

FASSinate

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2013

THE FACULTY OF ARTS AND SOCIAL SCIENCES MAGAZINE



Carleton
UNIVERSITY

Faculty of
Arts and
Social Sciences

SPLENDID PLAYGROUND:
FASS IN THE GUGGENHEIM

Güital:

Message from the dean

Over the past ten months I have had the pleasure to have shared a meal and some excellent conversation with four groups of FASS alumni in Toronto. It is always invigorating to hear their memories of student days, and it also provides an opportunity to bring our grads up to date on some of the Faculty's recent activities.

Because we are indeed firing on all the proverbial cylinders: from success in national research competitions to creative and innovative pedagogy. We recently witnessed the formal opening of the new state-of-the-art Carleton University Language Centre, housed in the St Patrick's Building in space formerly occupied by the School of Journalism and Communications. And the week in which I pen these words has seen one of our History Department faculty members, Shawn Graham, win a prestigious national award for the innovative use of technology in his teaching. Almost every day there is some new partnership, with universities in other countries – for example, the new arrangement with the University of Warwick to share their art history program in Venice, or the new exchange agreement with the Université de Pau; with post-secondary institutions

closer to home – for example our new articulation agreement with Fleming College in Peterborough; and with groups and organizations in the Ottawa area, including the Chamber Music Festival, the International Writer's Festival, and the Michaëlle Jean Foundation with whom we are sponsoring a "Power of the Arts National Forum" next September. And in May 2013 we shall again see our students enroll for credit courses taught in locations as varied as Québec City, Rome, and Ghana.

Of course all of this activity requires funding beyond the bare minimum obtained from the combination of government grants and regulated tuition fees. In both the United States and the United Kingdom there is a long-standing culture of university alumni providing financial support to their alma mater, but such thinking is not yet pervasive in Canada. Yet if we are to hold our own in the increasingly global village, it needs to become so. Carleton students deserve the best possible preparation for life after graduation, and the FASS endowment has been established for the precise reason of making these "value-added" opportunities possible. Enclosed in this issue of FASSinate you will find a donation



card, and I hope that you will join me in making a gift to the institution that did so much to prepare us, its alumni, for their future lives. It is our way not only of "paying back" some of the debt we owe, but also of ensuring a bright future for those who are following us in choosing to study at Carleton.

A handwritten signature in black ink that reads "John Osborne". The signature is written in a cursive, slightly slanted style.

John Osborne
Dean, Faculty of Arts and Social Sciences

FASSinate

THE FACULTY OF ARTS AND SOCIAL SCIENCES NEWSLETTER

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Newsletter Mission Statement

FASSinate is published for the alumni, faculty, staff, friends and partners of the Faculty of Arts and Social Sciences. The newsletter is intended to communicate the Faculty's goals, strategic direction and activities in order to connect alumni to each other and the university.

Cover Photo:

Installation view: Gutai: Splendid Playground, Solomon R. Guggenheim Museum, New York, February 15–May 8, 2013.
Photo: David Heald © Solomon R. Guggenheim Foundation

We are FASS

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A Splendid Time at the Guggenheim

Associate Professor of Art History, Ming Tiampo, has co-curated an exhibit at the world-renowned Solomon R. Guggenheim Museum in New York City.

The exhibit *Gutai: Splendid Playground* is the culmination of Tiampo's work on a group of progressive Japanese artists whose post Second World War collective (1954-1972) heavily influenced the modernist post-war art movement in the 1960s and 1970s throughout America and Europe.

Gutai artists explored the very fluid and all-encompassing post-war context that surrounded them. With the goal of helping to reconstruct a democracy through symbols of independence, the artists created interactive and participatory performances, exhibition spaces, and paintings. One of their primary objectives was for their audience to perceive themselves as actual participants in the artwork, not simply as viewers. Through a variety of media including journals, and hand written letters, their work was able to garner international attention.

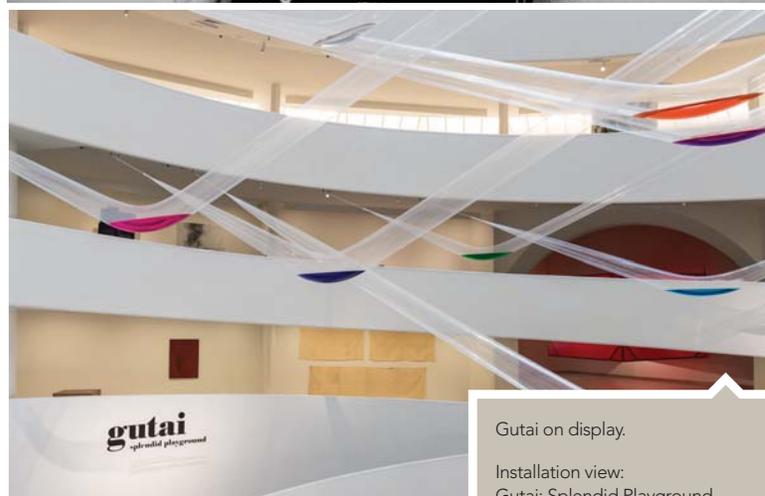
Tiampo's exhibit at the Guggenheim has received praise from some of the largest media outlets in the world, including *The New York Times* and *The Japan Times*. This international acclaim has been a profound experience for Tiampo:

"The Guggenheim provides a tremendous platform for my research, which has been a relatively solitary enterprise for the past 17 years. We have been getting up to 6000 visitors a day, and the reviews have been coming in from all over the world. It's incredibly moving and powerful to see the impact that I've been able to have on ordinary people, on artists, and on the field of art history at large. *New York Times* critic Roberta Smith commented that this was a "mind-shifting exhibition," which "should permanently dislodge any notion of postwar modernism as a strictly Western phenomenon. *Decentering Modernism* (the title of her last book on Gutai) has been my life's work, so I couldn't be happier."

Gutai: Splendid Playground is an incredibly layered and complex show, with multiple narratives that reach out to different audiences.

"I would like art critics, artists to be blown away and inspired by Gutai's early, and radical artistic innovations," explains Tiampo. "I would like art historians to come away with an understanding of modernism as having been mistakenly situated purely in the West, and the profound methodological shift that I am proposing. I would like historians to re-examine Japan's role in the Second World War, and to join me in the project of confronting this fraught legacy head-on. I would like parents to take away with them the group's emancipatory message of nurturing a sense of self and creativity in children. And I would like children (and all of us) to just have fun."

Tiampo at the Guggenheim.
Photo: David Heald

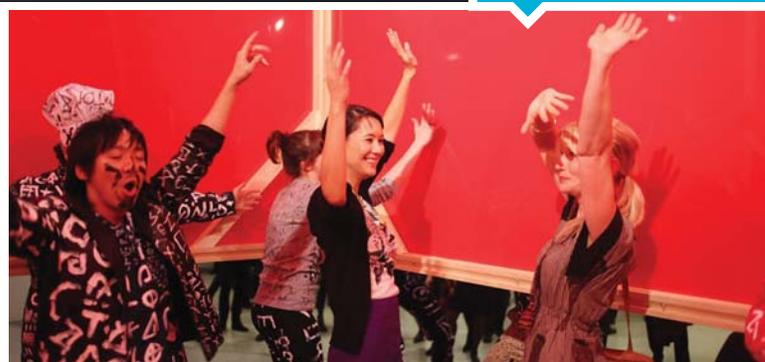


Gutai on display.

Installation view:
Gutai: Splendid Playground,
Solomon R. Guggenheim
Museum, New York, February
15–May 8, 2013. Photo: David
Heald © Solomon R.
Guggenheim Foundation



Carleton Alumni at the
opening of *Gutai:
Splendid Playground*
(left to right): Eric Chan,
Julia Lum, and Rosemary
Lennox (née Marland).





RENAISSANCE WOMAN

To say that Shelley Hartman has taken the road less travelled in becoming an undergraduate student in the College of Humanities would be an understatement.

Throughout her journey, the now sixty-year-old wife and mother has been a scuba diver, a fine arts student, a student of biology at the University of Ottawa, and a graphic designer. Perhaps most notably, she made a celebrated twenty-one year pit stop as the number one rated DJ at Ottawa's popular classic rock radio station *Chez 106*.

Hartman now says with confidence that she has discovered her true calling – a student of Greek and Roman Studies.

"I think I was always aiming for Greek and Roman Studies, but I got really distracted... often, along the way!"

Although it may have taken her some extra time to find her niche, she has no regrets in carving her unique pathway. Variety is the spice of life for Hartman, and she is thankful for the plethora of experiences.

"I've seen the Parthenon, Delphi, the Pyramids and the Nile at dawn, and The Tragically Hip at Barrymore's. I've flown with Canada's Snowbirds, built my own cabin, and skated at night on the Gatineau River one year when there was no snow. The ice was black from the night sky, the

stars reflected on the smooth surface; I was skating in space, for miles. And, after 25 years in radio, I realized that it is more interesting to listen, than to talk. I've learned how plants grow and why things die and discovered the greatest book that has ever been written, the *Iliad* by Homer. I have also found out why our western civilization is the way it is – and that last bit I discovered here at Carleton."

Hartman chose Greek and Roman Studies based on her penetrating interest in the human condition. Like many of us, Hartman wants to know why we are the way we are. To do this, she says it is essential that we look backwards.

Join FASS in Welcoming the New Sun Visiting Aboriginal Scholar

Jennifer Adese is the New Sun Visiting Aboriginal Scholar with a two-year appointment as an Assistant Professor in the School of Canadian Studies. Adese is of the Otipemisiwak (Cree-Métis) and is descended from the historic Métis communities of Manitou Sakahigan and St. Albert.

The New Sun Visiting Aboriginal Scholar position was created as part of Carleton's Aboriginal Academic Initiative to increase the presence of Aboriginal faculty and students on campus, as well as Aboriginal content in the CU curriculum.

Born in Coast Salish traditional territory, Adese was raised in Haudenosaunee and Neutral traditional territory in St. Catharines, Ontario. She attended Lakehead University and obtained a BA in Political Science (Pre-Law) and an HBA in Political Science, along with minors in Women's Studies and Severn Ojibwe. Adese holds a Master's degree in Cultural Studies & Critical Theory and a PhD in English (Cultural Studies stream) from McMaster University's Department of English & Cultural Studies. As a recipient of the *Harvey E. Longboat Scholarship for First Nations, Inuit, and Métis* and the SSHRC Canada Graduate Scholarship program, Adese completed her PhD in the summer of 2012. She is currently developing a book proposal based on her dissertation research which examines

Hartman uses a quote from a song by one of the most progressive and creative pop music groups of the twentieth century to explain why acquiring an understanding of our past is so crucial.

“There is a line from a Talking Head’s song, which goes, ‘You don’t know where you’re going, if you don’t know where you’ve been’. Well, how utterly true! Our western languages, architecture, way of thinking, ethics, government, everything comes from the Greeks and Romans. It’s not a long time, 2,500 years. Democracy was invented only 100 generations ago, and the Roman language and road system linking all of the Mediterranean was only 80 generations ago. Except for plastics and flying, not much has changed. We still do behave in pretty much the same way in nearly all circumstances, as they did then. Anyone who really wants to understand why things are the way they are today, must study Greek and Roman history.”

Hartman acknowledges that she is a bit older than the average undergraduate student, but is quick to proclaim that age is no reason for anyone to shy away from achieving a higher education. In fact, she categorically adores being a mature student. After all, age is just a number.

“Adults are all young people stuck in aging bodies; learning is exciting, the smell of books in the library intoxicating, and I don’t know a single person who isn’t fascinated by something. Want it? Just do it! Besides, it is way more fun than Sudoku for holding off those seniors’ moments!”

Her enthusiasm, energy, and passion are paying huge dividends to her academic career, which has seen its share of successes.

In 2011, she presented a paper at the Canadian Archaeological Association annual conference in Halifax. That same year she was invited on a five-week archaeological expedition with the Museum of Civilization to Baffin Island. This trip resulted in having her picture in National Geographic and being featured on an episode of CBC’s the Nature of Things. She also won the Carol Shields Scholarship. In 2012 alone, her Classics paper was chosen for inclusion in the History Undergrad Colloquium, she won the 2012 Classical Association of Canada’s National 4th year undergrad essay competition, and had a submission chosen for publication in the *Corvus* student Journal.

Hartman has accomplished a lot while at Carleton, and in doing so, she has become a FASS star. Of course, she gives lots of credit to the people who have surrounded her. Principally, she credits the influence of her father.

“My father did some impossible things in his life, like becoming champion of the world in skeet shooting; that showed me that if one has a serious passion for something, things happen. Beyond this, I’m thankful for the work of a lot of people from Carleton, and in FASS. We have a great Dean, John Osborne, who always has good advice for undergrads, and we have a super Director, Farhang Rajaei

who is always available for a quick chat. Professor Goodfellow has provided me with enthusiasm and Latin help, and Professor Hawkins got me into the GRS program, and got me firmly hooked, when he quietly asked, ‘Why only take one course?’ After that, it was game on! I must mention Profs Downie and Fisher for their revelatory classes, and my fellow students who are so bright, engaged and inspiring, and who have been so kind to this old gal. These last four years at Carleton have been the best four years of my life!”

Hartman is proof that no matter what demographic you fall into or where you come from, if you are focused and positive, FASS can help you achieve your dreams.

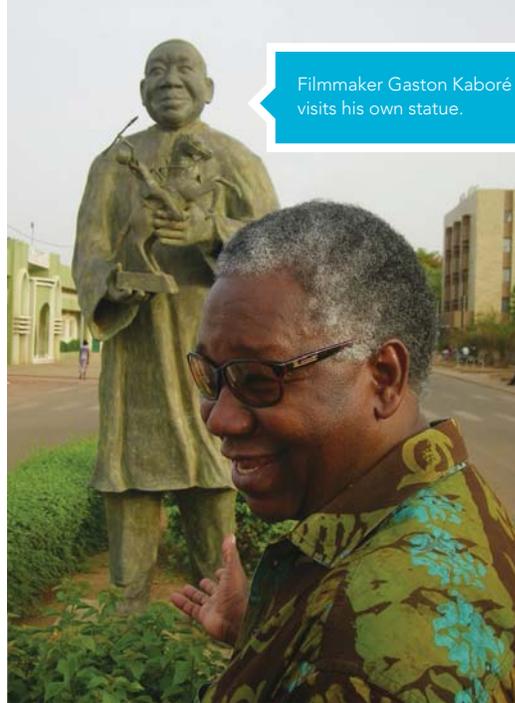
the construction and visual representation of “Aboriginality” by Indigenous peoples and the Canadian state. In her research, she reflects on depictions of Indianness and Aboriginality in the latter part of the twentieth and early twenty-first centuries across a number of sites of visual cultural production – the Aboriginal tourism industry, the 1976, 1988 and 2010 Olympics, and Foxwoods Casino and Casino Rama. Adese also considers the work of Indigenous mixed media artists who she argues engage in an exercise of what Jolene Rickard and Michelle Raheja have separately referred to as “visual sovereignty.”

Adese teaches within the Indigenous Studies minor program. She has taught courses in Indigenous-Settler Relations and Indigenous Representation, and is currently teaching a course

titled “*Indigenous Rights, Resistance, and Resurgence*,” which examines the historical and contemporary climates through which Indigenous peoples have sought to challenge colonialism, work towards decolonization, and heal their communities. Topics covered in the course include a focus on decolonization theory; pre-1960s resistances; post-1960s movements (including Kahnésatake, Grassy Narrows, Lubicon Lake, Temagami, Kanehstataon, #IdleNoMore); Northern and Inuit self-governance; Indigenous Women’s resistance and pathways to resurgence; and rights movements (in both the Canadian and international contexts).



AFRI 3100 and Gaston Kaboré pose in front of the Filmmakers Monument in Ouagadougou.



Filmmaker Gaston Kaboré visits his own statue.

Filmmaker Fanta Nacro. Photo: Aysegul Koc



Burkina Faso is widely regarded as the “Home of African cinema.” One of the principal contributors to this designation is the biennial *Panafri- can Film and Television Festival of Ouagadougou (FESPACO)*.

Established in 1969, *FESPACO* is the most significant and elaborate festival of Africa cinema, with more than 300 films screened. For two weeks every two years, the city of Ouagadougou acts as a hub for the most essential debate and reflection on African cinema. The sheer prominence of the Festival means that the brightest stars of African film converge on Burkina Faso.

In 2012, Burkina Faso also attracted some of Carleton University's brightest stars.

For the first time, FASS students were offered the opportunity to take the course *African Cinema on Location* held at the *Imagine Institute* in Ouagadougou, Burkina Faso. This unique course permitted a wealth of marvelous student experiences, including a visit to *FESPACO* headquarters.

Christine Duff, associate professor in the Department of French, was so intrigued that she decided to participate in the course as a student.

“My area of specialization is Caribbean and African literature in French, and a lot of intersections exist between literature and cinema. Being on location, immersed in the culture, I saw this as a great chance to explore these connections in greater depth.”

African Cinema on Location was taught, and in large part made possible, by Film Studies faculty member, Aboubakar Sanogo. Born and raised in Burkina Faso, Sanogo's connections to industry heavyweights and exhaustive knowledge of African film made possible a once in a lifetime opportunity for Carleton Film students.

“This course had to be on location. The material could only have been taught properly in one place – Burkina Faso!” says Sanogo.

With the mandate of achieving a thorough understanding of African cinema in general through a case study of the cinema of Burkina Faso, the intensive three-week course focused on three facets of African cinema: institutions, people, and places.

INSTITUTIONS

Students studied the impact of three major institutions of African cinema and the continuing role they play in the destiny of African film – *FESPACO*, the *African Cinémathèque* (an institution dedicated to preserving the memory of and disseminating knowledge about African cinema), and the *Pan African Federation of Filmmakers* (a multi-purposed institution which hosts debates on African cinema, and serves as an advocate for the conception and implementation of film policies across Africa).

PEOPLE

Students met with several major African filmmakers living in Burkina Faso, including famous directors Gaston Kaboré, Idrissa Ouedraogo, Fanta Nacro and Boubacar Diallo. Each director's work was examined during a weeklong set of Master classes. Students also experienced an exclusive opportunity to meet with younger, up-and-coming filmmakers from Burkina Faso.

This did however present a challenge for Sanogo. All of the directors gave their presentations in French, so Sanogo found himself responsible for simultaneous translation of the lectures. According to Sanogo, it was not easy, but worth it.

“I think going into the course, some of our students may have thought that they had a firm grasp of the French language. It turned out that it was a bit of a struggle for some of them to understand everything that was being said, so I tasked myself to provide interpretation. Thankfully, Christine Duff was able to help. It was exhausting, but so fulfilling to see them learning directly from the people whose work we studied.”



Imagine Institute.

Sanogo wanted his students to hear from a diversity of filmmakers – from award winners to those who are taking their first steps in the industry, from television directors to directors of international hits. Through the hard work of everyone involved, this was achieved.

As an interesting counter-narrative, Sanogo also wanted his students to see the film industry from the perspective of local people who profit from piracy. He arranged for one of these very people to deliver a talk, in which the students learned that it was a common practice for someone who owns a television to organize screenings of pirated films in communal shacks. At these viewings, which cost very little to attend, viewers are often served omelettes and are treated to two or three consecutive films.

PLACES

Ensuring that students experienced the whole gamut of film production, the course visited some of the important locations of African cinema, including the iconic filmmakers' monument (reportedly the only one in the world), various statues erected in tribute to film directors, movie theatres and a video parlor (which participates in the informal economy of cinema), Ousmane Sembene Avenue, Hotel Independence (the locus classicus of African cinephilia), FESPACO Headquarters, and a variety of film locations.

Sanogo and his class would often wrap up by going out for dinner.

Ordering African cuisine was a new experience for the majority, so Sanogo assisted where he could. He would quietly laugh to himself as he watched students become accustomed to African restaurant turnover time – food can take up to two hours to arrive after ordering! Though they were all eager to get their dishes (which were usually a hit), the extended wait time gave them greater opportunity to discuss African film and their awe-inspiring surroundings.

In Duff's dual role, she was able to appreciate the course on two levels.

"As a professor of French Literature it was amazing to see how open the students were to new experiences. You could see them grow and adapt. Being immersed in a French-speaking environment, their confidence in the language grew every day. For me personally, the experience was rich on so many levels. Professionally and culturally, I had so many perspective-altering moments. The sounds, the smells, the sights of Burkina Faso must be felt first-hand. It was my first trip to the continent, and now I cannot wait to go back."

Will Tait, a PhD student in History echoes Duff's assessment.

"As a history student I observed the theories that I study play out on the streets of the capital, Ouagadougou and in the communities we traveled to on field trips. The contact with the people that we met and the other students on the trip really made me think and re-examine the links and disconnections between where I live and the places we visited. The trip to Burkina Faso, and experiencing the country and the region became an essential part of my learning experience and one that I would enthusiastically recommend to any student."

Providing his students with an illuminating look at the African film industry was a triumph for Sanogo. He can hardly believe the course was able to accomplish all it did in a short, three-week span.

"It was an intense, stimulating experience. Day after day, week after week, we had a full array of fantastic learning opportunities. To be able to see Burkina Faso through the eyes of my students was my favourite part. I would like to believe that for each student, there was their life before Burkina Faso and now life after *African Cinema on Location*."



Music Professor James Wright recently teamed up with CBC's Julie Nesrallah to set Beethoven's "Letters to the Immortal Beloved" to music.

SETTING BEAUTIFUL

Music

TO BEETHOVEN'S MYSTERY LOVE LETTERS

As Beethoven lay in his bed in waning health on July 6 and 7th, 1812, the great composer authored three passionate love letters to a woman unknown. Discovered in Beethoven's bedside table shortly after his death in 1827, these intimate and now infamous letters addressed to "*meine unsterbliche Geliebte*" – "my immortal beloved" – have been a source of speculation for the past two centuries. These letters have shed light on who Beethoven was as a man, and cast mystery over his personal relationships at the height of his creative powers.

Two hundred years later, Music Professor, James Wright has become the first composer to set the words of Beethoven's love letters to music.

Wright composed a chamber art song cycle, titled *Letters to the Immortal Beloved*, during a period of residency at the Banff Centre for Arts during the winter months of 2012.

He wrote this work specifically to be performed by Carleton Music Alumna and CBC personality, mezzo-soprano Julie Nesrallah, and the Juno Award winning Gryphon Trio. And last July, Nesrallah and the Trio gave the work's premiere performance at the Ottawa International Chamber Music Festival.

Since this performance, Wright's work has received international acclaim. This May a professional recording of his *Briefe an die unsterbliche Geliebte* will be made by the Gryphon Trio and Julie Nesrallah, and will also be released on the Naxos label sometime later in the year.

James Wright and Julie Nesrallah discussed with FASS their shared interest in Beethoven, music, and collaborating with one another.

JAMES WRIGHT: PROFESSOR OF MUSIC AND COMPOSER OF LETTERS TO IMMORTAL BELOVED

What inspired you to score *Immortal Beloved*?

I have always been fascinated by the ways in which historical composers have tried – often unsuccessfully, sadly – to balance their creative and personal lives. In the end, a single-minded devotion to their art often won out and made domestic happiness almost unimaginable. Beethoven and Brahms are classic examples. Both sought relationships with women who, for a variety of reasons – including age, marital or social status – were essentially unattainable. Yet their passionate devotion to the women they loved, often expressed more in correspondence than in a genuine personal or physical relationship, inspired so many of the great musical masterpieces that they left to posterity.

The three passionate love letters that were found in a box in Beethoven's bedside table after his death in 1827 really captured my imagination. The letters are especially fascinating because we do not know the identity of the intended recipient, a woman Beethoven addresses as "*meine unsterbliche Geliebte*" ("my immortal beloved").

More than a dozen "Immortal Beloved" candidates have been proposed by musicologists. Based on my own reading and research, my guess is that Beethoven's "Immortal Beloved" was the Countess Josephine Deym (née von Brunswick), a beautiful young Hungarian aristocrat who the composer first met in 1799, shortly before her marriage to Count von Deym. After the Count died in 1804, the Countess's relationship with Beethoven intensified over the next several years. Beethoven's

mysterious and passionate “Letters to the Immortal Beloved” were penned in the summer of 1812, almost exactly 200 years ago. Sadly, it seems that the Countess’s social status and parental obligations prevented her from marrying Beethoven, a suitor deemed unsuitable by her family the hovering matriarch, Anna Countess von Brunswick, in particular.

It is even possible that this relationship produced a “love child!” In June of 1812, exactly one month before Beethoven’s “Immortal Beloved” letters were written, Josephine was left by her second husband, the Baron Christoph von Stackelberg, whom she had married in 1810. On April 9, 1813, exactly nine months after Beethoven’s letters were written, Josephine gave birth to a daughter, Minona. It is therefore quite possible that Minona – who resembled Beethoven and would become a fine musician herself – was Beethoven’s illegitimate child. Curiously, her name, spelled backward, is “Anonim, which is Hungarian for “anonymous” - or, perhaps in this case, “the child whose true name cannot be uttered publicly.”

You can see why this relationship, and Beethoven’s passionate letters of 1812, have been a real source of fascination for me. To my knowledge, no one has ever used Beethoven’s own words as poetic texts for a vocal work, as I have in this chamber song cycle.

What was the process in completing this project?

I wrote *Briefe an die unsterbliche Geliebte* (*Letters to the Immortal Beloved*) in January and February of 2012, in a Leighton Colony studio for composers in residence at the Banff Centre for the Arts. The name of the studio – the “Valentine” (after its architect, Frederic Valentine) – only added inspiration to the serene beauty of the natural setting in which I wrote this work. Each day in my cottage studio I would look out the window only to find a deer, an elk, a marten or one of the Banff National Park’s beautiful birds looking back. For a composer seeking a creative getaway, it was truly a dream setting!

When writing vocal music, I always look to the poetic text to show me the way forward in terms of compositional issues such as mood, character, form, melodic and phrase shape, musical imagery, word-painting, etc. Beethoven’s letters provided me with passionate and richly textured poetic texts to work with. Their musicality, rhythmic nuance, sonorous quality and evocative imagery of were a joy to work with. I suppose that I should not have been surprised to find that Beethoven’s spoken and written language was somewhat “musical.”

What did it mean to you to have Julie Nesrallah and The Gryphon Trio performing *Letters to the Immortal Beloved* at Chamberfest?

I was thrilled with the outstanding premiere performance that was given by Julie Nesrallah and the Gryphon Trio at Chamberfest on July 27, 2012, exactly 200 years after the letters were written. I dedicated this work to Julie and the Trio (violinist Annalee Patipatanakoon, pianist Jamie Parker and cellist Roman Borys), because their inspiration, friendship, example

and consummate musicianship were always in mind during its conception and composition. I have known Julie for a number of years, and we have collaborated in a variety of ways. In addition to being an extraordinarily gifted and dedicated artist, Julie is quite simply a very special person. Her energy, talent and generosity are unequalled in this community. Julie knows how to lift a text off the score page and convey it to the audience better than any vocalist I have ever seen, and my *Letters to the Immortal Beloved* was written specifically with her voice in mind. Annalee, Roman and Jamie are also among the finest classical music performers Canada has produced. They were hugely supportive of this project from the outset, and they have been incredibly generous with their time. To say that it has been a privilege to collaborate with Julie and the Trio is to understate my appreciation for having the opportunity to work with them on *Briefe an die unsterbliche Geliebte*.

What do you hope the audience takes away from your Score/the performance?

Julie and I have had some great chats about this. In both the popular and scholarly imagination, the name of Beethoven has become almost synonymous with a romanticized concept of the divinely gifted creative “genius.” Yet while Beethoven may have been a prodigiously gifted human being, and he lived his life with a singular dedication to his art, he wanted above all to love and be loved, just like the rest of us. And just as we often think of Beethoven’s music as having a certain universal appeal that transcends time, place and culture, his letters seem to express universal truths. In their emphasis on the ineffable, unattainable, eternal, and divine nature of the love expressed, Beethoven’s letters might even be seen as a nineteenth-century manifestation of the courtly love-lyric tradition that dates back to the Middle Ages. Like Beethoven’s letters, the early “Minnesingers” sang of a love that was illicit yet morally elevating, passionate yet disciplined, humiliating yet exalting, human and yet transcendent. In the end, of course, I also hope that my music will inspire the hearts and minds of the listeners, just as an abiding love for Josephine inspired Beethoven, and as his letters inspired me.

Anything you would like to add?

My deepest thanks are due to John Osborne, my Dean, without whose encouragement and support my winter creative residency at the Banff Centre – and therefore the creation of these pieces – would not have been possible. I am delighted that the score of *Letters to the Immortal Beloved* has already been published by Da Capo Music of Manchester, England. The Da Capo score includes preface materials, individual instrumental parts, an article summarizing the background and context for the letters, and the complete letters themselves (both in the German original and in English translation). ▶

JULIE NESRALLAH: CARLETON ALUMNA, HOST OF CBC RADIO 2'S FLAGSHIP CLASSICAL MUSIC PROGRAM, TEMPO. LETTERS TO THE IMMORTAL BELOVED PERFORMER

Can you describe your experience in working with professor James Wright?

Working with Professor James Wright is always a tremendously positive and illuminating experience. He is a superb colleague, always open and accommodating, always striving for excellence. James Wright helps you to bring out the best in yourself, as a musician and as a collaborator.

You have a noted interest in Beethoven. Was it this interest that principally attracted you and the Gryphon Trio to perform *Immortal Beloved*?

James and I are kindred spirits. We both share the same passion for Beethoven as a composer and for the person Beethoven was. Last year, I mentioned to James that no one had ever written any music based on Beethoven's *Immortal Beloved* letters. James lit up and said that he would love to write a set of songs for me using the *Immortal Beloved* letters as the text. Naturally, I was thrilled and totally excited!

Beethoven's love letters are some of the most passionate, soulful and tender documents on the planet. To have a friend like Jim compose music around those letters, with my voice and temperament in mind, is an extraordinary act of friendship. Further to that, when James mentioned that he was thinking of composing these pieces with the Gryphon Trio also in his musical mind, this completed the inspiration to perfection.

As Professor Wright was conceiving and composing this work, he always had you and the Gryphon Trio in mind as the performers. What was your plan to interpret, and convey the text to the audience?

It is my sincere wish to continue to delve as deeply as possible into Beethoven's heart. Every time I perform these songs, I want it to feel like the first time, and I want to convey the passion that stirred Beethoven's heart whenever he beheld his beloved. These letters – like Beethoven's music – are supreme examples of the soul turned both inward and outward. And that vulnerability and affection needs to be conveyed through these songs. James has written the pieces in a way that displays all of these intimate feelings.

Every time he finished writing a snippet, James sent it to me and asked me to sing through it. I, in turn, looked for ease of melodic line, whether the text was comfortably set with the accents on the right musical syllables (the songs are in German). As a testament to James' consummate musicianship, there were only very few – and very minor - tweaks. James and I had a preliminary run through before the first rehearsal with the Gryphon Trio, and it was such a wonderful experience! He was thrilled, I was completely honoured. And together, we lifted James' songs and Beethoven's words off the page for the very first time.

Anything you would like to add?

When someone writes a piece of music with you in mind, it is an honour. And when someone who is a dear friend like Jim writes music for you, based on your musical hero, then you know it's going to be special. To have a world-class ensemble like the Gryphon Trio bring these letters to life is an outstanding opportunity and such a privilege.



DOUBLE MAJOR

**DOUBLE MAJOR:
TWO SPEAKERS,
TWO TOPICS,
ONE CONVERSATION**

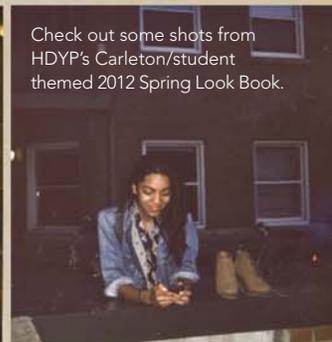
The Carleton University Art Gallery (CUAG) does a lot more than just hold and display art!

CUAG invites you to join them for an animated, participatory discussion on two seemingly disparate topics with two passionate experts. One speaker comes from the Carleton community and one is from the greater Ottawa-Gatineau community.

DOUBLE MAJOR is an energetic new lecture series intended as a fun and friendly way to discover new connections between people and ideas. Every talk is followed by an open and interactive Q&A period addressing both topics. Props are always encouraged! DOUBLE MAJOR will continue through 2013.

Past topics have included *The BlackBerry Bold* as Fetish and Solar Energy, Promises and *The Luge, Tower of Babel* and Performances in Intimacy, *Gutai* and Billy the NDN Scout

To view listings of future DOUBLE MAJOR events, or to suggest future topics, give feedback, or even if you would just like to chat about art, please visit <http://cuag.carleton.ca/>



Check out some shots from HDYP's Carleton/student themed 2012 Spring Look Book.

VINTAGE FASSHION

English graduate Walker Tamblin, BA/12, is using his university education in an interesting and progressive fashion.

Applying the skills he acquired pursuing an English degree, Tamblin is now running his own business – a successful vintage clothing collection company.

For Tamblin, an education in English is a path he is thankful to have chosen. Tamblin didn't follow the most traditional route, but his time in FASS provided him with invaluable knowledge, and an aptitude relevant to being the sole proprietor of his own clothing company.

Tamblin's company is called HDYP vintage. HDYP is a clothing company for men and women that was born out of an enthusiasm and appreciation for modern culture, art and the urban lifestyle found in the Nation's Capital.

Unlike other vintage outlets, HDYP draws inspiration from the fashion of today, and offers the vintage equivalent. The HDYP collection allows clients to wear cultural artifacts that are reflective of both who they are, and where they came from. HDYP is a contemporary vintage company which offers clothing from the past through the vantage point of the present.

Tamblin started the company based on his love for fashion and 'treasure hunting' – finding unique articles that couldn't be

found anywhere else. HDYP is dedicated to finding original, unique and exclusive vintage clothing and streetwear.

He started HDYP in his second year at Carleton as an exercise to see if he could transform a hobby into a profitable company.

Tamblin's education plays a significant role in the daily operations of HDYP. His English degree has helped him to foster valuable communication and research skills, as well as to become an effective multi-tasker, working within deadlines, and writing and publishing promotional and brand content.

"The skills of literary analysis are transferable to composing a design collection because they involve recognizing a distinctive style, breaking it down into its elements, and thinking about how messages are communicated through different kinds of signs, whether these are words or articles of clothing," says Tamblin.

Dana Dragunoiu, an associate professor of English at Carleton, remarks on the resiliency of the English degree. "Students often ask us what jobs they can find with an English degree. The obvious answers are teaching, editing, publishing, writing advertising copy, creative writing. But there are lots of not-so-obvious options,

too. The skills learned acquiring an English degree are critical for success in all work-related arenas. Our students graduate with a host of skills that are highly valued in the marketplace: they are exceptionally competent writers, they are expert researchers, and they can analyze complex ideas in tough and creative ways. Mastering the skill of writing an engaging essay that is closely researched, thoughtfully analyzed, and persuasively argued has enabled many of our students to parlay their degrees into very rewarding careers in advocacy, informational technology, civil service, and business. Writing well—really well—is a passport to freedom. It opens doors to unexpected and enriching possibilities."

Tamblin hopes other students and other would-be entrepreneurs can draw inspiration from what he has accomplished. He believes the key to this is not to fixate on the end objective (for example, degree completion), but to use the things students are shown and taught every single day as they attend university.

"It can be intimidating to put yourself out there, but you would be surprised by the amount of support and encouragement you receive for pursuing what you believe in. By doing this, we can contribute not only to the student community but the local community as a whole."

@HDYPVINTAGE on Twitter

This pictured collection was inspired by University life, both past and present, and the fashion which is created on a campus. This Spring collection draws inspiration from the late 50's, and early 60's academic look of young people with bright futures. For women—longer skirts, pleated shirts, blouses, and hats—contradict the notion that less clothing is more sexy. These looks are sophisticated, worthy of respect and intrigue. For the men—oxfords, bow ties, varsity jackets, blazers, brogue and wingtip shoes, chinos, and proper socks—complete a well-rounded outfit, pairing sophistication with style. Brands in this collection include: Yves St. Laurent, Polo Ralph Lauren, Christian Dior, Tommy Hilfiger, Bally, Bostonian, and many more.

-Walker

THE CUAG HAS A NEW DIRECTOR

Sandra Dyck is the new director of the Carleton University Art Gallery (CUAG).

Dyck, who has a long history at Carleton University, received her MA in Canadian Art History from Carleton in 1995 and has been working in the CUAG in a variety of capacities ever since. She has curated 50 and coordinated over 150 exhibitions over the course of her career, and most recently served as CUAG's curator.

"I'm not CUAG's longest-serving employee – that honour belongs to Patrick Lacasse, our collections/exhibition assistant – but I'm deeply committed to the gallery and have worked extremely hard to develop and carry out dynamic and challenging exhibition, publication, and public programs, to build the collection, to enhance CUAG's profile, and to offer vital professional development opportunities to Carleton students," says Dyck. "It's also been an honour to work with and learn from so many wonderful artists, and I look forward to continuing that work!"

Moving forward, Dyck will focus on strengthening CUAG's engagement in communities both on and off campus. Though CUAG has achieved unprecedented recent success in exhibitions

and publications, Dyck hopes to expand the scope and ambition of educational programming as a means of reaching new audiences both regionally and nationally.

"I'm excited about deepening our engagement in a range of communities... I'd love for the gallery to serve as a "third space" – neither home nor work – that functions as a forum for dialogue between diverse communities and presents a challenging roster of exhibitions of both contemporary and historic art. We are lucky in that the National Capital Region offers an amazing range of resources for us to draw on – the community of students, faculty and staff at Carleton and at the University of Ottawa, our fellow cultural institutions (and their collections) large and small, and an energetic and growing arts scene comprised of artists, collectors, donors and art-lovers of all ages."

In one of her first acts as the new director, Dyck hired Heather Anderson, with whom she has already developed the exhibition schedule for the 2013-2016 period, as the new CUAG curator.

Since the transition last summer, CUAG has presented a diverse range of exhibitions that have received significant attention,

including the remarkable *Photomontage Between the Wars (1918-1939)* and Ottawa artist Tony Fohse's *Live Through This* photography project. She is very excited about upcoming exhibitions featuring the work of such artists as Rebecca Belmore (recent recipient of a Governor General's Award in Visual and Media Arts), the acclaimed young sculptors Young and Giroux (winners of the 2011 Sobey Prize) and Dennis Tourbin, a key figure in Ottawa's art scene.

Over the coming years she plans for CUAG to continue to deliver an eclectic and stimulating mix of exhibitions. Redesigning the CUAG website and completing an ongoing digitization project that will provide Internet access to the University's collection also rank high on her 'to do' list. To learn more about Dyck, the CUAG, and upcoming exhibits, shows and events please visit: cuag.carleton.ca

English Graduate, Olympic Medal winner

At the 2012 London Olympic Games, Mark Oldershaw captured a bronze medal for Canada by posting a time of 3:48 in the one-man 1,000-metre canoe sprint. The 2010 English graduate recently took some time out of his schedule to discuss the Olympics, family, his time at Carleton, and the universal importance of preparation and perseverance.

Congratulations on your bronze medal! I know this is no easy task, but could you do your best to describe what it was like to represent Canada in London, and to come back home as a national hero, with a bronze medal in pocket?

Thanks. It is indeed difficult to put into words how it felt to represent and win a medal for Canada at the Olympics. Since I was a little kid it had been a dream of mine to represent Canada at the Olympics, and growing up, most of my heroes were athletes that wore the maple leaf (the red one) on their chests. So, needless to say, not only wearing my Canadian singlet at the Games, but also getting to watch the Canadian flag rise during the medal ceremony, was a dream come true. Next on the list is getting to hear our National Anthem while doing it!

You hail from a long family line of celebrated athletes. What was your path to becoming an Olympic medalist like? What inspired you to keep working, even when the road got tough (surgeries, etc.), and what principles were instilled in you that allowed you to commit to a goal whose pursuit must be almost entirely consuming?

Growing up, like I said, I dreamed of going to the Olympics. As a young athlete I pursued that dream with passion, and things were going very well. I won the Junior World Championships, and then made the Senior team the very next year. However, my path from then on was not nearly as smooth. I had many injuries and setbacks that made me doubt if I would ever get to the Olympics at all. Throughout them all, however, there was a small part of me that knew what I was capable of doing. A fire if you will, that had been dimmed by obstacles and doubt, but never extinguished. I knew that I wouldn't be able to live with myself if I gave up without giving it everything I had. Once I got through my injuries and setbacks I was able to put 100% into achieving my goals.

How did academics fit into your life? So many athletes put school on the sidelines to focus on their sport; you were able to be simultaneously successful in sport and academia. How?

Well, it was difficult, and, to be honest, it took me a while to figure it out. My first few semesters of university weren't the greatest, as I didn't take it seriously and really only thought about training. The funny thing is that during that time I didn't have great results on the water either! It wasn't until a bit later on that I realized that I could handle doing both school and



Oldershaw competing for Canada.

my sport. Not only that, but I also realized that going to school actually helped my athletic career. Training for the Olympics can be very intense, and while endless hours of training go into it, if you don't have balance in your life, it can overwhelm you. School gave me that balance, something to think about and focus on while I wasn't on the water. That being said, I rarely took a full course load, and took a few semesters off when I needed to be away at training camp for too long. But, to be honest, I don't see the rush of getting through University; everyone should go at their own pace if they can. Also, what made a huge difference for me was the realization that professors (most of them) aren't the bad guys, and that if you talk to them and ask for help they are usually quite accommodating, which is important when you are away for a majority of the semester! Oh, and CUTV [Carleton courses which are broadcast on television]!

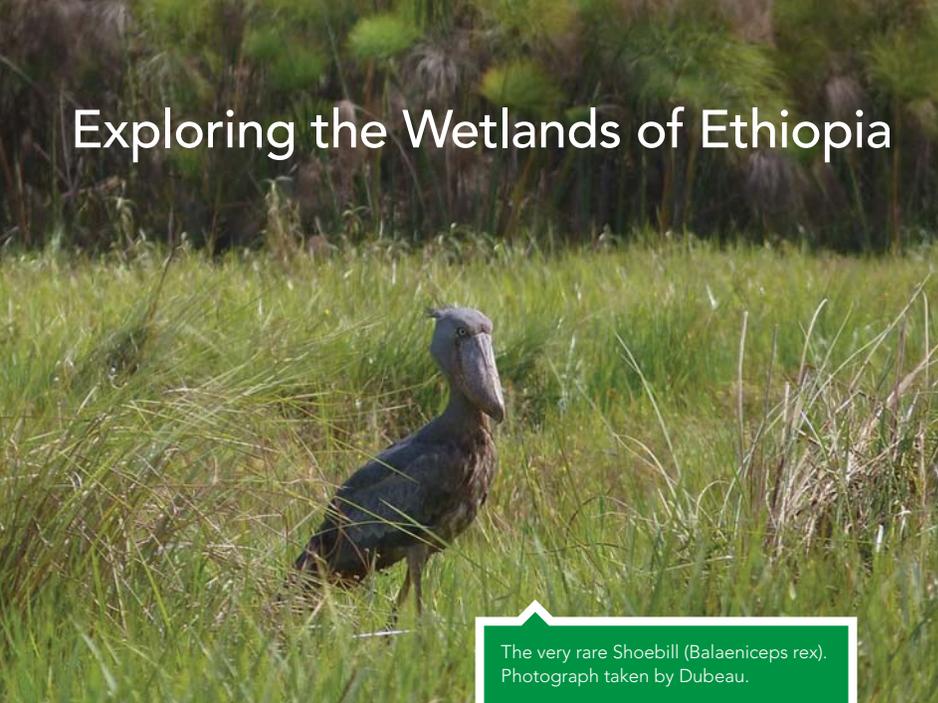
Did you take a similar approach to school as you would take to your athletic training?

School and sport are very similar, and, yes, I guess I approached them in the same way. They are both about preparation. Whether it's an exam or a race, when you're sitting for it waiting to start, you know whether or not you're prepared for it. And what it takes to be truly ready is daily preparation. You can't properly train for a race by trying to do it all the night before, just like you can't properly study for an exam by trying to cram the night before. You might be able to get by, but you won't be doing your best.

Can you describe your experience as an English major at Carleton? How has achieving an English degree from Carleton played a role in your life?

I had a great experience at Carleton. Ottawa is a great place to live, train and go to school. Pursuing an English degree gave me something to focus on other than my Olympic dream, gave me balance in my life and made sure I wasn't just a dumb jock!

Exploring the Wetlands of Ethiopia



The very rare Shoebill (*Balaeniceps rex*).
Photograph taken by Dubeau.



Consultation with local community members involved in the wetland survey, March 2012.

For those who possess only a superficial knowledge of Ethiopia, the phrase “Ethiopian wetlands” might sound like a bit of a contradiction.

Geography and Environmental Studies (DGES) Masters student Pierre Dubeau has become accustomed to receiving a cocked eyebrow when he tells his friends and colleagues that he is conducting research on the role that wetlands play in maintaining ecological services in the remote Highlands of Ethiopia.

“As a Canadian I have had to explain that, no, I don’t live in an igloo or a cabin in the woods,” he says. “So I can understand how prevalent inaccurate national stereotypes can be.”

Infamous for its devastating droughts, one could be forgiven for believing that the East African nation is an exclusively dry and sandy region. The reality is that the spring, summer months of Ethiopia are defined by significant rainfall, and at times, Ethiopia is unimaginably wet.

Ethiopia is actually a very diverse country. Its terrain includes vast, remote lowlands, and high, isolated plateaus. Addis Ababa, the capital, is the third highest capital city in the world, with an elevation of 2,000 meters. Much of Ethiopia is classified as valley and desert, but a significant portion is covered in vast wetlands that form part of the Nile Basin.

In conducting research on these immense wetlands, Dubeau relies heavily on remote sensing technologies to acquire information about Ethiopia’s radiant quagmires. By implementing a combination of satellite images and digital elevation mode data, Dubeau is able to obtain accurate information on the wetlands extent, duration, and the timing of inundation.

“Wetlands play a vital role in maintaining access to water and pastoral lands for the large rural population living in Ethiopia and throughout the region,” explains Dubeau. “Part of these wetlands support vast areas of grasslands which are extensively grazed during a long dry season. Very little is known about their size and distribution. There is a pressing need to establish an inventory of these wetlands. Remote sensing technology provides up-to-date spatial and temporal information about wetlands and their catchment basins.”

These innovative tools provide Dubeau with invaluable information, but they aren’t his only method of acquiring data. Whenever possible, he travels personally to the area to procure first-hand knowledge. Dubeau works very closely with the Ethiopian people whose lives are profoundly intertwined with the wetlands. This local knowledge plays a very necessary role in obtaining intimate information that cannot be acquired through satellite imagery.

“From the ground, we are able to inventory the various wetland types as well as collect information about the plant species that characterize those wetlands. Most importantly, local people provide a narrative about the role and importance of these wetlands in their day-to-day lives. This is the real journey, and it is defined by countless encounters and happy moments: someone telling you that you are at last going in the right direction and forming lasting friendships with local villagers and farmers of all ages – people who don’t mind spending a few days with us and walking the distance to various odd parts of the wetland.”

Dubeau is perpetually trying to highlight the fundamental connection between people and wetlands – a connection that exemplifies the universal struggle between humans and nature. It is common for indigenous communities to possess an ambivalent view towards these wetlands.

“From a farmer’s perspective, all this space occupied by threatening animals and plants that cannot be eaten is generally perceived as a total waste of land, land that they could instead be using for their cattle and other agricultural activities. I hope my work conveys that wetlands are bountiful and important natural resources.”

Dubeau’s research in Ethiopia has been a collaborative venture. Beyond working



Wetlands at sunset.



Hippopotamus bloat.



Pierre Dubeau.

with the local community, his support team back at Carleton in the Department of Geography and Environmental Studies (particularly his supervisor, and chair of DGES, Doug J. King), and the Japanese Aerospace Exploration Agency (JAXA) through the International Water Management Institute (IWMI), Dubeau has worked with a variety of scholars from around the world, including Professor Sebsebe Demissew, a renowned plant taxonomist from Addis Ababa University, and one of Sebsebe's PhD students, Dikaso Unbushe, an experienced wetland ecologist.

Together, Dubeau and Sebsebe discovered a wetland with one of the largest areas

of papyrus (*Cyperus papyrus*) in Ethiopia. Located in close proximity to the world's longest river – the Blue Nile, this region of wetland which has since become Dubeau's principal focus.

More recently, he has been conducting most of his research with Dikaso.

"Mr. Dikaso accompanied me valiantly during the last two field trips" says Dubeau. "Without him, I would probably still be stuck in some muddy swamps. As we travelled deep into parts of Ethiopia where people mainly spoke Oromiffa language, crowds of excited children would come running after us shouting the word 'farangee' - the term used in Ethiopia to identify foreigners. Lately, the same children adopted another term for foreigners, 'China', which reflects the latest socio-economic development in the region. Travelling through remote Ethiopia, you can begin to map the external influences, past and present, through the words shouted in a children's game."

Convoying with Dikaso, Dubeau recently had his first hippopotamus encounter when they accidentally stumbled upon a bloat of thousands of hippos. This startling sight may have inspired an idea for Dubeau's next research project.

"While experiencing their imposing presence, keeping a very safe distance, it dawned to me that maybe we could find

a way to use remote sensing techniques to estimate their number, as they must leave a very distinct spectral signature from space."

Dubeau's immediate plans include returning to Ethiopia for a third and final time. He hopes this final trek will give him all the information he needs to return to Canada for the challenging task of analyzing his findings prior to presenting them to an international audience (ideally with Sebsebe and Dikaso at his side). As this venture concludes, Dubeau reflects on the country and its people.

"The first impression one gets when arriving in a new region, is the strongest and the most enduring. Living and working Ethiopia, I felt an immediate attachment to such a unique place with its distinctive blend of cultures. At a deeper level, Africa cannot leave you unaffected. Ethiopians are well aware that they live where humanity emerged, where the famous Lucy walked in an upright position. These people, who have so little to offer you, will do so without hesitation and restraint; invariably, you are invited to join them and to sit down and share their meals. These are the type of moments and connections that I will always cherish."



The Papyrus. Karen L. King 2012

Mrs. Jesus?

"Jesus said to them, "My wife..."

The Religion Program's 2012 edition of the Edgar and Dorothy Davidson Lecture featured Hollis Professor of Divinity at the Harvard Divinity School, Karen L. King.

King's appearance at Carleton was a timely one. Just prior to her CU lecture, she had been thrust to the center of a fervent international discussion over a piece of papyrus that she was the first to identify and interpret. The papyrus is written in fourth-century Coptic and contains the words "Jesus said to them, 'My wife...'"

In her talk, King was insistent that the papyrus does not prove that Jesus was married, but she did note that Jesus' marital status was raised only about 150 years after his death.

Predictably, the implication that the historical figure of Jesus may have been married generated a great deal of attention. The finding was featured on page A1 of the September 19, 2012 edition of the New York Times under the headline, "A Faded Piece of Papyrus Refers to Jesus' Wife."

King made the fragment of papyrus public on September 18, 2012 at the meeting of the International Congress of Coptic Studies. The provenance of the fragment is unknown, and its current owner has requested anonymity.

The mysterious origin of the papyrus added to a debate that is already partially focused on authenticity. The heart of the discussion lay in trying to decode what this finding could mean for Christianity and the role of women within the religion.

King tackled all these issues and more in her talk entitled, *"Controversies over Sexuality and Marriage among Early Christians: What a New Papyrus Fragment Can (or Can't) Tell Us."*

The 2012 Edgar and Dorothy Davidson Lecture featuring Professor King is one of many examples of the fascinating events that occur almost daily during the fall and winter terms in the Faculty of Arts and Social Sciences. To receive a weekly list of these educational and inspirational events please email fassod@carleton.ca with "Subscribe to This Week" in the subject line.

Benjamin West: The Death of General Wolfe, 1770
Transfer from the Canadian War Memorials, 1921
(Gift of the 2nd Duke of Westminster, England, 1918)

National Gallery of Canada, Ottawa | Photo © National Gallery of Canada

An iconic painting which exemplifies Phillips's research on the contradictory definitions of the art genre 'history', as many critics believe General Wolfe's death was far less romantic than depicted by West. This is also one of Phillips's favourite pieces of art.



Dr. Phillips Goes to Washington

Professor in the Department of History and the Institute for Comparative Studies in Literature, Art and Culture, Mark Salber Phillips spent two months this past winter as the Paul Mellon Senior Visiting Fellow at the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery in Washington.

Phillips is an exceptionally accomplished historian, so naturally this was not his first time as a visiting scholar at a prestigious institution. Harvard, Yale, the Institute for Advanced Study at Princeton and King's College Cambridge are among the many schools that have played host to him in the past. Yet Phillips says this Fellowship at CASVA held extra significance because it offered him a novel challenge to research in a field outside of his expertise.

For this Fellowship, his studies shifted to Art History.

"I have great respect for art historical scholarship," Phillips says, "and I need to learn as much as I can from their research. Still, my own work on historical representation presents some new questions."

Throughout his distinguished career, Phillips's work has focused on historical thought, first in the Italian Renaissance and more recently in 18th century Britain. His latest book, *On Historical Distance*, published by Yale University Press, is a theoretical and historical study of a fundamental idea in historical representation.

According to Phillips, receiving a 2012 FASS Research Achievement Award made all of this possible.

"Thanks to the FASS Research Award, I was able to free up the time necessary to pursue this endeavour."

FASS wants to CU in the City

FASSten your seatbelts, we are in for an illuminating drive!

The Faculty of Arts and Social Sciences has undertaken a new community initiative entitled *CU in the City*, which invites community members to immerse themselves in the captivating world of the Arts and Social Sciences.

The aim of *CU in the City* is to share FASS research with the Ottawa community by holding research talks in various neighbourhoods across the city, a few times a year. The *CU in the City* series provides the opportunity for FASS faculty and students to interact with one another off campus as well as strengthen ties between FASS and the public. These lectures are open to everyone and admission is free.

Tim Pychyl, Associate Professor in the Department of Psychology and the author of *The Procrastinator's Digest: A Concise*

Guide to Solving the Procrastination Puzzle presented his talk "Why don't we just do it? What research reveals about the procrastination puzzle" at the inaugural *CU in the City* held at the Glebe Community Centre. Check out procrastination.ca to learn more.

At the second edition of *CU in the City*, James Opp, Associate Professor in the Department of History and Co-Director of the Carleton Centre for Public History, presented "*Yusuf Karsh's Cold War: Photography, Advertising, and Anti-Communism*" at the new City of Ottawa Archives building. Professor Opp's research focuses on photography, archives and visual histories. He is also a resident of the Centrepointe neighbourhood where the City of Ottawa Archives is located.

A lively, in-depth question and answer session follows each *CU in the City* lecture.

Do we actually know where to face Communism?

If you could see
nothing of this
world but Karsh,
with an occasional
bird in his hands,
how far is he from
the truth?



Photographed especially for Canada by Karsh

World Revolution is Still Alive

The Communists have never swerved from their basic goal, World Revolution. Tactics may change, diplomacy be more charming, but the intent is ever the same: "peace" shall come only with total Communist victory, regardless of morals, people and human decency.

Everywhere are there evidences of the continuous underground, cautious movements of Communism... remember the Ottawa spy trials... the export in Australia... similar incidents in the Far East, in the United States and in Europe.

Only eternal vigilance can protect us against Communism... can give us the foresight to recognize the stark reality of its infiltration into our way of life. Every day we must be ready—in mind, spirit, and military strength... ready at any hour, in word and in deed, to defend our freedom.

CL
CANADAIR
LIMITED, MONTREAL

THINK BIG! YOU CAN SERVE YOUR COUNTRY NOW IN THE AIR FORCE

A Canadair ad from 1950's. Photograph by Karsh

We hope to CU in the City soon!

The 2012 Ottawa Book Award goes to...Museum Pieces!

Canada Research Chair in Aboriginal Arts and Cultures, Ruth Phillips, has won the 2012 Ottawa Book Award in the non-fiction category for her book *Museum Pieces*.

Phillips is honoured to receive the prestigious award.

"I was especially pleased that my book received this recognition at this time, when so much change is occurring in major Canadian museums. I hope that it will draw public attention to the importance of advancing the important models of collaboration with Aboriginal and other cultural communities."

Museum Pieces is the culmination of years of research. Approximately half of the essays included in the book were published at different moments in Phillips's career, and many were written in response to specific controversies. The remainder assesses the 21-century landscape of Indigenous representation in Canadian museums. In *Museum Pieces*, Phillips reviews the development of collaborative models for work with Aboriginal peoples over the last

three decades in order to provide a more accurate reflection of Indigenous culture.

"There has been significant progress in the ways Aboriginal people and museums have worked together. The models now extend beyond the Indigenous population to representations of other cultures. Museums are now better equipped to handle our diversity," says Phillips.

Fundamentally, *Museum Pieces* challenges readers to think about museum politics and the role they play in Canadian society. Concurrently, the book highlights Canada's achievement in making modern museums a more compelling and authentic place.

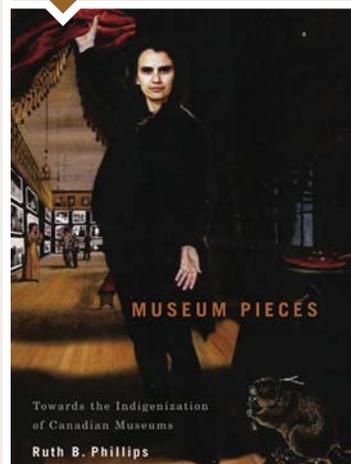
Phillips believes that working at Carleton University has played a major role in facilitating her research success.

"Carleton is ideally situated to address national concerns and museum issues. The recent recognitions received by members of the Carleton arts community confirm that Carleton's role in training students in

museology is becoming more prominent and professionalized."

Phillips is now working on a book on visual culture in the Great Lakes across the four centuries of contact and is beginning a new project that places modern First Nations and Inuit arts in a comparative global perspective.

Congratulations to Ruth Phillips.





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Around the Globe in 365 Days

The Department of Geography and Environmental Studies (DGES) has a long history of possessing an impressive international reputation. 2012-2013 was yet another remarkable year for the department.

Comprised of three undergraduate programs in Geography, Geomatics, and Environmental Studies, as well as MA, MSc, and PhD graduate programs in Geography, DGES is known as a department that facilitates a remarkable, experiential student learning experience. The outstanding work of DGES students and faculty is of critical relevance to the human experience, communities, and the environment and has garnered accolades around the globe.

Among other astounding DGES achievements in 2012-2013, 3M Canada announced that Distinguished Research Professor Fraser Taylor was the recipient of the fourth annual 3M *Environmental Innovation Award*. Professor Christopher Burn, who holds an NSERC Northern Research Chair, was awarded both the *PPP Prize for Excellence in Permafrost and Periglacial Research* for 2012 and the first *Yukon North Slope Conservation Award* by the *Wildlife Management Advisory Council for the North Slope*. Burn also published a new book, which he edited: *Herschel Island Qikiqtaryuk: A Natural and Cultural History of Yukon's Arctic Island* (University of Calgary Press). Other DGES faculty members who had books appear last

year included Fiona Mackenzie, Professor Emeritus, who saw her: *Places of Possibility: Property, Nature and Community Land Ownership* published by Wiley-Blackwell, and Professor Fran Klodawsky, whose co-edited book titled *Building Inclusive Cities: Women's Safety and the Right to the City* was published by Routledge. DGES research was also prominent in a large number of peer-reviewed papers, and was featured on CNN and in other major news media. Several faculty members received significant SSHRC and NSERC research grants and awards and also implemented significant community participatory and outreach activities. Here is but a sample of some remarkable DGES student and faculty stories from the past year:

1. MA Candidates Meaghan Kenny, Chris Bisson, and Sarah M.L. Walker completed a participatory action research "intervention" with *Just Food Ottawa*. Supervised by Assistant Professor Patricia Ballamingie (2013 FASS Research Award Recipient) and Associate Professor Peter Andr ee (Political Science), the research is part of a province-wide project, *Building Regional Food Hubs in Ontario: Fostering linked-up thinking and practice through sustainable food systems* (led by Alison Blay-Palmer

of Wilfred Laurier University). Shown here at a Barn Warming event for Just Food, amongst other things, these dedicated interns helped to advance Just Food's Community Food and Sustainable Agriculture Hub project.

2. Assistant Professor Jill Wigle is studying the social and environmental dimensions of urbanization on Mexico City's rapidly changing southern periphery, an area that integrates protected forest reserves, agricultural activities, and residential communities. The area is also characterized by competing claims for control of its land and resources. Some of the conflicts related to these claims were on display during the inaugural *Jane's Walk* held in Mexico City in May 2012. Organized by community groups resisting the construction of a toll-highway in the southwestern part of the city, *Jane's Walk* participants traced the impacts of this new mega-project on vaffected parks and communities and called upon the city government to respect their "Right to the City."

3. In the Inuit community of Makkovik, Nunatsiavut (Labrador), Erica Oberdorfer (PhD candidate; Supervisor: Associate Professor Gita Ljubicic) is studying culturally-based plant knowledge and plant practices. Relationships with plants promote individual, community, and cultural well-being, help to strengthen connections to the land, and strongly support community traditions of sharing and reciprocity. This research aims to support

community goals, including reinvigorating traditions of plant harvesting and cultivation, and sharing the stories of people and plants through education, health, and tourism programming in Makkovik.

4. Working with the Kitikmeot Inuit Association and the Elder's Group in Gjoa Haven, Nunavut (on King William Island), Associate Professor Gita Ljubcic, 2013 Carleton Research Achievement Award recipient, has collaboratively developed a project to learn about the relationships between people and caribou. Based on locally defined research priorities, the emphasis has been on connecting Inuit elders and youth through land camps, where learning about caribou can take place in context. The purpose of this project is to explore the value of elder-youth land camps as a means of fostering inter-generational knowledge transfer and conceptualizing Inuit research methodologies.

5. Professor Fran Klodawsky (front, second from left in photo) is working with Professor Janet Siltanen (Sociology, far right) and Caroline Andrew (University of Ottawa, 2nd from right) conducting action research with the *City for All Women Initiative/ Initiative: une ville pour toutes les femmes (CAWI-IVTF)*. This work is in collaboration with the City of Ottawa and the Federation of Canadian Municipalities who function as additional partners.

6. Assistant Professor Emilie Cameron investigates the geographies of mineral

exploration and mine development in Nunavut. The right photo, of the municipal dump in Qamani'tuaq (Baker Lake), Nunavut, highlights community concerns with exploration camp and mine waste disposal. The region has seen extensive mineral exploration in recent years, including the establishment of the Meadowbank gold mine in 2010 (right photo: Cameron at the mine). Nunavummiut ("people of Nunavut" in Inuktitut) are currently evaluating the environmental and socio-economic impacts of a proposed uranium mine in the same region.

7. Blair Kennedy (PhD candidate; Supervisor: Professor Doug King) is measuring spectral reflectance of vegetation on Herschel Island, Yukon Territory. Kennedy is using satellite imagery to model leaf chlorophyll, as an indicator of vegetation productivity, at various locations in the arctic. This project is in partnership with Environment Canada to develop methods for mapping and monitoring vegetation and habitat in response to climate change, development, and increased petroleum extraction and shipping.

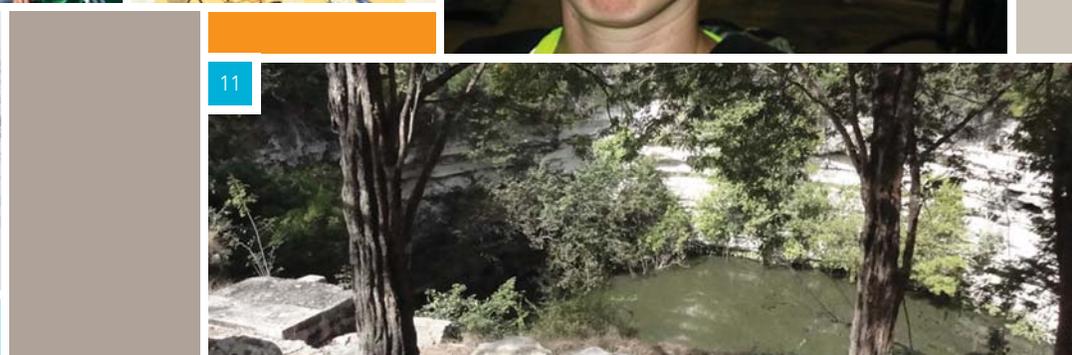
8. This photo features Mike Lascelles from the Environment Committee of Old Ottawa South, Instructor Dan Patterson of DGES and undergraduate students Alexander Vetrov and Colin Stovel. Vetrov and Stovel gave a presentation at a round table discussion hosted by the Education Development Centre on Community Engaged Pedagogy. They demonstrated

how open source software and field collected data could be used to help the community at large through the website they developed for their GEOM 2004, Introduction to Geomatics course.

9. Instructor Dan Patterson's undergraduate thesis students and MADGIC staff on a field trip in the Carp Hills.

10. Brendan O'Neill (PhD candidate; supervisor: Professor, NSERC Northern Research Chair Chris Burn) and Steven Tetlich of Fort McPherson, Northwest Territories, conducting snow surveys for permafrost research on the Peel Plateau, NWT. O'Neil's research examines factors controlling permafrost temperatures near Fort McPherson and the response of permafrost to climate change. In addition, the research investigates the influence of northern infrastructure development on permafrost degradation and terrain instability along the Dempster Highway.

11. Associate Professor Derek Smith is undertaking new research to understand how Mayan people living in the Yucatan region of Mexico conceptualize the landscapes surrounding their villages. A core element of the methodology is participatory mapping, which involves the direct involvement of local investigators documenting local geographic knowledge and making maps that reflect a Mayan point of view, and which can be compared with the "official" cartographies of the state.



NEW AT FASS

Dr. Andrea McCrady was appointed Dominion Carillonneur (Canada's fifth) by the House of Commons in 2008. In 2011, she joined the Carleton University Associate Performance Faculty (Carillon Studies).

New Curriculum for Child Studies Program for 2013

In September 2013, the Child Studies Program at Carleton University will launch its new curriculum, designed to respond to the growing demand for professional expertise in the field of child and youth studies that stems from a wide range of employers.

Originally the program was intended for students who had previously obtained a college certificate in Early Childhood Education, but with this change prospective students may apply for admission directly from high school.

A BA General and a BA Honours are both offered. In both programs, students will learn basic and applied knowledge in the field of child and youth studies, and will also engage in opportunities for personal development and professional practice. Additionally, the students in the Honours program will acquire knowledge of evidence-based approaches and research methods.

Through core courses in child studies and other relevant disciplines, students will explore a wide range of topics pertaining to children and youth both in Canada and around the world, including children's rights, public policy, and current practices. They will also be able to take advantage of FASS' Landon Pearson Resource Centre for the Study of Childhood & Children's Rights.

There are a wide range of careers that require professionals to be well versed in the latest research on children and youth, and how complex systems can either promote or hinder their wellbeing. Those working with children and youth face many challenges that may derive from interactions with families, communities, and governments. Child Studies at Carleton will prepare students to work in this demanding area.

Sample Careers

- Health and social services
- Advocacy and policy development
- Education services

A New Place for Language

There's a new place for language on campus!

Newly renovated and brightly painted, the School of Linguistics and Language Studies (SLaLS) Language Centre can be found on the 3rd floor of the St. Patrick's Building.

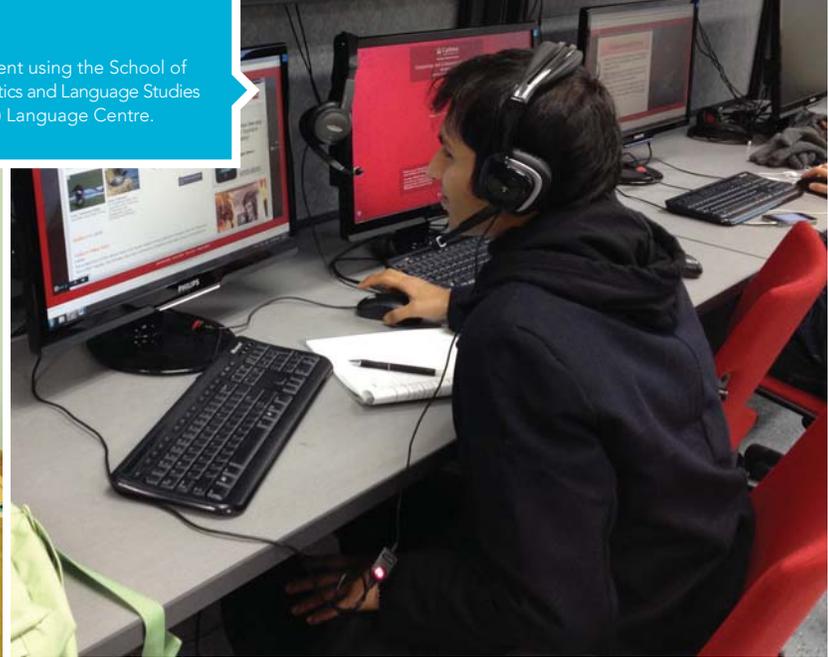
Home to the university's Modern Languages and Academic ESL programs, the space boasts a dedicated language resource room, two language technology classrooms, a collaborative technology space, and faculty offices.

The Language Resource Room is a sunlit area at the western end of the building with a growing collection of language learning reference materials – dictionaries, magazines, travel books, and easy readers that are available to sign out. The room also offers several computers, a comfortable seating area, and multilingual work-study students staffing the front desk. Already the Language Resource Room has become popular with a growing number of drop-in students, and for teaching assistants from various language classes who use the space to meet one-on-one with their students. Some groups with a cultural focus have also held events in the room and more are planned, along with film nights, language tables, and other language-related activities. Ultimately, the vision for this space is that it will serve as a dynamic locus of language learning and cultural enrichment serving all students in Carleton's Modern Languages and academic ESL programs.

The Centre's two technology classrooms (one Mac, one Windows) were designed with interactive communicative language learning in mind. The Mac room, in particular, targets the unique (and considerable) video recording needs of large classes in the rapidly growing American Sign Language program; while the Windows room provides a versatile locale for individual and/or group work. Notably, the latter is also a test site for the "3D Virtual Immersive and Cultural Preparation" unit, an online academic ESL class taught using the Carleton Virtual platform.



A student using the School of Linguistics and Language Studies (SLaLS) Language Centre.



Adjacent to both classrooms, a collaborative technology area provides a soundproof audio and video recording environment for student projects and the development of instructional materials. It contains a green screen and an editing suite, and is supported by a technology/language education consultant.

The floor is also home to the Confucius Institute and the CAEL office.

Faculty and departmental offices for other SLaLS' units (Linguistics, Applied Linguistics & Discourse Studies, and CCDP) can still be found in Paterson Hall.

For more information about the SLaLS Language Centre and its broad range of language courses, please visit the SLaLS website: carleton.ca/slals/

Carleton University offers Canada's first Certificate in Carillon-Studies

Carleton University has long been among Canada's leading centres for scholarship on Canadian cultural heritage. To this rich array of offerings, the Certificate in Carillon Studies opens a new performance studies option to both Canadian and International music students, and contributes to the continuing recognition of the cultural and historical significance of Canada's national carillon on Parliament Hill. It may be completed as an independent, stand-alone Certificate (4.0 credits), or it may be pursued within the broader curricular framework of the Bachelor of Music degree.

One of the world's largest and most frequently played carillons was installed in the Peace Tower on Parliament Hill in 1927. In 1936, the Guild of Carillonneurs in North America (GCNA) was founded in Ottawa at a congress hosted by Percival Price, Canada's first Dominion Carillonneur. Seventy-five years later, the GCNA still continues to consider Ottawa's National Carillon as its historic "ground zero." Yet while numerous carillon

degree- and diploma-programs exist in both the U.S.A. and Europe, no Canadian University has previously offered post-secondary certification in Carillon studies. Carleton University is therefore proud to announce the launch of this new initiative, offered in collaboration with the Office of the Speaker of the House of Commons and Dr. Andrea McCrady, the current holder of the title of Dominion Carillonneur of Canada. Students interested in applying for admission to this program should contact Dr. James Wright, Supervisor of Performance, School for Studies in Art & Culture (Music), for further information contact: James_Wright@carleton.ca.



Spoon (left) and Coyote in action in the Kailash Mital Theatre. Photo: Anaïs Lynn Vosk

WORDS AND MUSIC ON HOW GENDER FAILS US ALL

"I became something I had no name for in solitude and only later discovered the word for what I was and realized there were others like me." – Ivan E. Coyote

In November of 2012, the Department of English hosted an important event on the binary structure of gender - the societal construct that posits gender as two distinct, unbending roles.

Titled *Gender Failure*, the event featured a performance by two prominent queer-identified artists, Rae Spoon and Ivan Coyote, who was Carleton's writer-in-residence for 2007-2008.

The memorable artistic performance in the Kailash Mital Theatre left the capacity audi-

ence with the responsibility to examine the deeply rooted social paradigms that can dictate how we all behave and think.

"Our goal with *Gender Failure* is to mix narrative and music to create a conversation that is never the same show twice," says Coyote. "We hope to entertain, first, and then get people thinking and questioning the gender binary. Is it working for them? Where does it pinch? Is it largely constructed by us, and how and why, and how are we complicit, or resisting it?"

Born and raised in Whitehorse, Coyote is an award-winning artist who believes in the power of sharing our stories and experiences with one another. Working in a variety of media, she has authored

a number of short stories, a novel, has released four short films, and is an acclaimed live storyteller.

Coyote's animated and quick-witted *Gender Failure* partner, Spoon, is a prominent singer-songwriter and creative writer musician who has transcended the typical boundaries associated with the concept of music genre. Spoon has travelled the world performing original songs while simultaneously transitioning from a country artist to an award-winning, electronic music ace. Spoon's first book, *First Spring Grass Fire*, has been released by Arsenal Pulp Press. It is a collection of stories that amongst other themes, illustrates the evolution of queer Alberta.

THE CREATURE FROM THE BLACK (AND RED) CU

The Walking Dead, *American Horror Story*, *Paranormal Activity*, and the *Saw* franchise are examples of the most offensive, violent and horrific mediums ever released to a mass audience. They are also some of the most popular. How does this happen, and what does it say about all of us?

Introduced as an ArtsOne cluster (a learning community with a pre-selected set of courses organized around a unifying theme), *Monsters and Monstrosities* considers the philosophical, sociological and cultural importance of the monstrous, monstrosity and monsters.

The *Monsters and Monstrosity* cluster studies the monstrous through film, novels, short stories, comic books, and the like. This is supplemented by contemporary theoretical approaches in sociology, film and literary theory and cultural studies. For the purposes of the cluster, the monster is understood as the counterpart to the normal; that counterpart which must be repressed, denied, and, often, eradicated. As a result, monsters are both real and fictional: they are zombies and vampires, but also murderers and deviants.



A capacity crowd for Coyote and Spoon's show.
Photo: Anaïs Lynn Vosk

Coyote and Spoon's skills as live performers were on full display that evening in November, as they intricately weaved music and storytelling into an act that inspired a sincere and diverse emotional response from their audience. At one point during the performance, Spoon had the entire theatre laughing loudly. Minutes later, a wrenching personal story delivered by Coyote left few dry eyes in the house.

Coyote's ability to relate to her audience is intrinsically connected to her profound curiosity in the lives of others. In 2007, while serving as Carleton's writer in residence, Coyote taught classes on memoir writing to senior citizens. It was these classes and the enthralled response from her students

that helped Coyote to realize her 'true calling' – encouraging elders to document their lives.

"While I was at Carleton I really cemented my love of working with seniors. I taught three memoir writing classes of seniors, and I am still in touch with some of them to this day."

Having faced many unjust social challenges herself, Coyote's other core focus is the elimination of discrimination. Beyond intimately addressing this issue in *Gender Failure*, she has participated in multiple anti-bullying awareness campaigns, has released a short story collection for queer youth called *One in Every Crowd*, and was featured in Dan Savage's essay collection *It Gets Better*.

In the end, Spoon and Coyote used their captivating artistic talents to highlight the consequences of the unnecessary rigidity of gender binarism. This was an emotional, gratifying experience for all in attendance.

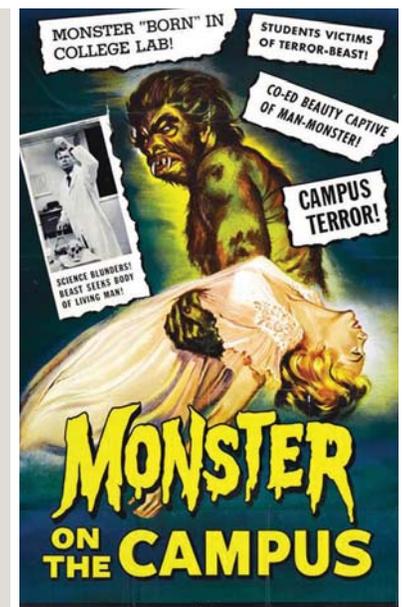
Gender Failure is just one example of the great FASS events that occur every week at Carleton University. To receive a weekly list of these educational and inspirational events please email fassod@carleton.ca with "Subscribe to This Week" in the subject line.

Funded by the FASS Endowment, Department of English, Sexuality Studies (IIS), Department of Law and Legal Studies, Centre for Initiatives in Education, Department of Psychology, and Equity Services.

Professor André Loiselle, the instructor of *Movie Monstrosity: A Creepy Fascination with the Abnormal*, explains, "We do not only fear monsters; we are also fascinated by them because they appeal to some of our less respectable urges."

Classes in *Monsters and Monstrosities* include *The Sociology of the Weird* and *Apocalyptic*, *Movie Monstrosity: A Creepy Fascination with the Abnormal*, and *Literary Monsters from Grendel to Zombies*.

Visit the FASS website at <http://www.carleton.ca/fass/2012/monsters-and-monstrosity-instructors-explain-the-new-artsone-cluster> to read an interview with Loiselle, and Instructor Craig McFarlane from the Department of Sociology and Anthropology.



Mural painted by youth in Toronto on the building that houses the Manifesto Festival of Community and Culture. Photo: Peter Flegel

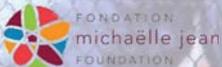
Please join us at the inaugural Power of the Arts National Forum

Legal experts, healthcare providers, grassroots organisations, youth, academics, artists, business leaders, and others will convene in Ottawa to ignite social change through the arts.

September 27-29, 2013
Carleton University

For more information and registration:
www.carleton.ca/fass/power-of-the-arts-forum/

Twitter: @PoweroftheArts1 • facebook.com/PoweroftheArtsNationalForum



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ISSN 0226-5389

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