

THE LINK

Volume 40.5 • February 2020

The Gender and Sexuality Issue p.33



thali

cuisine indienne

Since 2009

Authentic Indian Cuisine

1409 St-Marc

514-989-9048 • ThaliMontreal.com



Biryani



Butter Chicken



Seekh



Tandoori



Chana Samosa



Chicken Wrap



Chana Bhatura

- Thali Non-Vegetarian **\$13**
- Thali Vegetarian **\$12**
- Butter Chicken, Rice & Naan **\$13**
- Alu Gobi, Rice, Naan **\$12**
- Wraps **\$7**
(Chicken or Lamb Kebab or Vegetarian)
- Dosa **\$9**
- Biryani **\$11**
(Chicken or Lamb or Vegetarian)
- Tandoori Leg, Rice, Naan **\$10**
- Chana Samosa (2) **\$7**
- Chana Bhatura (2) **\$9⁵⁰**

All taxes are included in our prices
(Dine in or take out only)



DELIVERY

DOORDASH

GOLO

Uber
Eats

Order Online



★★★★★
Certificate of Excellence



★★★★★



★★★★★

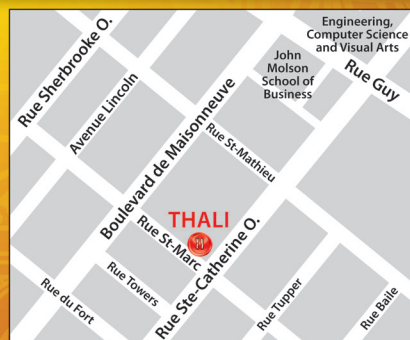


Table of Contents

VOLUME 40, ISSUE FIVE: GENDER AND SEXUALITY

p.	6	MONTREAL'S IRISH FIGHT FOR PROPER COMMEMORATION
p.	10	SPACE CONCORDIA GEARS UP FOR AN AMBITIOUS PROJECT
p.	12	KATE HAMMER CHANGED MONTREAL'S COMEDY SCENE
p.	15	CREATING IN THE CLIMATE CRISIS ERA
p.	18	WHAT (NOT!) TO DO WHEN YOU MEET A PRO HOCKEY PLAYER
p.	22	QUEER HOOPS: A SAFE SPACE TO BALL TF OUT
p.	25	COMICS!
p.	26	DONT @ ME: PAPER IS WONDERFUL AND DIGITAL SUCKS
p.	28	THE STM'S SEXUAL HARASSMENT PROBLEM

THE **GENDER AND SEXUALITY** ISSUE

p.	31	A NARRATIVE ON ASEXUALITY & CAKE
p.	34	A LOOK INTO CONSENSUAL NON-MONOGAMOUS RELATIONSHIPS
p.	38	CHINA'S LGBTQ+ COMMUNITY THROUGH AN UNDERGROUND MAGAZINE'S LENS
p.	40	A SELECTION OF POEMS

THE PLACE TO CELEBRATE!

ANDREW'S PUB

- Free pool table all day
- Large Beer \$5.50
- Pitcher: \$14.50
- Mix Drinks: \$4.00
- 20+ kinds of shooters 4 for \$10.00

Taxes Included



1241 Guy

South of St. Catherine Street

facebook

Andrews Pub - official

Editorial:

It's Not Enough to Claim to Be an Advocacy Publication

As we assembled this Gender and Sexuality special issue, we reflected on the kinds of stories we have published in the past.

We want to see a society where people make an effort to understand and listen to each other.

We know gender and sexuality are often conflated in everyday discourse. We know transphobic, homophobic, biphobic ideas are conveyed by many people, well intentioned and not.

As an advocacy publication, we believe it is crucial to be a platform for queer voices to set the record straight.

In recent years, we've published stories we were excited about, which covered an array of topics relating to gender and sexuality. The phenomenon of sexting, sexually submissive men detailing their experiences, and a sex worker's narrative were all covered in past magazines.

But there are multiple gaps in our reporting, too. There is no gender diversity among our generally white masthead and board of directors.

It's hard not to notice our contributor base has been consistently more diverse than our masthead, which speaks to the inaccessibility of participating in un or underpaid student journalism work.

The inside cover of this issue was designed as an abstract tribute to the Transgender Pride Flag.

This issue was supposed to include the personal narrative

of a transfeminine individual, which due to unforeseen circumstances will not be published.

The inside cover is meant to serve as a replacement in representation and draw attention to the lived realities that trans people face everyday.

We take responsibility for the mistakes and errors in judgments that pervade the work we do and have done. We are a work in progress: as individuals, as Volume 40's masthead, and as a publication.

In this issue of *The Link*, we tried to explore the notion of gender and sexuality from a lens of multiculturalism and lived experience. The discourse around these topics can tend to be centralized around white queer culture, when the reality of LGBTQ+ people can differ so widely as a result of culture, race, and religion.

Conversations about gender and sexuality tend to ignore the added difficulties queer People of Colour face on a daily basis.

We recognize that as a self-proclaimed advocacy publication we have a role to play in helping to disseminate and facilitate these conversations, to educate white queers about what their PoC LGBTQ+ community members are going through and to continuously hold ourselves and others accountable to the LGBTQ+ community. □



Montreal's Irish Community Clings to What's Left of Its Heritage

In Light of Griffintown's REM Station, the Irish Want Commemoration

ERIKA MORRIS @THINGJPG

Black Rock in 1859 and now.
Top: courtesy Donovan King.
Bottom: Photo Erika Morris

Last November, during work on Pointe-Saint-Charles' light rail station, the remains of about 15 Irish immigrants fleeing the Great Famine were dug up by archeologists surveying the site.

In 1847, about 6,000 Irish people seeking refuge died of typhus and other ailments and were buried in mass graves. The approximate site of these graves is marked by a three-foot tall stone named the Black Rock—spitting distance from where the remains were dug up. Workers building the Victoria Bridge erected the inscribed boulder, the world's oldest Irish famine memorial, in 1859.

Considering its importance, the memorial is relatively unknown. Irish-Montreal historian, teacher, and tour guide Donovan King described it as “largely inaccessible [...] on a tiny traffic island, straddling two highways in an unsightly industrial zone. Gaudy advertisements on giant billboards glare down on the boulder, which is encircled by a wrought iron fence.”

But, in January, Mayor Valerie Plante was reported to have expressed openness to the idea of rerouting part of Bridge St. for a proposed memorial park to honour Montreal's Irish famine victims.

Kevin Tracey of the United Irish Society said Montreal's Irish are the only community who fled the Great Famine lacking an appropriate place of remembrance.

“Our goal as the city is to make sure that the Black Rock is in a place that will be easily accessible, because right now it is absolutely not accessible,” Plante was quoted as saying in the *Montreal Gazette*.

Still, many feel Montreal's Irish community doesn't



have proper commemoration as most of its heritage sites in the city are ruins. For example, the St. Anne Church in the historically Irish neighbourhood of Griffintown was torn down, and only its foundation remains in Griffintown Park.

"We're looking at mostly ruins, and even the ruins are being destroyed," said King. St. Bridget's Refuge, which has been turned into a park where a pavilion will be built, is another example, he said.

The Saint Patrick's Basilica is the only one that's intact, he said. "It's really sad. We have a family cemetery by the Lachine Canal that's not marked at all. That one's already been dug up in the 1870s to make a basin, but we believe there's still parts left. So there's really no proper commemoration."

The Réseau express métropolitain, which is extending its light rail trackage, is building a station in Griffintown—and its proposed name has caused much controversy. Back in November, Plante tweeted a proposal to name the station in honor of former premier Bernard Landry. "The Griffintown-Bernard-Landry station would recognize Mr. Landry's important contribution to the development of our city, in the middle of the Cité du Multimédia, which has become the



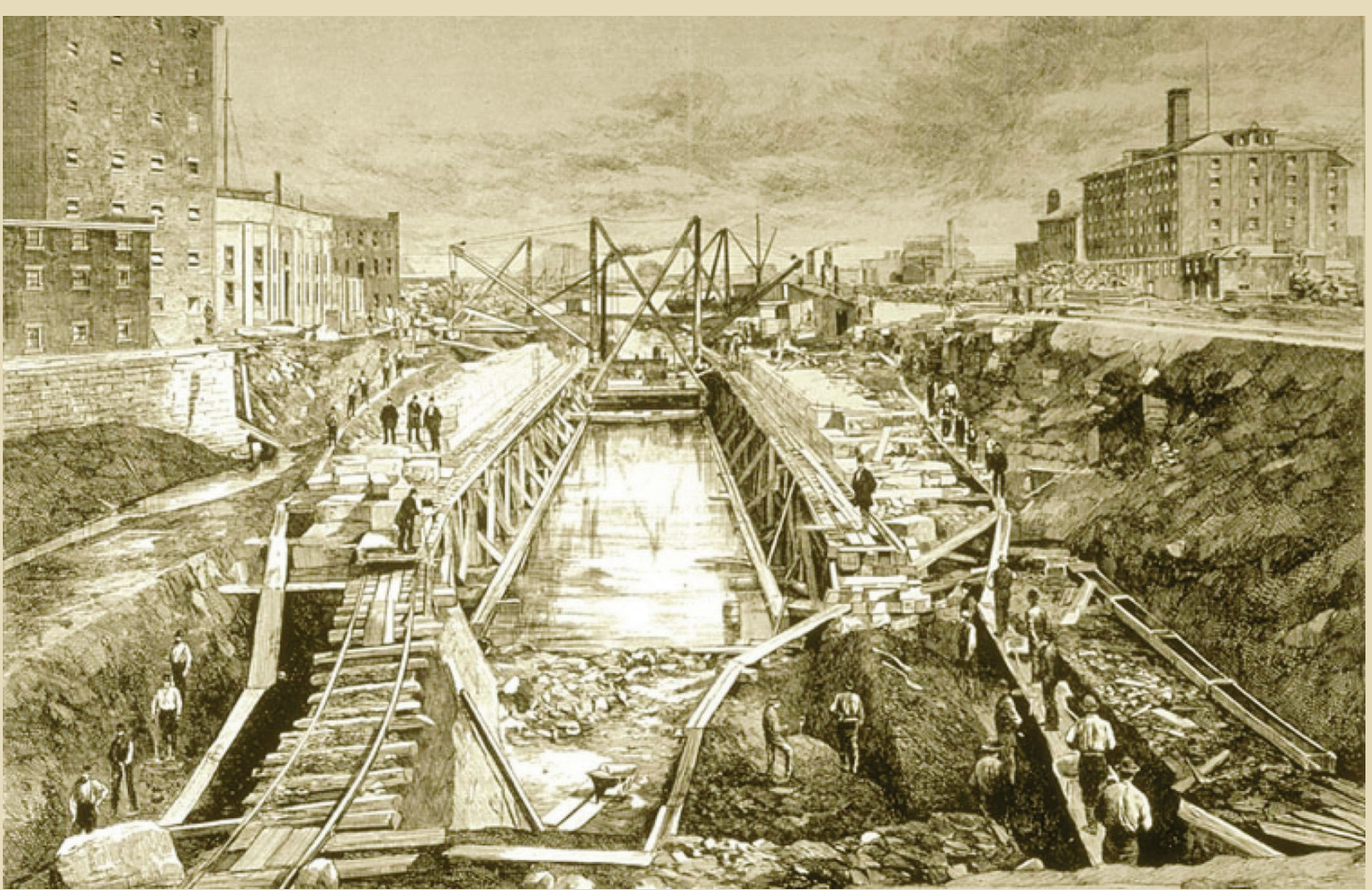
Photo Erika Morris

symbol of the bold economic vision of our former premier," she tweeted.

There was an immediate outcry from the Irish community, who feel the Griffintown station should have a name that pays homage to its history, especially since the former premier had a history of berating immigrants and Indigenous people.



Courtesy Donovan King



Top: The Lachine Canal being built. Making up the majority of the workforce in the construction of the Lachine Canal, the Irish settled in Griffintown.

Courtesy Donovan King

Bottom: The Lachine Canal today.

Photo Erika Morris



After the failed 1995 referendum, Landry was reported by the *Montreal Gazette*, in a story picked up by the *New York Times*, to have yelled at two employees of the InterContinental hotel that it was “because of you immigrants that the ‘no’ won,” adding, “Why is it that we open the doors to this country so you can vote ‘no’ [to Quebec sovereignty]?”

In an open letter to the mayor, King said, “Given that Montreal’s Irish immigrants built Griffintown from the ground up, including the Lachine Canal and Victoria Bridge, many feel that it is wrong to name the REM station after a controversial and divisive politician.”

King stresses that the city should honour this history and name the station out of respect for the Irish who “built the Griff from the ground up” and lie buried by the thousands in its proximity.

While giving his tours, King has noticed people want to hear the stories and feel connected to their ancestors. Pointing to the gentrification of Griffintown, he said so much of Montreal’s Irish heritage has been destroyed. “We just want to preserve the little bit that’s left and actually enhance it,” he said.

Tracey said there are many names the Irish community would be happy with. Some have proposed the station be called St. Patrick’s or Des Irlandais. Others would like to name it after the 1847 mayor of Montreal, John Easton Mills, who died of typhus while tending to



the sick. Most, however, would simply be content with the name Griffintown.

“This happened right around the time they were digging up the remains of our ancestors and quite a few of those were skeletons of children,” said King. “This is a period of mourning we are in, until they’re reinterred at least. It adds insult to injury.” ☐

Top: Griffintown's REM is being built near the Peel Basin.

Photo Erika Morris

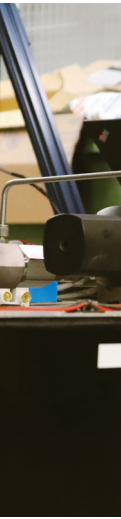
Left: St. Anne's Church, formerly in Griffintown after being demolished.

Courtesy Donovan King

To Boldly Go Where No Students Have Gone Before

Space Concordia Aim to Make History as First Student Group to Reach Final Frontier

ALEXANDRE DENIS @LEXANDRE_DENIS



“

Ground Control to Trailer Tom” she sings to the tune of the iconic David Bowie song, *Space Oddity*. I’m sitting on a couch with Hannah Jack Halcro, the president of Space Concordia, in the cramped hallway of their offices. Trailer Tom is their newly built rocket trailer, and Ground Control is what they call the little box that controls it. They built it themselves, and they reckon it’s worth about half a million dollars.

We’re on the outer edge of the ninth floor of the Hall building, behind a wooden door adorned with a black decal vaguely reminiscent of the National Aeronautics and Space Administration’s logo. Inside, most of the floor space is taken up by their six-wheeled rover. The wall behind it is covered in autographed pictures of astronauts and scientists like Chris Hadfield and Bill Nye. On your right, they have their microwave with a warning: “absolutely no science in the microwave.”

In 2018, Space Concordia’s Rocketry Division had their best year yet. They placed first in both the 30,000 feet Commercial Off The Shelf Components category—Canadian teams are limited to off the shelf components because it would be illegal for them to develop their own solid rocket fuel technology—

and in the SDL Payload Challenge at the Spaceport America Cup. “We innovated a lot on that project and we won,” said Halcro. “So what do we do now?”

The answer is the Base 11 Space Challenge.

The challenge is open to American and Canadian students with a top prize of \$1 million U.S. The goal is to launch a liquid fueled rocket to the Kármán line, which sits at an altitude of 100 kilometers and acts as a border to space. “Pretty simple right?” says Halcro.

Succeeding in the Base 11 Challenge would be a giant leap not just for Space Concordia, but for student rocketry in general.

“I don’t know the number off by heart,” she says as she draws a short line on a white board, “But, I know the current record for a liquid powered rocket built by students is down here.” She then draws a slightly longer line.

“There have been higher solid fuel rockets but I think they’re still here-ish.” Finally, she draws a line up most of the white board, indicating their goal for their next rocket. “If we do this correctly, we will hold a lot of world records.”

As the Rocketry Division was ramping up to reach new heights, a special

project within Space Concordia was just getting started. Amanda Spilkin, a master’s student in physics at Concor-

“If we do this correctly, we will hold a lot of world records.”

— Hannah Jack Halcro

dia, approached the club about starting a Space Health division. Spilkin had been working on biometric sensors as part of her master’s studies and wanted to bring that kind of research to Space Concordia. She highlighted the opportunities for students to get experience in management and research. “That’s something you don’t really learn in class,” said Spilkin.

The project focuses on diagnostics for astronauts. The moon is a harsh mistress, and as the industry is gearing itself to send humans to it again, they need to figure out how to care for their health.

“When they launch astronauts into



Courtesy Space Concordia

space, people age much quicker,” said Stephen Haney Hernandez, the Genetics and Biology R&D lead. “The immune system goes wonky.”

Space Health’s experiment will look at how yeast deals with hypergravity and microgravity to eventually study how other lifeforms, like humans, are affected by being in space. Exposing an experiment to those conditions is the tricky part. Launching things into space is extremely expensive.

In comes Rocketry’s fancy new space-bound rocket. When Spilkin first approached Space Concordia, she spoke to Halcro about potential launch vehicles to test their experiment. Halcro knew just what they needed. “Hey, we have this really really powerful rocket that’s going higher than any student’s gone before and we don’t have a payload,” Halcro to Spilkin. “So maybe we can stick your experiment on the rocket?”

The special project also helped bring in students from varied backgrounds, beyond the typical engineer—something Halcro aimed to achieve with her mandate. “I wanted to make sure that we were less of a series of engineering teams and more of a school-wide student-run grassroots space agency that, start to finish, can do everything a space

agency does, and Space Health is a really big part of that.”

Space Health is a special project within Space Concordia for now, but it could soon become its own division. It would join the ranks of Spacecraft, who build satellites, Rocketry, and Robotics, which focuses on rovers.

The three divisions have distinguished themselves as leaders in their fields. Spacecraft, Space Concordia’s inaugural division, won first place in their first ever competition with their Consat-1 at the Canadian Satellite Design Challenge. Rocketry’s third rocket, Maurice, placed third in Canada and first in Quebec at the 2017 Spaceport America Cup. Robotics’ rover ASTRO placed tenth out of 29 teams from around the world at the 2019 European Rover Challenge.

Space Concordia might sound a bit overambitious talking about their goals for the Base 11 Challenge. Two years ago, they reached their personal best of 30,000 feet. This year, they think they can hit over 320,000—an order of magnitude higher that would bring them to uncharted territory for student rocketry.

They are also designing their own liquid fueled engine, as their previous rockets all used purchased solid fuel

engines. Liquid rockets are significantly more complicated, and more expensive.

Yet, in the first phase of the challenge, they placed second after the University of Michigan, netting them a \$15,000 U.S. prize. The only other Canadian team among the five finalists was the University of British Columbia. Space Concordia also went home with a second prize of \$2,500 U.S. given by Dassault Systèmes, a sponsor of the challenge, for those who used their 3DEXPERIENCE project management platform.

They often face off against schools with more funding, yet still manage to be one of the top university teams. If anything, the lack of funds might be one of their greatest assets.

“Whenever we encounter a problem, we don’t just throw money at it,” Halcro. “We have to design around whatever the problem is.”

If there’s one thing you learn about spending time with the folks at Space Concordia, it’s that this stuff is really complicated. It’s literally rocket science. Yet, a bunch of students—most of them undergraduates—manage to do it in their spare time. For free, too, which might be what makes them so good. □

Kate Hammer Anchors Their Name to Comedy

Hindwing Founder on Life and Their Debut Memoir

Abegail Ranaudo

“**I**t’s interesting when you choose your own name instead of being given one,” Kate Hammer said, their pearly whites glowing brightly in the dim lighting of Café Aunja, a basement café on Sherbrooke St.

Hammer’s legal name is Kate Lindner, but they decided to perform with their maternal surname under the exposure of Montreal’s spotlight.

“It helped me take ownership of my comedy,” they said.

Hammer’s plan to change their name did not signal signing away their soul to the industry. Rather, they had grown tired of correcting the hosts, who struggled to pronounce their last name whenever stepping to the mic.

Hammer is in the process of writing a debut non-fiction memoir, two plays for script incubator Infinitheatre, and one play for the *Queer Reading Series* at the Centaur Theatre.

They also founded *The Hindwing Press*, Concordia’s first comedy journal, and *INFEMOUS*, a performance space that caters to femme and non-binary comedians.

“For me, it meant taking ownership of what I’m presenting to the world instead of having them take ownership of me,”

they said. Hammer won the Colin Krivy Award last year for Excellence in Playwriting at the McGill Drama Festival. Their play *Mike & Jo (Jo & Mike)* was the victor over other student-written plays presented at the Mainline Theatre.

Hammer’s name change was unofficial, and it was as simple as posting it on their Facebook profile. “It’s even tricked my mom now,” they said.

The comedian and dramatist knew they wanted to perform from a young age. Having grown up in rural Canada, they remembered daydreaming as a child and picturing their sudden rise to stardom, already self-mythologizing a famous life for themselves.

“I always had this dream of being found,” they said.

As a child, they used to perch on the front steps of their goat farm passively waiting for opportunities to arise, longing to be discovered to play a lead role in a movie and to connect with what was beyond the enclosure.

They desired the validation and attention, but most of all, it was about the connection.

Even in the home, Hammer’s artistic aspirations made them feel like an outsider, almost convincing them that they were adopted. “I felt very different from

my family,” they said.

Their older brothers would tease them growing up, saying that Hammer was bound to live in the city, which was “a sick burn” at the time according to Hammer.

The kid who danced and gripped a microphone in the home videos wanted to re-ignite the family traditions. Humour and entertainment came naturally to Hammer, allowing them to explore and redefine the craft on their own terms while helping them mold their identity.

“As a kid, I was always trying to entertain people,” they said. “The person who held the funny in the family held power.”

They took part in musicals and went to acting camp during high school, but when the time came to decide what they wanted to pursue in university, they chose a different route and left for Europe.

“I did one last joyride around Europe working before I started university,” they said, recalling the events that unfolded working as an au pair and tour guide for almost five months.

It was time to reflect for Hammer, who wanted to be sure of their field of study. They contemplated acting, theatre, film, and even engineering.

Hammer always knew they wanted to be in spotlight. Courtesy Kate Hammer



Ultimately, the option that encompassed all the skills they wanted to work on was creative writing.

"I broke up with my long-term partner, quit my job, applied to school, and got my TEFL [Teaching English as a Foreign Language] certification for really no reason other than stress," they said.

Hammer's memoir will dive deep into their transfiguration, from their self-discovery in Europe to their acceptance into Concordia's creative writing program.

"It's one of those coming-of-adult-age stories," they explained.

Hammer, who idolized actors like Mindy Kaling and Tina Fey, among others, created their own success by writing and constructing their roles. They thought that writing was a useful skill for aspiring performers unable to attend private art institutes.

"The scariest thing about the arts is that you don't have control over your success or your own path," they explained.

To Hammer, the acting world can be like gambling. It's exciting, but more often than not it can leave the aspiring actor empty-handed.

"You could always have the next big role tomorrow, but that role could also not exist ever," they said.

With creative writing, Hammer aims to control their success by building roles and writing narratives that they can both publish and perform. "Unless you have some semblance of autonomy or agency in this world, [...] then it could feel really hopeless," they said. "You're just dangling on someone else's strings."

As one of the first universities in Canada to offer an undergraduate degree in creative writing, Concordia allowed Hammer to start their studies right away.

"What comes with university is the networking, the people, the sketch groups, [and] the filmmakers," said Hammer about manoeuvring the university's labyrinthine social life.

In Montreal, Hammer took a level-one improv class for the first time. While attending their classes at Concordia, they had time to work on their comedic voice both as a writer and performer.

Sarah Swinwood, a Concordia student, comedian, and writer, recalled her early encounters with Hammer. The two ran into each other on the bus, and also coincidentally sat in the same Indigenous spirituality class. They were both enrolled in the creative writing major, but they found one another instead in the theology class.

"Both [encounters] had nothing to do with comedy," Swinwood said. "It had more to do with self-care and health and well-being and spirituality."

"They were very receptive to what I had to share [in the class]," she uttered about the serendipitous meeting of their minds. Swinwood is a writer working on two essays, one tragic and one comic. Both non-fiction stories explore how

they help to process tragedy in daily life.

“Comedy helps relieve, but then the expression of the tragedy that happened is also touching and heart-opening,” she explained.

Swinwood believes it’s important to process our emotions and that creative expression can help us feel it without crumbling. “Think of crying as a frozen river warming up and flowing,” she said.

Hammer will step down as editor-in-chief of *The Hindwing Press* when this winter semester ends. “I love when something I start is owned by someone else,” they added. “I think that [it] is the coolest thing.”

When Swinwood first published a comedic poem for *The Hindwing Press*, she felt overjoyed, but she noticed that joy could sometimes verge on obsession.

“I decided to lean into it. I decided to write about juggalos,” Swinwood said, referring to die-hard fans of the hip-hop group Insane Clown Posse.

Swinwood also believes Hammer has a “very powerful energy field.” After they connected on the bus ride, Hammer

invited Swinwood to perform for *INFEMOUS*, a sketch and improv hour featuring women and non-binary comedians.

Last spring, Hammer became an editor for a yet-to-be launched app. They manage a team of three people to prepare 10-minute clips—accessible educational and storytelling episodes that touch on finance, relationships, anxiety, or health.

While Hammer gets more experience with the editing process, they sighed at the thought of editing their own written work. “If you write like I do, in a stream-of-conscious flow where everything is connected, it’s really hard to edit,” they said.

Working for the start-up allows them to practice structure and form. According to Hammer, academic courses did not focus so much on those aspects of writing. “I’m getting really good at editing and structure and seeing it from different views,” said Hammer.

They admitted that they were better at receiving peals of laughter than the kind comments or remarks given by professors, critics, or audience members.

The spectators’ reactions and emotions became a craving of theirs over time.

“I think we’re all bad at taking compliments,” they said.

When Hammer recalled the time they had to decide on what they wanted to study in university, they said many nudged them to pursue studies in acting. They remembered being hesitant because the choice felt more limiting than creative writing. “You can also learn how to act through workshops, through life,” they said. Wherever new thoughts may surface or intertwine, Hammer’s wit and charm as a performer translate into their everyday speech and expression, making them a fearless conversationalist.

“I think that’s why I continue to stick my little fingers into each of these pots,” Hammer said, referring to their penchants for playwriting, performance, and comedy, “because you never know what’s going to lead to the path you want.”

“The person who held the funny in the family held power.”

—Kate Hammer



Making, Cleaning, Collaborating

Three Concordia Artists Share Their Approach to a Sustainable Practice

LILY COWPER

PHOTOS ESTEBAN CUEVAS

When we talk about sustainability, we use terms like “going green” and “eco-friendly.” We think of our physical planet and the people on it. In private, these conversations are a lot different. It’s more complex than a headline. People are very anxious and think deeply about this issue. It’s easier to get angry and harder to go through the intricacy of it all, but when we do, it usually comes down to is this: Are we trying to save the planet or trying to save ourselves?

Artists have to have a lot of conversations like these. We’re trained to question everything and to be responsible for what we make, and sometimes it’s tough to take ownership if you don’t know why you’ve made it in the first place. In that case, we have to ask—should this even exist?

We’re still learning how to be sustainable artists. In some ways, creation is directly tied to the environment, like materials and their effects on our bodies. In other ways, creation relates to our mental health, our drive to create, our curiosity, our ability to make a living, and our collaboration with other artists. What I learned through conversations with three sustainable artists, all in dif-

ferent stages of their careers, is that all these things are very closely connected.

Making

Mindy Yan Miller is a long-time fibres and material practices professor at Concordia. She teaches various courses dealing with textiles, fabric, and felt.

Miller and her husband had a small textile business after she graduated from the Nova Scotia College of Art and Design. “I guess I wanted to be a crafts-person more than an artist,” she said. “I wanted to make things people would use.”

Miller soon became aware that her business was more about production than the art of making.

She became frustrated with the production side of the business. Since her goal was to sell affordable clothing, she needed to keep costs low and work fast. “We weren’t making high art or high craft, more trying to make things that went into women’s clothing stores,” she said.

At that point for Miller, it was time to question the act of making. She knew that what she was making was useful but knew these already existed in other forms.

In 1990, Miller began her professional art practice, a large part of which

“You kind of have to accept to stop looking for doing new all the time [...] If someone already did the best idea, you kind of have to redo it.”

—Joé Côté-Rancourt

below: *floor tiles*; *found landscape* by Joé Côté-Rancourt





revolves around used clothing. She managed to collect used clothing in bulk from places like Salvation Army and Value Village. She said she would have thousands of garments filling up her studio. “Even then they had a real excess,” recalled Miller.

“It created a performative practice because for the next two years, I was just dealing with this huge mound of clothing,” she said.

The clothing has been used in Miller’s work—crammed in attic walls, stacked high in a glass display case, and folded on the ground in the shape of an American flag. Miller’s other projects include recycling Coke cans and running a “mending booth,” where artists offer to repair clothing for free.

In one of her classes, Miller discusses

the relationship of making in regard to the land and local culture.

Another thing Miller discusses in her class is the mentality student artists have in this capitalist era. “The students are so anxious all the time,” she said. “[I try] to remind people it wasn’t always like that.”

According to Miller, artists are resisting capitalism and the way it makes us feel. “They want to return to making,” she said. “I’ve had some people who will make all their own clothes.”

Miller mentioned a student by the name of Johanna Autin, who, as a part of her practice, went

to work on a farm. Instead of buying wool for felting, Autin actually helped to shear the sheep to learn about the process their materials were going through.

Miller is still consciously digesting the workings of modern structures—focusing on production and labour, people, and what we do in our lives.

Cleaning

Joé Côté-Rancourt is a sculpture student whose current practice is centred around sustainability—or, more specifically, cleaning. Côté-Rancourt is a hospital janitor by night and makes a habit of collecting trash that might be useful. This includes tools, hospital equipment, cardboard, and styrofoam, which he reuses in his work.

His independent study with Professor

Kelly Jazvac follows the same principle. Right now, Côté-Rancourt’s main influence comes from the work of American 1970s artist Mierle Laderman Ukeles, whose manifesto amplified the role of museum maintenance workers and put them on the same level as museum curators.

Côté-Rancourt said that in our minds, “the best janitor would be a janitor we never encounter, that would just be like a ghost in the space, and everything would be clean.”

For his study, Côté-Rancourt has taken on the janitorial role at Concordia’s Visual Arts building. Concordia University’s Centre for Creative Reuse has already set up bins around the building to collect reusable materials, and Côté-Rancourt uses a lot of these in his work, along with materials he finds himself. This includes tiles for landscapes, used erasers, and mop buckets.

He also made a set of chairs made from tires bolted together, which, weather permitting, are on display outside of the Visual Arts building for the rest of the year.

Côté-Rancourt said he also sees reusing ideas as an important part of a sustainable practice. “You kind of have to accept to stop looking for doing new all the time. That’s something we really are pushed into in arts, to do the ‘new’ thing, or that ‘different’ thing,” he said. “If someone already did the best idea, you kind of have to redo it. Because if it’s the best idea, and not everybody is doing it, you have to promote the best idea.”

Côté-Rancourt said that as long as the artist is tweaking the approach or is able to present the idea as belonging to someone else, people should be able to incorporate others’ ideas in their work. “That’s something that kind of helped me reduce a lot of stress of creation and always [trying to be] about that new thing.”

He is one of the students who restarted the association for undergraduate sculpture students last year, which helps students share materials, brainstorm, and organize shows.



left: **tired students** by Joe Côte-Rancourt

above: **Beautiful Like Elsewhere** by Elise Simard is an animation film.

Collaborating

Sustainability in art can go beyond a work's environmental impact. Working collaboratively can provide artists with the financial and mental foundation necessary to maintain a healthy creative process and ensure they can continue their work in the long term.

Elise Simard is a Montreal-based animator and professor of animation at Concordia. She now works with a collective called Astroplastique. Its members rent a studio space together in the southwest of Montreal, working collaboratively on contract work and sharing supplies, equipment, and even drawings.

Simard said the collective came together to deal with several problems facing animators, such as having less money for projects, not knowing if an independent project can be financed, and the mental toll of working alone.

"One of the first things that I noticed is that competition was very counter-productive," she said. "It just didn't feel like it was a good frame of mind for the time because people are withering away. And it feels like it should be the opposite. We should be collaborating and not competing among each other." It can

also help to be part of a group that deals with clients rather than doing so alone.

Communication is an important way to stabilize the client-artist relationship. "How can we be transparent with who we work with," she asked, "so they have a better idea of our reality, and hopefully be on our side throughout this process instead of having people manipulating other people into delivering them something?"

Simard also talked about the importance of being able to choose which projects to accept when doing commercial artwork, and being a part of a group makes it more affordable to say no. "It's very important who I work for," Simard said, adding she has refused contracts because they clashed with her personal values.

While she enjoys collaborating, she's been trying new things like mentoring and managing a team. "I don't know what I want, but I know I want something else," she said. "I feel like I need something maybe a little bit more radical and I don't know what that is. I'm in transition."

Regardless of her role, art is inseparable from values, and a growing awareness of the importance of sustainability triggers a deeper reflection about what this means.

It is up to individual artists to decide what this looks like in practice. Either way, the material aspects are only one component of the bigger picture, and the intangible is the underpinning of a sustainable practice. ☐



*Authentic
Indian Cuisine*

1409 St-Marc

514-989-9048

ThaliMontreal.com



Thali

Non-Vegetarian

\$13

Vegetarian

\$12

DELIVERY

DOORDASH

GOLO **Uber Eats**

Order Online



★★★★★
Certificate of Excellence



★★★★★



★★★★★

NHL Hell: My Player Encounter

Do as I Say, Not as I Do:

Tips for Keeping Cool in the Face of NHL Stars

ERICA RIZZO

I don't consider myself to be a particularly reckless person in most situations. But, for some reason, I seem to have massive trouble controlling what I say and, at times, what I do when I meet or am in close proximity to professional athletes.

And, you may be surprised to find that it has happened a few times. To make matters worse—or better, depending on your view—they have all been with a few of the National Hockey League's finest.

So, because I've experienced several majorly uncomfortable encounters and interactions, I'll try to procure some sort of teachable moment, so that your experience is a little less awkward.

In June 2018, I visited New York City with my family, where we happened to be staying at a hotel so close to Time Square that every morning, I saw

the same digital billboard of Marvel's Ant Man and the Wasp's promotional poster. This meant we were easily able to walk to stores and restaurants located in and around Times Square, including the Italian restaurant chain Serafina. Despite the fact that it was less than a 10 minute walk from our hotel, we opted for the true New York experience and clumsily hailed a taxi.

The New York crowds are nothing short of incredible, with so many different kinds of people—just a feast for the eyes if you're a people watcher, which I don't really consider myself to be. But, my eye couldn't help but catch a tall, leggy blonde carrying the most beautiful Chanel bag, and wearing a pair of pristine Chanel espadrilles to match.

My thoughts couldn't help but revert to the fact that she was either a blogger,



somewhat of a dime a dozen in New York, or that she had a rich boyfriend.

When I looked over to see who the man on her arm was, it turned out to be *the* Sean Monahan from the NHL's Calgary Flames. My initial reaction was to just blurt out quietly, but with urgency: "Daddy, that's Sean Monahan," to which I was met with a "Who's that?"

By the time I was done briefing him on the fact that he was not an actor as my dad had thought, I was dragging

Survival Guide Story



him by his wrist, weaving in and out of the New York City crowds, in attempts to catch up to him, all the while my mom and sister are trailing behind us. As I caught him, waiting to cross the street, I sauntered over to him and his girlfriend and—with the utmost air of casualty—said, “I’m sorry, are you Sean Monahan?”

Now, forgive me if I have trouble explaining what his exact expression was like. It was a cross between dumbfounded, amused, with a very small dash of terror, as he said, “Uh, yeah.”

Now, here comes your first lesson: If you should ever come across a professional athlete in public, it’s not what you say when you approach them that you

GRAPHICS SHEIDA SHAMLOO

need to have thought out, it’s entirely what you say after. As in, don’t turn to your dad and blurt out “I *told* you,” because you could put yourself in the risky business of birthing an incredibly awkward silence.

But, luckily for me, he and his girlfriend were so surprised that I, of all people, was able to single him out among the crowds. We had a good laugh and snapped a few pictures. We even engaged in a light conversation about draft picks, given that the 2018 NHL Entry Draft, coincidentally, happened to be that day.

This story is not only hilariously serendipitous, but one that my family and I reference or recount at least once a week—no lie.

Now, for the pièce de résistance—the encounter that truly brought to my attention that I really need to make a

better effort at somewhat controlling what it is that I say out loud.

When I turned 18, I chose to donate blood, for no other reason than the fact I was legally allowed to.

The only blood donation event that I knew of was the one the Montreal Canadiens hosted in collaboration with Héma-Québec that took place towards the end of the year. There, players from the team would circulate as donors gave blood, to thank them for their contribution.

When the time came, I recruited one of my best friends—who knows virtually nothing about hockey or the Montreal Canadiens—to come with me, and we’ve been going pretty much every year ever since.

In 2018, we had planned on meeting up and going to the blood drive just as we had prior. That year was especially memorable, as the time that we would be there would coincide with the time the players would be circulating. This window is normally quite short, only lasting a few hours in the early afternoon.

So, I already knew that I would walk away with some sort of story to tell, but little did I know that the story would be one of the funniest and most mortifying interactions I’ve ever had in my life.

Before donating, you need to be cleared to ensure that everything is medically correct, and your blood is safe to donate. My friend and I were both cleared, and even got set up in chairs right next to each other, which has never happened before. However, when we were brought to recovery, I started to feel lightheaded and nauseous while my friend felt fine.

She was cleared to leave, whereas I was ordered to stay. As I sat there by myself, I noticed a few players began to circulate among the crowds and saw Canadiens players Tomas Tatar, Max Domi, and Brendan Gallagher.

Now, if you know me, you would know that I don’t particularly like Gallagher. As a player and part of the team, I admire his plucky spirit, work ethic, and

So, I already knew that I would walk away with some sort of story to tell, but little did I know that the story would be one of the funniest and most mortifying interactions I’ve ever had in my life.

tenacity. However, personally, there is something about him that rubs me the wrong way, which is why when I saw him standing a few feet away from me I let out an instinctual, quite loud “UGH.”

Now, I am not sure if he heard it, but I’m going to assume as much considering he did turn around and I felt bad. While in the past I have not been afraid of vocalizing or making my distaste for him known, I think I may have gone a tad bit too far.

So for all the haters out there, the second lesson is to contain your loathing. As much as you may dislike a player, bite your lip because it could make for a potentially uncomfortable exchange. But, this story truly pales in comparison to my next encounter.

As I continued to sit there, waiting for a volunteer to check on me, I realized that Canadiens forward Artturi Lehkonen was making his way down the line of beds, and was right next to me. Unlike Gallagher, I actually liked Lehkonen, and have liked him since his rookie season, but I had never imagined I would meet him in person.

I literally had no idea what to say to him. I honestly looked so out of place

among the hundreds of other donors who were wearing jerseys, t-shirts, hats, and scarves all emblazoned with the Montreal Canadiens logo. I sat there in my leather leggings and was not nervous, but knew full-well that I probably looked like I had never watched hockey a day in my life.

As you can probably imagine, the conversation pretty much started to deteriorate as soon as it started. I introduced myself with a “Hi, nice to meet you,” giving no indication that I had any idea who he was.

Though I didn’t feel comfortable asking for a picture with him, I knew I needed to document this interaction in some way. So, overtaken with the crippling awkwardness of our conversation, I asked him to record a video for my younger sister, who I told him was a fan of his. For the record, she is not that big of a fan.

It was at this point that the conversation began to go so far downhill it would be considered subterranean. Apparently, Artturi did not hear my request. But instead of asking me directly to repeat my question, he leaned over to the public relations woman who was circulating with him and asked “What did she say?”

Honestly, this caught me off guard quite a bit, and still haunts me to this



day. Why had he not just asked me directly, to repeat myself? Because of this, I immediately was under the impression I had asked for something that was not permissible, so I turned to the woman and asked her if it was ok. She kindly told me that I was allowed.

So I told him to say something quick, which turned out to be, “Hi Daniela, love you.” Though the video is only seven seconds long, to this day it is still excruciatingly difficult for me to watch all the way through.

Despite this uncomfortable exchange, the self-sabotaging part of my brain which, prior to this had gone undiscovered, urged me to carry on the conversation even further. If only I had known ending the conversation at that very moment would have been the more favourable outcome in comparison to how it actually ended.

The awkward energy emanating from the interaction in that moment must have had some sort of impact on my thought process, because the only thing I could muster up to Lehtonen was the most random compliment you could possibly imagine, “Oh by the way, I like your boots.” And without fail, almost as though he was following the script of a mediocre comedy film, he turned to the woman and asked, “What does she want?”

Now, if you think I could not have possibly said anything worse that could make this exchange go any further south than it already was—well, you’ll just have to hold onto your hats, scarves and gloves for this one because I said, out loud and directly to him, “No, I don’t want your boots. They’re too big.”

And it is with this, ladies and gentlemen, that we take a moment of silence—and I say this, not because we must pause for



my truly hideous choice in commentary, but because I literally cannot remember what happened after that. I think my brain blocked it out, as it would have maxed out my embarrassment quota for the rest of my lifetime.

However, I do know for a fact that we had some sort of parting exchange because I somehow ended up with his signed player’s card, as if I needed another souvenir to commemorate the moment.

If you ever happen to find yourself

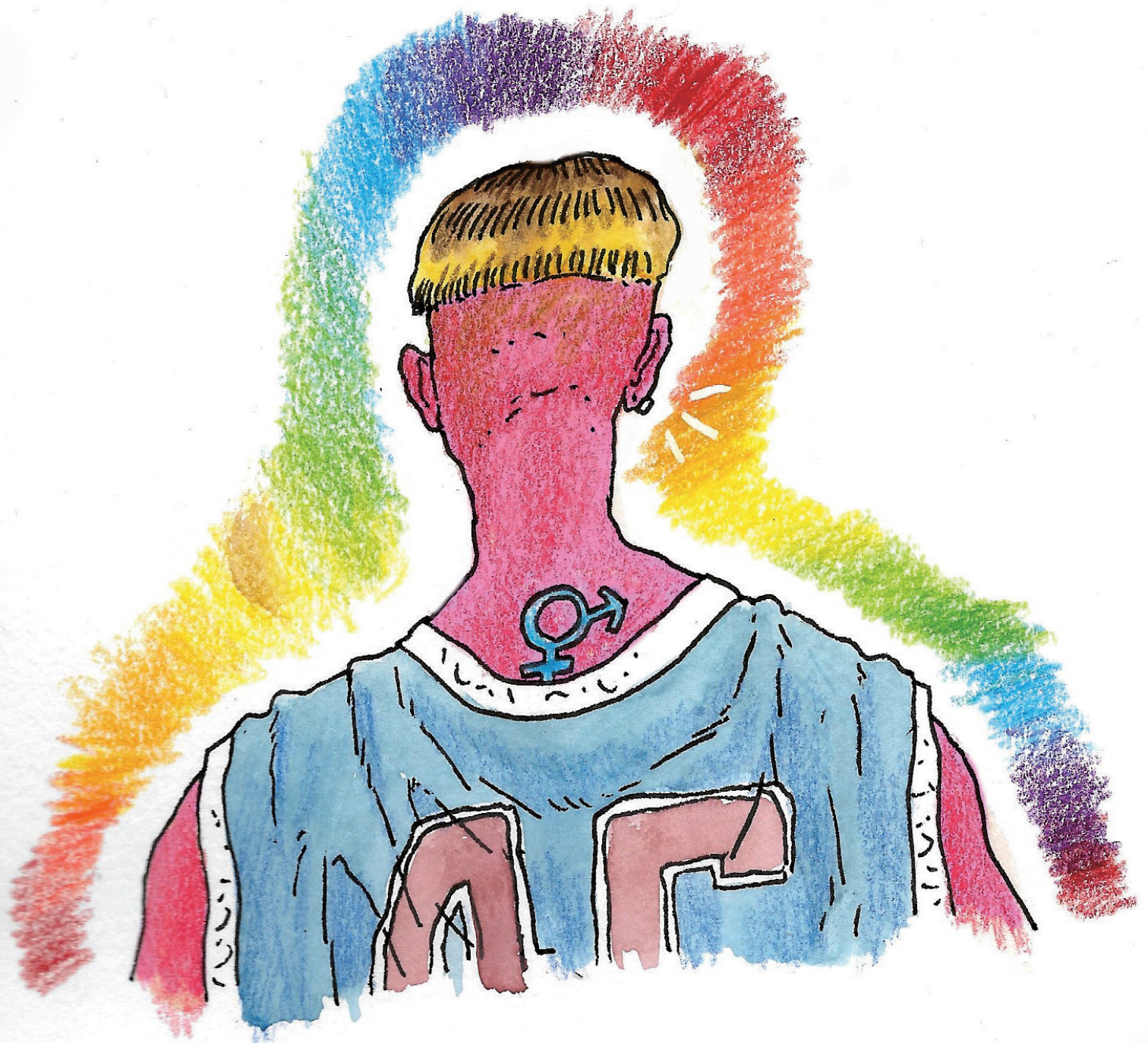
in a situation where you don’t know what you could possibly say to a professional athlete, take this as the third lesson. Just go with something generic like “You’re having a great season,” or “Keep up the hard work.” Just stick with something that will make them feel comfortable, especially if they don’t seem like big talkers.

At the end of the day, perhaps my encounters with professional athletes have been less than ideal in some people’s eyes—but who cares about that when they make one hell of a story? □

A New, Queer Basketball Community

Queer Hoops is Making the Sport Accessible and Fun

DUSTIN KAGAN-FLEMING
@DustinKFleming



Every Monday, the gym resonates with the same sounds: laughter, cheers, the blare of speakers, and the unmistakable echoes of basketballs against hardwood.

It's all smiles and shouts of encouragement on the floor throughout the evening.

Looking at this scene, knowing it happens weekly, it's easy to tell that this is a picture-perfect version of what Lila Platt had in mind when they hatched the idea for Queer Hoops.

"No matter how it goes one week or another, people are always psyched about it," said Platt. "That makes me happy. I love doing stuff that makes other people happy."

In Jan. 2019, they started Queer Hoops, bringing to fruition an idea that had been with them for some time: a truly inclusive, safe, queer space for basketball.

A former CEGEP basketball player, Platt played through the competitive ranks, encountering the homophobia and queerphobia that so often rear their heads in athletics. From high school gym classes to high-level competitive games, slurs and hateful attitudes are thrown around without a care.

Environments like these can push so many away from the game they love and stop others from ever encountering sports in a meaningful way. Toxic environments like these are part of the reason Platt didn't go on to play university-level basketball.

With years of the sport behind them, they had a front row seat to the problems in the game they called their "first love." But their long involvement in the game also means knowing everything that makes the sport so great. With some help and a push from a friend, they began building something that would stand as a fun and welcoming basketball environment.

Now, every week at 8:15 p.m., between 10 and 25 people warm up, introduce themselves, share their pronouns, and play a collection of basket-

ball games without judgment, worry of injury or toxicity, or self-consciousness about their skill level.

It's meant to be affordable and open to anyone, with a cost of \$5 to drop in and play.

There's a crowd of regulars, but also newcomers each week. At first, that was a bit of a surprise to Platt, who worried that no one would show up when things started.

"My partner's motto for [Queer Hoops] was 'If you build it they will come,'" they said.

And they have, every week. Unfortunately, organizations like this aren't

"My partner's motto for [Queer Hoops] was 'If you build it they will come.'"

— Lila Platt

always the most common or easy to find. There's no shortage of members of the queer community that have experiences feeling unsafe in an unwelcoming space or even being pushed out of one.

"I've definitely heard that from almost everyone who comes, that they wanted something like this," said Platt. "Maybe they come from spaces that are more toxic, and maybe this has become a safe space for them to just try it."

People keep coming back after finding they are welcome in the space. Often, when people are actually allowed to have fun with the sport in an environment that doesn't push them away, they end up enjoying it more than they thought they would.

The level of support everyone feels from each other is one of the key components of the experience. During games, players are focused on uplifting and congratulating each other more than competing—there is no official scorekeeping.

"It's been one of the most positive aspects of life in the last year. It's been a support system [...] just having this regular community of other queer folks who are into sports," said Liz Rogers, a participant who also takes over some of the organizational duties when Platt isn't available and even designed the Queer Hoops logo.

"I'm getting exercise and building endorphins and making more friends. It's been such a good support in that way, mental health and spirit wise," she said.

The anti-competitive aspect of Queer Hoops makes for a greater sense of team spirit for everyone participating—it helps build community.

Rogers spent much of her life in sports, but in recent years she had grown away from it. For example, she tried an adult dodgeball league, which she quickly discovered to be very intense and overly competitive.

Her Queer Hoops experience has been about getting back to what she loved about sports her entire life.

"It kind of feels like rediscovering a part of myself. I always loved playing on a team and the competition and comradery," said Rogers. "I think I forgot how much I love it."

While you have long-time athletes like Rogers and high-level players like Platt, Queer Hoops welcomes players with a wide range of experience and skill. For Platt, the weekly sessions are also a chance for players to learn and improve while having fun. No one gets turned away because they aren't good enough.

"There's a lot of pressure of 'If you don't start a sport or an instrument when you're four, then you can't really do it later on.' But I think that's bullshit," said Platt, stressing that people should be able to pick up and enjoy new things at any age.

The room to learn and even the friendly push that people are willing to

give at Queer Hoops has helped Éliane Thivierge fully embrace the experience.

Without much confidence in their ability to play well or score when they first joined, they tried to tell other players that they would just play defense or stay back more and not shoot much because they weren't good.

"Someone would always cut me off [and say], 'No you're here to play, you're gonna play. Stop saying you're bad,'" said Thivierge.

Other people made sure to explain the rules to Thivierge and give pointers where they could in a supportive way. Instead of keeping the ball away from them, teammates made sure to pass them the ball often, helping to build their confidence.

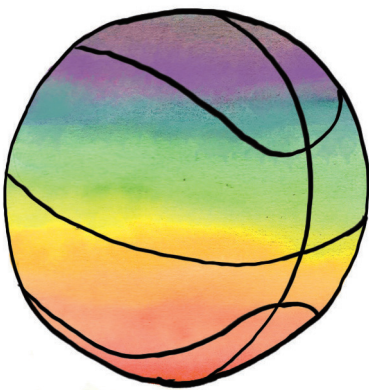
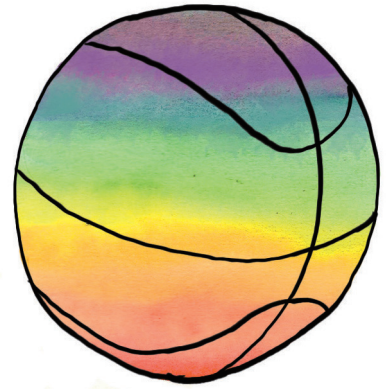
"I was teased in school. If you weren't good in the sport, people wouldn't pass you the ball. It's the opposite in Queer Hoops," Thivierge said. "People will pass you the ball so you have the opportunity to get better. That took me by surprise. They didn't let me put myself down."

Thivierge doesn't feel any anxiety about their performance anymore. In fact, with the experience they've gained, they're even helping new participants out with some of their own learning when it comes to basketball.

Platt has noticed—and takes pride in—the constant improvement of the people that come back week after week to play. They're enjoying themselves, and suddenly their cardio has gotten significantly better. They're also trying out new moves, passing better, or even just feeling confident enough to shoot or help others along.

Looking at Queer Hoops shortly after its first anniversary, Platt can see so much of the things they set out to create in order to let people enjoy and experience their "first love." As much as the project they created has become a community for others to enjoy, it's something bringing a smile to their faces weekly. It grew into their community.

"We've become a little family," said Platt. "I'm someone who's very hard on myself. Every time I'm like, 'No one's coming this time, this is the time that no one shows up,' and that never happens. But when I step back and look at it, [I realize] people love it." □



Graphics Joey Bruce

The Epic Adventures of Everyman by Every-Man @theepicadventuresofeveryman



Hastily Put Together by Theo Radomski @flannelogue



Transit and Trauma

Sexual Assault on the STM Needs to Stop

Monica Matin

Graphic Aiden Locke
@lockedsgn



A man masturbated over his pants while staring at my daughter (of minor age). No attempt to try to hide his actions. Mortified, my daughter immediately changed cars.”

A mother, not too long ago, wrote those words in a complaint to the Société de transport de Montréal. This complaint alone bears witness to the fact that public transportation has never been safe for women.

I read this complaint, and many more like it, in a document compiling all the complaints sent to the STM in the past two years, obtained by *The Link* through a freedom of information request.

I pored over accounts of women being sexually harassed in a seemingly endless stream of stories; women have reported being followed, having a picture taken up their clothes, being touched, being grabbed, being groped, being yelled at and propositioned, and most common of all, being stared at by a man touching himself.

All by men, all in public.

Public transportation is a haven for people with predatory intentions looking to commit their acts of assault with little risk of repercussion.

There is an unspoken understanding to avoid making a scene on public transit,

to keep to yourself, and to keep quiet. What’s more, we all have a place we’re trying to get to; we are trapped by our circumstances. In some cases, it would be unsafe to hop off at a random stop before your destination to get away from that creep who won’t stop staring at you.

All of this is to say that sexual harassment is a plague on the STM, and yet not nearly enough measures have been taken to cure it.

Unfortunately, without any more than a physical description to go on, there isn’t

“The most traumatic part of taking public transit should be missing your bus.”

much that the STM can do to catch these predators once they have already committed their act.

Some complainants said that there aren’t enough police officers or security guards in the metro cars and on the platforms since there was no one around to help them when they needed it. Even then, police officers have a history of ignoring women and dismissing their experiences when faced with accounts of their harassment.

Police officers can also make some communities feel unsafe or uneasy even without the stress of having to share a traumatic experience.

Several of the complaints ended with women saying that they are too scared to take public transit anymore, since they do not feel safe. Some women rely on the STM as their only mode of transportation—I know I do.

I imagine countless women have wanted to avoid using public transit after being harassed but have had no other option.





Here is my own complaint, never submitted: last year, an old man sat next to me in the back seat of the crowded 105 bus and struck up a conversation. He asked me how old I was and, thinking he was a kind elderly man, I told him I was 18. From then on, the conversation escalated, and he began saying progressively more inappropriate and sexually suggestive things.

He pretended to fall asleep after I ignored him. He leaned further and further towards my seat, and I squished myself further into the window.

I felt trapped.

I knew people all around me were aware of what was happening. They would dart sympathetic glances my way or make a point of avoiding eye contact.

I didn't want to say anything because

I was embarrassed and I downplayed the gross actions of the man at the time. I was counting down the stops until I could get off.

Even though I was scared of the possibility of being stuck with that man again, I had to force myself to take the same bus, lest I abandon my job and miss all my classes.

I don't hold contempt for the bystanders who were on the bus with me; the fault lies with the predator alone. However, I believe we all have a responsibility to help people that we see are uncomfortable or in an unwarranted situation.

Something more needs to be done to create a safer environment for women, one where we can dare to exist without men taking that as an invitation to grab us, to

stare at us, or to proposition us.

It's not enough to just read through complaints or to hang a few anti-sexual harassment posters in the metro cars. Something so vital and elemental to the structure of the city as public transit should not be a breeding ground for harassers to find their next victim.

For those of you reading this who aren't harassers: speak up if you see someone being harassed. Don't give in to the bystander effect.

And for those of you reading this who are harassers: Women do not exist for your sexual satisfaction. We are just trying to live our lives by commuting from point A to point B.

The most traumatic part of taking public transit should be missing your bus.

Don't @ Me: Paper Rocks

Digital Can't Even

I often feel like I belong to another world, one in which people are more connected to each other and to life in every way possible. This is difficult for me in the digital age.

One thing that has gradually slipped away from everyday life is the use of paper. As society has transitioned to a reliance on digital—whether to keep an agenda, to take notes, or to read and write—paper has become practically obsolete.

Let's take reading as an example. With print, we are more connected to reality and the task at hand. The information is limited to its medium—paper. Reading on a tablet, however, might distract you with its constant flood of notifications and endless scrolling. Paper helps us fully focus on the available information; it's tangible, it's concrete.

A newspaper curates content for the reader and allows them to see articles and head-

lines they would otherwise never look for had they been consuming news online, where readers only click on articles that interest them. Print pushes readers out of their comfort zones, compelling them to broaden their horizons.

Digital breaks the presence of mind. We've heard it time and time again: our attention span is short and the constant presence of technology makes



it worse.

Best-selling author Eric Barker is among many who believe that technology isn't to blame. However, he wrote on his blog that it exacerbates a shorter attention span for humans because the brain is designed to keep seeking new information.

Reliability of paper

Paper rocks, and here's why: it's reliable. Files can be corrupted, your computer or smart phone can break down, get hacked, or it can freeze and die in the cold—iPhone users

can relate. There is simply too much room for technical errors.

On paper, you are more connected to your writing. There are no distractions.

On paper, you can visualize, touch, and therefore remember better. Multiple studies have revealed that old-fashioned pen and paper note-taking helps the brain retain more information.

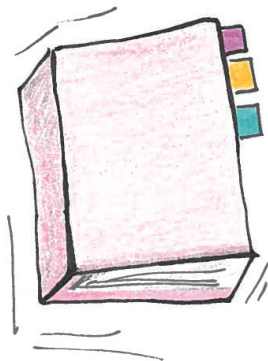
Of course, I won't deny the conveniences of digitized typing. It is sometimes much more accessible. In fact, I'm typing this on my phone right now because it's always on hand, ready to rescue any spontaneous idea that threatens to escape our minds.

Print culture and nostalgia

Although print media is sadly dying as digital media platforms take over, it still exists and serves an audience with a more old school mentality—one still attached to paper.

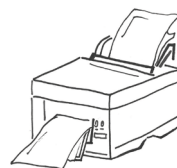
"It's a real cultural thing, the printed daily newspaper. My grandparents, my parents, me, my friends—it's just part of our lives," said Michael Shenker, part-time journalism instructor at Concordia and former senior editor at the *Montreal Gazette*.

"Print was part of my routine [...] I get up in the morning, I make a coffee, and I read the paper." He said his



**NANOR
FROUNDJIAN**

@n_froundjian



perception of print reflects his age group since he spent most of his life without the internet. He'll be turning 65 in February.

But why is it still cool to read a physical copy of the



New Yorker? Is it the prestige? Why do we keep stacks of old magazines in our rooms, on our coffee tables? For the aesthetic? Why did you pick up this issue?

I believe some youths are attracted to print because a physical copy allows them to experience a culture that no longer exists, where they focus entirely on the material—similar to the hype around buying vinyl records today. Although everything can be found online, some still subscribe to weeklies like the *New Yorker* or *Time*.

There is an attachment to old times. Reading on paper feels nostalgic when everything around us is moving so fast that we can almost see the world turning.

The thrill of publishing print

We are a print publication. It makes sense that I stand for the

value of print. The survival of print symbolizes a resistance to the online shift. But I am not the only news consumer or writer who sees its value. There's just something about seeing your name in print, whether as the byline or as the subject in an article.

"When is it coming out in print, though?" contributors or interviewees often ask. Their response is always an "Oh..." trying to mask the slight disappointment when I tell them it will only be published online.

Even Shenker said that, as a writer, he values being in a print publication. The first question his friends asked when he got a byline in the *New York Times* four years ago was the good old, "Was it online or in print?"

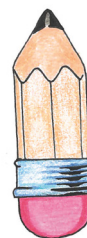
It was print.

Whatever makes it to print these days is perceived as more



curated or more valuable than whatever appears online, because print space is limited. But that isn't necessarily the case.

Shenker's news consumption habits, however, have completely changed; he now reads the news online on his smartphone.



In fact, he cancelled his print subscription to the *New York Times* just last year. The credibility of the sources and the quality of the information, he stressed, is the same regardless of the medium.

However, print conveys "a sense of proportion and hierarchy," said Shenker, which are some of the benefits that cannot translate to an online format.

"As a consumer and also an editor, my judgment was reflected in the layout of that news page. Your judgment isn't expressed with as much nuance as an editor in the online form as it is in the print form," Shenker said.

Ultimately, Shenker believes that the convenience of online outweighs missing the whole print culture.

But for me, nothing beats the smell of an old book, the sound of a page turning, and the smoothness of paper under your fingertips.



**GRAPHICS NANOR
FROUNDJIAN**

THE GENDER AND SEXUALITY ISSUE

Trans

Rights

Are

Human

Rights

Why Don't You Just Read a Book or Something?

ELYETTE LEVY @b4bylychee

GRAPHICS MARIA CHABELNIK
@djmaria.jpg

Do you like cake? Well, imagine that everyone around you is OBSESSED with cake.

All your friends talk about how much they crave it, how they feel when they have it.

They describe its texture, feeling, fluffiness, and give you detailed accounts of the last time they had cake and who they had it with.

But for you, cake doesn't ever really

cross your mind. Of course cake is great, it definitely tastes nice, but to think about it constantly?

Quite honestly, you didn't even feel like you were missing out on much before you ever tried it.

Yet, everywhere around you, people have cake all the time.

Maybe you just haven't had the right type of cake, they'll tell you.

Maybe you just need to try it again,

"It's like sexual attraction was the one inside joke everyone had and that I never got."

maybe you don't want cake because of some sort of cake-related trauma you experienced as a child.

Are you even sure you don't want cake? No one doesn't want cake.

You've probably guessed by now that cake, here, should be replaced with sex.

The cake analogy is often used by asexual (on the asexual spectrum) people to describe what asexuality feels like.

Asexuality is defined by a lack of sexual attraction to other people.

People who identify as asexual, therefore, don't feel much of an interest or need for sexual activity.

It's also referred to as a spectrum because, just like many sexual identities, there are varying degrees of sexual attraction.

People who identify as completely asexual feel no sexual attraction at all, while those who feel they are somewhere between sexuality and asexuality will sometimes identify as "grey-ace" because it's in the grey area on the spectrum.

Some people also identify as demisexual, which means they need a strong emotional connection with someone else in order to find them sexually attractive at all.

People will also slip in aromanticism





next to this spectrum, since the lack of romantic attraction is often linked very closely, though they are still two different components of sexual identity.

Does it mean people who are asexual have no interest in sex? Not necessarily.

Does it mean none of them have sex? Of course not.

Usually, it just takes another element in order for them to get turned on, such as the idea that it's an intimate moment with their partner, or that it makes their partner happy, for example.

For me, the desire to have sex never came naturally, only as a result of building social pressure.

I've had to shrug off a few outraged "What?!" reactions after telling some of my closest friends that, if I had to never have sex ever again, I'd be fine with it.

It never clicked with me that calling someone hot equals wanting to sleep with them, or that when two people leave a party together or hang out late at night, it probably means they're having sex.

I never understood how two people can "accidentally" have sex.

When my friends have expressed their sexual frustrations to me, I've never been able to answer with more than a confused, "Why don't you just, I dunno, read a book

or something?"

As someone who identifies as grey-ace, I've never felt particularly out of place in feeling close to no sexual attraction or desire.

Perhaps it's because I was raised by a strict Taiwanese tiger mom, who forbade me from having sex until I'm in my late 30s (sorry 'Ma).

I was never aware of just how different my perception of sexuality was until late into my high school years, when my friends started making comments about random guys' attractiveness, guys whose looks I felt completely indifferent about (sexually).

By that point, I already had a feeling I wasn't entirely straight, later putting two and two together to discover I was bi (sorry again, 'Ma).

I didn't think anything was wrong about my lack of sexual desire, in fact, I didn't even know there was anything abnormal about it at all.

It's like sexual attraction was the one inside joke everyone had and that I never got.

Once I started college and became close with a friend who also identifies as grey-ace, that's when I discovered we were the odd ones out.

Once I started having an active sexual life, the overwhelming sensation of indifference towards sex confirmed to me that I was grey-ace.

Don't get me wrong, sex has been great.

But to me, it's exactly like having a slice of cake: I enjoy it while I have it, but when I don't, it's not on my mind at all, I don't really crave it, and I don't seek to have it every day.

What I've gathered makes me different from people who aren't asexual is that my perception of the world puts sexuality very far away.

Porn has the same effect on me that any regular movie would.

Content or products related to my sexual fantasies or kinks (asexual people can have kinks too!) will be acknowledged as something I like, but will rarely turn me on.

Instead, these will remain something that I enjoy incorporating in the bedroom.

People I find attractive are just people whom I think have nice features, and I most certainly don't think about having sex with them, almost ever.

Personally, I've never talked about asexuality with anyone who wasn't open to a discussion about it, and I'm lucky to have such an accepting entourage.

I know some people whose coming-outs have been met with annoying amounts of "Maybe you just haven't met the right person"; "You're just not mature enough"; "Like, how come?"; "Did you go through something traumatic when you were a kid?"; "You're just not ready"; "Really? But you're so (insert a nice compliment)."

I could go on.

It's wild how people from older generations are so pro-chastity, until they hear you have no interest in sex, isn't it?

Sexual liberation movements have taught us to embrace the good, the bad, and the ugly of sex.

They have allowed movies and books to be a lot more descriptive and open about it, to educate people about healthy sexual activity, and to make a lot of us more reassured and confident about our sexualities.

But it's also made it widely understood that, in Western society, the portrait of a "normal" sexual lifestyle starts being

painted in someone's late teenage years, and typically contains more than a few sexual partners.

For a lot of people who identify as asexual, who haven't quite figured out their sexuality yet, or who simply aren't ready for the commitment of losing their virginity, this portrait builds a lot of pressure, especially at an age where comparing ourselves to others still takes up a large part of our identity. I've heard more than one 18 or 19-year-old express fear about not having had sex yet, and even I, at that age, started second-guessing whether it was normal that I had only ever had one sexual partner. Asexual erasure is, I think, an unfortunate by-product of setting sexuality as a standard.

I don't think the sex-positive movement is neg-

ative at all, but I do think that if we've improved the way we talk about sex, it's also imperative that we learn to be comfortable with non-sex.

In some ways, the ideas that nudity isn't sexual and that sex isn't the ultimate form of intimacy are good ways to start having this discussion.

But in my experience, the expectation of sexuality has only been intimidating and uncomfortable.

In the context of asexuality, it has led to the infantilization of people who are asexual, and in a lot of cases has pressured ace people to have sex, simply because they didn't think not wanting to have sex

was an option.

Some scientists have even questioned whether or not it's an illness, but this isn't a widely discussed topic because few people know what asexuality is.

Over the years, I've become a lot more comfortable in my asexuality, and though I still struggle with the social pressure of having a more adventurous sexual life, I've come a long way from the frightened young ace I was in high school.

It has definitely helped to find other people who shared this identity, so I'd like to invite anyone who recognizes themselves in this piece, or even those who are just curious to learn more about asexuality, to reach out to me. ☐



How We Live & How We Love

How Non-Monogamy in Montreal Challenges Us to Look Inside Ourselves

Marcus Bankuti
@marcusbankuti

Photos Esteban Cuevas

When Juniper Cupressaceae, 23, told their mother they were seeing two men, she didn't take it well.

"She started crying and saying that she was a bad mother [...] and that she failed as a parent," said Cupressaceae. "She said things like, 'You don't actually care about these people.'"

Over time, their mother's grief shifted to grudging tolerance. However, Cupressaceae continues to hide their lifestyle from extended family, knowing their mother would be humiliated and incensed.

In spite of this, Cupressaceae opted to be identified by name.

Cupressaceae practices ethical non-monogamy, also known as consensual non-monogamy, a term spanning a wide range of relationship styles, including polyamory.

Ethical non-monogamy is marked by honesty between partners—which is to say, it's not cheating.

Cupressaceae's preferred form is called



relationship anarchy: "You meet someone and you get to define exactly what you want your expectations and limits to be with that person, and that's worked out pretty well for me."

They are one of a "substantial minority" of Canadians opting for a non-monogamous lifestyle, according to a study published by *The Journal of Sex Research* in 2019.

The study, which surveyed a representative sample of people across Canada, found that 3.4 per cent of people aged 20–29 and 3.9 per cent aged 30–39 were in open relationships.

The numbers may not seem high, but these younger demographics outranked

any others, leading the authors to conclude that the prevalence of consensual non-monogamy could increase over time.

In all, 2.4 per cent of respondents were currently in open relationships—yet 11.9 per cent reported a preference for consensual non-monogamy.

"There have been conflicting findings around satisfaction and relationship configuration, and what became really clear in this study was that being in the kind of relationship that you would like to be in is a strong predictor of satisfaction," said Nichole Fairbrother, a University of British Columbia psychiatry professor and lead author of the study.

Yet, to many in a society built on serial

monogamy, non-monogamous lifestyles are an inconceivable curiosity, if not a moral malfunction.

“‘Oh my God, I don’t know how you do it. I could never do that.’ That’s the typical exchange I get with people my age, no matter what the setting is,” said MJ, 33, who requested her last name be omitted, fearing repercussions to her high-school teaching career.

“We’re teaching them to be responsible adults, and I think the heterosexual monogamous relationship is still held as the expectation,” she said.

MJ first discovered ethical non-monogamy on a date three years ago.

“I said something very personal about myself. I wasn’t sure it was appropriate,” she said. “I wasn’t sure it was first date material.”

He reacted kindly, and he said, “Well, if we’re being honest, I have a girlfriend, and she knows that I’m here and she’s very happy for me.”

While many non-monogamous people report having to work through feelings of jealousy, many polyamorous people describe an inverse emotional experience known as compersion.

“The British call it feeling frubbly, which I think is a little bit cuter,” said Nathan Rambukkana, an assistant professor of communication studies at Wilfrid Laurier University whose doctoral studies at Concordia helped inform his book, *Fraught Intimacies: Non/Monogamy in the Public Sphere*.

For MJ, who struggled with faithfulness all her life, the lifestyle was a revelation. She had never encountered ethical non-monogamy during her three years at Concordia.

She hadn’t known there were people who would accept this kind of relationship.

“For me, growing up and early adulthood, into my thirties, I thought there was something wrong with me,” she said.

She insists sexual desire is not at the centre of her lifestyle. Rather, she relishes the freedom to allow connections with others to grow organically, without the need to pigeonhole people into certain

“Their immediate questions will be like, ‘Oh, but how is that different than being a slut?’ or ‘Are any of your relationships really serious if you’re seeing many people?’”

— *Juniper Cupressaceae*

roles in her life.

“That’s what it’s about for me,” she said. “It’s about connection.”

In a candy-striped casse-croûte that smelled first of grease and then of cigarette smoke, Roxanne Maltais, 25, described how she and her boyfriend discovered ethical non-monogamy three years ago.

Their relationship had been monogamous for four years when Maltais’s boyfriend heard ethical non-monogamy discussed on a podcast, sparking a year-long conversation.

When they finally leapt into the lifestyle, they did so with one rule: that if either wanted to stop, they would stop.

“That was really reassuring in a way,” said Maltais. “We want to be together for our whole lives, so it was easier in that way where I knew I had someone to come to and go back home to.”

They had talked about their fear that one of them might fall in love with someone else, but reasoned this is possible in monogamy, too.

Maltais believes non-monogamy has enriched her relationship, in large part because of the level of communication it demands.

“I can’t just sit on my ass and expect them to be around,” she said. “I have to build that healthy relationship that I want, and that includes working on myself, working on my relationship, communicating with my partner, and being communicative to their needs.”

She credits her sexology education, feminism, and interest in psychedelic drugs with the critical mindset that equipped her to revisit the parameters of her relationship.

For Cupressaceae, a preference for non-monogamy was always clear.

“Personally, I’ve never found monogamy to be satisfying,” they said, adding that even a primary partner would be stifling.

“Even if there isn’t the expectation of being faithful or anything like that, I still am attracted to a variety of people and I’m in love with a variety of people.”

Despite this confidence, curiosity from those with normative relationships and love styles can feel like an attack. “Their immediate questions will be like, ‘Oh, but how is that different than being a slut?’ or ‘Are any of your relationships really serious if you’re seeing many people?’”

They said these comments used to be very hurtful. “I felt like nobody had this approach to relationships,” they said. “I was like, ‘Am I the weird one? Why am I like this and everybody else is different?’”

Non-monogamy and intersectionality

Al Hendrickson, 57, co-organizes two polyamory meetup groups, including Black and Poly Montreal. He said there are particular challenges involved in being non-monogamous and Black.

Hendrickson pointed to the conviction some hold that the family unit is key to improving the prospects of the Black community as a whole, making its subversion that much more sensitive. “That’s what our recent generations have been taught,” he said.

There are also stigmas in the community around masculinity, he said, which are challenged by a polyamorous lifestyle.

These, of course, are in addition to judgments coming from outside the Black community that are informed by racism.

“You probably know throughout our history there’s ‘the deviant,’ or, ‘Oh, you’re one of those people’ type things,” he said. “There’s misinterpretations and then poor judgments made based on those interpretations.”

Cupressaceae has also been the target of racial prejudice. “I will not be taken seriously because people are like, ‘Oh, you’re just weird because you’re Colombian,’ or ‘It’s just Latin people being horny,’ or whatever stereotype there is around it,” they said. “It can intersect also with

class,” said Rambukkana. “For example, if you have two partners, one of whom has a lot of financial means and the other doesn’t, that can create a power differential. Who do you go on vacation with on your holiday break time?”

Rambukkana noted that as economic realities become more difficult, there may be a need to revisit the kinds of communal living arrangements that used to be more common, and which could include cohabitation with multiple partners.

In explaining how polyamory can work for families, Gabriel, who requested not to be identified by last name due to professional consid-

erations, mentioned a friend of his who was raised by four moms—one would take his friend to school, while another taught them to ride a bike, and so on. Hendrickson takes the economic connection further, suggesting our reliance on wages saps our energy and causes insecurity, depriving us of the freedom we need to be more thoughtful about how we might best pursue a satisfying life.

Our legal system, particularly in relation to marriage and child custody, codifies our society’s preference “It used to be that you could only really replicate the kinds of family law that monogamous people take for granted using a series of private con-



tracts,” said Rambukkana, although he noted this is changing to some extent.

Polyamorous spaces are not immune to prejudice. Maltais said there can be sexist and biphobic comments found on online polyamory groups, for instance.

Preconceived ideas “don’t disappear because we understand that it’s hard to bring two partners to Christmas dinner,” she said.

Challenging monogamy as the default

“If I were to wish something for society going forward, my wish would be that we begin to question monogamy as the default,” said Fairbrother. “And, that even for people in monogamous relationships, that some of the more damaging beliefs that can accompany monogamy are questioned.”

Fairbrother said a romanticized notion of monogamous love leads some to believe that one should only be attracted to one's partner.

"I think those kinds of beliefs can cause people a lot of pain."

Assumptions that tend to accompany monogamy can also touch other realms.

"We are [raised] to believe that the most important person in your life is going to be your romantic partner, and then your family, and then your friends, and then strangers," said Gabriel.

He believes this can undermine valuable relationships in a person's life.

Similarly, when a couple decides they have become incompatible as romantic partners, monogamous culture can imply the need to terminate the connection altogether, even if it's profound.

"A big problem with the monogamous narrative, for me," said Gabriel, "is this concept that as your partner grows and their needs change, you need to be able to continue to meet their needs, [...] certain kinds of needs that are exclusive to your relation-

ship." He believes this helps to foster a culture of insecurity and jealousy. "In this model, the only way they can have another meaningful connection like that is by replacing you," he said.

There are, of course, many monogamous people who subvert this expectation, demonstrating that monogamy, like anything, is best approached critically.

"If you're in a monogamous relationship and you choose to be in it, even though you could choose other forms of relationships, then it's more meaningful, I find," said Rambukkana, who no longer lives non-monogamously.

"Most people I know are monogamous not because they've asked themselves the question, 'What do I want out of life,'" said MJ, "but because that's just what everybody is. It's just a default way of being."

She hopes more and more people will truly ask themselves what they want out of life. "They might be surprised by the answer that they get if they really think about it," she said.

"Sometimes just to begin questioning it is hard because you have to start looking at the world differently," said

Gabriel. "You have to start realizing in order to pursue this that love is not a finite resource."

Cupressaceae contemplated why some might not see non-monogamy as an option. "Is it because of social pressure? Or is it because they're not able to have these conversations with their partner? Is it because they're not willing to lose their relationship over this issue? I think communication is very important," they said.

Non-monogamy has the advantage of spurring reflections about one's desires and boundaries—hard questions that monogamous people, to whom society provides a script, can more easily avoid or defer.

But Cupressaceae doesn't think polyamory is inherently better.

"My favourite monogamous friends [...] questioned themselves, and they asked themselves if they would do non-monogamy, and if that's something that they wanted, and it turned out that it wasn't, and that was OK," they said.

"My friend who grew up with four moms had a coming out," said Gabriel. "They said, 'Mom, Mom, Mom, Mom: I'm monogamous.'" □



MISSIONARY: 200 Pages of Queerness in China

Concordia Student Co-Creates Underground LGBTQ+ Magazine

STÉPHANIE RICCI @stephiericci

It's in a small print shop in Beijing that 200 pages were assembled to form *MISSIONARY*, an independent magazine that focuses on the LGBTQ+ community in China.

The publication was created by three people, one of whom is Jiyang Zhang, a fourth-year international student in film production at Concordia.

Zhang is from Fushun, a small town in northeast China. The 27-year-old began his studies in engineering before switching gears and graduating from the television and radio journalism program at the Communication University of Zhejiang.

He moved to Canada to study film production in 2016. Here, he realized he enjoyed the freedom of artistic expression when behind the lens.

In 2018, Zhu Zhaokang and Yu Xinjie had the idea to put together a queer magazine and asked Zhang to join them in their project. This led to the creation of *MISSIONARY*.

"Everyone is a missionary in social media. Everyone can express their attitude and ideas on the internet and everyone seems to convince others," said Zhang.

"Some communities and [their] ideas can't be expressed in a loud way. We would like to do this in a magazine form," he added.

The magazine is a side project—the three creatives behind it have other occupations.

Zhang is a full-time student, while both Zhaokang and Xinjie are freelance writers based in Beijing. Their collaboration is

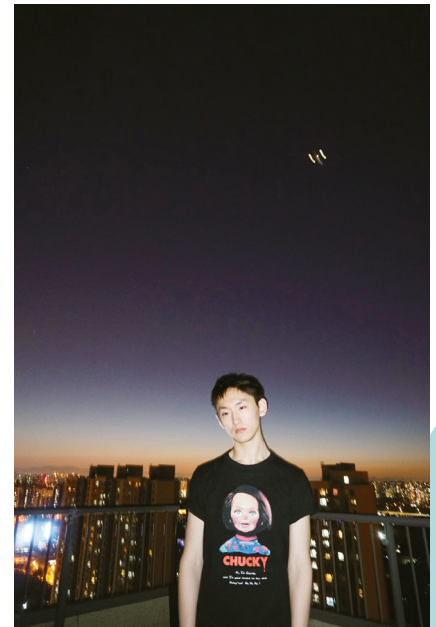
primarily online and consists of "a lot of phone calls," said Zhang.

The trio met working as writers and directors in a media company in China. They realized they weren't passionate about their jobs and decided to use their spare time to focus on a project that truly spoke to them.

The pages of *MISSIONARY* come alive with stellar photography, colourful images, and a few articles in Mandarin. Free of ads, the publication is more of an art book, and while none of its few texts are poems, the thinking behind every page is deeply poetic.

The first issue revolves around male-identifying homosexuals in the public sphere, hence its name, *Public*. The team launched an open call looking for people

Jiyang Zhang, one of *MISSIONARY'S* three co-founders. Courtesy Zhu Zhaokang



Bottom and right: courtesy *MISSIONARY*



彭亮坤 Felice Assistant
#XNF_Clothing



who would like to contribute to the issue by sharing their personal stories. Released in September 2018, the debut publication sold close to 500 copies at 130 yuan each—around \$25 CAD.

Zhang described Dongdan Park, a gay-friendly park that is a popular meeting ground for homosexuals in Beijing. The park is central to a two-page spread that shows the words as spoken by gay men after they were asked to describe their current situation.

“Some of them have still not come out. They have wives and grand-children. They use this park,” said Zhang.

The quotations are shown over a photograph of the luscious park, where the men in the issue were found and interrogated. It is common for homosexuals to come hide away in this park to meet their same-sex lovers, said Zhang.

“We didn’t want to have portraits of [them]. We don’t think it’s right to take pictures of their faces. We just want to know [about] their life at the moment.”

The piece aims to look how people of the previous generation dealt with their sexuality in a conservative country.

While *Public* focused primarily on gay men, the second issue meant to appeal to a wider audience, according to Zhang. Stay-ing faithful to the focus on the LGBTQ+

community, *Appearance* was released in June 2019 and presents a series of stories dedicated to the exploration of reflection.

“Although ambiguity and prejudice persist, they do not prevent us from building connections in the world,” reads the publishers’ description.

More than 50 members of the LGBTQ+ community were invited to participate in the making of the publication, that aimed to recognize the versatility of beauty which it calls the “measurement of image.” The 200-page magazine sold close to 200 copies at 270 yuan each—approx. \$52 CAD.

“The Death of Drag Queen” is a photo essay for which different drag queens were asked to pose where they would like to die. From a busy city street to the comfort of their home, the queens protested by playing dead in all their glam as a form of response to the attacks drag queens and kings have endured for their appearance.

Masculinity is praised in Chinese culture, but also within the gay community. “If you’re being feminine in school or society, you may get bullied,” said Zhang.

Men with a feminine appearance are often targeted victims of physical and verbal attacks, which is why the magazine chose to photograph drag queens to symbolize this issue, said Zhang.

He said that although nothing happened, the photoshoot in the middle of the street was a risky and inspiring experience.

The magazine held a small exhibition in a little art gallery for the launch of *Appearance* in June, said Zhang.

One significantly older man stood out from the crowd of art enthusiasts.

Zhang said the man must have been in his 50s, and although he asked a lot of questions, he didn’t seem genuinely interested and stayed for “a very long time.” “We think he might’ve been an undercover [police officer],” said Zhang.

When asked if there could be consequences if the magazine gets in the hands of the local authorities, Zhang said they aren’t sure.

“We don’t know the consequences at all. [...] But we didn’t have any trouble. Everything’s alright for now.”

Because the magazine is independent and doesn’t have an ISBN code, it doesn’t need to adhere to censorship guidelines. Zhang said this is what makes the publication’s sensitive subjects “OK” for the eyes of Chinese authorities, as it stands in a grey zone.

The publication is currently sold through word-of-mouth marketing, promoted through friends, and sold online and occasionally at book fairs.

While working on the magazine is a passion, it is not a realistic full-time occupation for its creators anytime soon.

“We don’t make much money off it, and it costs a lot,” said Zhang.

The editorial team is brainstorming ideas for the third issue, but it’s too early to tell what to expect.

While the reach of an underground print magazine in China is limited—especially with a ban on western social media—Zhang said they will not go digital.

Not only do they think it is a safer approach, but digital would go against the principle of community.

“The form, the content, and our expression is a unity. It’s alternative and private. Online, it’s not. It’s noisy.” □

Please Find Attached Three Poems

“Bubble Song”
Sophie Sobol

bubbles balloon blissfully
atop my knees
their timid remains remain not long
and dissolve into the lavender mist—
in my bathtub

my hidden place
my cocoon
where it is oh so quiet and I can be
venus as a boy

the goddess smiles down...
Björk, that hidden queen,
on my shins
where they lurk in the milky waters like gators
in my filthy frothing swamp

am I clean?
sitting in my own dirt?

it all smells like me
like me at my best
on my best behaviour
in my best suit

I'm a girl reborn and
with Björk as my witness,
my hair flows round the room
encircling my little tub
and blooms
in all directions

petals form from my scrubbed skin
and turn the floor into a garden
of myself

blue eyes open and close
from the centre of each unknowing flower
and long legs line the curtain
honouring the quiet
and calm
a young girl's bubble song

“Habiter l'espace”
Elizabeth Pinault

L'espace vide m'envahi
Entre tes doigts parenthèses je ne suis
plus rien
Le poids d'un seul de tes cheveux me
paralyse
L'essence de ta salive retentit contre
ma langue
Tu as laissé tes miettes partout
Éparpillé tes restants
Des parcelles d'existence comme de la
poussière
Je rêve d'un jour où mes poumons
seront vacants

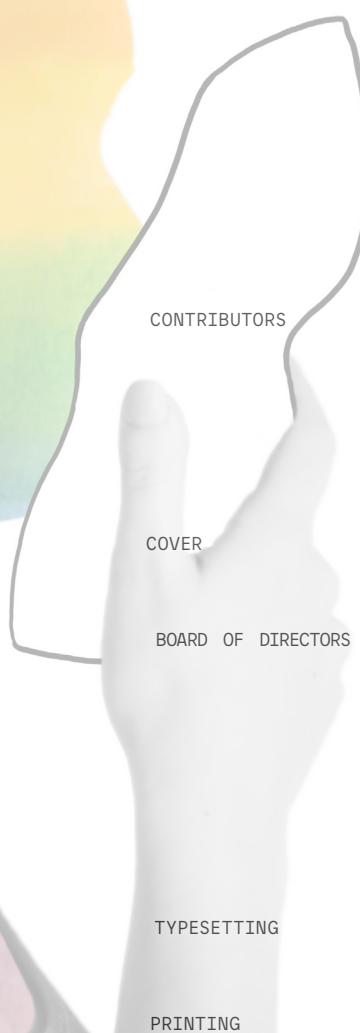
“Define Me”
Ana Lucia Londoño Flores

Tell me
How would you define me?
Do you see me as a woman?
Or as a man?
Because first and foremost
I am a human being
My well-being
Under my skin
Is what should matter the most
That's where I begin
The definition
Of my own self

Graphic Violet-Reid Sharp @cu.lab







CONTRIBUTORS

COVER

BOARD OF DIRECTORS

TYPESETTING

PRINTING

Ireland Compton**Aysa White****Olivier Cadotte****OPEN****Sheena Macmillan****Alexandre Denis****Erika Morris****Nanor Froundjian****Victoria Lamas****Elias Grigoriadis****John Ngala****April Tardif Levesque****Marcus Bankuti****Esteban Cuevas****Nicolas Dundorf****Joey Bruce****Rachel Boucher****Guy Landry****Jaime MacLean****Maria Chabelik****Lily Cowper****Elyette Levy****Aiden Locke****Ana Lucia Londono Flores****Monica Martin****Chris Michaud****Esteban Cuevas****Joey Bruce****Bree Rockbrand****Vince Morello****Alexander Perez****Savannah Stewart****Laura Beeston****Rachel Boucher****Ireland Compton****The Link****Hebdo-Litho**

editor-in-chief
creative director
coordinating editor
managing editor
co-news editor
co-news editor
current affairs editor
fringe arts editor
fringe arts online editor
sports editor
sports online editor
opinions editor
copy editor
photo editors
video editor
graphics editor (interim)
business manager
distribution
system administrator

Theo Radomski
Elizabeth Pinault
Violet Reid-Sharp
Abegail Ranaudo
Erica Rizzo
Sheida Shamloo
Sophie Sobol

voting members

non-voting members

The Link is published every month during the academic year by The Link Publication Society Inc. Content is independent of the university and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in *The Link*'s constitution. Any student is welcome to work on *The Link* and become a voting staff member.

Material appearing in *The Link* may not be reproduced without prior written permission from *The Link*.

Letters to the editor are welcome. All letters 400 words or less will be published, space permitting. The letters deadline is Fridays at 4:00 p.m. *The Link* reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libellous, or otherwise contrary to *The Link*'s statement of principles.

The Link acknowledges our location on unceded Indigenous land. The Kanien'kehá:ka Nation is recognized as the custodians of these lands and waters. Tiohtiá:ke is historically known as a gathering place for many First Nations.

Volume 40, Issue 5
Tuesday, February 5, 2020

The Link office:
Concordia University
Hall Building, Room H-580-3
and H-511.
1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8
Editor: 514-848-2424 x. 7407
Arts: 514-848-2424 x. 5813
News: 514-848-2424 x. 8682
Business: 514-848-7406



**Start Your
Job Search!**

JOB SEEKERS

Looking for a career? ↘

- > Free employment counselling
- > Professional development workshops
- > Résumé writing and mock interviews
- > French for job seekers and Chit Chat language exchange
- > **NEW!** Career + Job Fair Mixer, February 12th at St. Jax



**Start or
Grow Your
Business!**

ENTREPRENEURS

*Create your own job
by starting a business!* ↙

- > Workshops on starting your own business
- > Access to financing
- > Business coaching services
- > Legal and accounting clinics
- > **NEW!** ELLEvate Women Entrepreneurship Program



**Earn a
Living from
Your Art!**

ARTISTS

*Turn your artistic practice
into a business!* ↘

- > Artist coaching services
- > Business skills workshops
- > Webinars and online services
- > Grants and loans information
- > **NEW!** Connecting Creative Youth Through the Arts – new program for emerging artists

Successful futures start with YES.
Most services are **FREE** and many services are also available online.

yesmontreal.ca
514-878-9788



YES is a not-for-profit organization

 **666 Sherbrooke W. Suite 700**
Montreal, QC H3A 1E7

Our centre is open, **free of charge**,
Monday to Friday, 9:00 AM – 5:00 PM.

Funded in part by:

Funded by the
Government of Canada
Financé par le
gouvernement du Canada

Canada



Canada Economic
Development
for Quebec Regions

Développement
économique Canada
pour les régions du Québec

With financial assistance provided by
Québec



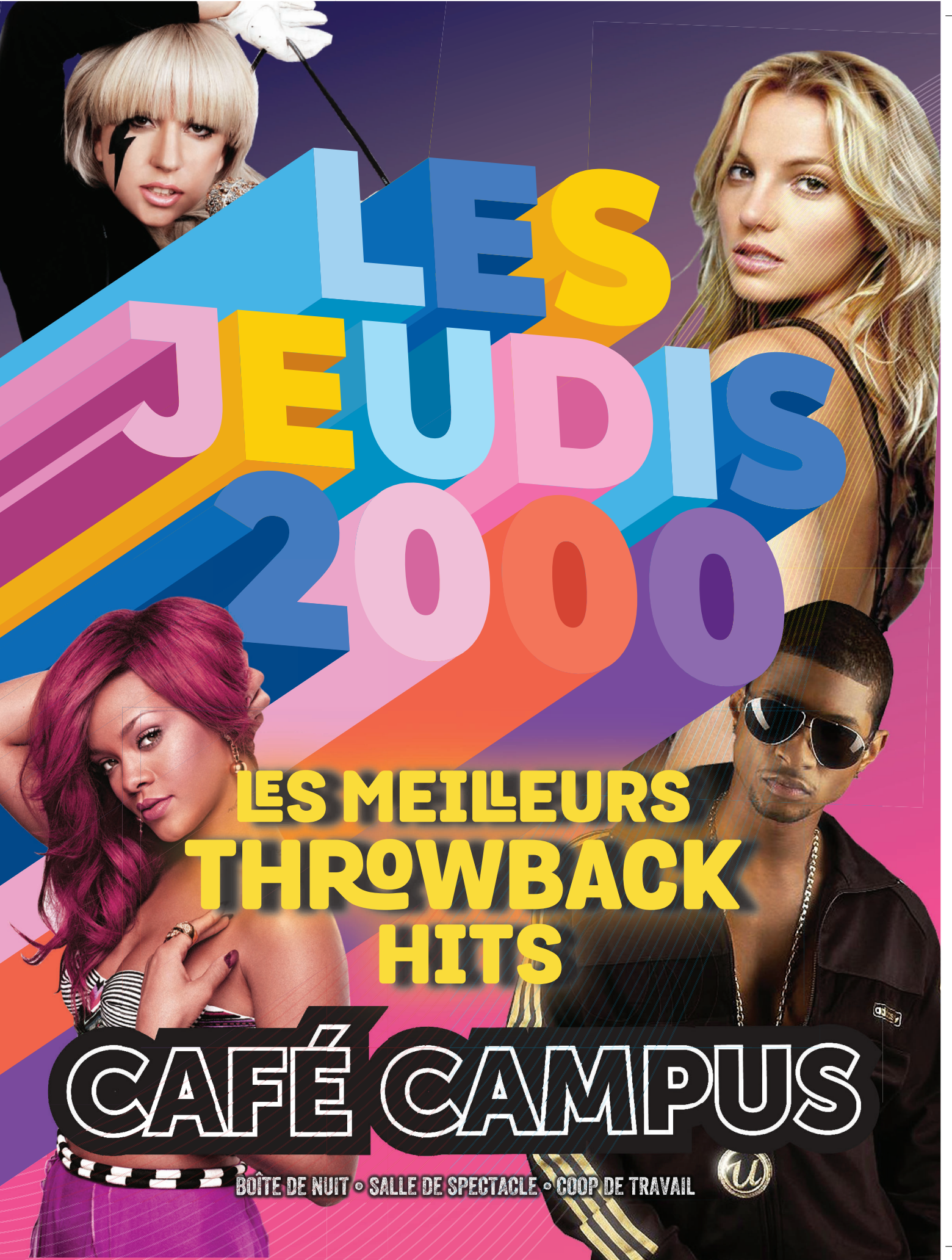
Canadian
Heritage

Patrimoine
canadien



Employment and
Social Development Canada

Emploi et
Développement social Canada



LES JEUDIS 2000

**LES MEILLEURS
THROWBACK
HITS**

CAFÉ CAMPUS

BOÎTE DE NUIT • SALLE DE SPECTACLE • COOP DE TRAVAIL

