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## The Sustainability Issue P. 30





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# LET THEM EAT DIRT: HEALTHY LIVING WITH OUR MICROBES?

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# EDITORIAL:

## Saving the Environment, Saving Ourselves

Things are pretty bad right now. Between a series of overlapping crises occurring at home and abroad, it's up to us to decide what future we'll move towards. Do we drift on the warming winds of the status quo, spiralling towards the death of our species and planet, or do we fight back?

We choose to fight back.

The environmental crisis is a call to rethink how we live our lives on this Earth. Capitalism is pushing the world towards social and ecological collapse, and the task of imagining and creating a new way of living becomes more urgent by the day—as does seeing the dangers of our current path. Because a new way of living is coming our way, whether we're ready or not.

For many around the world and here in Canada, it's already here. Between floods, droughts, wildfires, and melting ice in our mountains and our arctic, the crisis is now.

This crisis is about more than greenhouse gas emissions. It is the concrete result of an established system of power which demands constant and increasing exploitation of the Earth's resources. In order to truly change our future we need to rip up the root causes of this moment.

To build sustainably, we must challenge the logic of capital: The idea that increasing profits can be justified at any cost to humans or the environment. The nature of capitalism is exponen-

tial and limitless growth, so capitalism will always stand in conflict to the goals environmentalists hope to achieve. To create sustainability, we need to recreate the economy.

At Concordia, in Montreal, and all over the world, people are doing just that. From Indigenous peoples on the front lines of the global struggle against destructive resource extraction, to movements which pressure large institutions to divest their holdings in fossil fuels, to people building sustainable, accountable, and democratic businesses to serve community needs, people everywhere are responding to the environmental crisis by transforming the world around them for the better.


This tension between the direction that we're heading and the possibilities of something better is at the base of this special issue. In the footnotes of this ongoing crisis, in the hearts and minds of the people working towards sustainable life, lies the possibility of not only avoiding the worst effects of climate change, but building a world based on justice and righting historical wrongs.

We hope that this issue will encourage our readers to take action and incorporate sustainability into their lives. That can mean many different things on many levels—changing our own habits and encouraging our loved ones to do the same, or working within our schools to create more sus-

tainable infrastructure. It can mean on the ground organizing and movement building, just as it can mean directly challenging extractive projects in our home towns. Perhaps most of all, it means building the relationships of care and accountability that will help us weather the storms to come.

A sustainable world means a world where the injustices of history that brought us to the brink are addressed and made right. It means working alongside Indigenous peoples to decolonize the they stewarded for thousands of years before the arrival of European settlers. It means responding to disasters as they happen, prioritizing the most vulnerable. It means allowing people displaced by climate change to migrate to safe areas of the world. It means a fair distribution of resources to prevent desperate workers from joining extractive industries. It means direct, democratic, community control of the resources that affect our lives.

In other words, we need to change everything. It's a process which has already started—things are kicking off everywhere. In this special issue, you will read about moving away from livestock farming, making green communities accessible, using art to motivate action, and more.

Find yourself a place to plug in, study up, and start fighting like your life depends on it. Because it does. 



# Quebec Backed Out of Commission Into Racism, So Community Organizations Launched Their Own

BY MARISSA RAMNANAN

After the provincial government backed out on their plan to host a commission into systemic racism last October, it opted instead for a one day forum “validating diversity and the fight against discrimination.” It was a watered down offer that only addressed discrimination

in the workplace, in an attempt to find solutions for Quebec’s labour shortages.

It’s a move that’s left many in Quebec unsatisfied. Unwilling to settle for less, a coalition of more than 40 anti-racist groups across Quebec decided to launch their own independent commission

into systemic racism without help of the government.

“We lost all hope and confidence in the government to follow concrete initiatives against systemic racism,” said Safa Chebbi, a member of the Table de concentration contre le racismisme sys-



GRAPHIC CAROLINE TRAN



**“Why should we be ‘accommodated?’ That’s the wrong term to use. You accommodate a guest, we’re not guests, that’s the point.”**

***Racha Cheaib***

temique, the coalition leading the independent commission.

The coalition hopes systemic racism in Quebec can be better documented, so public knowledge on the issue can be broadened and solutions could be examined and put in place moving forward—in the same way that systemic violence in residential schools was analyzed through the Truth and Reconciliation Commission.

“We already know the answers, we already have the statistics of unequal employment,” said Mei Chiu from the Chinois Progressistes du Québec, one of the groups in the coalition. “We need to have a process in which we systematically document all forms of systemic racism, affecting all minority groups in Quebec.”

The TCRS is fully led by members of racialized communities, Chebbi said, and they want it to stay like that every step of the way. Any racialized person who wants to join in is free to do so, and since their consultations and research will depend heavily on volunteers and non-partisan organizations, they’re always looking for more people.

“The poverty rate of the Chinese-speaking population is much higher than the poverty rate for the general population of Quebec,” said Chiu. “In terms of access to employment, there’s a reason why we earn about \$8,000 less than the average Quebecer.”

To demonstrate their opposition to the Liberal provincial government, the coalition has agreed to not accept any financial aid from the government. “Politicians don’t take into account racialized people’s rights, interests or needs, which is why we don’t want to be affiliated with any political party,” Chiu said.

To properly gather and extensively plan the consultations independent of any political help, Chebbi expects the consultations to take two to three years. The dates of the consultations should be announced soon.

Chiu hopes the coalition will help in building a broader anti-racism movement in Quebec, as she feels one is really lacking.

With the 2017 mosque shooting in Sainte-Foy, Que., the passing of Bill 62 (the face-covering law that affects Muslim women who wear the burqa or niqab), the rise of far-right groups, and the pushback against holding a national day against Islamophobia, many say racism in Quebec is impossible to ignore.

“With everything that’s happening in recent years in Quebec, in Canada, and you can say even worldwide, we feel targeted,” said Racha Cheaib, who works at the Centre Communautaire Musulmane de Montréal in St. Michel.

Cheaib said that after the mosque shooting last year it’s impossible for them to not feel targeted. Their own community centre, also part of the coalition, has been vandalized repeatedly. For a period of time after the attack, they hired security personnel to guard the entrance of the building. In working with children, she said she often hears stories of racially-based bullying, and stories from others who’ve been spat on for how they look. As a Muslim, she said she’s tired of always having to defend their existence to others.

“As a Muslim woman, I’m either

pegged as oppressed, or as someone who is a threat to the Canadian identity,” said Cheaib. “But I am Canadian, and have been Canadian for so long.”

“Why should we be ‘accommodated?’ That’s the wrong term to use,” she said. “You accommodate a guest, we’re not guests, that’s the point.”

## MONTREAL’S PART

The demand for consultations against racism and discrimination is especially high in Montreal. The Center for Research-Action on Race Relations, a Montreal civil rights group, recently launched a petition to hold a similar consultation in Montreal this February, and the Concordia Student Union will be hosting two public consultations on systemic racism in March.

If launched, CRARR’s consultation would address police brutality and racial profiling, the disproportionate criminalization of young men of colour, higher rates of unemployment and poverty for visible minorities, and rising Islamophobia.

It would also examine the lack of visible minorities in Montreal’s municipal politics and services. Only four visible minorities are currently part of Montreal’s city council, and Projet Montréal didn’t appoint any visible minorities to their executive committee after being elected. Within municipal services, 11 per cent of workers are visible minorities. Seven per cent work as police officers, and less than two per cent work as firefighters. In comparison, a total of 26 per cent of Montrealers are visible minorities.

“Racial discrimination is still present in terms of fair access to jobs for Black and middle-eastern individuals, both French and English speaking. There also has been racial profiling, hate crimes directed at Black, Muslim, and Jewish individuals, and institutional accountability responses have lacked,” said Fo Niemi, executive director with CRARR. “The consultation we’re asking for is not about discussing problems alone, but to as well find solutions, and establish an accountability framework for change.”

CRARR is working in collaboration





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with former Projet Montréal candidate Balarama Holness, a former Montreal Alouettes player and current McGill law student, to launch the public consultation. If the petition garners 15,000 signatures, the city will be obliged to follow through and activists hope it could begin an action plan to deal with systemic racial discrimination in Montreal.

“The new Plante administration, after its first 100 days, has both the opportunity and duty to chart a new, more inclusive and equitable course of Montreal—we are ready to help write the next chapter of the city,” Holness said.

Niemi told *The Link* he hopes to see improvements within Montreal’s police force, saying they’ll be pressured to begin another action plan on racial and social profiling. The Montreal police launched their own action plan on the issue from 2012 to 2014, but a report accessing the action plan a year later found that it had been ineffective.

It showed officers have a lack of sen-

sitivity training, showing they only get one seminar once in their career tackling racial and social profiling. Some police officers interviewed through the report a year later said they decided to seek out their own sensitivity training to make up for this. The report also showed a lack of funding for programs meant to ease tensions between visible minorities and the police, and that the SPVM keeps no centralized database of the number of racial or social profiling complaints filed against them.

#### WHAT’S NEXT FOR CONCORDIA?

Consultations headed by the CSU will be held at the beginning of March, with one on March 7 at the Loyola campus, and one on March 9 at the downtown campus.

The CSU held its first consultation on the matter at the end of January, opening up a space for students to discuss their experiences with racism on campus. It made the CSU realise the urgent need for more of these discussions, said External Affairs and Mobilization Coordinator Ahmed Badr, and Arts and Science Councillor Aouatif Zebiri.

Students who attended were encouraged to discuss their experiences with racism in or around campus. Zebiri found an alarming number of students spoke of experiencing racism from professors, and some said professors showed a serious lack of professionalism towards visible minorities. Many students also expressed frustration over the lack of diversity within the curriculum of certain courses.

Some noticed that courses on Indigenous history only featured readings from white scholars. Zebiri doesn’t think white scholars’ work on Indigenous issues should be barred from those classes, but says there’s obviously a problem if only those authors dominate a courses’ entire curriculum.

Zebiri also said the experience helped to open her eyes to issues that were previously just rumors. She now feels the CSU is more equipped to deal with the problem.

“At the CSU, we represent more than 35,000 students—a lot of whom come

from minority groups—and we need to be able to help them and support them, and tackle these issues for them,” said Zebiri.

Once they are done hearing from students, the CSU plans to start working on a campus action plan to address the problem.

“The curriculum is not diversified, and we have professors that are racist. I want to open up this conversation in the upcoming consultation, see what the student body thinks about it, gather more information, extract more potential issues, see how they want change to happen, note everything, give it to the executives, and start working on an action plan for the coming years to support students,” Zebiri said.

“I want to give them a safe space where they can come forward with these issues, and to give them the power to ask for their rights.”

Badr, Zebiri, and Academic and Advocacy Coordinator Asma Mushtaq hope to create a body to support students who are subjected to systemic racism, similar to the one that currently exists at McGill, Zebiri said. They also hope Concordia could develop a system similar to Université du Québec à Montréal, where students having class discussions about the details of the syllabus, including course readings, and are being able to potentially change parts of the syllabus.

Zebiri hopes future CSU executives will maintain these issues as a priority, and continue pushing for the action plan next year.

On the provincial level, there’s an equal concern the movement doesn’t fizzle out.

“It’s not a consultation for the sake of consultation. Just having a consultation and posting recommendations is not enough,” said Rushdia Mehreen from the South Asian Women’s Community Centre, another group that is a part of the provincial coalition.

“We have to go to the next step and actually implement these recommendations,” said Mehreen. “We want to change this mindset society has, one step at a time.” □

**“It’s not a consultation for the sake of consultation. Just having a consultation and posting recommendations is not enough.”**

***Rushdia Mehreen***



# I Learned How Not to 3D Print a Phone Case And So Can You

BY HARRISON-MILO RAHAJASON  
@HAR\_RI\_SON

It was dangerously close to this magazine's content deadline. I mean dangerously close—closer than Charlie Chaplin roller skating in that busted department store in *Modern Times*.

Over dumplings, our Current Affairs editor Miriam Lafontaine asked me if I'd like to write a first-person narrative about learning a new skill at Concordia's Technology Sandbox. She promised me it would be an immersive and life-changing experience.

Eventually, with soy sauce probably dripping down my chin, I agreed. She suggested some skills that I could choose to learn; virtual reality gaming, coding, or 3D printing. Emphatically, I decided I wanted to learn how to 3D print.

Located on the main floor of the Webster library on Concordia's downtown campus, the Technology Sandbox has been open since February 2017. The space is the result of an initiative from Concordia's head librarian, Guylaine Beaudry, who wanted there to be a place where tech gear could be centralized and easily accessible for all students.

Several technicians work in-house to guide students through all the resources, which include Android and graphics tablets, 3D printers, virtual reality headsets, DSLR cameras with Rode microphones, brain-sensor kits, soldering equipment, and a ton more.

The Sandbox is accessible to all Concordia students and faculty and is open weekdays from 10 a.m. to 6 p.m.

I had to learn how to 3D print—and figure out what I wanted to print—but time was against me. I needed to act fast. I did nothing for the first six days after being assigned the story. But this is the story of someone who wanted it



PHOTO KELSEY LITWIN

all, the story of someone who wouldn't settle for anything but greatness.

## EIGHT DAYS BEFORE DEADLINE

Before long I was in the Technology Sandbox asking their technicians if they could teach me how to 3D print, and if I could write a story about it. They graciously agreed, probably hoping I'd make something cool and innovative.

The Technology Sandbox is brightly lit and full of tables and tech gear that I would never touch, for fear of breaking something. If I broke something, I'd probably have to reimburse them, and I only had approximately \$9 in my bank account, so I walked gingerly.

I saw a bunch of people doing things that looked really complicated. Like using computers and cutting vinyl stencils. I was soon greeted by Rahul Ranjan, a part-time technician at the sandbox.

He walked me through the process and the psychological stimulation that resulted from it left just one thought in my head—that scene in *Spongebob Squarepants* in which Squidward is doing situps and yelling “Fuuuuture” beside his clarinet.

I was originally thinking of printing a statue of a goat or something like that, until, out of the corner of my eye, I saw it.

A 3D printed cell phone case. To you

it might have been just any old phone case, but to me it was so much more. It was like seeing the face of God. A bliss ran over my body, and I could feel self-actualization running towards me.

I was ready to melt plastic filaments into the shape of an iPhone 7 case.

If you think about it, a cell phone case says a lot about a person. It's the one thing you're staring at while being actively ignored or avoided by the person in front of you. For that reason, it needs to make a statement.

“We have the resources to make pretty much anything you can think of,” said Sean Cooney, a full-time technician at the tech sandbox. “But yes, lots of people come in and want to make phone cases.”

## FIVE DAYS BEFORE DEADLINE

I walked into *The Link* office and started chatting with our Editor-in-Chief, Kelsey Litwin. She tells me she thinks my idea to learn how to print a phone case is great, and hints that she needs a new one herself. All of the airhorns went off in my head.

“I'll 3D print you a phone case and write an article about it!” I exclaimed.

Since they opened, Cooney has been the sandbox's primary technician and one of only two full-time employees. He sees the space as a valuable resource for students,

Great things like 3D printers can be found at the technology sandbox.

PHOTO ELISA BARBIER

regardless of what they're studying.

"At first, we mostly saw Engineering and Computer Science students in the sandbox," said Cooney. "But recently, we've been getting more students from fine arts faculties who use our resources for their own pleasure and for school projects, as well."

Sure, there are idiots like me who want to use the sandbox to print phone cases, but there are some people who do serious things there.

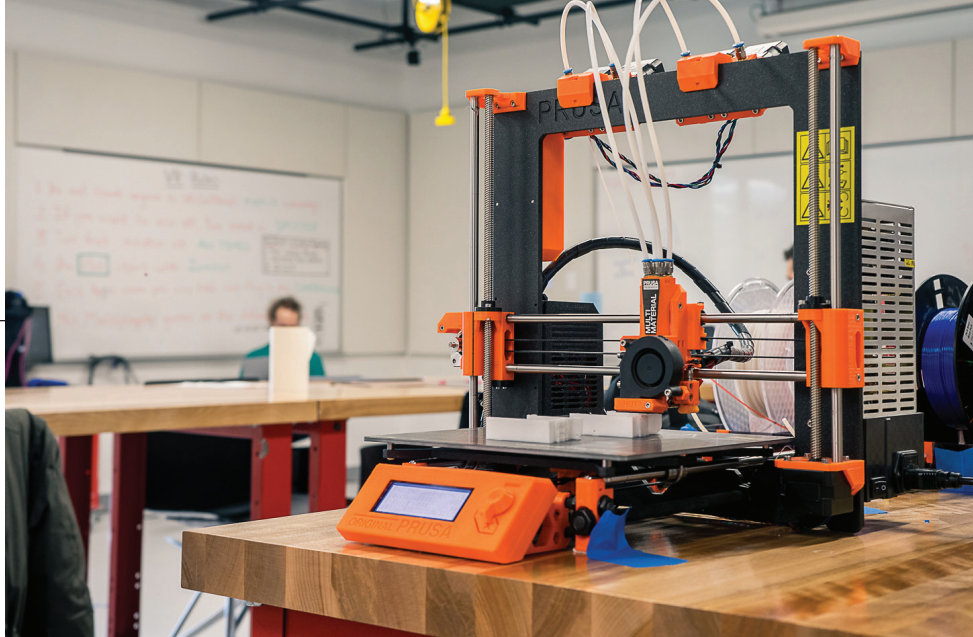
"People may not realize this, but you can literally borrow the gear to make a professional quality film with proper sound recording and everything, and play it on a projector, all borrowed from this room," said Mottel Zirkind, a volunteer at the sandbox.

Zirkind says that the school doesn't do a good enough job at telling people about all the resources they have at their disposal. And that's certainly true. The sandbox has been open for a year and I had no idea that there was a place at my school that I can just walk into and shoot some virtual reality zombies. Had I known, I'd have been in there everyday.

"Everyone that walks in here for the first time is that person who just wants to mess around with the gear," said Zirkind. "But, the more you interact with the equipment and learn how they work, the more you'll want to come around and hone those skills."

Cooney hopes that in the coming years, a tech sandbox could open at the Loyola campus.

"Having another location at Loyola would do great things towards meeting the needs of those students and providing them the same services they'd get here. Services that could be very beneficial for people in those majors."



The sandbox doesn't do research the way a university professor might. They have projects, but don't receive funding for it. People who are doing research, however, do come use the resources available at the sandbox. Staff and volunteers are also available to them as resources.

"If someone can come in here and learn the way I did, that's a great thing," said Michael Naccache, another volunteer at the sandbox. "Not only do you have the materials to do plenty of things, you have a very knowledgeable staff to teach you just about anything and that was a big draw for me."

"I came in to use a few pieces of their gear but quickly ended up learning new skills very fast," said Charlotte Rollert, also a sandbox volunteer. "The possibilities are pretty endless."

I really just wanted to know how I could make a phone case with emojis on it, which they were more than happy to help me out with.

### ONE DAY BEFORE DEADLINE

After learning that I could design my own phone case from home using a free internet software called Tinkercad, I spent the entire weekend crafting one that would say "Hi, im kelsey from the link lol" on it. The design looked flawless.

I came back to start printing. Things were looking really cool, at first. I was staring at it while it printed, mesmerized by the phone case appearing from nothing. This is what it feels like to raise a

child, isn't it? This experience, with all the sweat and tears, was one giant piece of the puzzle that is my own self-actualization.

As I was living the moment in pure ecstasy, it all came crashing down like Stanley Ipkiss' career after finding the mask in the 1994 film *The Mask*. I noticed that the case looked unusually big. Too big for Kelsey's iPhone 7.

"It's looking a little jenky," said Zirkind. Well, that was because I was printing out a case for an iPhone 7+. It was back to the drawing board for me.

I decided the best way to ensure this wouldn't happen again would be to use the same template but to shrink it to fit an iPhone 7, something that the sandbox staff was happy to help me with despite it taking forever and being a huge waste of their filament. It was getting close to their closing time, but they graciously allowed me to finish printing. It was looking amazing, I made about 30 Instagram stories about it.

I was so stoked. But then it all came crashing down again, when I found the case was now too small. How is the phone supposed to fit in the case if the case is the size of the phone?

I learned a new skill, but for what? I had failed not only myself, but *The Link*, again.

But in the words of Rahul Ranjan: "When you die, the people around you are sad but you don't feel it, because you are dead. It's the same thing when you're stupid." ☹



# Art Really Does Matter

## Meet Some Artists From the Student-Run Festival's 18th Edition

BY SHANNON CARRANCO, SIMON NEW, SAVANNAH STEWART, AND AYSHA WHITE  
@SAV\_EDEN\_S AND @THENNEWSIMONNEW

Concordia's Art Matters Festival—North America's largest Undergraduate arts festival—is just around the corner. Throughout the month of March, the 18th edition of the festival will be taking place all over the city, at locations like Concordia's VAV gallery, Espace POP on Parc Ave., and Studio XX on Berri St.

This year the festival has teamed up with Nuit Blanche and Festival Art Souterrain, working with over 70 artists to showcase 10 exhibitions. The festival will be comprised of paintings, multimedia creations, sculpture, live performances, video and audio installations, and much more.

Here are six talented and emerging artists featured this year.

### NICHOLAS RYAN

Nicholas Ryan is a music composition student at Concordia who aims to blur the line between Art Matters' audience and its artists.

Ryan's piece *Quartet (For Four Electric Guitars and Audience)* displays four upside down guitars, suspended from the ceiling about four feet off the ground. The guitars have only one string each—the A string—and a device stands by, plucking the string automatically. The audience is invited to tune each guitar at their own will, changing the pitch and collaborating with each other however they please.

His influence for the piece came from Serbian performance artist Marina Abramović, whose 1974 piece *Rhythm 0* gave an audience unfettered use of 72 objects on her own body for six hours. The objects ranged from a rose and a feather, to blades and a loaded gun.

The performance culminated with an audience member pointing the gun at Abramović, and another member



"Grandma's Bedroom"

COURTESY FLORENCE YEE

aggressively intervening.

"For a long time I've been trying to figure out a way you could do that with music," said Ryan. He acknowledges that in Abramović's piece, the stakes were dangerously high. "I'm kind of ambivalent about doing that with a human being, but doing that with guitars makes me much less ambivalent."

However, Ryan enjoys handing the audience the keys to his art. "The idea of inviting your audience to control the outcome of a piece—and to accept that—makes you vulnerable to your audience, because they could decide to destroy the piece," he said.

Ryan hopes for a sense of discovery to come out of his installation. "It would be nice to see a little kid with a parent, trying to tune a guitar, being amused at

the way the sounds change," he said.

His background in composition is very much applied for this unorthodox quartet. "The number is very deliberate. Writing for four instruments is a huge part of learning to be a composer. It is inviting people to take part in that practice who normally wouldn't."

Ryan said that he values the engagement of the public in the creation of a piece of music, and breaking down the boundaries between performer and audience.

"I couldn't think of a better metaphor for being out of balance."

Ryan's piece, "*Quartet (For Four Electric Guitars and Audience)*," opens at *Out of Balance* at *Galerie Espace* on March 8, running until the 18th.

## MEL ARSENAULT

Mel Arsenault is a mixed media artist, mother, and Concordia student.

Her artwork is dynamic, multi-faceted, and abstract. Arsenault paints, draws, uses ceramics, and objects to create scenes exploring the intersections of life, science, and technology. Arsenault is especially fascinated by minerals, and that most everything we use in the modern world is mined, despite the fact that the process is often forgotten about.

A lifelong artist, Arsenault said that as a child she spent all day obsessed with drawing, to the point where her index finger on her dominant hand grew crooked after being hooked over a pencil for endless hours.

"For me abstraction goes back to the universe, and how we think we know things but we don't," Arsenault said.

"Everything is rightfully abstract, even quantum physics is really abstract. There are so many things we don't know about. Not knowing relates to abstraction," explained Arsenault.

Arsenault believes it is "counter creative" to limit herself as an artist to only work with one media. "My work is somewhere between painting, sculpture, and installation," she explained.

She would rather describe herself as an architect for the way in which she creates meaning out of materials already in existence.

"Are they constructions or being constructed?" she often asks.

Arsenault draws inspiration from her reading material, scientific journals. "I prefer to look at things globally and microscopically," she explained.

She finds that as she reads, certain sentences will grab her attention and lead to further mental connections that inform her artistic work.

"[I'm] a hyper-physical person," she said, who is always thinking, reading, and trying to understand how things work. "I'm an artist with a scientific mind."

For a time, Arsenault worked behind a desk doing digital graphic design, which she found to be ultimately unsatisfying and difficult as someone who always

wants to be moving around.

She decided to go back to school, counting herself lucky for having a supportive partner, which enabled her to start a bachelor of Fine Arts at Concordia in 2014, the same year of her first stint with Art Matters.

*Arsenault will be exhibiting in BLUE-PRINTS at the VAV Gallery from March 5 to 16, in collaboration with Festival Art Souterrain.*

## FLORENCE YEE

Florence Yee's artwork *Trying* will take over a section of the *Myth Dealing* exhibit at Espace POP—12 feet of it, to be exact.

Yee's work is composed largely of oil painting, but her art has evolved into other mediums.

Her art piece for the exhibit, running March 5 to 18, shows an assortment of red and white rope knots fixed to the wall. These knots, tied in the traditional Cantonese fashion, represent a timeline for Yee.

"These knots kind of serve as good luck charms nowadays, they've kind of lost their initial meaning of recording an event. They used to be hung on walls where things happened," she explained. "But they're rope and fibre so that doesn't survive time very well. It's very ironic that a thing that was meant to record something has kind of disappeared."

A similar knot hangs in her grandmother's laundry room. "My grandmother was very close to me when I was young and still is," she said. Yee learned how to tie the knots with her, which is when she started thinking about the meaning behind the timeline.

"Me and my grandma looked up how to do it on Youtube and learned together. And I was thinking of all the times that she usually speaks to me in Cantonese and I reply in English," she said.

"I just wanted to kind of go through this wall, make it as a way of acknowledging all the times that I've failed to try and respond."

As she's felt herself losing her Cantonese over the years, Yee says she's become

emotional over language. Her art serves as a reminder of the importance of trying to hold onto it.

"It was kind of a way of guiltting myself into maybe trying to speak more Cantonese."

"The white knots are also an idea of all the blessings I've gotten from people that I've either not noticed, or their actions are just so daily and so mundane that you kind of don't acknowledge it."

Traditionally, white knots were used at funerals. "So I wanted to make a white knot for that as a kind of mourning for all the things I hadn't noticed," she explained.

In the original work, the knots are fixed to the wall with nails, however she was not able to use nails at the exhibition space. Her solution was to use band-aids instead.

"I'm interested in how that will change a bit of what it means. I'm not sure if this is kind of an ironic statement of me trying to band-aid this thing that I obviously cannot fix anymore, or is it that I am trying to still fix it but maybe I can still do it?"

*Yee will be exhibiting at Myth Dealing at Espace POP from March 5 to 18, and Tender Teeth at Mainline Gallery on March 8.*

## MATT HALPENNY

Matt Halpenny is an interactive media artist who navigates "the intersection between art and science."

Halpenny has previous experience making music, but when they began studying computational arts at Concordia they felt inspired to begin a new form of artistic practice.

Some of the knowledge that they use for their artwork, such as coding, is partly self taught and built off material learned in class.

Halpenny studied biology, chemistry, and physics at Concordia, but found it dry, close minded, and rigid.

"My whole life I've been very interested in the scientific aspect of things and how they work on a fundamental



level,” said Halpenny.

Their piece in Art Matters is called *Conductivity Gloves* and uses a “wearable technology glove” to create “gestural performances that are [...] lost within electronic music these days,” they explained.

*Conductivity Gloves* aims to question the paradigm of musical performance in modern society, and “the technology influences how the piece is built.”

Halpenny explained that their project started off with the glove and a few sensors. Then they built the software for it, experimented with code, tested out an initial performance “in a small intimate setting,” inviting two other musicians to perform with them so that the experience was unique to the viewers each time.

Halpenny is interested in the way that people interact with technology, and how scientists and artists can collaborate together to produce work.

“When you’re working with technology you’re creating a new experience for each participant. It’s constantly in flux, which creates a whole new way of interpreting the art, because you can’t just rely on the same things every time. It’s performative, even if there are no performers,” said Halpenny.

There is irony in the fact that Halpenny uses technology in pieces meant to critique it.

“It’s one thing to talk about how technology impacts us, but I feel that it’s another thing to actually use technology,” Halpenny explained,

“because it has more of an impact that people can see. It’s not about anti-technology, it’s about critically thinking about technology.”

“I’m pretty excited about it, this is the first time I’ll be presenting anything in an exhibition setting,” said Halpenny about showing their work at Art Matters.

*Their work will be on display at (Dis)CONNECT at Espace Pop on March 3 from 7 p.m. to 1 a.m.*

## ROXA HY

“I make the objects perform.”

Roxa Hy is an artist blending her background from Concordia’s theatre program with installation art and humour to start a conversation at Art Matters 2018.

Set at GHAM + DAFE, a gallery in Hochelaga, Hy’s *Good Thing You’re Wearing Sunglasses* aims to make the audience think about gentrification in the rapidly developing neighbourhood. But Hy’s work is not meant to be conclusive or educational, simply meant to open a dialogue in the community.

“I’m not trying to educate the audience, I’m not trying to prove anything, that’s really not the point. I’m just trying to talk, or just have a conversation,” she said.

The piece involves a smooth voice which guides the audience through the experience through headphones. Hy also works to explore methods of audience participation, and ensures that the

audience plays a significant role in the installation. In a previous collaborative work called *Ça a l’air synthétique ok bye* she asked, “How do you make that relationship playful and professional?”

Her group ended up paying audience members from the budget for the piece to perform tasks in a scene. The result is an absurd, amusing scene that comes off as lighthearted. And she said *Sunglasses* will have the same vibe.

“A lot of the work that I do is aware of its structure,” she continued. “It’s an anglophone school presenting work in a gallery that’s in Hochelaga, a neighbourhood that’s being gentrified so quickly right now.”

Hy will offer the show in French and English, using her first language to appeal to the francophone neighbourhood.

Although much of the details of *Good Thing You’re Wearing Sunglasses* are shrouded in obscurity, its purpose may be as obscure as its form. It will be interesting to see how different audiences produce different experiences for observers.

Hy got involved as an artist at Art Matters in 2015, followed by the role of curator and co-director the following year. As Hy looks forward to working with a dance centre and bringing her solo experience to future collaborations, she sees Art Matters as a formative experience in her career.

“My experience at Art Matters incredibly shaped the way I’m entering the art world now,” she said.

*Hy will be at GHAM + DAFE for The Art*

## The Shows

### bookworks

Galerie Mile-End Ame Art  
5345 Parc Ave.  
March 3-17

### (Dis)CONNECT

Espace POP  
5587 Parc Ave.  
March 3, 7 pm-1pm

### Myth Dealing

Espace POP  
5587 Parc Ave.  
March 5-18

### BLUEPRINTS

VAV Gallery  
1395 Réne-Lévesque Blvd. W  
March 5-16

of *Sinking* from March 12 to 24.

## SOPHIE WONFOR

Sophie Wonfor likes plants.

She thinks about gardening a lot, and about running a nursery with her sister. For her, flower arrangement is an esteemed art form.

The artist, who primarily focuses on drawing and writing, also uses plants in her practice, creating simple arrangements that delve into the language of plants, using them to convey human concepts and emotions.

"I've been interested for a long time in trying to use the inherent language I think that exists within plants and the gestures they make," she said. "We impose [...] our own reading onto that, but I've been interested in working with plants, talking about them but with them themselves."

She's fascinated by the relationships people cultivate with plants. "The way that taking a plant out of context changes everything and we see it [differently] and have this personal relationship with it, I find that interesting," she expanded.

Her artwork *Here to be held and how else, when to be held is to be helped* is a delicate arrangement of branches taped and tied together.

"This project is thinking about ideas about support and care, like holding each other up," she explained.

The artwork will be installed low to the ground in a corner of the exhibition space. Wonfor said that is the perfect



**"Modern Archeology: Writers Bay"**

COURTESY MEL ARSENAULT

spot for her artwork, as it mirrors the gentleness of it.

"I like the idea that someone might walk by it because I don't want to take up a lot of space and I think that my work is quite quiet," she said. "So you have to approach it, I think, from a certain attitude to really get anything from it."

Since moving to Montreal just over a year ago, this will be her first time being exhibited in this city, and the first time

she's involved with Art Matters.

"I'm really glad and fortunate to be accepted and I'm excited to be involved, because I'm still in many ways kind of settling in and figuring out life and school here. It'll be a good opportunity to meet people and see who's here." □

*Wonfor's work will be shown in the exhibit it's all i have to bring today running March 8 to 24 at Studio XX.*

### ***Tender Teeth***

MainLine Gallery  
3905 St. Laurent Blvd.  
March 6-17

### ***Out of Balance***

Galerie Espace  
4844 St. Laurent Blvd.  
March 8-18

### ***it's all i have to bring today***

Studio XX  
4001 Berri St., espace 201  
March 9-24

### ***The Art of Sinking***

GHAM + DAFE  
3425 Ste. Catherine St. E  
March 12-24

### ***pedagogy***

Espace Projet  
353 Villeray St.  
March 14-24

### ***Art Crush in Time***

Article  
262 Fairmount St. W  
March 16-27





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After high school, they moved back to Toronto, where Lopez worked some odd jobs.

Lopez was more mature than most students featured at a university art gallery. He's 37, but looks younger. He stands at average height. He has a light-brown scruff with some white poking out. His hair is much darker, no white. His cheeks are plump and his eyes green. He wore sandals, cargo shorts, and a soccer jersey under a zip-up hoodie.

Having children is even less common for the average undergrad. Lopez has a 9-year-old boy and a 4-year-old girl. Lopez even included some of the kid's drawings in his pieces.

He married Maria José Ricaurte, an Ecuadorian native, in 2006.

"I don't study arts, but it's where he puts all his feelings," Ricaurte said.

Lopez is a deeply emotional person. He said that when Ricaurte's father passed away, he cried more than she did. They had spent a lot of time at Ricaurte's grandparents' beach house, and walked along the coast during the low-tide.

Lopez depicted this memory as part of a tapestry-like canvas, titled "*Oasis De La Dicha*" in memory of the beach house. Ricaurte's father was painted as a blue stick figure on brown paper. The head was drawn in pencil on white paint. The figure walked toward the house. Below, a masking tape stick figure walked on four painted squares of alternating tones of blue: the low-tide.

Lopez recorded the time at which he had no inspiration one night at the VA studio. He pushed himself to create nonetheless. He drew 11:25 p.m. at the top right of the tapestry. Other drawings in the collage represented his daughter, the late Uruguayan author Eduardo Galeano, and an abstract heart of masking tape painted blue. Masking tape separated the elements. Lopez said the tape will age, "like wine," and turn more yellow.

At the time of the *First Impressions* exhibit, Lopez's sole income was government student loans and bursaries. His family relied on Ricaurte's babysitting work for income. Aside from the occasional sales of his art, Lopez has been

**"Carlo has a mission, which is to feed his family. I can't think of a better reason to be a contemporary artist than that."**

**Andres Manniste**

working as a custodian.

Recently, Lopez's artwork seemed to be increasingly in demand. Artists and gallery owners have spotted his work on Instagram, which Lopez uses actively. Since September, he's travelled to New York three times, selling a piece on one occasion while planning exhibitions for this year. He takes this as a sign that he may be on the rise.

Lopez wasn't always an artist, though he caught a glimpse of it in his mid-20s while working in a small hotel his family ran in Salinas, Ecuador.

"I always thought about making art," Lopez said. "I would fiddle with paper from time to time and then let it go, I wouldn't really take it seriously, but I felt something. There was some kind of energy. Something very strong."

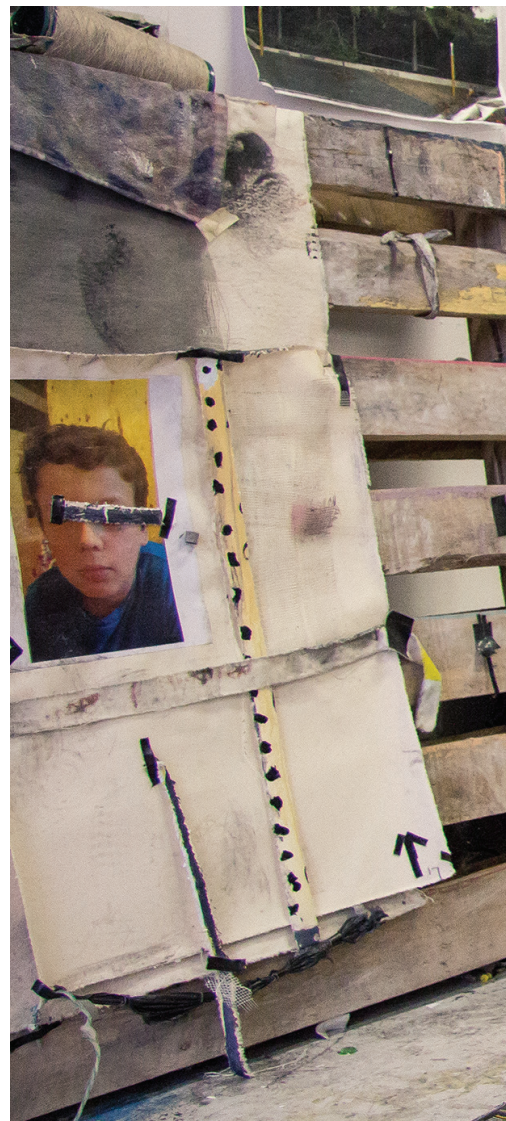
He didn't pursue it at the time.

In 2010, Lopez and Ricaurte settled in Montreal. Lopez, again, was working odd jobs.

After a few years, he decided he'd become a nutritionist, but first had to get a science diploma in CEGEP. At Dawson College, Lopez had taken an art elective where one of his teachers saw potential. He suggested that Lopez pursue studio arts, an idea which Ricaurte was opposed to.

"I said, 'No. Don't study art. It won't get you anything,'" Ricaurte said.

She later changed her mind saying,



"If Carlo likes doing art and feels happy, then he will do it well."

"It's like anything he touches is magical," said Andres Manniste, a visual arts professor at Dawson. "He has an extreme and innate sense of design."

Manniste said he's happy to have had the chance to have Lopez in his classroom. He explained that the charm of Lopez's work is the graceful presentation of the raw elements found in *arte povera*, an art that has its roots in creating works out of junk.

"It's good to look at, period—for anybody, because it's so crazy," Manniste said. "What's wonderful about his work is it looks all completely random, yet he's got a total sense of elegance."

Manniste said it's a couple steps above





Concordia University artist Carlo Polidoro Lopez's work can be seen at **BLUEPRINTS** exhibition at the VAV Gallery in March.

outsider art, art which comes from “uninstructed” artists, someone who didn’t go to art school. He even suggested that Lopez’s work is akin to that of the late American artist Jean-Michel Basquiat.

“Carlo has a mission, which is to feed his family,” Manniste said. “I can’t think of a better reason to be a contemporary artist than that.”

But a few years ago, it seemed like Lopez was done. He had fallen into a depression following the loss of six family members to cancer.

“I felt nothing. I couldn’t feel anything. I couldn’t feel love for art, for life. I didn’t know what euphoria was anymore. There’s a point where my dad would put on comedy shows so I could

laugh. I would try to fake it,” he said.

“It’s a scary place. It’s worse than hell. It is hell.”

More than two years have passed since, and it would be hard to guess that had ever happened to him.

In some of his works, the year 2015 is crossed out as a symbolic gesture for his recovery.

After the VAV show, he moved shop into one of the studios in the upper floors of Concordia’s fine arts building. It looked like the gallery. The floor was grey and the walls were white. And much like in the summer, Lopez’s “\$\$\$” works flooded the area. He’s been giving birth to a whole new series, “11 Varas,” featured at Art Matters’ **BLUEPRINTS**

exhibition in March, at the same gallery where he was in August.

Aside from that, nothing is set in stone for Lopez. All he has is encouragement from local and international artists and the hope of a collaborative show in New York.

But what’s important for Lopez is what Ricaurte said: “He has a gift.” ☐

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*Carlo Polidoro Lopez is currently featured at Concordia University’s Art Matters festival. His works are shown at Concordia’s VAV Gallery exhibit, BLUEPRINTS, at 1395 René-Lévesque Blvd. W. from March 5 to 16, Monday to Friday, 9 a.m. to 9 p.m.*



# Sustainable Fashion Made Affordable

## Tessa Battistin Takes Ethical Clothing Into Her Own Hands

BY MARISSA RAMNANAN

*“Remember to let her into your heart, then you can start to make it better.”*

The music of The Beatles oscillates through the air from the record player in a Mile End studio apartment, sinking into the wooden floors. The room smells like ink and cloth. The artist’s hands are strong and sure, movements purposeful and efficient as she presses down on the squeegee. The black goop slides over the screen, thins out into the white t-shirt. The wax of the screen is stained in blackness.

Tessa Battistin, 22, is an entrepreneur, artist, and fashion activist. A fresh McGill graduate, she created the local clothing brand Asset Designs, whose mandate is to make clothing using ethical and sustainable means.

She lifts the screen, and words are scattered onto the right hand pocket of the shirt, reading like a sigh: “Lilac-crusted thoughts follow honey-dipped dreams.”

The material of the shirt is so soft, and for good reason. It does not have the

blood and perspiration of overworked and underpaid factory workers. It is ethically sourced from fair wage, fair labour factories abroad.

Battistin’s eyes are a mix of hazel and amber. They’re clear and focused, steady, and dancing with kindness. She sees the world as an artist; everything has the capability to be art, even the most mundane of objects. She molds her experiences and the world around her into visual and literary pieces and prints them on clothing and bags. Her products are “lived art,” she said, “as it interacts with the wearer.”

Battistin was born in Montreal and grew up near New York City, where she had ample access to museums and art galleries as a child. Being immersed in the art world at a young age encouraged her to revere creativity, she said, and make that an important part of her life.

Her tote bags and lunch bags are made of organic cotton in a factory just north of the Jean-Talon market. The crew neck t-shirts are made in a factory in Scarborough, and

the cotton is “cut, knit and dyed on Canadian soil,” reads Asset Design’s website. Battistin went to Scarborough personally to see what the working conditions of the factory were like.

The pocket tees are from an American-based supplier that uses fair-wage labor factories in Guatemala and Egypt—although she is not stocking those any more. She is in discussions with Canadian fabric companies and factories to make her own line of clothing right here in Montreal.

“I’d rather not import it, if I can avoid it.”

Battistin makes her articles affordable and is as transparent as possible as to where the fabrics come from. Her garments are made with materials that are 100 per cent fair wage and fair labor abroad, or from materials made in Canada.

“There is no perfect method of consumption, because essentially you’re wasting resources no matter what when you’re buying something new. People aren’t going to stop buying new clothes,”

Asset Designs uses ethical fabric made from organic cotton grown in Canada.





Battistin applies her own designs on the fabric in the back of her room.



PHOTOS ELISA BARBIER

she said. Her stance is to educate people on new buying habits, teaching people how to repair garments, and buy things for quality and longevity.

At 16, she first learned how to silk-screen and fell in love with it. She started making t-shirts for friends for cheap and sold out within minutes.

Silkscreening was still just a hobby when she met her roommate, Charlotte Caillierec, at McGill University. She had brought all her screens to her McGill dorm room in 2013 where she continued to make articles of clothing for friends of friends.

In the last two years Battistin decided to take her growing business seriously. In 2017 she took part in the Dobson Cup at McGill, an entrepreneurship competition, where she pitched her business Asset Designs to the judges, where she made it to the semifinals.

"She is incredibly driven," said Caillierec. Battistin has some of the best time

management skills she knows. She will get up early in the morning, sit down and bang out work.

"She is extremely ambitious," said Caillierec.

Battistin now sells her clothing in three stores, one in Salt Spring Island in B.C. and two in the Mile End, the Art Pop Store and Empire Exchange. The rest is done through online shopping on her website and laboriously at farmers markets, including Concordia's.

Her studio, which she moved into last September, is the birth space of her new pieces. She personally prints all her products there by hand. Blank t-shirts, bags and pouches are stacked together on the left side of the room on shelves. To the right is another shelf, packed with finished pieces and misprints on the bottom shelf, all neatly folded. Everything is intricately labeled with post-it notes.

"There is a method to my madness," Battistin said. "Otherwise everything would fall apart."

Battistin started branding her art pieces and birthday cards she had made with Asset Designs as a young child, almost as a joke at her mother's suggestion, Asset being her first name, Tessa, spelled backwards. She stuck with it throughout the years, and decided to name her apparel brand after that.

Battistin illustrated all of her designs and wrote all of the poetry that is printed on her apparel.

"Asset Designs used to be an outlet for my artistic expression," Battistin said. "Now it has become a platform

for activism, and that is what's really important to me".

As Battistin began to make more products, she started asking where the textiles came from, and how they were made. That was when the activism came to the forefront of her brand.

"It's hard to be in this business and not ask these questions," she said. "If you're in the fashion industry and you're not being an activist about it, it means you're being silent. You're not taking it seriously, you're not taking a stance."

There is a cloth hanging in the studio, separating her work space from her bedroom.

She sits folded at her desk in a corner of the bright room. A beautiful bay window overlooks the snowy street below, natural light reflecting in her eyes.

"Asset Designs is a way to offer a solution for people who are looking to buy ethically-made, affordable clothing," said Battistin.

"The problem with this is often ethical clothing is extremely unaffordable," she continued. "Asset Designs is a way for me to express my art and my poetry, while also offering people something that is affordable."

"I'm someone who likes to eat organic, likes to exercise, and thinks about where my food comes from. Clothing is just another thing we should pay attention to. We put food inside our bodies, but we should also care about what we put on our bodies. We interact with our clothes just as much as we interact with the food that we eat." □

**"There is a method to my madness. Otherwise everything would fall apart."**

*Tessa Battistin*



**The Link Publication Society Inc.**  
**ANNUAL GENERAL MEETING & NOTICE OF ELECTIONS**

1455 de Maisonneuve W. Blvd. Room H-649

**THURSDAY, MARCH 22, 2018, 4 P.M.**

**Agenda**

1. Call to order
2. Election of a secretary
3. Reading and approval of the agenda
4. Reading and approval of the minutes of the 2017 AGM
5. Reading and approval of the minutes of the 2017 Special General Meeting
6. By-law amendments
7. Board of directors report for 2017-2018
8. Presentation of the 2016-2017 financial statements
9. Appointment of the auditor
10. Financial statements as of the last day of February 2018
11. Presentation of the preliminary budget 2018-2019
12. Election of the board of directors
13. Other business
14. End of the assembly

Concordia undergraduate students who are members in good standing are eligible to attend, vote at the meeting and run for a position on *The Link's* board. **Two (2) positions are open to MEMBERS AT LARGE** (paying fees) and **two (2) positions are open to MEMBERS OF THE COMMUNITY** who have had Link staff status within the last three (3) years. Candidates for the Board must present a letter of intent by Thursday, March 15, 2018 at 4 p.m. to the secretary of the board of directors by email to [secretary@thelinknewspaper.ca](mailto:secretary@thelinknewspaper.ca)

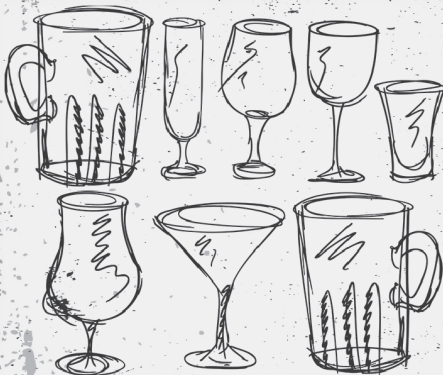
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**Election of 3 (three) STAFF REPRESENTATIVES on the Link's Board of Directors**

Eligibility: You are a member of *The Link* (paying fees) and you have the staff status with four (4) or more contributions and not a masthead member of *The Link*. **Candidates must present a letter of intent by Tuesday, March 13, 2018 at 4 p.m. to the secretary of the board of directors by email to [secretary@thelinknewspaper.ca](mailto:secretary@thelinknewspaper.ca)**

**Election of the Staff Representatives will be held Tuesday, March 20, 2018 at 4 p.m. in *The Link's* office.**

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The statue of John A. Macdonald in Place du Canada on Peel St. was covered in red paint the night of Nov. 11, 2017.

PHOTO ILLUSTRATION BRIAN LAPUZ @BRIANLAPUZ

# People's History of Canada: The Legacy of John A. Macdonald

## A Tradition of Assimilation and Starvation

BY FRANCA G. MIGNACCA  
@FRANCAMIGNACCA

When a Montreal statue of John A. Macdonald was vandalized last year, cries accusing the vandals of “hating their country” and dishonouring Canada’s “founding father” could be heard across the country.

To many, John A. Macdonald is not only Canada’s first prime minister, but the best one this country has ever had. He is the father of confederacy, without whom we would not be standing on this land today. He brought justice and order to our lands by founding the precursor to



the Royal Canadian Mounted Police, our economy flourished and our resources connected through the creation of the Canadian Pacific Railway, and in signing the British North America Act, we became a nation of our own.

What many do not realize however, is that Macdonald was also a father of genocide and starvation. He was racist, yes, even for his time.

“Macdonald’s were among the most extreme views of his era. He was the only politician in the parliamentary debates to refer to Canada as ‘Aryan’ and to justify legalized racism on the basis not of alleged cultural practices but on the grounds that ‘Chinese’ and ‘Aryans’ were separate species,” writes Canadian historian Timothy J. Stanley.

Macdonald’s legacy included a railway that spanned across the country, something he is still praised for today. In the early 1880s, over 15,000 Chinese men immigrated to build the railway. The men worked for \$1 a day, and had to pay for their own food and camping gear. The white workers on the other hand were paid up to \$2 a day and had their food and camping gear supplied to them.

The more dangerous stretches of the track were allocated to the Chinese workers, resulting in many accidents and deaths. It is estimated that at least one worker died for every mile of track that was laid through the Rocky Mountains between Calgary and Vancouver.

In “founding” the country, Macdonald signed the British North America Act of 1867, and created a nation on stolen land. This would lead to a nation of settlers, living on land that had belonged to Indigenous peoples for thousands of years, and to the oppression that continues to this day.

Macdonald was one of the architects of residential schools, institutions that would bring trauma to Indigenous families for generations—trauma that continues to harm Indigenous communities today. While he may not have acted alone, and the problem continued long after his death, it does not change the fact that Macdonald was pivotal in the

creation of Canadian residential schools.

While his government had already enacted laws and legislation such as the Indian Act in 1876, which made certain Indigenous cultural practices illegal and forced them onto reserves, Macdonald felt that Indigenous cultures were not being eradicated quickly enough, getting in the way of the settler vision that he had for the country.

He enlisted his friend Nicholas Flood Davin to investigate the success of assimilative boarding schools south of the border, which resulted in Flood Davin writing the infamous Davin Report, originally titled *Report on Industrial Schools for Indians and Half-Breeds*.

Macdonald defended his decision to bring a residential school system to Canada in the House of Commons, and his reasoning is so disturbing, that I hesitated to even include the following quote in this article.

Macdonald stated, “When the school is on the reserve the child lives with its parents, who are savages; he is surrounded by savages, and though he may learn to read and write his habits, and training and mode of thought are Indian. He is simply a savage who can read and write.”

From 1876 onwards, over 150,000 Indigenous children were ripped away from their families as part of a deliberate cultural genocide. For decades, children were forced to assimilate, not knowing their parents. To make matters worse, between 1942 and 1952, the government starved these children in order to perform experiments in malnutrition, and other medical experiments that some have likened to concentration camps. Some children even had health and dental care withheld from them, for the purpose of these experiments. The experiments were performed with the purpose of researching the effects of vitamin deficiency and gum disease in children.

Residential schools were unfortunately not the only method by which Indigenous peoples have been intentionally starved. Many believe that Indigenous nations died out after confederacy because their immune systems were unable to combat

the new diseases that European settlers brought over. While disease was part of the issue, Macdonald’s policies also led to the starvation of others.

In order to make way for the settlers, Indigenous people were only to receive food rations if they moved onto reserves. Once on the reserves, some of those rations had been left sitting so long that they were rotten, leading to more sickness and death. This followed a similar model to the starvations of the Victorian Era, in British India and Ireland.

As a response to the Red River Resistance of 1869 which established a Métis-led provisional government in what is now Manitoba, Macdonald cre-

**“[Macdonald] was the only politician in the parliamentary debates to refer to Canada as ‘Aryan’ and to justify legalized racism on the basis not of alleged cultural practices but on the grounds that ‘Chinese’ and ‘Aryans’ were separate species.”**

*Timothy J. Stanley*

## “Macdonald was one of the architects of residential schools.”

ated an oppressive military force that would set a precedent for the way in which law enforcement continues to treat Indigenous communities today. Macdonald created the North-West Mounted Police, a precursor to the RCMP, to bring “justice and order” to the reserves. It was this same military force that would back up the Canadian government during the failed 1885 North-West Rebellion.

Towards the end of the 1870s, Indigenous tribes of the West were discontent with the Canadian government. Bison herds had disappeared, leading to fur-

ther starvation, most of their land was signed away to settlers through treaties, and their towns were now being infringed upon by the railway. While this was happening, the Métis people were still recovering from the Red River uprising that had occurred a decade earlier. The fur trading in the Hudson’s Bay Company they had once depended on for survival was slowly phasing out.

All of this, along with the expansion of the Canadian Pacific Railway into Regina and Calgary in the early 1880s, led to an upset against the government that culminated in the 1885 Rebellion.

In 1884, the Métis in Saskatchewan brought Métis leader Louis Riel back to Canada from exile. Riel urged all people in the North-West to unite against Macdonald’s government, and soon the rebellion was born.

Wanting to end this rebellion, Macdonald decided he would use its leaders as a cautionary example for anyone else who wished to defy him. He used the full

force of Canada’s militia to defeat them, and sentenced Riel to hang. He also publicly executed a mass of Cree warriors.

In November of 1885, Macdonald wrote in a disgusting letter to the commissioner of Indian Affairs that, “The executions of the Indians ought to convince the Red Man that the White Man governs.”

Our justice system has continuously failed Indigenous communities in recent years, with everything from the Sureté du Québec’s treatment of women in Val D’Or to the more recent Colten Boushie verdict.

I am in no way saying that Macdonald is the sole cause of all the harm brought to Indigenous peoples, nor am I saying that he was the only racist person of his time. I am also not suggesting that our history books and monuments should completely erase Macdonald from existence. But if we don’t want to be complicit in his actions, then we need to remember him for all he’s done—and that includes remembering him for his genocidal actions. □

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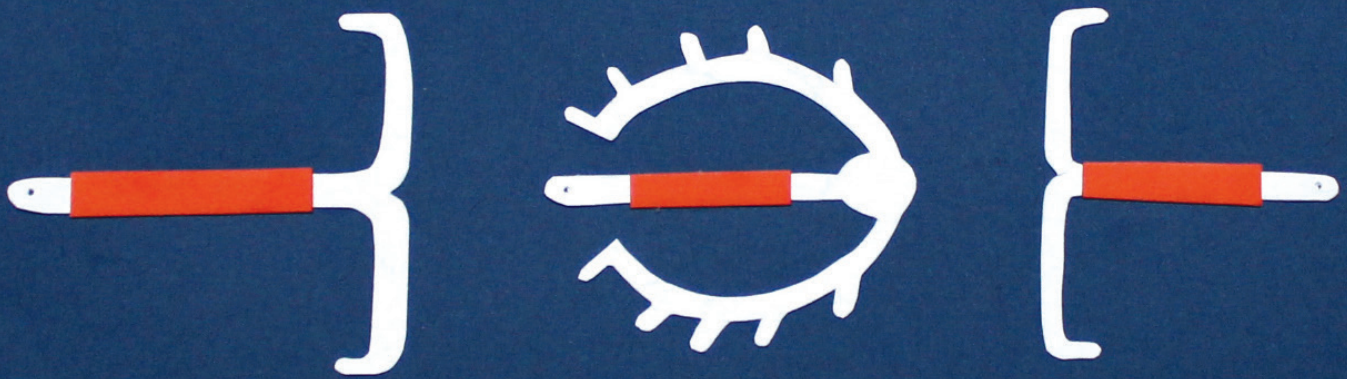
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# Sex Ed(itorial): The IUD's Complicated History

BY AYSHA WHITE

GRAPHICS EMILIEENNE EDMOND

Today, the intrauterine device is an innocuous device made of either copper or plastic. However it has a salacious history, one that is rooted in the differences between the global North and South.

While the IUD is a form of birth control intended to fit into a uterus, it has been used to further the political agendas of many people who do not personally possess a uterus, but believe they know what is best for uteri everywhere.

The IUD itself is an innocent piece of technology but has been used for nefarious, racist, and neo-colonialist purposes. In the western world, during the sexual revolution it was painted as the super empowered feminist alternative to the birth control pill until a version called the Dalkon Shield ended up causing great physical harm to its users.

These teeny T-shaped devices are inserted by a doctor through the cervix into the uterus and it remains there. It's one of the most effective forms of birth control ever invented.

There are two types: Hormonal or non-hormonal. Each functions differently but both ultimately create an inhospitable environment for sperm to exist in. This prevents pregnancy but not STIs.

According to public health expert Dr. Anne Burke, both types of IUDs are, "very effective in preventing pregnancy," and that choosing between the two comes down to the individual's preference. Burke is on the medical advisory committee of a campaign to

prevent unintended pregnancies, Power to Decide. Their website, Bedsider.org, aims to provide women with information about various birth control options that are available.

The non-hormonal IUD is made of plastic and wrapped in copper wiring. Once it interacts with the uterus' chemistry, it makes it impossible for the sperm to effectively fertilize the egg.

Some of its side effects are a heavier period and heightened cramps. It's also cheaper than its hormonal cousin which can be an added bonus for those hoping to avoid introducing synthetic hormones into their body. The copper IUD can be inserted for up to 10 years, according to Burke.

The hormonal IUD releases the synthetic hormone progestin which prevents sperm from reaching the egg by thickening the cervical mucus. Its side effects can include stopping or decreasing menstruation, and can be inserted for a period of three to five years, said Burke.

One of the IUD's potential negative side effects is expulsion, which means an ejection from its intended place within the cervix. The first year after insertion, 2 to 10 per cent of women will experience their IUDs expelling.

This is, of course, dangerous and can be painful. There is also a risk of pregnancy if the person doesn't notice their IUD has expelled, as sometimes the expulsion is only partial, but still leads to the same loss of protection.

Some people are more likely to expel their IUDs than others: people under 20 years old, who've never been pregnant, have a history of heavy or painful periods, or who've had the IUD inserted right after pregnancy are at a higher risk.

An estimated 5 per cent of Canadian women use IUDs. Globally, 14.3 per cent of reproductive-aged women use them.

**"I think [the IUD] becomes empowering for women to have, when all kinds of options are available for women and couples including men's contraceptives, and access to abortion"**

*Chikako Takeshita*

The pill is the most common contraceptive in Canada, though it is 90 per cent effective, while the IUD is 99 per cent effective. However, the pill needs to be taken at the exact same time every day in order to be most effective, which is difficult for some people.

Once inserted, there isn't much to worry about with an IUD. There are thin strings that will dangle out of your cervix that you likely won't feel, but they make removal easy for a doctor when the time comes. At-home IUD removal is never a good idea.

In an email, Burke explained that some possible reasons for the IUD's relative unpopularity in North America are that some healthcare providers do not regularly offer it as an option to their patients, or that they're not even familiar with the device at all.

The first documented instance of an IUD being developed was in Germany in 1909 by Dr. Richard Richter, who inserted a ring made of silkworm gut into the uterus.

The next important development to the modern IUD was in the 1920s with the Graefenburg Ring.

Developed by Ernest Graefenberg in Berlin, this IUD differed from its predecessor by replacing the silkworm gut with a spiral of copper, nickel, and zinc."

It was used widely in England and all British colonies (including Canada and Australia) but not in continental Europe or the United States.

IUDs in their current plastic form have been sold in US markets since the 1960s.

According to Chikako Takeshita, Women's Studies professor at the University of California and author of *The Global Biopolitics of the IUD*, they gained popularity as a method of birth control after health concerns emerged around the pill during the 1960s.

The flexibility of plastic emboldened researchers to test out various shapes and forms in the hopes of finding the perfect IUD—one that would prevent pregnancy, expulsion, pain, and excessive bleeding.

The IUD has been the subject of much debate and misinformation, some of it stemming from events in the 1970s involving one particular version of the

IUD: The Dalkon Shield.

The Dalkon Shield was developed by Dr. Hugh Davis and Irwin Lerner in 1968. It was a little plastic device that looked like a bug, with serrated edges on each side of a rounded body.

It was poorly designed and proved difficult to insert, leading to pregnancy, pain, and an increased risk for pelvic inflammatory disease.

Up to 15 women died after miscarriages because they continued to wear their Dalkon Shields; their doctors did not know the devices should have been removed during pregnancy. It left other women permanently infertile.

By 1974, its manufacturer A.H. Robins Co. was hit with multiple lawsuits and voluntarily stopped producing it. By 1986, IUDs were rarely found in the US.

But around the early 90s the hormonal IUD Mirena had begun to grow in popularity in Europe, where it was created. The Mirena has since grown in popularity throughout North America.

The danger of the Dalkon Shield was not a misconception, but it led to a cultural distrust of the IUD. Perhaps accounting for its low rate of use in North America in comparison to the 23 per cent of French, 27 per cent of Norwegian, and 41 per cent of Chinese women who use IUDs as birth control.

## POLITICS OF BIRTH CONTROL

Takeshita's book explores the IUD's differing uses and the opinions surrounding it in the global South and North. She advances the theory that the IUD was used as a tool of population control in







the perceived unruly, overly fertile South in the 1960s, and presented as a tool of empowerment for liberated western women constructed as individuals.

Her research outlines the dichotomy of the IUD: Presented and used as a tool of women's empowerment (but only for the right women, the *acceptable* ones) while also being used as an oppressive agent of the state and of racist, neo-colonial impulses.

The IUD's varying uses, both political and practical, can be compared to how a single source of light diffracts into many through a prism, explained Takeshita.

"They're not separate chapters. I wanted to argue that it was history that is entangled with each other and hides behind this one product or device," she said.

The metaphor represents how IUDs were used to further varying political agendas, how it has varying uses, and how women at varying intersections of class, race, North/South polarities, and marital status are either empowered or disempowered by their use of the device.

The IUD on its own is simply a physical form of birth control, but according to Takeshita it has been employed as a tool of colonial science.

"Science and tech were used to legitimize the superiority of the colonizing

party over the colonized," she added.

She describes colonial science by explaining how modern science was developed alongside the European colonial fever in the 18th and 19th centuries, benefitting from studying exotic flora and fauna as well as conducting experiments on the colonized people.

"Occupation went hand in hand with the development of science, and science justified colonization by giving medical treatments to the colonized people," she said.

"The argument that I made was that the development of the IUD was an extension of colonial science."

"Though it's no longer officially colonial times, we are still talking about [...] the people living in the colonies," Takeshita continued. "Using scientific methods to control previous colonial land and populations mirrors what colonial science was doing."

Takeshita notes that before *Roe v. Wade* assured access to abortion for American women, anything they could do to prevent pregnancy was important to them. This partly explains the construction of the IUD as liberating.

"[The IUD] was received as an empowering tool, but in practice it did create problems for individuals who received harm from it," said Takeshita.

During her research she encountered women who had a variety of experiences, ranging from positive and innocuous to a woman who had the Dalkon Shield cut out of her uterus, leaving her infertile.

She noted that recently the IUD has been in the news cycle because of Donald Trump and his threats towards the Affordable Care Act. Because the IUD can be inserted and left alone for a relatively long period of time, there was a rush of women hoping to get one inserted.

According to Takeshita, every country has a unique history when it comes to the IUD—especially when it comes to underdeveloped nations where politics lead to NGOs pushing certain kinds of birth control over others. For example, China developed its own IUDs as a form of population control.

Ultimately, Takeshita does not believe in making blanket statements when it comes to the IUD and its uses. Not all underdeveloped countries employ it as population control, and it is not empowering to all North American women.

"I think [the IUD] becomes empowering for women to have, when all kinds of options are available for women and couples including men's contraceptives, and access to abortion." □



# Nahm'sayin? Body Wash Is for Capitalists

DAREN ZOMERMAN  
@DAREN\_Z

It occurred to me, as prices rise and colours bolden on the storeroom shelves, that there's a reason I've always had a soft spot for plain old bar soap.

There is simple pleasure in opening an elegant, unchanging, and recyclable cardboard box, instead of a bottle adorned to appease the insecurities of my teenage years. That, of course, aside from the fact that body wash just kind of sucks.

I remember my disdain every time I use body wash at a friend or relative's home to cleanse the memories of yesterday's adventures. And it's not just the inability to extract the minimum amount of product you need that inspires my disdain, it's also the ineffective micro-beads found in many body washes that clog lakes, riverbeds, and oceans; the awkwardness of using the product; as well as the exaggerated, deodorant-clashing scents that follow me around, constantly reminding me why this morning's shower sucked.

Sure, purveyors of Axe body wash, my purchasing power has increased since mom stopped picking out my outfits. But that doesn't mean I'm going to relive the days when gross (14-year-old self read: awesome) commercials affected my understanding of quality. I'm a quasi-adult now and, by lower-case god, I'm going to act like it.

On that note, bar soap is where it's

at. It lathers within seconds, requiring just a small amount to remove the dirt, sweat, and road salt from my skin using ingredients that miraculously break down before reaching the Saint-Laurent. Soap has been around for centuries, making it cheap, efficient, long-lasting, and fucking luxurious.

Every shower with bar soap is its own beautiful, freeing, experience. Like reliving that first legal glass of wine in a gorgeous Montreal park, soap is a reminder that the people have the power to make thrifty purchases that work—yes, you can spend \$10 on a glass of cheap wine at a restaurant, but why not buy a cheap bottle and a sandwich for the same price to enjoy in *plein air*?

Soap will do that for you, and more. It'll be there when you need to get ready for your best friend's wedding at an age when you haven't even been able to lock down a steady paycheck, just as it will still be there waiting for you when your debit card gets declined next week.

Body wash, on the other hand, is the capitalist's dream product. It's disposable, cheap to produce, impossible to use small amounts of, and yet somehow expensive to buy. How this became the household product of choice for almost 70 per cent of Canadians is simply baffling.

Invest in body wash stocks, buy bar soap for yourself, and you'll never lose. Nahm'sayin? ☒

PHOTO ELISA BARBIER + DAREN ZOMERMAN



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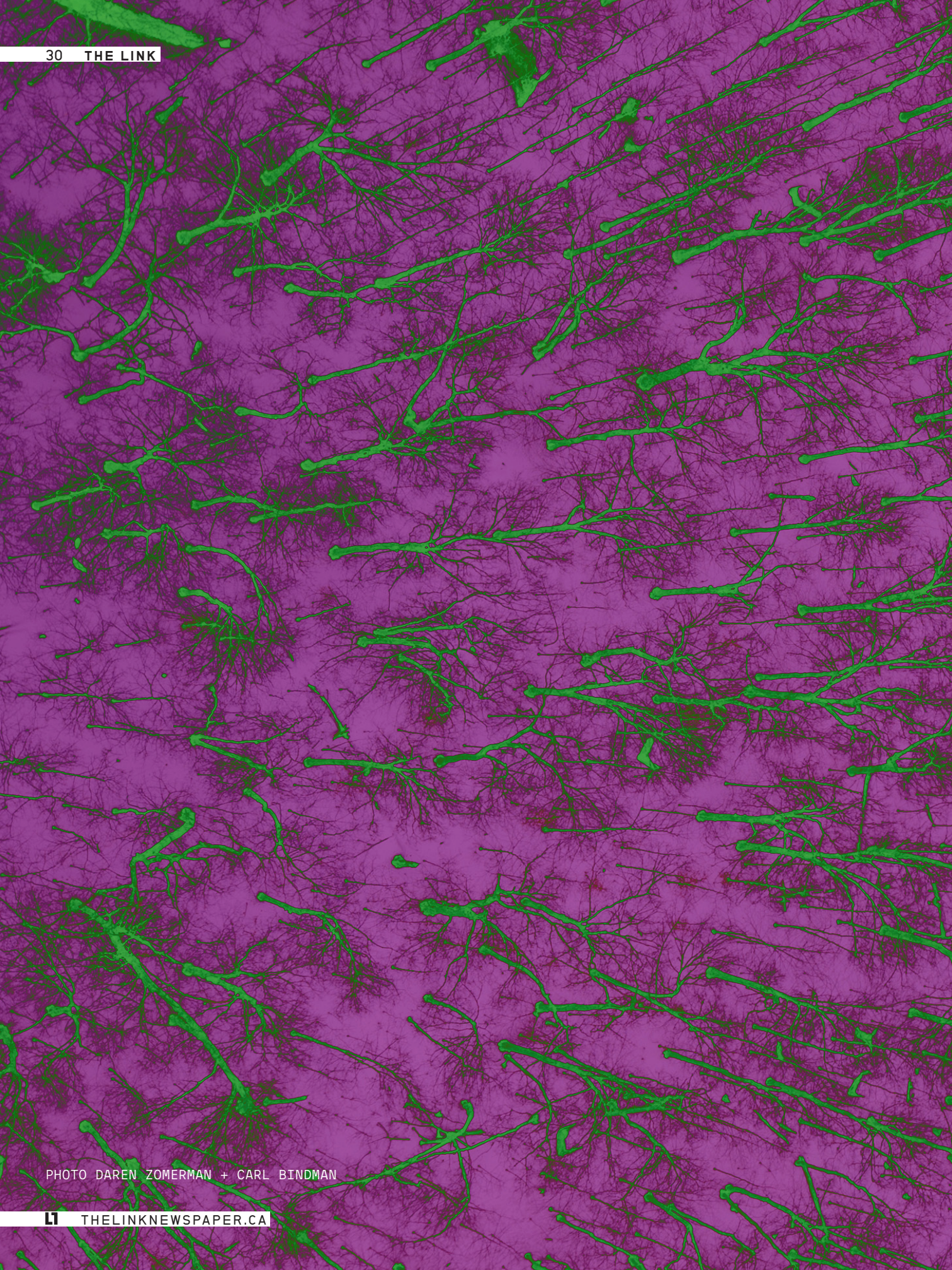


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# Down the Trade Hole

## Looking at Montreal's Barter Culture

BY SIMONA ROSENFELD

When something of yours is no longer in use, where does it go?

Do you throw it away and replace it with something new? Before you do, you might want to consider checking online—Montreal's trading community would happily take it off your hands.

The Facebook group called the MTL Trade Hole/Trou D'Échange, with over 9,000 members, is a hub for Montreal's trade, barter, and sharing community. It offers a platform for people to list needs, skills, or items they're looking for, and offload stuff they don't need anymore.

"There's just way too much stuff and not enough money, and this group really helps to make that work for people," says Maryanna Hardy, the group's creator and main administrator. Hardy says the group is all about fostering a sense of community and rethinking consumerist waste habits.

"Today I traded a *Lord of the Rings* quiz book for oranges," says veteran trader Aleksandra Kado. She recalls her strangest trade as an old violin bow for laundry detergent. "That was one of my first trades ever. I was like: That's great,

I get laundry detergent, and you get something I don't use anymore."

Kado is an undergraduate student at Concordia and she relies on the Trade Hole to make it by on a tight budget—even trading for food.

"I remember trading things for groceries a lot of the time when I needed them," Kado says.

The Trade Hole's rules are simple: No monetary exchange of any kind.

"There is a role for alternative types of exchanges to exist, simply because not everyone is employed and has access to a steady income," says Concordia eco-

nomics professor Jorgen Hansen.

As such, it's a great resource for students, people between jobs, those without a steady income—and Hansen says it provides a chance for traders to use their skills.

"I say that about our graduate students for instance," says Hansen. "They can provide tutorials for our undergraduate students."

"I've watched how people have become creative in how they can use the group to negate having to spend money," says Hardy.

As an avid trader, I have seen a growth in support through the trading community. I've even seen posts where people offer items and services for free.

In an effort to minimize waste, there's a growing trend wherein traders notify the group where potentially salvageable

items are located on street corners and sidewalks, under the caption "curbal alert."

I've developed relationships with recurring traders where we trust the process and don't haggle over the nitty-gritty. I no longer weigh the value of trade items. Rather, I trust that the financial side will balance out long-term. And it does.

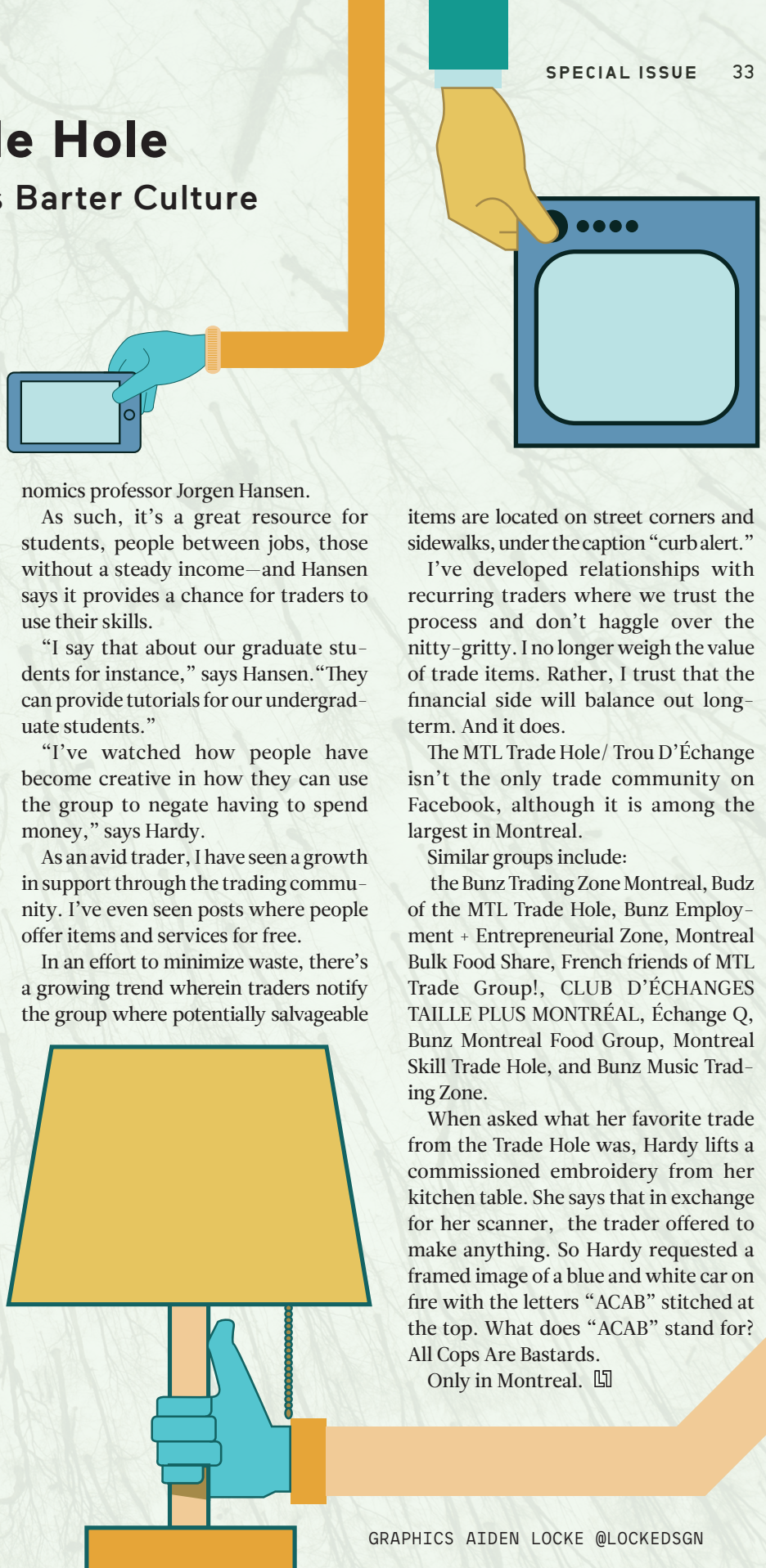
The MTL Trade Hole/ Trou D'Échange isn't the only trade community on Facebook, although it is among the largest in Montreal.

Similar groups include:

the Bunz Trading Zone Montreal, Budz of the MTL Trade Hole, Bunz Employment + Entrepreneurial Zone, Montreal Bulk Food Share, French friends of MTL Trade Group!, CLUB D'ÉCHANGES TAILLE PLUS MONTRÉAL, Échange Q, Bunz Montreal Food Group, Montreal Skill Trade Hole, and Bunz Music Trading Zone.

When asked what her favorite trade from the Trade Hole was, Hardy lifts a commissioned embroidery from her kitchen table. She says that in exchange for her scanner, the trader offered to make anything. So Hardy requested a framed image of a blue and white car on fire with the letters "ACAB" stitched at the top. What does "ACAB" stand for? All Cops Are Bastards.

Only in Montreal. ☒



GRAPHICS AIDEN LOCKE @LOCKEDSGN



# Not Yet Fashionable to Divest

## The Fight for Fossil Fuel Divestment Rests in Limbo at Concordia

BY MIRIAM LAFONTAINE  
@MIRILAFONTAINE

Divest Concordia has been pressuring the school to sell its investments in fossil fuel industries since 2013. Years of negotiations later, it remains clear the school won't be conceding to the group's demands, at least not in the immediate future.

More than ever, it seems like Concordia would rather sweep things under the rug than face the political roadblocks to fossil fuel divestment. In other words, It's not yet fashionable to divest.

Those pushing for fossil fuel divestment hope to see institutions remove their stocks, bonds, or investments in the fossil fuel industry, so the institutions' collective impact on climate change can be reduced.

Last February, Laval University became the first Canadian university to divest from fossil fuels. No other Canadian universities have followed suit.

The Concordia University Foundation makes investments with funds donated to the school, and uses the returns to fund research, scholarships, and bursaries. An estimated 5 to 10 per cent of the university's \$165 million foundation is currently invested in fossil fuels, said president of the foundation Bram Freedman.

After the creation of Divest Concordia, the school tried to address students' demands by forming the Joint Sustainable Investment Advisory Committee in 2015. The aim of the group is to give investment recommendations to the university's foundation. But that's all the group can do: Advise the board of directors of the foundation.

"That's the closest that students can actually get to talking about what's happening with the endowment fund," said Emily Carson-Apstein, who organizes with Divest Concordia and is the external

and campaigns coordinator of Sustainable Concordia. Even at that, she said, students are a minority on the committee.

"It's very many steps removed."

JSIAC consists of one student representative from Divest Concordia, one student from the undergraduate level, one part-time and full-time faculty representative, and three members from the board of Concordia's foundation. It's unclear, though, what happens in their meetings since until recently members have not been allowed to disclose what's discussed.

Carson-Apstein said no financial changes have come out of JSIAC. "From [2015] until now it's been about the same on the negotiation front."

Students in JSIAC don't get to come to the foundation's board meetings, and rarely meet with the foundation face-to-face. Instead representatives from the foundation relay their suggestions back to the foundation's board, but Carson-Apstein said this process makes it hard for student representatives to gauge how the foundation is responding to their demands.

In 2014, \$5 million from the foundation was set aside for sustainable investments, but Carson-Apstein said the school seems unwilling to set more aside. And with an infrequent number of meetings per year, it's no surprise students feel like they're being stonewalled.

From Concordia's perspective, things are going well.

"The Concordia foundation is taking a real leadership role in Canada in terms of responsible investing," said Freedman, who also sits on the JSIAC as the main liaison between student representatives and the board of the foundation.

"We've come quite a long way in terms

of being the first Canadian University to set up a sustainable investment fund, to joining the [Principles for Responsible Investment network], to looking at impact investing, to increasing our reporting transparency," he said. "It's been quite a shift in the last three to four years."

While the foundation has pushed back against fossil fuel divestment, changes have been made in other areas. In October, the board of the foundation adopted a responsible investment action plan. As part of that action plan, the foundation joined the the Principles for Responsible Investment network in January, a global network of investors backed by the United Nations whose mission is to reshape the financial system so it would "reward long-term, responsible investment and benefit the environment and society as a whole."

Even with the new action plan, Freedman said the board won't be looking to negatively screen against certain industries.

"I do not expect that we will come up with a list of products or industries that we would not invest in, for the whole foundation's assets," he said.

When asked whether the school has investments in weapons or tobacco industries, Freedman answered: "There may be."

### WHAT'S HAPPENING BEHIND CLOSED DOORS?

As part of the foundation's promise for responsible investments, pledges have been made to make the foundation's operations more transparent to the public. This year, the foundation's board said they'll be releasing a summary of their investments, and that efforts will





GRAPHIC CHRIS MICHAUD  
@IAMSIDCHURCH

also be made to make JSIAC's operations more open.

Since its inception, JSIAC has been run under a guise of secrecy, Carson-Apstein said.

The minutes, times and places of the meetings aren't public, and committee membership isn't either. Those attending the meetings aren't allowed to record what's discussed, and until recently, student representatives have been advised to not disclose anything discussed in the meetings to the public or the media.

"I get it, I know there's been a sense of frustration because the groups that they represent don't know what's going on, and then they think nothing is going on," said Freedman.

In light of this criticism, the board of the foundation has agreed to release summaries of each of their meetings, but Carson-Apstein remains critical, since it's ultimately the foundation's representatives who decide what stays private and what goes out.

### HOPING DIVESTMENT DOESN'T GO FORGOTTEN

Fossil fuel divestment was one of the Concordia Student Union campaigns last year, but student campaigns are constantly in flux. What's in vogue one year is discarded when a new CSU team gets elected and old executives leave.

But divestment isn't something that usually happens in one year, Carson-

Apstein said; it takes years of continued effort, and right now it looks like the school is banking on the hope students will just forget about the whole thing.

"They know that if they stall for four years most of the people who are causing trouble now will have moved on," said Carson-Apstein.

At McGill there's been a complete rejection of students' demands of divestment from fossil fuels, and so the direct action approach that comes with disrupting board meetings and holding protests is a more logical option for them, Carson-Apstein said. But at Concordia, many students hope to appear more reasonable so negotiations with the school can go more smoothly, she continued.

With that struggle in mind, a new group out of Sustainable Concordia has formed called the Sustainable Investing Project.

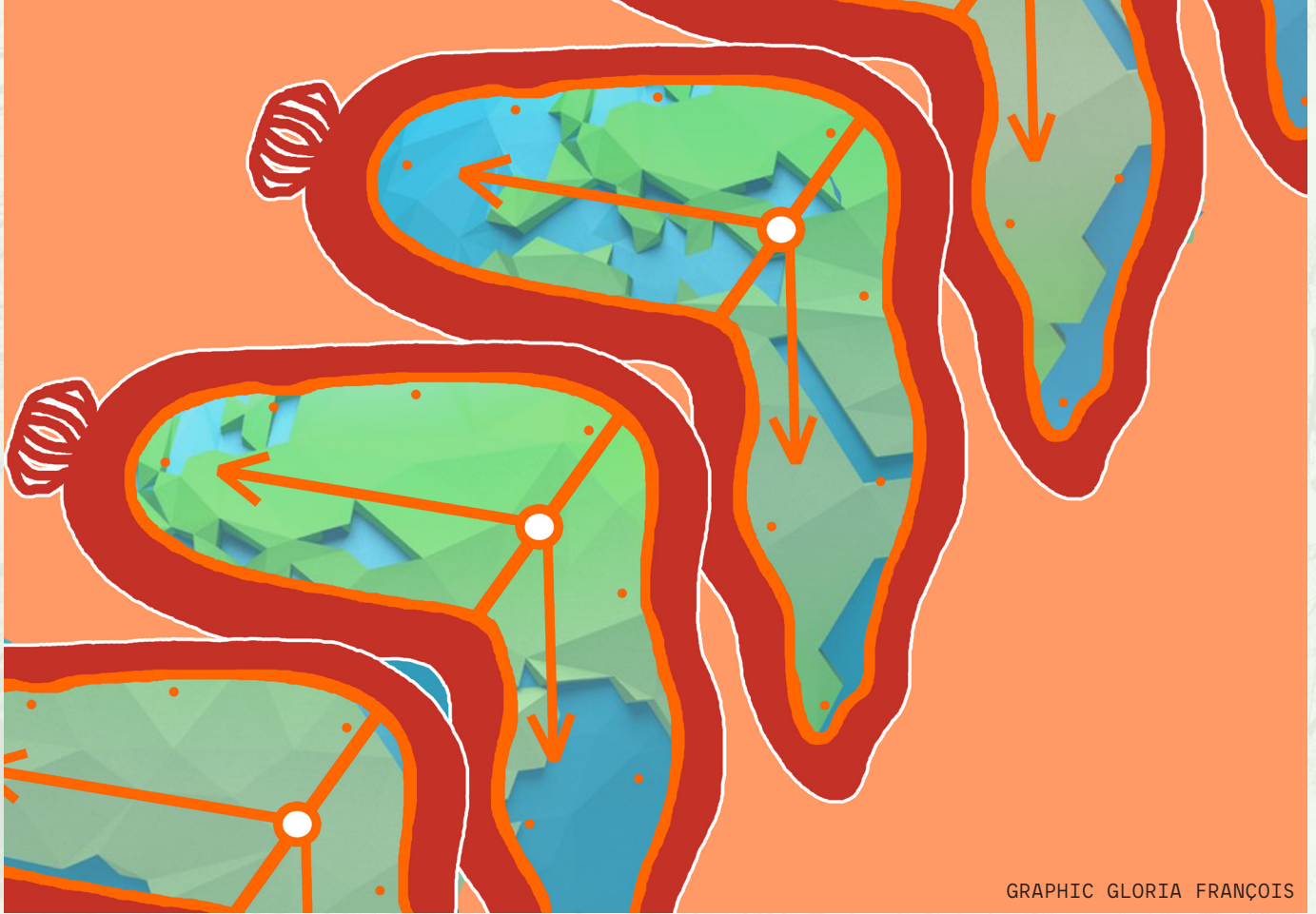
"I think we recognized that Divest Concordia, which is one of our two campaigns, had stalled a little bit in terms of how the JSIAC committee was moving," explained Mauricio Buschinelli, project leader and Sustainable Concordia's finance coordinator. "We felt like the committee was basically buying time and not really generating any meaningful discussion."

The new group's main purpose is to give sustainable investment advice to organizations that approach them for help, and to expand students' knowledge of sustainable investments, equipping them with the tools they'll need to keep pushing institutions—inside or outside of Concordia—to divest.

"We wanted to focus more on building the knowledge level of the community as a whole," Buschinelli said.

Since the project has only been running since the summer, the group is still establishing itself by reaching out to fee-levy groups on campus. Its broader goal is to work with organizations all around Montreal, and to release a guide on sustainable investments so those in divestment movements can move past advocacy to offer solutions instead. □





GRAPHIC GLORIA FRANÇOIS

# How to Count to Disaster

## The Challenges of Measuring, and Fighting, Climate Change

BY MADDY CAPOZZI

If you happened to pass by Concordia's GM building on the evening last March 18, you may have noticed a swirling sphere of electric-blue tendrils projected onto the adjacent building facade.

In the centre of that sphere of light was a countdown, ticking away by the millisecond: It said 15 years until 1.5 C; 28 years until 2 C. What you were looking at was the Climate Clock.

The clock is a large-scale data visualization project created in partnership with Concordia to add the metric of time to the conversation about climate change. The Climate Clock displays an estimated countdown of the time we have left before global warming reaches 1.5 C, and then 2

C, above pre-industrial levels.

Scientific consensus says that breaching even one of these thresholds will have disastrous effects on ecological integrity and human health. By limiting our impact to 1.5 C of warming—the goal set out in the 2015 Paris Climate Agreement—we will still be facing more severe heat waves, loss of land surface area to sea level rise, and a decrease in the world's drinking water supply. At 2 C, these symptoms worsen drastically.

The question at the heart of the Climate Clock is how does one measure the rate of impending, complex disaster when nothing seems amiss outside the window?

To address that gap, development

of the clock was led by David Usher, founder of nonprofit creative studio Human Impact Lab, and Dr. Damon Matthews, associate professor and research chair in climate science and sustainability at Concordia. The two were introduced after Usher went looking for a research partner at Concordia.

"He knew some people who knew of me," Matthews says, referencing his extensive body of research in climate change mitigation. Matthews serves as Concordia's scientific liaison to Future Earth, a global sustainability research initiative launched at the 2012 UN Earth Summit, and as partner of the Climate Clock project. Using data from



the Global Carbon Project, an initiative to gather knowledge about carbon dioxide, Matthews produces the clock's estimates each year.

"It's gone both ways actually," says Matthews. 2016 was an optimistic year—emissions had stayed stable for three years in a row, so the countdown date was pushed back by a year. "The next year emissions went up a little bit. That took about four months off the clock."

Designed as a large-scale projection, the clock has reach inside and outside the scientific community—it tours at conferences and symposiums all over the world. Most recently it was shown in Germany at the COP23 UN Climate Change Conference in November 2017. The Clock also reappears annually at Concordia, coinciding with the Global Carbon Project's latest release of data and the Clock's subsequent update. It's also online, available as a website and an app.

"I think we've succeeded in making something that's compelling and has an impact on people," he says. Less clear, Matthews admits, is how often that impact evolves into action.

Carmela Cucuzzella, a professor and research chair in integrated design, ecology, and sustainability for the built environment, was involved in the initial phases of the project. She says the original plan for the clock included interactive touch points that could be changed by users to show how small everyday actions can reduce the rate of climate change.

Such features could help motivate action. But whether you're speeding at a brick wall at 200 kph or 50 kph, you're still speeding at a brick wall. The story of climate change is not a single story, and there is room to question the fundamental assumptions upon which sustainability science research is built.

Paula Monroy, communication & engagement coordinator for Future Earth, has a different perspective to add as an Indigenous woman and former activist who grew up in the lush mountain town of Tepoztlan, Mexico. Dismayed by the violence she saw inflicted upon environmental activists, Monroy set out to explore how she might "work with the system"—framing the words in air quotes to convey her irony.

"I'm quoting because you can't really work with the system. It's like dancing with Satan," she says. "You can't really do that without joining him."

With a foot in grassroots organizing around environmental justice and another in bureaucracy and sustainability science research, Monroy is able to recognize the strengths and limitations of both. Her position challenges her to reconcile the differences between Western rationalist theory and the real impacts of communities worldwide.

Monroy graduated from Concordia with a degree in Urban Studies. She describes the opportunity to attend scientific plenaries and conventions as unique learning experiences, but contends that she doesn't believe in "sustainability," viewing it as "sustainability of capitalism."

"It seems like I hate capitalism, but

when it's just an idea: what is it really?" she asks. "Just being greedy and wanting more and more and more. Not knowing when to stop. That would be more of a disease than a concept of economics."

Monroy raises a point about sustainability in 2018. The question of how to live without destroying the environment has, in many places around the world, long been answered.

"There's a specific community that I got acquainted with in Oruro, Bolivia, called the Chipayas," she says. "They survived the Incas, even. And they're still here. The Incas are not. The Incas scattered when the Spaniards came. So in the end, it's not even a matter of being the strongest in terms of force, but just being patient and living in harmony with what the West calls the ecosystem—finding that balance with life itself."

Monroy speculates that a missing connection to the earth prevents many Western decision-makers from seeing what she sees. "The essence is there to just care for life because you're part of life," she says. "You don't see yourself as an alien."

As a piece of data and art, then, the Climate Clock reveals a tension between scientific knowledge and human behaviour. How do we get from inert facts to living emotions? From defining a direction to moving towards it?

For Matthews, the question remains as the next step. "How do we take this to be something that would not just cause people to pause and think, but also to translate that reaction into action? In terms of either personal action to reduce carbon footprints or government action."

To Monroy, it's answered. Her smile is wry. "It is what it is. We're here, we're learning, but in the end we'll see who is the last one to stand." □

**"How do we take this to be something that would not just cause people to pause and think, but also to translate that reaction into action?"**

*Damon Matthews*



# Bugged by Climate Change

## More of us are Eating Bugs to Save the Planet, So I Tried Some

BY ELAINE GENEST  
@EGENSTE



As Earth speeds towards a population of 9 billion, the importance of responsibly using agricultural land, water, and feed grows exponentially—as does the need to mitigate global warming’s damages.

Entomophagy—or put more simply, the act of eating bugs—could be our last resort to help the earth keep its growing flora and fauna.

Insects like crickets emit less greenhouse gas than livestock, and the Food and Agriculture Organization of the United Nations found that pigs produce ten to one hundred times more greenhouse gases per kilogram than mealworms.

Insects are fed with biological waste, which uses significantly less water than is needed for livestock and soy, which themselves also demand much more energy to grow. The FAO estimates that producing one kilogram of animal protein requires around five to twenty times more water than generating one kilogram of insect protein. And mealworms are more drought-resistant than cattle, since they require much less water to produce the same amount of protein.

Another benefit to raising bugs for feed is that less land is needed for farms.

At Insecto, a bug farm, bugs are kept in vertical chambers that are just as big as a linen closet. These chambers are significantly smaller than a farm that is used to raise livestock.

So obviously there’s environmental benefits to eating bugs, but are they safe to eat?

Many studies show the nutritional benefits of entomophagy, and research shows that eating crickets helps the body absorb protein, and many other vitamins that are vital for the proper function of the human body. But of course, the thought of eating bugs isn’t always the most pleasing thing to think about.

Similar to meat, the benefits from the micronutrients depend on what the farmers feed their livestock.

Insect farmers feed their insects foods that are rich in Omega-3, and foods that are high in iron, fibre, and fatty acids that help the absorption of protein in the body. Because there is no reason to feed insects pesticides, bugs also make for a fashionably organic option.

Edible insect entrepreneur Benoit Daoust has been farming crickets and insects for about four years, and began Insecto in June 2017. After living near a neighbour with a cricket farm, he was inspired to become an entomophagist.

After learning all the benefits of using bugs in meals, Daoust decided he wanted to build his own catering service with them.

Daoust said he wanted to continue to make his everyday life more eco-

friendly, and found insect farming was part of that process.

“I did some research and noticed that there’s no bug producers in Quebec, and we import everything,” he said. “Since I’m focusing on being environmentally friendly, there’s no reason why not to produce them here.”

Since then, Daoust has been looking into how to produce edible insects for food and feed locally.

There are many misconceptions around bug eating. Some think it means picking up bugs from the ground and eating them. Daoust wants people to understand that’s not the case. Most people who practice entomophagy eat insects that are intentionally raised with the purpose of being fed to humans. Daoust argues, “you wouldn’t eat actual food from the floor, either.”

After doing much research on this topic, I thought why not try out some bugs myself? I talk a big talk boasting about all the nutritional benefits and how good it is for the environment. As I am trying to make conscious efforts to better myself, health-wise and waste-wise, I decided to eat some crickets.

These aren’t crickets found in the depths of Notre-Dame-de-Grace’s Trenholme Park, neither were these crickets imported illegally from the other side of the world. These crickets are from the Insecto farm, and they have been raised and bred to be eaten by humans.

Lucky for me, the crickets had already been cooked and blended to create a





GRAPHICS GEORGE YANNOPOULOS @GY.DESIGN

powder-like substance, that was then used in a apple and blackberry muffin.

There wasn't any outstanding taste of dirt—or cricket—in the muffin. I didn't expect the muffin to have an extreme flavour, but I was surprised to learn how easy it is to integrate them in everyday baking and cooking methods, without having to see the bug being eaten.

For the rest of the day, I didn't experience any drastic changes in my body or sense of self, only thoughts of gratitude, in knowing these cricket muffins were made with nutritionally and environmentally sound methods.

If you're not into the idea of eating bugs, there's other ways you can incorporate them into your lifestyle, if you're looking to save the world from environmental disaster.

Concordia student Fionna Murray owns her very own vermicompost, an at-home compost that utilizes worms to reduce her waste—a reminder you don't

need to own a big farm in order to house your own bugs.

For more than five months, Murray has been feeding her worms food scraps to reduce the amount of waste she throws out.

"I didn't have space for a traditional compost so with the space that I have in my apartment, worms are pretty simple, and small scale" she said. Murray found that owning worms was a fun side project, and she felt good about helping the environment.

Murray stores her vermicompost under her sink in the kitchen, and said there isn't a stench to owning it.

"It smells like soil, really just soil—it smells really good!" she assures me.

She hopes that in a couple of months, the worms will decompose all of the food she feeds them. Then she'll be able to use the compost in her own plants around her house. The by-product, which is essentially part soil and part worm feces, is packed with nitrogen and all the good stuff for fertilization.

Although Murray doesn't eat her worms after they've been used, this is another example of how much impact insects have on the planet. Whether you farm your own edible cricket sanctuary, or have an at-home compost bin full of worms, both these methods are practical in slowing down the terrifying effects of climate change.

Who knows, maybe one day we'll all have to start eating bugs, so why not start small? 🐛



**"It smells like  
soil, really  
just soil  
—it smells  
really good!"**

***Fionna Murray***



# Not All Green Spaces Are Made Equally

## Eco-Gentrification and How We Can Avoid Pushing Out the Poor

BY ALI SIROIS  
@ALISIROIS

Pull up a Google satellite image of the intersection at Jean Talon St. West and Acadie Blvd. On the southwest side in the Town of Mount Royal, you'll see the houses are interspersed with lush vegetation. On the north side in Parc-Extension, the tightly packed apartments create a sea of grey.

Green space has not only been proven to help filter air, replenish groundwater and moderate temperatures, but has also been shown to improve the physical and mental wellbeing of city dwellers. But as is seen in Montreal's satellite images, green space is not always divided equally between citizens.

"This is what we call social injustice," said Simon Racine, the director of Vrac environnement, an organization that promotes green projects in the Villeray-Saint-Michel-Parc-Extension borough.

Over the past decade, the unequal distribution of green space in Montreal has increasingly been recognized as a social justice issue, and there has been a push, by groups like Vrac environnement, to increase the amount of green space in lower income neighbourhoods. But with this shift comes a paradoxical question: Can the addition of green spaces uproot the very people it's intended to help?

Sometimes it can. Green spaces make neighbourhoods more attractive and desirable. If this makes property values go up, lower income residents get priced out. That's eco-

gentrification in a nutshell.

Fred Burrill, a PhD student at Concordia University and anti-gentrification activist, said this pattern is complex and can manifest itself in a few different ways.

"There isn't anything inherent to greening projects that says they have to be a tool of capitalist development," said Burrill. "Where it becomes an issue is its use essentially by municipal governments as a motor for development."

A classic example of this is the development along the Lachine Canal and the creation of the Woonerf Saint-Pierre in the Saint-Henri neighbourhood, an alleyway that was transformed into a "living" street and park in 2010. The \$1.9 million project was originally pitched by the city as a way to reduce heat and improve circulation in the corridor by planting trees, but it has since become a hotbed of condo development.

"It generally had the effect of taking

that space away from the people who inhabited it when it was industrial space, and transformed it into a place for the performance of excellent, fancy lifestyles," said Burrill.

While cities may think they are improving the quality of life for people in the neighbourhood, in the long run this can prove problematic for low income residents of those neighbourhoods. Concordia professor and gentrification expert Peter Morden said this is often the case because city officials are more focused on economic gain.

"It's a tricky question because there are multiple stakeholders in these kinds of issues," said Morden. "Unfortunately local needs are often trumped by economic imperatives, much as we would like them not to be, particularly for those who are living in marginalized communities and without much of a political voice."

These dynamics are now playing out in Parc-Extension. According to Racine, there's a great need for green space in the neighbourhood.

"Parc-Ex has one of the lowest rates of green space per person in Montreal. The buildings are so tightly packed together and there's not a lot of place for greenery, and when there is a vacant spot, it's replaced by a condo," he said.

In an attempt to improve this situation, in 2013, the city proposed 11 new parks in the districts of Marconi-Alexandra,

**"The most effective thing the city could do in terms of greening and development, is to not use their greening powers as an incentive for condo developers."**

*Fred Burrill*





GRAPHIC PAIGE SMITH

Atlantic, Beaumont, and De Castelnau. One such park on De L'Épée Ave. was described in the city's plans as "a new gateway to the neighbourhood."

While the causality of eco-gentrification is at times difficult to show, it is evident that Parc-Ex is undergoing a transformation. With the new Université de Montréal campus set to open in 2019 and the recent sale of the Johnny Brown building to luxury apartment developers, a new gateway has been opened indeed.

"With all the new actors in the neighbourhood, and especially in a place like Parc-Ex, it's kind of indicative of a certain white recolonization," said Burrill. "The question that has to be asked is who are those things going to be for and why was it not public money's priority when it was only poor people living there."

All this is not to say that green spaces should not be implemented in lower income neighbourhoods; quite the opposite, Burrill said. But when doing so, it's important to find balance.

"The most effective thing the city could do in terms of greening and development, is to not use their greening powers as an incentive for condo developers," said Burrill. "If a borough

wants to invest massively in park development, that should be coupled with a moratorium on condo development and investment into social housing. It's about balancing those priorities instead of leaving a lot up to private developers."

With the new park expected at the corner of De L'Épée and Beaumont Aves., just across from the new campus, plans were put in place by the borough to make sure 120 units of social housing would move in a corner away on Querbes Ave. But last month, news broke that the building was sold to another developer. The loss of 120 units of social housing comes as another 21-unit condo building is planned to open this year just blocks away at 6900 Outremont Ave., despite the fact that 90 per cent of locals are renters.

To ensure that everyone in the neighbourhood has a say, both Morden and Burrill also stressed the importance of community involvement.

"Community buy-in and involvement is certainly a better way of public development than the top down development approach that is usually practiced," Morden said.

For newcomers to a gentrifying neighbourhood, these concepts are important to remember. New homeowners may

want to beautify their properties and surrounding areas, but according to Burrill, to really help the community in the long run, it's important to listen.

"It's not like people are doing something wrong, but like all aspects of urban change or development, it interacts with the underlying economic transformation of the neighbourhood," said Burrill.

"Get to know your neighbours and see what they're doing. Arrive in listening mode rather than arrive as the innovator."

Like any investment in a low rent neighbourhood, creating new green spaces risks attracting stakeholders who want to reap the benefits of inexpensive property. Burrill said that to counteract this, and to bring actual benefit to communities of these neighbourhoods, those partaking in green projects must ultimately remember who the spaces are meant for.

"I think the only way for any project to avoid playing into that dynamic, not just green projects, but any social or cultural innovation, is to also be a project that is actively working against gentrification," said Burrill. "That has to be part of it, otherwise you just get eaten up in that machine." □



# Yeah, Me Too.

## The #MeToo Movement Is Bringing Survivor's Stories to the Front. This Is Mine.

BY ANONYMOUS

Let me tell you the story of my rape.

When I was 16, I fell in love with a man 22 years my senior. The first time I saw him, it was a sunny, breezy day. He was sitting on a park bench near the home I grew up in, strumming a guitar and drinking wine out of a red plastic cup. Something about him drew me in. I walked over, asked if I could sit with him.

We talked about the Jack White solo album that had come out earlier that year, and Steinbeck books, and Buddhism. I found him very handsome and smart. None of the boys I knew were interested in the things he was interested in—the things I was interested in.

He tried to kiss me that day and I turned him down. But after I went home I decided that the next time he wanted to kiss me, I'd let him.

I can still remember how much I tingled that night, how much I longed for his lips and his touch. I had never felt so strongly for anyone before; I didn't know what to do with those feelings.

I visited him while he gardened a few times. I could see his house from the front window of my room, and when I saw him out on the lawn I would walk by casually, as if I had stumbled upon him. It always gave me butterflies to talk to him.

The next time he invited me in, we talked about politics and sexuality and literature over coffee and cut up peaches. He said he would like to have sex with me. I said I'd never done it before. He told me not to be scared. I said okay.

I left his house with a borrowed Steinbeck book in hand. I felt irrevocably changed.



GRAPHICS KAYLEIGH VALENTINE







**“There is a reckoning going on, but many don’t want to hear it. They don’t want to change.”**

I remember thinking to myself, “I’m a woman now.” Really, I was just a child playing dress up. I know that now.

We began seeing each other every week, on Sundays. When I told my friends about him I pretended he was 19. A couple years later, I found out many of them knew all along.

It’s hard to pinpoint when things got bad with him. I think it happened progressively, over time. But I think there were traces of his dark side right from the start. I just couldn’t see.

It took me longer than it should have to realize that the sex was only ever about his pleasure, never mine. I remember begging him one day to go down on me, just once. I just wanted to know what it felt like. He never did.

He also wouldn’t look at me during. He didn’t want me to look at him either. Often when I looked into his face searching for his gaze, searching for a sign of intimacy besides our bodies pressed together, he would tell me to close my eyes. He would cover them if I didn’t, or hold my head to the side so I couldn’t see him.

There were times I told him no, I didn’t want to. I would always relent very soon after. At first it was inconsequential, I got over it quickly. Toward



the end, when he wanted more from me, it caused me a lot of shame.

The particularly harrowing experiences started out few and far between. But after a few months it became routine for me to start crying by the end of it. Sometimes, it could make me feel so horrible. I don’t remember ever talking about the crying with him.

But while all this was happening, I was, in a very complicated way, so enamored with him. He had a mind that captivated me. I wanted to know his thoughts on everything under the sun.

He spoke to me like I was an adult, not a silly teenager. He read all my stories and poems, giving me feedback on every single one. I regularly borrowed books and CDs from him. In a neighborhood where I felt isolated, he was truly my closest friend. It was as if my heart burst every time he kissed me. So I tried my best to keep up

with his wants and needs.

Inevitably there came a time when the pain caused by being “intimate” with him became too much to bear; it outweighed the flutter I got in my stomach when we were together.

That’s when it happened.

I said no, and actually stuck to it firmly for a long time. But he wouldn’t have it. I felt trapped. His body like a cage over me, holding me down. I pushed his hands off me with increasing violence, shaking my head, but my helplessness won. How did I think I was going to make it out of there?

And so I stopped. “Okay,” I said. I saw be it.

I left in tears. I think I remember holding my shoes in my hands. I sat out on the patio at my house for a long time. That was not the last time I spoke to him, but it was the last time I went over to see him.





Over the years, the way I feel about what happened changes. For a while I felt so incredibly close to being okay, that it was good enough for me. I got over the feeling that I had brought it all on myself. I could live with the scars, grow with them. I would go a few days without thinking about him, and when I would break the streak, I marveled at that fact—that I could go four or five days without thinking about it. I rarely made it further than that. Lately, I haven't had that luxury.

When I hear stories of rape and sexual abuse, I can ache so badly it makes me tired. Hearing stories of women and girls suffering, in ways often so much worse than I did, can evoke such a visceral reaction at times—even when on the surface I look perfectly calm.

With the #metoo movement, the case of former United States Olympic gymnastics team doctor Larry Nassar, countless

public figures being ousted all around, and now allegations of sexual misconduct at the school that is essentially my second home, I am exhausted. I am so exhausted.

Since the Harvey Weinstein scandal broke back in October, I've had to revisit that incident time and time again, re-analyzing his actions and mine, reprocessing it over and over. Throughout the heavy societal conversations about assault and harassment, my once-buried fears about what happened resurfaced. I often wonder now what I'd do if I saw him on the metro, if he came into my work. New fears have come up as well.

I've come to realize that there are many who want to get these conversations over with as quickly and quietly as possible. There is a reckoning going on, but many don't want to hear it. They don't want to change.

I can't help but fear that I'm hurting for

no reason, that everything will go back to the way it was when all this blows over, that all my pain will have been for nothing. I'm wondering how I can make sure that doesn't come true. I'm wondering why the burden is on me to care so much.

It was a freeing realization when I learned how to stop blaming myself for what was done to me. I can now see the extent of his abuses towards me in a way that I just couldn't when I was 17—how his actions greatly outweigh any responsibility I thought I had in it by going back there every week, by letting myself fall for a man I should've known was no good.

I'm older now, and the blame I once forced upon myself is gone. I see, with increasing clarity as each day passes, that this is not something I got myself into. This is something that is imposed upon me and countless other girls and women, in a systemic way.

The ones who are uninterested in getting to the root of the issue and making the changes needed to address sexual violence at its core are complicit in maintaining the systems of oppression that are a cause of the rape culture we live in.

They are the ones I blame now. I blame the bystanders, the ones trying to rush through the conversations, trying to wrap it up as quickly and quietly as possible. I blame the people who are refusing to listen, who are refusing to make a change. You did this to me.

I think women are so resilient. Every woman I've met who bears scars like mine wears them so powerfully, even when they don't think so themselves. I often can't believe how many women I share scars with, how many of us have learned to just keep surviving—keep thriving.

I ache when I think that women keep experiencing this pain because there are people who have the privilege of being blind to it. I wish those people could feel what I feel.

I'm not sure what I expected from writing my story down. Maybe it'll bring some sort of change. Maybe it'll change a mind, change the narrative. Maybe another woman will read this and will feel less alone. Maybe that's the best I can do. □



# All Skates On Deck

## Researchers, Coaches, and Players Look to Grow Sledge Hockey Across Canada

BY ALEXANDER PEREZ  
@DASALEXPerez



Women's Sledge Hockey of Canada gather by their bench during a practice in Montreal.

PHOTOS ELISA BARBIER

Winter sports were something Véronique Major regularly engaged in. She wasn't much of a skater, but the Quebec native enjoyed cross country skiing and snowboarding.

It wasn't until the Concordia student's accident that she would be pushed in a different direction.

When she was in Saguenay, Major's head turned to sledge hockey. Players from Montreal came to introduce the sport and it piqued her interest. When Major traveled back to Quebec City, she tracked down a local club and started to play for Les Quebecoises.

Sledge hockey is the ice hockey alternative for para-athletes with lower body disabilities, according to the Canadian Paralympic official website. Players perch themselves on a bucket, which is attached to a frame with two blades attached to the bottom of the sled.

Unlike traditional ice hockey, sledge players handle two curved sticks. Spikes are attached on the bottom of them, allowing players to dig into the ice and push both arms forward in order to glide.

Preparing to debut in a new sport, Major was making her way into unfamiliar territory. Having never played hockey, let alone sledge hockey, the rules, strategies, where to go, and how

to play presented a new challenge.

"Sometimes I didn't understand why I got penalties," recalled Major.

After skating her way into a new sport in January 2013, two years after her accident, it took Major a full season to become well-versed in the regulations of the sport.

Now that Major has gotten used to the rules of the game, it has come down to acquainting herself with her surroundings on the ice—which strategies were appropriate in a particular situation. Major, who now plays for Canada's para-ice hockey team, said she's trying to learn the most she can in the meantime.

The intensity on the ice is relentless. It's stop and go, described Major. Cardio is crucial, and players have to constantly follow the game, know when to slow down and accelerate at the right moment.

"It's pretty intense," she added.

There's no avoiding the physicality of the game, constantly propelling your shoulders forward, trying to gain possession of the puck, all while struggling to avoid being pinned on the boards surrounding the ice surface. The sport is demanding on the body, but what Major and her teammates are scared of most is concussions.

"I've had some pretty hard hits," said Major. "I know some teammates that had concussions falling on the ice

or getting hit. Personally I [haven't had any] since I've played."

While concussions are a recurring injury in hockey, muscle overuse has been just as common, specifically in the shoulders.

Alicia Gal, who is currently pursuing her Ph.D at Carleton University's Bio-medical Engineering program, is aiming to help improve the sport overall, with her focus being injury prevention.

Gal's research is centered on community-level sledge hockey. She added that the buckets that players sit in at this level of playing are "very basic, plastic, tiny seats." Sledge

**"I really liked the feeling of being on a [sled], moving around and feeling free to play a game like everybody else."**

*Véronique Major*



hockey equipment hasn't been modified since it came out, said Gal.

At first, Major didn't have a sled of her own and had to rent one during her first two seasons. It wasn't properly adjusted to her size, nor was there proper cover at the front. It was difficult, she said, but this didn't hinder her experience when she first took to the ice.

"The first time I tried sledge hockey, I really liked the feeling of being on a [sled], moving around and feeling free to play a game like everybody else," said Major.

Gal added that the change to carbon fibre sticks for the players is a good start. Carbon fibre is lighter while also being a stronger material.

The constant use of the shoulders puts a strain on them. Carbon fibre material can reduce the force that causes the overuse of the shoulder muscles.

Though equipment design is one aspect of the sport Gal wants to see improved, her research investigates other functions within the sport, such as a player's stroke and arm movements, as well as the muscle contractions, all through different technologies. She is specifically looking at internal trauma of the shoulder.

Maxime Gagnon, head coach of Team Quebec, said that the program is currently working on active practice, off the ice, to be sure players are working better on their physical shape. For Gal, her study looks in

depth in sledge athletes' body structure and movements, called biomechanics.

"Looking at one stroke you can look at so many things," said Gal. "By using the technology that we're trying to work with, it will be able to give us a much more accurate sports specific environment [and] more accurate information."

The biomechanics of the sport, said Gal, would be improving the stroke and balance of the sledge. Being able to get players to point the stick in the right direction or by changing their body composition to lean forward a bit more, while being more cautious on the sled, could reduce the forces being transferred into motion, rather than into the body.

To be able to track muscle movement in the body, Gal and her team use something called Electromyography, or EMG for short.

EMGs are able to collect the voltage of a muscle. Then there's a contraction, where the muscle gives out electrical activity called a biological signal, Gal said. They're used to see which muscles are being used and which ones aren't, so that players can start focusing on specific areas of their body to help make them stronger.

"These sensors are on the outside of the skin, and when you put them in the right spots, they should be able to pick up the muscle being activated," she said.

## TIME FOR A CHANGE

Gal hopes to help develop sledge hockey in Canada. Gagnon and Major share the same sentiment. Though Gal hopes to improve the physicality of the sport, Gagnon's goal is to encourage more players to participate in sledge hockey. He wants to help popularize the sport among youth, although he acknowledged the difficulties of doing so.

Gagnon said that the distance across Canada is what is hard about promoting the game. He added that, overall, para-sports aren't as widely recognized.

Major wants to see an exclusive women's team have a place in the Paralympics one day. But Major also said that players who come from regions such as Saguenay or Sherbrooke aren't coached as well as players in Montreal.

"They need more skilled coaches, they need more development."

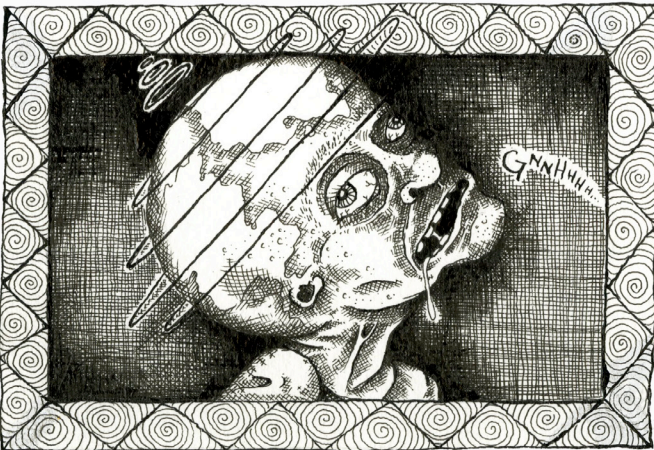
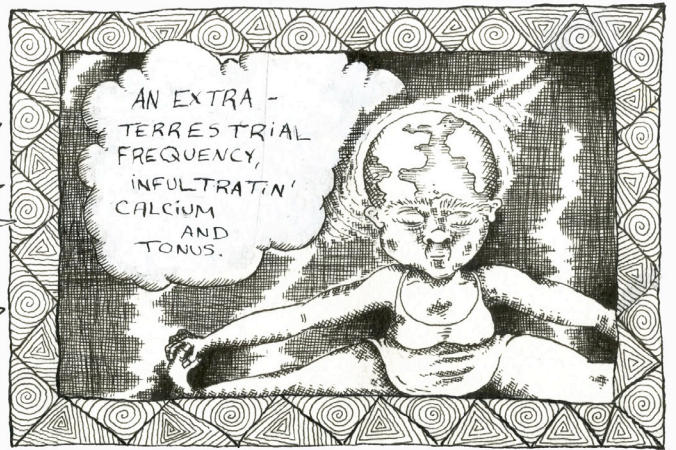
Since 1994, sledge hockey has been part of the Paralympic Winter Games, but there's only been a men's team. Gagnon agrees with Major, and wants to also see women's sledge have their spot in the Paralympics games.

"I [don't think] we have enough team sports for women only," said Gagnon. "We developed for men, and we have to develop for women at a team level [with] the same energy." □





Satellite of Luv by Moragh Ailish Rahn-Campbell @madd.egg

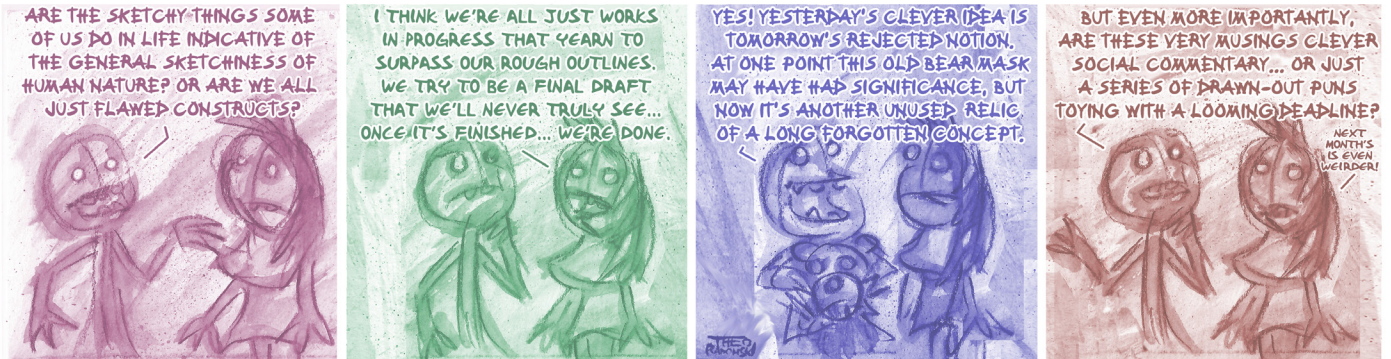


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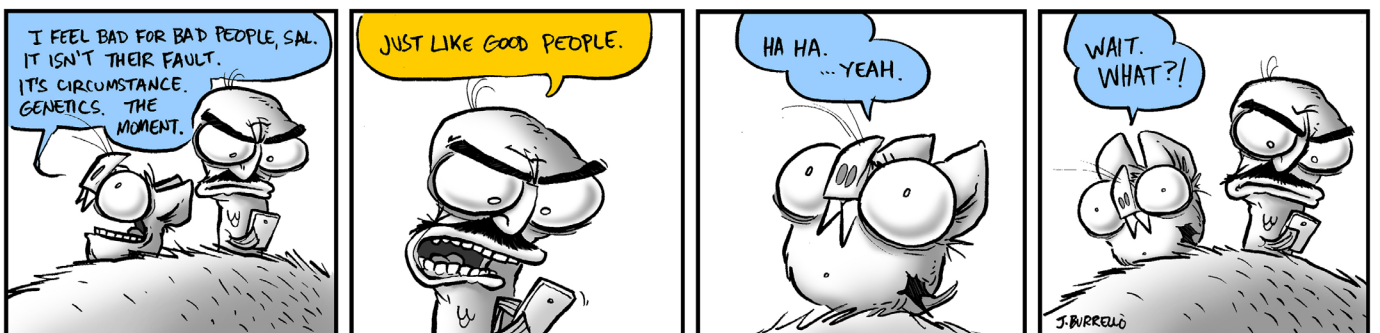
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## CONTRIBUTORS

**Jonathan Burrello**  
**Maddy Capozzi**  
**David Daneman**  
**Emilienne Edmond**  
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**The Link** office:  
 Concordia University  
 Hall Building, Room H-649  
 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  
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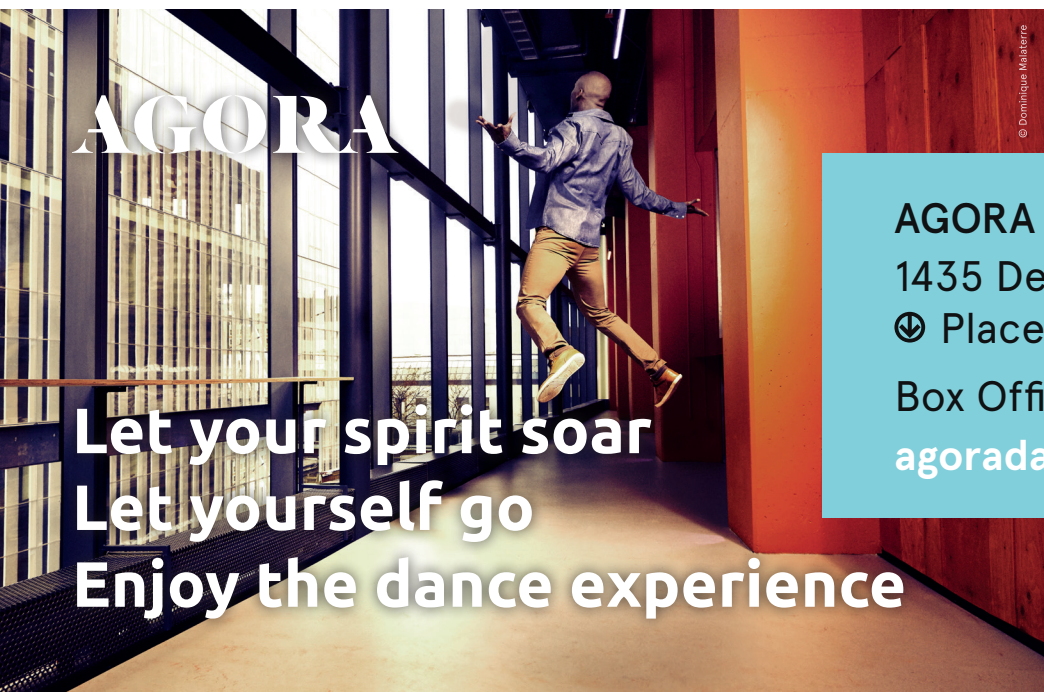


# anOther Dana Gingras

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