



RESEARCH & PROFESSIONAL DEVELOPMENT NEWSLETTER

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CUPFA PROFESSIONAL
DEVELOPMENT PROJECTS
2023 – 2025



CONTENTS

Message from CUPFA's Chair of Research and Professional Development 4

FACULTY OF ARTS & SCIENCE

Evadne Anderson	5	Adalyat Issiyeva, PhD	16
Matthew Robert Anderson, PhD	6	Claire Kenway	17
Alexander Antonopoulos, PhD	7	Steven Lapidus, PhD	19
Kate Bevan-Baker, PhD	8	André LeBlanc, PhD	20
Erik Chevrier, PhD	9	Erin Lynch, PhD	20
Gaoussou Diarra, PhD	10	Alex Matveev, PhD	22
Susan Dinan	11	Stephanie Mitelman	23
Malek Garci	12	Norman Nawrocki	24
Christina Grace	13	Tite Ngoumou, PhD	24
Anny Guimont	14	Andreea Panait	25
Matthew Hays	14	Alexandra Pasian	26
Shannon Harris	15	Caroline Samné	26
Jesse Hunter, PhD	16	Maude Vanhaelen, PhD	27

FACULTY OF FINE ARTS

Greg Amiraul	29	Sara Hanley	41
Marie-Josée Archambault	30	Dil Hildebrand	42
Jessica Auer	31	Holly King	43
Adèle Beaudry, Eva Brandl, and Irene Feher, PhD	32	Trevor Kiernander	44
Sarah Bertrand-Hamel	33	Jinyoung Kim	45
Velibor Božović	34	Alanna Kraaijeveld	46
Tim Brady	35	Marco Luna	47
Eduardo Della Foresta	35	Geneviève Moisan, PhD Candidate	48
Juliana España Keller, PhD	36	Adrian Norvid	49
Andrew Forester	38	Josée Pedneault	50
Bernard Gamoy	38	Gabriela Petrov	51
Dipti Gupta	39	Amélie Proulx	52
Clara Gutsche	40	Sarah Pupo	53

Alison Reiko Loader, PhD 54
Yaron Ross 55
Stephanie Russ 57
Vicky Sabourin 58
Joanabbey Sack 59
Susan G. Scott 60
Cheryl Simon, PhD 61

Anna Szpilberg, PhD 63
Philip Szporer 64
Brad Todd 65
Adrian Vedady 65
John Winiarz 66
Mary SuiYee Wong 68
Mindy Yan Miller 69

GINA CODY SCHOOL OF ENGINEERING AND COMPUTER SCIENCE

Ahmad Hemami 71
Pankaj Kamthan 72
Ardalan Sabamehr, PhD 72

Amar Sabih, PhD 73
Ghada Tourir, PhD 74
Viwek Vaidya 75

JOHN MOLSON SCHOOL OF BUSINESS

Bruno Delorme 77
Krzysztof Dzieciolowski, PhD 78
Nadine Parla 79

Malleswara Talla, PhD 79
Chris Theodorakakos 80

MESSAGE FROM

CUPFA'S CHAIR OF RESEARCH AND PROFESSIONAL DEVELOPMENT

DEAR CONCORDIA MEMBERS,



CUPFA researchers from all faculties actively explore a landscape of creative topics; each project is a passionate illustration of our shared commitment to Concordia's vibrant learning community and the importance of inspiring our students' lifelong

engagement with the wider world.

CUPFA Research & Professional Development is committed to promoting and funding our qualifying members for costs involved in endeavours such as the

production or exhibition of artworks; presentation of papers at conferences; workshops or training sessions; research projects; the publication of other works; and more.

The Professional Development Committee, including University-appointed Dr. Arpi Hamalian (Education Department) and Dr. Annie Gerin (Dean of Fine Arts), reviewed over 165 applications from January 2023 to October 2025. Volume 5 showcases some of these excellent projects.

I'm sure you will share my delight in the accomplishments of fellow CUPFA members.

—Eleni Panagiotarakou, PhD
Chair, Research & Professional Development

EVADNE ANDERSON

Department of Education



Evadne Anderson earned a BA in English Literature (Cornell University), an MA in English Literature (Concordia University) and taught in the English Department at Marianopolis College (Montreal) for many years. After completing her second

MA in Applied Linguistics (Concordia University) she began teaching Academic Writing for ESL students part-time in the Education Department at Concordia University. Her writing experience includes four years as a book reviewer for the Montreal Gazette, editorial correspondent for Panache magazine, then senior editor of Panache (1998-2001). She co-edited *Vistas: Views to Reading and Writing* (intended for advanced ESL Readers, 1992, Ginn Press) and co-authored a web-based ESL course on Business English for Cégep à distance, (Quebec, 2004-2005). Her poetry has appeared in Kola magazine, and in December 2024, she was one of the ten applicants shortlisted for an internship with Annick Press.

Evadne Anderson completed a workshop at the Sage Hill Writers Workshop/Retreat located at St. Peter's College, Muenster, Saskatchewan, on July 5-14, 2023.

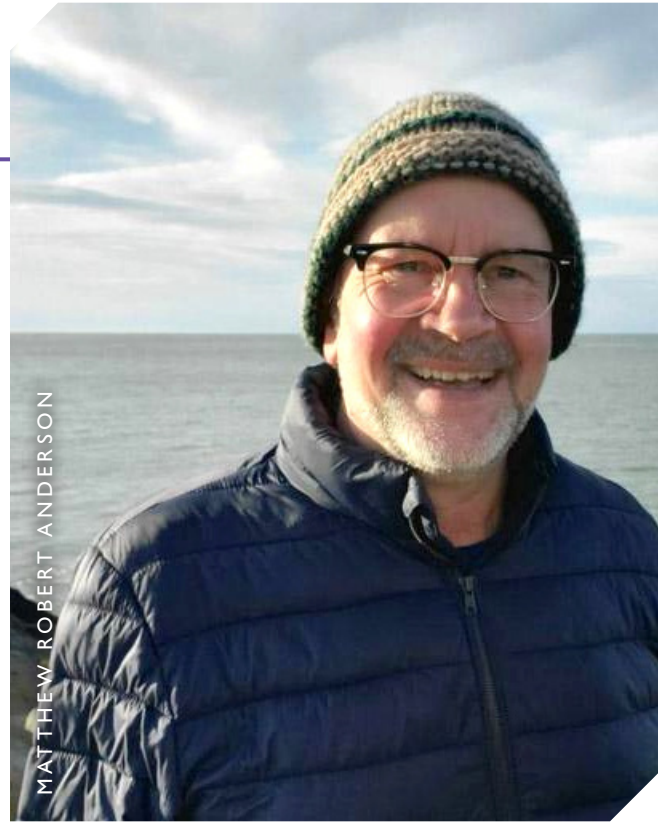


The workshop provided Evadne with the opportunity to workshop drafts for her first collection of short stories. The daily sessions of robust critiquing of fiction (those of her four peers in the writing group as well as the work of acclaimed writers) were very meaningful. In addition, careful exploration of thought-provoking essays on the art of fiction writing, as well as constructive exchanges about all phases of the writing and editing process with coach, D.A. Lockhart, poet, prose/fiction writer and publisher afforded her invaluable insights upon returning to her manuscript.

MATTHEW ROBERT ANDERSON, PhD

Department of Theological Studies

Dr. Matthew R. Anderson, born to settlers of Treaty 4 territory, is an Affiliate Assistant Professor at Concordia University in Montreal, the part-time Director of Camino Nova Scotia at the Atlantic School of Theology, and an Adjunct Instructor in Religion at St. Francis Xavier University in Antigonish. He earned his Ph.D. in Religious Studies (New Testament) from McGill University in 1999, specializing in Pauline studies, and is an ordained Lutheran minister with the Evangelical Lutheran Church in Canada (ELCIC) Eastern Synod.



MATTHEW ROBERT ANDERSON

CANADIAN SOCIETY FOR THE STUDY OF RELIGION
SOCIÉTÉ CANADIENNE POUR L'ÉTUDE DE LA RELIGION

CANADIAN CORPORATION FOR STUDIES IN RELIGION
CORPORATION CANADIENNE DES SCIENCES RELIGIEUSES

PROPHETS OF LOVE
THE UNLIKELY KINSHIP OF LEONARD COHEN AND THE APOSTLE PAUL
Advancing Studies in Religion book series, McGill-Queen's University Press

PRESENTATION BY AUTHOR
MATTHEW ANDERSON, CONCORDIA UNIVERSITY

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Dr. Anderson's research and creative work span the intersections of religion, pilgrimage, decolonization, and storytelling. He is a recipient of a SSHRC grant for his project *Before the Fact: How Paul's Rhetoric Made History*, as well as two Canada Council for the Arts grants supporting his emerging work in fiction. His recent publications include *Our Home and Treaty Land* (co-authored with Dr. Raymond Aldred, Wood Lake, 2022), *Pairings: The Bible and Booze* (and its French edition *Apocalypse et gin tonic*, Novalis, 2021/2022), and *Leonard and Paul: Cohen and Apostle* (forthcoming, McGill-Queen's University Press, 2023).

Matthew Anderson was invited to give a presentation to the Canadian Society for the Study of Religion on January 25, 2024. The topic of his presentation was his book, *Prophets of Love: The Unlikely Kinship of Leonard Cohen and the Apostle Paul*.

ALEXANDER ANTONOPOULOS, PhD

Department of Simone de Beauvoir Institute & Womens Studies

A. Alexander Antonopoulos, born in Athens, Greece, identifies as a feminist philosopher interested in Foucault, Beauvoir, genealogy, and trans rights. Publications in philosophy include *Philosophy Today*, *Hypatia: Journal of Feminist Philosophy*, the co-edited *High Culture: Reflections on Addiction and Modernity* (Philosophy and Culture Series, SUNY Press), and *The Blackwell Companion to Simone de Beauvoir* (Companion to Philosophers Series), edited by Nancy Bauer and Laura Hengehold, contributing the essay entitled “Who Is the Subject of The Second Sex? Life, Science, and Transmasculine Embodiment in Beauvoir’s Chapter on Biology.” A forthcoming chapter, “True Selves: Beauvoir and the Politics of Trans Rights,” will appear in *Beauvoir and Post-Truth*, edited by Erika Ruonakoski (New York: Brill).



Alexander’s project was a presentation for the 39th International Conference of the Simone de Beauvoir Society, Freie Universität, Berlin, June 28-29. The presentation was titled “The Force of Truth: Beauvoir and the Ethics of Transgender Rights.” The conference theme was “Beauvoir as Moral Philosopher.” There were concurrent French and German panels on the second day, and Alexander’s presentation was a part of the French Panel, “Utiliser l’éthique Beauvoirienne.”

The work was presented in French at the request of the organizers and retitled “*La force du vrai: Beauvoir et les droits transgenre.*” Drawing on the French philosopher Foucault, he framed Beauvoir’s contribution to ethics as modelling ancient practices of truth-telling and interpreted the act of avowal in *The Second Sex* as a force of truth, or what he terms a “truth-event.” Alexander argued that the long history of rights discourses around gender and identity creates a form of ethical and political critique. This critique not only provides trans-rights activism with new tools for pursuing change but also reframes the struggle for trans rights as an ethical question about the relationship between law and politics.

KATE BEVAN-BAKER, PhD School of Irish Studies

Newfoundland-born Kate Bevan-Baker is an award-winning fiddler, classical violinist, and singer. She holds classical violin performance degrees and a PhD in ethnomusicology and is currently based in Montreal, where she balances a career as a professional musician and part-time professor at Concordia University. Her performance career has taken her across Canada, Europe, Russia, and China, and she has toured with many ensembles and orchestras. Most recently, Kate won a Prix Opus for the recording and live performance *Baratin d’Marins* with *La Nef* (2022) and was nominated for the 2022, 2024 and 2025 Canadian Folk Music Awards in the categories Instrumental Group of the Year (*Bùmarang*, *ArchetypeTrad*) and Vocal Group of the Year (*La Nef*).

In April 2025, Kate organized a performance collaboration with Manus McGuire, an award-winning Irish fiddler. He came to Montreal for two weeks to take part in this musical collaboration project, which celebrated the links between Irish and Québécois



traditional music. The project featured two former members of *LaBottine Souriante*—André Marchand and Michel Bordeleau—alongside Manus and herself. Together, the quartet completed three days of intensive rehearsals and gave a performance and guest presentation in her Irish Studies course, *IRST 373: Irish Traditional Music in Canada—A Cultural History*. Students in the class had the unique opportunity to experience a live performance by award-winning musicians representing both Irish and Canadian folk traditions.



ERIK CHEVRIER, PhD

Department of Sociology and Anthropology,
Political Science, & the School of Community
and Public Affairs

Erik Chevrier, Ph.D., is a food studies scholar whose work centers on creating campus food system alternatives in collaboration with students and faculty across Canada. He has been deeply involved in challenging corporate models of campus food services and creating conditions for campus–community food sovereignty. Through critical participatory action research, Erik examined problems with campus food services nationwide and co-founded a national campus food coalition to advance food sovereignty and justice in postsecondary institutions. He is the founding member of the Concordia Food Coalition, a campus food hub that supports and incubates campus food groups while advocating for campus–community food sovereignty, and CultivAction Solidarity Cooperative, an urban agriculture and education co-op. Erik teaches in multiple departments at Concordia University, including Sociology/Anthropology, Political Science, and the School of Community and Public Affairs, where his courses explore food systems and the social economy. His work bridges academic research with grassroots organizing, fostering connections between scholarship and systemic change.

Erik’s participation in two overlapping conferences devoted to food systems scholarship and campus food system transformation: the Canadian Association of Food Studies (CAFS) Conference (June 2–5, 2025) and DevOur Campus (June 5–7, 2025), both in Toronto. At CAFS, he presented in the University Food Systems panel with “Cultivating Food Sovereign Campuses: A Case Study of the Campus–Community Food Groups at Concordia University” and in the Food Pedagogy panel with “Transformative Food Literacy: Empowering Students to Rewrite Campus Food



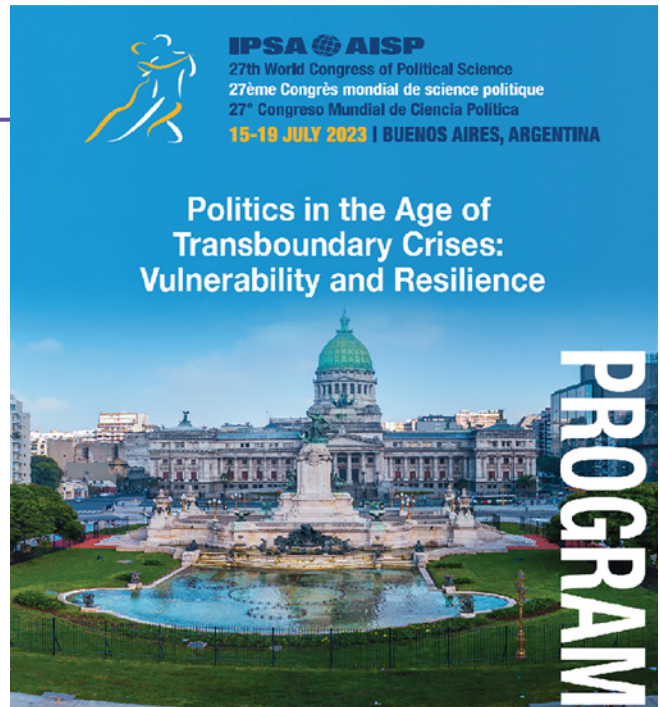
Systems.” These sessions brought together scholars, educators, and activists to explore governance models, student engagement, and curriculum that challenge the corporate status quo in campus food provision.

At DevOur Campus 2025, whose theme Microcosms examines how campus food cultures can drive broader systemic change, Erik presented “Mapping Alternative Campus–Community Food Systems,” hosted a panel on Campus Food System Alternatives, and worked with conference participants to establish the National Campus Food Coalition.

GAOUSSOU DIARRA, PhD

Department of Economics

Gaoussou Diarra (University of Auvergne, Clermont-Ferrand) has numerous publications in peer-reviewed journals, including Oxford Development Studies, Economics Bulletin, and Mondes en Développement, on international development issues. He has taught at the University of Auvergne (France), McGill University (Canada), and Concordia University (Canada). He is also an international consultant working for various governments and international organizations, such as the World Bank in Washington, DC.



Gaoussou Diarra presented a paper at the 27th World Congress of Political Science, organized by the International Political Association (IPSA), July 15-19, 2023, in Buenos Aires, Argentina. His paper, ‘The decline of western influences in Africa: the case of France,’ was presented in the General Session on ‘International Relations (GSo2)’ and more specifically during the panel on ‘Area Studies and International Relations: new topics and approaches.’ The paper analyzed the trend of Western countries’ influence in Africa over the last twenty years, focusing on the case of France in its former colonies. An international political economy perspective was adopted to assess the evolution of France’s soft and hard powers in Africa by analyzing and identifying the sources of the most recent trends in terms of economic, military, political, and cultural influences. The war against international terrorism, the geopolitical crises, competitions at the international level, globalization, the economic crises, and the expansion of social media have been identified as the key factors likely to explain this decline.

SUSAN DINAN

Department of Applied Human Sciences

Susan Dinan completed a double major in Psychology and Applied Human Sciences at Concordia University in 1999, (Dean's Honor List & Valedictorian). She then earned her Master's degree in Human Systems Intervention, also at Concordia. Currently, she teaches in the Applied Human Sciences Department and has been a Part-Time Faculty member at Concordia University for the past 23 years. Her work specializes in experience-based learning that connects theory to practical, real-life skill development. She approaches teaching as an opportunity to inspire and empower, aiming to make student learning a transformative experience.

Susan presented her paper, "Best Practices for Promoting Skill in an Experiential Learning Environment: Skill Development Through the Scholarship of Teaching and Learning (SoTL)" at the STLHE Annual Conference in Charlottetown, Prince Edward Island (June 13 – 16, 2023). In particular, Susan's



paper examined how experiential learning can be strengthened to help students develop essential 21st-century skills such as communication, problem-solving, and metacognition. As part of a teaching and learning research project, two university

instructors integrated the FUSION Skills Development Curriculum—a self-directed online learning program—into their capstone internship courses. Using a structured reflection method to analyze student engagement data, they identified student motivation as a central factor in the success of self-directed learning. These findings highlight the importance of designing learning experiences that build competence, autonomy, relevance, and belonging to better prepare students for the modern workforce.



MALEK GARCI

Département d'Études Françaises

Malek Garci worked for several years as an Academic Advisor. She is also, since 2014, a Part-Time Faculty member at Concordia University. With over a decade of experience teaching French as a second language (FSL) and advising diverse student populations, her professional interests lie in understanding how language teaching can both reflect and reshape cultural dynamics within higher education.

In July 2025, Malek participated in the European Conference on Education (ECE2025), held at University College London and SOAS (University of London). Her oral presentation, titled “Teaching French to Non-Native Speakers: Navigating Challenges and Opportunities in a Multicultural Anglophone Context,” was part of the conference’s Teaching Experiences, Pedagogy, Practice & Praxis stream. The presentation examined the unique realities of teaching French in a predominantly anglophone and multicultural city such as Montréal, where language learning is embedded in complex cultural and institutional dynamics. Drawing



on her dual experience as a language instructor and academic advisor, she explored how pedagogical and administrative strategies can be mutually reinforcing in promoting student engagement and linguistic success. Malek’s presentation focused on three interconnected dimensions of language teaching in multicultural contexts. First, she discussed the importance of pedagogical innovation, highlighting the use of adaptable and student-centered teaching methods that take into account learner’s varied linguistic backgrounds, motivations, and learning styles. Second, she examined how cultural sensitivity and inclusion are central to fostering environments where multilingualism is not seen as a barrier but rather as a resource that enriches the learning experience and deepens intercultural understanding. Finally, she addressed the role of institutional practice, emphasizing how collaboration between academic advising and teaching units can strengthen student support systems, improve retention, and ensure that the institutional framework reflects the diversity and needs of the student population.

CHRISTINA GRACE

Department of Health, Kinesiology,
and Applied Physiology

Christina Grace graduated from Concordia University in Exercise Science with a specialization in Athletic Therapy in 2001. She then became a certified Athletic Therapist through the Canadian Athletic Therapists Association in 2002 and has been involved with the HKAP department (formerly Exercise Science) since graduating from the program. She teaches undergraduate students in the areas of Kinesiology and Athletic Therapy. Having been a part of the medical team at many multisport games around the world, as well as remaining an active clinician, she brings a wealth of knowledge and real-life experience to the classroom.

Christina recently attended the Canadian Athletic Therapists Association annual conference in Ottawa, Ontario. The conference included a series of lectures and hands-on workshops that allowed her to broaden her knowledge in areas directly related to topics she teaches her undergraduate students in the department



of HKAP. Staying up to date with the latest research and trends in the ever-evolving field of health assessment, rehabilitation and exercise prescription is what contributes to making Christina a successful Athletic Therapist and an

appreciated educator in the classroom. She describes her experience at the conference as being enriching on many levels and she looks forward to bringing new information and ways of critical thinking to her courses throughout the upcoming academic year. She also mentions that reconnecting with former students and old classmates is always a highlight and reminds her of how grateful she is to have been a part of their academic journey. Christina takes pride in her efforts to continuously explore new ways of implementing dynamic and engaging strategies to her teaching.



ANNY GUIMONT

Department of Classics,
Modern Languages and Linguistics

Anny Guimont holds a B.A. in Hispanic Studies from McGill University. She received her M.A. in Spanish Literature at Université de Montréal. She teaches part-time at Université de Montréal, UQAM, the Department of Hispanic Studies at McGill University, and the Department of Classics, Modern Languages and Linguistics at Concordia University. Her teaching interests focus on the interplay between Hispanic culture (popular music, poetry, literature, journalism, film) and the Spanish language, as well as on students' collaborative work and writing.

Professor Guimont delivered a 50-minute conference-workshop entitled "Playing with verbs in class: activities to learn Spanish conjugation" at the annual congress of the AATSP (The American Association of Teachers of Spanish and Portuguese), held on June 26-29, 2023, in Salamanca, Spain. Her paper focused on the challenging path many students face in mastering Spanish conjugation. Avoiding monotony and creating new activities to learn how to conjugate verbs remains a challenge for teachers. In her presentation, Anny Guimont presented several fun and stimulating activities to practice conjugation in class. Didactic exercises that help language instructors motivate students and encourage class participation. Professor Guimont's lecture was very well received and fostered a high level of participation, with several questions and remarks from the public that demonstrated the quality of her presentation and the strong interest that it provoked.

MATTHEW HAYS

Department of Communications

While completing his MA in Communication Studies at Concordia, Matthew Hays worked extensively as a



journalist, both locally (in the now-defunct Montreal Mirror) and globally, with publications in *The Globe and Mail*, *The New York Times*, *The Guardian*, *The Washington Post*, and *The Advocate and Cineaste*. Hays's focus on queer cinema was realized in his 2007 book *The View from Here: Conversations with Gay and Lesbian Filmmakers* (Arsenal Pulp), which would win a 2008 Lambda Literary Award. His work in this area has continued as he teaches media studies at both Marianopolis College and Concordia and with the Queer Film Classics book series, which he co-edits with Concordia Professor emeritus Tom Waugh. The series began at Arsenal Pulp; after 19 editions there the series now continues at McGill-Queen's University Press.



Hays is now researching and writing an entry in the QFC series, this one on the landmark Canadian documentary *Hookers on Davie*. This 1984 film, by Janis Cole and Holly Dale, is remarkable for the way it honestly portrays

the sex-work scene on Vancouver's Davie Street at the time. This film is striking for many reasons, including its unapologetic portrayal of trans people and its stark reminder of the challenges—many of them existential—facing sex workers who, pre-Internet, were working the often-dangerous streets in order to make a living.



SHANNON HARRIS

Department of Communications

Shannon Harris' work has been screened in North America, New Zealand and the EU. She has been supported by the Canada Council for the Arts,



Conceil des arts et des lettres du Québec, and the Social Sciences and Humanities Research Council. She has a BA from Simon Fraser University and obtained a BFA with Special Distinction from the Mel Hoppenheim School of Cinema

and an MFA from Concordia University. She originates from Vancouver, British Columbia and is currently based in Montreal, Canada where she teaches film and video production in the Communication Studies and Cinema departments.

Shannon's new work, RELUCESCO, is the result of a decade long visual research of a photography technique called painting with light applied to the moving image. The piece has evolved into a film cycle of three shorts with sound that operate together and separately. In Latin RELUCESCO means to become bright again. These works explore an alter-visuality to mainstream porn; instead of seeing everything, the dark image oscillates between the figurative and abstract. The body and gender disappear into the experience. Experimenting with this technique first on super 8 and then 16mm film, it resembles animation in that every frame is lit/painted individually. Light reflecting off bodies and onto film emulsion is like physical paint on canvas and this lighting technique uses light like painting brushstrokes on a black canvas.



RELUCESCO had its world premiere in the prestigious Tiger Shorts Competition at the International Film Festival in Rotterdam 2026. This experimental film cycle of three shorts is an erotic sex positive feminist celebration of physical intimacy and desire.

JESSE HUNTER, PhD

Department of Education

Jesse Hunter completed an MA. in applied linguistics at Concordia (1987) exploring the nascent field of AI and how it might apply to natural language acquisition. As a graduate student he began teaching at Concordia both in ESL and in Fine Arts in the newly created digital fine arts program. He subsequently (1995) completed a PhD. in communication studies at McGill University, writing a dissertation on virtual reality from a ludic, dramaturgical and social perspective. He then taught both at Dawson College in the Cinema and Communications Department (where he was also Departmental Chair for ten years) and in the Department of Education at Concordia where he currently experiments with AI tools as aids in diagnostics and evaluation.

At the 2025 Asian Pacific Educational Research Association (APERA)/ Taiwan Educational Research Association (TERA) conference held Oct 29-Nov 2, 2025, Jesse Hunter presented a paper entitled: SCALE: A Schema, Cognitive Load, Active Learning Experiment in ESL Rhetoric and chaired a session on the use of AI in education.

The paper (in keeping with one of the prescribed themes of the conference) examined the use of AI in teaching and learning. More specifically, it presented a framework for using large language models (LLMs) as both diagnostic and evaluation tools in teaching advanced English writing. The paper reported on tools and strategies Prof. Hunter developed in recent years, creating course materials at Dawson (as part of a Dawson fellowship) and learning tools developed at Concordia University in the Education Department. These tools were designed to free teachers from some of the more tedious tasks of evaluation while enabling students to tailor their remediation to their specific needs. At the same time, these AI tools have come



under scrutiny as they can be subject to abuse. Thus, the paper explored the use of the tools as well as best practices for their use.

ADALYAT ISSIYEVA, PhD

Department of Liberal Arts College

As a representative of a Uyghur community raised in Soviet Kazakhstan, Adalyat Issiyeva has always been interested in exploring how the voices of minorities are woven into the polyphonic texture of a multiethnic empire. Her book *Representing Russia's Orient: from Ethnography to Art Song*, published by Oxford University Press, received a CHOICE Outstanding Academic Title award for 2021. It reveals how ethnographies, music, and literary works from and about Russia's periphery contributed to the creation of Russian cultural and musical identity and was described by its reviewers as a "monumental" (D. Arnold), "thoughtful, capacious, and interdisciplinary study meeting the contemporary moment" (David Salkowski), a "work of intellectual history at its finest and most compelling" (Philip Bohlman), and "sure to become

a foundational text in the study of Russian music for years to come” (Gabrielle Cornish).



Her most recent research focuses on the Stalin-era state-regulated formation of musical identities for ethnic minorities. The life and works of the first Uyghur professional composer Kuddus Kuzhamiarov, whose early career coincided with Stalin’s final years, provide a fascinating insight into the creation of the Uyghur professional music idiom. In her new work, Issiyeva uncovers how the Soviet artist articulated his nationhood and what measures he used to incorporate the Communist Party’s official ideology— “national in form, socialist in content.”

What did it mean to be a Uyghur artist in one of the republics of the Soviet Union? After the period of indigenization [korenizatsiia] followed by the Great Purge, was Kuzhamiarov able to indulge in his own ethnic/national self-image, and, if so, then how? What was his professional (and physical?) survival strategy, and how did it evolve over time?

To find answers to these questions, Issiyeva travelled to Almaty (Kazakhstan). In addition to collecting

information from its archives and libraries, she gave a talk at Turan University, where she was enrolled as an intern researcher. Her international itinerary also included a visit to Baku (Azerbaijan) for the 7th International Music Festival and Symposium “Space of Mugam.” Along with Tamara Alibakiyeva, she presented a paper on Uyghur Muqam and performed Uyghur songs at the opening Gala concert. Her trip to Baku was financed by the Heydar Aliev Foundation and the Ministry of Culture of the Republic of Azerbaijan.



CLAIRE KENWAY

Department of Communication Studies

A multifaceted artist, Claire’s creativity explores the intersections between sound, space, sensation, emotion, and the environment. Classically trained in violin as a child, she has been performing internationally as a DJ since 2001. Since moving to Montreal in 2008 to complete her MA in Communications at Concordia University, she has become active in musical



CLAIRE KENWAY

composition, live performance, and the creation of conceptual transmedia installations. In addition to teaching sound in the Communications Department, she has also taught Electroacoustics in the department of Music at Concordia. As an artist, she has performed and presented at noteworthy events such as MUTEK Montreal, Elektra Montreal, MUTEK Mexico, Piknic Electronic Montreal, Piknic Electronic Santiago, Igloofest, Modular Reef, and the Bass Coast Festival, as well as performing on almost every continent, including Antarctica. Claire continues her trajectory, exploring themes of sustainability and consciousness through interactivity and sound, employing sensing technologies, synthesis, and algorithms of sonic visualization. For 2025-2026, she has just been awarded a research creation residency at the SAT to create an immersive dome version of her Canada Council-funded project *Between Dreams*, in collaboration with visual artist Patrick Trudeau, the culmination of which will be an 8-hour immersive sleep concert encapsulating a full night's sleep cycle.

Claire Kenway launched vinyl record label Planète Secrète in 2025. Dedicated to putting out music by women and non-binary artists on vinyl, Claire has curated three EPs worth of music with full-colour

artwork by renowned comic illustrator Andy Belanger. The first EP will be officially released worldwide on May 19, 2025. The original plan was to press 200 copies each of the first two records, but after signing with worldwide distributor Yoyaku, based in Paris, they suggested pressing 400 copies instead. The label has 3 vinyl EPs slated for release in 2025. Additionally, the label has promotional events scheduled in Montreal to celebrate the release of the inaugural record. On Saturday, May 3rd, at Salon Daome, label artists Claire and Ellxandra will perform from 10:30pm to 3am. On Saturday, May 17th, at Sans Soleil, there will be an all-vinyl label night by Claire and Cristobal Urbina (who did the mixing and mastering) from 8pm to 3am. Records will be available for purchase at local record shops La Rama and Atom Heart as of May 19th. Concordia alumnus Cristobal Urbina did an excellent job of the mixing and mastering, and his mentorship was invaluable in surmounting the process of launching this record label. Planète Secrète has signed a renewable contract with the distributor, and following the release of the first three records, the label will put out three vinyl releases per year.



STEVEN LAPIDUS, PhD

Department of Religions and Cultures

Steven Lapidus, Ph.D., is a Montreal-based scholar of the history of Orthodox Judaism, with a focus on North American Hasidism. A former co-curator at the Montreal Holocaust Memorial Centre, he has published articles and book chapters in both English and French on Canadian Jewish history and the Hasidic experience in Canada. For over twenty years, he has taught courses in Jewish history and culture, western religions, and cross-cultural experiences in religion, primarily at Concordia University, where he received his doctorate, as well as at the State University of New York at Plattsburgh, Université de Montréal, University of Ottawa, and McGill University. As a long-time resident of Mile-End, his current professional engagements involve working with the borough of Outremont on improving communal relations.

The trip began with a five-day visit in Lublin to participate in a seminar on Holocaust education and antisemitism funded by the Canadian Friends of Yad Vashem. The seminar, hosted by a local arts and educational centre, focused on the history of the Jews of Lublin and included seminars led by experts in the field, presentations by local archival and artistic staff, extended conversations with 15 other Canadian academics, and visits to sites of historical importance. The last four days of the stay were focused in the area



around Krakow and Oswiecim. Two days in Krakow, with professional guided tours, provided Steven with an excellent opportunity to connect with the material culture of Polish Jewish history. Seven prewar synagogues remain in Krakow, along with two historical

cemeteries and other important locations of Jewish life before the war in the historical district of Kazimierz. Today, there is a revival of Jewish life to be found, including music, festivals, restaurants, and bookstores, as well as walking tours. Just across the Wisla river is the wartime ghetto containing Oskar Schindler's Amelia factory, which employed and ultimately saved over 1,500 Jews, including people the candidate had personally known. Visiting the factory, seeing photos of those who were saved was very moving. The highlight of the entire trip was the two-day visit to Auschwitz and Birkenau. Accompanied by a published historian of the camps, Steven was privileged to spend eight hours in Auschwitz and another eight hours in Birkenau on the following day. The pedagogical importance of this trip cannot be overexaggerated. Physically being in Poland, standing at the sites of mass executions, and touring Belzec, Majdanek, Auschwitz, and Birkenau will greatly enhance the strength of Steven's teaching skills at Concordia.



ANDRÉ LEBLANC, PhD

Department of History and Philosophy of Science

André teaches the history and philosophy of science in the Science College at Concordia University. He holds a PhD from the Institute for the History and Philosophy of Science and Technology at the University of Toronto. His research interests include the relationship between consciousness and evolution, free will as a scientific problem, and the nature of hypnosis, the placebo effect, and religious belief. His articles on these topics have appeared in the *Journal of Theoretical and Philosophical Psychology*, *Journal of Consciousness Studies*, *Biofeedback*, *Theory & Psychology*, *Journal of Mind and Behaviour*, *Journal of the History of the Behavioural*

Sciences, and *History of Science*. Much of the inspiration for this research has come from the work of the Belgian psychologist, mathematician, and philosopher Joseph Delboeuf (1831-1896).

In a presentation at the Science of Consciousness Conference in Barcelona, Spain, in July 2025, André compared the

writings of William James and Joseph Delboeuf on the problem of free will. In the late 19th century, James and Delboeuf were among the earliest pioneers of the new field of scientific psychology and two of its deepest thinkers. Their work continues to offer fresh insights and ideas for contemporary scholars. Drawing on



letters from Delboeuf to James in the William James Collection at Harvard University, André's research is the first to compare their ideas on the problem of free will. He shows that, compared to Delboeuf, James's treatment of the problem was more philosophical than scientific. Delboeuf's critique of James's position, and his own theory of the mechanism of free will, offers many lessons for present-day philosophers and psychologists seeking a scientific solution to the problem of free will.

ERIN LYNCH, PhD

Department of Sociology and Anthropology

Erin E. Lynch is an interdisciplinary scholar and Senior Fellow at Concordia University's Centre for Sensory Studies (Canada) who works at the intersection of space, mediation, culture, and the senses. She holds a PhD degree in Social and Cultural Analysis from Concordia University, Montreal. She is the author of *Locative Tourism Applications: A Sensory Ethnography of the Augmented City* (Routledge, 2023)—a multi-sited sensory ethnography that explores how city-sanctioned mobile tourism apps mediate users' experience of urban destinations in 12 cities around





ERIN LYNCH

the world. As a part-time professor in the department of Sociology and Anthropology, Erin teaches courses on media ethnography, digital and visual cultures, and law and society. Erin is currently co-authoring research on the sensory design

of spas and urban festival atmospheres.

As part of the International Urban Symposium's 2023 Field School and Research Seminar on Urban Research: Theory and Methods, Erin presented a paper titled "It must be something in the water": A comparative sensory ethnography of urban spa atmosphere." Using sensory ethnography and informed by her previous research on spa atmospheres in the context of pandemic culture (where atmospheres of wellness bumped up against the overarching atmosphere of contagion), the paper compared the sensory design and experience of the prototypical Scandinavian/

Nordic-style spa in North America to that of the thermal baths in the Italian spa town of Montecatini Terme. On-site research at the spa in Montecatini Terme was conducted over the course of the research seminar. The comparative approach of the paper offered insight into the way that varying cultural and touristic ideas of wellness are expressed in the sensory design of these spaces. At the same time, it explored how atmospheres of wellness in a "spa town" are interconnected with a variety of other drivers of the so-called experience economy in the city. The aim of the project was to illuminate both the curation of (branded) atmospheres of wellness in the city and the precarious, uneven, and thoroughly multisensory experience of co-producing these atmospheres and spaces with others.

Following her participation in the IUS research seminar, Erin was invited by the organizers to become a member of the International Urban Symposium and will take over the position of Book Reviews Editor for the IUS-affiliated journal *Urbanities* beginning in January 2024. She has also been invited to present research from her book, *Locative Tourism Applications*, as part of the *Urbanities* Monthly Lecture Series 2023-2024.



MONTECATINI-TERME

ALEX MATVEEV, PhD

Department of Geography, Planning,
and Environment

Trained in Physical Oceanography (BSc), Dr. Matveev fell in love with the ocean, ice, and polar environments. The inevitable realities of climate change prompted a larger perspective, and after gaining a degree in Environmental Impact Assessment and an MSc in Geography and Environment from Concordia University, Alex received a PhD in Biology from Laval University (Quebec, QC) and postdoctoral training at the Centre for Northern Studies (CEN). This knowledge base, combined with experience, enabled him for the current research with the Carbon Biogeochemistry in Boreal Aquatic systems (CarBBAS) group, in collaboration with Hydro-Quebec, the Centre for Northern Studies (CEN), and the NRCan Polar Continental Shelf Program (PCSP) in the field of aquatic biogeochemistry and the related greenhouse gas dynamics.

This project evaluates the relative oxygen requirement of the reservoir water (Biochemical Oxygen Demand,



BOD) and its spatial and temporal variability in four cascading hydroelectric reservoirs stretched for over 300 Km along the Romaine River (Québec, Canada) in the Laurentian Mountains in the lower Côte-Nord boreal region (north of the Gulf of St. Lawrence).

The findings are placed in the context of a larger study evaluating the carbon footprint of hydroelectricity production in the Hydro-Quebec La Romaine Complex and may help parameterize oxygen dynamics in other hydroelectric reservoirs and improve their carbon footprint estimates. Hydroelectric reservoirs may reduce dissolved oxygen concentrations downstream, which may entail environmental risks and promote methane and carbon dioxide emissions. In addition, increasing thermal dynamics in northern regions intensifies biogeochemical processes in aquatic ecosystems and may exacerbate their impact on climate. This project is part of a collaborative



effort aimed at gaining an improved understanding of the carbon footprint of hydroelectricity and has been partially supported by NSERC, FRQNT and Hydro-Quebec. Between June and October 2023, Dr. Matveev joined a combined team of researchers from UQAM (Montreal, QC) and Hydro-Quebec in three field sampling expeditions, where they sampled the four reservoirs in the La Romaine Complex and measured in situ concentrations of dissolved oxygen and daily oxygen consumption in sampled water. The preliminary results of the work were reported at the symposium on Greenhouse Gas Emissions from Reservoirs and Transmission Lines (Montreal, Nov 8-9, 2023) involving Hydro-Quebec, Manitoba Hydro, BC Hydro, Environment Canada, Canadian universities, and businesses.

STEPHANIE MITELMAN

Department of Applied Human Sciences

Stephanie Mitelman has been a Part-Time Faculty member at Concordia University since 2005. She teaches courses on human sexuality, diversity in human relations, and family life education. Stephanie is an AASECT Certified Sexuality Educator and a founding member of the Sexual Health Network of Quebec (formerly Planned Parenthood of Montreal). Stephanie trains schools, boards, organizations, and therapists across North America on working with individuals with diverse needs. She also has a private practice seeing clients with neurodivergence on issues of gender, sexuality, safety, and healthy relationships. Since 2019, Stephanie and colleagues- Dr. Nathalie Garcin and Dr. Hayley Vininsky, among others- have worked on the development of a curriculum for adults with autism, on sexuality and healthy relationships. After the completion of their research, they joined with Dr Sophie Higgins and her team from UQAT to launch pilot groups across Quebec and begin a research phase.

CONNEXION

SPECTRUM

SEXUALITY AND HEALTHY RELATIONSHIPS
LA SEXUALITÉ ET LES RELATIONS SAINES

Stephanie Mitelman's project, Spectrum Connections: Sexuality & Healthy Relationships, cultivated in a 12-week, full-scope curriculum that teaches Canadian adults with autism the critical skills they need to initiate and build healthy relationships in their lives.

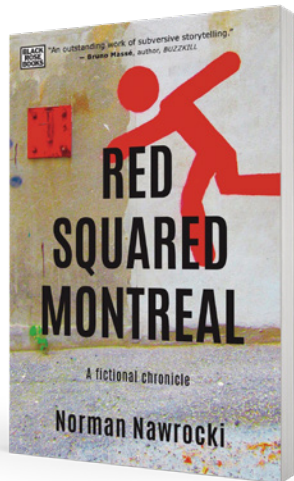


The Spectrum Connections program consists of twelve unique chapters that provide comprehensive learning about topics such as Gender, Sexual Identity, Bodies, Consent and Safety, Sexual Wellness, Sensory Processing and Sexuality, Healthy Relationships, and E-Safety. All chapters are accompanied by student handouts and modelling videos that teach students how to understand and navigate social situations. The program also includes a Teaching Manual to increase trainer and practitioner knowledge, comfort, and ability to teach. It should be noted that at present, there exists no complete sexual education curriculum for adults with autism that is accessible for trainers and practitioners to use with their clients.

NORMAN NAWROCKI

School of Community and Public Affairs

Norman Nawrocki is a multi-disciplinary artist (musician, actor, playwright, producer) whose career started in 1985, he has given thousands of shows of his socially engaged theatre, music and poetry across North America and Europe, and in Hong Kong and New Zealand. He has written eighteen books of fiction (poetry, short stories, novellas, and novels) and non-fiction, a few dozen theatre musicals and solo cabarets, and released over seventy albums of spoken word and music. One of his novellas was turned into an award-winning short film, and one of his novels will soon become a feature-length film. A community organiser in Vancouver and Montreal since the 1970s, his research continues to focus on how grassroots movements for social justice can incorporate the arts in their work.



Norman's fictional chronicle, *Red Squared Montreal* (Black Rose Books, Montreal / New York / London, 2023), a story based on the historic 2012 Quebec Student Strike. His book tells the story of the strike but highlights specifically the role of the 'arts' in the seven-month long upheaval.

Dance, poetry, theatre, music, painting, poster-making and more were always present and part of the 'red squaring' of Montreal and beyond. The immense outpouring of creativity that flourished during this period was impressive and unequalled in scope before or since. The same book received many positive reviews. For example, according to *The Fifth Estate*



(Fall 2023), "What gives the fiction of *Red Squared Montreal* its power is not just that it recaptures an important chapter of resistance, but that it portrays living for months outside the capitalist routine as joyful and engaging."

The same book is sold at various bookstores, including Indigo.

TITE NGOUMOU, PhD

Department of Sociology and Anthropology

Dr. Tite Ngoumou is a professional ethnographer with over five years of teaching experience in thematic and methodological courses in the Department of Sociology and Anthropology at Concordia University. He holds a PhD in ethnology and comparative sociology from La Sorbonne in France and an associate degree in commerce. Additionally, he completed a postdoctoral fellowship in the Department of Anthropology at Laval University in Quebec City. As a scholar, he has participated in community-based



research projects in public health. To further his knowledge in this field, he enrolled in a PhD program in health and society at the University of Quebec in Montreal. He has published multiple scholarly papers on food-related topics.



Dr. Ngoumou's current research aims to provide an assessment of the artisanal organization sustaining urban food provisioning in Cameroon. The case study of banana plantains exemplifies this system, as it employs and feeds thousands of people, is resistant to public interventions, and is enshrined in social and cultural norms, traditions, and kinship on the local scale. During his fieldwork, Dr. Ngoumou followed the route taken by this foodstuff, one of the most heavily consumed starchy foods in Cameroon. He visited peasants in remote rural places, travelled with them in old cars crossing ill-maintained roads to the capital city, observed transactions in marketplaces, and stayed with consumers in their households. He documented all the processes involved as well as the social relationships and cultural factors underlying Cameroon's urban supply system, which has proven resilient in very adverse conditions. He has compiled his extensive research data into a book that will be published this year.

ANDREEA PANAIT

Department of Mathematics and Statistics

Andreea Panait holds both a B.Sc. and an M.Sc. in Mathematics from the University of Bucharest and an M.Sc. in Cryptography from McGill University.



Andreea also works at Dawson College since 2014 and has served as Chair of the Mathematics department and Program Coordinator of Science, Computer Science and Mathematics at Dawson College; in August 2025 she also began her new role as Associate Dean of Creative and Applied Arts.

In the Fall 2024 Andreea Panait attended the Micro-MBA for New Managers from the McGill Executive Institute. The McGill Micro-MBA is an introduction to core managerial topics and business functions including financial and non-financial analysis, marketing, operations management and team management. This program is ideal for young managers, analysts, coordinators, and associates because it helps them develop the vital leadership competencies needed to foster a resilient culture of collaboration within any organization.



ALEXANDRA PASIAN
Department of English

Alexandra Pasian is a poet and part-time faculty member who teaches in the Creative Writing Program in the Department of English. She also has a successful career as a marketing copywriter in high tech in Montreal and draws on her industry experience to teach courses in the department’s Composition and Professional Writing Program.

From January 22 to February 19, 2023, Alexandra attended an online course on Sunday evenings

focused on the American poet W. S. Merwin. The course, entitled Comet of Stillness: A Short Course on the Poetry of W. S. Merwin, was offered by the Community of Writers in Olympic Valley, California, and was taught by poets Victoria Chang and Matthew Zapruder. Alexandra participated in weekly discussions between Chang and Zapruder about Merwin’s use of poetic techniques. Since she teaches Merwin’s work in her poetry workshops at Concordia, she found it inspiring to learn how Chang and Zapruder approach Merwin in their courses and how his poetry informs their own creative processes. During the course, participants were also encouraged to complete weekly writing exercises based on prompts provided by the instructors—a practice that Alexandra uses extensively in her own teaching.



CAROLINE SAMNÉ
Department of Applied Human Sciences

Caroline Samné earned her Master’s in Human Systems Intervention from Concordia University in 2001 and currently serves as a part-time faculty in Applied Human Science at the same institution. Caroline is also



CAROLINE SAMNÉ

an Organizational Effectiveness consultant who specializes in organizational culture change and organizational learning with the aim of assisting organizations to achieve cultures

that promote growth and overall success.

Caroline Samné presented her case study 'Revolutionizing Strategic Planning using a Large Group Intervention Method' at the 2024 Association of Change Management Professionals International Conference in San Diego. Her case study highlights her collaboration with a Foundation Board serving a Public Services Agency to develop an organizational strategic plan. Caroline explores innovative approaches to strategic planning, utilizing a hybrid Large Group Intervention methodology drawing from Open Space Technology and World Café methodologies. This method aims to enhance stakeholder engagement and creativity, resulting in a sustainable, long-term strategy. Caroline's passion lies in collaborative



and co-created transformation methodologies, challenging conventional practices in the field. She actively contributes to reshaping the discourse on organizational change leadership through presentations at various conferences and industry events.

MAUDE VANHAELEN, PhD

Department of Classics,
Modern Languages and Linguistics

Maude Vanhaelen studied Classics at the universities of Brussels and Oxford before completing a PhD focused on the reception of Plato in Renaissance Italy. She held a postdoctoral fellowship at Villa I Tatti, The Harvard University Center for Italian Renaissance



MAUDE VANHAELEN

Studies, and later spent fifteen years as Professor of Classics and Italian Studies at the University of Warwick in the UK.

Since relocating to Montreal in 2022, Maude has taught part-time at Concordia University (CMLL and Liberal Arts) and the Université du Québec

à Montréal (History). Her courses cover a broad range of topics, including ancient Greek and Roman history and literature, as well as the reception of classical texts during the Italian Renaissance.

Her research explores how Renaissance thinkers rediscovered and reinterpreted ancient philosophy, particularly the works of Plato. She has published widely on this subject, including the first edition of Marsilio

Ficino's Latin commentary on Plato's *Parmenides* (Harvard University Press) and a co-edited volume with Brepols that offers the first comprehensive survey of Platonic teaching in Renaissance Italian universities.

In June 2025, Maude presented a paper entitled "Beyond Ficino: Proclus in the Sixteenth Century" at the 22nd Annual Conference of the International Society for Neoplatonic Studies in Athens. Her talk was part of a three-panel series, "Marsilio Ficino as Interpreter of Proclus," organized by scholars from Notre Dame, the Max Planck Institute, the *Academia Vivarium Novum* (Rome), and the University of Messina. The panels examined how the Renaissance revival of ancient philosophy—especially Neoplatonism, a movement rooted in Plato's teachings and developed in Late Antiquity—shaped early modern intellectual life.

While most presentations focused on Marsilio Ficino's 15th-century engagement with the Neoplatonic

philosopher Proclus, Maude's paper shifted attention to the 16th century—a period when Ficino's authority was increasingly debated. Drawing on three case studies, she explored how scholars of that time moved beyond Ficino's influence. In the context of the Reformation, changing university curricula, and the growing availability of printed and rediscovered texts, thinkers began to reassess Plato's legacy through the lens of Proclus's methods and teachings—particularly those aligning with the values of the Catholic Counter-Reformation.

Her paper forms part of a larger book project on the 16th-century reception of Plato, which she will soon submit to the *I Tatti Studies in Italian Renaissance History* series (Harvard University Press). It will also appear in a forthcoming edited volume from Bloomsbury, *Late Ancient Thinkers in the Renaissance*, scheduled for submission in July 2025.



ISNS International Society
for Neoplatonic Studies

22nd Annual Conference 2025
Athens, Greece

18-21 June 2025

 **Pythagoras Hall - New York College**
286, Thessalonikis Str., Kallithea 177 78, Attiki, Greece

Conference Secretariat:

www.exantosgreece.com

FACULTY OF FINE ARTS

GREG AMIRAUTL

Department of Music

Greg Amirault is originally from Nova Scotia, has been living in Montreal since 1987, where he is an active member of the local jazz scene. He has a Diploma in Jazz Studies from St. Francis Xavier University, as well as a Bachelor's and Master's degree in Jazz from McGill University. He has been teaching jazz guitar at Concordia and McGill universities for over twenty five years.

He was the recipient of the Grand Prix de Jazz General Motors award from the Montreal International Jazz Festival in 2000 with the Eduardo Pipman Quartet. He also received a Prix Opus for Concert of the Year with the Altsys Jazz Orchestra under the direction of Maria Schneider.

His album *East of the Sun* was nominated for an EMCA Award for Jazz Album of the Year in 2015. He has recorded three cd's as a leader, *Acadian Folk Song*, *East of the Sun*, and *News Blues*.

He has also recorded with the Eduardo Pipman Quartet and singers George Evans and Doreen Smith, and has performed for CBC Radio with world-renowned harmonicist Howard Levy (*Béla Fleck and the Flecktones*). Over the past 30 years, Greg has performed in Montreal with many of Canada's finest musicians, including Joel Miller, Kevin Dean, Jim Doxas, Don Thompson, André White, Steve Amirault, Adrian Vedady, Kieran Overs, Wray



Downes, Fraser Hollins, Dave Laing, Howard Levy, Ira Coleman, and Rémi Bolduc.

Greg's project presents a recording of his original compositions, comprising seven original works and one arrangement of a Latin jazz standard. Among the original pieces, two are inspired by traditional jazz standards, one reflects the modern jazz idiom, and four draw influence from the traditional Acadian folk music and regional sounds that shaped his early musical experiences in Nova Scotia. The recording features performances by Adrian Vedady on bass and André White on drums.

MARIE-JOSÉE ARCHAMBAULT

Department of Cinema

Marie-Josée is a current PhD student in the Interdisciplinary Humanities program at Concordia University, and she also holds a Master of Fine Arts. Her interest lies in the intimate relation between sound and animated movement. She has been working with animated documentaries for the past decade, using sound and animation as tools to evoke lived experiences. Her current research examines the multiple aspects of voice and their essential contribution to the creation of the animated image. She works as a sound artist and animator as well as a part-time teacher at the Mel Hoppenheim School of Cinema. Her works oscillate between sound, animation, and illustration.

Marie-Josée recently travelled to Sydney, Australia, to attend the 35th edition of the Society for Animation



Studies (SAS) annual conference. As a prominent platform for scholars, theorists, and practitioners in the field of animation, the SAS conference is a significant event within the academic community. This year's gathering, Animating Change, centred around the theme of diversity and inclusion, with particular emphasis on the perspectives of First Nations, gender identity, and their representation in animation.

During the conference, Marie-Josée presented a paper detailing her ongoing research project, providing insights into her innovative approach to voice and animation studies. Additionally, she showcased her latest film, *In Between*, which received notable attention from attendees. The invitation to participate in this year's forum not only allowed her to contribute to critical discussions on the role of animation as a medium for social change but also enabled her to place her work within an international academic context.

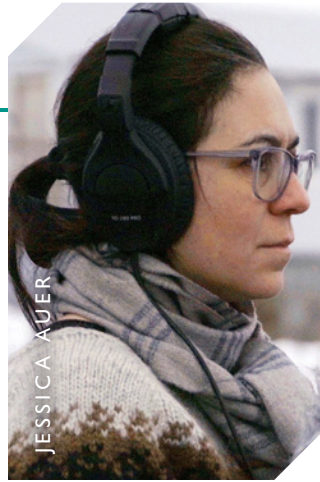
Marie-Josée's involvement in the SAS conference was an invaluable opportunity to engage in the ongoing dialogue between artistic practice, social issues, and pedagogy. The discussions and exchanges with fellow experts and peers have been instrumental in shaping her future research. She plans to develop an article exploring the pivotal role of voice in the creation of animated imagery, inspired by the reflections and ideas generated during the event.



JESSICA AUER

Department of Studio Arts

Jessica Auer is a photographer and filmmaker who holds an MFA in Studio Arts (Photography) from Concordia University (2007). Her work has been presented in several museums, galleries, and festivals, such as the Canadian Center for Architecture, the Reykjavík Museum of Photography, and the Cortona Photography Festival in Italy. For the last ten years, she has been dividing her time between teaching at Concordia and working from her studio in Seyðisfjörður, Iceland, where she founded Ströndin Studio, an organization dedicated to research and education in the field of photography. During this time, she has worked closely with institutions and communities on several research-based projects that resulted in two book publications: *Looking North* (Another Place Press, 2021) and *Skriðusögur—The Landslides Stories* (Ströndin Studio, 2023). Broadly speaking, her work delves into the paradoxes that



shape our conflicting attitudes toward nature and progress.

Jessica is currently working on her first feature-length documentary film titled *The Heath*, a film about the only overland route in and out of Seyðisfjörður, a remote fjord-side village in East

Iceland. Through poetic and haunting visuals, the film invites viewers into the life of a community confronted by the extremes of nature—dense fog, ice, and snow—that often isolate residents for days at a time. As the seasons change, the inhabitants' stories and reflections intertwine with their fixation on a long-awaited tunnel. A pitching reel developed for *The Heath* was presented at Tromsø International Film Festival's "North Pitch – Below Zero" forum in January 2025.



ADÈLE BEAUDRY, EVA BRANDL, AND IRENE FEHER, PhD

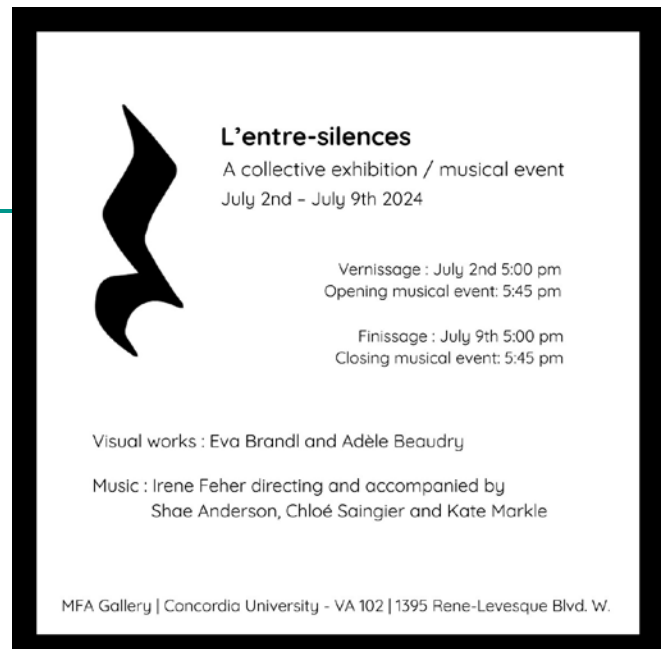
Department of Studio Arts &
Department of Music

Adèle Beaudry grew up towards the edge of her town, itself towards the limit of Montreal's suburbia. She now lives and works in Montreal, towards the end of the green line. In varying proportions over the years, her work has oscillated between the personal, social and professional spheres, in her best possible disinterest of their distinctions. At the center of the oscillation is something like care. Over the years, some of her drawings and paintings have been shown, locally and more distantly. Adèle Beaudry obtained her BFA from Concordia University in 1981.

Eva Brandl's career as a visual artist spans over 40 years. Poetic notions of place and theatricality inform her work. Her current creations explore the evocative power of images in constructed settings. She obtained a BFA from Université Laval (1974) and an MFA from Concordia University (1979). She has exhibited widely in Quebec, in Canada and abroad.

Her work is represented in major Canadian Museums and institutions and in private collections. She has lectured in institutions nationally, participated in collective events and contributed to international symposiums on art and architecture. Eva Brandl was among the founders of the first Artist run centers in Montreal. Eva also teaches at Marianopolis College in Montreal.

Irene Feher has been teaching private study in classical and contemporary voice for Concordia's Department of Music since 2009. She is a dynamic teaching artist, performer, sound artist, music improvisation facilitator (Music for People), and presenter. Immersed in the process of social improvisation, Irene seeks to collaborate with artists, and create spaces where



interactive improvised music can thrive. She designs and facilitates workshops for musicians of all levels, and performs sound baths for wellness. A proud alumnus of Concordia University (BFA 1999), Irene completed her MMus and DMus at McGill's Schulich School of Music in 2009.

In July 2024, Eva Brandl (Department of Studio Arts, ARTX and Sculpture), Irene Feher (Department of Music) and Adèle Beaudry produced a collaborative exhibition-musical event involving the visual works of Eva Brandl and Adèle Beaudry as well as a writing

component by MFA student Annik St-Arnaud. Irene Feher directed Music students Chloé Saingier and Shae Anderson and Music alumnus Kate Markle in improvised musical performances responding to the visual works.

Titled “L’Entre-Silences,” the project centered on mapping relationships between these seven artists highlighting a common need for reciprocity; one primarily based on acts of listening, being present, of fluid responsiveness. A process of give and take activated through proximity and an openness to breathe within vulnerable moments of silence. For the visual artists, the musical interpretation of the pieces represented a new way of putting visual work into the world; a fresh and inspiring experience. For the students, it was a rare opportunity to collaborate actively with another generation of artists. For the musicians it was a chance to mix modalities of artistic expression in freely improvised musical conversations in response to the works of art, to each other, and as a shared experience with gallery visitors. What emerged was a fluid temporal human experience of art.

Following a one-year preparation, this exhibition-event was held in the MFA Gallery of the VA Building which welcomed CUPFA members’ proposals for the summer months. The eight-day event was framed by the musical improvisations at both the opening and the closing of the event. Vernissage and finissage were very well attended by a varied public.

SARAH BERTRAND-HAMEL

Department of Studio Arts

Sarah is a Canadian artist based in Montreal, specialized in papermaking, drawing and installation. Sarah obtained her BA in Fine Arts at Université Laval and also holds a Master of Fine Arts from Concordia University, where she currently teaches in the Fibres



& Material Practices program. In 2017, she was the first prize winner of the Valcellina Award (Italy) and of the Paper in Particular annual exhibition (United States). Her work has been exhibited in Canada and internationally, recently in Japan where she also studied

Japanese papermaking as part of two artist residencies. Her works are featured in public and private collections, including the Musée national des beaux-arts du Québec (Canada) and the Museo nacional de la cerámica (Mexico).

Sarah was a guest speaker at the 2025 IAPMA Congress (Oct 29-Nov 2, 2025) in Shanghai, China. Her presentation, titled Walking Into Paper: 360 Liters of Water, discussed the making of a 10x12-foot sheet of paper. Creating such a large sheet—without resorting to assembly techniques—required a fundamentally different physical engagement from the papermaker than when she works at the vat. From the initial research to the final sheet, she traced the



process, focusing on how water shapes strategies and movements at every stage. As Sarah presented the challenges and solutions involved in making this large drawing sheet, she examined the intrinsic relationship between water and the papermaker. She intended to do so with a recognition of our shared materiality as water constitutes a fundamental part of who we are. Is she using water, or is she water?

VELIBOR BOŽOVIĆ

Department of Studio Arts

Velibor Božović is a Montréal-based artist and professor originally from Sarajevo, Bosnia and Herzegovina. His multidisciplinary practice explores how images and sound shape memory, particularly in relation to displacement, archives, and the aftermath of war. His works have been presented in Canada and internationally, with major projects including *My Prisoner*, *Encore Odyssey*, *Unfolding Elsewheres*, *Radio Elsewheres* and *In Seeing, There is No Right No Wrong*.

From June 30 to July 5, 2025, Velibor Božović participated in the 8th Kuma International Summer School 2025 in Sarajevo, Bosnia and Herzegovina. He was invited as a lecturer and served as the Head of the Mentorship Program, a newly introduced component of the Summer School. His lecture explored the intersections of memory, displacement, and artistic practice, with a focus on how personal narratives can be reframed in dialogue with collective histories.

The Summer School is located in Sarajevo, a city deeply marked by its storied past, and emphasizes the crucial role of contemporary art in post-conflict societies. Through artistic practice, memory work, and critical reflection, the program creates a space where trauma and history can be addressed, transformed, and shared

across generations. Božović’s contribution directly engaged with these themes, demonstrating how art can serve as both a vessel of remembrance and a catalyst for imagining new futures.



As Head of the Mentorship Program, Božović provided individual and group guidance to participants, who were primarily graduate students and researchers from across the globe. Through one-on-one discussions and group sessions, he supported them in

refining their projects both conceptually and technically. His contributions strengthened the program’s emphasis on fostering new artistic voices in post-conflict contexts while also building meaningful networks among an international community of emerging scholars and artists.



TIM BRADY

Department of Music

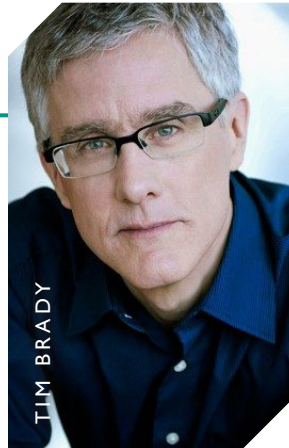
Known for his radiant orchestrations, his dramatic structures, and his innovative guitar work, Canadian Tim Brady is a composer and guitarist who has created music in a wide range of genres ranging from chamber and orchestral music to electroacoustic works, chamber opera, contemporary dance scores, jazz, and free improvisation. He has been commissioned and performed by numerous ensembles and orchestras in North America and Europe, including the Orchestre symphonique de Montréal, the Vancouver Symphony Orchestra, the Winnipeg Symphony Orchestra, the Société de musique contemporaine du Québec, The South Bank Centre, New Music Concerts, INA-GRM (Radio-France), the English Guitar Quartet, the Pittsburgh New Music Ensemble, the Esprit Orchestra (CBC), the Philadelphia-based Relâche ensemble, the Australian group Topology, and the New York groups Newspeak and the Trinity Wall Street Choir.

Tim's project consisted of music recording, namely, "Symphony in 18 parts for solo electric guitar," by Tim Brady. *Symphony in 18 parts for solo electric guitar* is Tim's first major solo guitar work in 10 years and was a result of wanting to explore the use of some live electronics with solo guitar to create a major "symphonic" architecture. The unusual format of 18 solo miniatures was also an interesting artistic challenge.

EDUARDO DELLA FORESTA

Department of Studio Arts

Eduardo Della Foresta holds a Master of Fine Arts in Sculpture and Ceramics from Concordia University (2018) and an MPhil research from the University of Glasgow (2023). His recent MA thesis examined the



TIM BRADY

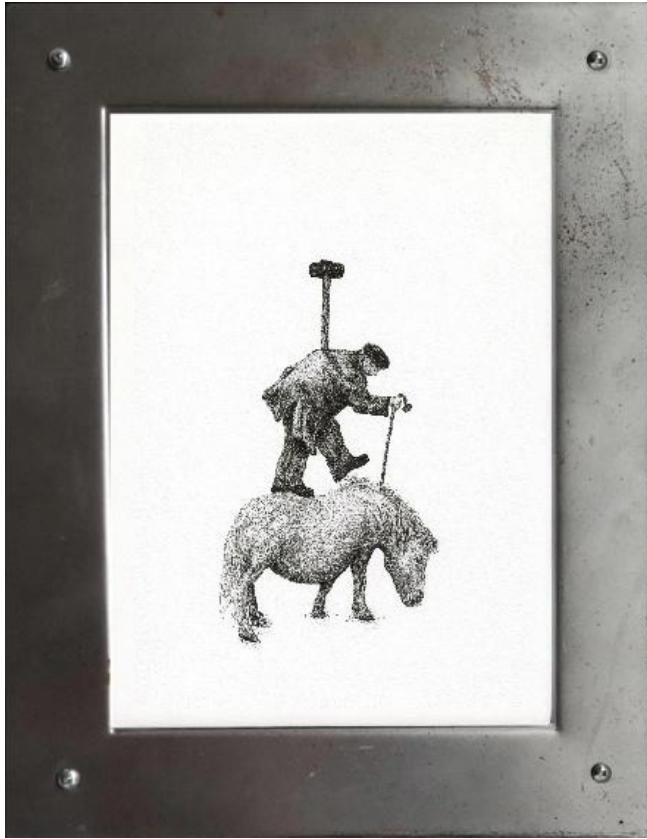


aesthetics of suffering and the societal representations of homelessness. Before pursuing graduate studies, he founded and operated a community art gallery on Queen Street West in Toronto, working in partnership with Rendezvous with Madness, Workman Arts CAMH, and others. The gallery exhibited the work of more than 200 artists, many of whom gained public visibility for the first time through this initiative. Eduardo also founded Atelier Mobile Montréal, a non-profit social practice initiative dedicated to fostering social inclusion and creative expression within under-resourced communities. From 2018 to 2025, the project delivered accessible, mobile art programming across the city and informed his presentations at



EDUARDO DELLA FORESTA

several Canadian Alliance to End Homelessness (CAEH) conferences. Atelier Mobile Montréal has received multiple research-creation grants and achieved national recognition with support from the Canada Council for the Arts. His research and pedagogical engagements extend across multiple universities, including



participation in multi-institutional initiatives such as Aging in the Right Place. In addition to this work, Eduardo has served for more than a decade as a caseworker supporting individuals experiencing episodic and chronic homelessness within Welcome Hall Mission, Old Brewery Mission, Accueil Bonneau, and Maison du Père.

His ongoing research will be presented in an upcoming exhibition and book launch titled *In Three Parts*. This exhibition marks the next stage of the project, where the work, reflections, and narratives explored throughout *The Rusty Nail* series will be shared publicly in an expanded form. *The Rusty Nail: Representations of Homelessness and the Aesthetics of Suffering* brings together years of practice-based research into the social realities of homelessness. It examines the experiences of homeless men, the perspectives of frontline workers who engage directly with them, and

the ways homelessness is shaped by broader cultural attitudes and societal structures. His approach is auto-ethnographic, drawing on his own experiences as a frontline worker. The Rusty Nail series consists of drawings and sculptural works that arise from a complex set of overlapping narratives.

JULIANA ESPAÑA KELLER, PhD

Department of Studio Arts

Juliana Espana Keller is a transdisciplinary artist, writer, and researcher whose work explores embodied knowledge through immersive, interactive, multisensory environments. She teaches in various departments of the Studio Arts Program at Concordia. Her research-creation practice engages sound performance, somatic movement, spatial audio-visual installations, and ecological inquiry to investigate how the human body interfaces with non-human systems, often challenging dominant visual regimes through sensorial and spatial immersive experiences.



She holds a PhD in Art & Process Philosophy from the University of Melbourne, Australia. Her work is informed by Feminist Materialist thinking, Sensory Anthropology, and Acoustic Ecologies. Collaboration is central to her methodology, working with biologists, choreographers, and technologists, to name a few, to develop experiential installations that expand how we perceive and interact with our surroundings that she views as an ecophilosophy that challenges the primacy of the visual and promotes affective, participatory forms of knowing and perceiving in spatial practices.

Juliana debuted a new immersive interactive audio-visual installation work titled: “liquid breath”. The (8-minute) looped audio-visual installation using interactive AI-generated visuals was complemented by an immersive soundscape amplified through a spatialized sound architecture. The artwork is a meditation on

breath, plant communication, plant sentience, and an interspecies exchange where visitors experienced and interacted in the reciprocity of respiration as an ecological practice as a bioacoustic environment. The artwork is deeply anchored to Juliana’s transdisciplinary artistic research, proposing alternative ways of sensing and relating across species boundaries.

Juliana also performs alongside Montreal-based Sound artist, Composer Alexandre Pépin, forming the collective CEREUS: acoustic ecologies of the anthropocene. The duo co-composes immersive sonic performances that bring to the foreground the vibratory and communicative potential of vegetal life. CEREUS are deeply thinking about the tensions and intersections of acoustic space that reflect the plant world, plant behaviour, and the often-violent reality of our human relationship to nature.



ANDREW FORESTER

Department of Studio Arts

Andrew Forster is an artist, curator, and writer whose interdisciplinary practice spans performance, choreographic projects, video installation, and works for public space. His recent projects include *Mer Parguayenne*, a building-scale artwork turning architecture into language, created in collaboration with Montreal poet Erin Moure and inspired by the writing of Wilson Bueno (Concordia University EV Building, 2017), and *The Machine Stops*, a video installation recorded in Chandigarh, India, that stages a speculative fiction about the end of the world (2019). His curatorial work includes *seeing and not seeing*, a solo exhibition by Concordia artist Mindy Yan Miller (2021). Forster's latest film, *No Bottom*, examines the scores and improvisational practices of violinist-composer Malcolm Goldstein and was featured at FIFA in 2023. Forster's research focuses on art practice as a distinctive and disruptive mode of inquiry into the designed world, examining the points of collision between artistic gestures and constructed environments as vital—and often contested—forms of public space.



Andrew Forster's project *The Drop and Leap* explores the idea of nature through a playful, slapstick lens, questioning where "nature" resides—outside us, inside us, or in the shifting space between.

Using *The Drop*, an animated

water-drop anti-hero, the project examines how humans animate their environments and how those environments animate us, challenging conventional distinctions between the natural and the artificial.

Over the past year, Forster advanced the project through writing, video, and collaborative work with



animator Alex Boya and choreographer Hannah Sybille Müller, including performance-video experiments completed during a residency at Tangente Danse. He developed new material, prepared proposals for festivals and exhibitions, and undertook technical research for a storefront presentation of *The Drop*. The main artwork produced is an edition of small framed video players featuring continuous loops of *The Drop or Leap*, designed as intimate, standalone pieces for domestic or office settings.

BERNARD GAMOY

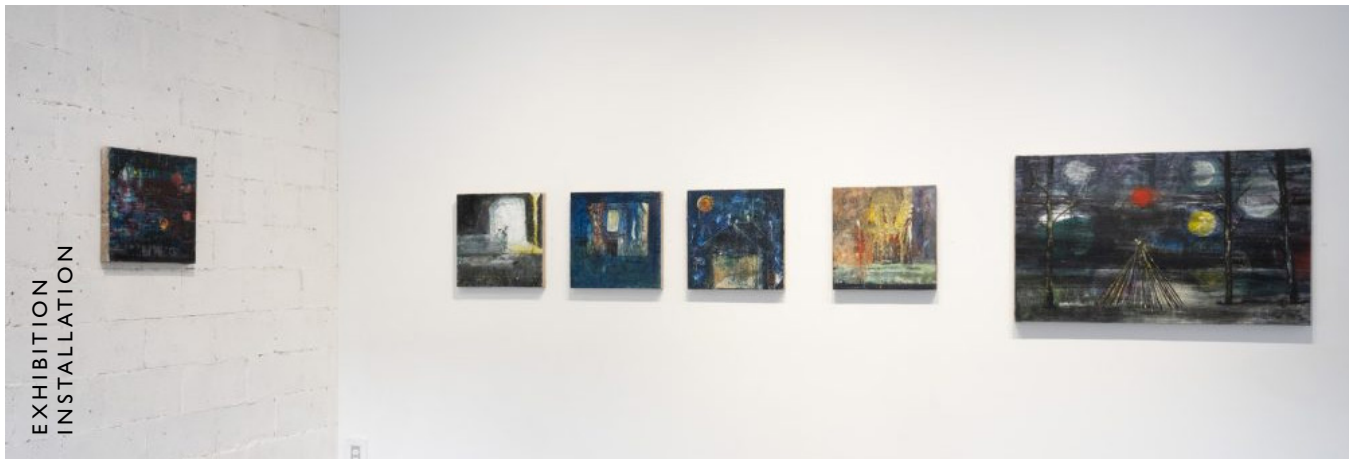
Department of Studio Arts



Bernard Gamoy was born in Paris in 1948. He currently lives and works in Montréal.

Bernard Gamoy has participated in several individual exhibitions, including *Canada (Le non-héros, une distance intime, Maison des arts de Laval, 2009)*. His work has also been a part of a collective exhibition which promotes drawings and paintings

Over the past year, Gamoy advanced the project through writing, video, and collaborative work with



of Québec artists. (Petit et Concis. Musée d'Art de Joliette, Joliette, 2006; Le lieu de l'Être, Musée de Québec, Québec, 1994; Montréal-Boston, exposition itinérante du Conseil de la Peinture du Québec, 1990).

Bernard Gamoy's contribution to Abri / Shelter is part of an installation/painting exhibition that takes up themes of refuge, protection, and the idea of "shelter" in both literal and symbolic senses. The exhibit explores spaces of retreat and safety, as well as the vulnerability and impermanence inherent in them. Gamoy's work engages with the materiality of paint, form and space to evoke these concept.

DIPTI GUPTA

Interdisciplinary Studies in Fine Arts

Dipti Gupta is a teacher, researcher, and independent documentary filmmaker dedicated to social justice and the representation of women and marginalized communities. She teaches in the Department of Cinema-Communication at Dawson College and the Department of Fine Arts at Concordia University in Montreal, where she integrates critical media analysis with creative practice. Beyond academia, Dipti contributes to Montreal's cultural landscape as



a board member of Teesri Duniya Theatre, a company championing diverse narratives, and as an advisory committee member of Montreal Serai, supporting inclusive community engagement.

This trip advanced Dipti's research on minority representation in Indian cinema (2014–2024) and the development of the docuseries *The M Series* and a feature-length film. While in Ahmedabad and Mumbai, Dipti met with filmmakers, writers, actors,



and scholars—including Gauri Shinde, Lovleen Mishra, Padmakumar Narasimhamurthy, Suhasini Mulay, and Navsharan Singh—to discuss narrative strategies, socially grounded storytelling, and the centering of marginalized voices, particularly those of Muslim and Dalit women. These conversations informed new episodes of *The M Series*, early feature development, and collaborative planning. The trip strengthened professional networks, gathered critical creative input, and identified research gaps for future work, including interviews, production shoots, and a companion analysis of minority representation.

CLARA GUTSCHE
Department of Studio Arts



Clara Gutsche has worked as a photographer, educator, and critic since she arrived in Montreal from the American Midwest in 1970. She uses the view camera to examine both personal relationships, through portraiture,

and cultural values, through urban landscapes and architectural interiors. Over the 55-year span of her practice, she has explored multiple modes of subjectivity-inflected documentary photography in the context of contemporary art. She has exhibited extensively, and her photographs are included in the collections of the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, the National Archives of Canada, the McCord Museum, the Musée national des beaux-arts du Québec, the National

Gallery of Canada, and the Musée de la Photographie à Charleroi in Belgium. Her critical writing has appeared in publications such as *Photo communiqué*, *Vanguard*, *C Magazine*, and *Canadian Art* and she recently contributed a chapter to *Photogenic Montreal: Activisms and Archives in a Post-Industrial City* (2021).



The original artist book, *Windows I 1976-1980*, brings together b&w 5"x7" analogue view camera photographs of shop windows that were contact-printed on 8"x10" silver gelatin paper to create a visually immersive collection of the individual-owned shop windows found along Park Avenue and Boulevard St-Laurent in the late 1970s. The black border around each photograph augments the visual intensity of the 160 photographs in the book. The shop window displays of absurd juxtapositions of manikins, clothing, posters, and objects constituted the visual expression of conscious and unconscious desires in our contemporary culture. The series becomes an archeological dig of the artifacts of our society. As well, the *Windows I 1976-1980* photographs have historical significance as records of the small businesses that lined the streets. They embody an advocacy message for urban planning because individual-owned shops contribute to the walkability of a city.

SARA HANLEY

Department of Contemporary Dance

Sara Hanley is an artist and educator based in Tio'tiake/ Montréal, active in contemporary dance for over 25 years. Her work explores the connections between the body and the environment, grounded in processes of reciprocity and transformation. Holding a Master's degree in arts education, she develops narratives and pedagogical tools inspired by Natureculture. Since 2008, she has taught at institutions such as Concordia University, UQAM, and the École de danse de Québec, while supporting established and emerging choreographers as an artistic advisor.

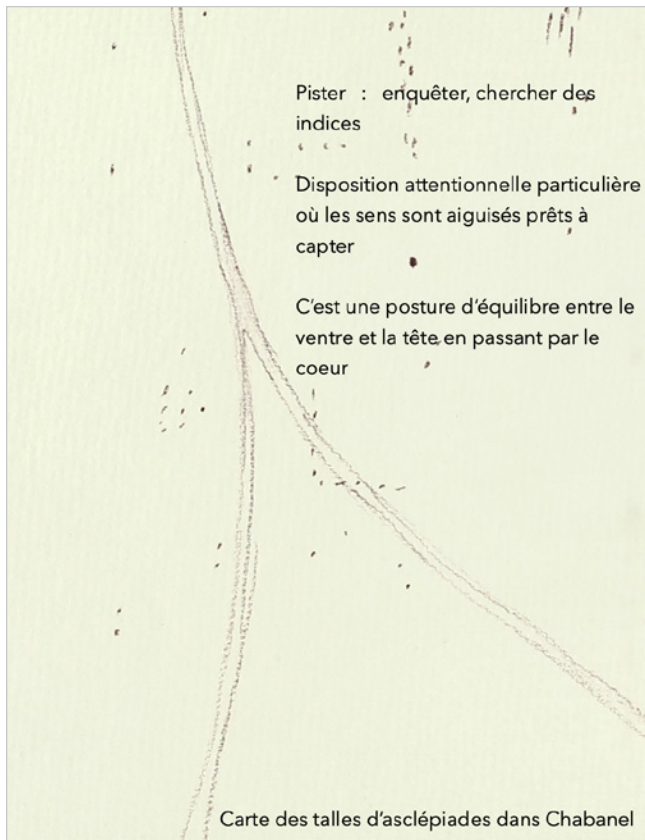
An educational notebook has been designed to present a score inspired by botanical research and encounters with the milkweed, a plant emblematic of the North



American territory. This score consists of two main elements: levels of somatic attention inspired by the biological processes specific to milkweed and states of alterity arising from the relationship between the human body and the body of the plant. It is structured around eight main movements,

each accompanied by a musical score.

The objective of this notebook is to invite readers or performers to explore the corporeal processes of milkweed and to develop an intimate understanding of it and, consequently, its environment. Its creation



- | | | |
|--|---|---|
| En un seul et même instant | Une roue qui tourne que personne ne peut arrêter | Une vie s'éteint |
| Le train passe | Les oiseaux reviennent | Le blé est récolté |
| La rivière coule | Une inspiration | Un moteur tourne |
| Un band rock en répétition | Un automne sec | La chaleur du vent |
| Le cliquetis constant de la shop à linge | Des gens suent dans les champs | Une substance laiteuse s'échappe d'une feuille cassée |
| Une Mercedes Benz passe | Un puceron s'alimente sur O'tse We ten ka | Le soleil se couche
Un bâtiment est démoli |
| Une pancarte de Fresh&Fabulous Gorgeous | Un cheval tire une calèche | Quelqu'un s'abrite sous une feuille |
| Une usine de munitions | Un bâtiment est abandonné | Une verge de tissus est vendue |
| Des trams | Une fleur fane | Un poisson saute pour attraper un insecte |
| Un champ de blé | Une araignée tisse sa toile | Une pluie abondante |
| Une personne marche | Le même mouvement est répété toute la journée, toute la semaine | Un champ la nuit |
| On asphalté une rue | On cueille un melon | Un vêtement est confectionné |
| Une forêt de thuya géants | | Une bière est bu |
| La construction d'un bâtiment manufacture | | Un lapin traverse la clairière |
| Des travailleurs.travailleuses peu payés | | Une friche naît |
| Des immigrant.e.s | | 10 000 tournesols sont semés |
| Le silence, un serpent | | Un chemin mène vers un ruisseau |
| Une aigrette d'asclépiade est soulevée par le vent | | On expire |
| Quelqu'un se pique par inadvertance | | Le silence |



has contributed to the development of an embodied, eco-centred pedagogical approach, emphasizing relationships, non-human perspectives, and longer temporal arcs in learning, teaching, and creation.

DIL HILDEBRAND

Department of Studio Arts

Hildebrand has been awarded a number of distinguished grants and awards including the International Residency at Acme Studios, London UK (2013); the Canada Council for the Arts (2010, 2014, 2109); the Banff Centre Thematic Residency (2009); Conseil des arts et des lettres du Québec (2009) and was winner of the RBC National Painting Competition (2006). His work has been collected by major public institutions throughout Canada, including the Montreal Museum of Fine Arts, Musée d'art contemporain de Montréal, the National Gallery of Canada, the Art Bank of the Canada Council, as well as numerous private and corporate collections throughout Canada, the United States and Europe.

Dil Hildebrand presented a series of new paintings and prints at Viviane Mehr Gallery in Calgary in



January 2024, in a solo exhibition entitled “If on a winter’s night...”. This recent body of work represented a further development of paintings and prints that were introduced in his recent exhibition held at Pierre-Francois Ouellette art contemporain, “Conservatorium”.

As then, the current series explores nature and its representation. Appropriated images from greenhouses and botanical gardens, collected during his travels across Canada, Mexico, the United States, and Europe, were utilized. Employing a language of trompe l’oeil and abstraction, Hildebrand endeavours to bring new meaning to these locations, drawing attention to their curious role in human culture. With this series the artist synthesizes many of his explorations in painting over the years, bringing them full circle to work which echoes his earliest works; paintings centred on landscape and theatrical settings. In this series of paintings and woodblock relief prints, Hildebrand has incorporated new influences in the form of traditional Japanese woodblock printmaking called Ukiyo-e (translated as “pictures of the floating world”). Traces of Ukiyo-e masters such as Hokusai (1760-1849) and Hiroshige (1797-1858) are evident in the exhibition. In Hildebrand’s work, as in the case of these woodblock masters, architectural motifs combine with landscape imagery to unique effect. Passageways, screens and windows open onto deep horizons or nearby gardens with framing techniques that echo modern formal strategies, inviting the viewer to imagine themselves entering into the frame. Abstract forms combine with natural forms in ways that blend abstraction with representational imagery.



HOLLY KING

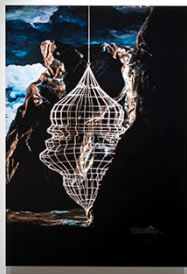
Department of Studio Arts

Born in Montreal, Holly King has an international art career and has shown ingroup exhibitions at the Centre Pompidou (Paris), Kaoshiung Museum of Fine Arts (Taiwan) and the Contemporary Art Museum in Mexico City. In 1999 she had a solo exhibition, “Landscapes of the Imagination,” at the Musée des beaux-arts de Montréal, a touring show that traveled across Canada. Since then she has had many exhibitions in museums and galleries across Canada, the United States and Europe. Holly has recently executed a number of public-art commissions, including a major work for the Concordia’s recently completed University and Engineering and Visual Arts (EV) Building, the CHSLD de l’Amiante, the Séminaire de Sherbrooke, and others. In Montreal, Holly is represented by Galerie Art Mûr, and is preparing a series of new large-scale, monochromatic photographs for an exhibition in the winter of 2026. Since 1983, she has taught in Concordia’s Painting and Drawing program.



Holly King printed and exhibited a series of new large photographs at Galerie Art Mûr in Montreal in March 2023. The series “Suspension” was created in her studio, combining the small wire and thread sculptures of Sarah Stevenson and her constructed landscape sets. For this project

she made a group of small scale, light weight sculptures of organic and geometric forms made of tiers of wire and tiny threaded sections that created beautiful, elegant sculptures. She then fabricated a haunting landscape to go with each sculpture, painting an oil backdrop sky and building landforms out of plaster and chicken wire. The sculpture was then hung in this décor and photographed using coloured gels on the lights. This produced the final artwork, a large colour photograph (48x36inches each) that was featured in the “Suspension” exhibition in the spring of 2023.



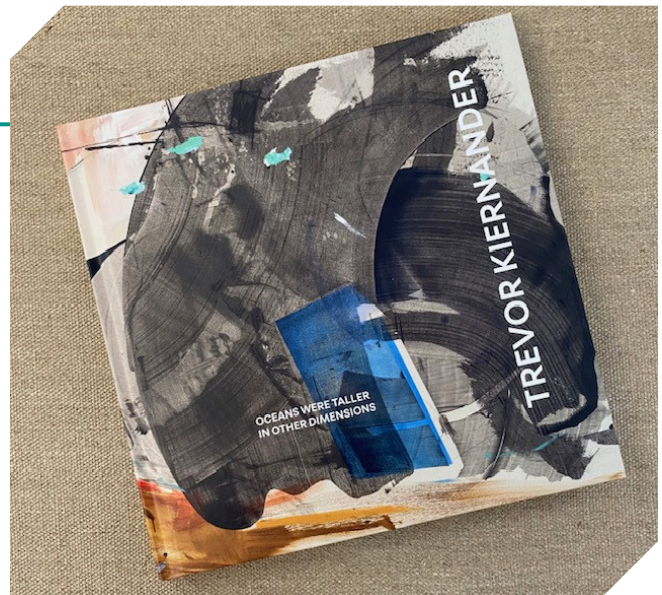
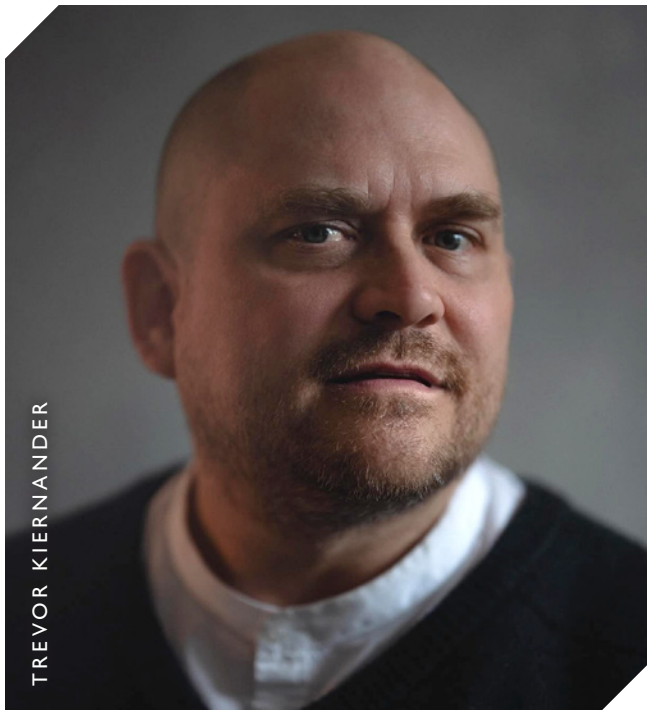
GALLERY INSTALLATION

TREVOR KIERNANDER

Department of Studio Arts

Trevor Kiernander is a Montreal-based educator and artist who has exhibited his work internationally. He obtained his BFA in Painting & Drawing with distinction from Concordia University (2006) and an MFA in Art Practice from Goldsmiths, University of London (2009). Trevor is currently the director of PICTURA, a triennial of paintings across the city of Montreal.

Trevor Kiernander's publication of a catalogue documenting his extensive four-part solo exhibition series *Oceans Were Taller in Other Dimensions*, presented over the past two years as part of Quebec's Access Culture network. Originating from a solo exhibition at Galerie Art Mûr in March 2023, the series evolved into a comprehensive touring project examining the interplay between painting, sculptural installations, and music in relation to the space of the gallery. Each iteration—hosted at Quai 5160 - Maison



de la culture Verdun, Maison de la culture Janine Sutto, and culminating at Maison de la culture Mercier in early 2025—featured new site-responsive works and experimental exhibition strategies.

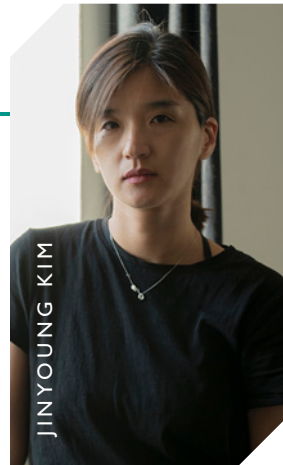
The final show at the 3500-sqft Maison de la culture Mercier included six new paintings, select unseen works, and key pieces from previous iterations, providing a holistic view of the project's development. To commemorate and critically contextualize this body of work, Trevor produced a fully illustrated catalogue featuring an essay by independent curator Anaïs Castro and an introduction by artist and Concordia University professor Leopold Plotek. These contributors brought long-standing professional relationships and deep familiarity with the work, enriching the catalogue's critical depth, and offered a multifaceted reflection on Trevor's evolving practice. The publication served as both an archival document and a promotional tool for wider dissemination within Quebec's artistic community and abroad. Through this project, Trevor highlights his commitment to redefining spatial and sensory experiences in the gallery context while affirming his voice within contemporary Canadian painting and installation practice.

JINYOUNG KIM

Department of Studio Arts

Jinyoung Kim is a visual artist whose practice explores a sense of place and material culture as a core condition where personal and collective memories coalesce, expanding on an imaginary realm bridging the past and the present. She utilizes photography, video, and object-based installations to weave together an inventory of lived experiences that stem from the perspective of a diaspora. Her works have been exhibited and screened across Canada and internationally.

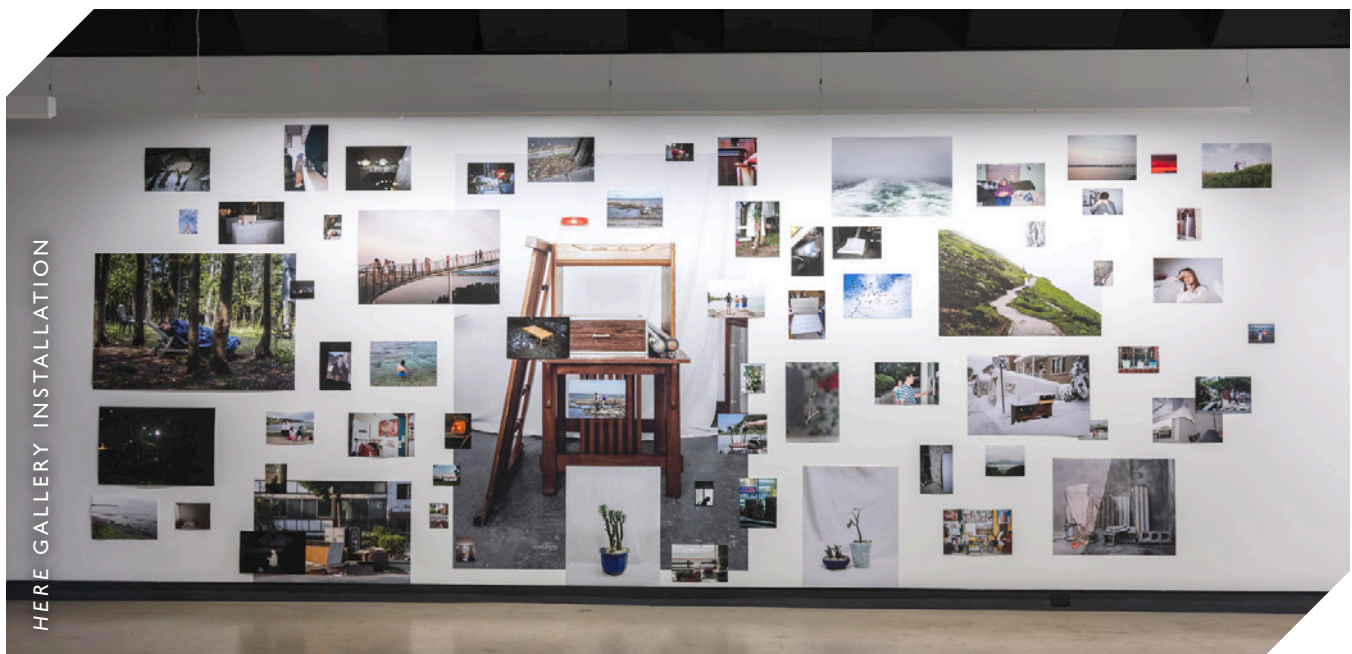
In 2022, her film was awarded the Seeing and Not Knowing short film production bursary organized by Leonard Bina and Ellen Art Gallery. She was a recipient of the Prix Lynne Cohen in 2019 from the Estate of Lynne Cohen and the Musée national des beaux-arts du Québec, and she was shortlisted for the Prix Pierre-Ayot in 2018. Her works can be found in numerous public collections in public and private institutions. Her works are part of the permanent collection of Musée national des beaux-arts du Québec, Musée d'art



contemporain de Montréal, Ville de Montréal, Hydro-Québec, and banque Des jardins.

The solo exhibition *Here* was produced and presented by Dazibao in Montréal. This significant exhibition brought together a selection of works created by Jinyoung Kim over the past

decade, including a range of photographic series and a film. Through these works, the exhibition explored the notion of home in the context of migration, emphasizing the fragile and continually shifting sense of belonging. Drawing from autobiographical experiences, Kim's project engaged with themes of place, identity, and the role of memory across both material and immaterial realms. Kim developed two new bodies of work for the exhibition: *Objects on the Sidewalk (Montreal)* and *Here*. *Objects on the Sidewalk (Montreal)* consists of twelve large-scale



inkjet prints depicting discarded household objects found on the streets of Montreal. These piles of abandoned belongings are interpreted as markers of melancholic states often experienced in urban life, where the condition of foreignness is commonplace. The work reflects on the movement of people and the impermanence of living arrangements, transforming these cast-off objects into temporary monuments of absence. The second work, *Here*, is a photographic mural composed of vernacular images of a family, captured over the span of a decade. Arranged as a constellation of images across the gallery wall, the installation evokes themes of distance, migration, and the concrete physical environments that shape lived experience. By centering personal relationships and intimate narratives, the work emerges as a portrait of a family whose sense of place is fluid, unstable, and continually redefined. These two bodies of work served as the conceptual foundation from which the rest of the exhibition unfolded. *Here* was featured as a major portfolio in *Ciel Variable* magazine and highlighted in *Le Devoir*'s survey of the season's exhibitions.

ALANNA KRAAIJEVELD

Department of Contemporary Dance

Alanna is a dancer, educator, and improvisation practitioner whose work bridges movement, voice, and collaborative exploration. She is part-time faculty in the Contemporary Dance Department at Concordia University, where she co-leads DANC 398 D and integrates interdisciplinary approaches to improvisation into her teaching.

In January 2024, Alanna Kraaijeveld participated in the three-day Fighting Monkey Practice (FM) private workshop in Athens, Greece, led by FM co-developers Linda Kapatanea and Jozef Fruček with guest artist Martha Frintzila. The workshop brought together

practitioners from diverse disciplines and focused on improvisation through movement, voice, text, song, and collaborative play.



A key component of the workshop was Frintzila's vocal training, which invited participants to approach singing through the integrity of their everyday speaking voice and to balance artistic generosity with a sense of personal reserve. These teachings encouraged Kraaijeveld to reconsider how voice, embodiment, and artistic intention interact in improvisational contexts.



The workshop also offered Kraaijeveld an opportunity to reflect on her own artistic development. In recent years, she has pursued a variety of self-directed learning experiences that have expanded her skills and increased her confidence in sharing them with students and collaborators. Working again with Kapatanea and Fruček allowed her to recognize the impact of this growth.

MARCO LUNA

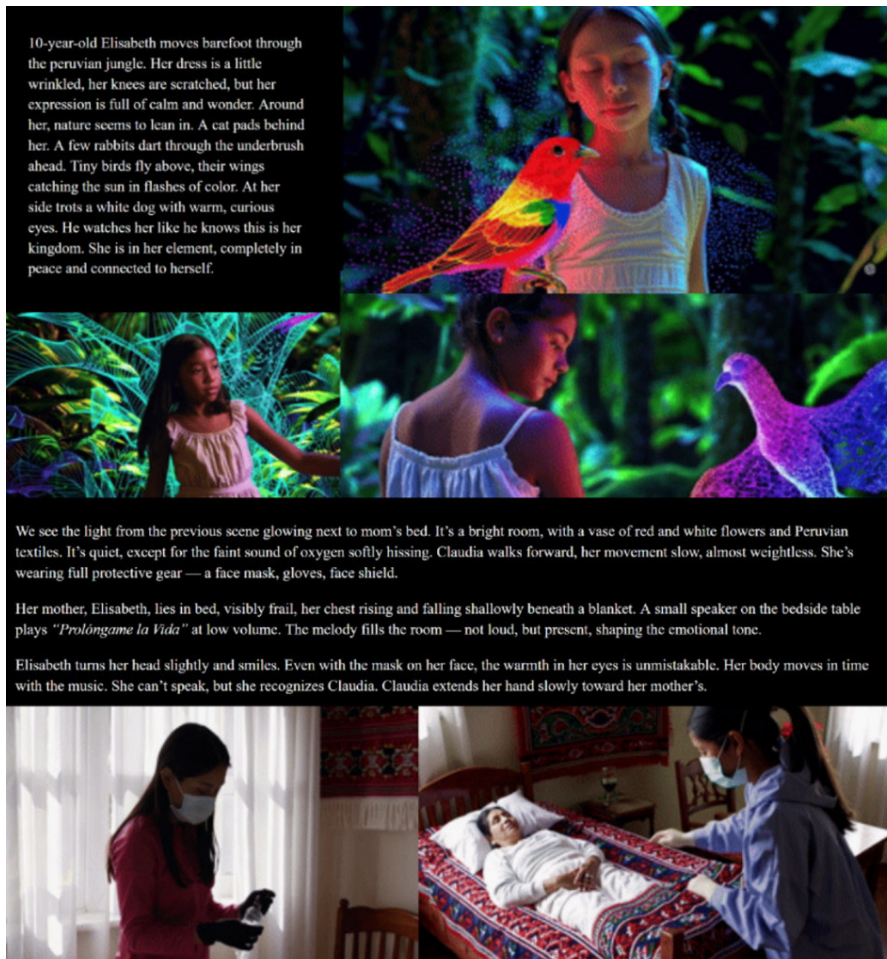
Mel Hoppenheim School of Cinema

Marco Luna is a Peruvian filmmaker, educator, and immersive-media researcher based in Montréal. Holding an MFA in Studio Arts (Film Production) from Concordia University, he specializes in documentary, virtual reality (VR), and interactive storytelling. His practice centers on co-creation and social engagement while examining how emerging technologies are integrated into filmmaking. As a part-time faculty member at Concordia's Mel Hoppenheim School of Cinema, Luna teaches industry-standard workflows and guides students in extending them into emerging practices, considering the opportunities and limits



of tools such as VR and AI. He also serves as a technologist at the Milieux Institute's Immersive Storytelling Studio, helping artists from diverse disciplines adapt their processes to immersive media.

One Week in May is Marco Luna's latest research-creation project: a short-form interactive virtual-reality (VR) documentary that fuses a deeply emotive, character-driven narrative with evolving, meaningful user interactions. Using



10-year-old Elisabeth moves barefoot through the peruvian jungle. Her dress is a little wrinkled, her knees are scratched, but her expression is full of calm and wonder. Around her, nature seems to lean in. A cat pads behind her. A few rabbits dart through the underbrush ahead. Tiny birds fly above, their wings catching the sun in flashes of color. At her side trots a white dog with warm, curious eyes. He watches her like he knows this is her kingdom. She is in her element, completely in peace and connected to herself.

We see the light from the previous scene glowing next to mom's bed. It's a bright room, with a vase of red and white flowers and Peruvian textiles. It's quiet, except for the faint sound of oxygen softly hissing. Claudia walks forward, her movement slow, almost weightless. She's wearing full protective gear — a face mask, gloves, face shield.

Her mother, Elisabeth, lies in bed, visibly frail, her chest rising and falling shallowly beneath a blanket. A small speaker on the bedside table plays "Prolongame la Vida" at low volume. The melody fills the room — not loud, but present, shaping the emotional tone.

Elisabeth turns her head slightly and smiles. Even with the mask on her face, the warmth in her eyes is unmistakable. Her body moves in time with the music. She can't speak, but she recognizes Claudia. Claudia extends her hand slowly toward her mother's.

TEMPORARY TITLE:
"ONE WEEK IN MAY"

Written by

Carla Braga, T. Braun, and Marco Luna

Based on a real story
by Claudia Nunez

ACT I

INT. DARKNESS

Darkness. A distant BUZZING echoes. Faint. Insistent.

A FROG vibrates on a surface.

ON SCREEN: "Be strong, and let your heart take courage."

The text drifts from the screen and floats in the void, glowing faintly.

A SMALL WOODEN BOX materializes in our hands. It's warm, fluid, holding memory and time. A soft liquid sloshes inside with each tilt.

CLAUDIA

When your speech is little, she
rode a horse made of clouds... And
with her wooden box, she collected
the treasures she encountered.

The box vibrates, then clicks open.

A PHOTO floats out — a young girl in a jungle. The photo enlarges and envelopes the screen.

FACE TO:

EXT. PERUVIAN JUNGLE — GOLDEN HOUR

The jungle builds itself from floating point cloud particles. Trees, flowers, and terrain emerge.

A BUTTERFLY flutters by. BIRDS chirp. BUBBLING leaves. BUZZING insects — the jungle hums with life.

ELISABETH (10) walks barefoot on a dirt path, scratched knees and curious eyes. A WHITE DOG pads beside her. A CAT trails behind. RABBITS dart through the underbrush.

She clicks a small wooden box and occasionally stops to collect items into it.

A faint HUMBLE. A HEISE.

exploring sustainable dyeing methods through bacterial cultivation. In addition she is the co-founder of the STAIN Lab, a portable lab teaching students how to make their own sustainable art materials.

During her residency at the Ós Textile Residency in Blönduós, Iceland, Geneviève developed a body of work that examines how we learn textile techniques when our only guides are written instructions or images. Although she is an expert in digital weaving and embroidery, the residency introduced her to a digital knitting machine, a tool she had never used. Approaching digital knitting as a beginner allowed her to reflect on how textile knowledge is transmitted, particularly when instructions are vague, incomplete, or overly technical. To deepen this inquiry, Geneviève generated knitting instructions using AI prompts and attempted to follow them. The resulting directions were impractical, repetitive, and frequently nonsensical, echoing the frustration many beginners face when first learning a technique and revealing the limits of AI when it comes to embodied skill. She transformed these unusable instructions into a new set of texts that capture the emotional experience of learning through confusion and trial-and-error. The machine-generated “instructions” were presented across many panels, alongside a contrasting series of intentionally over joyful instructions that reflect a broader range of learner emotions.

ADRIAN NORVID

Department of Studio Arts

Adrian Norvid has been working with paper almost exclusively for 30 years. He creates small drawings and very large drawings that can fill a wall, as well as paper objects. He has built a larger-than-life-sized replica Hammond organ out of paper, a collection of 3d paper skulls, wearable paper clothing, a paper storefront with

product-filled shelves, and a full-sized paper one-room house and its matching outhouse. The work has been shown in commercial galleries and museums across Canada. Norvid has works in the collections of The Musée d'art contemporain in Montreal and the Musée national des beaux arts du Québec. Norvid's work presents an alternate, oddly inflected, ahistorical world, but its themes are recognizable - popular culture (especially music), its movements, subgenres, and iconic objects.

In April of 2023 Norvid travelled to the UK to investigate some of the iconic elements of popular Goth culture. He compiled a little dictionary of the macabre -notes, sketches and photographs - to use as references for studio work. The trip was planned to coincide with the Whitby Goth Festival – a three day parade of top hats, bustles, platform boots, spikes, veils and black lace gloves catered to by three brim full markets of Goth themed goods. Norvid climbed up the 199 steps to Whitby Abby and walked the cliff top cemetery and visited the Jet Museum (Jet is a black,



petrified wood popular with Victorians for mourning jewellery). The bulk of Norvid’s research was in York, Edinburgh and London and can be categorized into - Things Anatomical: The Surgeons hall in Edinburgh with its Pathology Museum, and the Old Operating Theatre and Herb Garret in London - Prisons, and Underground Streets: The Edinburgh Vaults, Mary King’s Close, The York Dungeon (an interactive performance), York Castle Prison, and London’s “Clink” prison museum - Curious Buildings: York’s Barley Hall, Merchant Adventurer’s Hall, and Holy Trinity Church with its peculiar “Boxed Pews”, Holyrood Palace and the City Observatory in Edinburgh, the Victorian iron work of St Pancras, and York Train Stations and the Southwark Market, and various Victorian Pubs - Peculiar Streets: The narrow alleys and Snickleways of York’s Shambles and the steep Closes of Edinburgh, and Burlington and Piccadilly Arcades in London - Cemeteries: Greyfriars and Calton Hill Burial Ground in Edinburgh - Things Occult: the Edinburgh South Bridge Vaults and the Sett Studio “Witches Dance” exhibition in a small gallery in Leith, and esoterica and occult shops in Edinburgh and York - Just Plain Morbid: The Jack The Ripper Museum. Visits to the Foundling Museum (a grim early orphanage), Edinburgh’s Portrait Gallery with its tartan clad sitters, and The Victoria and Albert’s Theatrical collection rounded out the trip.

JOSÉE PEDNEAULT

Department of Studio Arts

Josée Pedneault is an image-based artist and educator. She creates installations in which photographs take sculptural forms and are combined with objects, drawings, or archival documents. Her projects have been presented in both national and international venues, including Künstlerhaus Bethanien (Berlin), CONTACT Gallery (Toronto), Museo del Chopo (Mexico), and Fonderie Darling (Montreal). Grants



from the CALQ and the Canada Council for the Arts have supported Pedneault’s work, enabling her to participate in artist residencies in global cities like Berlin, Glasgow, Mexico City, and Paris. She holds an MFA from Concordia University.

The artist’s book *Contre-jour* emerges from a photographic series created in Japan. In this project, a visual calendar is formed by exposing color paper



to sunlight in daily increments, tracing the length of a three-month journey. Seventy-five photograms are combined with a series of grainy nighttime photographs of cherry blossoms. *Contre-jour* captures the light of day through the continuous movement of the Earth on itself and around the Sun. The book offers in every detail of its structure a meditation on time and a contemplation on the cyclical measures that punctuate our lives. An essay by Safia Belmenour in English and French accompanies the publication.

Contre-jour was included in various international exhibitions. In 2024, it was part of Charta, a biennale of contemporary photography focused on photo books and independent publishing. The exhibition was shown in Accademia Italiana in Rome, Italy. The same year, it was presented at the Rencontres Internationales de Photographie en Gaspésie, at Carleton-sur-Mer. In 2023, it was exhibited at ARoS museum, in Denmark during the Photobook Week Aarhus. *Contre-jour* was reviewed in articles in *Vie des Arts*, *Ciel Variable*, *Safe Light* paper magazine (Berlin), *Hypercodex* (UQAM), and *Yogurt Magazine* (Italy).

Contre-jour is published by Free Pony Press and distributed internationally by Idea Books. In 2022, Unseen Photo Fair hosted the first launch of *Contre-jour* at the Book Market in Amsterdam. Our Polite Society created the design, and Wilco Art Books in the Netherlands printed the 400 copies. Complementary funding for this project was granted by the CALQ.

GABRIELA PETROV

Department of Theatre

Gabriela Petrov has taught at McGill, and Naropa University in Boulder, Colorado where she received her MFA in Contemporary Performance. In her artistic practice, Gabi uses somatic movement and

improvisation to explore how we inhabit spaces of performance and everyday life. For fifteen years, Gabi has practiced postmodern approaches to performance including Mary Overlie's Six Viewpoints and she has studied Body-Mind Centering® for over a decade in five different countries.

In August of 2025, Gabriela Petrov went with a group of artist-scholars to the town of Pivarootsi on the northwest coast of Estonia to do her final Body-Mind Centering® courses before her graduation as a certified Somatic Movement Educator (SME). Gabi will join a select cohort of certified professionals in Canada who teach this approach to deepen the embodiment of students within performing arts programs. Since 2022, Gabi has taught a special topics course called Somatic Inquiry in the Performance Creation program in the Dept. of Theatre at Concordia. Through teaching this course while completing the advanced stages of her training, Gabi has explored and devised pedagogical frameworks rooted in a somatic approach. With mentorship from leaders in the somatic field, Gabi clarified her approach to this innovative course and



defended its inclusion in the department's core curriculum. This year, the proposed curriculum change was approved, and Somatic Inquiry moved from a special topics course to a permanent offering. In her artistic research, Gabi is also engaging her somatic approach as a tool to facilitate



interdisciplinary exchange through embodied practice. For example, as a research associate with the Performative Urbanism Lab for Spatial, Social and Scenographic Experimentation (PULSE) Gabi is expanding her inquiry to include how we embody spaces of encounter with emerging technologies.

AMÉLIE PROULX

Department of Studio Arts

Amélie Proulx is an artist living and working in Lévis, QC, Canada. She received a BFA from Concordia University in Montreal (2006) and an MFA from the Nova Scotia College of Art and Design University in Halifax (2010). Her artwork has been presented in solo and group exhibitions in Canada, the United States, Australia, Scotland, and France. In 2013, she received the RBC Emerging Artist People's Choice Award at the Gardiner Museum in Toronto, and the Winifred Shantz Award for Ceramics in 2016 at the Canadian Clay and Glass Gallery. In 2021, she received the Prix Videre Création en arts visuels awarded by Manif d'Art. Since 2019, she has been making public artwork for

different public spaces in the province of Québec. Her public art practice allows her to work on bigger and more ambitious projects that are permanently installed in different public settings. She has also participated in several residencies, notably at the European Ceramic



Work Centre (The Netherlands, 2014) and the arts/industry residency at Kohler Co. (Wisconsin, 2017). She teaches ceramics at the Maison des métiers d'art de Québec and Concordia University in Montréal. Her work is found in several public and private

collections, most notably the Musée national des beaux-arts du Québec.

Amélie attended a two-week residency at the Watershed Center for the Ceramic Arts in Maine, where she was invited to be one of the guest artists



participating in the residency session called Research and Practice. This residency was oriented towards discovering new research strategies and methodologies that center on the idea of artwork as cultural change. The residency was privileged research time in the studio, where Amélie had the opportunity to pursue research started in 2021, where she has been collecting local rocks and minerals that she fires and integrates into her sculptures to have a more local and self-sufficient practice in ceramics.

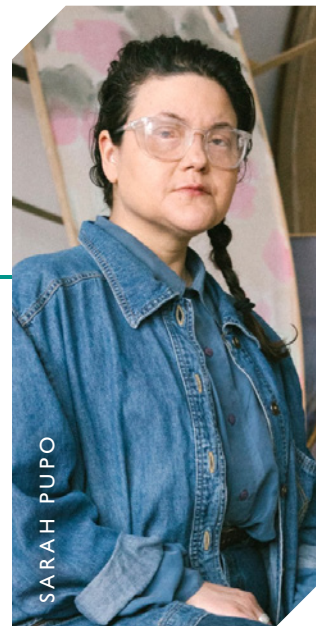
SARAH PUPO

Department of Studio Arts

Sarah Pupo is an artist and art educator based in Tiotia:ke/Montreal. Her practice bridges watercolour painting, drawing, provisional installation, and lo-fi animation. Pupo received her MFA from Concordia University in 2011, where she has been teaching part-time in Painting and Drawing. Her work has been exhibited nationally and internationally, most recently at Stewart Hall Gallery, Occurrence (Tiotia:ke/

Montréal, CA), and YYZ Artist's Outlet (Tkaronto/Toronto, CA). In 2020 she was a resident artist at the British School in Rome. Other recent residencies include Atelier Circulaire (Tiotia:ke/Montreal, CA) and the CALQ Québec Studio in Mumbai, India.

In April 2025, Pupo completed a mentorship in fresco in Rome, Italy, with the art restorer Anna De Riso



Paparo. This line of research extends from her 2020 CALQ residency at the British School at Rome, which marked a moment of shift toward installation-based work and the use of drywall/gypsum in her practice—as a painting surface, a sculptural material, and an architectural element.

The series of workshops explored Pompeian and Roman fresco



approaches—combining different aggregates, binders, and additives to make mortar and finally painting on the wet surface with pigment. Restoration techniques such as strappo and stucco were also learned as ways of cutting, lifting, and transplanting fresco layers to other surfaces and supports. From this training, Pupo will make further tests in her Montreal studio that integrate plaster, pigment, dye, and drywall with the goal of staging larger architectural interventions—paintings that are integrated into the exhibition space, blurring the line between the work and the environment where it is housed.

Pupo also took a short trip to Florence and Arezzo to see the Fra Angelicos at the Convento di San Marco and Piero della Francesca's True Cross cycle. Seeing these restored and intact frescos (that have particularly idiosyncratic and complex layouts) was useful to understanding how the painted elements were conceived in relation to the architecture of the spaces as a whole.

ALISON REIKO LOADER, PhD

Department of Design and Computation Arts

Alison Reiko Loader teaches animation history, critical visuality, and digital production. Part media artist and part media historian, her past includes 3D game design in Tokyo and directing animated shorts at the National Film Board of Canada, while her collaborations with biologists mixed manipulated moving imagery, installation, and entomology. Her exhibitions and publications explore anamorphosis, stereoscopy, scientific visual culture, race, gender, and animation, and her doctoral research is a feminist history of optical media in nineteenth-century Edinburgh. Funded by the Social Sciences and Humanities Research Council of Canada (SSHRC), Alison completed her PhD in Communication Studies in 2018, and in the same year co-hosted the Society of Animation Studies annual conference in Montreal. She has taught part-time in Concordia University's Design and Computation Arts

programs since 2001. She also teaches in the University's department of Cinema, and in the 3-D Animation and CGI program at Dawson College.

Alison attended a gathering of Japanese Canadian artists and academics in Victoria, BC called



the GEI Art Symposium. That historic occasion brought together an intergenerational and diverse gathering of more than one hundred friends and colleagues from across Canada who share a common heritage and a passion for artistic expressions. Having the event in British Columbia made it a kind of homecoming



for numerous Japanese Canadians (aka nikkei) whose families had initially settled there and who might have remained in that province had they not been designated “enemy aliens” during the Second World War.

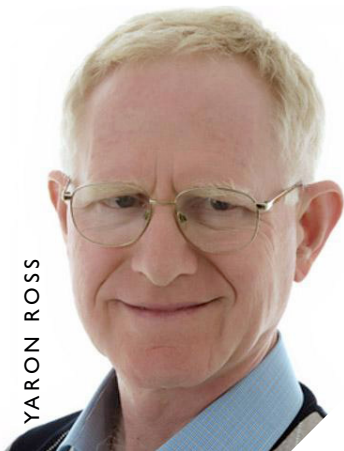
Toronto filmmaker Randall Okita also attended GEI and showed his room-sized, interactive VR animated documentary, *The Book of Distance*, which explores the story of his grandfather’s emigration from Hiroshima and subsequent internment. After witnessing its emotional effects on even those untouched by internment (i.e., postwar immigrants), Alison requested the film for her History of Animation Film class (FMST 218). As a result, Concordia librarian H  l  ne Brousseau created a pilot project at Webster and Randall paid a remote visit to Alison’s class, and Dr. Brousseau surveyed her students for her own study. The project, which explores the viability of regularly hosting VR projects at Concordia Library, continued in the Fall of 2023 with Okita joining Alison’s class in a hybrid conversation with fellow Japanese Canadian Michael Fukushima (Executive Producer, National Film Board of Canada), who directed an animated documentary about his father’s experience of postwar

deportation. Alison believes that sharing her own community’s history and some of the animated films it inspired helps make her classroom a safer space for sharing personal histories and encourages students to engage in research that connects to their own backgrounds and identities

YARON ROSS

Department of Music

Born in Israel, Yaron Ross studied at the Tel-Aviv University Music Academy with the legendary pianist Mindru Katz. In 1975 and 1976 Yaron Ross won first prizes in the Tel-Aviv Academy Master Competition in chamber music and solo performance respectively. Before leaving his native country he appeared numerous times in recitals and as a soloist with several orchestras. Since arriving in Canada in 1978, Yaron Ross has concentrated on the solo piano repertoire. His New York debut took place in 1983 at Carnegie Recital Hall. Among his numerous live and studio recordings for CBC and Radio Canada



YARON ROSS

are his 1992 participation in a collective studio recording of Bach's Well-Tempered Clavier organized by the CBC in memory of Glenn Gould, a live radio recordings of the complete Mendelssohn

Songs Without Words (1994) and the complete Bach Inventions and French Suites 1996-97). Yaron Ross has performed the complete cycle of the Mozart Piano Sonatas in 1985 and 2006 and

completed a studio recording of the complete cycle in 2016. Notable ensemble collaborations include performances with the McGill Chamber Orchestra, the Saint Lawrence String Quartet. In 2012, Yaron Ross was invited by Steinway New York to host Vladimir Horowitz's piano in Montreal and perform a recital on this historic instrument.

In 2023-24, Yaron Ross completed an audio and video recording of the complete 48 Mendelssohn Songs Without Words. Many recordings and videos of Yaron Ross, including the Horowitz piano concert, are available on his YouTube channel and the CD Baby website, as well as on most streaming platforms. In 2023-2024, Yaron Ross completed a video-audio recording of Mendelssohn's 48 Songs Without any words.



48 MENDELSSOHN: SONGS WITHOUT WORDS

STEPHANIE RUSS

Department of Studio Arts

Born in Montreal, Stephanie completed a BFA in studio art from Concordia University in 1990 and an MFA from The University of Alberta in 1994. She began teaching at Concordia in 1994 and has been teaching Lithography, screen printing, and digital media classes in the studio arts area. Working primarily in print and drawing, she has had several solo exhibitions and numerous group exhibitions in international biennales and Triennials in countries such as the US, Belgrade, Poland, Germany, Bosnia, Egypt, Japan, Belgium, France, and Canada. She has had residencies at Atelier Circulaire, Presse Papier, as well as more recently at Zocalo, Center for Print artists in Longueuil.

Her project titled “Ars Longa Vita Brevis” included research exploring the concept of legacies and the significance of inherited objects. The resulting prints and archived box aimed to look at emotional and sentimental attachment as well as monetary value.



Throughout one’s life, individuals amass possessions that hold either substantial monetary worth or sentimental importance. However, some of these objects may carry problematic histories, raising questions about their previous ownership and acquisition. When these objects are inherited,

what responsibilities do individuals have towards them? Sentimentality often plays a pivotal role, especially when objects serve as symbols of colonial pasts, shared family histories, or markers of status and privilege.

By working with images of objects passed down to her father, the artist has constructed a visual archive that initiates a discourse on the history and value of inherited possessions. Despite showing signs of age and



wear, these objects signify a certain class and privilege prevalent in a specific era of British history. While they may have diminished monetary value, they bear the weight of personal loss and embedded narratives, serving as poignant reminders of the past. The 14 prints are stored in a custom-made set of drawers that resemble a flat file used for storing archival materials.

VICKY SABOURIN

Department of Studio Arts

Vicky Sabourin is an interdisciplinary artist born in Tiohtià:ke/Montreal who is known for her immersive and performative installations. Death, grief, and other traumatic events form the basis of the narrative thread that runs through her work. Her research is deeply rooted in the exploration of materiality, space, and narrative. To create a complex aesthetic experience, Vicky combines a broad variety of mediums, including lens-based (still and video), sculpture (textile, ceramic, bronze, glass), performance, text-based, and scent. In her work, apprehension through the senses summons affects and emotionality, which allows her to question the potential of art to deal with trauma and grief. Her work has been exhibited in galleries, museums, and artist-run centers in Canada, the United States, Europe, and India.

Vicky, who has worked in her studio for the past 10 years, wondered how we can mourn the places that inhabit us as strongly as we inhabit them after being forced to leave. This Fall, she presented her exhibition *PLUVARIUM* at the Galerie Occurrence in Montreal (September 5th to October 18th)—a grief memorial. This monument was an attempt to make grief visible and to offer visitors a place for contemplation and reflection.

PLUVARIUM was a large mosaic platform with a water-filled basin made to the scale of the skylight



found in Vicky's studio. The piece also referenced ancient Roman architecture found in the atrium, the public space within domestic homes. The impluvium, a basin located under an opening in the roof of the atrium, permitted the collection of rainwater and created a place for contemplation. Blue irises and oleander branches made of coloured glass adorn the *PLUVARIUM* platform. These flowers served as offerings, one paying tribute to a deceased family member and her mother's garden, the other as a memento mori and a connection to Italy. These references to personal history, her Italian origins, and places such as her studio, are woven into the work, anchoring her practice into concepts of filiation and genesis.

Each miniature tile was handmade out of porcelain and glued on mesh before being mounted to the wooden platform. It also provided her access to a tiling specialist and a designer that helped her produce a modular platform that could be reassemble without compromising the structure's watertightness.



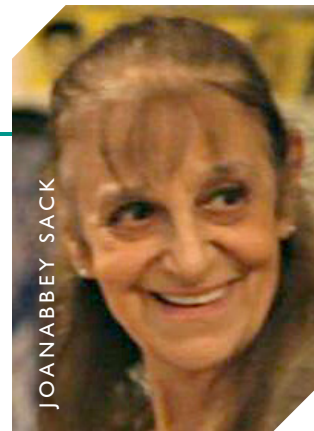
The labour-intensive piece was created by many hands, from family members, friends, and assistants. Surrounded by her loved-one, she created a place within the gallery that mirrored her relationship to her community and that led to moments of exchange, celebration, collaboration, and care.

JOANABBEY SACK

Department of Creative Art Therapies

Joanabbey Sack is a board-certified dance movement therapist and a registered drama therapist with additional training in social sciences, Laban movement analysis, theatre arts, and music. She holds an MA in Urban Studies, an MA in Dance Movement Therapy with Board Certification, and RDT accreditation in Drama Therapy.

For twelve years, Joanabbey served as a Dance Therapist in Psychiatry and Medicine at the Montreal Children's Hospital. She has taught in Concordia University's Creative Arts Therapies Graduate Program for more than twenty-five years and continues as part-time faculty in the Department of Creative Arts Therapies. Since 1996, she has also been a Dance



Movement Therapist at Concordia's Centre for the Arts in Human Development, where she coordinates and contributes to several research projects.

In 2007, Joanabbey co-founded the Parkinson's Dance Project, parkinsonenmouvement,

in Montreal, where she continues to advance awareness and research on dance therapy for individuals living with Parkinson's disease. Her contributions to the field were recognized with a Lifetime Achievement Award at the 2022 joint conference of the American Dance Therapy Association and the Dance Movement Therapy Association in Canada, held in Montreal.

For this project, Joanabbey led the creation of a video documenting *Imagine Art in Motion*, a program developed at the Montreal Museum of Fine Arts (MMFA) that combines dance therapy and art-making for people living with Parkinson's disease.



As part of this process, she organized and delivered a half-day workshop on dance and Dance Movement Therapy for MMFA auxiliary staff, ensuring they were prepared to support participants before filming began. She also worked closely with the museum to address requirements related to artwork approvals, filming permissions, and production logistics. Under Joanabbey's leadership, filming was completed in September 2023, followed by editing and rights negotiations. The finalized video is now available on Vimeo and serves as a resource for museums and arts organizations across Canada seeking to develop similar initiatives that integrate dance therapy and the visual arts.

SUSAN G. SCOTT

Department of Studio Arts

Susan G. Scott was born in Montreal, Quebec. She left in 1966 to study at the Pratt Institute, attending fine arts institutions in Boston, Maine, Montreal, and finally, New York. She taught at various schools across North America before taking a part-time teaching position at Concordia University in 1984. She has been exhibited widely, including three solo exhibitions that toured Canada. Her work can be found in permanent collections, including Musée d'Art Contemporain de Montréal and Collection du Fonds régional d'art contemporain d'île-de-France. She recently completed a 50 foot mural for the 1% program at Intégrations des Arts à L'Architecture.



Susan G. Scott has developed an online pedagogical resource devoted to the practice of egg tempera painting, conceived in conjunction with her recent series *Hidden Children*. Initiated during the pandemic, the series reflects upon the historical experiences of children who, in times of political or social upheaval, endured periods of isolation at formative stages of their lives. While confronting her own solitude during

this time, Scott revisited a collection of sketches made a decade earlier, which she reinterpreted through the fragile medium of egg tempera on small panels—choices that underscore the delicacy and vulnerability of her subject matter. As her first body of work in egg tempera, *Hidden Children* is both a thematic and technical departure, one that grounds the pedagogical dimension of the project. The accompanying resource offers an introduction to the series, a concise history of the medium, and a comprehensive step-by-step guide to its practice. Produced in collaboration with videographer Nasuna Stuart-Ulin, the project includes a suite of instructional videos documenting Scott's working process, from preparing panels and

transferring images to mixing pigments and applying paint, demonstrating the loose, non-traditional technique she developed specifically for this series.

In addition, Scott has published a bilingual retrospective survey catalogue, *Susan G. Scott: A Painter's Story*. The catalogue presents an overview of Scott's career beginning in the 1970s. At 76 pages long, it is filled with full-colour examples of her work that illuminate the painter's unique evolution as a painter. The essays and images track the course of her career. It begins with her early dedication to the genre of figurative narrative art in the midst of New York's Abstract Expressionist era. It then traces her dedication to the development of landscapes that defy the genre, with compositions that dismiss the use of heavy impasto and the reassurance of a horizon line in favour of the complex play between presence and absence, evoking the immediacy of her in situ watercolour sketches on canvas through a process of carefully applied brushwork and resist. Her consistent alternation between landscape and figurative work throughout her long career presents the vision of a life dedicated to finding the balance between the deliberate drama of human affect and the impassive play of nature.



CHERYL SIMON, PhD
Department of Studio Arts

Born in Ottawa, Cheryl Simon presently lives and works in Montreal. Initially a practitioner - artist and curator - now she mainly writes about art. Early research interests focussed on the affective and political dimensions of amateur media practices, artists' archives and lens-based arts. She made artworks from found photographs, and studied and wrote about the part played by domestic film and photography in the construction of individual and group identities (BAA, Toronto Metropolitan University [Ryerson University],



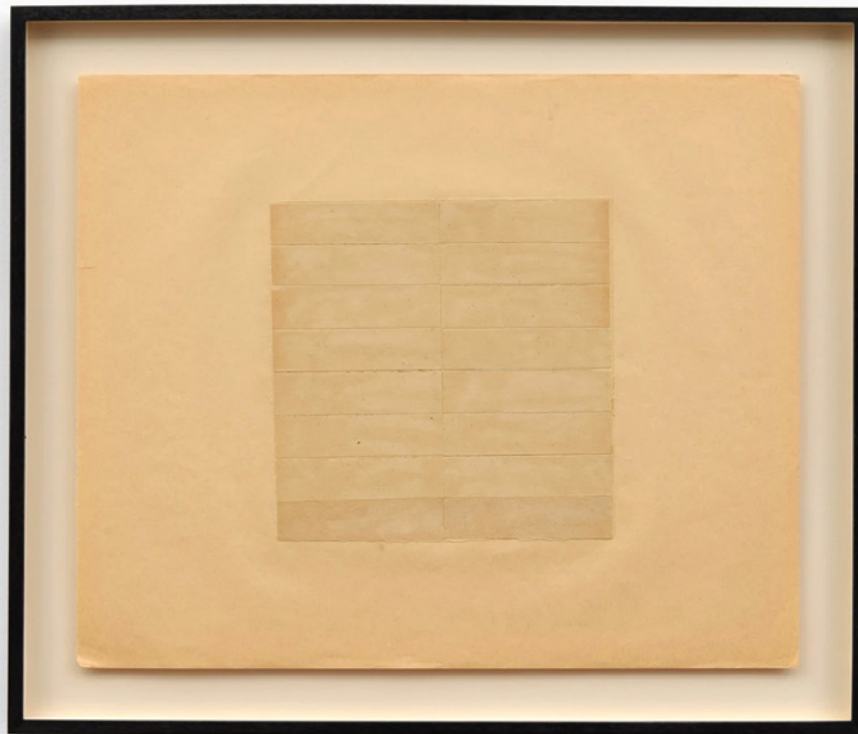
1978]; MFA, Studio Arts, Concordia University, 1988), and the role of popular cultural narratives negotiating the same (PhD Humanities, Concordia University, 1999). More recent interests include the aesthetics of archival photography

and forensic artifacts in visual art exhibitions (Post-Doctoral Fellowship, Visual and Cultural Studies Program, University of Rochester, 1999 - 2001), as well as assemblage and collage practices in contemporary art (ongoing). Cheryl's art work has been exhibited

in numerous solo and group exhibitions across the country and can be found in several public and private collections. Her writing on visual culture and contemporary art has been published in a range of academic and arts journals as well as anthology and monographic publications. She currently teaches seminars related to assemblage theory and forensic aesthetics in the MFA Studio Arts Program at Concordia.

Cheryl's most recent research project took her to Rome in the spring of 2024 to study a collection of paintings and works on paper by British-Canadian artist Romany Eveleigh, in preparation for a publication project on the artist's work co-authored with Canadian artist Angela Grauerholz. The visit focused on an exhibition at Richard Saltoun Gallery entitled Romany Eveleigh: One Liners, with special interest in

ROMANY EVELEIGH: PAINTINGS AND WORKS ON PAPER



a series of ‘pages’ drawn from *Fra La Riga* (1980-81), a one-of-a-kind artist’s book comprising fifty newsprint collages in its original presentation. A *Fra La Riga* publication is in the works which will expand on themes and ideas explored in a previous collaboration with Grauerholz. Surveying Eveleigh’s work over a fifty-year period of time, *Romany Eveleigh: Paintings and Works on Paper* (Twin Press/Bellemare-Lambert Gallery, 2017) examined the aesthetic dimensions of Eveleigh’s art practice in broad strokes, taking particular note of the artist’s recurring fascination with the visual aspects of the written expression and her penchant for unstable materials. The current project positions *Fra La Riga* as a decisive work in this regard, one that consolidates the artist’s interest in books, pages, and typographic systems as conceptual, sculptural, and mutable forms through which reading and knowledge becomes possible.

ANNA SZPILBERG, PhD
Department of Music

A native of Poland, Anna Szpilberg, Ph.D has performed throughout Europe and North America in solo recitals and concerts with orchestra and chamber music ensembles. These include guest artist on tour with members of the Fine Arts Quartet; Festival and two solo tours of Poland at the invitation of the Frederic Chopin Society. The latter included a filmed documentary, a nationally televised concert from Chopin’s home at Zelazowa Wola and a complete piano recital recorded for Polish National Radio. Anna Szpilberg has been featured in two documentary films on the Leonardo Project: *Beyond 2000* for Australian Television and *Shaping the Invisible* for the Discovery Channel. Anna considers Phil Cohen her primary musical and pedagogical influence. Her doctoral thesis, “Timing the Muse: Creating the musical experience, expressively directed micro-timing and



the pianist’s signature voice” dedicated to Phil, aimed to establish the groundwork for the development of a general theory of human performance. As a member of Concordia University’s Department of Music,

Anna has taught piano and chamber music as well as the repertoire and literature of performance at both the graduate and undergraduate levels. She is Artist-in-Residence in the Leonardo Research Project.



Anna Szpilberg (in collaboration with Nabil Fawaz and Pamela Korman-piano, Karen Kaderavek-cello and Emilia Lew-flute) produced and performed: “Recapturing the Magic of the Musical Salon”, a series of three concerts in the intimate setting of a private drawing room. The spacious parlor accommodated an audience of seventy avid listeners. This setting allowed the audience an intimate experience of both the musicians and music. The program

included works for solo piano, two pianos and chamber ensemble including three pianos, flute and cello. This series featured works by Chopin, Shostakovich, Rachmaninov, Saint-Saens and Ravel. In addition, the opening concert featured a renowned jazz pianist Jeff Franzel, who performed original compositions and improvised on topics suggested by the audience. This venue allowed for a vibrant exchange of musical ideas and the intimacy of the setting allowed the audience to directly participate in this exchange. On the humorous side, this environment, where visibility is limited, sound perception can be misleading and synchronization between performers can be a daunting challenge, especially when we add to the mix the extreme proximity of the audience, hard surfaces, pillars, placement of the pianos and variety of “house noises” including invasive house cats(!) both performance and recording was a truly exciting and challenging experience. Significant collaborators in this project were Dr. Mark Corwin-Audio Engineer and Oswaldo Toledano-Cinematographer.

PHILIP SZPORER

Department of Contemporary Dance

Philip Szporer is a Montreal-based filmmaker, writer, and lecturer. He has been immersed in the Canadian dance world for over 40 years. Currently, he teaches in the Contemporary Dance department, the Faculty of Fine Arts, and the Loyola College for Diversity and Sustainability at Concordia University. His films invite viewers into a deeply intimate tracing of the curvatures of rich human experience. Recent projects include a dance film, *Mercy*, featuring the poetry of Cornelius Eady, and he launched dance+words website with colleague Kathleen Smith, an initiative to disseminate ideas and facilitate

conversations around dance and movement arts across Canada.

“Field Notes: Lucy Fandel” is Philip Szporer’s short-form documentary, co-created with Marlene Millar through their collective Mouvement Perpétuel, featuring the thought-provoking place-based dance artist, who’s at the forefront of the burgeoning sustainable eco-dance movement in Canada. The film treats environmental dance, or eco-dance activity, an umbrella term for the plethora of dance and somatic practices concerned with the human body’s relationship to place. Fandel is presented engaging with participants at an outdoor movement/creation workshop on Île-Sainte-Hélène. In this urban nature setting, dance artists explore their personal and collective relationships to other things, engaging with the site, deepening their sensitivity to place, and creating artistic traces, through movement and drawing.



BRAD TODD

Department of Design and Computation Arts



Brad Todd is an artist whose works span several fields of inquiry, principally involving the research/creation of responsive environments which implicate technology as a mirror, filter and catalyst for

experience writ large in both an individually embodied sense and its attendant broader socio-political context. Brad has received numerous grants and awards and has exhibited his works in galleries and media festivals in North America, South and Central America, Asia and Europe, including the 3rd Beijing International New Media Art Exhibition and Symposium in Beijing, Eyebeam, N.Y., Paços das artes, Sao Paulo, Brazil, The New Museum of Contemporary Art, N.Y., ISEA festivals in Nagoya, Japan, Belfast and Hong Kong, Cynet art in Germany and MUTEK.

Brad Todd created these small scale photos in 2021/22 during the first wave of image generators that appeared on the web (DALL-E / Craiyon), which were easily accessible and free to use. Akin to the arrival of cheap, low cost, (sometimes disposable) cameras, such as the Kodak Brownie (released in 1900), this new form of image making, in which text prompts were the (conceptual) iris and shutter, allowed amateur users to experiment with AI imagery. This period of initial experimentation by the public not only helped train these first neural networks but it also provided users with the novelty of image creation from text prompts,



a first for humanity. The images from this series are the product of this early use and implementation of AI for the general public and the works are a slice of (anthropocentric) time that cannot be replicated and as such are unique artifacts of an age already past, never to be repeated, one-of-a-kind cyphers of a future being (still) written. The project – entitled Genesis - was exhibited in a group show at Galerie Ellephant in Montréal entitled “Bedtime Stories” in July 2025 alongside Skawennati, Sabrina Ratté, Nathalie Bujold, Stanley Wany and Rebecca Foon.

ADRIAN VEDADY

Department of Music

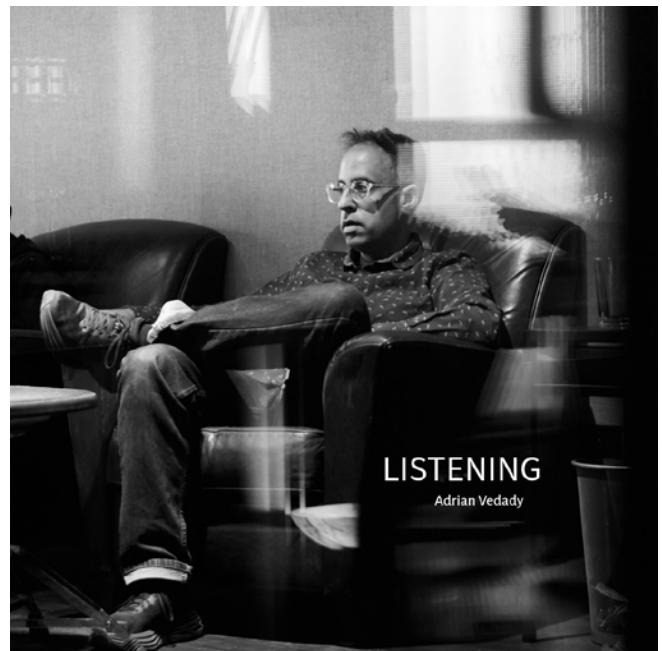
Adrian Vedady is one of Montreal's foremost jazz bassists, celebrated for his beautiful tone, creativity, and ability to connect deeply with a wide range of musicians. Since 1998, he has performed and recorded nationally and internationally with leading Canadian and global jazz artists, including Marc Copland, Sheila



Jordan, Christine Jensen, Lorne Lofsky, Gary Versace, and Ravi Coltrane. Vedady has received multiple grants from the Quebec Council for the Arts and FACTOR and is a three-time Juno Award winner for Best Jazz Album, as well as an East Coast Music Award recipient. Recent highlights include tours of China, British Columbia, and the major Canadian jazz festivals. In addition to his performing career, Vedady teaches double bass at Concordia University, mentoring the next generation of jazz musicians. His extensive touring, recording, and teaching work reflect a deep commitment to jazz as both an art form and a living community.

Double bassist and composer Adrian Vedady presented a deeply personal recording project featuring original compositions and inspired interpretations, including Sunrise, Embers, Music is Beautiful, and a striking new arrangement of Mack the Knife. Recorded at Pierre Marchand Studio in Montreal with pianist Kate Wyatt and drummer Louis-Vincent Hamel, the session captures the trio's dynamic interplay and refined lyricism. On Mack the Knife, Vedady reimagines the classic through darker harmonic colours and emotional intensity: "I was taken with the savage nature of the lyrics, the brutality," he says. "I love how

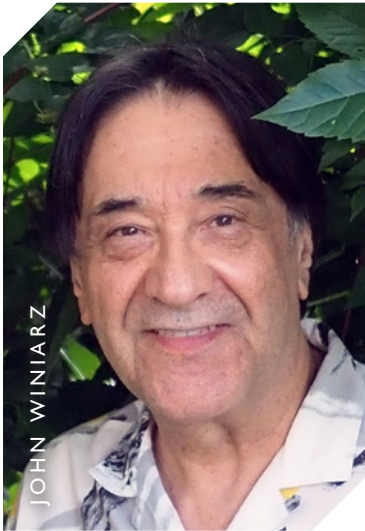
Kate and Louis-Vincent capture this arrangement of this jazz classic." Music is Beautiful, inspired by a quote from Bill Frisell, reflects Vedady's belief that music is infinite - an art form open to every individual voice and expression. Of Embers, critic Jan Granlie of Salt Peanuts writes: "Embers' opens with the composer's fine bass playing and is an exceptionally beautiful trio piece that may well go down as one of the truly great ballads." Photographer Sébastien Jurkovic joined the trio in the studio to document the recording process as it unfolded.



JOHN WINIARZ

Department of Music

John Winiarz (M.Mus., McGill University; B.Mus., University of Manitoba) has been teaching in the Department of Music at Concordia University since 1979. A composer of approximately seventy works for voice, instruments, and electroacoustic soundtracks, his music often integrates materials drawn from diverse cultures, styles, and historical periods. His creative



practice explores microtonality, symbolic music, and directed improvisation. A laureate of numerous competitions—including those of the CBC, SOCAN, the Gaudeamus Foundation (Netherlands), and the Greek

Broadcasting Corporation—Winiarz’s compositions have been performed widely in Canada and internationally, including in France, Greece, Italy, Japan, the United States, and Brazil. In 1991, the Festival Música Nova (São Paulo) invited him as guest

composer and presented full concerts of his works in four Brazilian cities.

On April 1, 2023, John Winiarz produced a concert at the Oscar Peterson Concert Hall in Montreal dedicated to music in microtonal tuning. Defined by the *Encyclopedia Britannica* as “music using the tones in intervals that differ from the standard semitones (half steps) of a tuning system or scale, thus featuring smaller divisions of the octave,” microtonal music was the focus of this event—the first of its kind in Montreal since the pandemic. The program featured Winiarz’s own works, including the premiere of *Over Sonic Arches* for MIDI keyboard, virtual piano, and electroacoustic soundtracks in multiple equal divisions of the octave (EDO). Additional pieces by Winiarz—*Preludio (Evocation) e Toccata (Spin)*, *Sauter Fields II*, and *Mikrotonos*—were performed alongside compositions by Canadian composers Philip Goodall and Bruce



Mather. Pianists Philippe Prud'homme and Pamela Reimer interpreted the keyboard works, while guitarist Angel Blanco presented music by historical figures central to the development of microtonality, such as Julián Carrillo, Alois Hába, and Augusto Novaro, as well as his own compositions. A video recording of the concert is available on YouTube, and following the event, Winiarz supervised the professional notation of two of his scores, which will be available through the Canadian Music Centre and shared with international microtonal music research societies.

MARY SUIYEE WONG

Department of Studio Arts

Wong (b. 1956) immigrated to Canada from Hong Kong in 1963, grew up in Vancouver's Chinatown, and later moved to Montréal in 1988. She is a multidisciplinary artist who has exhibited in numerous solo and group exhibitions nationally and internationally. In 2021, Wong presented "Sing Juk Sing" in *Whose Chinatown Examining Chinatown Gazes in Art, Archives, and Collections*, curated by Karen Tam at the Griffin Curatorial Project, North Vancouver B.C. In 2010 her faux fashion "Yellow Apparel" was presented at the McMichael Canadian Art Collection in *Fashionability: Dress and Identity in Contemporary Canadian Art*, and her project "Ja Na Da Ren", was presented in 2010 in the *De-Materialized Zone (DMZ)* between North and South Korea. Currently Wong teaches Sculpture, ARTX, Fibres and Material Practices in the Studio Arts department at Concordia, as well as Goddard College's Socially Engaged Arts program of which she is co-founder. Wong is known for her community-building within Montréal's Chinese Canadian community.

In Spring 2025, Wong presented an extensive collection of works in a solo survey exhibition titled

Mary Sui Yee Wong: 1990-2000 at the Richmond Art Gallery, BC. Located in the Richmond Cultural Centre, the RAG is a nationally recognized non-profit art gallery that features Canadian, Indigenous and international contemporary artists to address issues and ideas of importance to a diverse community. Dedicated to spotlighting overlooked racialized women artists and situating their work within Canadian art history, the exhibition framed Wong as an important senior Chinese Canadian figure whose work as artist, teacher, and cultural worker in the Canadian art system.



Revealing the breadth of Wong's rigorous practice, the exhibition showcased a collection of key artworks from her corpus—sculpture, installation, video, performance, and costume—and culminated with two new creations. The exhibition underscored Wong's ongoing engagement with personal memory, cultural history, and familial legacy to explore hybrid subjectivity. In addition, to the yearlong undertaking to restore and rebuild older works, Wong collaborated with independent filmmaker/director Marlene Millar to co-create "Yuwang", a new experimental video installation that marks Wong's current fascination



to embrace taboo, reclaim stolen iconography, and problematize the Orientalist gaze. Wong also presented a live performance titled “Gold Mountain” to shed light on the violent history of anti-Asian/anti-Chinese sentiment within Canada, as she attempted to defy fixedness in art as an act of resistance.

In addition to the exhibition, archival materials were on display to provide contextualizing information on her career. Wong’s active participation in Montreal’s artist-run culture (i.e. her activities as board member for Oboro, Optica, and Articule during the late 90s to the mid-2010s). To provide added insight into the often-underappreciated labour of Wong’s role as mother and mentor, the exhibition also included recordings of members of her network (family members, students, artists, and colleagues) as they discuss Wong and her work. The essays contextualized Wong’s works within the dominant aesthetics circulating within the artist-run culture of the 90s in Montréal and Vancouver; to

explore her interest in materiality in her sculpture and installations of her early practice; delve into her engagement with identity politics and anti-Asian racism; and explore how motherhood affected her artistic practice and career, among other topics.

MINDY YAN MILLER

Department of Studio Arts



Since the mid-eighties Mindy Yan Miller has exhibited across Canada, including the Art Gallery of Alberta, The Glenbow Museum, Latitude 53, Southern Alberta Art Gallery, Stride Gallery, Anna Leonowens Gallery, Beaverbrook

Gallery, Eye Level Gallery, Agnes Etherington Art Centre, Cambridge Art Gallery, Gallery 101, Koffler Gallery, Mercer Union, Textile Museum of Canada, The Ottawa Art Gallery, SAW Gallery and YYZ, Art Souterrain, galerie articule, B-312, Dazibao, La Centrale, Diagonale, Optica, Dunlop Art Gallery, Estevan Museum and Art Gallery, Mann Art Gallery, Moose Jaw Museum, Remai Modern, Regina Art Gallery, Swift Current Art Gallery and the Western Development Museum among others. Internationally, her work has been seen at Art in General (NYC), Hallwalls (Buffalo), Artspace (Raleigh NC), W139 (Amsterdam), Galerie Schleifmuhlgasse (Vienna), Artforum (Berlin), Universidad Iberoamericana (Mexico City), Centre d’Art Contemporain de Basse-Normandie, Hérouville, Sainte-Clair, France. Yan Miller recently moved from Saskatoon to Montreal.



Mindy Yan Miller and collaborator Marcus Miller travelled to Saskatchewan to perform and exhibit *Six Million Stitches* at a group show entitled *If you Prick Me, do I Not Bleed* (January 25 – March 31, 2024) at the Art Gallery of Regina. Curator Sandee Moore described the needle practices of participating artists as “appeals” to recognize suffering and humanity. The performance was staged at the gallery on Holocaust Memorial Day. It was enacted in two parts. As people entered the gallery the artists were seated facing one another, Mindy sewing human hair into a six-pointed Star of David on a ground of yellow wool, and Marcus counting each stitch and marking it in a book – each stitch representing one Jewish life lost to genocide. For the next part the artists got up to work on a blackboard. Marcus whispered the names of people

murdered in the Holocaust, while Mindy quickly wrote and immediately erased each name, making way for the next, and so on. The first 600 surnames from the *Pages of Testimony*, *Yad Vashem* were whispered, written and erased in all. The well-attended performance was followed by a panel discussion with the artists, curator and University of Regina Department of Justice professor Nick Jones who provided insight with his expertise on the Rwandan genocide. The remnants of the performance: an audio recording of whispered names, the erased blackboard, an empty chair and chalk dust — joined the unfinished star for the duration of the exhibition. The terrible scantness of *Six Million Stitches* stands in for the meagre remains of the Holocaust – now fading from public memory.

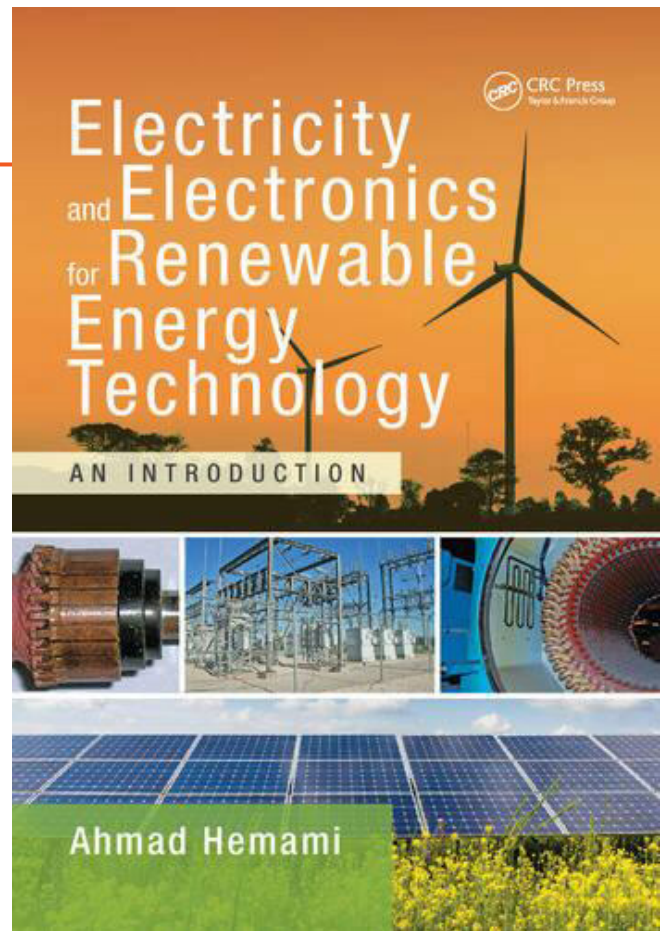
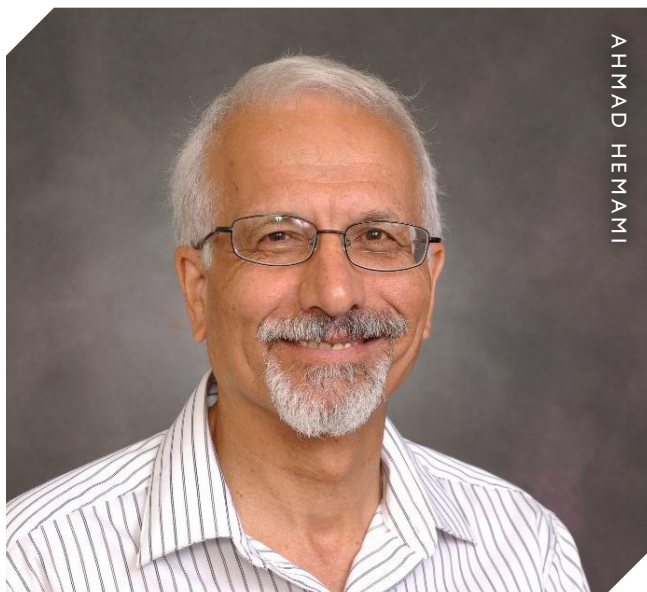
GINA CODY

SCHOOL OF ENGINEERING
AND COMPUTER SCIENCE

AHMAD HEMAMI

Department of Mechanical, Industrial
and Aerospace Engineering (MIAE)

Ahmad Hemami received his BSc degree in Mechanical Engineering from the University of Tehran and a PhD in System Dynamics and Control from the Department of Aeronautical and Mechanical Engineering at the University of Salford, UK. Dr. Hemami has many years of industrial, academic and research experience and has served as a consultant for industry. Among his areas of expertise are robotics, control & automation, and wind energy. He has over one hundred journal and conference publications, including two books: *Wind Turbine Technology* (2012) and *Electricity and Electronics for Renewable Energy Technology* (2016).



Ahmad presented two conference papers. The first paper, “On the Potential of Wind Energy for a Building Energy Saving”, was presented at the “50th Annual Conference of the IEEE Electronics Society, Nov. 3 – 6, 2024, Chicago, USA. The second paper, “Can AI be helpful for teaching engineering subjects?” was presented at the “IEEE International Conference on E-Learning in Industrial Electronics (ICELIE)”, November 3-6, 2024, Chicago, USA.

PANKAJ KAMTHAN

Department of Computer Science
and Software Engineering



Pankaj Kamthan has been teaching for over 30 years in multiple undergraduate and graduate programs of the University. His areas of teaching and research interests include computer science and software engineering education,

conceptual modelling, interaction design, markup languages, requirements engineering, social software engineering, software quality, and software psychology.

Pankaj attended the Thirty-Sixth International Conference of the Society for Information Technology and Teacher Education (SITE 2025). SITE 2025 covered a range of topics, including computational thinking, computer games, design thinking, generative artificial intelligence, multimedia, and teacher education. The conference had attendees and presenters from several

countries, leading to diverse viewpoints and enriched discussions. Pankaj co-presented a paper entitled “Bubbles, Bubbles Everywhere: Integrating Mind Mapping in Thinking-Based Software Testing Education” at SITE 2025.

ARDALAN SABAMEHR, PhD

Department of Building, Civil
and Environmental Engineering (BCEE)



Ardalan Sabamehr is a Structural Engineer at BPA and a Lecturer at Concordia University. He holds a Ph.D. in Structural Engineering, with a focus on Structural Health Monitoring and smart structures. In his professional

role, Dr. Sabamehr specializes in the development and implementation of advanced techniques for monitoring the integrity and performance of structures. His academic and industry expertise extends to integrating

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Bubbles, Bubbles Everywhere: Integrating Mind Mapping in Thinking-Based Software Testing Education

PROCEEDING

Pankaj Kamthan, Concordia University, Canada ; Nazlie Shahmir, Canadian Pacific Kansas City Limited, Canada

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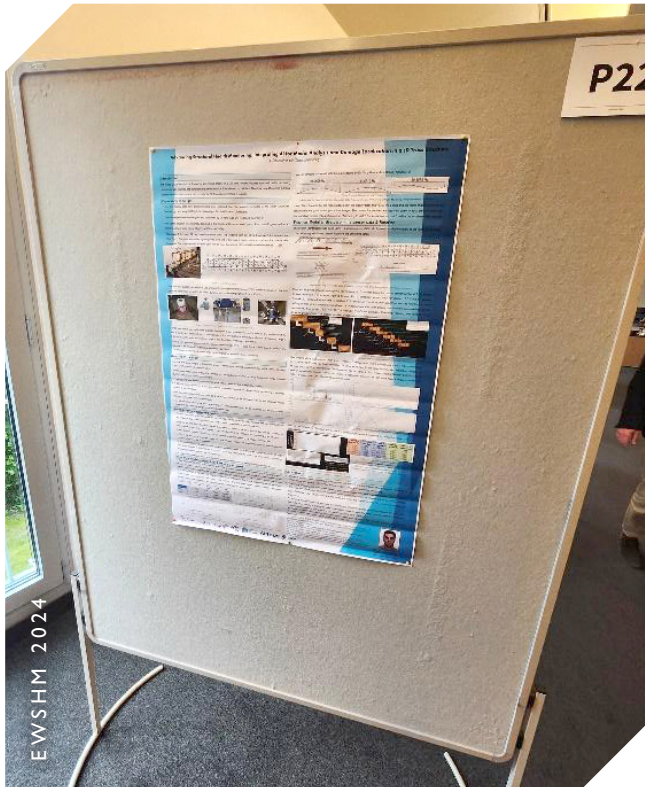
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smart technologies into structural systems to enhance their durability and resilience. Through his dual roles in academia and industry, Dr. Sabamehr contributes to advancing the field of structural engineering by bridging theoretical research and practical applications.



Ardalan Sabamehr attended the European Workshop on Structural Health Monitoring (EWSHM) 2024 held in Potsdam, Germany. At the conference, he presented two research posters titled “Structural Health Monitoring of buried pipelines using Fiber optic sensors” and “Advancing Structural Health Monitoring: Integrating AI for Modal Analysis and Damage Localization in a 3D Truss Structure”. The posters showcased his teams’ latest findings and contributions to the field of structural health monitoring, emphasizing innovative techniques and applications. During the workshop, he engaged with various firms demonstrating new technologies in SHM, including Dewesoft d.o.o., FEBUS Optics, fischerwerke

GmbH & Co. KG, Hottinger Brüel & Kjær, Polytec GmbH, Redondo Optics Inc, Vallen Systeme GmbH, and WORMSENSING. His participation underscored his commitment to advancing research and facilitated fruitful discussions with other experts in the domain, enriching the collaborative spirit of the event.

AMAR SABIH, PhD

Department of Mechanical, Industrial and Aerospace Engineering

Dr. Amar Sabih, is a failure analysis and applied mechanics researcher whose work bridges fundamental science and industrial application. His research in cold forming has advanced the understanding of adiabatic shear bands, highly localized zones of plastic deformation that often trigger ductile failure under high-strain-rate loading. By combining experimental studies with predictive modeling, Sabih has established multiple workability criteria that determine when and where ductile failure is likely to occur in cold-formed metal parts, providing a framework to anticipate material instability before catastrophic breakdown. His contributions refine constitutive models, enhance failure prediction in forming operations, and support the design of safer, more resilient processes and



infrastructure. Amar is also a Senior Academic Associate at McGill’s Department of Mechanical Engineering.

Amar Sabih’s latest paper, Assessment of the Stress Instability Workability Criterion for Internal

Ductile Failure in Three-Stage Steel Cold Heading Process, was published in the *International Journal of Engineering Research in Mechanical and Civil Engineering (IJERMCE)*. This paper presents a rigorous evaluation of stress instability as a predictive tool for ductile failure during multi-stage cold forming. By integrating experimental data with advanced modeling, the study establishes threshold conditions under which adiabatic shear band formation leads to internal fracture. This work upgrades the workability criterion for industrial steel heading operations, offering a practical framework to anticipate and mitigate failure in high strain rate material deformation.



FROM SABIH'S LATEST PAPER

GHADA TOUIR, PhD

Department of Management



Ghada Touir holds a Ph.D. from Laval University in Quebec, and her postdoctoral studies took place at the Université de Québec à Montréal. Her current research examines teaching and learning methods in interdisciplinary environments spanning

the arts, sciences, humanities, and engineering, as well as the gender gap. Ghada has over 20 book chapters and peer-reviewed journal articles.

Class activity: Timeline



As part of her latest research, Ghada hired a graduate student to collect and analyze data on the engineering courses offered by the Centre for Engineering in Society at Concordia University for one year. Their findings were co-published in "Improving Studies Success for Female Engineering Students at Concordia: An Observational Analysis." Their paper argued that the gender gap in engineering is arguably one of the most pressing concerns in academic and professional fields. However, due to the lack of effective solutions or teaching

practices to improve learning success for female students in particular, gender parity in academic engineering contexts remains elusive. Their article proposes an innovative pedagogical approach that provides an interactive and inclusive learning environment for all students to enhance their technical knowledge, design skills, and problem-solving abilities in interdisciplinary settings. The central question guiding her research is: How can new teaching and learning methods with interdisciplinary and innovative approaches help reduce gender bias in engineering at Concordia?



VIWEK VAIDYA

Department of Mechanical, Industrial and Aerospace Engineering

Viwek Vaidya graduated from the Indian Institute of Technology, Kharagpur in Metallurgy and earned his master's in Ceramics from McMaster University in 1971.

His career began at Dominion Bridge in Lachine, where he worked on welding procedures for manufacturing CANDU reactors. In the following years, he held senior engineering roles at Canron Mechanical Division and Combustion Engineering, contributing to major industrial and hydroelectric projects across Canada and abroad.

In 1986, Viwek joined Air Liquide Canada, where he advanced to Director of Welding Technology and gained international recognition as a Senior Welding Expert. His CAP audit invention, which optimized welding operations by measuring key process parameters, earned first prize for innovation at an international forum in Milan in 1997 and was adopted across multiple countries.

Throughout his career, Viwek has shared his expertise through university teaching and professional engagement. He currently teaches Joining Processes and NDT at Concordia University's graduate program and serves as an active member of the CSA W59 welding standards committee.

Viwek holds several patents in welding and industrial technologies, including recent innovations in mining equipment monitoring under the trademarks SAGSENSE® and LINERSENSE®. He presented his work at the CMP International Conference in Ottawa, gaining recognition from MISA, which later funded



proof-of-concept testing in Quebec and Ontario. In 2022, he received the prestigious Michael Vuchnich Award for advancing the science and application of arc welding in Canada.

In 2024, Viwek founded a startup

called Les Entreprises Linersense Inc., to test and commercialize this technology. MISA's Vortex programme has enabled Viwek Vaidya to hire Prabhjot Singh, a Concordia University Masters student from his 2018 NDT class, as Project Manager to test and validate the proof of concept and demonstrate live wear monitoring in three mines, namely: Goldex (Gold mine), Niobec (Niobium mine) and Omya (Chalk mine) by the end of 2025.



BRUNO DELORME

Department of Marketing

Bruno Delorme worked as a Partner for the BDC Consulting Group for over 10 years. He helped Canadian businesses grow and flourish through the use of business solutions which fostered innovation, productivity improvement, and human resources' maximization. Prior to joining the BDC, he served as National Sales & Marketing Director for SGS, a Swiss-based multinational specializing in inspection and testing services. Fluently bilingual, Mr. Delorme has also served as a corporate trainer and management consultant in North America, Europe, and Cuba. He earned an MBA degree pursuant to joint studies at McGill University and Manchester Business School in Manchester, England. Bruno Delorme teaches at McGill, Concordia and HEC, both at the Graduate and Undergraduate levels. He has served as counsel and moderator for McGill's Desautels Sports Industry Conference and Concordia's Sport Business Conference. He is regularly sought after by Radio-Canada, RDI, CBC, Global Television and LCN for his expertise in the field of Management. Bruno regularly volunteers his time to supervise student internships and research projects, speak at orientation sessions and counsel students. He has served as a judge for both Concordia University and Vanier College's Case Competitions.

Bruno Delorme completed advanced training in online entrepreneurship and digital marketing. The training focused on contemporary tools, emerging trends, and the evolving dynamics of the digital business

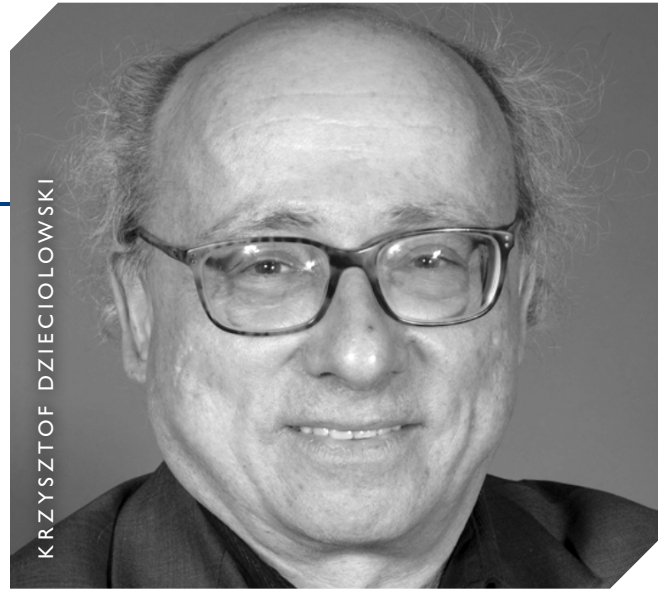


environment. In particular, Bruno completed the 123 Profit course – an eight-week online training program focused on CPA (Cost Per Action) marketing - which covered the latest advancements, techniques, and tools essential for modern business practices. Students have benefited from clearer links between theory and real-world practice, and the updated material now better reflects the rapidly changing digital economy. The project also established a strong foundation for continuing this line of pedagogical and digital business research, with future work planned in areas such as AI-enhanced entrepreneurship and advanced online business strategies.

KRZYSZTOF DZIECIOLOWSKI, PhD

Department of Supply Chain and
Business Technology Management

Krzysztof chaired a session on Big Data Applications and delivered a research paper, “Towards Explainable Machine Learning Operations (MLOps)” at the 8th International Conference on Big Data Analytics, Data Mining and Computational Intelligence (BIGDACI) in Porto, Portugal, in July 2023. In the paper, co-authored with N. Zhao (IISE, Concordia), a new paradigm for the emerging field of Machine Learning Operations (MLOps) is developed to address the key issue of efficient operations and management of AI models. The authors suggest that MLOps systems should not only provide for a cost-effective management of AI models but also deliver accurate AI diagnostics and data-driven explanations that consider the underlying correlation structure of the model features. They developed a novel importance sampling method that minimizes AI models’ explanation bias and is computationally efficient. Their proposed MLOps system can properly interpret black-box AI models and support an imperative of ethical and responsible AI in a large-scale production environment. Krzysztof’s research and teaching will stimulate efforts to adapt



the university curriculum so that students are better prepared to work towards an effective and responsible management of AI.

Krzysztof’s career combines 30 years of data science and leadership roles in the Canadian telecommunications industry with teaching and research as a part-time faculty member at the John Molson School of Business at Concordia University in Montreal. In his business career, he has led Data Science and Modelling teams in Rogers and Bell Canada where he has developed many AI models and analytical solutions to solve key business problems. Currently, Krzysztof is the Chief Analytics Officer at Daesys Inc., a startup developing management and operations platforms for producing AI models. At JMSB, Krzysztof’s AI research and industry experience have greatly benefited students of the data science and statistics courses. He has built synergies between industry and academia and funded internships with Mitacs for many students of Concordia and other Montreal universities. He has launched and managed a JMSB-SAS Certification in Business Analytics and Predictive Modeling, which helps graduating students with their career opportunities.

NADINE PARLA

Department of Finance

Nadine Parla is a Canadian personal finance educator who studied at Western University and McGill University and has over a decade of teaching experience as a CPA and part-time lecturer at Concordia University. Nadine is also the Global Director at Human Resources at Cerence, and earlier in her career, Nadine held the position of Director at PwC, where she provided business solutions and advisory services.

Nadine Parla recently published *Personal Finance: Empowering Young Adults*—the first Canadian textbook written specifically for this audience. The project, with the publisher Northrose Educational Resources, draws on nearly a decade of teaching experience, professional expertise as a CPA, and insights gained from thousands of student interactions.

The book is designed to empower students to make informed and confident financial decisions while fostering resilience and self-awareness in an increasingly complex economic world. Most personal finance textbooks currently available take a one-size-fits-all approach, addressing all life stages rather than focusing



on the unique and immediate needs of young adults. As a result, many students struggle to connect with the material or apply it to the real-world challenges they face. Nadine's project shifts that focus to the distinct realities of young adults, emphasizing

responsible credit use, student debt management, emotional spending, and helping them build long-term financial resilience while also addressing timely issues such as rising housing costs and financial pressures amplified online.

MALLESWARA TALLA, PhD

Department of Supply Chain
and Business Technology Management

Malleswara Talla received M. Tech degree from I.I.T., Kharagpur, India, and Ph.D. from Concordia University, Montreal. He has worked for TCS, SITA, and France Telecom Orange Business Services, where he was



TALLA AT BAMS 2024



MALLEEWARA TALLA

a global operations manager. Dr. Talla is a member of the Professional Engineers of Ontario (PEO) and the Institute of Electrical and Electronics Engineers (IEEE). His teaching and research interests are in Business Data Analytics, Business Intelligence,

Supply Chain dynamics, and Business Process Re-engineering. Dr. Talla is a registered professional engineer in Canada.

His 2024 PD project involved presenting a technical paper entitled “Forecasting Airline Passenger Demand: A Methodology for Optimum Forecast using TAF model” at the international conference on emerging trends in business analytics and management sciences (BAMS 2024) by IIT, in Mumbai, India. The methodology devised an optimum demand forecast for airline passenger demand of the US Department of Transportation dataset. The results of this research accomplished a greater accuracy in all three measures namely MAD, MSE, and MAPE using multi-criteria non-linear programming. The paper has been selected for publication in an upcoming Springer journal.

CHRIS THEODORAKAKOS

Department of Marketing

Chris Theodorakakos is an experienced educator and business professional with a passion for inspiring students and future leaders. As a professor at the John Molson School of Business and Dawson College, Chris specializes in marketing, management, and strategic planning, leveraging his MBA from the John Molson School of Business to deliver impactful lessons. With a

background that spans global teaching and consulting experiences, Chris brings a unique perspective to the classroom, emphasizing innovation, critical thinking, and real-world application.



CHRIS THEODORAKAKOS

Chris Theodorakakos recently attended the prestigious Harvard Business School’s “Teaching with Cases” two-day workshop in Boston, Massachusetts, on October 25-26, 2024. This immersive and engaging program focused on equipping educators with advanced strategies for teaching

through case studies, fostering dynamic and engaging learning environments. The workshop emphasized best practices in facilitating case study discussions, enhancing critical thinking, and applying real-world scenarios to classroom instruction.



HARVARD'S "TEACHING WITH CASES" WORKSHOP

Additionally, Chris Theodorakakos had the privilege of attending the PMI® Global Summit 2022 in November 2022 in Las Vegas, Nevada, as part of his PMP certification training. The event brought together the largest community of changemakers, leaders, and project professionals dedicated to turning ideas into reality. During the summit, Chris had the opportunity to interact with over 100 subject matter experts and speakers, attend more than 100 educational sessions, connect with solutions and providers in the Exhibit Hall, and take part in ILLUMINATE! The experience also allowed him to expand his global professional network while earning over 100 PDUs.





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2155 GUY ST
MONTREAL, QC
H3H 2L9

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