where I was completing an undergraduate degree in psychology. It even seeped into my love life.

This current became particularly charged when I, or other women around me, challenged a gender hierarchy that has privileged men since the dawn of the Neolithic Revolution, circa 8000 BCE. One that stipulates that men are the seduction



No one had prepared me for this type of world.

### THIS IS NOW: SPLITTING US IN TWO

By my late twenties, I had no more illusions surrounding the state of equality. Nevertheless, I still did not have the words to describe what I, and the women around me, were experiencing. When I discovered the term “good versus bad girl binary” in the Rewire.News article “Pop Music’s ‘Good Girls’ Complex,” it suddenly all clicked.

The good versus bad girl binary designates women as either chaste, pure, innocuous and sweet, or seductive, promiscuous, feisty, and sour. “Good” women are attractive but not particularly sexy and are excellent wife and mother material. In contrast, “bad” girls are sexually charged and attractive, and thereby not “wifey” material. A woman can be either a Madonna or a whore, but nothing in between.

It had not previously dawned on me that a significant source of my angst, feelings of helplessness, and disillusionment with the world was largely because of patriarchy and its knack for bringing out the worst in people. Call it ironic, but I found solace in discovering this binary, as ugly as it is, because it resonated with my lived experiences. It helped me understand why I often felt so split-up inside; how could I be so many different things all at once?

The binary is dangerous for many reasons. For one, it prescribes rigid expectations for how females and males should think, experience emotion, and behave. This limits the full expression of our true selves and our complexity as human beings. It’s dangerous because it further complicates intimate relationships—it’s hard for reciprocity and unconditional love to flourish in a dichotomized world.

These are the boxes that they have tried, since our infancy, to keep us in.

### WHY ARE YOU OPPRESSING ME?

Feminist scholars argue the binary, also dubbed the Madonna-whore dichotomy, exists to reinforce and maintain the patriarchy. It oppresses women by providing

society with a foolproof framework for tearing us apart. It’s a political manoeuvre that instigates women to turn on each other instead of their oppressors. It cripples us psychologically so that we’re either too scared or too tired to challenge the status quo. Nothing scares the primary beneficiaries of the conventional gender hierarchy more than losing power.

Founder of the online shop La Douzaine, artist, and new mother Nadège Roscoe-Rumjahn would agree, but believes that the tendency to oppress and polarize goes beyond the realm of gender politics. Rather, she views it as part of a more systemic, power-mongering tendency in humans.

“This is also how caste and class systems happen: You find something to oppress people with. [This is similar] to how the rich get richer. The system is set up to make sure that the rich stay rich. [...] Whatever the system or whatever the hierarchy is, ruling institutions will find ways to set up the rules for the highest level of people to keep winning. The system is rigged,” said Roscoe-Rumjahn.

When seen from this vantage point, we begin to understand how behaviours, thoughts and attitudes that disrupt the patriarchal status quo might be viewed as threatening and therefore “bad.”

Being told that your existence is threatening is quite flattering when you come to think about it: Humans tend to oppress what they fear or don’t understand, or when they’re confronted by something powerful. We don’t invest time and resources into oppressing what doesn’t bother us. With so little time and much to do, why would we bother?

Despite decades of feminist activism, an allegedly successful sexual revolution, and the proliferation of equality rhetoric, the binary lives on in 2019, with dangerous implications for the mental health and wellbeing of women and men.

But in what ways does the binary hurt us and which factors contribute to its persistence?

### WHY THE BINARY HURTS

Because the binary has become so

initiators—the predators—and women, the prey.

The system is hypocritical because, despite its theoretical support of sexual freedoms and daily bombardment of sexualized female images, it dictates that good girls don’t have casual sex, they’re not particularly adept at flirting. And channeling your inner Samantha Jones is just plain wrong. We had flipped the script, and they—our parents, peers and romantic prospects—didn’t like it.

It started to become painfully obvious that, in matters of sexuality and intimacy, ours is a society that doesn’t hold men and women to the same standards. To make matters worse, women’s bodies are relentlessly policed and critiqued, objectified and sexualized. Mine certainly has been.

Derogatory language is hurled at women with startling velocity, with the aim of degrading, controlling and punishing them. Not least, sexual double standards, workplace sexual harassment and gender violence abound.



GRAPHICS BREEA  
KOBERNICK

ingrained in our collective unconscious, backlash against women who exert sexual agency remains all too common. But how did we get here? For one, patriarchy (like, in some cases, religion) forwards a very narrow code for how to live the good life. But because the patriarchy wanted to guarantee its survival, it had to be based in a belief system that is both marketable and timeless.

Nothing is more timeless in Judeo-Christian society than the fear of transgressing.

Supported by iconic, dichotomized symbols such as the pure Virgin Mary versus the impure, sexually-charged Eve, the patriarchal code of conduct forwards the view that our moral worth as women is first and foremost defined by what we decide to do—and not to do—with our bodies. Thus, anybody who goes against this risks social punishment.

These ideas are similarly echoed by Jessica Valenti in *The Purity Myth: How America's Obsession With Virginity Is Hurting Young Women*, “While boys are taught that the things that make them men—good men—are universally accepted ethical ideals, women are led to believe that our moral compass lies somewhere between our legs.” When seen from this perspective, the foundation for the double standard becomes thinkable.

What I find to be particularly tragic is when sexually vibrant, confident and bold young women are judged by their fellow sisters. I remember many instances in my twenties following dates when friends would excitedly, half-judgingly ask: “Did you sleep with him yet?”

And although I could never prove it, I knew that they were somehow, somewhere, keeping score. Common, yet unsolicited advice would usually follow, such as: Don’t sleep with him on the first date... or the second or even third! Make him earn it, otherwise he’ll think you’re easy and lose interest.

It’s sad that the pinnacle of what makes me interesting and worthy of attention and respect starts and ends with my anatomy.

But why do women judge and slut-

shame other women? The basis seems to lie in what is referred to as internalized misogyny, women’s projection of sexist and degrading ideas onto other women and even themselves. It is an ingrained hatred for women who dare to break the rules.

This is grounded in a socialization process ridden with sexual stereotypes and misinformation. Internalized misogyny convinces us that being a “good girl” is not just the right thing to do from a morality standpoint, but is also the key to many social rewards and benefits, such as snagging a high-status husband.

Within the context of sexuality and dating, what does this all mean? What’s the message that society is ultimately trying to convey to us? It means that good girls control their desire. They’re just the right dose of shy, don’t demonstrate sexual prowess, and don’t stimulate arousal with their appearance.

They never initiate the “hitting on” step of the courtship process because this might make men feel insecure and unsure about what to do next. Basically, they know their place in the good ‘ole gender hierarchy. They don’t undermine the legitimacy of the gender status quo. And because they aren’t shit disturbers, that makes them angelic members of society. That makes them good.

The message is that women shouldn’t lust for sex like men do, and should not approach it with the same zeal. It’s not in our “nature.” But of course it’s in men’s nature, so the biological argument goes: to be hunters and have higher libidos—they can make babies up until the day they die, right?

In musical terms, men are permitted, even expected it seems, to approach intimacy and sex with fortissimo. But,

for us women, we must be content with approaching sex with unobtrusive pianissimo.

## THOUGHTS ON THE BINARY’S PERSISTENCE

I’m angry that intransigent gendered sexualities and narrow boxes have served to erode the declarations of equality I was promised as an adolescent. They gnaw away at my potential to be the powerful, multi-dimensional creature I know I was born to be. They do so because psychological exhaustion is a key weapon in the patriarchal arsenal. You need strength to challenge, to push back, to reach for the stars.

So, why can’t it just go away?

For one, the dichotomy persists because it’s hard to undo structures and belief systems that are 10,000 years in the making. Old habits die hard, especially because we have internalized our own oppression and objectification.

The result is the tendency to view ourselves as objects that need to look and

act a certain way to obtain social approbation, complete with life partner and two and half offspring. The binary lives on because we unconsciously continue to believe that our ultimate worth lies in what we choose to do—or not do—with our bodies, from a sexual and reproductive standpoint.

The fact that monotheistic religions thrive off dichotomous ways of thinking and have buttressed the patriarchal agenda has certainly not helped matters. “The binary persists because we are incapable of seeing women as the complex, multidimensional, often contradictory humans that we all are,” said gender rights advocate and freelance writer Toulia Drimonis.

Drimonis noted that some established

**The binary lives on because we unconsciously continue to believe that our ultimate worth lies in what we choose to do—or not do—with our bodies, from a sexual and reproductive standpoint.**

religions can approach women's sexuality like it is something that must be controlled or reined in. She continued, "That spills out into everything else, right? No matter where you come from or what your background is." Amen.

Dating apps like Tinder also help keep the binary alive, likely through the reinforcement of traditional heteronormative courting and mating behaviours. In fact, there's research currently being done on this subject at Concordia.

Chaim Kuhnreich, a doctoral candidate in marketing at the John Molson School of Business uses theories from evolutionary psychology to shed light on app-based mating behaviours. His preliminary research on Tinder has revealed that men and women "signal" socially desirable traits in their profile pictures and that there are marked gender differences.

In a 2017 article that he penned for *The Conversation*, Kuhnreich discusses how men are much more likely than women to exhibit resource and affluence symbols in their pictures, such as a nice car or fancy vacations. Nothing shocking there.

Women, on the other hand, are much more likely to signal benevolence and virtue in their profile photos, traits that are desired by men. And why would that be? Kuhnreich points out that, "Men want to know that their offspring will be taken care of, and that they can trust that they will actually be investing in their own offspring and not someone else's because of infidelity."

Enter good girl, stage right.

Symbols of "goodness" include pictures of babies and altruistic activities such as volunteering or good 'ol fashioned charity work. Interestingly, these photos are often supported by statements like "no hookups," as if to signal that they are not that kind of girl, the "bad" girl.

Plus ça change, plus c'est pareil.

The binary persists because women excel at self-censorship. We've been socialized to be peacekeepers and tireless givers of "the benefit of the doubt."

Coupled with lingering shame about our bodies and sexual experiences, this leads to the fact that fewer important

conversations are being had, and limiting populist activism (among other things). But there's a large price to pay for not rocking the boat. If we don't fight, we don't advance and the status quo remains.

We also can't do it alone—we need the buy-in and support of boys and men. The binary hurts them too, and this is increasingly being documented. From Tel-Aviv University to the University of Michigan, researchers are uncovering that male endorsement of the binary and gender role conformity leads to lower relationship satisfaction (including sexual satisfaction) for the men themselves.

But, we need to be realistic. If we don't take the first step, men are not going to rise up and volunteer to fight on our behalf—they have enough on their plate. The upside is that male allies are alive and well (I know many personally) and would be open to mobilize should we decide to kick the binary to the curb with unprecedented force.

Anxiety over being judged for exposing the extent of our disillusionment, our rage against the machine and—perhaps most delicate of all—a vulnerable part of self also factors in here. I understand and empathize that many women are fearful of standing out, of getting "punished" socially.

I've thought about this myself as well—if I'm vocal about the binary, if I openly fight it, what will people think of me? If I share my story, including private information regarding my romantic and sexual experiences, my scars and my disdain, what will my community think of me?

On the days when those thoughts flood my existence, I consciously tell them to bug off. Penning this article means that I am fighting the tendency to self-censor. Doing so has been incredibly cathartic.

Please don't assume that I've always been this candid. After years of hard, introspective work, I've been able to shrink my ego down to a level where I can expose myself without fear of judgement or reprisal getting in the way.

As a result, I've entered a mental space where the impact of sticks and stones is dampened to a bearable enough level that I

have the strength to not self-censor, even if I'm going to feel a slight sting here and there.

All in all, I am extremely grateful to all those people and experiences—both exquisite and traumatic—that allowed me to develop the requisite resilience and wherewithal to dare to be the change that I want to see in the world.

Who do you dare to be? □



# Photo Essay: The Beginning

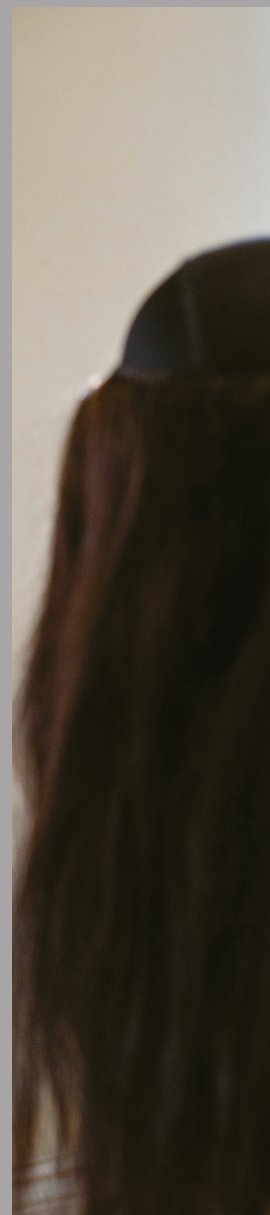
EVE ADRIENNE  
@EVEADRIENNE\_?  
AND ELISA BARBIER



**I**t was at the very young age of five that I asked my parents, “Am I a boy or a girl?”

In the corner of the living room, my dad was seated with his typical stern look locked on his face, only this time my young self perceived a hint of apprehension through his stare. Then with a worried look, mother asked me “Well, what do you see yourself as?” I still remember the ball in my throat and the heavy fear of disappointment creeping up on me. I longed to be normal so bad I forced myself to lie to my mom and “admit” I was a boy. Though at the time, I still clearly knew something was heavily off balance.

On Sept. 15 1997, yet another basic, nitpicky, anxious, semi-narcissistic Virgo was born in a warm, sunny city in the south of France named Perpignan. I was raised as a boy between the hot, sandy streets of Africa in Niger, and the cold, somewhat freeing harsh reality of France. In the latter, there was a freedom from some of the religious restraints I experienced in Niger, as it is primarily a



Muslim country. However, it was harsh being now back in an environment I had no memory of and it resulted in me being very disoriented.

Growing up was a rocky experience, as gender dysphoria manifested at early stages of my life. It left me unable to connect with the outside world since I didn't have a proper relationship with myself.

I avoided internal conversations for the longest time from fear of judgment. I feared it coming from my family, coming from God or coming from the

world around me. I also feared that I would find out things about myself that would be very difficult to accept.

I developed survival abilities before I developed emotional abilities. The loneliness and the incessant bullying I experienced in my younger years had caused me to escape into a reality in which I lived to be a beautiful, stunning, good girl. Through that girl I could do all things, and through that girl there was life. When it all became too overbearing or when I'd be left to my own devices, I would immediately retract into that

world. That was my perfect reality.

It did sometimes cause me to go long periods of time avoiding my reflection, as the sight of my young male body would knock me back down to this unfair reality I felt stuck in. I felt trapped and restricted inside my own body.

I would sneak upstairs, steal my sisters' clothes, dress up and then lay under my covers so that no one would catch me. Only then would I feel free. Only then would I allow myself to love myself. At the time, I didn't realize what it may imply. I had no idea what any of



Cleaning, shaving, hydrating, and contouring are just a few steps in Adrienne's morning routine.

PHOTOS ELISA BARBIER



Working in customer service can be a challenge for Adrienne.

PHOTOS ELISA BARBIER

it meant.

Then one glorious day, after all the battles and wars I fought in my teenage schooling years, life eventually led me all the way to Montreal. Well, I basically forged myself a path to Montreal to be as far as away from my home country as possible. I wanted to start fresh, I craved new beginnings, so I flew an ocean away. Here I established my life as a student, a party queen, a barista, a shift supervisor, a friend, and most importantly, as a woman.

When I first moved here and all of a sudden had access to all of this freedom, I was almost frozen. I was so used to holding back everything inside, but now I could let it all out. I didn't know where to begin.

The first thing I did when I was away from everything I'd ever known was bleach my hair. I remember wanting to look as different as I had ever looked before. I wanted to detach myself from the old me. Then came the outfits. I started being bolder in my fashion choices. Some

days, I'd pull out a sickening outfit. Other days, I'd head to the university's cafeteria in my bathrobe. Because for the first time I felt safe enough to express myself, I forgot how to hold back. Next thing I knew, I was parading the streets as a gay man in makeup. And I did feel semi-comfortable, for a bit. However, even then I knew I wasn't going as deep as I needed to.

The "gay man in makeup" era only felt like I had scratched the surface. Fast forward to another couple years of deep reflection, and I finally made the decision to come out to my friends as transgender. At that point, I still hadn't fully grasped the depth of it. In the beginning, I used the term very loosely. Because I was terrified of telling people about my hidden womanhood, I remember throwing around the term non-binary.

I had been previously outspoken about stereotypes and not fitting in with labels. So, labeling myself and demanding for others to also see me as a woman almost felt hypocritical of me.

Looking at it now, those feelings of





denial were the result of suppressing my true self for almost two decades. I wasn't confident enough in this "new person" I was attempting to be. I fell so easily in the trap of what people think a woman should look like. Before I even thought of starting hormone replacement therapy, I already had a corset in my closet. To this day I find myself doing the most just to be passing.

It takes me a total of two and a half hours to get ready before each shift: 15 minutes for skincare, 45 minutes for hair, one hour of makeup and about 30 minutes to put my outfit together. And even with all of that, I cover my face when I speak, smile or laugh because I'm terrified someone will catch me at a bad angle. I avoid spotlights or direct lighting because I'm afraid someone else is gonna catch me under a bad light that highlights my five o'clock shadow.

Before I had access to medical help and before I had the resources to reach a real doctor, I fell in the scary trap of black market hormones. I bought estradiol patches, which I started to wear quite often without being mind-



Once a year, Adrienne gets a sew-in weave, a protective styling for her natural hair.

PHOTOS ELISA BARBIER



ful of the dosage or anything of the sort. Hormone replacement therapy requires blood tests to ensure your vital organs are healthy through the transition. And here I was risking ruining my body, and for what? Months of sickness ensued before I made the decision to stop it and get real help. It got really low for a moment, and I did think I was not going to make it out of it.

There is a great societal pressure that is forced onto trans women to appear as feminine as possible to be seen by their true gender. In our own community, there are ongoing silly debates as to whether or not you need hormone replacement therapy to be considered transgender, or whether or not you need gender dysphoria to be transgender in any way. The discussion shouldn't be about who is and isn't valid.

How about we discuss the fact that Black trans women have an average lifespan of 35 years? How about we mention the fact that we have a one in eight chance of getting murdered? How about we let the ones still living under roofs where mental oppression and physical violence are still rampant lead the conversation?

There are many more important things than the list of requirements needed to be trans invented by some blue egg on twitter.

Throughout history, the cries of trans women have been silenced and ignored, particularly those of Black ones. We have been called every name in the book. We have been pushed and poked and burned, but we keep fighting. And now, through all that life has thrown at me, at all of us, I keep holding on to that hope that one day, we will live in a world where none of this will matter.

But until that can come true, my fist will never come down. I continue to live my life free of all restraints, and I continue to fight so that everybody else can do so. [L]

**To "pass" as a woman Adrienne finds herself being pushed to appear extra feminine.**

PHOTOS ELISA BARBIER



# Poetry

## GIRL INTERRUPTED

Nadia Hammouda

Every time you interrupt  
My breath is cut  
In a million pieces.  
My thought process—  
Hindered.  
My mouth becomes frozen—  
Twisted.  
My confidence—  
Shattered.

The contents of your mind are more important,  
Evidently.  
Your resolve—more powerful,  
Obviously.  
Your knowledge,  
Evermore vast.  
Your spirit, more vibrant,  
And undoubtedly so,  
For if mine were the stronger,  
Then it would be I who has captured the airways

N'est-ce-pas?

The ultimate message:  
My thoughts are not worthy of examination.  
No auditory exposure  
No experience  
Of them,  
For you.  
They therefore will remain  
In my brain  
For another time,  
For another occasion,

That might never present itself.  
And every time you cut again,  
And halt my tongue from moving forward,  
I feel just that much more alone in my thoughts,  
In myself,  
In my room,  
In this house,  
And in the world.

Every time you cut me off,  
I recoil inside, inward  
Just a little bit more.

The outcome?  
There will be less of “me”  
Of my essence,  
My light,  
My voice,  
My brilliance,  
For you to see.

What a shame.

For I have much to say,  
A lot of insight, experiences and  
Knowledge to contribute.  
A refreshing break from the same old  
Same old soundbites:  
Rinse.  
Recycle.  
And be sure to repeat.

This is why I go back to my solitude.

A place where no one can interrupt me.

## KISSES

Jude Thornberry

"You're shaking."

**"I know. It happens."**

"Are you cold?"

**"No, I just. I don't know."**

"I should get back before—"

**"No one'll find us here."**

"Okay. I don't really know—"

**"I don't either."**

**"How many people live here?"**

"Huh? Oh, just five of us."

**"The bathroom's so messy."**

"Take your clothes off."

**"Okay."**

**"Close your eyes. I can't describe it. But I can show you."**

"Okay."

**"Are you sure?"**

"Uh-huh."

**"Really. Are you sure?"**

"Yes."

**"I'm old fashioned."**

"What's that supposed to mean?"

**"I mean I don't kiss on the first date."**

"Are you sure?"

**"No."**

**"Wanna make out?"**

"Sometimes."

**"How about right now?"**

"Okay. On the bench?"

**"No."**

"Against the wall."

**"Yes."**

**"If you don't kiss me, you'll regret it for the rest of your life."**

"No way."

**"Yes."**

"You want a kiss from me?"

**"I wouldn't mind."**

## MITSKI REFERENCE

Jude Thornberry

It felt like getting ripped apart.

It felt like getting ripped apart of me was  
strung up on a country road,

left to sparkle and erode.

I remember almost every detail but the music  
he was playing.

I remember adolescence,  
staring at the mirror praying,

"God, please make me something else."

make me something

make me

me

GRAPHIC CAITLIN  
YARDLEY

# Femme AM and The CJLO Women's+ Collective

A Support System for Women in the Male-Dominated Realm of Broadcast

APRIL TARDIF-LEVESQUE  
@APRILTARDIF

It's a boys' club no more! A collective for women and non-binary folks at CJLO, Concordia's radio station, meets the need for community and support of femmes in broadcast media, complete with a feminist talk show.

The Women's+ Collective is a group of self-identifying women and gender minorities at the community radio station, with the aim of addressing gender and women's issues. They seek to diversify on-air voices and create a space of inclusion for women and gender minorities to foster a supportive community for its members.

Femme AM is a show happening twice a month on CJLO 1690 AM and its online platform, hosted by members of the CJLO Women's+ Collective. The talk show airs on every second and fourth Friday of the month at 3 p.m.

Members of the collective are involved in broadcasting, programming, production, hosting, listening, and other arts. The collective also produces zines, like *Scorned* which was first published in October 2018 and will continue to be published this year. Planning is taking place and interested contributors can reach out to offer their help on their Facebook page.

CJLO program director and Women's+ Collective member Allison O'Reilly



Left to right: Mackenzie Smedmor and Allison O'Reilly during the recording of Femme AM.

PHOTOS SARAH BOUMEDDA

said the collective met a need for more diversity at CJLO. “It felt like a dude’s place,” she said. “Around 25 per cent of programmers were women and it was hard for women to tap into it because it seemed intimidating.”

Stephen Beker, CJLO volunteer coordinator, said that he meets with new students weekly who are interested in participating at the station. “I use their passions as my compass to find out how these students see themselves contributing to the station,” Beker said.

“I love recommending the Women’s+ Collective to all because I see the effort and collaboration that goes into Femme AM. Their mission and their message are

important, and I’m happy to be at a place where we encourage their expression. College radio is stereotypically viewed to be a boys’ club, but we live in a diverse world such that our community radio station should reflect that diversity.”

The topics discussed are decided collectively in focus groups in the collective’s monthly meetings. In the October episode “Female Monsters,” the hosts discussed witches, Medusa, and the succubus, and how these female monsters reflect cultural norms and fears in relation to gender. This was an interesting theme for Halloween, and a look into the gender dynamics behind the female monsters we often channel in our costumes.

Other notable episodes include “The 12 Nights of Clit-mas,” a discussion about women’s relationships with a little-discussed, very important part of a woman’s body and sexuality. The topics of self-stimulation, self-love, and orgasms come up in the episode in a comfortable group conversation.

The CJLO.com website has a show page for Femme AM where previous episodes are available, and a new website is being developed for the show. Previous episodes can be found on the CJLO Soundcloud page.

The idea for the collective was born from an observation O’Reilly made when she arrived as the program director, after having worked with other stations.

“The collective met a need for a welcoming women’s group to provide support,” O’Reilly said, adding that many men at CJLO were supportive about the Women’s+ Collective.

This includes Beker, who adds that he listens to Femme AM. “I’m proud that our station breaks the mold and that we support a show like Femme AM,” Beker said. “We need more discussions and dialogues that challenge the status quo and I’m fortunate that I get to listen to these regularly on-air.”

Through the collective, people who are just starting out and are maybe needing guidance and somewhere to start can do so in a community environment. More experienced programmers can find a community support network.

“Femme AM and the Women’s+ Collective provides a safe and welcome space where I can speak my mind, raise ideas and be part of a support network,” O’Reilly said.

Femme AM host and member of the collective Sophia Barsoski described hosting Femme AM as “a great opportunity to vocalize my thoughts on feminism and other topics in a safe, encouraging environment.”

“As a women’s studies and sexuality studies major, these topics come up in my classes and it’s great to explore them in more depth in a way that allows me to have more creative and artistic agency,”



Barsoski said. “It makes me feel more productive and fulfilled to be able to turn the theory from classes into practice and more concrete action, through Femme AM and projects within the CJLO Women’s+ Collective.”

Barsoski also brought up the recent events at Concordia, including allegations of sexual misconduct in the creative writing program that rocked the administration as well as “events that pertain to the safety of women and sexual violence on campus.”

She said that “it’s great to come together

as a group and share thoughts and feelings on these issues, relating to us as women and students. I’m lucky to be able to study something where we freely discuss sexual violence and safety on campus.”

“Not everyone feels comfortable sharing these topics in class and Femme AM can provide a refuge for students who need a feminist or creative outlet they may not find within their department,” she said.

“Participating in Femme AM made me more articulate in presenting my ideas and participating in discussions, since

it’s a radio show where we have to present topics in a coherent, well-researched format,” Barsoski said. “There’s a great feeling of community, and outside of the radio show we’ve done events like Scorned Women’s night, where we meet up and discuss things we don’t feel we can necessarily share in other settings, that are bothering us or weighing us down.”

Barsoski adds that Scorned Women’s night later inspired the collective’s zine. The hosts in Femme AM discuss fascinating, sometimes sensitive but very interesting topics in a compelling and open way. They do not shy away from hard topics, and help unpack them with meaningful, femme-friendly discourse. ☐

*In the interest of transparency, April Tardif-Levesque broadcasts a weekly show on CJLO 1690 AM, though is not actively participating in the production of Femme AM or the Women’s+ Collective up until this time or at this time. Future involvement of the author in this organization is a possibility in the future.*



Top: O’Reilly program director at CJLO during the recording of Femme AM.

Bottom: Smedmor and O’Reilly after the recording of the show.

PHOTOS SARAH BOUMEDDA



# A Brief, Dirty History of Sexting

Nudes and Racy Messaging Aren't a Product of the Twenty-First Century!

AVIVA MAJERCZYK  
@AVIVA3636



PHOTO ILLUSTRATION BREEA KOBERNICK  
AND ELISA BARBIER



Despite the crescendo of moral panic in the media surrounding sexting, the practice of

racy messaging is much older than the clickbait will lead you to believe. The desire to communicate erotically is an innate drive for most people, so it's no wonder we've been sexting in one way or another since the invention of the written word. Sexual communication has been constant over time; the only thing that has changed are the technologies we have at our disposal to share those thoughts.

Dr. Stefanie Duguay, professor in communication studies at Concordia University, explained that sexting has become a hot button issue recently because new mediums have made it more prevalent than in the past.

"When we look at the internet and digital media, key affordances of the internet are that a lot of the data on it is rapidly searchable," she said. "It's scalable, you can share with people, you can replicate things, and copy and paste."

"It is this sort of more personal media that you can use on your own; you can use it individually. You can send things very easily. So, I think the reason people are talking about sexting is that now it is very common for people to exchange nudes."

Anyway I can be grated forgiveness ?

Granted\*

make me cum a few times and we'll be good 🤔

The earliest direct ancestor of the modern sext is the love letter. Though historians argue about the oldest example, one possibility, dated around 2000 B.C., is a Sumarian love poem dedicated to King Shu-Sin. Thanks to the rise of the printing press in the 1400s making the written word more accessible, love poems later evolved into private correspondences between partners. Now archives of love letters are everywhere online. Look up any major historical figure and there's a good chance you could find letters written by them admiring their betrothed.

While we might imagine love letter to be highly romantic and about pining for a lover far away, some of these letters were just as obscene and depraved as your average creepy Tinder message. Consider James Joyce's letters to Nora Barnacle. Written by a 22-year-old Joyce after an encounter with Barnacle, they can only be described as an early 1900s "dick appointment." He became infatuated with Nora after their date, and now we have artifacts of the author calling her "my dirty little fuckbird" and "my sweet little whorish Nora," along with much too specific depictions of what

Joyce would like to do with her when they see each other next. Joyce's letters show that 100 years on, guys in their twenties are still just as creepy.

Not all sexts from the past were written sending nude

I want you to slap her then turn around and shove your ass in her face and make her lick it how you like it



I wanna watch you use her until you cum



Mhmm I would love to do that

I need to make myself cum now I'm getting so excited

images also has its own saucy history. King Charles II of England liked commissioning nude paintings of his long-time mistress, Nell Gwyn. These portraits often depicted Gwyn topless, reclining on a bed, or performing suggestive acts like stuffing sausages. These privately commissioned paintings were not too different from a sneaky Instagram direct message. Before the invention of the camera, painting was the medium for displaying and sharing images of yourself—or your lover.

The main difference between sending "nudes" then and now is not the format really, it's that you needed a paid artist as a mediator unless you were an artist yourself. That meant less anonymity and secrecy between partners, since a third person was aware of the exchange. When this practice later shifted to photography, the technology was different but the content was still mediated by a person handling a camera.

That all changed with the invention of the Polaroid camera. Now the photographer no longer had to worry about a photo developer snooping on their photos. The pictures developed on their own.

The technology of the Polaroid provided unparalleled intimacy—and that secrecy ultimately led to its sexual use. From Polaroid’s heyday in the 1960s, through the 80s and until the adoption of camera phones, instant cameras were widely used to take intimate photos.

Because of their physical, analog qualities, Polaroids were an ideal medium for sexting. They were discrete, almost immediate, but most importantly they couldn’t be easily copied and forwarded the way digitals can today. Polaroid nudes jump started a shift from nudes being an artistic venture (not that this has disappeared) into something any horny person can create at home with minimal resources.

Yet, physical sexting mediums weren’t without their sinister possibilities. Dr. Shannon McSheffrey, a professor in Concordia’s history department, explained that even back then intimate photos could be used to harm. “Before the advent of the internet, such photos could sometimes be used as “revenge porn” (or, as the scholars call it, “non-consensual intimate image sharing”) when a relationship broke down.”

McSheffrey explains, “There are cases, for instance, where a jilted lover would put copies of such images into the mailboxes of neighbours in order to humiliate them, but the much broader and instantaneous sharing that is now possible was not technically feasible.”

That brings our historical journey of sensual technology to the twenty-first century with arguably the most powerful mechanism in the evolution of sexting: the smartphone. These devices have made pretty much every communication process easier through their mobility. At our fingertips, we have all the sexting technologies that our ancestors used in

more labourious ways. Though the practice of sexting has been going on basically forever, since it is so much easier now that we have the internet in our pockets, we may be in a sort of renaissance of sexting.

“People have been making images of sex for as long as people have been drawing pictures of any kind, but our ability to do so

now both with ease and in what we may think of as privacy has definitely changed how those images and representations intersect with both how people have sex and how they think about it,” McSheffrey said.

Along with our ability to send messages with an ease unimaginable until very recently, apps like Snapchat promise to leave no trace of images you don’t want sticking around. Never before have we been able to send photos that have a

shelf life of only a few seconds before disappearing.

Duguay explained why Snapchat is attractive for sexting.

“In terms of the ephemerality, you can send a picture without feeling necessarily like it’s going to follow you. This is really important because there are real risks of revenge

porn or an image surfacing later when, for example, the Apple iCloud got hacked into and we had that whole crisis about celebrity nudes,” she said. “These are real risks. If you have an image and it disappears, then you might be mitigating some of those risks.”

The future of sexting is as bright as our phone screens. The tech industry never stops innovating, and despite the

You love making a mess out of your little slut



You know it

Maybe I like it too

numerous issues with Silicon Valley, new advances in communication technology will likely lead to new kinds of sexting habits. It’s hard to say where sexting will go from here, but is likely to include emerging technologies such as virtual reality. VR porn already exists, so it won’t be long until people can manufacture their own videos for VR headsets without the need for a professional porn studio.

New technologies may encourage us to be more open about seemingly every aspect of our lives, but sex often remains a taboo topic. Despite the fact that forms of sexting have existed for millennia, we like to pretend that it’s a new phenomenon. That people have always communicated about pleasure doesn’t really mesh well with the moral panic surrounding sexting that’s circulating through the media nowadays.

Duguay elaborates, “We get so worried when young people want to have sexual citizenship. There’s always a panic about teens having sex, and [whether] they’re going to do it responsibly. Of course there are different value systems that have different beliefs about when people should be having or not be having sex. So the technology gets mixed up in all these different debates that already exist.”

How we communicate will always evolve and so will how we sext. But at least now you don’t need to be a prolific writer or king to send those dirty messages. □

“People have been making images of sex for as long as people have been drawing pictures.”

— Shannon McSheffrey

# Jezebel's Tales

My Foray Into the  
Confusing World of  
Sugaring

SABRINA  
CLAUDETTE



**M**y last sugar date is at the same place my first one was—The Keg. I can still recall the apprehension I felt as I was Ubering to meet the man who would later become my first “Daddy.”

I decided Sabrina, my alias, was going to be a preppy academic. I ordered the salmon plate, cutting my asparagus into three pieces, trying to become as

petite as possible so he would want to ravish me. His jewelry was tasteful; rings adorned his fingers and a slim, gold chain hung around his neck. During the next few months, I would come to learn that he prided himself in dressing well.

“Do you recognize this brand?” he asks while buttoning up his shirt.

“No, but the colours look really good on you,” I say with my hand on his upper arm, hoping touch can distract him from my half-assed words. It’s 4

p.m., meaning it is time to go. We always finish at 4 p.m.

Grabbing my hand, he pulls me onto the bed beside him and hands me a fancy wrapped perfume bottle.

“Do you know Saint Laurent?” he asks.

“Like the street?” I ask, a little flustered. He laughs and hands me the bottle while I make a mental note to pay more attention when my girlfriends gush over their brand name purchases. I wonder

which one of them I could regift this to.

To dress the part of a sugarbaby, I spent entire evenings at high-end outlet stores, despite shopping being an activity I absolutely loathe doing. I couldn't just capture their attention; I needed to be able to hold it. I quickly discovered that pretty clothes itch. They ride up. They involuntarily spill your boobs. It wasn't as simple as finding a form fitting dress. You needed sleek shoes and accessories to match. If the dress was sophisticated, the makeup had to be on point.

Adorning my physique was fun at first, but quickly became tedious. I realized that when I changed myself to adhere to what I thought a sugarbaby should look like, I grew to despise myself with such venom. It felt like no amount of concealer could subdue my eye bags and my body protruded in all the wrong places. Exploring the physical realm of femininity is a virtue and I had thoroughly sullied in order to satisfy the male gaze. The trappings of stereotypical femininity ate up so much of my time and money; I was weaponizing femininity.

Overtly sexualizing myself gave me indirect power, over and through men, by using patriarchally approved channels. Dolling up soon began to accompany a sour aftertaste. And it always left me so, so tired.

A Charles Bukowski quote came to mind: "I often stood in front of the mirror alone, wondering how ugly a person could get."

Growing up, I was quick to learn that it is never a compliment if a man wants to fuck you. Sugaring opened my eyes to an extension of this teaching: just because someone wants to fuck you does not mean they will listen to what you have to say. By choosing to play the game, one can argue that I was admitting to my powerlessness against men and my only hope to affect anything was to appeal to men and subsequently manipulate them.

Indeed, I was a skilled player but one can argue that the only way for women to truly win is to not play at all. But can you really change the system from the

outside? Can you even gain access from the outside?

*Milk the patriarchy.* I still hold true to this mantra. Therefore, it was only expected that the men I met were not intimidated by my intellect, but by me being a sexual being they might fail to attain. It was shallow water to swim in.

Power through sex always comes with strings attached. Yes, I could enjoy going to the casino instead of writing my final paper and sink into foamy hot tubs in the middle of the week but if I displeased my Daddy, I'd be out on my ass. By appealing to the male gaze, I felt I had subjugated myself to it.

"Isn't that basically prostitution?" my friend asks me. We've been studying all week together and her comfortable presence has slowly faded my filters away. Today, we live together.

"I have to go to the spa with him for work," I say as I leave the house.

"Work," she says with a sardonic eye roll. Though I am making a living using my body, it is a consensual, informed decision. These men are paying for college girls in need of tuition money. They

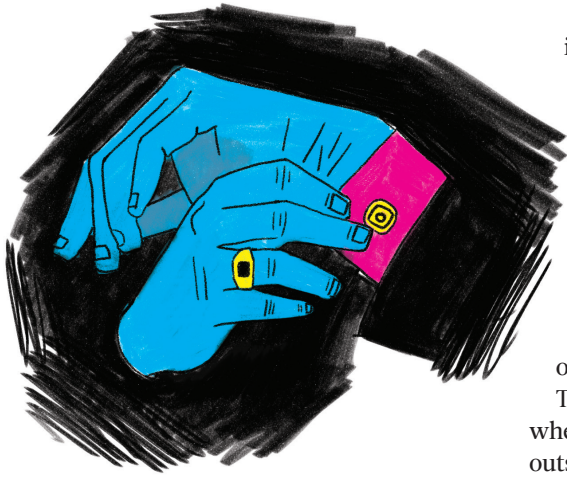
think too highly of themselves to pay for strippers. And so, to safeguard their own sense of self, they won't treat you like one either. There is seldom coercion, disrespect or harassment. I am not judged or subjugated to violence the same way some strippers are. I have an immense amount of privilege in comparison to women worldwide who have no choice but to do sex work. I question if I am taking the easy way out.

I could slave away at a part time job 30 hours a week and get by. Instead of being some rich man's whore, I could be a corporation's bitch. Is this a radical political act? Or is this simply a girl in her twenties trying to prioritize her time? Would I rather be having sex with Chuck from the bar who thinks my clitoris is an island off the coast of Thailand, or with a man who beats him by experience in decades?

When Daddy hands me the money, it feels satisfying, like a mental checkmark. But when February comes around and I've run out of my student loans, this feeling evolves into shaky relief. It's finally over: I can get on with my life

GRAPHICS  
LILY MINKOVA





not having to worry about groceries. I realize it was only fun when I felt like I was choosing it.

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*Sabrina creates. Daddy connects.* Tantrics believe that one path to salvation lies in pushing every boundary and inverting these structures, so turning what is polluting into instruments of power. To protect myself from getting burned by this power play, I create an alias.

My roommate and I spend an afternoon writing out Sabrina's bio, personality quirks, and motivations. We render her as three dimensional as possible so I can slip into her with ease. Sabrina exists to handle the sparks of emotion I may feel on the job. Theatre becomes a coping mechanism. I don't judge whether my Daddy is a good person or not; I simply observe my caricature on stage. But how long can you observe without absorbing?

We're at a casino and my Daddy calls our dealer, who appeared to be of East Asian descent, a "monkey." The smile is stripped off his face and his chipper demeanor disappears. I take another sip of my chocolate martini. We're driving into the hotel and he labels a group of Black people standing in the parking lot as "fucking drug dealers." He is inconvenienced and so his racism crawls out of his Armani button-up. I go home that night shuffling two notions in my head, finding it difficult to align them with my mantra of do no harm: there is no theatre without high stakes, versus there

is also no such thing as an innocent bystander.

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After our last exam, I go drinking with some guy friends. Over beers, we start discussing whether two individuals exchange energy during sex, if it's appropriate to say that partners "give themselves" to each other.

The conversation is abruptly ended when my Daddy texts me telling me he's outside. As we drive to the hotel, I notice that I am teetering. I haven't slept in 48 hours and the beer didn't help. He keeps asking me if I'm okay and after the third time, I quietly admit that I am not feeling too great. His eyes go from performatively empathetic to glaringly impatient.

Suddenly, his once soft fingers are wrinkly and dry. He smells like sandpaper. The thought of his reptile tongue in my mouth makes me want to gag. His venomous eyes poke at me and I want to get out of the car. I end up fake crying and making up some bullshit about my sister having an abortion. He gives me a pep talk, instills himself with heroic purpose and I take my leave.

After my shower that night, I reflect on what happened. I know that if I were to have had sex with him, I would still be in the tub, vigorously scrubbing his skin cells off, trying to rid myself of his putrid stench. The earlier conversation with my classmates peeled open vulnerabilities and temporarily injected meaning into what was supposed to be monetarily inclined sex. I felt like I was walking on a tightrope, dangerously close to feeling violated.

Life has this beautiful way of balancing itself. After that occurrence I

realized that if I wasn't proactive about my mental health, this job would eat me alive. I began journaling and practicing yoga to stay in tune with my feelings. I am more grounded than I have ever been. In the presence of my Daddy, I constantly ignored my discomfort and gauzed it with fleeting sensual pleasures. But all repression bolts out sooner or later.

In class, I find myself speaking with rigor and assurance, unafraid to be challenging. After swallowing my words and tolerating interruptions to cater to Daddy's ego, I was vying to express my opinions. During work, likeability had to be an essential part of me because I was a woman. Succumbing to false notion so strongly made it clear to me how utterly false it is.

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It is my last sugar date and we are at the same place it all began—The Keg. My new Daddy is a successful tech nerd who is developing his own apps. His charisma and soft heart charms me and there is no need to use an alias with him. The only problem is that the sexual attraction is nonexistent. With each extravagant sushi dinner he pays for, I grow increasingly weary. It is only a matter of time before he asks for sex.

*"You do not owe this man anything. You are giving him your time and attention. If he wants something more, he can pay for it,"* I think to myself. I have become good at boosting my own ego; entitlement acts as a defense to a Daddy's sly

manipulation tactics. In other words, being a bitchy ass diva makes em' get on their knees.

I am leaving the city on the weekend and it's his last chance. As expected,

**Is this a radical political act? Or is this simply a girl in her twenties trying to prioritize her time? Would I rather be having sex with Chuck from the bar who thinks my clitoris is an island off the coast of Thailand, or with a man who beats him by experience in decades?**

he takes it. “So how about when we’re done here, we go cuddle in a hotel?” he asks while rubbing my thigh. The hesitation is clear on my face.

“Am I going to get paid? I ask.

We tumble into a messy discussion of what our relationship is; he hasn’t paid me yet and we both feel we are first and foremost friends. By the end of the discussion, we are both exasperated. He wants something that doesn’t feel superficial but I have a need for strong dialogue. Power dynamics are clearly in his favour once we’re alone in a hotel room, so I must know what to expect.

We agree on a price but when I come back from the bathroom, he says “I changed my mind. I don’t want you to think I’m not attracted you; I obviously am. I’m saying no to you now but yes to you in the long run. If we continue being friends, you’ll look back at this moment as one where I took advantage of you.”

His nobleness catches me off guard. At home, I ponder why that conversation was so difficult. This gig stresses open dialogue and business flows smoothly since intentions are made clear from the get-go. However, the night’s conversation feels misaligned; for all sugaring was worth, it seems that I had become accustomed to putting a price on myself. It was a prerequisite to action and kept my morale safeguarded. Such strict rules wouldn’t exist if I didn’t feel like I had something to lose. After mediating the risk, I conclude that it’s probably best I take a hiatus from sugaring.

Sugaring further solidified the truism that people aren’t comprised of absolutes. No Daddy was alike. Yes, I had my fair share of assholes but I also met peculiar geniuses, horny dads and kindred retail managers. Everyone needs a lil’ loving. A good chunk of them were the entitled type, having worked hard to become successful and now obsessed with having the best of everything, including women. Others simply had no time to pursue romantic interests, or were in open relationships, and one man even spent the entirety of our coffee date telling me how much he loved his

wife of 20 years but couldn’t handle her abstinence anymore.

“Don’t you feel bad, taking advantage of a pitiful old man who is aching to cure his loneliness?” my friend asks as we drink wine while dinner is cooking.

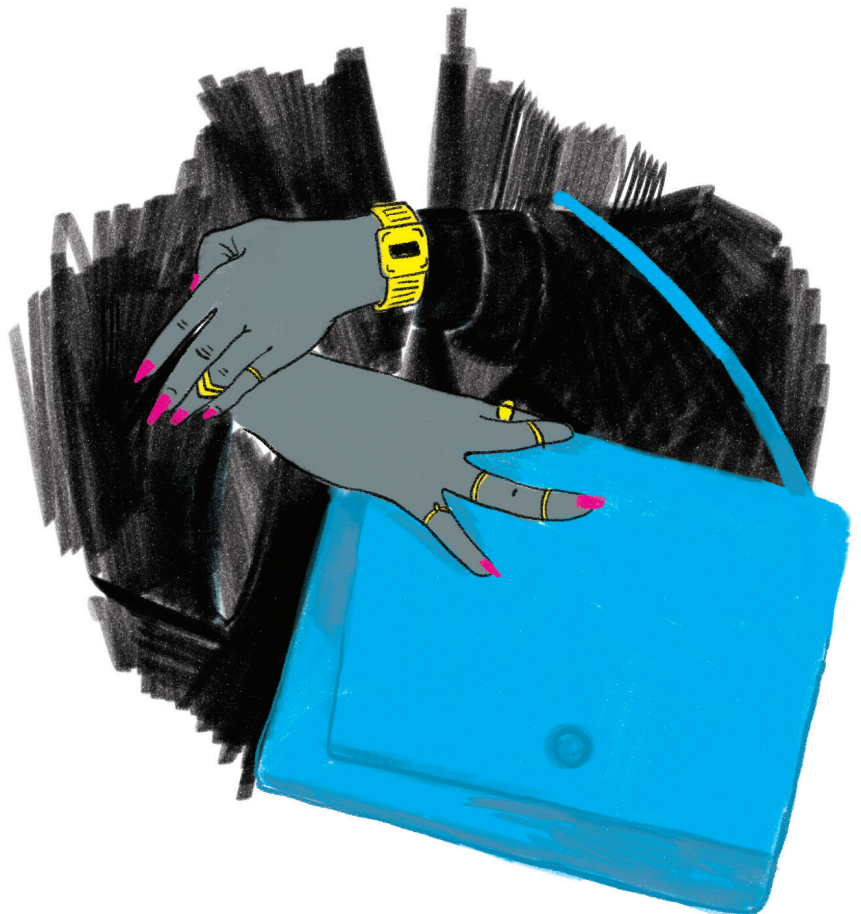
I tell him that I do not. An arrangement is business. And these men excel in the business of seeing people as commodities. After all, in a capitalistic society, that’s what success often hinges on. But you can’t fuck with men like that without it staining your own ideologies. I have set new boundaries and next year, I will refrain from compromising myself for shitty people I would otherwise not give time of day if it wasn’t for the money involved. The mental effects creep up on you and that proved too steep a price to pay.

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I feel an electric high, walking past the daycare on my street with a spring in my steps. I swing a wine bottle in my

hand, tipsily singing along to my music, thinking about the lump of cash tucked into my pocket. At first, I thought I was basking in how easy it all was. Later, I realized these bursts of exaltations were power highs. This is what most men chase. This is fucking addictive.

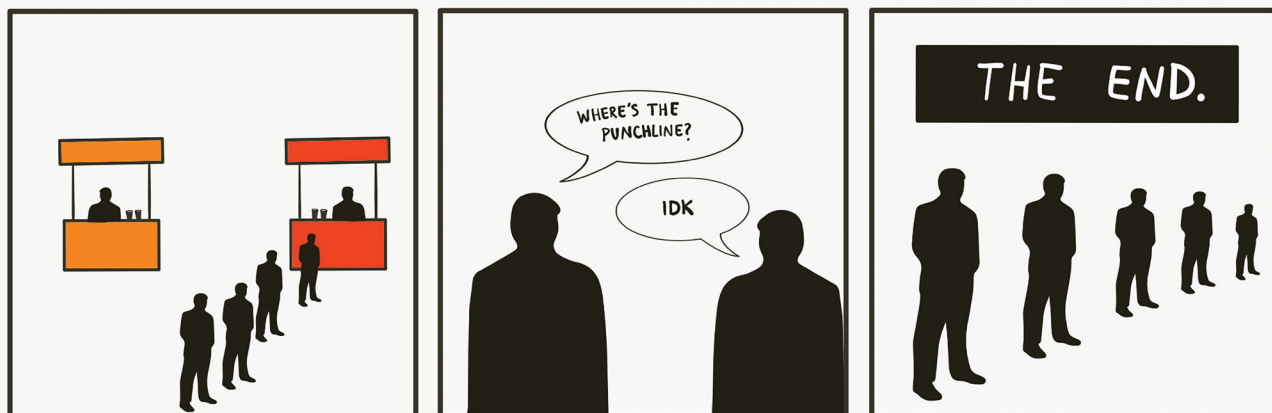
Though I didn’t intend for this to be an overtly feminist piece, the one overarching theme in most of these escapades is power. Sugaring helped me understand the allure of power and its functionalities in relation to the patriarchy: the exchange, bargaining, and manipulation of it. As empowering as it is to let the sexual prowess roam free, real power shouldn’t be contingent on sex. Decision-making power, assumed competence, loyalty of followers and community respect—these are real types of power women all too familiarly lack in today’s world. Next year, I think I will shuffle up my game plan in search of the latter. □



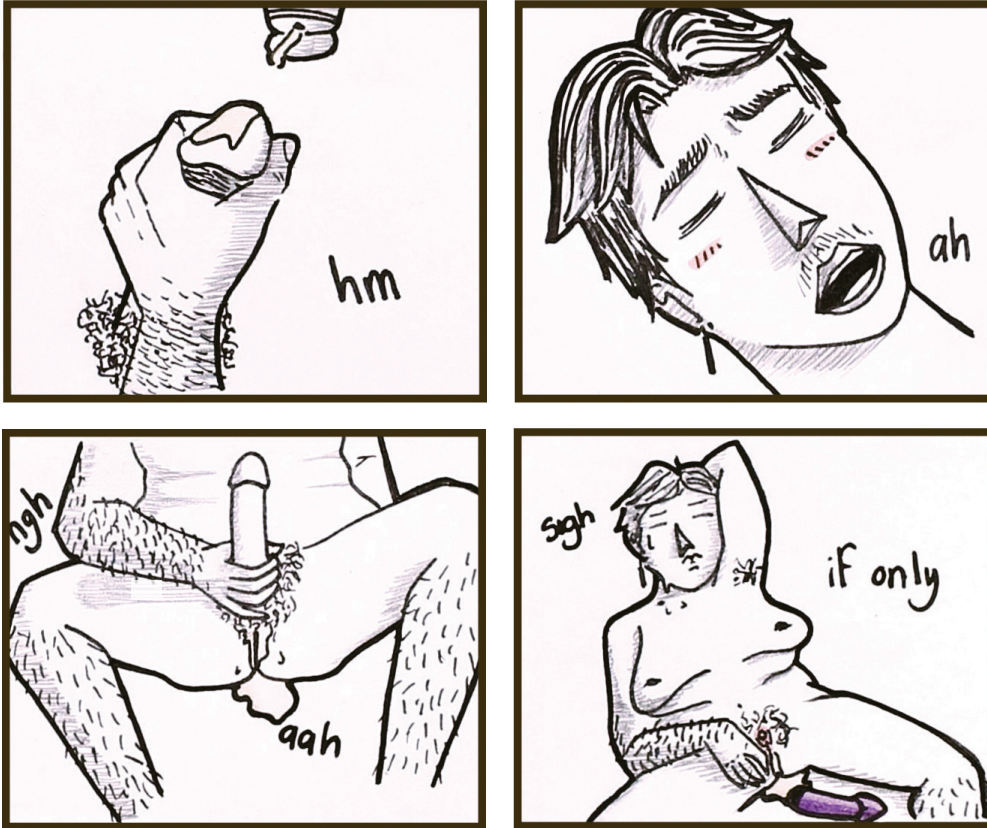
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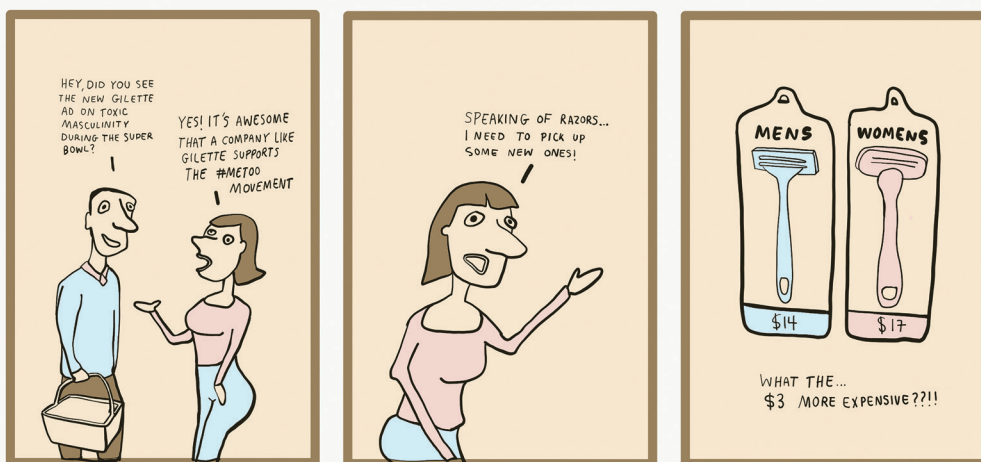
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