



# RESEARCH & PROFESSIONAL DEVELOPMENT NEWSLETTER

VOLUME 4, JANUARY 2023

CUPFA PROFESSIONAL  
DEVELOPMENT PROJECTS  
2021-2022

# CONTENTS

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*Message from CUPFA's Chair of Research and Professional Development* 3

## FACULTY OF ARTS & SCIENCE

Matthew Anderson, PhD 4  
Eric Bellavance, PhD 5  
Pamela Gunning, PhD 6  
Kate Hutchinson 7  
Eleni Panagiotarakou, PhD 8  
Perwaiz Hayat, PhD 9  
Sharyn Sepinwall, PhD 10

## GINA CODY SCHOOL OF ENGINEERING AND COMPUTER SCIENCE

Pankaj Kamthan, PhD 11  
Tadeusz Obuchowicz 12  
Amar Sabih, PhD 13  
Stuart Thiel, PhD 14

## FACULTY OF FINE ARTS

Jessica Auer 15  
Bonnie Baxter 16  
Troy Bordun, PhD 17  
Eva Brandl 18  
Israël Dupuis 19  
Sandra Eber 20  
Andrew Forster, PhD 20

Charles Gagnon, PhD 22  
Bernard Gamoy 23  
Dipti Gupta 24  
Clara Gutsche 25  
Nelson Henricks, PhD 26  
Harlan Johnson 27  
Trevor Kiernander 29  
Holly King 30  
Lise-Hélène Larin, PhD 30  
Warwick Long 31  
Simon Laroche 32  
Stephen Lawson 34  
Michael Pinsonneault, PhD 35  
Lorraine Oades 36  
Stephanie Russ 38  
Vicky Sabourin 39  
Susan Scott 40  
Joseph Siddiqi 41  
Harry Standjofski 42  
Melissa Tan 43  
Brad Todd 44

## JOHN MOLSON SCHOOL OF BUSINESS

Krzysztof Dzieciolowski, PhD 46

MESSAGE FROM

# CUPFA'S CHAIR OF RESEARCH AND PROFESSIONAL DEVELOPMENT



Dear members of the Concordia community,

I am pleased to present CUPFA's Research & Professional Development (PD) electronic newsletter to further highlight the artistic and research achievements of Concordia's part-time faculty members.

CUPFA researchers now come from every faculty and department and are engaged in a broad range of topics demonstrating our continued commitment to creating an engaged, high-quality learning experience for Concordia students.

The objective of the CUPFA Research and PD office is to provide funds to members who qualify according to our Collective Agreement for costs incurred in documented initiatives such as the production or exhibition of

artworks, presentation of papers at conferences, research projects, publication of work, participation in workshops or training sessions among others.

In 2021 and 2022, I chaired the Professional Development Committee consisting of both senior University-appointed members and CUPFA representatives.

The committee reviewed ninety-seven eligible applications. After careful adjudication and priority to new applicants, over \$400,000 was awarded to sixty-four applications from the Faculty of Fine Arts, nineteen from the Faculty of Arts & Sciences, seven from the John Molson School of Business, and seven from the Gina Cody School of Engineering and Computer Science.

Until our next issue, I wish you all the best and hope you will enjoy these CUPFA achievements as much as we have.

—Eleni Panagiotarakou, PhD  
Chair, Research & Professional Development

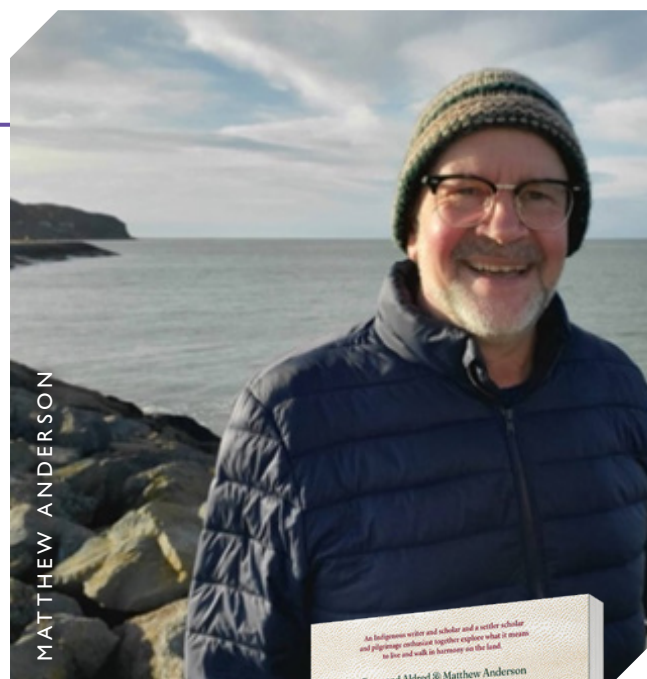
# FACULTY OF ARTS & SCIENCE

## MATTHEW ANDERSON, PhD

Department of Theological Studies

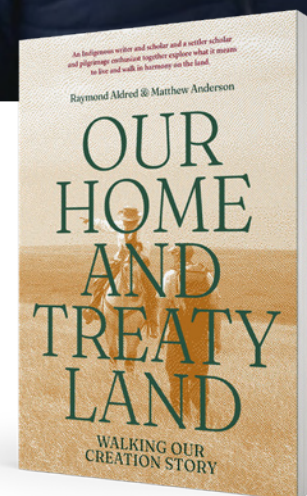
Matthew R. Anderson (PhD, McGill) consistently publishes research at the intersection of religion, gender, and the ancient Mediterranean in peer-reviewed journals and academic volumes. However, he especially loves translating scholarship into more public-friendly outputs that counteract social ills from misogyny to anti-Judaism to colonization and support innovation in the classroom. Along with Professor Sara Terreault, Matthew has led students on walking pilgrimages to Kahnawake Mohawk Nation for a tour of the longhouse with Kenneth Deer (Concordia honorary doctorand 2015). Matthew has Biblical Studies channels on YouTube and Soundcloud, and has written, shot, and produced two full-length documentaries about pilgrimage, available at his websites, SomethingGrand and UnsettledWords. His pilgrimage podcast is “Pilgrimage Stories from Up and Down the Staircase”.

He scored a hat trick for Concordia when McGill-Queen's University Press accepted his third book: *Prophets of Love: The Unlikely Kinship of Leonard Cohen and the Apostle Paul* (2023). The monograph helps fight Christian anti-Judaism while laying out some of the spiritual roots of Cohen's writing. A few weeks prior, Anderson's second book, “Our Home and Treaty Land: Walking Our Creation Story” (Wood Lake, 2022), launched. Co-written with Indigenous scholar Raymond Aldred, whom Matthew had brought to Concordia for Dept of Theology keynotes in 2014 and 2015. Their book *Home and Treaty Land* walks



settler Canadians (sometimes literally) through initial steps towards truth and reconciliation.

It was only a few months before this that Anderson's first book, “Pairings: The Bible and Booze” (Novalis, 2021) came out, quickly launched in French translation (by Sabrina DiMatteo) as “Apocalypse et gin-tonic” (Éditions Novalis, 2022), and then in France (Éditions Première Partie, 2022). CUPFA grants helped with the French translation of *Pairings* and the indexing of the Cohen monograph, which also received a fall 2022 ARRE grant from Concordia.





In addition to books, he has also contributed several articles over the last year or so, including “‘One of the Boys’: Jerome’s Fabulous Frontier Masculinity,” in *Bible and Critical Theory* 18, 1 (2022) and “The Promise and Peril of Walking Indigenous Territorial Recognitions carried out by Settlers,” in the *International Journal of Religious Tourism and Pilgrimage* 9, 2 (2021) with Ken Wilson. Recent volume chapters include “Judeophobia and Pauline Scholarship,” in *Judeophobia and the New Testament* (ed. Sarah Rollens, Meredith Warren, and Eric Vanden Eykel; Eerdmans 2023) and “De Concordia à Kahnawà:ke en passant par l’Europe et la Saskatchewan, in *Pèlerinage, marche pèlerine et marche de longue durée au Québec* (ed. Éric Laliberté and Michel O’Neill; Les Presses de l’Université Laval, 2021), 141-163.

Matthew was a guest panellist at the launch of the Centre for Spirituality and Media at Wilfred Laurier University and will be the keynote at the Second Colloquium of the Réseau Québécois pour les études pèlerines (April 2023 UQAM and Université Laval). Anderson also makes time to disseminate his feminist and decolonizing Biblical Studies research to the broader public through radio and web articles; his various articles for *The Conversation: Canada* have over 325,000 reads, making him among the top seven academics publishing from Concordia.

## ERIC BELLAVANCE, PhD

Department of Theological Studies

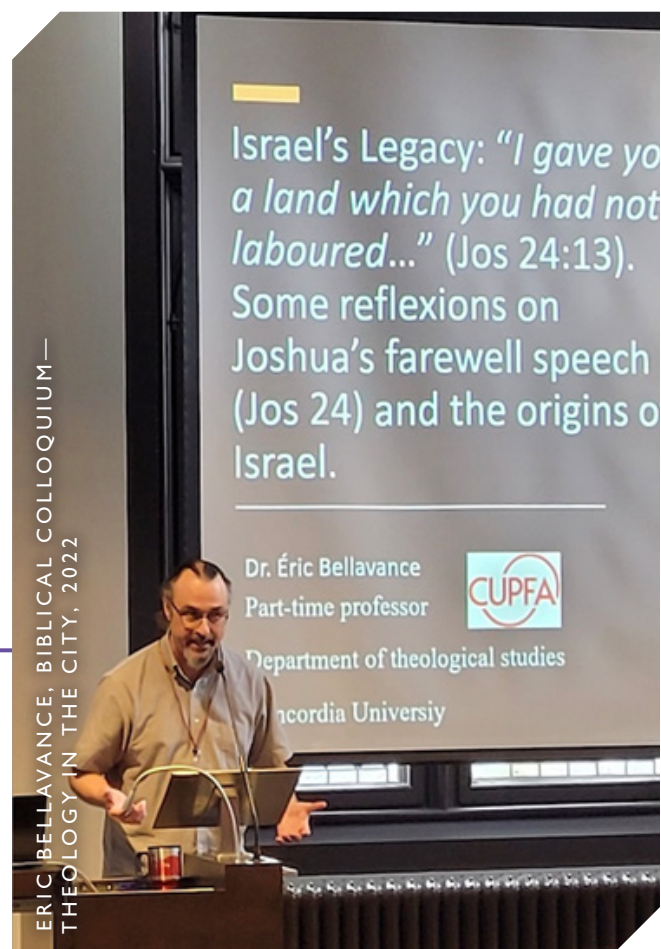
Éric Bellavance is a historian and a biblical scholar teaching as a part-time professor at Concordia and Université de Montréal. He developed and participated in the creation of several online courses in both universities over the years. He’s presently working on a new French translation of a portion of the Great Isaiah Scroll (Dead Sea Scrolls) for *La Bibliothèque de Qumran*

(Éditions du Cerf, Paris). He has also acted as a tour guide in Israel, Palestine, Jordan and Egypt in recent years.

Éric recently co-edited (with Professor Anne Létourneau (UdeM)) a special number in the academic journal *Théologiques* entitled “La peur : perspectives exégétiques, historiques et sociologiques : un hommage à Aldina da Silva.”

The late Aldina da Silva was Éric’s M.A. and Ph.D supervisor until her untimely death in 2000. Éric also wrote an article in the same journal : “Jonas et la « baleine » : la peur du changement ?”

In addition, Éric was the main organizer of the biblical colloquium that took place during the “Theology in the City” (Sept. 27) event.



Théologiques

Revue interdisciplinaire d'études religieuses

Théologiques

# Jonas et la « baleine » : la peur du changement ?

Éric Bellavance

Volume 29, numéro 2, 2021

La peur : perspectives exégétiques, historiques et sociologiques : un hommage à Aldina da Silva

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[Découvrir la revue](#)

Résumé de l'article

Le dernier article publié par Aldina da Silva avant son décès s'intitulait : « La peur du changement. Jonas et la « baleine » ». Elle y présente le prophète Jonas, qui ose désobéir à la parole de son Dieu, comme étant le symbole de l'« anti-héros » par excellence. Lorsque Dieu lui demande d'aller prophétiser contre Ninive, la capitale du puissant empire assyrien, Jonas prend la fuite. Il a, selon elle, peur du changement.

Bien que nous soyons en partie d'accord avec l'auteure sur l'importance de la peur du changement dans le livre de Jonas, nous proposons une lecture différente. Dans cet article, nous développerons certaines hypothèses avancées par da Silva, en critiquerons certaines et proposerons une nouvelle façon d'aborder cette peur du changement. Après avoir présenté certaines découvertes liées à notre nouvelle traduction du livre de Jonas, nous insisterons sur l'utilisation que le rédacteur final fait du thème de la peur, celle de Dieu en particulier, et démontrerons que le livre de Jonas s'apparente davantage à la littérature de sagesse qu'à la littérature prophétique.

The colloquium included seven presentations and a public lecture by Dr. Gerbern Oegema (McGill University's School of Religions). Bellavance's presentation entitled "Israel's Legacy: 'I gave you a land which you had not laboured...' (Jos 24:13). Some reflexions on Joshua's farewell speech (Jos 24) and the origins of Israel", sheds new light on the possible origins of biblical Israel.

## PAMELA GUNNING, PhD

Department of Education

Pamela Gunning lectures pre-service teachers in Teaching English as a Second Language (TESL) in the Education Department. She holds a Master's in Applied Linguistics from Concordia University and a PhD in Second Language Education from McGill University.

She has a wealth of experience in elementary ESL teaching and teacher education. She has co-authored ESL textbooks for children, a strategy instruction module for teachers, and a strategy questionnaire for researchers. She was a consultant to the Ministry of Education for primary and secondary ESL curricula. Pamela has presented her research at international conferences in several countries in Asia, Europe, and North America.



Her research project "Gamification of Reading Strategy Instruction in English as a Second Language", explores how gamifying an existing instruction framework can impact ESL students, and

seeks to provide ESL teachers with effective tools and techniques to implement strategy instruction in their second language classrooms.

Some elements used by video game creators were added to an existing reading strategy instruction framework to motivate students to use reading strategies when doing ESL tasks. This experimental study was a follow-up to a previous pilot study that was done in Spain by Teresa Hernandez-Gonzalez, Pamela Gunning and Joanna White. Two ESL classes from Francophone schools in suburban Montreal took part in her latest research project. The project took place during six one-hour sessions over the course of two months. The researchers eventually met with ESL teachers, school officials and parents and prepared reading materials to implement GSI.

## KATE HUTCHINSON

Department of Journalism

*Seasons of Separation* is a carefully constructed meditation on separation, divorce and single parenting. With the camera set up to frame her dining room table, artist Kate Hutchinson photographed this evolving surface over a three-year period. Part document, part staged scenes of grief, loss and growth, the camera made visible the transformation and tumult that Hutchinson experienced during this time of upheaval. Ending with photographs taken during the pandemic confinement, *Seasons of Separation* confronts the idea that what was once thought impossible can in fact be survivable.

The photographs in *Seasons of Separation* are accompanied by a text by the artist, as well as a short story by Rivka Galchen. Galchen is a Canadian-American novelist, essayist, and staff writer for the *New Yorker*. Her story explores ideas of loss, grief, and finding stability again in a world full of change

and loss. From the tipped in photograph on the cover, to the unique elements of play throughout the book, *Seasons of Separation* shows that there can be moments of levity and fun alongside the grief of changing a family dynamic. Published by Canadian artist book publisher, Anchorless Press and available in a bilingual edition of 150.





Kate Hutchinson uses photography in two distinct ways. Often she turns the lens inwards in order to examine and make sense of her own life and domestic environment. When this inward gaze becomes too much, Hutchinson looks to the world around her in order to create documentary series about the community and neighbourhood that she is a part of. *Seasons of Separation* (Anchorless Press, 2022) is Hutchinson's third photo book. This book was preceded by *The Park* (Les Éditions du Renard, 2015), and *Ulysses, a personal journey* (self published, 2011). Hutchinson lives in Montreal and teaches photography at Dawson College and Concordia University.

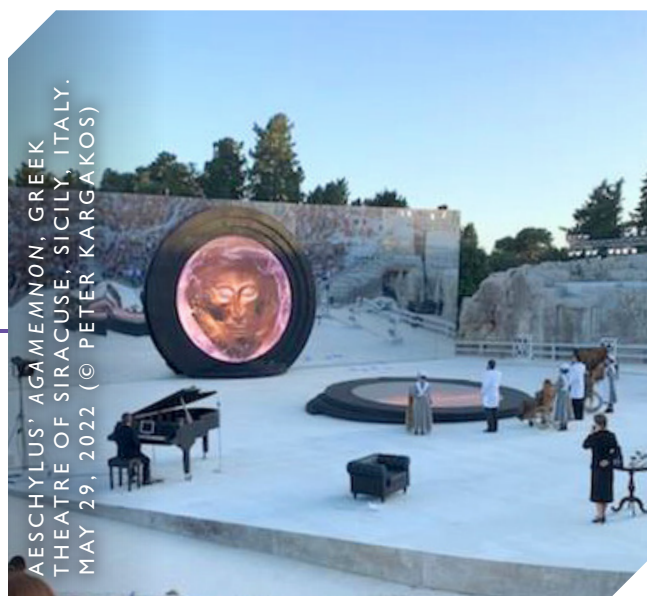
## ELENI PANAGIOTARAKOU, PhD

Department of Philosophy

Born in Sparta, Greece, Eleni Panagiotarakou's articles in environmental ethics, ancient Greek philosophy and space exploration have appeared in peer-reviewed journals such as *Logeion: A Journal of Ancient Theatre*; *Idealistic Studies: An Interdisciplinary Journal of Philosophy*; *Les ateliers de l'Éthique* and the *Journal of Agricultural and Environmental Ethics*, among others. Eleni is also active in international newspapers, and her op-eds have been published in the *Jerusalem Post*, *National Post*, *Globe and Mail* and *South China Morning Post*. Eleni was recently awarded Concordia's President's Excellence in Teaching Award and her interdisciplinary research broadly concerns how ancient philosophy can inform contemporary ethics and public policy as it relates to environmental issues and space exploration. In her free time, Eleni hikes, reads and tends to her garden.

Eleni presented her paper "The Democratic Paideia of Aristophanes' Acharnians" at the Seventh Interdisciplinary Symposium on the Hellenic Heritage of Sicily and Southern Italy at the Exedra Mediterranean Center in Syracuse, Italy (May 30-

June 2, 2022). The theme of the conference was "*Paideia and Performance*," and it featured the educational function of theatrical performances in ancient Greece and Magna Graecia. The same conference had a pre-conference seminar on Aeschylus' *Agamemnon* followed by a Keynote Lecture by Dr. Peter Meineck (NYU) on "Aeschylus' Sicilian Lessons on Democracy" and a theatre performance directed by David Livermore at the Greek Theatre of Syracuse.



Her paper focused on the tendency of Old Comedy comic poets to see themselves as the political educators of the citizens. In the case of Aristophanes' *Acharnians*—the first extant political play in the Western tradition (425 BC)—one of her arguments is that because this comedy was performed under the Athenian radical democracy, Aristophanes was acting as a democratic educator despite the dominant view in the literature that he was an anti-democrat.

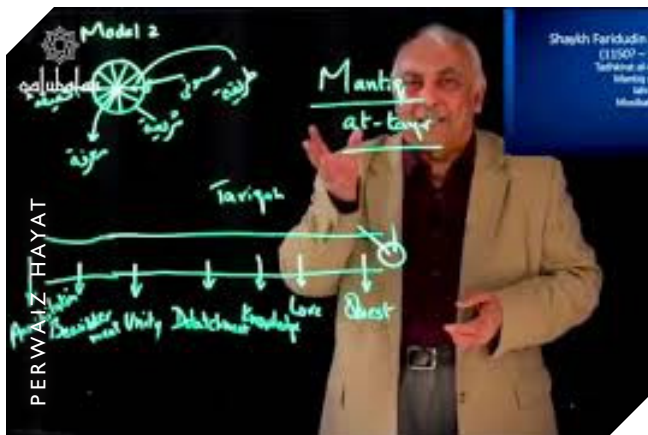
Eleni also presented another paper entitled "Political Education in Aristophanes' Acharnians" at the 20th Annual International Conference on Politics and International Studies, in Athens, Greece, June 13-16, 2022. That paper also focused on the role of Old

Comedy poets as educators, but with an emphasis on the political dimensions of that education. Taking as a starting point the claim by the Chorus Leader that as a result of Aristophanes' political education, the Athenians were far likelier to defeat the Spartans and win the Peloponnesian War, that paper explored the *Acharnians* as a political drama. Within the broader context, one of the main ideas of both papers was that political comedies are viable only in robust democratic societies.

## PERWAIZ HAYAT, PhD

### Religions and Cultures

Dr. Perwaiz Hayat is a Lecturer at the Department of Religions and Cultures, Concordia University, Montreal. He completed his Masters degree and Doctorate from the Institute of Islamic Studies, McGill University. His area of research and expertise is Mysticism in 17th century India, with special reference to the Mughal Sufi Prince Dara Shukoh. He has contributed an article on Dara Shukoh in the Encyclopedia of Religion and has presented his research at various universities such as Aga Khan, Bishop's, Concordia, Dalhousie, Hawaii, Leiden, McGill, and Oxford. His articles have been published in various encyclopedias, journals, magazines, and newsletters.



Hayat Perwaiz presented his paper “Lāl Dās: A Doorway Between Various Communities” (Oxford Symposium on Religious Studies) at Christ Church College in Oxford University, U.K. on 8-10 August 2022.



The concept of taqiyya (dissimulation) was revisited in the presentation. It focused on the Shamsi Guptis of Punjab (lit. the veiled followers of Shams), a smaller group of Gupti Ismailis of the Indo-Pakistani subcontinent. Shamsi Guptis existed as a Hindu community in the northern part of India, living as Guptis until the beginning of the last century, despite having been converted to Islam by one of the Nizārī Ismāʿīlī dāīs, or Pir Shams, in the 14th century. A few scholars believe that this ‘guptiness’ (hiding) was due to the fear of persecution. Hence, Shamsi Guptis remained in hiding as Hindus until they were told by their Imam (Aga Khan III) in 1910 to come out from the veil of Hinduism and openly declare their Muslim identity. The presentation critically examined the reasons provided by the scholars for the hiding of Nizari Ismailis and offered various other reasons which should be considered while studying Guptis of India in general and specifically the Shamsi Guptis of the Indian sub-continent.

**SHARYN SEPINWALL, PhD**

Department of Applied Human Science

Sharyn Sepinwall obtained her Master of Education in Counselling Psychology from McGill University in 1976 and her PhD in the Department of Integrated Studies at McGill University in 2002 (Deans' Honor List). Currently, she teaches at Concordia in Applied Human Science and the Student Success Center.

The title of her paper and presentation at the International Conference on Psychology, Language and Teaching in Tel Aviv in May 2022 was *Women of Valor: Literacy as the Creation of Meaning in the Lives of a Select Group of Hassidic Women in Montreal, Canada*. This paper, which is an ethnographic study, inquires into the roles, uses and functions that literacy plays in how members of this community behave, and understand their worlds in three domains: the public (societal),



the public-private (educational) and the private (familial, communal). Her area of particular interest relates to literacy and the ways that Hassidic women are continually negotiating and transforming their cultural practices and values.





# GINA CODY

SCHOOL OF ENGINEERING  
AND COMPUTER SCIENCE

## PANKAJ KAMTHAN, PhD

Department of Computer Science  
and Software Engineering

Pankaj Kamthan has been teaching for 25 years in multiple undergraduate and graduate programs at Concordia University. His research and pedagogical interests include computer science and software engineering education, conceptual modelling, interaction design, markup languages, requirements engineering, and software quality.

Pankaj served as a Program Committee Co-Chair as well as a Technical Program Committee Member



for SEKE 2022 conference. His paper, “Small Educational Steps Towards Improving the Status of Women in Software Engineering”, was accepted by the 2023 International Conference on Software Engineering

and Knowledge Engineering (SEKE2023) and will be published shortly.

# SEKE 2022

The 34th International Conference on  
Software Engineering and Knowledge Engineering



<http://ksiresearch.org/seke/seke22.html>



## TADEUSZ OBUCHOWICZ

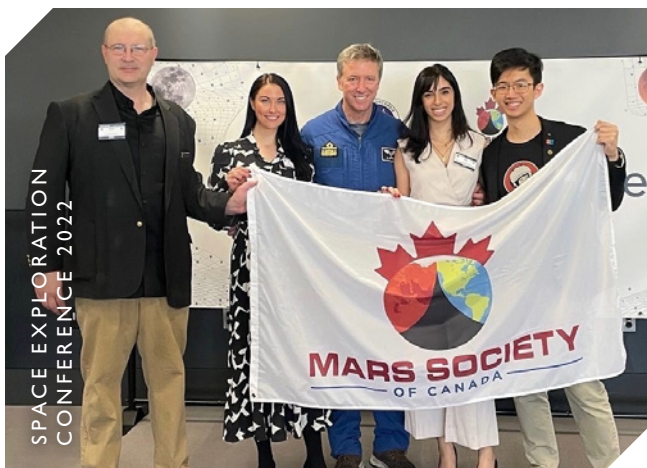
Department of Mechanical,  
Industrial and Aerospace Engineering

Tadeusz (Ted) Obuchowicz is a mentor for Concordia's Space Health Division.

Under Ted's direction the Space Health Division applied to the SEDS CAN-RGX Reduced Gravity Flight with their microfluidic biological experiment and were selected as 1 of 4 candidate teams to fly their experiment on the Falcon20 aircraft. The flight is scheduled to take place in the Summer of 2023 and the team will be testing their first biological experiment in microgravity!

The same team has been working on a second project involving the design of a CPR Assistance Device (CPRad). Since space missions grow longer in duration and space tourism is becoming a real possibility, the Space Health Division is developing the CPRad for increasing CPR success rate through monitored chest-compression feedback during interventions. They tested their first prototype in a remote environment in the Rocky Mountains in Banff, Alberta in August 2022.

In November 2022, the Space Health Division and the Mars Society of Canada joined together in the organization of the Space Exploration Conference



2022 (SPEX 2022). The event brought together many inspirational individuals in the space industry, the Canadian Space Agency, the European Space Agency, as well as Italian Astronaut, Roberto Vittori. Over 100 students and young professionals attended the SPEX 2022 Conference, setting a great foundation for years to come.

The Space Health Division also attended several outreach events and conferences. In January 2022, several members attended the Ascension Conference, and in September 2022, the International Astronautical Congress (IAC) in Paris.

Ted Obuchowicz began his engineering career in 1984 studying Mining and Metallurgical Engineering at McGill University. Shortly after, he transferred to Concordia University in 1986 to study Computer Engineering. Upon graduation in 1990, he commenced graduate studies in Electrical Engineering. Upon finishing his M.Eng degree in 1995, he was hired as the full time Lab Coordinator in Computer Engineering. In 1997, he accepted the position of VLSI/CAD Specialist in the Department of Electrical and Computer Engineering - a position he holds to this day. He is a two-time recipient of the Part-Time Teaching Excellence Award in the Gina Cody School of Engineering and a recipient of the 2015 President's Teaching Excellence Award. He is a huge fan of the Rolling Stones and travels the world attending their concerts and surreptitiously taking photos of Keith Richards.

**AMAR SABIH, PhD**

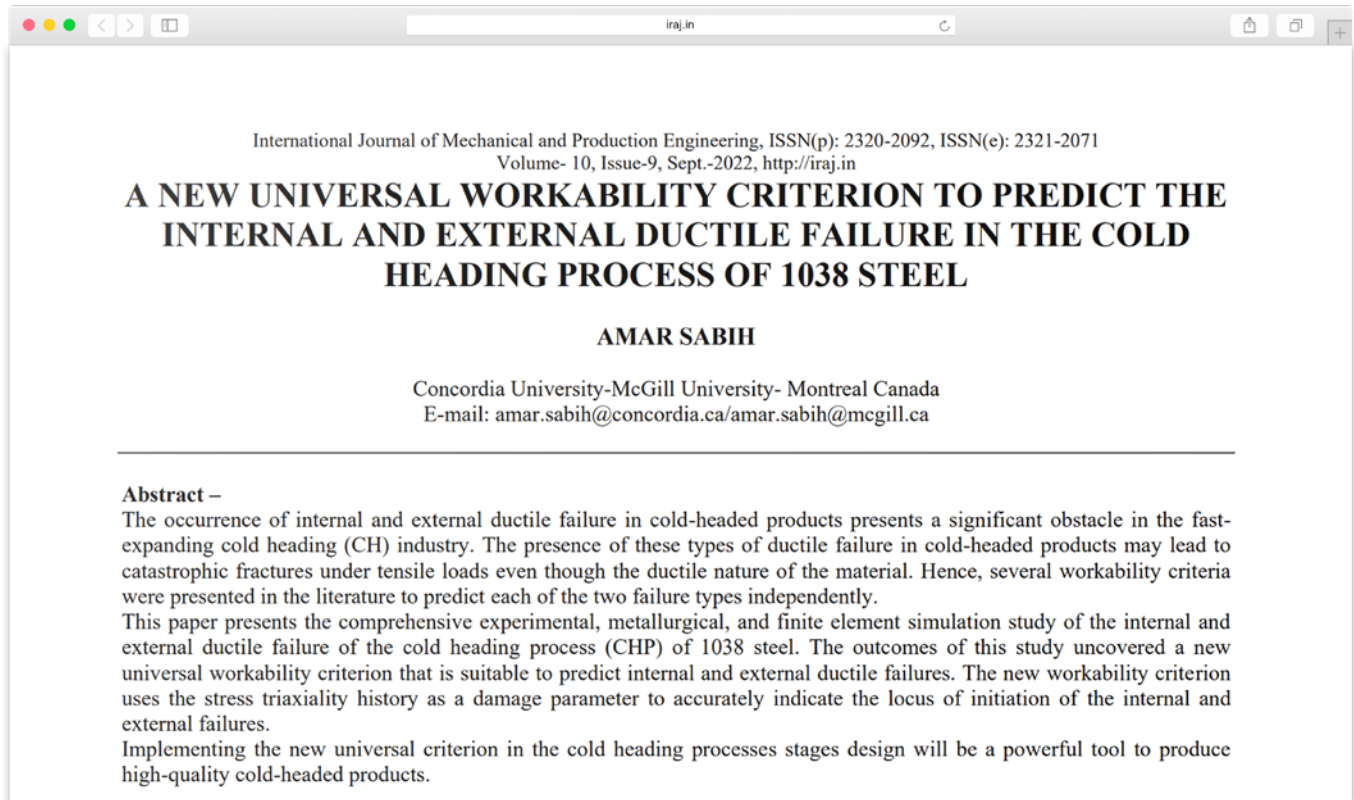
Department of MIAE

Dr. Amar Sabih's recent research topics are in the field of performing metallurgical and failure analysis investigation of media and liner wear. He is conducting experimental studies on media and liner wear with the objective of improving the steel quality and the manufacturing process of these media and liners. Also he is working on identifying the acoustic characterization of grinding mills. For his findings in the field of failure analysis and for arranging and chairing many conference sessions in this field, Dr Sabih was selected as one of 25 members of the international failure analysis committee (ASM international).

Dr. Amar Sabih presented his research paper, "A New Universal Workability Criterion to Predict the Internal and External Ductile Failure in the Cold Heading



Process of 1038 Steel" at the 1342nd International Conference on Mechanical and Aerospace Engineering, 2022-08-02, Berlin, Germany. The same paper was published in the *International Journal of Mechanical and Production Engineering (IJMPE)*, Volume 10. Issue 9 (September 2022).



## STUART THIEL, PhD

Department of Computer Science  
and Software Engineering

Stuart Thiel is a professor, scientist and technocrat who pursues an understanding of society and its meaning through examining its technical artifacts, its means of learning, and most importantly, its mechanisms for providing leisure by way of games. He received his Ph.D. from Concordia where he teaches Software Engineering and Computer Science courses while trying to subvert course material to teach through games.

Stuart hired an undergraduate student to help produce bespoke mods to support Darren Wershler's experiment in allegorical teaching using Minecraft. A custom chat integration tool was written, as was the "Moloch" block mod. Moloch was the main premise/tool/prompt for motivating student action, as choreographed by the able cast of TAG members. Moloch has continued to be used and the publicly



available mod has been downloaded over 100 times.

Moloch, inspired by the industrial god of the 1927 film Metropolis, is the all-seeing and all-consuming tyrant

ruler, in block form. Periodically, he will demand to be fed large quantities of various items. You may choose to ignore his requests but doing so will lead to punishments. Satiating Moloch will yield rewards (or perhaps merely prevent retribution).

- [www.curseforge.com/minecraft/mc-mods/moloch-the-consumer](http://www.curseforge.com/minecraft/mc-mods/moloch-the-consumer)
- [github.com/Concordia-Modding-Community/moloch](https://github.com/Concordia-Modding-Community/moloch)
- [github.com/Concordia-Modding-Community/discochat](https://github.com/Concordia-Modding-Community/discochat)



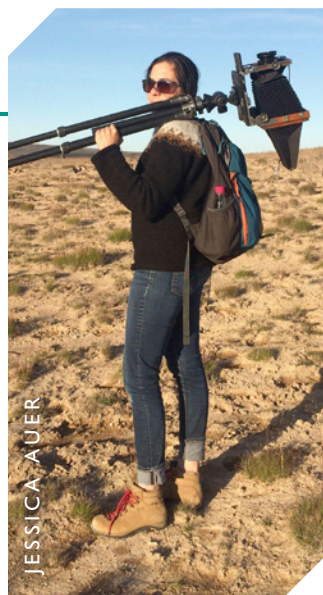


# FACULTY OF FINE ARTS

## JESSICA AUER

Department of Studio Arts, Photography

Jessica Auer is a Canadian photographer, filmmaker and teacher who works between Montréal, Québec and Seyðisfjörður, Iceland. Through a research-based practice, she examines our social, political and aesthetic attitudes towards place, including but not limited to historical sites, tourist destinations, and small communities. Jessica received her MFA from Concordia University in 2007, where she has since been teaching part-time in the Photography department. Her work has been presented in several museums, galleries and festivals, such as the Canadian Center for Architecture (Montréal), The Mulhouse Photography Biennale (France) and most recently at the The Reykjavík Museum of Photography (Iceland). While in Iceland,



Jessica runs Ströndin Studio, a photographic research facility and educational institution in Seyðisfjörður.

Her exhibition “Landvörður” was presented at the Reykjavík Museum of Photography from June 9 to September 10, 2022. Landvörður examines the impact of the tourism boom in Iceland. Throughout

the last few years, Jessica Auer travelled around Iceland with a large format view camera, capturing portraits of



park rangers, wardens and other people who occupy these spaces of natural or cultural distinction. These exchanges created the opportunity to discuss the cultural and natural value of the Icelandic landscape. Through portraiture, landscape photography and video, the exhibition Landvörður presents a meditation on the collective responsibility of Icelanders and visitors to preserve this unique environment, and considers the paradox of attempting to preserve the same landscapes that the tourism industry seeks to exploit. The project received funding from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. Links:

- [reykjavikcitymuseum.is/reykjavik-museum-of-photography/exhibitions/jessica-auer-landvordur](http://reykjavikcitymuseum.is/reykjavik-museum-of-photography/exhibitions/jessica-auer-landvordur)
- [www.jessicaauer.com/projects/landvordur](http://www.jessicaauer.com/projects/landvordur)

## BONNIE BAXTER

Department of Studio Arts, Print Media

Born in Texas, Bonnie Baxter has lived and worked in Val-David (Quebec) since 1972. She has taught in the Print Media Department of Concordia University since 1984. Baxter was awarded the Prix Télé-Québec (BIECTR) in 2019, the Prix les grand Soleils in 2018, The Charles Biddle Prize and The President's Excellence in Teaching Award (CU) in 2017, and the CALQ 2005 Prix à la création artistique en région. She has received grants from the Conseil des arts et des lettres du Québec, the Concordia University Part-Time Faculty Association and the Canada Council for the Arts. Her work has been exhibited internationally and her multi-media installations have traveled across Canada and the US.

She recently completed and presented an immersive 360° video (with VR options) titled "The Patch Trilogy: Book I, Book II, Book III." It was installed at the Musée d'art contemporain des Laurentides—

MAC LAU between September 1st and December 11, 2022. The project stretched over three years, from 2020 to 2022 and included over a hundred artists and technicians, many of them University of Concordia alumni or colleagues.



During the pandemic Baxter contributed to her Val-David community's food security, with the help of volunteers, by carving out a swath of trees on her land and making room for a garden of 120 tomato plants which has simply become known as "The Patch" (see the evolution of the Patch on the blog: [thepatch.bonniebaxter.ca](http://thepatch.bonniebaxter.ca)). Working and experimenting in her garden, she consulted with her local food bank, restaurants, permaculture experts, a seed bank,



technical specialists and countless others. This garden led to the re-location of her art-practice.

Baxter's practice has been irrevocably entwined with a life dedicated to the integration of art, community, and environment. Visit her website at [www.bonniebaxter.ca](http://www.bonniebaxter.ca).



## TROY BORDUN, PhD

Mel Hoppenheim School of Cinema

Troy Michael Bordun is a Part-Time professor at Concordia University and Instructor III at the University of Northern BC. Bordun's work on contemporary cinema includes the monograph

*Genre Trouble and Extreme Cinema*, and articles and chapters in *Offscreen*, *Cinephile*, *Mise-en-scène*, and *Screening Scarlett Johansson*, among others, and his publications in the field of porn studies can be found in *Synoptique*, *Porn Studies*, and *Celebrity Studies*.

Troy Bordun presented his paper "The genuine personality of our favourite stars': Ariel Rebel, Performative Authenticity, and Para-Social Interaction" at the 2023 Society for Cinema and Media Studies conference in Denver, Colorado. In the presentation, Troy discussed French-Canadian star Ariel Rebel and her performance in the docuporn *Threesome* (2015). He also investigated the reception of the film from her fans. Rebel's direct online engagement with her fans suggests there is more to porn performance than simply the acting; porn stars, similar to other celebrities, use the web to connect with fans and perform authenticity to maintain and grow that audience. Troy's paper is forthcoming in *Porn Studies*.



**BRANDL, EVA**

Department of Studio Arts, ARTX and Sculpture

Eva Brandl's art practice spans over 40 years. Her work is installation based, drawing on a variety of media and modes of presentation encompassing built forms and large photographic images that forge oblique connections between image, viewer and space. The resulting experience opens up fragile poetic worlds that relate back to her early interests in theatre and scenography. She has exhibited widely in Quebec, nationally and abroad. Her work is represented in private and public collections. She obtained a BFA from Université Laval (1974), an MFA from Concordia University (1979), and pursued studies in Expression dramatique at Université de Montréal (1981-82). Eva was a founder and active member of artist-run spaces in Montreal. She has participated in Canadian collective projects and events and lectured in institutions and universities across the country. Eva has held residencies in Europe and contributed to international symposiums on art and architecture. She has been a member of CUPFA since its inception and currently teaches in the Department of Studio Arts at Concordia and Marianopolis College in Montreal.



Eva's ongoing investigation into the limits of language and intricate perceptions in human-nature relations was first consolidated in her "Birds of prey" series, installations developed over several years and further extended in "Active spaces of encounter" (2020-21.) Different settings resulting from her research were shown in solo venues (Centre culturel de l'Université de Sherbrooke (2010), Fofa Gallery (2014), and Occurrence centre d'essai et d'art contemporain (2018)) prolonged by contributions to interviews: Entretien with André-Louis Paré, ESPACE art actuel, In SITU Radio Centre-ville, "VOICES, Artists on Art" video and publication, TFT WORKS Toronto. Her work is represented in Museum catalogues and Gallery publications across Quebec and nationally. Numerous research and creation grants were obtained from the CALQ, Ministry of Culture, Québec, and The Canada Council for the Arts.



## ISRAËL DUPUIS

Department of Studio Arts,  
Design and Computation Arts

Israël Dupuis est professeur de graphisme au Cégep du Vieux-Montréal. Il est aussi responsable comme chargé de cours à l'université Concordia depuis plus de 20 ans du projet design and community engagement: un laboratoire d'enseignement basé sur le mentorat entre jeunes de rue, jeunes à risque, personnes en marge et étudiants universitaires en Design.

Détenteur d'une maîtrise en communication de l'UQAM, sa thèse porte sur les impacts psychosociologiques de la fracture numérique chez les jeunes à risques.

"Design et Engagement Communautaire : le Why du Comment" est un podcast qui retrace les 20 ans d'un cours donné à Concordia. Ce cours, c'est celui de Design and Community Engagement, DART 453, donné depuis le début par Israël Dupuis. Au cours de ces 20 ans, c'est pas loin de 400 étudiants qui se sont croisés. Et à ce chiffre, il faut rajouter le même nombre de



participants issus du monde associatif. Concordia dans la rue, c'est le nom donné initialement à ce projet. À ce moment-là, nous sommes en 2002, et les étudiants du cours de Design collaborent étroitement avec des itinérants de Montréal.



KAILA POUREAUX (CONCORDIA STUDENT) AND ROMIE FROM THE Y DES FEMMES DURING A PODCAST INTERVIEW

## SANDRA EBER

Mel Hoppenheim School of Cinema

Sandra Eber teaches animation at the Mel Hoppenheim school of cinema. Her abstract experimental films explore all manner of technology and have screened worldwide in international festivals and galleries. Her animated pinhole film *Con Brio* was purchased by the Exploratorium in San Francisco.

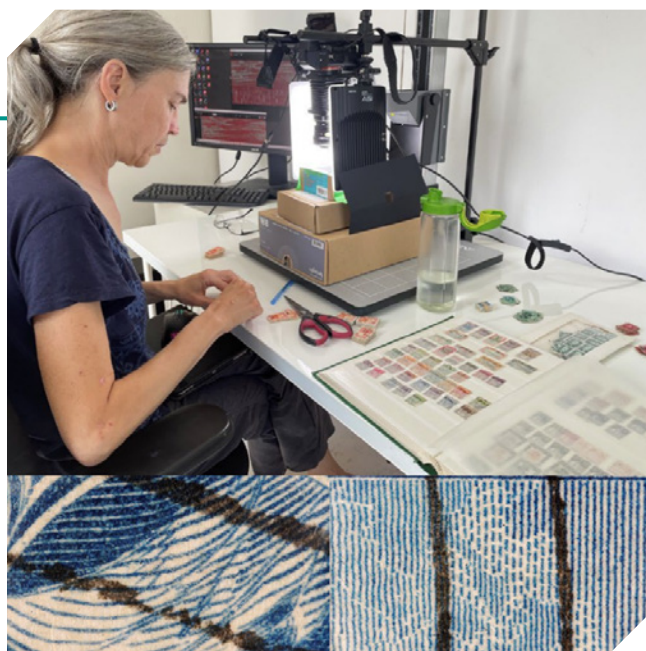


Sandra's work uses an experimental animation technique that involves a technical and thematic exploration of up to 400 identical stamps in super macro photography, highlighting their fluctuations in colour, texture, or postmark. The project is an homage to lost or fading experiences—sensory ones such as textured paper, old dyes like Prussian blue, carmine lake, and verdigris, letter writing, and even stamp collecting itself. For her latest project, she used approximately 2000 images. Feedback from fellow residents helped provide validation and encouragement for preliminary tests.

## ANDREW FORSTER, PhD

Department of Studio Arts

Andrew Forster is a working artist, curator and writer. Recent work includes *Mer Parguayenne*—a building wrapped in language—a collaboration with Montreal poet Erin Moure based on the writing of

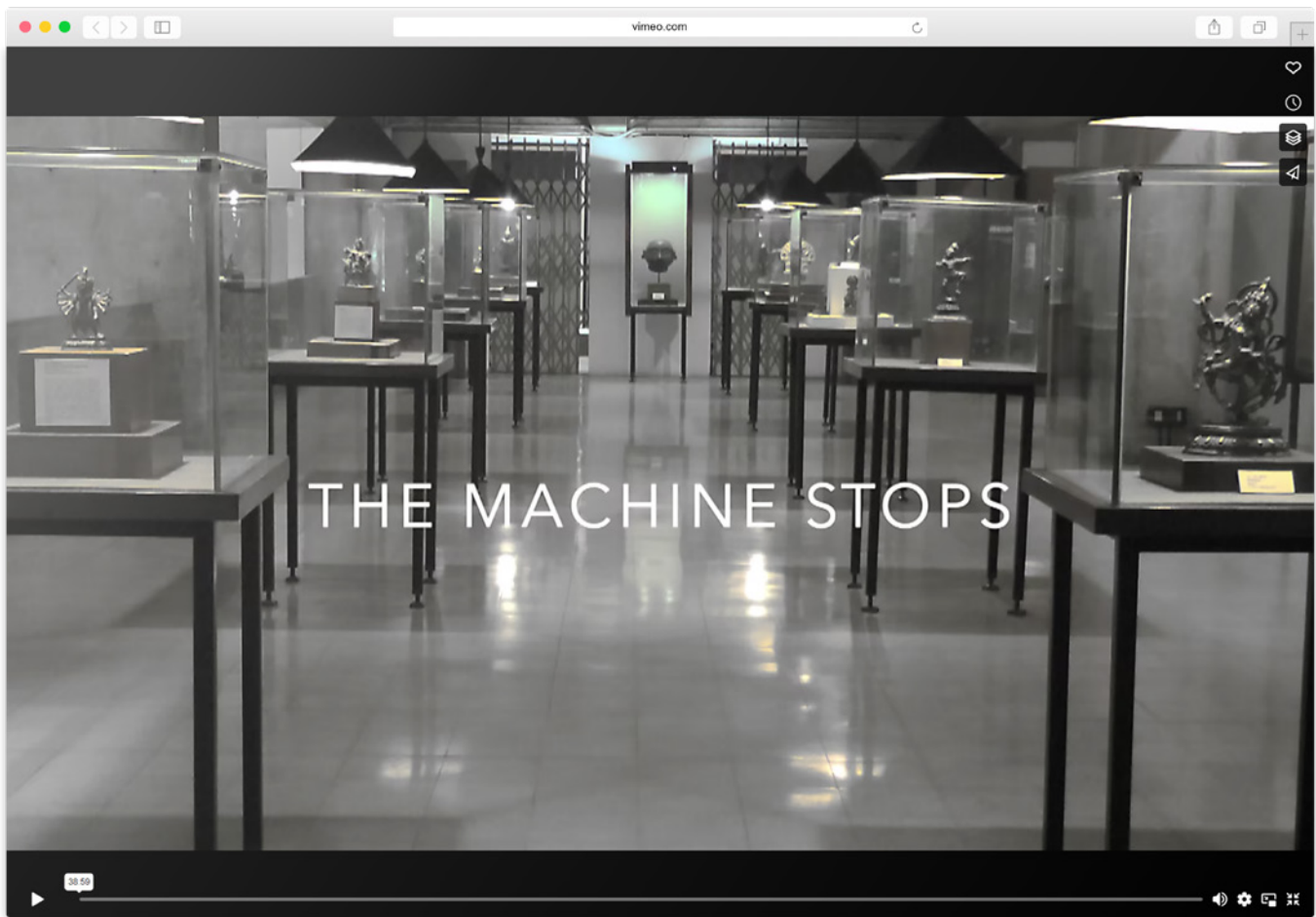


Wilson Bueno (*ConU EV building*, 2017) and the video installation *The Machine Stops*, a fiction about the end of the world, recorded in Chandigarh, India (2019): [www.andreforestier.ca/machine](http://www.andreforestier.ca/machine).

A new series of installations, objects, video, and writing investigating the nature of nature, *Institute for the Unknown—1: Waternature*, began in 2022 with an exhibition at Produit Rien, Montreal ([www.andreforestier.ca/institut](http://www.andreforestier.ca/institut)). Recent curatorial work includes *seeing and not seeing*, an exhibition of cowhide works by Concordia artist Mindy Yan Miller in Montreal (2021): [www.andreforestier.ca/fondation](http://www.andreforestier.ca/fondation).







Forster also curates a storefront exhibition space in the Plateau area of Montreal, l'Endroit indiqué, showing an eccentric variety of work by artists, film makers and writers. In 2022-3 this includes work by Lyla Rye, Nelson Henricks, April White, Dagmar Dahle and Pierre Giner ([www.andreforestier.ca/endroit](http://www.andreforestier.ca/endroit)). *Mer Parguayenne*, *The Machine Stops* and *seeing and not seeing* were assisted by CUPFA PD funding.

His “The Machine Stops” ([vimeo.com/557841484](https://vimeo.com/557841484)) is a speculative fiction about the end of the world with libretto adapted from novelist E. M. Forster and decor by architect Le Corbusier, shot in Chandigarh, India. In *The Machine Stops* two stories of the future collide. A story written in 1909 (*The Machine Stops*) and a utopian city constructed in 1960s post-partition India

(Chandigarh) become a reflection on an imaginary opposition of designed world and nature.

This design versus nature struggle is part of a contemporary sense of crisis about the survival of a human-made world. In E. M. Forster’s humanist pessimism, resistance to the machine is a heroic venture where a cultured ideal of nature and the body is a coherent surround, or source, or comfort. In this new work, Forster’s nostalgia for an arcadian state of nature (a kind of global-colonial fantasy) morphs into a contemporary conundrum where there is no longer an outside ‘nature’ to escape to, or a coherent ‘body’ to claim as primal. A single character walks restlessly through the interior and exterior spaces of an empty modernist landscape. A story comes to mind.

## CHARLES GAGNON, PHD

Department of Art History

Charles Gagnon's practice attends to the tactile qualities of the sonorous, explored through photography, sculpture, sound works and drawing. He has exhibited in various galleries and outside of traditional art spaces, such as a library, a hallway, an abandoned lot and a record store. His most recent works have been published by *L'organisation de la chute* and *4ozine*. He has taught various courses in the Art History program, the latest being Technology and Contemporary Art.

Charles Gagnon's drawings were shown in the Fall at Montréal gallery Produit Rien, along with his father's paintings, in an exhibition curated by Peter White. Entitled *Gagnon & fils*, the exhibition considered two views or understanding of Acadian culture and abstraction intertwined within the exchanges and familiarities between father and son. At the same time, the exhibition questions the assumption that abstraction is no longer a basis for meaningful art-making. For Paul-Eugène, it is a poignant means for the realization of a personal sense of value and meaning, connecting him to a history of progressive art largely



absent in his native Acadian culture. In both Charles's drawings based on vinyl records and the asterisk, which has an arcane history as a device for generating a sense of musical rhythm in literary prose, it is a vehicle for exploring "the tactile qualities of the sonorous."



## BERNARD GAMOY

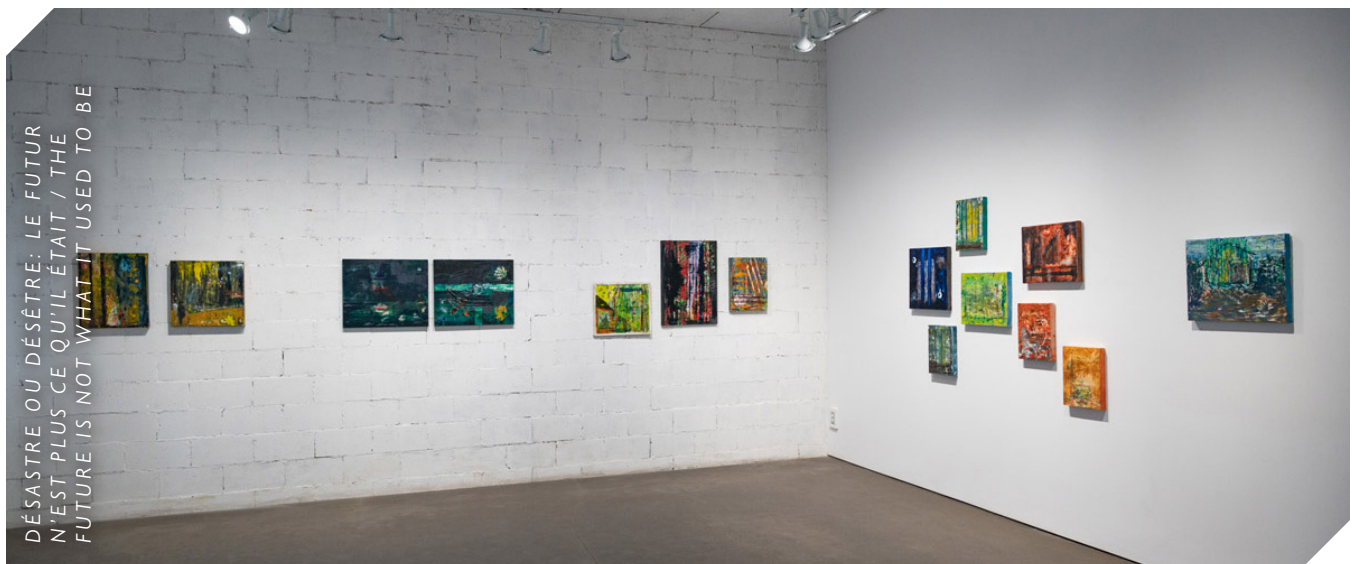
Department of Studio Arts, Painting and Drawing

The son of working-class parents, Bernard Gamoy grew up in a pigeonier, a sixth-floor garret in Paris. After a few adventures in the world, he settled in Montreal and became a painter. He graduated from Concordia with a BFA in 1979 and an MFA in 1982. Since then, he has shown his work in various places like Paris, Mexico, Boston, Toronto and Montreal. His recent work explores self-portraiture and creates images of the artist as the anti-hero, examining the role of the artist in society.

On February 2022, he had an exhibition at Gallery "Produit Rien" entitled *Désastre ou désêtre: Le futur n'est plus ce qu'il était / The future is not what it used to be*. In a series of semi-abstract paintings, he explored colour, earth tones and texture to produce ambiguous pictorial space. To create this ambiguity, he applied layers of paint to suggest time passing and mystery, blurring and concealing some images while revealing others. His process was to take black and white photographs of trees, water, sky and leaves, and to cut them up and collage them



to the painting surface. Using contrasting colours, he painted shapes and textures to produce various atmospheric moods. "I am concerned about how our planet is being ruthlessly exploited to the point of producing an environmental crisis," he says. "Our planet has limited natural resources. It is being abused by unlimited human greed with no regard for the emergency situations that are being produced around the world. I would like viewers to question what they are seeing and think about what the paintings might convey to them."





## DIPTI GUPTA

FFAR

Dipti Gupta is a professor, researcher, and independent documentary filmmaker with a special interest in social justice and women's issues. She teaches in the department of Cinema and Communications at Dawson College and the Fine Arts department at Concordia University in Montreal. She is currently on the board of the Teesri Duniya theatre, Montreal Serai and the Rang Collective in Montreal.

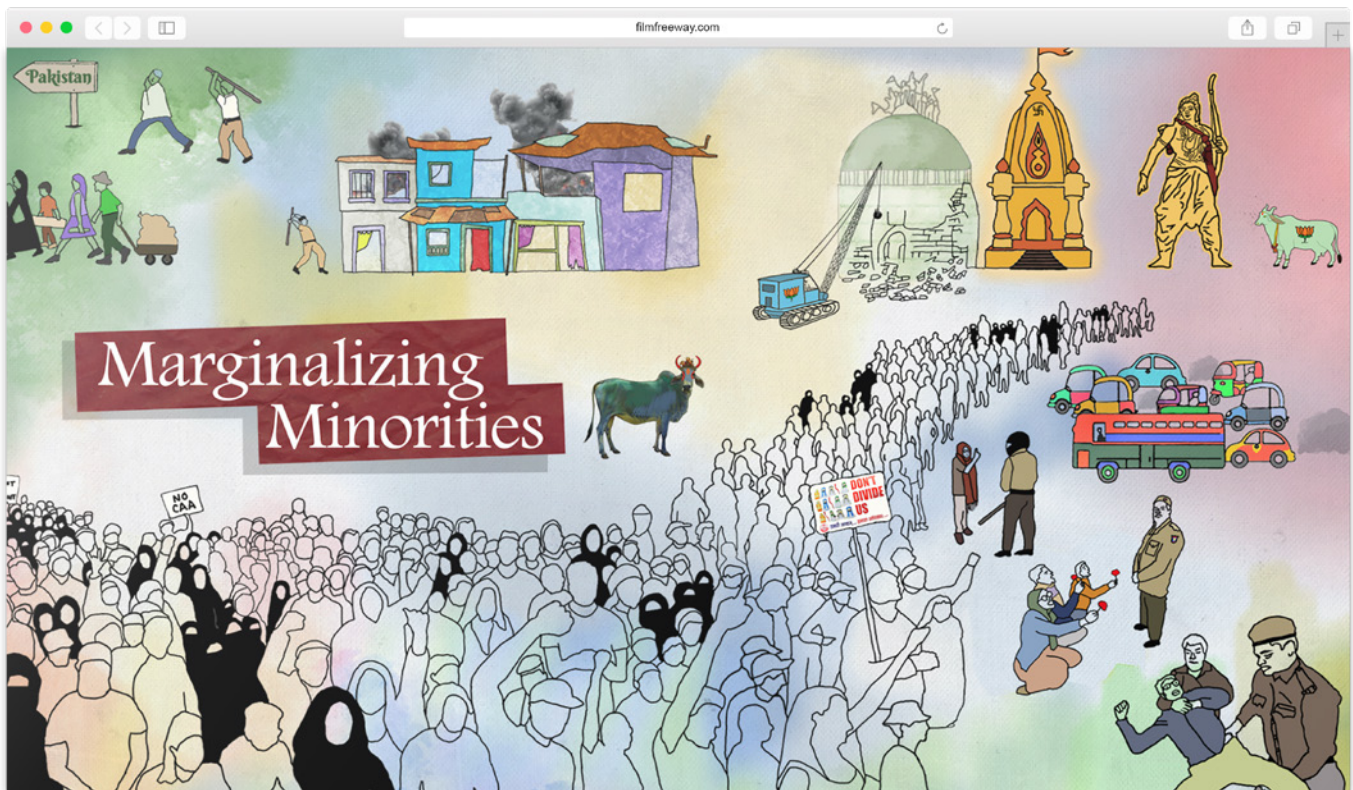
Her documentary "Marginalizing Minorities" features various grassroots artists, activists, historians and regular people speaking up against India's shift to the right and the discriminatory citizenship laws proposed in 2019-2020. Shot before the COVID pandemic, the government of India has since withdrawn the proposed laws, but the battle for justice and the identity of the Indian nation continues.



The documentary was selected and screened at the Chicago South Asian Film Festival in September 2022.

Link: [filmfreeway.com/projects/2492864](https://filmfreeway.com/projects/2492864)

Password: Festival2022



## CLARA GUTSCHE

Department of Studio Arts

Clara Gutsche has worked as an artist, critic, and educator since 1970. She uses the view camera to photograph architectural interiors, urban landscape, as well as to make portrait series. Her photographs are found in the collections of many public museums, including the Montreal Museum of Fine Arts, the Musée d'Art de Joliette, the Center for Creative Photography (Tucson), the Musée de la Photographie à Charleroi (Belgium), the Château d'Eau (Toulouse), the Canadian Centre for Architecture, the National Gallery of Canada, the Musée national des beaux-arts du Québec, and the National Archives of Canada.

She writes: "The highlight of 2022 was my solo 2-room exhibition curated by Marie-Josée Lafortune, *Children/Portraits d'enfants*, at OPTICA, un centre d'art contemporain/centre for contemporary art, 9 April–11 June 2022. The design and production of the accompanying maquette, with reproduction of 32 black-and-white photographs and 30 colour photographs, was made possible by Large Grant CUPFA PD funding. I am deeply grateful for the support that made possible the exploration of the photography book format through the creation of a maquette. Both the Optica exhibition



and the maquette create and display the 50-year time arch between my earliest series, "Milton-Park Series" (1970-1973), and my new series, "Childhood: Siblings & Singles" (2008-2022)."

Exhibition Video Documentation: [vimeo.com/71653218](https://vimeo.com/71653218)

To coincide with the OPTICA exhibition, Concordia Photography Program graduate Claudia Goulet-Blais organized along with Marie-Josée Lafortune, OPTICA, the hybrid event, "Conversation with Zoe Tousignant, Introduction by Marie-Josée Lafortune" at Concordia's 4th Space on June 1st 2022. "Public Discussion around the exhibition "Children. Portraits d'enfants," with Gutsche: [youtu.be/gKa\\_6-xTgDk](https://youtu.be/gKa_6-xTgDk)





The OPTICA exhibition was reviewed by Nicolas Mavrikakis. « “Portraits d’enfants. Children.” Clara Gutsche et la photo-sensibilité », *Le Devoir*, 14 mai 2022. ([www.ledevoir.com/culture/710571/arts-visuels-portraits-d-enfants-children-clara-gutsche-et-la-photo-sensibilite](http://www.ledevoir.com/culture/710571/arts-visuels-portraits-d-enfants-children-clara-gutsche-et-la-photo-sensibilite)); and a second critical review by Jérôme Delgado. « Portraits d’enfants. Children », was published in *Ciel variable*, n° 121, automne 2022.

2021 saw the publication of her essay, “Is the Artist an Unreliable Archivist? Reflections on the Photographic Preservation of a Montreal Neighbourhood.”, Chapter 5 in *Photogenic Montreal: Activisms and Archives in a Post-Industrial City*, edited by Martha Langford and Johanne Sloan, 111-130. Montreal: McGill-Queens University Press, 2021 ([www.concordia.ca/news/stories/2022/04/26/a-new-book-examines-photographys-galvanizing-power-during-montreals-tumultuous-20th-century.html](http://www.concordia.ca/news/stories/2022/04/26/a-new-book-examines-photographys-galvanizing-power-during-montreals-tumultuous-20th-century.html)).

## NELSON HENRICKS, PhD

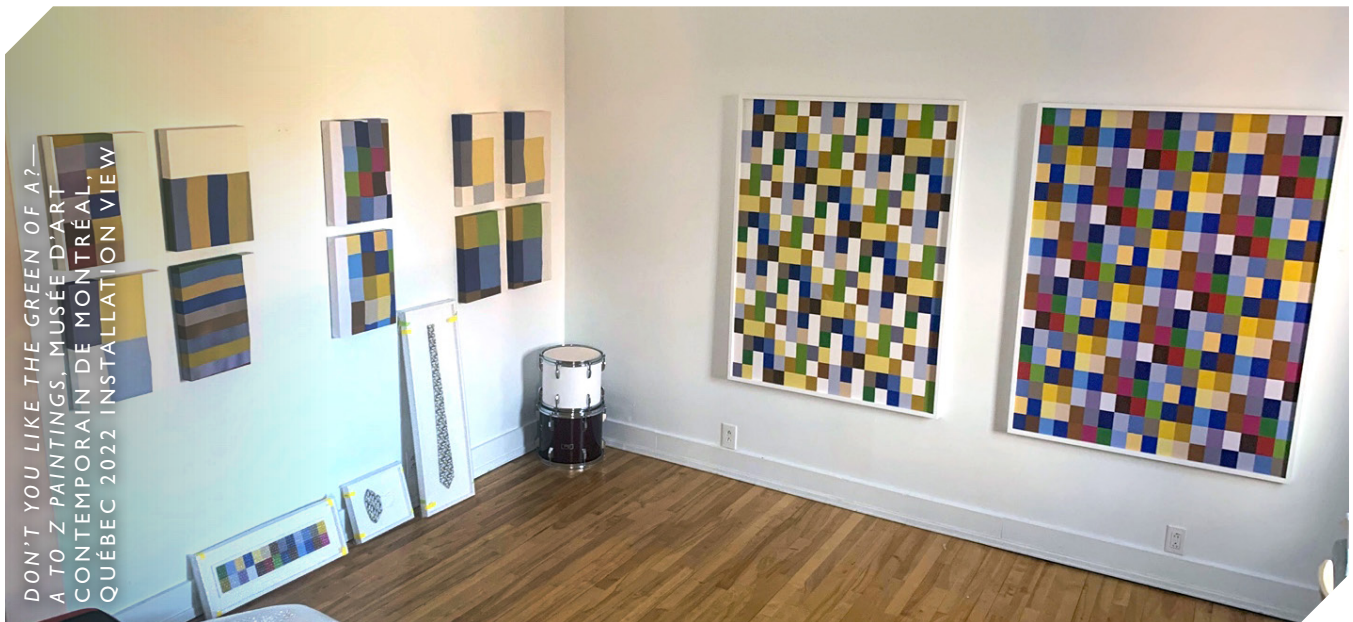
Department of Studio Arts, Intermedia

Nelson Henricks was born in Bow Island, Alberta and graduated from the Alberta College of Art. He moved to Montréal in 1991 and received a BFA from Concordia University. He recently completed a PhD at Université du Québec à Montréal. Henricks has taught art history and studio art at Concordia University, McGill University, UQAM and Université de Montréal. His writings have been published in exhibition catalogues, magazines, and in several anthologies. A curator and artist, Henricks is best known for his videotapes and video installations, which have been exhibited worldwide. A focus on his video work was presented at the Museum of Modern Art in New York, as part of the Video Viewpoints series in 2000. Henricks was the recipient of the Bell Canada Award in Video Art in 2002 and the Prix Giverny Capital in 2015. A mid-career retrospective of his work was

presented at the Leonard and Bina Ellen Gallery in Montréal in 2010. His work is in the collections of the National Gallery of Canada, the Museum of Modern Art (New York), the Montréal Museum of Fine Arts, the Musée national des beaux-arts du Québec, the Musée d’art contemporain de Montréal and others. He is represented by Paul Petro Contemporary Art in Toronto. For more information, go to [www.nelsonhenricks.com](http://www.nelsonhenricks.com).



Active for more than thirty years, Henricks has taken a double approach to his work. On the one hand, he has created immersive artworks in which the rhythmic pace of the editing of sound and images creates a unique musical dynamic. On the other hand, he has developed a fascinating approach to the exploration of different subjects taken from the history of art and culture, including, most recently, the work of the American abstract painter Joan Mitchell (1925–92). In this exhibition, Henricks presents two previously unseen works, produced specially for the occasion and premiering at the MAC.



The first installation, *Don't You Like the Green of A?*, is a surrealist interpretation of the correspondences between letters of the alphabet and colours specific to Mitchell's synaesthesia—a condition in which certain stimuli provoke an additional perception and that Henricks happens to share with her. The twenty-six photo-based paintings included in the exhibition were produced thanks to a Professional Development Grant from CUPFA ([macm.org/en/exhibitions/nelson-henricks](http://macm.org/en/exhibitions/nelson-henricks)).

## HARLAN JOHNSON

Harlan Johnson is a visual artist, musician and educator. Born in Halifax, Nova Scotia, Harlan Johnson studied at Concordia University, where he obtained both BFA and MFA degrees, in 1970 and 1985. He has exhibited paintings across Canada and internationally since the mid 1980's in more than 25 one-person exhibitions and many more group exhibitions. Johnson also curated a 17 artist exhibition of Acadian art, "Acadie Mythique", which toured seven university art galleries in Maine and the Maritime Provinces, in the years 2014–16. What is

more, he has played Louisiana style Cajun music with the musical group Grouyan Gombo professionally on stages in Quebec, as well as through Ontario and the Maritime Provinces since 1995, having recorded two albums, "Betsy Stomp" and "Pouyaille", in 2006 and 2012.

Harlan Johnson assembled the current *Bibliography Of Black Montreal Artists & Exhibitions Before the Internet 1960-1990* with researchers Dr Dorothy Williams, author and historian, and Concordia MFA student Kessie Théliar-Charles. The latter researchers

contributed entries from the Montreal Black community press and from the Haitian-Montreal archives at CIDICHA and La Maison d'Haiti.

The project also benefited from the support of UQAM art history professor Dominic Hardy who tasked MFA student Jennifer Dube-Andoh to help with research.







In initiating work on this project, Johnson was a founding member of the ongoing group project: Black Art History of Montreal, from which the present project sprang and drew information and inspiration.

The present bibliography comprises 20 pages at 4007 words, detailing 73 newspaper feature articles, 25 periodical exhibition reviews, 17 exhibition Brochures, as well as 22 exhibition catalogues, detailing the exhibited works of Black Montreal artist in the years between 1960-1990. The Montreal Black community press was surveyed, along with English and French language city and provincial newspapers and art periodicals. As Johnson interviewed current and expat members of the Montreal Black

community and conducted research at Concordia's Vanier Library Black community fonds, he also compiled a 110 page ppt. slideshow of artworks from the period that conveys a vital picture of the artistic production of Black Montrealers during this period. The bibliography slideshow complements the printed bibliography and constitutes a powerful, and hitherto unseen pedagogical tool.

The present bibliography is a revealing, yet incomplete listing of texts written about the art of the period, the first survey of it's kind. Considerable research within the general English language press remains to be carried out in order to more fully portray the writings on Black Montreal art of this period.

## TREVOR KIERNANDER

Department of Studio Arts,  
Painting and Drawing

Trevor Kiernander is an artist based in Montreal, Canada. He obtained his BFA in Painting and Drawing with distinction from Concordia University (2006) and an MFA in Art Practice from Goldsmiths, University of London (2009). Trevor's work has been exhibited internationally and has been awarded grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec (CALQ), Conseil des arts de Montréal (CAM), and CUPFA. In 2020, amidst the global pandemic, Trevor successfully conceived of and produced the cross-Montreal painting event "Pictura", which saw almost 100 artists exhibiting paintings across nearly 30 exhibitions. "Pictura" is on its way to becoming a Triennale of painting in Montreal, with the second edition taking place during November and December of 2023. At present, there are already more than 30 exhibitions planned. Trevor is currently a professor of Painting and Drawing in the Studio Arts department of Concordia University, and is represented by Galerie Art Mûr in Montreal.

Trevor's project explores the intersection between painting and print making, while working in a live/work studio provision in Leipzig, Germany. As part of his ongoing research (for which he has previously been awarded funding by the Canada Council for the Arts and the Conseil des arts et des lettres du Québec), print 'residencies' were arranged with Carpe Plumbum and the Atelier für zeitgenössische Radierung print houses, both having their operations located at the Spinnerei Arts complex. While in Leipzig this past summer, he created almost thirty paintings, three major print editions, and several smaller works on paper. The Spinnerei is the main art hub in Leipzig and the building was once used as a cotton mill, the largest in continental Europe at the turn of the 20th century. The main factories of the mill have been used by artists and gallerists since the 1990s, including such leading contemporary artists



"SUMMER SOLSTICE", LINOCUT ON FEDRIGONI, ARENA NATURAL SMOOTH, 300G, 70CM X 50CM, EDITION OF 10, CREATED WITH THOMAS SIEMON AND JULIENNE JATTIOT AT ATELIER CARPE PLUMBUM, LEIPZIG, GERMANY



as Neo Rauch, Rosa Loy, David Schnell, and Matthias Weischer, among many others. As a result of his summer project, Trevor has been invited by Maria Ondrej to submit a dossier for a Summer 2023 residency at the Museum für Druckkunst Leipzig. Trevor's forthcoming



projects include the following: Exhibiting new works at “Encounters” as part of the London Art Fair in London, England, with Galerie Art Mûr, January 18-22, 2023; Solo exhibition at Galerie Art Mur, Montreal, QC., March 4–April 29, 2023, vernissage Saturday, March 4, 2023, 2:00 pm–5:00 pm, and “PICTURA,” Montreal, QC, November and December 2023.

## HOLLY KING

Department of Studio Arts, Painting and Drawing

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 fall of 2009. Since 1983, she has taught in Concordia’s Painting and Drawing program.

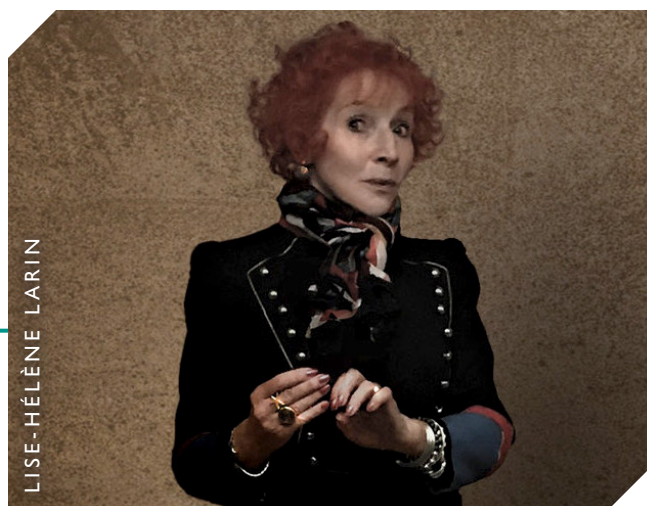
## LISE-HÉLÈNE LARIN, PhD

Department of Studio Arts

Lise-Hélène Larin obtained her PhD in Études et pratique des arts from Université du Québec in Montreal in 2011. Early in her career, she created 2D animation films at the National Film Board of Canada



and Radio Canada, the French TV Network of CBC, for which she received many prizes. Her research in sculpture consists of using everyday materials to create ever new experiences for the spectator emphasizing both the interactivity and theatricality of performance and installation. Her ecological concerns were highlighted in 1988 with her performance/exhibition *Forêts dans la ville, répétition pour une écologie*. With her latest exhibition, *Forêt/Paradigme 2020*, Larin seeks to underline humanity’s interconnection and “hyperconnection” to the environment.





After 2000, Larin received a prize for excellence for her research in 3D animation which she questions and explores through abstraction. For her doctoral research, Larin invented the concept of “mathematical objects” and abandoned the pictorial conventions of 3D animation. Larin also invented the concept of the ‘simulated photograph’ to describe stills from her animation but more importantly to create a liminal space between photography and 3D animation. The grant she received was to produce a catalogue of Forêt/Paradigme 2020, and how her work from 1988 had evolved and was renewed through the years. It includes some of her research in 3D animation to further explain how the physical aspect connects to her virtual work.

## WARWICK LONG

Department of Contemporary Dance

Warwick Long holds a Master's Degree in Physical education, a Post Graduate Diploma in Dance Studies from The University of Otago, and a Diploma in Osteopathy from Le Centre Ostéopathique du Québec. He has been teaching Anatomy for the Moving Body at the Department of Contemporary

Dance, Faculty of Fine Arts since 2007. As well as his teaching practice which focuses on both experiential and theoretical understanding of the human body, Warwick directs an osteopathy and physiotherapy clinic in Montreal. He is a member of the International Fascia Research Society, The International Association for Dance Medicine and Science, The North American Feldenkrais Guild and Osteopathy Québec.

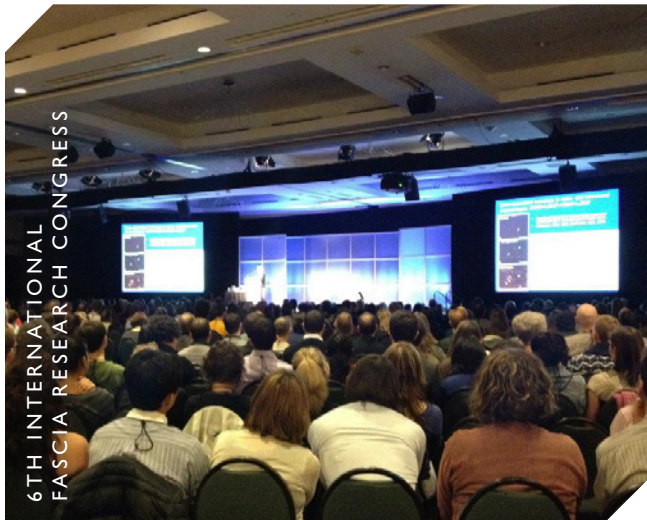
In September 2022 he participated in the 6th International Fascia Research Congress held in Montreal for the first time since its inception in 2007 ([www.fasciaresearchsociety.org/docs/FRC\\_2022\\_Montreal\\_Full\\_Schedule\\_v5.pdf](http://www.fasciaresearchsociety.org/docs/FRC_2022_Montreal_Full_Schedule_v5.pdf)). This congress takes place every three years with the objective of bringing together multidisciplinary science researchers and



practicing health care professionals sharing a common focus and interest in the human body's soft connective tissue matrix. The aim is to learn from one another, gain insights that will inform and advance scientific inquiry and applied methods.



Through the support of the CUPFA Large Grants programme Warwick also participated in a two-day Fascia dissection workshop hosted by McGill University under the tutelage of Dr Carla Stecco (Orthopedic Surgeon and professor at the University of Padua), and Dr Gabrielle Venne, (Osteopath, and Assistant Professor of Anatomical Sciences at McGill University). Typical dissection methods do not address the relevance of fascia surrounding anatomical structures (i.e., muscles, tendons, ligaments). However, the fascial systems linking distinct anatomical structures are important to understand whole body movement and the interrelationships between the local, regional, and global anatomy of the body. This macroscopic anatomy that preserves relationships between different tissues and parts of the body, enables deeper insight into stability and movement systems from a clinical and pedagogical perspective.



## SIMON LAROCHE

Department of Studio Arts, Intermedia

Simon Laroche is a media artist and teacher who creates installations, audio and video performances, robotic and body artworks. Co-founder of the art collective, Projet EVA, he takes a critical perspective

on socio-technical hybridization, focusing on problematics related to relationships between individuals, computer systems, and their physical extensions. Laroche teaches Electronic Arts at Concordia University in Montreal, Canada. His work has been presented in Asia, Europe, South and North America, and the Middle East.

In June 2022, with the support of CUPFA, Simon Laroche took part in the International Symposium on Electronic Arts in Barcelona, Spain, along with collaborator David Szanto (Ph.D graduate from Concordia). They presented a reflexive analysis of their food and robotics artwork, *Orchestrer la Perte / Perpetual Demotion*, which has been exhibited across Canada and Europe in the last few years.

Simon's artistic production comprises interactive, audiovisual and robotic artworks. Throughout 2022, he produced *Radiomaton*, an installation piece in collaboration with choreographer Marie Béland that was presented in multiple Maisons de la culture de Montréal. In Fall 2022, Simon also organized with his art collective *Projet EVA* one of the first tours of digital and performative art works across Québec with the intention of connecting with regional art centres and the public.





A co-production with Sporobole (Sherbrooke), the two organizations presented in eight different cities *We Are the Progeny of Electricity*, by Projet EVA, and *#Alphaloop*, from Deletere (France). The initiative, spanning from Gaspésie to Abitibi, was funded by the Conseil des Arts et Lettres du Québec, Conseil des Arts du Canada and Région PACA (France). Also, from November 2022 through February 2023, interactive garments developed by Ying Gao (UQAM, École de Mode), with whom Laroche has been collaborating for almost 20 years, are presented at the Biennale Internationale d'Art Numérique at l'Arsenal, also in Montreal.

Simon is currently working on three new projects that should be completed by 2023. *Carnaval Total*, produced by Projet EVA, is an audiovisual and robotics

performance which borrows from the participatory theatre tradition. A first production residence was conducted at Recto-Verso and subsequent ones are planned in Belgium in the coming year. Simon has also taken part in residencies at LAVI (Laboratoire Arts Vivants et Interdisciplinarité, UQAM) and L'Agora de la Danse for the collective project *Popmolle*, a choreographic piece involving three dancers and as many large robots. The premiere of the show is scheduled for presentation in June 2023 at L'Agora de la Danse in Montreal. Finally, Simon received funding and will be developing a new research project titled *T(h)rombes*, which is an exploration of the haptic and architectural aspects of a kinetic and sound installation modulating its speed and vibration in order to engage in a dynamic relationship with the audience's bodies.



## STEPHEN LAWSON

Department of Theatre

Stephen Lawson was awarded a 2022 Research and Professional Development Large Grant from Concordia University towards his investigation *Trans/ Forming Authenticity: Stigmatized Bodies, Creative Perversions and the Performative Power of Shame*. Focusing on critical/radical drag performance and the staging of deviant and monstrous bodies in live art throughout the Hemispheric Americas, Stephen's final research stage has been greatly enhanced by the R&PD Grant, allowing him to travel to Mexico, Ecuador (and soon to Nicaragua) to visit with artists he is in conversation with.

Examining unique connections between performative acts of sexuality, aging bodies within contemporary live art practice, transgender art activism, subversive humour and camp as transgressive tools for the exploration and realization of taboo and deviance, Stephen works outside of Eurocentric frameworks



where the art of drag has been aligned with notions of beauty/gender normativity and celebrity culture. Instead, he looks towards radical—what he terms *critical*—drag artists, the *monstres sacrés* of the art world, who are exploring creative perversions and aberrant embodiments through performance. As they unravel, retell, and reframe the narratives of identity, he investigates how these artists are countering the linearity of historiographic approaches, working





towards resituating the archive towards the illegitimate and the outsider. He wonders where and what the messy borderlands are within which the disgraced body, pleasure, and protest co-exist, questioning if these alternate imaginings are key to understanding pathways towards self-acceptance, self-realization, citizenship, recognition, and collective belonging.

Stephen has been a Part-Time Instructor in the Theatre Department at Concordia for over 12 years. His work in the department has primarily been focused on performance that intersects with the terrains of Gender, Sexuality and Queer Studies. In 2022, he directed the project *Cabaret Brouhaha* for the Theatre Department, presented to a capacity crowd at the historic La Tulipe. Currently a PhD Candidate in the Theatre and Performance Studies Department at York University, Stephen is an artist, activist, and educator who creates poetic transdisciplinary interventions within the fields of live art (music, theatre, cabaret), print, installation, and video. Since 2001, as one half of the collaborative art duo 2boys.tv, he has produced a wide repertoire of queer art works that has toured internationally. He is the Co-Managing Editor of the research site Cabaret Commons (funded through a SSHRC Insight Grant and the Equity and Diversity in the Arts initiative at the University of Toronto), and a collaborator member of the transborder research hub Hemispheric Encounters (Sensorium: Centre for Digital Technologies in the School of the Arts, Media, Performance, and Design at York University.)

## MICHAEL PINSONNEAULT, PhD

Department of Music

Michael Pinsonneault is a professor of music, sound production and related topics at Concordia University. He teaches in all three areas of the Music Department, giving courses in jazz analysis, electroacoustic composition, and songwriting.

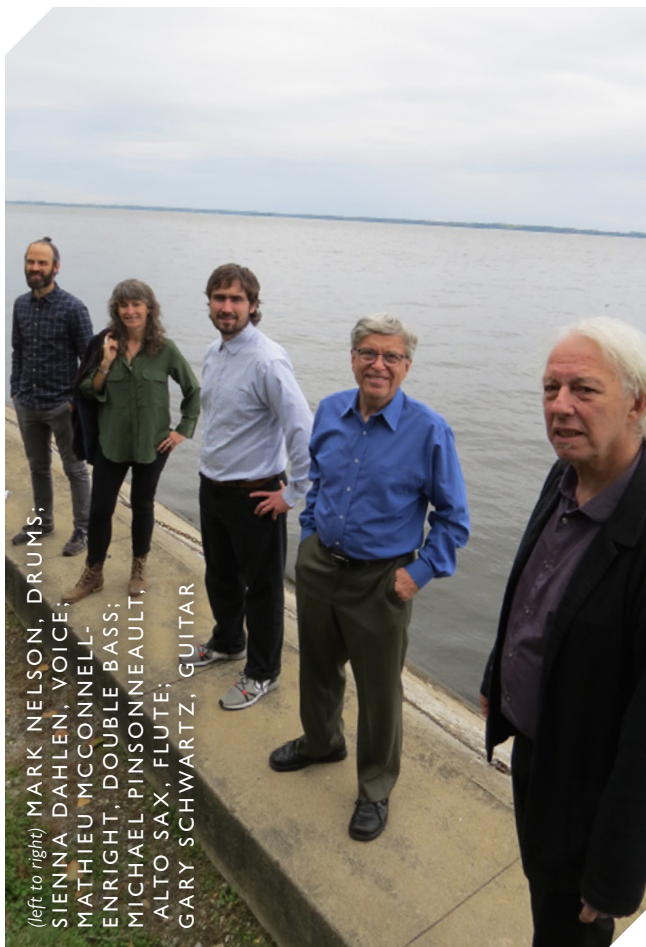
He also handles a university-wide elective on the movie soundtrack, making use of his ongoing research in the field that began with his doctoral dissertation on the social dimensions of Hollywood film music. Outside of teaching, he is a freelance professional musician, composer, songwriter, lyricist and writer, record producer and sound designer, as well as a jazz instrumental and classical choral performer.

The Poetry of Jazz project ([poetryofjazz.ca](http://poetryofjazz.ca))—a five-piece ensemble including three CUPFA members, whose repertoire is entirely comprised of known and lesser-known jazz compositions (reinvented to feature Michael Pinsonneault's original lyrics and arrangements)—has been supported throughout its existence by CUPFA. In late-2018 and early-2019, two interconnected grants allowed the nascent group to go into the recording studio and produce a three-song demo: *Giant Steps*, *Lorenzo Wings* and *Infant Eyes*.





But it was quickly discovered, after the group's magical debut performance in late-2019 at the now-defunct Café Résonance, that the challenges in keeping the project alive—and the artistic momentum generated by this particular group of musicians going—would be considerable. Even before the pandemic steamrolled the local music scene, the owners of the two main jazz venues in Montreal could not be convinced to book the band (in spite of introductions to both men from members of the ensemble who had done many gigs at their venues, and of an excellent demo as well as a lineup that includes among the best-known and most reputable jazz musicians in the city). Applications on behalf of the ensemble for jazz and summer music festivals, and to other performance venues, have also been made, but to no avail.



What all of this indicated is that, while it is important to continue seeking opportunities for the project in all of the above ways, the highest priority is to find the means by which Poetry of Jazz can continue to play together in public on as regular a basis as possible. This is because experience has shown that the outstanding musical chemistry the players have evidenced thus far only really materializes in performance situations with engaged audiences. There is a synergy present on those occasions that goes beyond what happens on the bandstand—it encompasses every perceiving heart and brain in the room. The arrangements and texts that have been created are designed with precisely this in mind—an openness in which magical things have a chance to emerge and affect all present. With each gig, more recordings, photographs and other material become available for further promotion of the band, as well as helping move the project forward musically and artistically.

## LORRAINE OADES

Department of Studio Arts

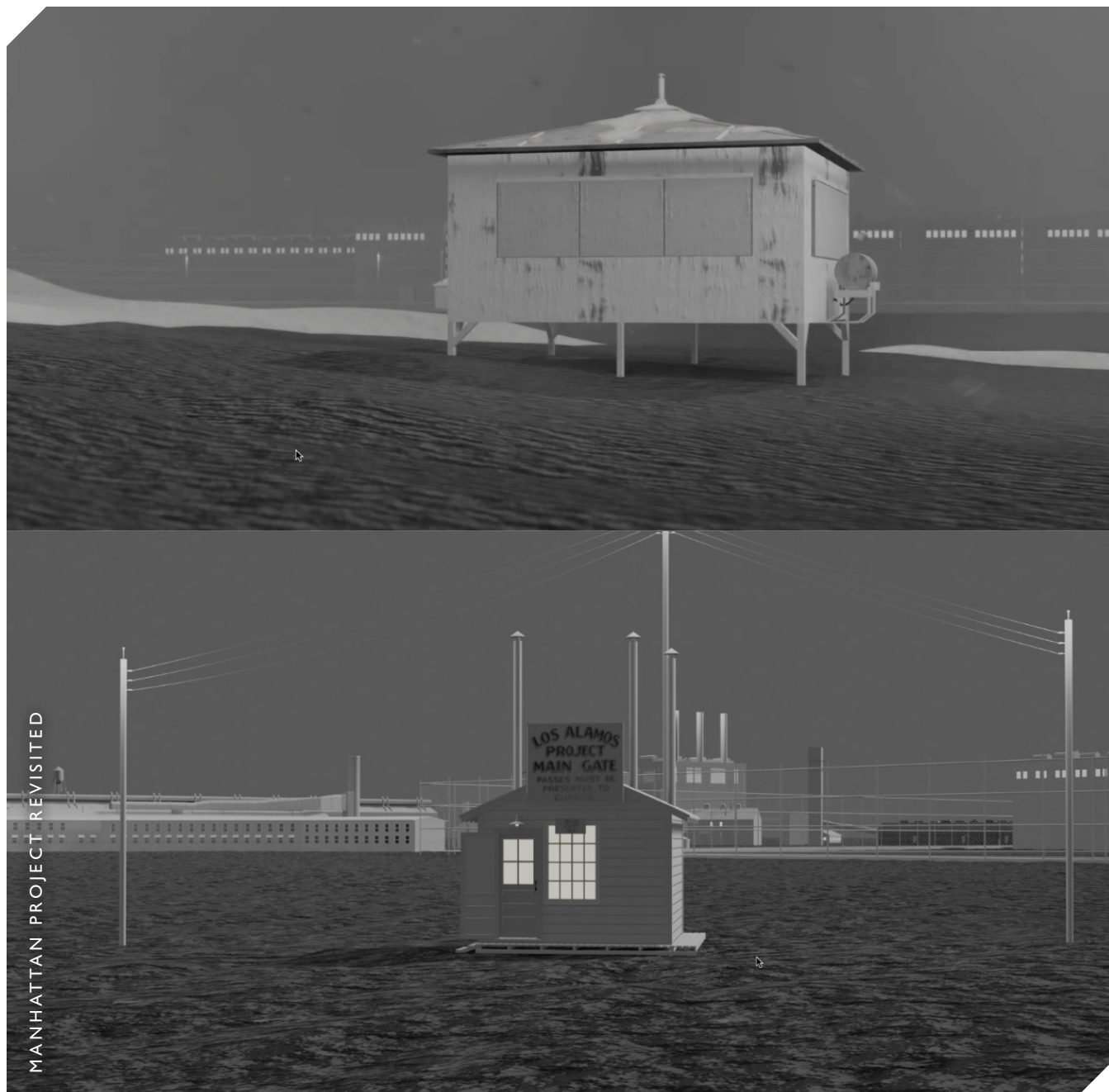
Originally from Winnipeg Manitoba, Lorraine Oades has been working as an artist in Montreal since the late 1980s. Her sculpture/installations incorporate time-based media in order to invite viewers to engage physically with the work and explore their creative potential. For Oades, art-making is a performance-based activity where the process of time is implicit in the final artwork. In addition to her art practice, Oades has initiated a number of community-based collaborative projects that emphasize alternative forms of public intervention aimed at addressing timely social concerns from a local perspective. She has co-founded several artist groups, including Cut Rate Collective, which published *USED/ Goods*, a bilingual book based on the project of the same name that took place at the Montreal Salvation Army Thrift Store. The book and exhibition consider

the social significance of artists' use of everyday objects in real-world environments where audiences have little or no knowledge of contemporary art.

Oades's work has been included in exhibitions across Canada and internationally. She teaches in the Intermedia: Video, Performance and Electronic Arts,

Sculpture, and ARTX programs in the Department of Studio Arts at Concordia University.

Lorraine's project, Manhattan Project Revisited, was also funded by the Canada Council for the Arts. It is a digital reconstruction of The Manhattan Project, where the first atomic bombs were created during



the Second World War. To make the artwork, critical structures from the District's three main sites—Los Alamos, New Mexico; Oak Ridge, Tennessee; Hanford, Washington—were meticulously reconstructed from archival photographs in Blender, a 3D modelling and animation program. The artwork poetically blends fact and fiction to create an emotive experience and reminds us that the existential threat of nuclear war is still a real and present danger. Transporting viewers back to the architecture of the 1940s, the work commemorates the many thousands of lives lost in Hiroshima and Nagasaki on August 6th and 9th, 1945, when, in the words of Emperor Hirohito, “a new and most cruel bomb” was unleashed upon humanity. The funding received from CUPFA was used to hire MFA student Ryan Clayton to help build the 3D models that were used in the final animation and work with Lorraine to learn Blender.

Manhattan Project Revisited was presented at Art POP, Montreal, the visual art component of POP Montreal, in September 2021, as a 5.1 surround-sound video projection. It was selected as a semi-finalist in Tokyo Shorts and the Montreal Art House Film festival and was presented at the Bideodromo Internacional Experimental Film and Video Festival in Bilbao Spain. It is distributed by Video Pool in Winnipeg.

## STEPHANIE RUSS

Department of Studio Arts, Print Media

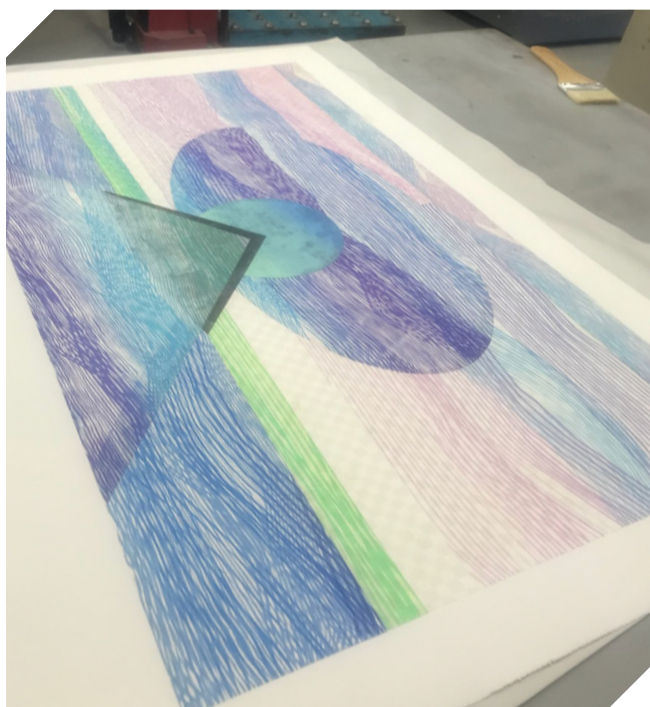
Born in Montreal, Stephanie Russ completed a BFA in studio art from Concordia University in 1990 and an MFA from The University of Alberta in 1994. She started teaching at Concordia in 1994 and has been teaching Lithography, screen printing and digital media classes in the studio arts area. Working primarily in print media 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.

For her project she created a series of large format prints exploring the “attention economy”. In an information rich world our attention is a valuable resource and one that is exploited for monetary gains. Her intention was to explore our relationship to display screens and our dependence on them. She visualizes and experiences this as Interference. In physics, interference is described as the combination of two or more electromagnetic waveforms that form a wave in which the displacement is either reinforced or cancelled. She worked with hand created moiré patterns that print artists generally try to avoid as they can create patterns that obscure or distort the images we work with. For the past year and a half she has explored combining mixed media printed elements into large format collage works. She experimented with different formats and ways of creating these complex paper works and has developed new techniques and processes primarily in the assembly and gluing of these works.







She has presented her work several times this year:

- January 2021- a three person show at Galerie Alain Piroir titled *Les Voies de l'eau* with Erika Adams and Isabelle Fleurelien
- In summer 2021 several of her works were exhibited at the 1st triennial of contemporary prints, in Liege, Belgium (postponed from 2020 due to covid)
- Her artist book titled *Undäre* (from a previous CUPFA grant) was shown at the San Francisco center for the book in an exhibition titled: *Reclamation, Artists's books on the environment* (juried by Betty Bright and Jeff Thomas).

## VICKY SABOURIN

Department of Studio Arts, Photography

Vicky Sabourin lives and works in Montreal. She holds an MFA from Concordia University. Her work has been presented in art galleries, museums, and artist-

run centres in Canada, the United States, and Europe. Her exhibition *Warmblood* has been exhibited across the country. Her solo exhibition "Les Curiosités" was presented at the Musée national des beaux-arts du Québec. What the Fragrant Lilies are trying to Cover up is an ongoing yearlong project comprised of a series of solo exhibitions presented at the Musée d'art de Joliette. She is a recipient of the CALQ and the Canada Council for the Arts.

Sugar Cake is an art installation inspired by Government vitrines that display confiscated specimens at airports. In May 2021, she was invited by the artist-run center AdMare in the Magdalen Islands to pursue her research on collecting specimens from nature. Through such research, she seeks to understand the root of the human desire to tame, possess and collect living species. During the residency, she scoured the dunes and gleaned new specimens. She observed and collected minerals, plastic items, bones, and shells. She also carried her own barnacles and conches that she made in porcelain. By burying these porcelain objects in the sand, she questions our relationship with nature.



ADMARE RESIDENCY IN  
THE MAGDALEN ISLANDS

These gestures were inspired by the movement of the dunes and the sea, which bury and expel natural artifacts and those of the Anthropocene. These daily walks and ephemeral interventions in the landscape were carefully documented. She returned to my studio with images and a new collection of objects—human-made and natural—and completed the body of work. In July, she returned to the archipelagos to install and exhibit the work, a combination of images, found objects and ceramics that she created in the studio.

## SUSAN SCOTT

Department of Studio Arts

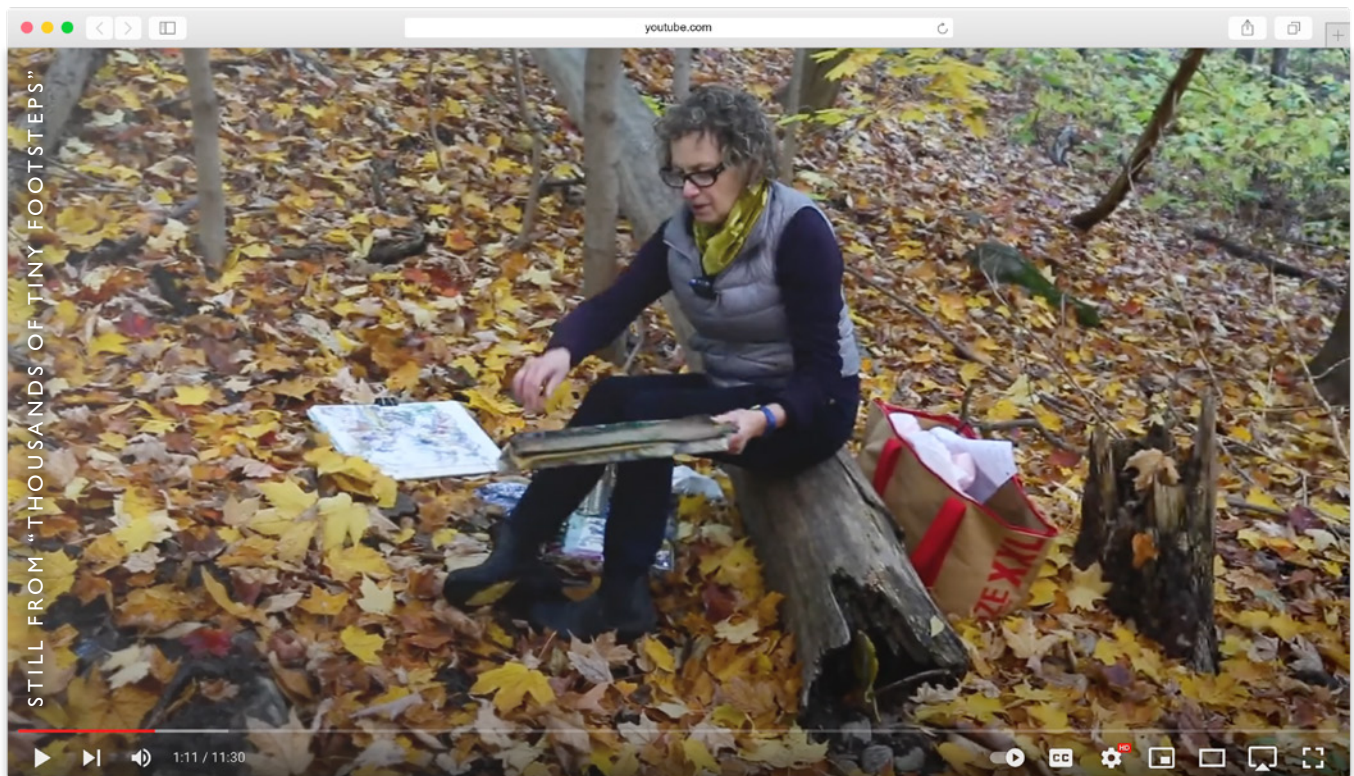
Susan G. Scott was born in Montreal, Quebec where she now maintains her studio practice as a landscape painter. Scott left Montreal to study at the Pratt Institute in New York City in 1966. Over the next 20 years she studied and later taught at various prestigious schools across North America. She has made teaching

and mentoring within Concordia University's fine arts community her priority. She has had numerous one person and group shows, including three solo exhibitions that toured Canada. Her work can be found in permanent collections in Canada and Europe including Art Gallery of Nova Scotia, Nickle Arts Museum, Musée d'Art Contemporain de Montréal, and Collection du Fonds régional d'art contemporain d'île-de-France.

SUSAN SCOTT  
Photo: Guy L'heureux 2019

She recently completed a half-hour documentary examining her process as a painter working *en plein air* in her studios in Quebec and Vermont, titled "Thousands of Tiny Footsteps." She uses the video as a component of her speaking presentations at the Cultural Studies Department of Trent





University, and presented it at her recent exhibition of landscapes “Without Shade” at the Cache Studio gallery. It is also being submitted to the upcoming Festival International de Film sur l’Art (FIFA).

“I have come to realize that documenting a project, such as the creation of a 1% public art mural, can be a very useful resource and reference,” she says. “This will be particularly valuable as I work towards the creation of new projects and in guiding my students and mentoring others in the arts community as they take on similar projects.”

## JOSEPH SIDDIQI

Department of Studio Arts, Painting and Drawing

Joseph Siddiqi received a BFA in Studio Art from Concordia University (1999) and an MFA in Painting from Boston University (2004). His paintings have been shown in solo exhibitions in Toronto, Ottawa, Calgary

and Montreal, as well as in group exhibitions across Canada and in the United States. He has been awarded grants by the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, and the Elizabeth Greenshields Foundation. His work can be found in public and private collections, including the Artists Space Collection of Artist Files in New York, the Canada Council Art Bank in Ottawa, Colart Collection in

Montreal, and Athabasca University Art Collection in Northern Alberta.



Siddiqi’s studio art practice explores connections between mindfulness and the creative impulse, embracing contemporary methods of working with traditional materials



including oil painting on linen, acrylic collage, egg-tempera on wood panels, and colour pencils on paper. In *A Method of Investigating the Soul* (2022) for example, discarded drawings and brush-wiped linen scraps used for cleaning were collaged onto the surface of the canvas. Here waste products became an integral part of the creative process, blurring the boundary between refuse and art materials; it also led to new forms and subject matter, signifying the beginning of a future series of work.



## HARRY STANDJOFSKI

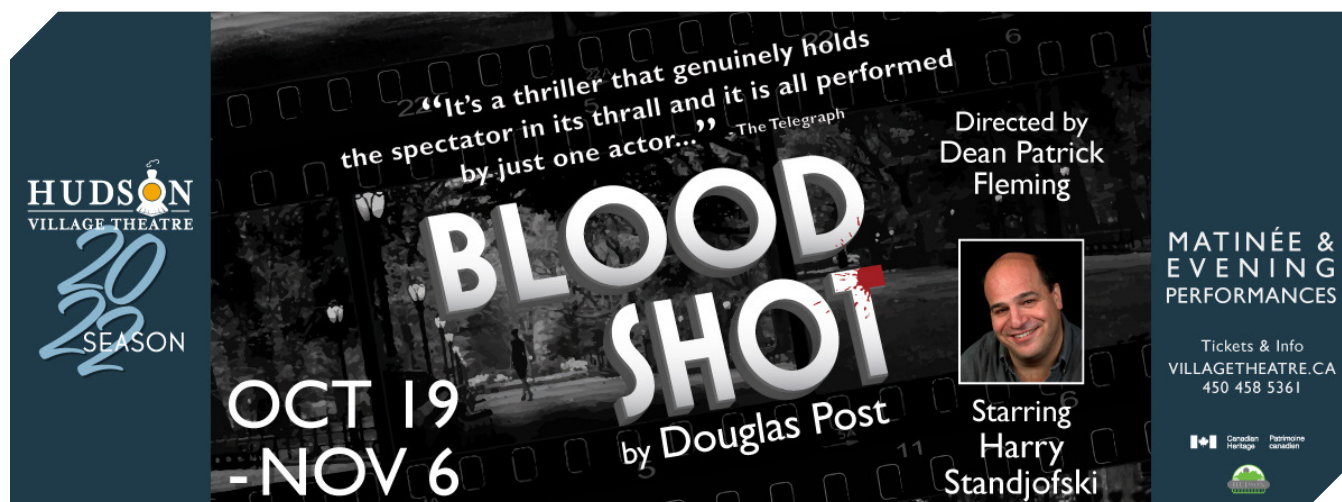
Department of Theatre

Harry Standjofski is a Montreal-based actor, director, playwright and musician who works onstage, in film and television and as a voice actor in English and French. In 2018/19 he appeared onstage in "Première Neige/First Snow" (which won a Fringe First Award at the Edinburgh Festival and then ran at *le Théâtre de*

*Quat'sous* in Montreal and "the Chain" for Magjusjen. His full-length produced plays include "No Cycle", "Anton", "Here & There" and "Two/Three" and, for young audiences, three related adaptations of "Alice in Wonderland" and an adaptation of Collodi's "Pinocchio". From 2007-2018 he has curated, directed, written pieces, performed in and created the live music for the "Urban Tales" for Urbi et Orbi at the Centaur theatre in Montreal. In 2022 he directed "Legacy" and "Paradise by the River" for Magjusjen Productions, and performed the solo show "Bloodshot" at the Hudson Village Theatre. Upcoming performances include "Vous Êtes Animal" at the Quat'sous in January 2023 and "Expo-Resources" for the Théâtre PàP in 2024.

Harry has developed two short theatre pieces for multiple narrators in 2023. *Théâtre Urbi et Orbi* and rehearsal/performance venue la Porte Rouge in Villeray will present the pieces as workshop productions at the end of March 2023. Tentative dates are four performances over one weekend, March 23-26, 2023.





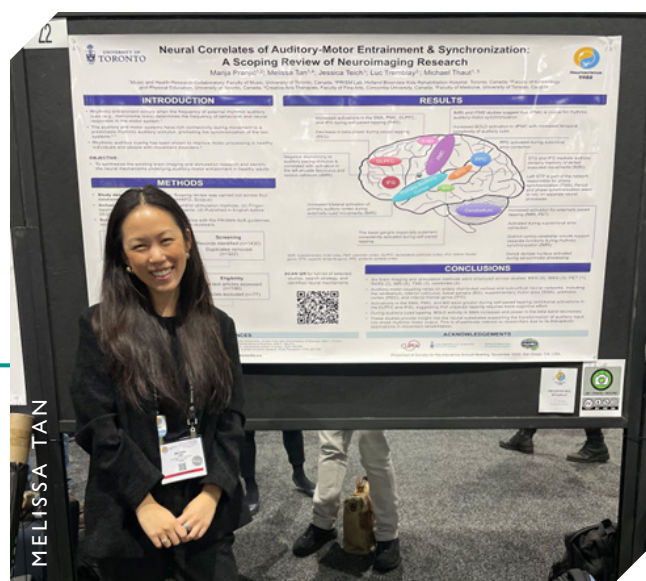
Harry has decided to dedicate the performances to Joel Miller, his mentor, colleague, fellow CUPFA member and a theatre professor at Concordia who passed away last year at the age of 80.

## MELISSA TAN

Department of Creative Art Therapy

Melissa has been a part-time lecturer with the Creative Arts Therapies Department since 2019, where she has supervised and taught music, art, and drama therapy students. She is also a PhD candidate in Music and Health Sciences at the University of Toronto. Melissa is a Registered Psychotherapist (RP), Music Therapist Accredited (MTA), and Neurologic Music Therapist (NMT-F). Melissa has contributed to research in areas of music performance and motor learning, music-based interventions with children with autism, and is currently exploring music-based interventions with adults with depression.

In November of 2022, she attended the Society for Neuroscience conference in San Diego – the largest neuroscience event with over 30,000 attendees from around the world. She engaged in the latest application of new scientific knowledge by attending lectures,



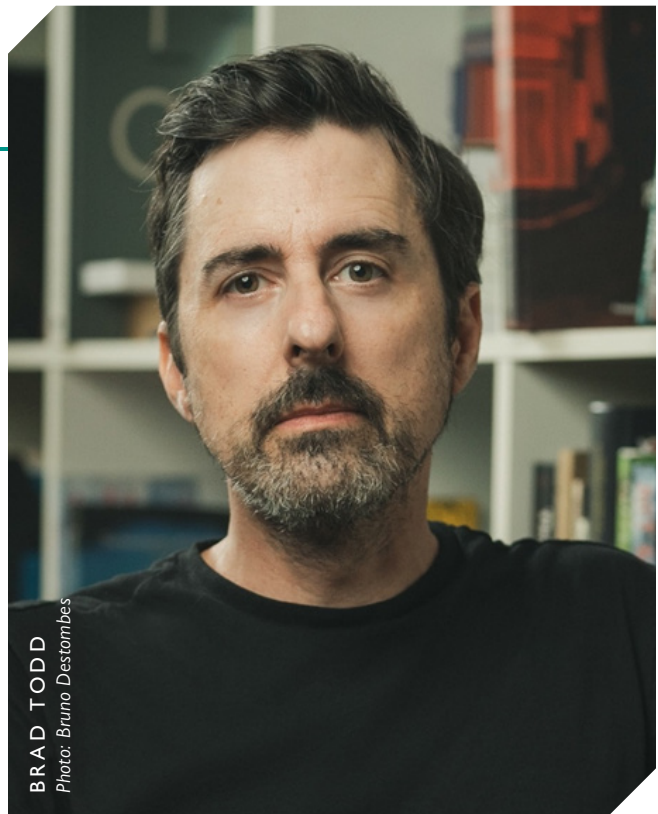
and presenting her poster “Neural correlates of auditory-motor entrainment and synchronization in healthy adults: A scoping review of neuroimaging research” alongside principal investigator Marija Pranjic (University of Toronto). Through the poster presentation, fruitful discussion arose pertaining to how this knowledge can better inform future research as well as advocating for non-pharmaceutical therapies such as music therapy. Since attending, Melissa has disseminated the latest advancements in neuroscience and music to her students and will continue to do so in future courses.

## BRAD TODD

Department of Studio Arts,  
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 in both an individually embodied sense and its attendant broader socio-political context. Recent and past projects have focused on issues of visualizing and conditioning invisible, abstract and liminal material such as EMF, infrasonics, aggregate data and microclimates, while in other works the content is more explicit and political. Having received an MFA from Concordia University (Montréal), he began playing music in the post-punk band Sofa, who released their inaugural album and single on the Constellation Records label. From the generative and reactive to the composed and performative, audio and sound design continues to play a key role in his works. 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. Presently he is an instructor in the Design and Computation Arts program at Concordia University in Montréal.

3050 K is an AI/Neural Net project which utilizes imagery of stage lighting (floods, spots, footlights, gels) sourced from 70 concerts and performances of rock music from the 1970's. These images are in turn used as primary material for a Neural Net and provide the training model for the resultant imagery. The images which are generated from this process are visualizations of emergent forms and tableau which are the offspring of the original material. These images are then re-processed and provide the individual frames for a video representation of the GAN's procedural and generative algorithmic creation. The hypnotic and somnambulant visuals are accompanied by a score composed of a number of heavily processed aural



BRAD TODD  
Photo: Bruno Destombes

artifacts from the era. The title '3050 K' is in reference to the average number of Kelvins used in stage and theatrical lighting.

Brad chose the 1970's for a number of reasons. It was the decade that - as opposed to the revolutionary and adventurous music of the 60s which proceeded it and the futuristic pop and post-punk of the 80s which followed it - produced the oft-maligned genres of easy-listening and bombastic rock, disco as well as the AM/FM radio-scapes of the mass-pop genre (punk, etc. notwithstanding). It is also the era where children who were born in the late 60's passed their childhood and experienced the music principally on vinyl but also in school auditoriums/dances, concerts/arenas and bedrooms. The defining visual experience of this early encounter with music was the ubiquitous light show. It is impossible to think of the 1970's music world as seen on stages and film and TV's without the ever present gauzy, soft-focus multi-coloured



light shows which were a staple of the visual texture of the age. Augmenting this was the almost universal accoutrement of miniature, plugin, light-show apparatus meant for bedrooms and basements, hearkening as they did to the lava lamps before them and the even more distant heat/candle/lamp driven rotating optical devices of the 19th and early 20th century.

It is from this starting point, one of both nostalgia and reverence for a disappeared visual/aural world, textured as it is by both time and the technological limits of its archiving, that this media-archeological project was conceived. Brad's project was shown at the Rencontres Internationale Paris/Berlin and the MUTEK festival in Montréal.



PHOTO PRINT FROM THE SERIES "3050 K"

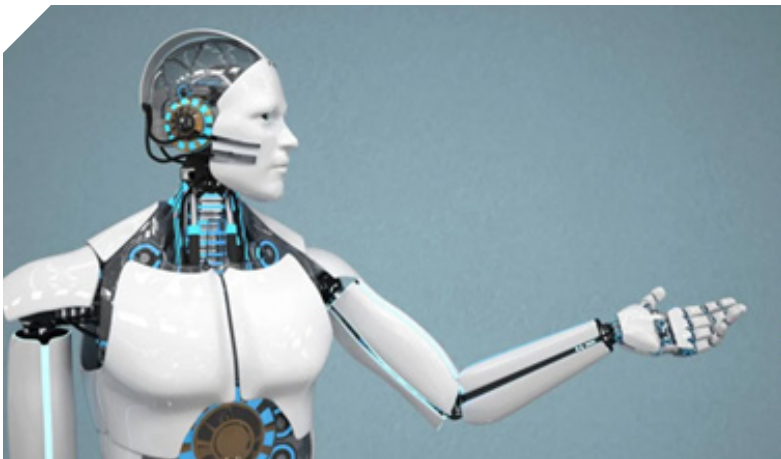
## KRZYSZTOF DZIECIOLOWSKI, PhD

Department of Supply Chain and  
Business Technology Management

Dr. Dzieciolowski's professional career combines teaching and research at the John Molson School of Business with analytics leadership roles in the major Canadian telecommunication companies. In 2016 he received a Special Project award from the Concordia University Part-time Faculty Association (CUPFA) to create a collaborative research project between Concordia University and industry partner in AI methodologies. He has been a frequent speaker at AI conferences in North America and Europe. Currently, Dr. Dzieciolowski serves as a Chief Analytics Officer at DAESYS, a Montreal AI startup company developing a novel software platform for industrialized AI. He obtained an MSc in mathematics from Warsaw University in Poland and a PhD in statistics from Queen's University in Kingston, Ontario.



Dr. Dzieciolowski presented his paper "A new Ranking Classifier for Evaluation of Machine Learning Models" at the 7th International Conference on Big Data Analytics, Data Mining and Computational Intelligence in Lisbon, Portugal, <https://bigdaci.org/oldconferences/2022/>. In the paper, written jointly with Ningsheng Zhao, PhD



candidate, and his advisor Dr. Jia Yuan Yu from Gina Cody School of Engineering and Computer Science, the authors created a new, universal method of evaluating Machine Learning (ML) models. Assessing quality of ML models is a fundamental question in the field of Artificial Intelligence (AI) and addressing it effectively has a profound effect on the theory and practice of AI. The proposed novel method provides a

ranking metric of a given ML model among all possible classification models without a need to build all these models. The novel method is robust and independent of data imbalance – a commonly encountered problem in evaluating the quality of machine learning models. Hence, the new ranking metric method provides for a wide range of applications in science and industry.





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